CHAPTER – II

THE COMIC CHARACTERS IN BENGALI DRAMA OF EARLY AGES

The man who achieved distinction by writing dramas before the appearance of Madhusudan Dutta in the domain of Bengali literature was the genius writer and dramatist named Ramnarayan Tarkaratna, a Sanskrit scholar, and who cultivated Sanskrit literature throughout the complete innings of life, but despite that the broadness of his mind creates amazement in our mind. It was he who for the first time started writing dramas concerning social problems and which spread much impact in the society.

The impact of Western civilization of nineteenth century enlightened the far-flung Bengal, too; and in consequence of it the dirty, worn out and the naked picture of our society came to light causing a new phase of stirring in the society with the birth of conflict between old and new. The new educated class being nurtured in the light of western education started criticising the old trend of ideas, and its reflection was visible in the literature of many writers, such as Kaliprasanna Singha, Tekchand, Madhusudan Dutta and Dinabandhu Mitra etc. Even Ramnarayan too could not keep him aloof from that trend of ideas. He displayed the bunch of social problems in the drama and farce in a ridiculous manner. Ajit Kumar Ghosh, a renound critic said in this regard:

“সামাজিক সমস্যার সহিত তাহার ঘনিষ্ঠ যোগাযোগ ছিল এবং এই সমস্যার বাস্তব রূপ দেখাইতেও তিনি সফলকাম হইয়াছিলেন।
The notable drama of Ramnarayan is *Kulinkulsarbasva* ², written in sync with visible and real life and which happens to be the first social drama in the Bengali literature. He mocked through some humorous characters and scenes the fact as how dangerous could be the effects of institution of kulinism for the society. The dramatist himself explained the background of writing this drama in the preface. It was Ballal Sen who introduced the *kulin* system in the ancient time, but due to impact of this system the suffering and adversities of community of women went to the last degree. Ramnarayan himself being a follower of ancient doctrine, strongly opposed various indecent social practices pertaining to *kulin* system.

He depicted picture of unclean habits of society in this drama. A gentleman, burdened with responsibility of marrying a daughter, was unable to give away his much-aged four daughter in marriage, but at last marrying to an ugly-looking old man, he got rid of his responsibility; and this is the theme of the drama. Though social problems being the main subject matter of the drama, yet for the sake of its sentiment of mirth, the drama concerned from A to Z is of loose nature. Most of the male characters of the drama are armed with comical bent of mind, which representing some specific classes. Even
the names of the characters are quite funny – Anritacharya, Adharmaruchi, Bibahabanik, Udarparyan, Bibahabatul and Abhabalachandra etc. Anritacharya is representative of matchmaking community and whose self-centeredness, hypocrisy and pedantry provide us immense laughter. When controversy erupted over matchmaking with Suvacharya, the utterance of Anritacharya regarding the signs of matchmaking is quite ridiculous:

“প্রক্ষণাপূরণকে মুখে প্রিয় আলাপন
ধর্মাধর্মে নাহি বিচারণ।

না পাইলে বলে কুটি বোদর পূর্ণে পটু
লুটি মাটি করে সভাধান।।

বাচাল আচার্যোধ জাতিকুল করে নষ্ট
লুটমতি মুখের প্রবর।

বিবাহে নারদ সম নূর্তমান যেন তম
হয় নয় বল পুনীবর।।”

His thuggish mentality has been exposed through his own words. His main aim was to earn money providing a bride on different pretexts to a father burdened with the responsibility of marrying a daughter and for which he did not have any sense of honour and disgrace. The head of the family asked the Grahacharya (astrologer) to settle the day of marriage of four daughters. When the Grahacharya a bit belatedly declared the auspiciously best day, Anritacharya expressed his displeasure, as because if the marriage is not solemnized for any reason, his source of income would also be off. So, he entered into a war of words with Grahacharya. The language that he used to talk
with him was indeed funny. A similarity of greedy and impostor Murari Shil of Chandimangal is found with the character named Anritacharya. In this way the dramatist mocked the contemporary matchmaking class in ridiculous words.

The two characters namely Bibahabanik and Adharmaruchi in the form of father and son respectively have been delineated in a ludicrous manner. The characteristic features of both of them are present in their nomenclature itself. Bibahabanik, that is, whose profession is to settle marriage of others, but while the other has an inclination to unrighteousness. The bad effect of Kulin system is polygamy and as a result of it, the lack of connection and communication is natural between husband and wife after marriage and thus causing hindrance to normal sexual life of kulin wives plus creating different immoral practices. The dramatist has depicted a real picture of this problem in the forth scene. Adharamuchi informed his father Bibahabanik bashfully that he married in Nakulpur, but he had been absent from there for three consecutive years, yet a daughter was born to him there. The father Bibahabanik retorted his son with a loud laughter:

"বিবাহ। (উষ্ঠাদাস করিয়া) বাপু হে! তাতে ক্ষুদ্রতি কি? আমি তোমার জন্মান্ত বিবাহ করিয়া তথায় একবারে যাই নাই, একবারে তোমার সঙ্গে সাক্ষাৎ হয়। তা বাপু! আমরা কুলীনের ছেলে, আমাদের ও রকম হয়ে থালে, তাতে ক্ষুদ্রতি কি? ---------"^4

Though the expression of such shameless thinking from the part of a father to his son is against social ethics, nevertheless, it is ludicrous indeed. Although the reasons of making laugh change with the change of society, and though such type of conversation between
father and son seems to be natural to people of that contemporary society, but it appears to be ludicrous to present society. Afterwards Bibahabanik came across another Uttam on the road, who wanted to take his father by force to their village Bimalapur, as because they three years ago got wrong information related to death of Bibahabanik, and thus consequently Uttam’s mother since then had been observing widowhood. So when Uttam wanted to take his father Bibahabanik forcefully to please his mother, he said laughing:

“বিবাহ । (হাস্য মুখে, সর্বনাশ) যামী মৃত্যুর সকল দেখিয়ে পায়, কিন্তু বৈষ্ণববিদ্যা কল্যাচ দর্শন করিতে পায় না । দেখ, আমি কি ভাবান্ত ! তাহাও বচনে দেখিয়া হা অতুষ্ট !”

Ramnarayan in this way portrayed the picture of social malpractices in a jesting style. The dramatist reminded us through the character as how the community of women of society was disgraced by the bad effects of the institution of Kulinism, yet the dramatist maintained comic sentiment everywhere in the drama.

Even the character Udarparyan is a humorous one. We cannot but laugh at his fond of eating; who in spite of making constant search could not manage to get folar (a meal consisting of vegetarian food other than rice) and so he regreted:

“পরিশ্রম হল সার । নাহি মিলিল ফলার
ফল আর জীবনে কি আছে ।
গৃহাম্বনে নাহি রচি । তাছিজি লক্ষীর কুচি
লুটি বিনে কিসে প্রাণ বাচে ।”

When the wife Sumati Banrujye informed him of the presence of fruitmeal in his house, his joy new no bound and he wanted to know
from his wife how fruitmeal was. Listening the classification of fruitmeal from her, our mind is filled up with sportful laughter. The dramatist gave his funny description in a witty manner. The way in which he dividing fruitmeal in *uttam folar* (best fruit meal), *madhyam folar* (medium fruit meal), and *adham folar* (inferior fruit meal) has presented it through a rhyme is quite witty and enjoyable. Asit Kumar Bandapadhyay said in this regard:

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“ভোজন নিয়ে রসিকতা মধ্যাহ্নের কাবো পাওয়া যায় । দাঁড় রায় পাঁচালীতে খাদ্য-প্রবন্ধ নিয়ে অনেক রঙ্গরহিত করেছেন । নৈসর্গিক ব্রাহ্মণবংশের রামনারায়ণ তত্ত্বরঙ্গ সেই হালকা রঙে অনুসরণ করেছেন।”
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The dramatist presented a bantering laughter of the rural society in the character. He had no taste for education and culture. He regreted as his wife Sumati sent his son to primary school. The comment that he made about his own early education is much interesting:

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“উদর । ........মা বাপ আমাকে গুরু মহাশয়ের কাছে দশ-বারা দিন পায় পাঠায়েছিল, তাতেই আমি নট হবার উপকৃষ্ট হয়েছিলাম, কিন্তু আমার অলৌকিক বাল, সেই মা বাপ অন্য অক্ষ পেল, আর আমায় পায় কে। তুই তেমনি এ ছেলেটার মাথা খেতে বসেছিস, ওকে নট করবি ?”
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This comment came from his end as because his son had been receiving education instead of learning the act of eating fruit. The dramatist displayed a deep unconscious aspect of the society in a humorous manner through the character. The fact as how unconscious the people of contemporary Bengal were of education has been vivid
through the character; and the presentation of the dramatist made it a matter of exciting mirth.

Bibahabatul is a character yearning madly for marriage; who pestered his friend Birahee to accompany him to the house of Kulapalak to see the marriage ceremony. Though Birahee spoke to him about bitter experiences of marriage, yet he refused to accept it rather he was disappointed for not having married even for a single time. The dramatist revealed his disappointment through a humorous rhyme:

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এনার মরিয়া আমি হইব বৈদিক।
মরিব বজালে কীটা ভাবিয়াছি ঠিক।
কানা খোড়া, আতুর বা হই যদি অম্ভ।
অনু গভে গভে মোর হইবে সন্ত্রক।
পেটে থেকে পড়িয়া করিব গিয়া বিয়া।
সন্তানের সুখ হবে গৃহীলিকে নিয়া।
খাড়া নাড়া বাজনের কতে বা আবাদ।
দেখিয়ে হইবে ভাই মনে বড় সাদ।``

The trace of these characters longing madly for marriage is found in many dramas and farces of the nineteenth century; and the character concerned represented this class of people yearning madly for marriage, and in consequence of it, the character has turned to be typically a comical one.

Ramnarayan Tarkaratna’s smallest farce is *Chakshudan* which he wrote with a view to rooting out lascivious disease. The society of Bengal from nineteenth century started progressing slowly.
The spreading of education began, schools, colleges and libraries were being setup, variegated magazines started to be published in the Bengali language. Different social movements broke out in the gentry, but in a parallel way an undercurrent of lasciviousness had been flowing in the babu community of the society and Ramnarayan for the sake of curing this lascivious fault has written this drama.

The drama contains three different characters, namely Nikunjabehari babu, his wife Basumati and Napte-bou. The three characters are more or less comic characters. The dramatist has resorted to comic sentiment in order to eradicate lascivious disease of the society.

Nikunjabehari babu is a boozer and libertine, enamoured of other women; and who returns home in far-advanced night. The reasons that he informed his wife of coming late at night are quite ludicrous:

“নিকুঞ্জ । না, পৌষ ফি, বড় গরমী তাই বাইরে ছিলেম একটু।
বসু । এই পৌষ মাসের শীতে তোমার এমন গরমী হয়ে উঠেছে।
নিকুঞ্জ । না, না, তা নয়, আমি যথার্থ কথা বলি, আজ রক্ষাবলী পূজা
ও পাড়ায় তাই যাও নি।
বসু । রক্ষাবলী পূজা কি বুধবার হয়। ..........................”

The manner in which he was repeatedly being harassed by the volley of questions of his wife is ridiculous indeed. At last by the art of intellect of Basumati, the Napte-bou was kept in the house disguising herself as a man and Nikunjababu considering her a male person held her tightly out of anger. The Napte-bou then came back to her normal dress. The readers cannot but laugh at the sight of such teaching of
good lesson to a libertine. This is what is called *Chakshudan* (the act of investing an ignorant person with wisdom). Ajit Kumar Ghosh said in this regard:

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“তবে এ চক্ষুদান শুধু নিরুপিতকারীর নয়, এ চক্ষুদান বোধ হয় নাট্যকার দিতে চাহিয়াছেন তৎকালীন লাম্পাটাদুই সমাজকে।”
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At last the dramatist, too, made Nikunjababu to utter:

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“নিক্ষু পর্য্যন্ত বর্ধিত, তুমি আজ কেবল আমাকেই চক্ষুদান দিলে এমন নয়; সেখে সেখে অনেকেই চক্ষুদান হল।”
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Asit Kumar Bandapadhyay said about the drama *Chakshudan*:

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“চক্ষুদান’ পত্রিতের প্রতি আসন্ন স্বামীর লাম্পাটার বাধির দূরীকরণ ইত্যাদি বর্ণিত হয়েছে। সমাজের হোরোজোটো দোষটি, বিশেষতঃ পুত্রের চরিত্রণকে রামনারায়ণ রাঞ্জনীতিক ও বাঙ্গালীর বিপর্যস্ত করেছেন।”
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Nikunjababu’s wife severely taught him a lesson, but her technique of doing so was ridiculous. She dressed Napte-bou in the style of a male person, and then showing her husband she pretended to have had a secret amorous talk with the Napte-bou disguised as a male person. Consequently, the husband Nikunjababu being unable to digest such scene, when he went close to Napte-bou disguised as a man, the real matter came to light. He was ashamed of heavily. Nikunjababu admitted as he was angry very much seeing some other male person in his house, so also was mentally disturbed. Basumati retorted:
Teaching Nikunjababu a lesson in this way, she brought back him on the right track; but readers enjoyed much pleasures and frolics from the technique of teaching a lesson. The dramatist introduced the character Basumati in the drama, as if, to make fun of a social malady like lasciviousness, and along with it he also maintained the line of wit and fun.

The character Napte-bou is also ludicrous including the matter of her being disguised as a male person. A hair-capping turban on her head, false moustache, and last of all ‘কাবিয়া দেওয়া কথা’ (throwing out words in a poetic style), at the time of holding a rehearsal, the act of pronouncing by Napte-bou distortedly in a ludicrous manner etc. have purveyed laughter in the drama.

*Jeman Karma Teman Phal* is a remarkable farce written by Ramnarayan Tarkaratna, and it was Ramnarayan himself who marked it off as a farce, and which was written centering a social disease. The lack of safety and security is one of the problems of womankind in our country. Some greedy and narrow-minded male persons always with an erotic look want to enjoy feminine flesh, but for which they have no sense of virtue and vice in their mind, rather their only intention is to have women in the bracket of their arms and to derive
biological pleasure; but a woman or a wife devoted to her husband does not let anybody go unpunished for this. Inclination to the wife of some other person and its consequence happened to be the subject matter of the farce.

The farce in question shows both Sudhir and Sumati as husband and wife. Sudhir getting a job came to Kolkata, and at the time of his departure for Kolkata, he entrusted bhasur (husband’s elder brother) Bholanath babu with the responsibility of taking care of his wife, but the law-maker himself became a law-breaker and thence after there started the story. It is seen in this farce that wife Sumati said to her husband on his coming back home as how she was harassed by two aged and sensually inclined persons of dirty taste.

Bholanath babu, a record-keeper of Munsob, and the Munsob himself are two comic characters in this farce. The flow of sentiment of mirth is present in their deportment, dialogue and friendly chat. Bholanath babu by relation to Sumati is her bhasur, and upon whom Sudhir (Sumati’s husband) left the responsibility of his wife at the time of his departure for Kolkata, but the ill-natured and lecherous Bholanath babu was sexually inclined to Sumati and wanted to get her, rather in return he received proper punishment. Bholanath babu being defeated to the power of intelligence of Sumati and mother of dasi Mot was not humiliated. The incidents like the act of calling in Bholanath on a definite day, following of arrival of Munsob at the same time, the effort of Bholanath babu of saving himself hiding behind a cushion by the side of bed, and lastly the act of seeking self-respect from Sudhir, carrying Munsob as an ass up to the door and receiving a kick on the rump generate comic sentiment.
Same condition also happened in case of Munsob; who was, too, entrapped in the dragnet of intelligence of Sumati and mother of dasee Mot. He entered into a gunny-bag to save himself at the coming of Sudhir. Ultimately being exposed before Sudhir, mother of dasi Mot smeared his face with lime-paste and soot as mark of disgrace like that of Bholanath babu. The attitude and bearing, lack of personality, manner of talk and behavior of the character create comic sentiment. For example, as Munsob himself told Sumita regarding his own character without any hesitation:

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“মুনসো। আমি এই বয়সে কত কাপতান ভাগলেম। এই দু-শ টাকা করে মাইনে পাই, কেবল এই কর্মেতেই আমার সব যায়।”

প্রাণটা সকের বটে — হি-হি-হি।”
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That is, ‘এই কর্মেতেই’ means he spends lots of money in order to enjoy company of fair sex and a light flow of comic sentiment runs through his act of giggling uttering ‘প্রাণটা সকের বটে’.

The dramatist by means of this bunch of comic characters showcased the malady of the contemporary society. Though the two characters namely Bholanath Babu and Munsob rouse laughter in the mind of readers, yet create a dark cloud of fear in a corner of the mind of the readers, especially in the mind of female readers, as because the existence of this type of characters has been evident even in the present society, those who whenever get a chance want to utterly disgrace a woman. So, the dramatist might have displayed this burning problem quite consciously through badinage as well as made the common people conscious. Ajit Ghosh said about this farce:

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The farce *Ubhay Sankat* is the product of social observation of Ramnarayan Tarkaratna, and which is very small in size and of very ordinary standard. A light of humour aspect of the problem concerning polygamy has come up in the farce. The conflict between two co-wives has been a burning problem of all ages of Bengal, and this very problem happens to be life line of the farce in question, where the three characters in the form of Borro bou, Choto bou and Karta are comic ones. Rivalry between two co-wives in respect of their husband, he is extremely peeved at the overmuchness of service, and at last tug-of-war between them over the husband. A funny side of co-wife related problem is shown in an overall way.

Bodo bou is always anxious pertaining to service to her husband. She all the time keeps a watchful eye as how to keep her husband in happiness and ease. A sense of tiff to husband is surfaced in the conversation with the milk women in the beginning of the farce. She wants to have her husband completely, not by sharing, but due to arrival of Chato bou she cannot exercise her single handed
right on her husband. So, naturally grief and huff grow in the mind, such as she told the milk woman:

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ঋড়।  ।   কথায় বলে ‘ভাগে বর্ণে যাওয়ার ভালো নয়’। কিন্তু
দেখি দিদি, আমার এমনি কপাল আমি সংসারে নরক ভোগ করি।
তাও আবার ভাগ। তাও মরকলে যা হোক, মায়ীর ভাগ দেওয়া ঋড়
করিন দিদি আমার ভাগে তাও ঘটিয়েছে।”
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Or, while she said being panicked from the fear of co-wife related problem:

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ঋড়।  ।   সৌভোক্তি পুজো করিছি, আলপনা পুজো করিছি কত
মন্ত্রনীত পড়িছি, কত প্রার্থনা করিছি, বলি হে ঠাকুর, আমাকে মেন
সতীনের জ্ঞান পাটতে না হয়, আমার ওতে ঋড় ভয়।”
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Then though flow of pathetic sentiment runs down in the mind, yet it creates a concealed laughter, but the source of laughter does not open. Actually such laughter appears seeing someone at stake, but not a frank one. Borro bou takes much care of the health of Karta. When Chato bou brings *chatu* (farina) on the coming back of Karta to his home from the heat of scorching sun, Borro bou has protested strongly saying:

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ঋড়।  হে, সেই ছাতুগুলো এই রৌদ্রে খেয়ে পেট ফুলে মারা যাও।
আমি চিড়ে আনিয়ে, (গমনোদ্যত)।”
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The incidents like dialogues of the character, some dry vegetable stalks, the act of keeping old *chirra* (flattened rice) meant for shradha of Thakur for her husband provide laughter in the mind.

The character Dhanandas carries the stream of comic sentiment in the drama *Rukminihran* by Ramnarayan. He is a stammerer, simple, greedy and a glutton Brahmin. He makes the readers laugh by
the habit of his stammering. The princess Rukmini in order to get rid of oppressive Sishupal sought the help of Krishna, king of Dwaraka; and it was Dhanadas who was entrusted with the responsibility of carrying that information. Though he initially refused to go to Dwaraka, but ultimately agreed to go with the hope of getting something from Krishna. The description of food of Dwaraka that is given to the drama is indeed ludicrous. His comments regarding varieties of mistanna (sweet rice) are quite interesting, such as his comment about chandrapuli mistanna:

“ধন। চন্দ্রপুলি। ঠিক কথা কেমন চ-চন্দ্রের নায় আকার।”24

And again seeing rasagolla he said:

“ধন। এদিগে অল্প রাঙা রাঙা শা-শালপ্রানের আকৃতি এ-এগুলি কি ?”25

The manner in which he described mistanna stammeringly generates sentiment of mirth in the drama. He not only took mistamma alone, but also filled the small jar with extra sweetmeats in quick succession for Brahmani (his wife). The act of seeing rasagolla even in his sleep has increased the dimension of comic sentiment in the drama. When Krishna sent him ot Vidarbha by a chariot, he lost his jar and napkin due to terrific jerking and jolting of chariot causing a pathetic condition for him and which also creates comic sentiment. Dhanadas belonging to Madhusudhan’s drama Krishnakumari26 has some similarities with the character in question; but Dhanadas of the drama Rukminihraran may be greedy, and a glutton, yet he is simple but not a harmful person. On the other hand, Dhanadas of the drama Krishnakumari is no doubt a greedy person, yet, moreover, a self-seeking and notoriously cunning.
Michael Madhusudan Dutta:

Michael Madhusudan Dutta is one of those writers of Bengal who wrote farce. A farceur composes a farce resorting to drawbacks, faults and malady of the society, and castigates different maladies of society with the stings of mockery. The two successful pieces of farce of Madhusudan are *Akei Ki Bale Sabhyata* and *Budo Saliker Ghade Rown* respectively and where the dramatist displayed his age-related consciousness. Both the pieces are short in size and flow of jesting is generated due to uncouthness of incidents and characters. He has made those flaws and deficiencies of the society vivacious in his farces what he himself has observed. Madhusudan was himself a member of young Bengal group, yet he himself noticed the immoral practices of the group concerned, and he was displeased with the illogical and baseless practices of the conservative community inclined to ancient doctrine. Consequently, he presented the errors and ignorance of both the sides in an enjoyable manner. He like a true humorist brightened the characters with jesting and mockery from a detached and neutral viewpoint.

He projected the immoral practices of the then newly educated community influenced by the English in his farce *Akei Ki Bale Sabhyata* through comic characters; yet it is lacking a strong comic sentiment. The conduct and behaviour and words of the characters create a sense of humor in the mind of readers. The two principal characters of the farce are Nabababu and Kalinath respectively and while the former is nothing but a representative of the newly educated society of the then time. His English pronunciation in the manner of a English-man, indecent behaviour, always drinking wine, the act of talking with the members of committee in an inebriated condition
generate comic sentiment. It is seen at the very start of the farce that Nabababu had been in problem of going to meeting due to arrival of the head of family and then it was for the intellect of Nabababu introducing Kalinath as the brother’s son of Kalinath won over the mind of head of family and thus paved his way of going out from home; but when Kalinath addressed Vaishnava book *Srimat Bhagbat Geeta* as the song of Srimati Bhagabati; it Nabababu who managed that situation. Consequently, the situation became very humorous. When Sibu called Nabababu and Kalilnath a ‘liar’ for their late coming to meeting, Nabababu replied:

“নব । (কৃষ্ণ ভাবে) হোয়াটি, তুমি আমাকে লাইয়ের বল ? তুমি জান না আমি তোমাকে এখনি শুট করবো ?”

Afterwards he added more:

“নব । টাইলিং । --ও আমাকে লাইয়ের বললে- আবার টাইলিং । ও আমাকে বাঙ্গলা করে বলে না কেন ? ও আমাকে মিথ্যাবাদী বললে না কেন ? তাতে কোন শালা রাগতা ? কিন্তু লাইয়ার--এ কি বরদাত্ত হয় ।”,

The man, who makes a mess of his language by mixing Bengali and English, becomes angry and feels insulted for being called a ‘liar’, but does not object to if he is called ‘মিথ্যাবাদী’ in Bengali, so we cannot but laugh at this logic. Nanobabu is actually a representative of that class of Bengal who are addicted to drinking wine, way ward, stricken with extreme greed for women and half educated. As a result of it, the character has become a sort of typically comic one.

The character Kalinath, friend of Nabababu, has provided much sentiment of mirth in the farce. His unwelcome behavior,
conversation with the admixture of Bengali and English, habit of drinking without rhyme and reason, his objectionable mixing with Payodhari and Nitambini going to forbidden locality being intoxicated with wine have made in the character a comic one. Kalinath is a confirmed drunker who has, as if, no other business except drinking wine. When Nabo asked Kalinath to have paan (betel leaf), he replied:

"কালী । আমি পান তো থেকে চাইনে, আমি পান কতো চাই।"31

He cannot think of doing any other work except drinking of wine. When Nababu asked Kali to introduce himself to the master offering pranams, the inebriated Kali said:

"কালী । কি পরিচয় দেব বলো দেখি, ভাই ভাই তোমাদের কর্তৃকে কি বলবে যে আমি বিজ্ঞানের - মুখটি - বক্ততাব সোনাগাছিতে আমার শত শুভ্র না না শুভ্র নয় - শত শান্তিদির আলিয়া, আর উইলসনের আতঃভায় নিত্য মহাপ্রসাদ পাই - হা, হা, হা !"32

These utterances of Kali are much vulgar and against social ethics, yet the reading circle cannot but laugh taking these dialogues of inebriated Kalinath in a humorous style; and hence consequently the character has become an object of ludicrousness before us. The matter of introduction of Kalinath to the master of Nabobabu is quite funny, as Kalinath after the intellect of Nabobabu has introduced himself as the brother’s son of devoted Vaishnava Krishnaprasad Ghosh, but the brother’s son of a devoted Vaishnava is such that he cowers in fear even to pronounce the names of Vaishnavite books, as he utters ‘শ্রীমত্বন্দবদীতা’ as ‘শ্রীমতী ভগবতীর গীত’ and Joydev’s ‘গীতগোবিন্দ’ as ‘বিদা দূতীর গীত’. Actually, he has not even littlest knowledge in Sanskrit, but
we learn from his mouth that *jyantarangeeni Sabha* was established to discuss Sanskrit, we can not but laugh then. His Bengali and English mixed dialogues are very ridiculous. His was very angry with the Vaishnava babaji sent by Karta mahashay to keep the activities and movements of Nabababu and Kalinath under observation. When the Vaishnava babaji saw them in the forbidden area, he said to the frightened Nabakumar angrily in a language jumbling up Bengali and English:

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কাজী। ননসেনস। তারচেয়ে শালকে গোটাকুটি কিং দিয়ে একেবারে বীরুতে পাঠাও না কেন। তাম দি ব্লুট। ও শালকে এ পৃথিবীতে কে চায়। গুর কি আর কেন মিশন আছে?
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When we are to hear about Mission from the boozers like Nabababu or Kalinath, we cannot brake the outburst of our laughter and the charaters, too, become very enjoyable.

The drinking of wine was an infected disease of nineteenth century. Nabakumar and Kalinath were cultured young boys educated in English medium, and so naturally they have the habit of drinking wine, but Madhusudan could not accept the Bengalees who are only a wind-bag. Pyarichand Mitra wrote *Mad Khawa Bado Day Jat Thakar Ki Upay* concerning problems related to drinking of wine and here the writer through small artistically designed of writings satirized the drinking of wine which happens to be the prime malady of the contemporary society. The English educated young community by whom the society seems to be reformed, when they themselves being addicted to drinking wine give up social principle, it is indeed a great unfortunate matter. While Nabakumar told to enjoy freedom as our own then we can realize the depthness of social darkness.
Madhusudan through Nabakumar and Kalinath asked this young community with a humorously satirical blow, is it called a civilization?

Out of the lateral characters, Police seargent, who is given to taking bribes, Vaishnav babaji etc. have become comic characters. Many police seargents and chowkidars at that time taking the advantage of their profession used to enjoy various facilities unjustifiedly from the common populace and they did not have any hesitation in doing such unlawful act, rather feeling no uneasiness in mind. The dramatist presented this very matter in a ludicrous matter through police seargent in the present farce.

The Police Seargent Suspecting the Vaishnav babaji as a thief in the public women locality harassed him intentionally. Getting rupees four from out of his pocket, he questioned him whether he stole the said amount, but the moment he told the Seargent that he was not in need of money, rather the Seargent could take that money, the Seargent said to him:

``সার । (হাস্যমুখে) কিয়া ? টাম নেই মাটা ! (আপন জেরে টাকা রাখিয়া টাকোর প্রতি) ওরে দেন, হাম ডেক্টা ওল্ডা কুচ কমর নেই, ওকে ছোড়তেও।''

No sooner had he got the money, then he did find no fault with Vaishnav babaji. Though we are angry at the sight of this category of police who are given to taking bribes, but the technique by means of which he pocketed rupees four of Vaishnav babaji is quite ludicrous. When the English Police seargent snatching the rosary of Vaishnav babaji wore it around her neck, then her utterance caused a deluge of comic Sentiment in the drama:
The Bengali and English mixed words of Seargent seem to a great source of laughter.

Even the character Vaishanav babaji, too, generates much laughter. Karta mahashay sent Vaishnav babaji to watch the movements of Nabababu, but we cannot but laugh seeing the manner in which he was harassed by a boozer, whores and lastly by the police seargent himself in the public women locality in course of searching out *jyantaranginee Sabha*. The picture of persecuted condition of Babaji by the Police seargent and at last the act of getting rid of that condition by giving him a bribe of rupees four is indeed ridiculous. His comment regarding the seargent opens the sluice gate of our laughter:

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“বাবাজী ! ………… ভগো টাকা কটা সঙ্গে ছিল, আর সারজন বেটারও হাতপতা রোগ আছে, তাই রক্ষা - নইলে আজকে কি হাতচিহ্ন থাকতে হতো, নাকি হতো, কিছু বলা যায় না।”
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Another famous farce of Madhusudan is *Budo Saliker Ghade Rown*. The dramatist displayed the contemporary social malady humorously through the central character of the farce Bhaktaprasad. The said farce basically contains the descriptions of the tale as how Bhaktaprasad having greed for another’s wife was brought under control. The story is quite enjoyable. Initially the title of the farce was *Bhagnashiv Mandir*, but subsequently the Chotoraja Ishwar Chandra Singha, Paikpara, renamed it newly *Budo Saliker Ghade Rown*. The
focal matter of the farce has excellently been revealed with the title itself. When a *salik* (Indian Mayna) comes of age, fur around its neck moults, likewise, when a man becomes old his sexual urge goes off, but in case of some old men, their sexual urge does not at all die out with the advancement of their age, rather it remains as intense as it was in their calf time. Bhaktaprasad is a character of this sort.

Bhaktaprasad is an old village zamindar, Brahmin by caste. This man, niggardly by nature, distresses other people. He does not hesitate even in littlest degree to oppress the poor subjects to realize money and for which he did not agree to exempt Muslim peasant Hanif from paying revenue. It was not possible on his part to give Brahmin Bachaspati; embarassed with his mother’s death, more than rupees five, but he does not hesitate to spend enough money to gratify his sensual desire. So far erotic pleasure is concerned, he shows no justice. He has been in the habit of enjoying the company of wife of some other man from his youth time, and thus he has ruined many innocent girls and even in his old age the greed for women has not died out. His erotic sentiment boils up seeing Fatema near the dilapidated Shiva temple, and holding the end of her cloth he has said:

“ভক্ত। .................. প্রয়াসি, তুমি যদি যাবে, তবে আমি আর বাচবো কিসে। -তুমি আমার প্রাণ- তুমি আমার কলিজে- তুমি আমার চদ্দো পুরুষ।”

The reading of an excerpt from Bharatchandra’s *Rasamanjari* generates sentiment of mirth profusely:

“তুমি প্রাণ, তুমি ধন, তুমি মন, তুমি জন,
নিকটে যে ক্ষণ থাক সেই ক্ষণ ভাল লো।”

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But the next moment the way in which he was insulted by Hanif and Bachaspati bursts out comic sentiment. At last being caught by the joint effort of Hanif and Bachaspati, Bhaktaprasad kissing the dust and giving rupees two hundred to Hanif this time somehow saved his dignity and then we cannot but laugh. A wicked person can pocket an insult, but becomes utterly dejected if money is spent and this is what happened in case of Bhaktaprasad. Ultimately, he agreed to accept the demand of Bachaspati:

"ভক্তে আর বলে তোমার ভাল আর করে না চলে। আমি বিকেন করে দেখলে যে এ কৰ্মের দক্ষিণাত এইরূপই হওয়া উচিত। আমি যেমন অশেষ লেখে দেখী মুখে হয়েছিল, তেমনি তার সমৃদ্ধি প্রতিফল পেয়েছে। এখন নারায়ণের কাছে এই প্রার্থনা করি যে এমন দুঃখিত যেন আমার আর কখন না ঘটে।" 

We cannot but laugh for his incoherent behaviour pertaining to his character. He is a Brahmin by caste and so always chants Harinaam. He always looks down upon the Muslim community; but whenever he came to know that Hanif Gazi’s was a beautiful young woman, then his greedy eyes were fixed upon Fatema, and he even exempted Hanif immediately to pay his revenue. The hidden desire of enjoying a beautiful woman sensually even at such old age has made the character a comic one and in this respect he never considered the distinction of caste. Actually, the dramatist has unfolded the nature of some characterless persons of the contemporary society who did not have the littlest sense of hesitation of enjoying the pleasure of youthfulness even at the old age.
The character Hanif has to some extent become comical by nature. He is a Muslim peasant of the village having strong sense of self-respect. So, when Bhaktaprasad cast an evil eye on Fatema, Hanif left no stone unturned to teach him a lesson and the technique of teaching a lesson itself is very enjoyable. Bhaktaprasad entered Shiva Temple with Fatema to gratify his sensual desire but the way in which Hanif covering his face reached the right place under the envelop of darkness of night and gave a sound drubbing to Bhaktaprasad, Panchi and Gada made us to laugh. Bhaktaprasad having been restrained wanted to please Hanif by giving him something, but Hanif sarcastically said:

“হানি। সে কি কভাবেবু ? --আপনি যে নড়োদের এত গাল পাড়তেন, এখন আপনি খোদ সেই নড়ো হতি রেখেছেন, এর চায়ে খুশির কথা আর কি হতি পারে ? তা একথা তো আমরার জাত কুটমঙ্গা কতিই হবে।”

 Krishnakumari is one of the great dramas of Madhusudan, and although it is not his first tragedy, yet there is not any iota of doubt that it is his first historical drama; and it is through this drama Madhusudan fully exposed his own dramatic creativeness. Most of dramas written prior to this contain narratives from the Ramayana and the Mahabharata or a farce comprising light sentiment; but Madhusudan showed by writing Krishnakumari that it is also possible to compose drama resorting to history and through this drama there began new phase of Bengali drama. He wrote this drama resorting to Colonel Todd’s Annals and Antiquities of Rajasthan and this is a successful tragedy of Madhusudan.
The story in the drama may be divided into two parts, one being main story and the other sub-story. The main story contains serious problem pertaining to critical situation of Krishnakumari’s marriage and sub-plot comprises the story of Madani ka and Dhanadas. These two characters of the sub-story are responsible for the critical situation of Krishnakumari. The dramatist painted these two characters of the sub-plot with a brush of sympathy. Though these two characters are responsible for critical situation of Krishnakumari in the drama. Yet the dramatist through these two characters provided peals of laughter to the readers.

Let us first discuss Dhanadas. The first step of Dhanadas is like that of Bidushak. He is also a royal attendant like Bidushak. By Raj Sahachar we mean a person who is sincerely devoted to a king; but he is a royal attendant only in name; but rather he is greedy, wicked and evil minded. Though king Jagatsingh engaged Dhanadas to marry Krishnakumari, but practically nothing worked in him except self-centeredness. At the very outset of the drama Dhanadas has resorted to falsehood and hoaxing for the fulfillment of his own interests. The king Jagatsingh is always inclined to a fresh woman. Dhanadas taking the advantage of it, showing a photo of princess Krishnakumari to Jagatsingh has pricked up a desire in the mind of king to marry her. When the king was praising the beauty of princess after being charmed at the sight of photo of Krishnakumari from Dhanadas, then his soliloquy seems to be ludicrous:

“ধনা। (হত্যা) মাছ ভায়া টোপটি তো গিলেছেন। এখন এইকে কোনো
কৰে ভাঙায় তুলতে পালদে হয়!”

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Whenever the king wanted the portrait from Dhanadas, he then in a foxy way tried to earn huge amount of money. Although this technique of earning money appears to be a shameful act and unethical; yet it is no doubt humorous. Nevertheless, he has no sense of humiliation in this regard. The dramatist, as if, has given that message in a comical style that this class of people can do everything just for the sake of money only. The consequence of Dhanadas in the end of drama is quite ludicrous. The extremely pestered condition that Dhanadas experienced being caught in the art of intelligence of Madanika has indeed become enjoyable. When the king came to know of his attachment to queen consort, then the consequence that he faced made the readers to laugh. It was ordered against him that he should be sent to some other kingdom after tonsuring his head, pouring buttermilk on him, smearing his face with lime-paste and soot (that is, humiliating him in every way). The consequence of this type of wicked and greedy persons divested of ethical knowledge ought to be like such. Though in the beginning of the drama he seemed to be like Bidhushak; but in actuality he was not so, as because perfidiousness is not allowed to play in the family of Bidhushak.

The most important character in the drama Krishnakumari happens to be Bilasbati’s confidante Madanika, who is very much responsible for causing tragic consequence in the drama. She is like Basantasena’s female companion Madanika of the drama Mrichchhatra is clever and intelligent. Dhanadas is, no doubt, very clever but Madanika is more clever than him. Dhanadas worked only for the fulfillment of his own interests, but Madanika worked as a true confidante of Bilasbati. The character is jocular. The way in which
Dhanadas was repeatedly harassed by her makes the readers laugh even in tragic situation in the drama. Dhanadas and Madanika met each other in Udaypur. Dhanadas came here with the proposal of marriage of Jagatsingh with princes Krishna of Udaypur, and on the other hand, Madanika came to prevent that marriage in order to make her friend Bilasbati happy and for which she disguised herself as a male person, yet Dhanadas could not understand an iota of it; rather in addition to that, the way in which she possessed the finger-ring of Dhanadas is quite enjoyable. She at every moment insulted threatened and upset Dhanadas. Not only that, she even tactfully put him to shame.

Madhusudan wrote the drama *Sharmistha*, basing on the episode of Sharmistha, Devjani and Jajati of the *Mahabharata*. Ajit Kumar Ghosh presumes that it was Madhusudan for the first time wrote the original mythological drama. Though the story was fabricated in tune with the episodes of Sharmistha, Devjani and Jajati of the *Mahabharata*, yet he did not accept the whole episode into to. The drama begins from the banishment of Sharmistha and ends with the deliverance of Jajati from senility.

The dramatist has introduced the character named *Bidushak* in the drama in order to generate sentiment of mirth. He adopted this character from a Sanskrit drama and in course of following the principle of Sanskrit drama, the dramatist could not inject any wilfullness into the character of *Bidushak*, who like that of Sanskrit drama is a man of ordinary character, a helping agent in the love affairs of king. He follows the king like a shadow in his weal and woe and he even tried to keep the king delightful in the rainy days of the king himself, such as when the king Jajati being charmed at the sight...
of Devjani, a Brahmin daughter of Maharshi Shukracharya, in the land of demons, was love-sick for not getting her, then he presenting the beautiful Nati before the king want to console his mind. He said to the king:

"বিদুঃ । মহারাজ, এই দেখুন, ইনিই কাম-সরোবরের উপথ পদিনী।

নাটীঃ মহারাজের জয় হউক (প্রণাম ।)

রাজা । সে যা হোক, এ সুন্দরীকে এখানে আনা হয়েছে কেন, বল দেখি কি?

বিদুঃ । কবাসা ! আপনি সেই ঋষিকন্যাকে দেখে ডুবেছেন যে তার তুলা রুদ্ধবী বুঝি আর নাই, তা এখন একবার এর দিকে চেয়ে দেখুন দেখি কি?

রাজা । (জনাতিকে) সেখে, অমৃতাভিলাষী বাঁকির কি কখনও মুখতে তৃপ্তি জন্মে কি?

বিদুঃ । (জনাতিকে) তা বটে, মহারাজ ! কিছু চলে অমৃত আছে বলে কি কেউ মুখপান তাগ করে ? কবাসা ! আপনি একবার এর
একটি গান শুনুন।"...

Here he as a confident of the king wanted to relieve the king from pangs. The manner in which he wanted to attract the king to the woman of another man for the mitigation of sorrow, although goes against the present social system, yet it is indeed ludicrous. He is also expert like Bidushak of Sanskrit drama in making fun and frolics with dancing-girls:
Bidushak is a gourmand. He was seen in Act III, Scene I to take mistannas of some other person stealthily:

"Bidosh! (রগাড়) পরাক্রম অপহরণ করা মেনে পাপকরমেই হলো, তার কোন সম্প্রের নাই; কিছু, চারের ধন চুরি করলে যে পাপ হয়, এ কথা ত কোন শয়েই না! এই উন্মত্ সুখানা মিষ্টানগরি ভাওয়ারী বেটা রাজতোগ হতে চুরি করলে এক নির্জন স্থানে গোপন করে রেখেছিল; আমি চারের উপর বাপড়ালি করেছি! উঃ,... রুদ্ধি!.................... যদি এই মিষ্টান চুরির বিষযে আমার কোন পাপ হয়ে থাকে, তবে মেনে সে পাপ দূর হয়। তথায়ই! এই তো নিষিদ্ধ হলো! ওহে, রাজারকুলে জানা কি সাধারণ পুণের কর্ম!"\(^{51}\)

Owing to influence of Sanskrit drama on the character Bidushak, lack of individuality is marked in the character. He has been projected in the drama as a confidant of the king with a view to only entertaining the king. Asit Kumar Bandapadhyay said about the character:

"সংস্কৃত নাটকে বিদ্যুত চরিত্র যে জাহে অভিজ হয়েছে এ কতকটা তারই অনুকরণ। তবে আর একটু পরিহাসমূহর। যথার্থতঃ বলতে
Dinabandhu Mitra:

Dinabandhu Mitra appeared in the sky of Bengali literature after Madhusudan Dutta and it was Madhusudan who kicked off the journey of mythological and historical dramas, but Dinabandhu depicting the real picture of social life has created a new era in the domain of Bengali drama. Dinabandhu used to work in postal department and hence in connection to his work, he had to go to different parts of the country, moreover, he had to mix with different people in different places; and consequently he revealed those in his dramas and farces what he saw with open eyes as well as felt by his heart. Asit Kumar Bandyopadhyay said in this regard:

"জীবনের স্কুল বিপর্যয়, উদ্ভট অসংস্থ কিন্তু বিবৃতি ও অন্যায় দূর্বৃতি মেখানে যাহা দেখিয়াছেন সব কিছু হইতেই দীনবন্ধু হাসকার উপাদান সংগ্রহ করিয়াছেন। ইহাদের লোপন রূপ অন্বেষণ করিয়া, আন্ত অধ্যাব অহিলত্ব দিকটি উদ্ধাটিত করিয়া তিনি ইহাদিগকে হাসির সৃষ্টি করিয়াছিলেন।"  

As Dinabandhu himself was a humorist, so he equally also made the readers laugh. It can easily be felt if we have a look at the humorous characters of his drama and farce. Spreading the multi-coloured rainbow of laughter, he made the characters colourful. Ajit Kumar Ghosh said:

"জীবনের মূল অনুপস্থিতিতে কিন্তু সামাজিক বিবৃতি ও অন্যায় দূর্বৃতি মেখানে যাহা দেখিয়াছেন সব কিছু হইতেই দীনবন্ধু হাসকার উপাদান সংগ্রহ করিয়াছেন। ইহাদের লোপন রূপ অন্বেষণ করিয়া, আন্ত অধ্যাব অহিলত্ব দিকটি উদ্ধাটিত করিয়া তিনি ইহাদিগকে হাসির"
The trace of comic characters is available in his comedy and farce. Dinabandhu Mitra’s second drama is *Nabin Tapasvini*, the first comedy that flowed from his pen, and where the complexity and diversity of incident accelerated the movement of the drama. This drama consists a pair of stories. The main story revolves round the amorous tale of Ramanimohan and Tapaswini, Bijoy and Kamini plus the humorous one caused by Jaladhar, Jagadamba, Malati and Binayak. Though the main story of the drama seems to have defined the mobility of the drama, nevertheless the secondary story has become more captivating and interesting to the general readers.

Dinabandhu has been basically a humorist, so, wherever he has created comic sentiment, he has become successful and in order to do it he has fathered some comic characters, such as royal minister Jaladhar, and royal friend Madhabya etc. Apart from those, the characters like Jagadamba, Malati, Mallika too, have become much ludicrous.

Jaladhar in the drama is a royal minister; but he is a dullard. It is a matter of wonder to everyone as how this thick-headed man upholds the dignity of a responsible post of a minister. As Jaladhar physically looks ugly, so is equally mean-minded. Despite having his own wife, he is yet greedy for the wife of some other person, he is a man of perverted taste. He likes the wife of a merchant. When Malati
and Mallika come to royal garden for water libation, Jaladhar reciting poem by whistling draws the attention of Malati:

`মলাতী, মলাতী, মলাতী, ফুল।
মজালে, মজালে, মজালে, ফুল।)`

Such amorous attachment from the part of a married man to a married woman through goes against social ethics, yet it creates humour in the mind of readers. Many dramas and farces were written in the nineteenth century pertaining to adulterous propensity, inclination to public women, lasciviousness and sexual crime of the sterner sex and these matters were notable elements of that age. Dinabandhu has made these venomous matters witty through comic characters. Jaladhar in spite of many attempts failed to win over Malati. The way in which Jaladhar was repeatedly routed by witty Malati and Mallika has become funny with the touch of brush of the dramatist. The manner in which he was made a corpulent and dark-complexioned man in the end of the drama smearing coal-tar on his body, masking his face, and with cotton, hemp and aabir as per the tricks of Malati and Mallika has become highly jocular. Agarbham belonging to Pyarichand Mitra’s *Mod Khawa Bodo Day Jat Thakar Ki Upay* also experienced the same condition. Agarbham was, too, decorated in an uncommon way with the coating of lime-paste, soot and cotton in course of waiting with his ladylove in a secret place. The dramatist gave the physical description of Jaladhar along with his thick-headedness in a humorous way. The description of appearance of Jaladhar that we get from Mallika, wife of assistant minister Binayak, rouses everybody’s laughter; for example:
The readers were able to laugh even amid serious situation of the main story due to presence of this character in the drama.

The royal companion Madhab has been influenced by the character *Bidushak* of Sanskrit drama; who happens to be very favourite to the king. Without him the king cannot anything. He at every moment goes on counselling the king in some way or other. *Bidhushak* is a Brahmin by caste, humorist, glutton, foul-tongued but endowed with sharpness of intellect. The character Madhab in *Nabin Tapasvani* drama is a constant companion of the king like *Bidushak* of Sanskrit drama, a humorist of vulgar nature but not brightened in the event of individualism. He followed the king in his weal and woe like a shadow. Besides this, his manner of conversation has immensely roused our laughter. The reply of Madhab when the king wanted to know from him how decorous was the function on account of king’s marriage was full of sagacity and humour:

"মাত্র। মহারাজ, সিংহাসনের কাছে জাদুকান্দ পেট উঠু করে বসে আছেন;

রাজা। তেমার ভাষায় বলো, কিছুই বোঝা যায় না।

মাত্র। মহারাজ, মহী জলজ পেট উঠু করে বসে আছেন, জলজকে মহী করে রাজত্বের নিপ্পা হচ্ছে।

রাজা।  অর সভায় কি দেখুলে।

মাত্র। সিংহাসনের তান দিকে আর্কফল মাধায় নিয়ে সংজ্ঞাতি মহাপুরুষের নস্য গ্রহণ করেন। আর কিঞ্চিং অবসীর ন্যায় বায়াম রকম।"
When Guru’s son of the king pronounces some queer and rambling words (such as ‘ভূতাসার’, ‘ময়েজো ধষ্টা’, ‘চিন্দিপাল’), pandits are summoned to tell their meanings, then various controversies start among the pandits. Madhab feeling the torpidity of unjustified controversy in connection with those rambling words said in an intellectually enlightened language in the learned community to end the controversy:

``মথ। তরকালিকার মহাশয়, ঢাক্কের বাণা কোন সময় ভাল লাগে না তোমার। তেমনি বলুন, আপনি হার মানসেই যদি ঢাক থামে, তবে আপনি হার মানস।''

Madhab is indeed an excessively greedy eater. Sign of voraciousness amongst Bidhushaks of Sanskrit drama and of Madhusudan’s is found. Madhab was frightened coming to know that king was going to be a forest dweller being aggrieved with chief queen, as because he can not go to live forest without arranging bare necessities of life. He has already told clearly that he could not eat to his heart’s content without invitation. So, if he accompanies the king, it would be a murder of a Brahmin. In this way he made the readers laugh by means of his intellectually enlightened eloquence.

Neeldarpan is a memorable and notable book in the domain of the Bengali literature and which has its far reaching impact on the society and literature of Bengal. The drama created thrills of impetus in the society of Bengal and not only that, Neeldarpan also inspired the later course of Society of Bengal and not only that, Neeldarpan also inspired the later course of social drama to an appreciable extent. It is a tragedy of pathetic sentiment; but despite having that, now
and the bursting out of laughter has turned the pathetic sentiment into humorous one.

One who is humorist observes life with an objective mind and collects flavour out of it our life as well as the journey of life have been loaded with errors and improprieties, but we are not conscious of these. The principle a humorist is to show the discrepancies of life and thus which leads to the creation of comic sentiment.60

It is Dinabandhu’s objective mindset coupled with sympathy which lie at the root of his successful achievement in the creation of characters. He was able to mix intimately with people of every class of society and he had been able to notice laughter in pathos and vice versa. He did not consider life in a isolated way, rather he observed it with a universal lens of attitude. The oppression and exploitation of the indigo planters put the life of the subjects into a vortex of topsyturvyness. For being sympathetic to them, rains of oppression also came down on the Basu family. The pathetic sentiment which has been created due to this oppression seems to have been to tolerable to some extent with soothing plaster of comic Sentiment. There exist somewhat savoury in the characters of ryots like Gopinath, Aduri and Torap; and the dramatist basing on these characters created abit comic sentiment in the drama.

It is seen in the first scene of second Act that Torap and four other rayats were confined in the godown of the office of Begunbere at the behest of European indigo planter. The ryots were stricken with endless affliction, yet even amid so much afflictions, the ryots poked fun about their inevitable oppression. The first Rayat made a comment regarding boot of the European indigo planters:
The second Rayat said showing the sign of his varied experience:

“বিপুলীয়। সাহেবেরা যে প্যারেকমরা জুতো পরে জানিস, নে ?”

That is, had he known this fact, ‘অক্ষ ঝোঁজানি’ that is, trickling down of blood, as if, would have stoped from the chest of the first ryot. Torap is a loyal subject of Nabin Madhab, but he was threatened so that he should bear false witness against Golok Basu. But he would never do it, and so, the first ryot reminded him:

“প্রথম রাই। কুড়ির মুখি বাক্ক থাকবে না, শামচাঁদের ঠালা বড় ঠালা।”

The behaviour of these oppressed people on some occasion has become humorous in the description of the dramatist. Sense of humors appears to be a natural quality of the rural populace. Neither any sorrows nor any oppression can down the spirit of their life, rather they collect the comic sentiment out of a mixed bag of experiences. The rayats wanted to console their mind covering the sad experiences with the plaster of fun. Gopinath dewn receiving a kick with the boot of Wood Sahib said:

“গোপী। বেটা যেন আমার কালেজ আউট বাবুদের গৌণপরা মাগ।”

Observing his own condition through the prism of jesting wants to forget his bitter experience.
Aduri inspite of being a very old woman has no dearth of sense of humour. Whenever the context of her husband comes up, she expresses her regret through poetic lines:

“আদুরী না।”

পুষ্ট ফি এত ভাবি রে প্রণ,

মনী মাত হলি পরে বাউ পরাই পারি।”

She has replied when Sairindhree to bring the toba eco-keeping small canister tucked in the thatch of southern side climbing on the rack of kitchen:

“আদুরী না। মূই ডান হর্তি গালাম ক্যান। মোগার কপালের দেয়, গোরিব নোকের মেয়ে যদি বুড়ে হলো আর লাত পড়লো, তবেই সে ডান হয়ে ওঠলো।”

She could not understand the meaning of ‘ডান’, rather she took the word in the sense of witch, and so comic sentiment arose out of this misunderstanding.

As soon as Aduri came to know from Rebati that seeing khetramani, Rough sahib called her to ‘kutir kamrangar ghar’, he culture bound reaction got revealed through her habitual way of humour:

“আদুরী না। রাে পাঁজ না। ছাড়লি মুই তো কষনুই যাতি পারবো না, থু থু থু। গেমে, পাঞ্জির গ্লোসে।”

However, Aduri is a successful creation of Dinabandhu .She by means of her vivacity of life, simplicity and ridicule has touched the mind of readers. But it needs to be said in this regard that pure comic
sentiment has not been created out of these characters. And thus as a result of it the characters have not completely reached the status of comic once, rather to some extent have become comic in nature. The comic sentiment of these characters is to a greater extent drenched with the flavor of humour.

Dinabandhu’s *Biye Pagla Budo* is an excellent creation as a farce dominated by comic sentiment, and which at the same time bears the influence of Madhusudan’s farce *Budo Saliker Ghade Rown*. Ajit Kumar Ghosh said about the present farce:

"“প্রহসন সৃষ্টিতে দীনবন্ধুর সম্ভাব্য মাইকেলের আদর্শ থাকিলেও, দীনবন্ধুর সৃষ্টি-কমপ্লেক্স মাইকেল হইতে যে ভিন্নতা আমরা দেখিলাম। প্রাচীন ও নবাবসম্প্রদায়ের প্রতি মাইকেলের বাংলাদেশ ও বিদেশ নিয়মিত ভাবে ফুটিয়া উঠিয়াছে, 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of being an old man tries to prove him as a young man. He even expressed his desire of bringing a young girl to his house after marrying her. We can not but laugh seeing such desire of Rajiblochan to marry at an oldage. That’s why he took the look of a young man. The dramatist made us laugh enough by showing as how he faced troubles and discrepancies at every step pretending to be a young man.

Mother of pencho rears hog. The boys of school know the weakness of Rajib; who chases them being angry if pencho’s mother is appreciated, but he can not run under the burden of age, but when the very same person madly eager to marry a girl, we can not stop the forceful stream of our laughter.

Rajiblochan is as good humorist and found of poetry as the protagonist Bhaktaprasad of Budo Saliker Ghade Rown. He has enjoyed much pleasure in his conversation with his imaginary by reciting many savoury poems and rhymes, and even tried to entertain his imaginary wife by means of poetry. He said:

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His poetic charm pertaining to erotic sentiment even at an old age made us laugh immensely. Apart from that, much comic sentiment has been created in respect of poking fun by the boys with the old man, making him bite by a false snake and even in the act of giving a sound drubbing.

At last when he came to know that pencho’s mother was planfully brought in the guise of wife, but he could not understand, then he abusing the boys badly got the peace of mind. He said:

“‘রাজী ! .......... আমার স্বর্গলতা বাড়ী এদে পোঁদের মা হোলা - আমি স্বপন দেখেচি, আমায় ছলনা কলে - আহা! আহা! কেন এমন রর মিখা হোলা - ও লক্ষ্মীরা বিটি পোঁদের মা তুই কেন করে হলি ............... ’”

His regret resulted from disappointment provokes sympathy mixed with fun in mind of readers. Ashit Bandapadhyay said in this context:

“.......... ভক্তপ্রসাদ অতি কুচকিত্ত, একাধিক বৃদ্ধোকের সর্বনাশ করেছে, .................. সুতরাং তার বিদ্ধন্য করো সহানুভূতি জাগে না, মনে হয়, উচিত শান্তি হয়েছে। কিছু রাজীবলোচনের প্রতি এই ধরনের যুগ্ণ জন্মায় না। .................. তাঁর বিবাহাতিক নিয়ে রাগরহস্য করা যায়, কিছু তাঁকে ঘৃণার পাত করে তোলা যায় না।”

The characters like Pencho’s mother, Rata Napte are also very funny. Pencho’s mother has a monstrous appearance, and the description of this appearance has itself created jesting. Despite having such odd looking appearance, she has been lost in amorous elegance and madly hankering to marry Rajib. She loves Rajib so much, yet he is quite indifferent to her. We even burst out laughing at her such grief. She gave her favourite pig on the lap of Rajib as a son
of Rajib before marriage hoping him to be happy. What an immortal instance of love!

Sadhabar Akadashee is the greatest farces of Bengali literature. ‘Farce’ in English literature denotes ‘ప్రహసన’ (a funny play for the theatre based on ridiculous and unlikely situations and events), but Sadhabar Akadashee was not called a Prahshan, as because here comic sentiment is not created basing on any queer event, rather where the continuous mobility and complexity of even are very slow and less. Nimchand in the farce is an excellent example of pathetically comic sentiment. Here an assimilation of wit and humors has occurred. We laugh at the sight of the distortion and downfall of his character. And again he made us laugh by his scholarly speech and pointed comment. He is heavily addicted to drinking wine, and it is he who is responsible for the fall of Atal Behari, well skilled in playing indecent pranks; but despite having all such unjust actions, we can not look down upon him. Nimchand is conscious of his own downfall. His penitent mind now and then speaks out:

“নিম | । | হা ! জগদীশ ! (রোলন) আমি কি অপরাধ করিছি,
আমাকে অধর্মাকার মদিরহাতে নিপতিত কলো ? । |”72

He again said even amid extreme inner conflict:

“নিম | । | মদ কি ছাড়াই ! আমি ছাড়তে পারি বাবা, ও আমায়
ছাড়ে কই ? ।”73

Our mind feels pain at his such helpless condition, yet at the same time our mind also gets soaked with doleful flow of laughter. Ajit Kumar ghosh said about the character:
The context Atal’s friend Bholachand and Bangal Rammanikya may be mentioned as comic characters in this farce. Both of them are illiterate, simple but stupid. Their expression and behaviour have delighted our mind with the stroke of fun. Bholachand does not know English, yet he forcefully speaks English in a laughable way. He retorted when Nimchand threatened of sending him to ‘কাশি মিজের ঘাটে’ by hitting him with a bottle:

“ভোলা । নো সার , সান ইনলা সার , ডেড সার, ইয়েঁর উটার সার, 
উইডো সার, ইলেডেন ডেজ ডু সার , হানী সার, দিঃ সাইড় সার, দ্যাট 
সাইড় সার, ওয়ডার ওয়ডার হোল নাইট সার।”

His dress is unusual and what comes to light from the words of Nimchand:

“নিম। তুমি বাবু যে বাহার দিয়ে এলে মাতার মাঝখানে দিতে, গায়ে নিনুর হাফ - চাপকান, গলায় বিলাতী ঢাকাই চাদর, বিদ্যাসাগর পেড়ে 
ধুতি পরা, পরিমিলালে হোল-মোলা পায়, তাতে আরার ফুলকাটা 
গাম্বার, ---------------- ফিতের বদলে রুপার কগলস, হাতে হাড়ের হাড়েল
রেতের ছড়ি, ----------------’

92
Though not English learning, yet at least in terms of his dress he has been successful representative of *babu* emerged in the city of Kolkata.

Rammanikya is an another friend of Atalbihari. He walks on the same track as others do in order to showcase him as a *babu*. The worlds of Rammanikya created lots of comic Sentiment. Bholachanda has done good humoured teasing with *Bangal* Rammanikya, but he is purely an inhabitant of Bikrampur and it is against his nature to pocket insult with a smiling face. He said:

"“রামী। পুঁষ্পিক পুত্ত কেধঃ হিটিকাইচেন আর খালাইবার লাগচেন - দায়ে হইতে, পাটে পারা দিয়া জিহাড়া টানে বাইর কর্তৃতম, আর অমবসা লেকতেন - হালা পার্ব্যাম, হায়র, বলুক বুত।”"

His comment ever regarding English word ‘come’ is quite ridiculous:

"“রামী। আর এই হালার পুত্ত ‘কোম’, এংমাজির কোমদা যে লিনি দেইচাস যে লিনি লাগচে, কোম আইবার হয়, কোম যাইবার হয়। আমাগাজের মাত্রে বসোচদ্র বলেন, কোমদা পার্ব্যাম, কোম আইহেনও, যানও, আর কহন কহন থাহেন।”"

However, all of them are the representative of the rank of *babu*. The dramatist satirized them in a humorously ludicrous manner.

**Jyotirindranath Tagore**:

Jyotirindranath showed his proficiency in writing historical dramas, who by means of this genre of writing tried to prick up national sentiment and feelings. Though Michael Madhusudan paved the way for historical drama through his *Krishnakumari*, but Jyotirindranath awakened the sense of nationalism through his dramas.
In spite of parading his dexterity in writing heroic sentiment-based dramas, yet he successfully presented farces, too, crowded with waves of laughter and what were accepted by the gentry with a joyful heart. The illiterate and unrefined spectators used to draw much delight from the stage performance of clowneries of perverted taste in the contemporary time, but he did not follow that route, on the contrary, he made the audience and spectator laugh in an elegant manner. Ajit Kumar Ghosh said:

“তাহার পূর্বে মাইকেল ও দীনবন্ধু শ্রেষ্ঠ প্রহসন লিখিয়া গিয়াছেন রয়ে, কিন্তু সত্য উদ্ভটনের রূপ লইয়া তাহাদিগকে সামগ্রে পদেপলে নামিতে হইয়াছিল। সেজন্য তাহাদের আশের স্থানে স্থানে রেড ও কফিয়ের ছাপ লাগিয়া গিয়াছিল। কিন্তু জোটিতরিপত্নকে ক্রোদাভ বাস্তব-সমাজের গভীর প্রদেশে দুঃস্থিত করে নাই, সমাজের কোন দুর্বল সমস্যার উপর অভ্যস্ত আলোকপাতও করেন নাই। সে জন্য শালিনতার গভীর কোনো সময়ে তাহাকে অতিক্রম করিতে হয় নাই। দীনবন্ধু প্রভৃতি ফাটা হাওয়ার বেগে সমাজের ছদ্মবেশটি উড়াইয়া লইয়া গিয়াছেন, কিন্তু জোটিতরিপত্নকে মূল মন্ত্র পবনের নায় সেই বেশটি লইয়া নাড়াচাড়া করিয়াছেন মাত্র; সুতরাং তাহার নাথকে বাস্তবের নলতা ফুটিয়া উঠে নাই। যেখানে ভক্ততার বালাই নাই, নীতি ও নিমন্ত্রের চোখ-রাঙনি নাই, যেখানে হাস্যসংগ্রহ অনলাইন ও স্বপ্ন হইয়া উঠিতে পারে, কিন্তু সুরক্ষিত সন্তাতি, প্রাক্তনমেধিয়া নাটককারের কাছে হাস্যসংগ্রহ এইরূপ অনবরত প্রশাস পাই নাই। প্রহসনকারকের মধ্যে তিনিও সর্বক্ষণ হাস্যসংগ্রহের রুটির বশীভূত করিয়াছেন।”  

The dramatist has created comic sentiment through the characters like unemployed Peruram, Bidhumukhi, Bhola, Purna Chandra etc. in the farce *Kinchit Jalayog*. A little amount of sarcasm is also present in the farce. Though from the context of taking the last repast, the farce...
is entitled so, yet act of some reproving seems to have been done in the sense of ‘কিছুকাল গোপ’ (taking little refreshment meals). A little hubbub was, too, created over Kinchit Jalayog.

The farce starts through the words of domestic help named Bhola, an old man, who has been for a long time in the family of Bidhumukhi and Purnachandra. He maintains the whole family single-handedly, but he is much displeased with the family comprising husband and wife. The scenario of the family of Purnababu has come to light through his words:

"ভোলা। পিঠিতি যান রায়বাড়ীনী হয়েছেন ; কোথাকে ওঠা কলালি ওঠেন, বেসে কলালি বসেন।"81

Bhola tries to recite the Mahabharata, but he is so much disgusted in the family of Purnababu and Bidhumukhi, that he hardly can concentrate his mind in the reading of the Mahabharata. Due to this displeasure lying in the depth of his heart, he throwing away the book said:

"ভোলা। এ বেটোরা কি বোরা লোকে, সাপ নাই, বাংশ নাই; দুর কর।"82

That is, fault lies with the writing of Kashiram Das. The most ludicrous point being that servant Bhola happens to be a critic of the Mahabharata. The readers hearing such assessment regarding poetical composition from Bhola cannot but laugh.

The unemployed Peruram is a fortune-seeker in the farce. The complete course of incidents ranging from his act of entering into the palanquin to save himself from creditor and entering the house of Purnababu by a palki is quite ludicrous. Peruram slowing coming
near the door entered into the house and he gradually starts singing out joy of his mind. The man who timidly enters into the house of some other person in the night like a thief, now will manage to flee stealthily; and such situation is quite natural, but instead of doing it, he beings singing spontaneously and that, too, a love song.

It is seen after a little advancement in the narrative of the farce that Peruram since after his entry into the house comes back in the same room turning about for not getting the exit door. Bidhumukhi has though that he might have entered into her house in the advanced hours of night to steal the ornaments, but that was not the reality. Hence, there emerged a funny situation out of this misunderstanding. Bidhumukhi giving the ornament to Peruram wants to flee to save her life, but Peruram has tried his best to make to his actual condition obvious. Consequently, the noisy gambolling and romping of both of them made the atmosphere laughable and humorous. Afterwards, when Peru made the reason of his coming to this house clear, Bidhumikhi understanding the matter was beside herself with laughter. Peruram is a simple and easy-going man. Though he initially looked thick-headed, but in the concluding part of the face the conjugal problem of Purna and Bidhumukhi was solved due to his tact and ingenuity, and from this perspective the character bears significance. Getting no means as through which exit Peruram would go out, Bidhumukhi asked Peru to jump down through the window of a two-storeyed building, but it was not possible for Peru to jump down from such height; rather in reverse uttered odd words:

"‘পেরু ও সত্যিই লাফিয়ে জানলার উপর উঠতে হবে, তারপর আবার জানলা থেকে নীচে লাফিয়ে পড়তে হবে; আমার কর্ম নয়;"
That is, the danger which Bidhumukhi wants to avert may comeback. When Peru got cramp in his fingers at the time of closing the window asked by Bidhumukhi, he was ready to make various gestures and screaming out of pain. If the matter which needs to be hushed up is going to happen, then the atmosphere will naturally be humorous one. However, the character has provided immense does of laughter in the farce. The role of Peruram is important in making the farce successful by making the ambience funny through different ludicrous activities, such as introducing himself as Premnath to create doubt in the mind of Purnababu, and the act of frightening Bidhumukhi by producing clattering sounds of swords.

Jyotirindranath Tagore was the supporter of original Brahma Samaj, but subsequently under the initiative of Kesab Chand Sen the Nabobidhan Brahma Samaj was formed, and hence as a result of it, some short of distance was created between them. Jyotirindranathin the farce Kinchit Jalayog cast a side glance to some extent on women liberation. The presence of shadow of doubt of husband and wife to one another, and this conflict was removed following the tact of Peruram. The easeful ending of doubt has itself created a comic sentiment in the farce. It is in the opinion of Ajit Kumar Ghosh:

"“প্রথমে তারো প্রথম তারো কেবল পূর্ণ ও বিধিমূর্তির কথােপথে শ্রী-লৈকুন্তের প্রতি একটি করাতে হইয়াছে; কিন্তু প্রহরের কর্তৃত্বের বলন্দ গোষ্ঠীর মধ্যে কেনা ব্যাপার বিন্দুপ পরিমাণ হয় নাই।""
We cannot but laugh at the manner of conversation, line of thinking and soliloquy of Bidhumukhi. When Perurm incidently entering into the house of Purnababu was unable to exit, it was Bidhumukhi who then advised him to flee through window, but as panic-stricken Peru was afraid of feeling through window, Bidhumukhi said:

“বিভুমুখী। তবে আর উপায় নেই ; আর এই তো দোকালা বে তো নয় ; -- এখান থেকে রক্ষিতে---’.

That is, it was natural on the part of Bidhumukhi to flee through widow from the second-storey, and hence the birth of sentiment of mirth is quite spontaneous amongst readers regarding such type of women. It was due to sagacity of Bidhumukhi that the name of Peruram was changed as Premnath for a single night and it was for the reason of creating doubt in the mind of Purnababu, a drug-fiend, and given to enjoying prostitute sensually and the conversation of Premnath with Purnababu and other related matters are very laugh-provoking. The readers get pleasure in the end of the farce seeing Bidhumukhi befooled. Purnababu intriguing together with Peruram, both of them got involved in a mock fight to hood wink Bidhumukhi. When Bidhumikhi swooned out of fear from clanking of swords in the fight and at the sight of Purnachandra chasing Peruram, our comic sentiment becomes full to the brim; as because Bidhumukhi who in the beginning of the farce at two o’clock at night showed the sign of her courage speaking uninterruptedly with unknown Preu now lost her consciousness due to clanking of swords in a mock fight, and here the character becomes ludicrous. Asit Kumar Bandapadhyay said in this regard:
Bidhumukhi’s husband is Purnababu, who wants to exhibit himself as a progressive personality before his wife. He likes to say with loudness of voice that no ‘বুঝেন্দু’ (sinister doubt) appears in his mind, but the very same person when becomes angry seeing Peruram and tries to thrash him, then he (Purnababu) himself becomes a laughable person. Ajit Kumar Ghosh said about the character:

“কিছুই জলনোঙ্গ'-এ মানুষের বাহামত ও অতর প্রকৃতির বৈষম্য দেখাহয় লেখক কৌতুক সৃষ্টি করিয়াছেন। শ্রী-শ্রীনিন্তা ও উদার মধ্যবাদ লইয়া যে পের করিয়াছে সেই যখন নিজের শ্রীকে বলেন করিয়া কিশু হইয়া উঠিয়াছে তখন বিশেষ কৌতুকের সন্ধার হইয়াছে। কিশু প্রহরের উদার কৌতুকময় উজ্জ্বলিত হইয়া উঠিয়াছে সখানে, যখানে মধ্যস্থীয় শ্রীর নায়া পূর্ণচন্দ্র তরবারি হৃদে পেরুরামের পিছনে ধাবিত হইয়াছে এবং তাহার শ্রী বিধৃতীর আততে মূর্ছিত হইয়া পড়িয়াছে।”

The second farce of Jyotirindranath Tagore is *Eman Karman Aar Karbona*, published in 1877 but the same book was renamed as *Aleekbabu* later on in 1900. Priyanath Sen commented about the doling out of purely comic sentiment in *Aleekbabu*:

“বাঙালায় অনেকগুলি সুন্দর প্রহর অচে--‘একেই কি বলে সত্যতা’, ‘সাধার একাদশী’, প্রকৃতির কৌতুল্যগুরুর কে না বীর্যকর করে? বিশেষ কিশু অলিবাবু ইহাদের সকলগুলি হইতে বজ্রয়।
The central character of the farce is Aleekbabu who is cunning, intriguing and proficient in fabricated speech and the evidence as how much the fabricated speech is artistically approved is found in his showy conversation. The manner in which he repeatedly astonished the simple Satyasindhu by means of his art of speaking and cobweb of falsehood has comically delighted the readers. He time and again has tried to deceive Satyasindhu. Aleek went on hoodwinking Satyasindhu babu telling lies one after another, such as, the placing of marriage proposal from the part of the king of Bishnupur of his own daughter to Aleekbabu, and the act of crossing the Ganga in a single dip; but the readers have laughed much at his behavior and manner of speaking. He continued to tell a lie in the farce unhesitatingly from A to Z. The tricky and intriguing sides of the character have come to limelight through his various activities like introducing himself as owner of the house without paying the rent of his rented house, the act of exaggeration of his connection with high profile personalities of the society, presenting himself before Hemangini borrowing old
dress of some other person. There is no deartn of this type of persons in the society, and the number of such kind of persons is not nuggatory even in the middle class society, the dramatist seems to have ridiculed this class of people to some extent in the farce, who can deceive common people indiscriminately. In this respect, the motorcar driver Tridib Narayan belonging to Sri Pramathanath Bishi’s drama Ghritang Pibet has similarity. Pramathanath showed in the drama Ghritang Pibet as how much graceful and natural a false speech can be. The foolish motorcar driver Tridib Narayan disguising himself as a Rajput wants to marry a girl tagged with a surname of Roybahadur. He wants to imitate like an England-returned person in his gesture and posture, but his foolishness is repeatedly revealed in his manner of speech. His relative Bijay Narayan at every moment by means of his snare of words tried to cover up this foolishness of Tridib and thus saved him; but he adjusted in every respect in such way with environment that even immodest falsehood appeared to be as living truth. When Aleekbabu also in the farce in question playing fast and loose one after another went on getting over through intelligent Gadadhar, then a miraculous belief grew in himself regarding his own intellect; but at last owing to presence of Jagadishbabu all his falsities became known. His false act of praising was caught. Though then the readers split their sides with laughter, yet they seem to be a bit sympathetic, too. Bijoy Krishna Chattopadhyay said in this regard:

“............... গলা যখন আলোকের সব অলীকতা প্রকাশ করে দেয়, তখন তখনও তার বুদ্ধিহীন উদাসীনতার মধ্যে আমরা পাপসরের সপ্তাহ পাই এবং সে যখন ‘এমন কর্ম আর করবে না’ বলে নাকে খুন দেয় - তখন হাসতে হাসতে আমরা একটা বাখা অনুভব করি । সেই বাখার
The important character of the farce is Gadadhar, who, as if, is the guardian of the liar Aleekbabu. The character has played an important in the matter of spinning of story, and who is quite accomplished in creating comic atmosphere of the incidents. As many times the false talk of Aleek was about to be caught, so many times he was saved by means of tact and presence of mind of Gada; who was a co-operator of the false talk of Aleek, sometimes disguising himself as a Latubabu, sometimes in the dress of a China man and sometimes preparing polao, kaliya, posta, cream, curd, sweet-rice etc.; but when entering in disguise of Jagadishbabu, he was open to Jagadishbabu himself, the humorous image of the character took an extreme form. Ajit Kumar Ghosh said about the character:

“.................. অলীক যত বড় অভিনেতাই হওক না কেন, গাদাহরের অভিনয় ক্ষমতা বোধ হয় আরও অনেক দেশি । বিভিন্ন রসপত্র্য সজ্জিত হইয়া আসিয়া সে যেহেতু বারার বার অলীকেকে সহ হইতে উভয় করিয়াছে তাহাতে তাহার অসাধারন উপহিতিকুল্যি ও বাক্যচক্ষুর প্রমাণ পাওয়া যায় ।”

Another stream of humour has sprung centering the romantic heroine Hemanginee lacking sense of reality. Having been excessively attracted to novels of Bankim Chandra, she imagined herself as a heroine romantically overwhelmed with emotions. Though the dramatist set the language of Bankim on the lips of the character, but made it a natural one by the quality of his description. When Aleekbabu went on committing hypocrisies one after another to befool the father Satyasindhu, Hemanginee even then spinning the
wave of imaginations of romanticism was deeply engrossed in the love of Aleek. Aleek seems to be Kumar Jagatsingh to her eyes and she herself being love-seeking Ayesha. When Gadadhar in the disguise of a China man held knife before Aleek, he began trembling like an aspian leaf out of fear, but it appeared to Hemanginee seeing the scene from inside that the whole body of Aleek was trembling maddened with rage. We burst into laughter at sight of such foolishness a novel-reading heroine. In the end of the farce when Aleek disguising as Jagatsingh being butted by the peon of the court crying out beloved… beloved was searching the path for self-protection, Hemanginee in the form of Ayesha appearing with an unpolished fish-knife in the arena declared aloud:

“হেমা। আমি পিতার সমক্ষে, সমস্ত জগতের সমক্ষে, মুভ্যক্ত বলছি, এই বন্দীই আমার প্রাণের - আমার কথায়।—হরি আর কাহাকেও আমি পতিতে বরণ করব না,—যদি এক সঙ্গে আমার বিবাহ না হয় তা হলে এই দরেই প্রাণ বিসর্জন করব।”

The dramatist seems to have drawn the attention of society to the fact as how little educated young girls were hit with a lapse of judgement. Ajit Kumar Ghose said about the character:

“মিলিয়ের ‘Romantic Ladies’ নামক প্রহসনের নারিকের মত হেমাডিনীও রোমান্সের সমায়ে অধীর হইয়া উঠিয়াছে। অলীক প্রকাশ একটা উপলক্ষ্য মাত্র, যে কোনো লোককেই সে নায়ক বলিয়া কর্পনা করিয়া তাহার সহিত সে নাযিকার নায় আচরণ করিত। পারিপার্শ্বিক অবস্থা এবং চরিত্র সংস্থার উপর রসণের বিকাশ এবং তত্ত্বতত্ত্ব নির্ভর করে। মূলের আজ্ঞাতান্ত্রিক কেহ ধর্মকথা শুনাইলে তাহার উদ্বেগ না হইয়া হাসপত্যের উদ্দেশ্য হয়। হেমাডিনী প্রেমমূলক ওরুভাববিশিষ্ট কোনো কাহিনীর মধ্যে প্রকৃতই নারিকে হইতে পারিত।
The shortest farce of Jyotinrindranath Tagore is *Hite Bipareet*, which he dedicated the granddaughter on the occasion of marriage of Nalini, daughter of Dwijendranath’s son Dwipendranath and where the problems pertaining to polygamy have been projected. Bhaja happens to be the principal character and principal comic character of the farce; who is a Septugenarian, but in spite of that he wants to marry for the fourth time. The story of the farce humorously depicts as how this miser and thick headed man had to be harassed by his grandson Kunjabehahri and his group and ultimately his money was looted. It may be said in a word that the story farce displays as how a miserly man was out witted. This farce is very simple. Bhajahari babu’s conduct and behavior, conversation, dullardness, mentality and the desire to marry even at the ripe old age rouse laughter in the minds of the readers. Actually, the dramatist wanted to showcase the evil side of the contemporary society through humour; as because practice of polygamy was one of the biggest problems of that age. Bhajaharibabu marrying fourth time wants to bring a wife after his own heart’s choice. He said:

“ভজ । দেখো বাপু রখ, আমি রংটং চাইনে, রং-টপ চাইনে ; দু-চারটে পাকা চুল তুলতে পারবে--আর খুব হাত কষা হবে--নিন্ত্রি ওজনে খরচপত্ত করবে -- কুঁড়েছ ? আমি এই শুধু চাই।”

As it is ludicrous to marry even at the age of seventy years, so likewise it becomes more ridiculous following the fact of bringing a miserly wife to his home. He does not have an iota of hesitation to
marry at this old age; rather his counteracting self-defense goes in this way:

“ভঙ্গ । দশমার তামাক দে’ তামাক দে’ বলতে বলতে একবার-বা নিয়ে এলে- গেরত্ব ঘরে এইরকম করে কাজ করলে তবে একটু সার্থ হয়- বুঝলে ?”

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There is much similarity of the character of Bhajaharibabu with that of old man crazy for marriage portrayed by Dinabandhu.

His close-fistedness is also ludicrous. He has instructed his domestic help Ramdhan not to bring hubble-bubule promptly as soon as the guests come to his home. He advised him:

“ভঙ্গ । দশমার ‘তামাক দে’ তামাক দে’ বলতে বলতে একবার-বা নিয়ে এলে- গেরত্ব ঘরে এইরকম করে কাজ করলে তবে একটু সার্থ হয়- বুঝলে ?”

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But we cannot but laugh when this miserly man was at last harassed by his grandson Kunjabehari and his group. The dramatist seems to have spoken of the consequence of niggardly men through that of Bhajahari. Though a little bit of sympathy grows in the end of the farce, yet is deluged with waves of comic sentiment.

Jyotirindranath’s farce Daye Pode Daragraha 99 is a translation work of Mollyer’s drama Marriage Farce 100 where the desire of old Jagamohan to marry at his last age and his consequence have been described and the consequence is quite ludicrous. Jagamohan is old but unmarried. A desire grew in him in his last age to marry and ultimately his marriage was settled with a ten years old girl named Kamalmani, but the bad dream of the night created a misgiving regarding his marriage. The manner in which he was harassed by
Nyayratna and Vedantabagish while he sought their help to get rid of this doubt is quite funny; and in the end of the drama this comic reached its climax point. Jagamohan met the bride Kamalmani while he sat in the drawing-room of Ramkanta babu, but at last his desire to marry was fulfilled getting twisting of ears and whipped by Kamalmani. This incident of being harassed by Kamalmani is also ludicrous. Since while the bride is underage and when the old bridegroom was harassed by her, then we cannot but laugh. Ultimately, inspite of various efforts, Jagamohan could not relieve himself from that marriage. The man who was once madly longing for marriage at last when tried his best not to marry makes the comic sentiment more vigorous; but then he could not set him free. Being compelled he was to sit on marriage-seat. It is his foolishness which makes him a laughable man. We cannot but laugh at his helpless admission in the end of the drama. He said while Satish advised him to eat something as looked pale:

"'জগ । না দাদা, ট্রাট হয়েছে ; আর খেয়ে কাজ নেই ! সকাল থেকেই আজ খেতে শুরু করেছি- এই পথেম দফা আছাড় খেয়েছি- তারপর গাল খেয়েছি- তারপর কাটা খেয়েছি- তারপর লাথি খেয়েছি- তারপর চাঁদুক খেয়েছি- তারপর কিল খেয়েছি- এখন বাকি আছে কেবল খাবি খাওয়া- তারও আর বড়ো দেরি নেই।'"101

The dramatist showed his originality of well-versedness in the characters of Nyayratna and Vedantabagish respectively. Jagamohan went to Nyayratna to seek his conselling regarding marriage, but Nyayratna went on trumpeting his own pedantry without rhyme and reason. We laugh from the act of his unnecessary displaying of pedantry and talkativeness. Jagamohan despite lots of his efforts for a
long time could not make him understand. It is also fixed for him as which words he is to hear with which ear. He said:

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“নায়। আচ্ছা, তবে এই পাশে এসো। কেন না, সংস্কৃত ভাষায় যারা বাক্যালাপ করে, তাদের জন্য আমার এই কানটা নিষিদ্ধ- আর যারা ইতর ভাষায়- মাতৃভাষায় বাক্যালাপ করে, তাদের জন্য আমার এই কানটা নিষিদ্ধ।”
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At last when the talkative Nyayratna himself advised Jagamohan to detail his matter in a nut shell or without any prefatory remarks, then, as if, fountain of laughter began flowing down.

The philosophical style of conversation of Vedantabagish including his philosophical views, too, are equally ludicrous. According to him, one should say ‘বোধহয় আমি এসেছি’ in lieu of ‘আমি এসেছি’. When Jagamohan started beating him holding the tuft of never-cut hair on the back of the head for not getting satisfactory reply regarding marriage, the anger of Vedantabagish also made us laugh.
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