

We are however sorry that our college magazine 'Jawahar Jyoti' could not be brought out last year for continued absence of the Editor-elect and failure of the Students' Union to take timely action. This is a serious lapse and should not be repeated in future. The college magazine is the mirror where the activities of the college—its achievements and failures are reflected. As such it should be the endeavour of all those who are entrusted with the publication of the college magazine to see that it is brought out regularly for the benefit of its alumni and the general public. Jawahar Jyoti should also carry the message of love and brotherhood, national solidarity and international understanding and propagate the ideals of democracy, socialism and secularism—ideals for which Jawaharlal Nehru lived and worked.

Promises to keep and miles to go.

While opening the new college on August 4, 1971 late Sri Probin Kumar Chaudhuri, the founder President of the college and Transport

Minister, Assam, in his inaugural address made a solemn promise to make it a full-fledged college with both Arts and Science faculties and directed all his efforts to fulfil his promise. But before realization of his dream he was removed from the scene by destiny. It is for those of us who had the good fortune to work with him in close co-operation and perfect understanding to go ahead with courage and determination for realization of the dream of our dear departed leader. We know the path is long and we are far behind, but there will be no respite despite the heavy odds on the way until the goal is reached.

Appendix

Particulars of the college at a glance :

1. Year of establishment :—1964
2. First affiliation : P. U. :—1965
B.A. :—1967
- Present affiliation :—B.A. Pass
and Honours.
4. Subject taught :—(i) P. U. English,
Alt. English, Assamese
(MIL), Elective Assamese, Eco-
nomics, Political Science,

History, Anthropology, Education, Economics, History, Pol. Science, Geography. Anthropology, Education, Geography.

(ii) B.A. (Pass) : English, Alt. English, Assamese (MIL). Elective Assamese, Assamese and Economics. B. A. (Hons) : Assamese and Economics.

5. Year of sanction of Deficit Grant :—1st September/1969.

6. Enrolment :

Year	P U./H.S.C		B.A.	
	Boys	Girls	Boys	Girls
1981-82	286	79	99	19
1982-83	288	113	101	31
1983-84	256	130	115	35
1984-85	243	107	96	27

7. Examination Result :

Year	P U.		B.A.	
	Appeared	Passed	Appeared	Passed
1982	166	72	69	20
1983	226	79	60	7
1984	278	48	93	21

8. Graduates of the year 1982, 1983 and 1984 :

1982

- | | | |
|-----------------------------------|---|---|
| 1. Miss Sabitri Kalita. (Hons/As) | 6. Miss Malina Rabha. | ” |
| 2. Miss Ranju Rani Kalita. | 7. Sri Mahat Pam. | ” |
| 3. Miss Manjula Boro. | 8. Sri Mamat Ch. Kalita. | ” |
| 4. Miss Kabita Basak. | 9. Sri Dinesh Ch. Das. | ” |
| 5. Sri Deben Ch. Boro. | 10. Sri Prabhash Patowary (Simple pass) | ” |

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|---------------------------------------|------------------------------------|
| 11. Sri Mihir choudhury (Simple pass) | 11. Sri Jina Ram Das (Simple pass) |
| 12. Sri Banamali Das " | 12. Sri Laksheswar Rabha " |
| 13. Sri Prabin kr. Nath " | 13. Sri Ranjan Kr. Rabha " |
| 14. Sri Mani Ram Rabha " | 14. Sri Karuna Hazowary " |
| 15. Sri Nanda Ram Boro " | 15. Sri Naren Ch. Kalita " |
| 16. Sri Chittaranjan Biswas " | 16. Md. Matleb Ali " |
| 17. Sri Dandeswar Rabha " | 17. Sri Tarani Kanta Medhi " |
| 18. Sri Sarbeswar Rabha " | 18. Sri Nalini Kr. Kalita " |
| 19. Sri Bhumidhar Rabha " | 19. Sri Bhabendra Ch Kalita " |
| 20. Sri Gopal Ch. Das " | 20. Md. Rustam Ali " |

1983

- | | |
|---------------------------------------|-------------------------------------|
| 1. Sri Bhabendra Kr. Sarkar (Hons/Ec) | 9. Teaching Staff : |
| 2. Sri Ananta Kr. Roy (Simple pass) | 1. Sri B K. Dutta ... Assamese |
| 3. Sri Bhabitaran Boro " | 2. Sri M. C. Kakati do |
| 4. Sri Karuna Kanta Thakuria " | 3. Sri D. K. Barua ... do |
| 5. Sri Kumud Sarma " | 4. Sri K. S. Deka do |
| 6. Sri Paresh Ch. Mandal " | 5. Sri S. C. Talukdar ... Economics |
| 7. Sri Prabodh Kalita " | 6. Sri D. N. Sarma do |

1984

- | | |
|----------------------------------|-------------------------------------|
| 1. Sri Mono Mohan Das (Hons/As) | 7. Sri A. C. Patowary ... do |
| 2. Sri Kamaleswar Thakuria " | 8. Sri K. M. Sarma ... English |
| 3. Sri Karuna Kt. Deka " | 9. Sri D. K. Das ... do |
| 4. Md Abdus Salam. (Simple pass) | 10. Sri M. K. Sarma do |
| 5. Sri Naba Kumar Das " | 11. Sri D. N. Das ... History |
| 6. Sri Naba Kumar Biswas " | Sri L. K. Sarma do |
| 7. Sri Nalinee Kr. Das " | Md. M. Rahman ... Pol. Science |
| 8. Sri Nagendra Kr. Kalita " | 14. Miss M. Bhattacharya ... do |
| 9. Sri Bipul Kr. Rabha " | 15. Sri B. Goswami ... Anthropology |
| 10. Sri Mono Mohan Adhikary " | 16. Miss J. Bhuyan ... do |
| | 17. Mrs. B. Devi ... do |

18. Sri N. C. Mudiar ... Geography

19. Sri P. Majumdar ... do

20. Sri B. K. Sarma ... do

10. Non-Teaching Staff :

1. Sri K. C. Das, U. D. A.

2. Sri R. C. Medhi, L. D. A.

3. Sri S. N. Sarma do

4. Sri G. Rabha, Librarian

5. Sri S. Das, Grade IV.

6. Sri M. Das do

7. Md. H. Ali do (Library bearer)

11. Governing Body :

1. Sri U. C. Das, Minister, President

2. Principal J. C. Nath ... Secretary

3. Sri K. R. Rabha ... Govt. Nominee

4. Sri J. Pathak ... do

5. Sri A. Thakuria ... do

6. Mrs S. Marak ... do

7. Sri A. K. Adhikary ... G. U. Nominee

8. Principal, Chhaygaon College do

9. Sri J. Sarma ... Co-opted member

10. Sri C. Boro ... do

11. Sri M. C. Kakati ... Staff representatives

12. Sri M. K. Sarma ...

SHAKESPEARE AND HIS COMEDIES

M. K. Sarma
Lecturer in English

William Shakespeare, as we know, is the greatest dramatist of England. He also holds the foremost place in the world's literature. During his short stay in London, he wrote a number of plays generally divided into three classes—Comedies, tragedies and histories. His comedies are of different types. They range from farces like 'The Taming of the Shrew' to great romances like 'The Tempest.' They form more than a third part of his dramatic output.

The comedies written first by him are 'The Comedy of Errors', 'Love's Labour's Lost' and 'The Two Gentlemen of Verona.' They were written by him during the period of his apprenticeship in the literary workshop. In these early

comedies, Shakespeare imitated the modes of his contemporaries. But he reconstructed them to make them his own. In the play 'The Comedy of Errors', he followed Plautus, but the play surpasses the original in respect of the ingenuity of plotting and also its adaptability to the stage. In 'Love's Labour's Lost', Shakespeare devised a drama along the lines of Lyly's scheme for a court entertainment. Rich in verbal wit, the play reflects the taste of the time. In it also, Shakespeare surpasses Lyly in copiousness of wit and freedom of fancy. The other play 'The Two Gentlemen of Verona' is an experiment in sentimental romance after the fashion of Greene. It may be labelled as a romantic comedy.

having the charm and spirit of Greene's comedies. It, however, foreshadows the later comedies of Shakespeare.

Quite different from any one of his early comedies, is his play 'Midsummer Night's Dream'. It is said to be one of the masterpieces of the world's poetry. In it, Shakespeare has excelled in dramatic art.

As regards the charm and beauty of this play, Thorndike, a Shakespearean critic, observes, 'It differs from Shakespeare's own 'Love's Labour's Lost' and 'Two Gentlemen of Verona' as blossom from stalk, or fairy land from an amusement park.' These early comedies of Shakespeare indicate that at the early stage of his dramatic career, he only learnt how to manipulate the tools of his craft. In his later comedies, he shifts the emphasis from plot to characterisation and succeeds in achieving a complete fusion of story and character.

During the second period of his dramatic career, Shakespeare wrote also a number of comedies.

They are, so to say, the great comedies written by him. He now leaves behind him the influence of his early masters and his work becomes quite independent. These plays reveal much development of Shakespeare in dramatic power and technique. The characterisation and the humour in these plays are deep and penetrative. Besides, Shakespeare shows much growth in the weight of his thought in these comedies. For instance, the play 'The Merchant of Venice' is said to be his most popular stage comedy in which tragedy intrudes. Though tragedy intrudes in it, it is averted. It appears that Shakespeare was very careful for emphasizing the happy ending in it. So, in the place of the tragic ending, we find the moon-lit terrace at Belmont and the merriment of the reconciled lovers. Even we do feel sympathy for Shylock who has the 'making of a monster in him'. The play is also noted for the technical skill with which Shakespeare ties the two stories together and carries us back and forth from

Venice to Belmont. The characters in the play are as real and interesting to us as possible. They deeply impress us with their speech and action. Portia dignified as a doctor of laws, is magnificent. Even Jessica stealing jewels from her father is attractive. Another play that belongs to this period, is Shakespeare's 'Taming of The Shrew'. In it, Shakespeare has blended the medieval and classical farce into a play of enduring effectiveness. In his next three plays 'Much Ado About Nothing', 'As You Like It' and 'Twelfth Night', Shakespeare maintains much advance in the art of comedy. As regards these plays, Charlton, a Shakespearean critic, observes in his book 'Shakespearean Comedy', 'They are the consummation of a process of growth in the art of the comedy as practised by Shakespeare. With them Shakespearean comedy realises its most perfect form....' In short, these plays are the culmination of his comic art. They are called romantic comedies as the dominant theme of them is

love, and wooing is represented in them as a mystical experience. It is worth mentioning that these comedies are marked by common features of spirit and style. In each of these plays, the main plot concerns two beautiful and noble ladies and their lovers, and it ends with their happy union. Besides, the scenes are mainly set in the country side or in the woodland atmosphere which lends a peculiarly romantic charm to the plays. Shakespeare's contemporaries also wrote other romantic comedies, but they do not show any new development in the type as these plays of Shakespeare do. In short, the romanticism of these plays is altogether different from that of Greene or any other contemporary of Shakespeare and so, it is rightly said that 'they are a class apart'.

T' came the period of Shakespeare's sombre or bitter comedies. The comedies written by Shakespeare during this period are 'Measure For Measure', 'All's Well That Ends Well' and 'Troilus And Cressida'.

These comedies have some qualities in common and they all show the baser side of sexual passion. It is said that 'no one of these plays shows Shakespeare at his best or marks out any course that he was to follow afterwards'.

The last group of comedies written by Shakespeare during the period of his dramatic romances includes 'Cymbeline', 'The Winter's Tale' and 'The Tempest'. They are the comedies of Shakespeare's last phase and are quite different from any one of his early comedies. They are called romances in which there is a pervading sense of quiet and happiness, showing a change in the mind of Shakespeare. It appears that Shakespeare became weary of the business of drama and cared only for indulging in his whim. A free rein is given to humour and fantasy in these plays. They are marked by certain common features. In each of these plays, idealised womanhood is subjected to all sorts of tragic trials and misfortunes, and the outcome is kept uncertain till

the final denouement. Again the subjects chosen in them are tragic in nature, but they are shaped to a fortunate result. Imogen and Hermione are deeply wronged like Desdemona in the tragedy 'Othello'. Again Prospero in 'The Tempest' is driven from his inheritance like Lear in Shakespeare's other tragedy 'King Lear'. Yet the forces of destruction are not allowed to prevail in them, and the end brings forgiveness and re-union. In fact an all-embracing tolerance and kindness inspire these romances of Shakespeare. Again in each of these comedies, the heroine is taken away from court to share in simply, idyllic scene.. Imogen in Cymbeline shares the natural life of her brothers in the cave. Perdita in 'The Winter's Tale' is brought up amongst the shepherds. In 'The Tempest', Miranda is taken to the far-off island to pass a simple, natural life with her father Prospero. The scene in each of these plays is also shifted for escape from the old jealousies of the court to the enchanted island,

or the mountains of Wales, or the sheep-walks of Bohemia. The very structure of the plays has the inconsequence of reverie. All these characteristics of matter and form point to the conclusion that 'the darkness and burden of tragic sufferings gave place, in the latest works that Shakespeare wrote for the stage, to daylight and ease'.

A survey of all these comedies indicates only the remarkable variety of Shakespeare's conception of the comic. The first thing that arrests our attention is that his comedies begin with a hypothesis and the audience are expected to admit something and then, 'any improbabilities in them can be reconciled'. Even his masterly play 'Twelfth Night' begins with a hypothesis. Viola, the central figure of the play, fortunately escapes drowning, and she finds herself on the sea-shore. With her clothes still dripping from her drowning, she enquires of the sailors who rules the country they have landed in. On being told her that it is Orsino who rules, she decides to

serve him as a page. It is the hypothesis in the play that Viola is found to do something which an ordinary girl would not have done in her position. She instantly forms her bold design which the play unravels.

The predominant theme of Shakespeare's comedy is love. A young man and a young girl fall in love with each other at first sight, and they are finally united in marriage, despite a lot of difficulties and obstructions. It appears to be almost the rule that the lovers should love each other absolutely. Very often, the wooing is 'camouflaged in circumstances shaped by the wooers to cover the real passion'. In 'Much Ado About Nothing', Benedick and Beatrice willingly adopt a kind of inverted technique of love-making. In 'As You Like It', Rosalind in the case of Ganymede pretends to be herself in order to teach Orlando to woo. Viola in 'Twelfth Night', expresses her love for Orlando only by innuendo. It is a climate of romance, created by Shakespeare in

his comedies. They are romantic and poetic. But they are not divorced from reality. The characters in them are real beings of flesh and blood, and are subjected to 'the penalty of Adam'.

The role of women in Shakespeare's comedies is worth-mentioning. The young girls are in love with the young men who run after them. When any real business has to be done, it is the young girls who take the initiative in doing it. Their lovers appear to be quite helpless. Rosalind, Viola, Portia and Beatrice in his comedies are not only witty and daring but also practical and clear-sighted as to the ends and means. They are rich in eloquent discourse and are never deceived by their own eloquence.

There is a lot of fun through punning and quibbling in Shakespeare's Comedies. It is the clown who specializes in the art. Feste, the clown, in 'Twelfth Night' provides much fun and amuses others. His duty is to please Olivia with his jests, and he is paid for it. It is

because of the clown, a spirit of fun pervades the play from start to finish.

The finest of Shakespeare's Comedies exhibit dramatic irony working with a marvellous effect. The characters in the plays deceive themselves and are deceived, but the audience are kept fully informed of the developing situations. The following address of the Duke to Viola in 'Twelfth Night' is an instance of dramatic irony :

"Dear Lad, believe it ;

For they shall yet belie

thy happy years

That say thou art a man....."

This address of the Duke has one meaning to him. He knows that he is praising a young man. But to the audience, it has another meaning. They find that the Duke is unconsciously praising a young girl. This device can be found in other comedies of Shakespeare too. In such an irony, the characters unconsciously express the truth which the audience know.

As we go through the comedies,

a marked development of Shakespeare as a comic dramatist is noticeable. In his early comedies, he is found experimenting in various directions. In these plays, his craftsmanship is obtrusive, and the attempt to master his sources is apparent. The next stage of his development in comic art is found in 'The Merchant of Venice' and 'The Merry Wives of Windsor'. The comedies that follow are 'Much Ado About Nothing', 'As You Like It' and 'Twelfth Night'. They are said to be the culmination of his comic art. The comedy 'Twelfth Night' is a complete and uniformly splendid production. In it, every device of dramatic technique is used to the best advantage. On account of its special traits, the play occupies a unique position among all his comedies. Of these, the most important is its perfect matching of design and execution. In some of his comedies like 'The Comedy of Errors', incident excites more interest than character. In 'The Merchant of Venice', the character gets the better of the story. His 'Love's

Labour's Lost' is too much occupied with the exposition of an idea through clever dialogue. In some other comedies like 'A Midsummer Night's Dream', poetry predominates. But in 'Twelfth Night', there are few improbable externals. Every part of the play is fitted to every part of its action, and consequences flow from actions in a logical manner. The play has another special trait not shared by any other comedy of Shakespeare. In his other comedies, lovers have often to overcome opposition from an older generation of parents and rulers. But 'Twelfth Night' does not follow this customary pattern. The world in it belongs to youth and gaiety. No antagonistic older generation is seen in it. There is no villain in it also as we find in some of his comedies. The humour in it is also the purest. In fact, the play exhibits a greater buoyancy of spirit than any other comedy of Shakespeare.

Another note-worthy feature of 'Twelfth Night' is that Shakespeare has repeated every artifice in his

store in it. In no other comedy, he has done this. In it, we find the same confusion of identity as in 'The Comedy Of Errors'. Again Antonio's friendship for Sebastian in it, is another version of the friendship between Antonio and Bassanio in 'The Merchant of Venice'. Viola, the heroine of 'Twelfth Night' dons in man's attire as Julia does in 'The Two Gentlemen of Verona'. In this sense, it is rightly called 'a masterpiece' of recapitulation'.

The two other plays 'All's Well That Ends Well' and 'Measure For Measure' written after 'Twelfth Night' show something new in his development as a comic dramatist. Both the plays have love as the theme. But it is not the love that is gay and sportive; rather it is serious and testing. The heroine of the play 'All's Well That Ends Well' is not a mocking girl like Rosalind. She is also not a scatterer of jests like Beatrice. She is rather strong-willed and determined 'to heal the world that needs healing'. The world of 'Measure For Measure' is a dark world. It depicts a society which is infected with sin. Besides, love in it, is not glorified; rather is it chastity that is tried. They are better called 'Problem plays' by some critics.

The plays called romances, of Shakespeare's closing years are marked by a new temper. In these plays 'Cymbeline', 'The Winter's Tale' and 'The Tempest', Shakespeare seems to overcome the sense of gloom, and he emerges into 'a gloriously serene mood'. The brave new world we find in them, is rich in picture and memory.

Shakespeare's comedies do not fall in line with the common orthodox and classical view that comedy should be satiric or corrective. His comedy differs from it. It is 'a venturesome and imaginative undertaking'. Its hero and heroine are voyagers in pursuit of happiness, not yet attained. They are in search of a brave new world wherein the life of a man may be fuller, and his joys become more lasting and widespread. As said by Charlton, "It is an artist's vision, not a critic's exposition".

Shakespeare's comedies have their own charm and beauty. A bright sunshine inundates and glorifies them. The spirit that inspires them is 'an absolute humanity unashamed and unafraid'. Rightly does Gordon say.

"The world is made of Life and Hope, and the Shakespearean comedy is a portrait of the world".

RECALLING SUNDAYS

Miss Joyshri Bhuyan

Lecturer, Dept. of
Anthropology.

When I turn my back to the past,
I only recall those
Sweet and sunny Sundays.

'Hai Beautiful Sunday'—

I welcomed each of them with a nice smile
'Cause every moment they carried
Smiled with joy and happiness.

Amidst my friends

Eagerly I used to wait for them;

Oh, how lovely were those Sundays !

Now

'Hellow'—knocking at my door

Every Sunday invites me—

'Come out and enjoy the moments

And play the hour's game.'

But no—

No game is to be played now ;

I have chained myself.

Shutting my door up

I bid them farewell

With aching heart and tearful eyes.

MIRAGE

—Naba Kumar Das.

2nd year, B. A. Class.

What can I do,

Where have my pledges vanished ?

Contrivance was

Full of innumerable colours,

But confidence turned

Bitter and sour.

Sadness is the boon of my faults

And happiness 's gone far off.

No peace awaits me now

Only agonies

And agonies left behind.

Dreams of expectation

Misled me

Only misled me.