CHAPTER - V

ANNADASANKAR ROY ON BENGALI LITERATURE
Born in Orissa, Annadasankar Roy was nourished on two rich languages- Oriya and Bengali. His desire to acquire deep knowledge in both these languages began to grow right from his childhood days. Although launched into a literary career by writing essays in both these languages, the pull of the umbilical cord, as it were, took Annadasankar to devotedly serve the cause of Bengali literature. In fact, the pull and attraction that made him accept Bengali language as his medium of literary expression made him also look at the vast field of Bengali literature with feelings of awe and wonder. Bengali language with its vast literary world was wonderfully rich and diversified to him. Therefore, his thought-process kept on revolving round Bengali language, literature and its writers. Lifelong he wrote articles and essays on these, and evaluated Bengali Literature and the achievements of its various writers from the stand point of a true devotee.

It was Rabindranath Tagore who was for him the preceptor and ideal. Deeply thoughtful and insightful essays written by him on Tagore's vast literary world will be respectfully received by Bengali intellectuals.

While considering Bengali literature, his literary genius approved mainly its two streams- literature and folk literature. In
his opinion there exists a deep relationship between the golden age of literature and folk-literature. Stories and episodes of the Ramayana and the Mahabharata began as folk literature but ended up as pure literature. Vaisnava Padavalis are accepted as literature but these had their origin in folk literature. Folk literature of Bengali, in the same way, has remained vital and living. As illustration of the point, Annadasankar has spoken of Haramoni, collected and edited by Md. Mansur Uddin.

Annadasankar has termed this composition as folk literature exactly for the reason that Padavalis are called poetry, Baul songs, Baramasyas, jug-songs, Sari songs and songs on human body collected from various sources have been written down. None can exactly date these songs, but these have become modern with changes undergone in matters of expression from mouth to mouth, generation to generation. According to the writer songs of Lalan Fakir are the most important among these songs. His deep thought led him to the essence of both the religions- Hindu and Islam. Lalan Fakir had mystic trait in him. Rabindranath was personally known to him. Many others songs, besides Lalan's, are full of similar tunes and thoughts. Men like him search for god in man.

Annadasankar thinks that literary resources of Bengali, Marathi, Gujrati, Tamil and Urdu languages are so great that these hardly remain as provincial languages with their expanse everwidening and richness ever increasing. Bengali writers, although write in Bengali script, have kept India as their focus. India as a whole and its problems are their subject as well as concern. This is the
reason why Annadasankar feels that Bengali literature may easily be
termed as national literature. Jana Gana Mana is our national anthem.

The writer has deep faith in Bengali literature. Bengali is used in
two separate countries. Bangladesh has accepted the language
spoken in Kolkata as the standard language of its literature. In the
words of the essayist mind cannot be divided even if country is divided.
Annadasankar has also spoken of the presence of darkness just under
the glorious light of Bengali literature. With the decreasing sense of
respect and faith in man's life, balanced and sustained writing is not
always found. World wars and civil wars are responsible for this, the
writer feels.

According to Annadasankar:
অক্ষুণ্ণ পুষ্ক প্রকাশ করলেই প্রগ্রেস হয় না। প্রকৃত উপর বৃহৎ সৃষ্টির মধ্যে
পরম তৃষ্ণ সুখা লুকানো থাকে। বাইবেলের ভাষায় বলতে গেলে বলতে হয় বৃহৎ
সাহিত্য হবে water of life যা না হলে জীবনতাপ্রায় অসঙ্কব সনে
হবে।.........!

He has further said that life without joy is a dead life. Life is to be
made beautiful by filling it with pleasure and joy. Man does not live by
bread alone - this great saying in the Bible carries the hint of eternal
desire of mankind. Continuing his observation on Bengali literature,
Annadasankar has regretfully pointed out that very few literary works
in other Indian languages have been translated into Bengali. The
reason, he thinks, is:

একটা নিখ্যা জাতীদার অহংকার এর জন্যে দায়ী। এক নৌকোয় ভাসব অথচ
পর ভাসব সবাইকে। সুখের নিখ্যা হিন্দী থেকে তার্কিতা কিছু কিছু হচ্ছে। অন্যান্য
সাহিত্য থেকেও হওয়া চাই।
In this context his comment is noteworthy. He says that in the genre of short stories Bengali writers across the border have shown far more excellence and maturity. In his words:

अनेक समय अब ये लक्ष्य करिये, लेखकों के प्राणे जुला थाकले लेखाय अपूर्व तेज आसे। ए तेज अनिम पश्चिमबंध देखिने।

In the opinion of Annadasankar the most remarkable work in Bengali literature has been done in the field of Belles-Lettres. It is a new genre. He has observed the presence of a temperament usually associated with Belles-Lettres in many of its writers. In his words:

একসঙ্গে এতেলি মূলকনের কুলবুলি পলা ছেঁড়ে রহয়েন ধরেছেন, এতে আনিও খুনি। আশাকরি পগ উপন্যাসের তিড় একটু কমবে।

He has not discovered great variety in novels and biographies in Bengali. He says:

আমার আশাকরি হয় রহয়েন অন্যান্য অধিকারী অধিকারী উপন্যাস পেজের বসমে।

It is mentionable here that Annadasankar is silent on the observation by many that dominance of Belles-Lettres has adversely affected the thoughtful and intellectual writing in Bengali literature. In this context Dr. Ashitkumar Banerjee also has made mention of the inaction and weakness of Bengali mind about the influence of belles-Lettres, crisis has started in Bengali intellectual literature because of the whimsicality of personal essay and Belles-Lettres. In fact, one wonders why Annadasankar has not given due consideration to this negative aspect of Bengali literature: However, what cannot be disputed is the fact that Annadasankar was more inclined towards personal essay.
He has evaluated the litterateurs of Bengali literature. In his own admission he belongs to the stream of Bengali literature that flows from Rammohan Roy down to Rabindranath Tagore. The century beginning with Rammohan's birth was the century that had deep connection of the East and the West as also the ancient and the modern. Rammohan's time was the time of Renaissance and Reformation. Rammohan's credit lay in the fact that he fully absorbed the spirit of Islam religion by learning Arbi and Farsi in madrassa. It was the influence of Islam that made him believe in one-god and His formlessness. Many changes were effected in Ranmohan's time. It was Rammohan and few others like him who brought about changes in our conservative national life, inspired as they were by European philosophy, science and literature. There was a great dynamism in Rammohan's modernism. Rammohan considered himself to be a flowing stream buried under sandy, conservative and hide-bound desert of Hindu civilization. Rammohan felt that dynamism and progress of modern India would come from the inherent dynamism of the Hindu, Islam and the European civilizations beautifully integrated and harmonised, not of one excluding the other. India's ideal was something noble to Rammohan and it was the wonderful welding together of these three great civilizations. What struck the great minds of the East and the West was the distinctive personality of Rammohan. Rabindranath thought highly of Rammohan.

In his famous book *Indian Thought And Its Development*, Albert Schweitzer, a scholar of the Western world, has commented on
Rammohan, *Rammohan Roy was the great pioneer of modern Indian thought*. His knowledge of the religions of the world was remarkable, as was also his linguistic ability for he knew Bengali, Sanskrit, Persian, Arabic, English, Greek and Hebrew. In tune with the Eastern and the Western scholars Annadasankar has said that Rammohan acted as the connecting link of three ages—the ancient, the middle and the modern and also acted as co-ordinator of ancient Indian, medieveal middle-eastern as also modern occidental civilizations. In his opinion Rammohan is the pioneer of modern India, versatile in thought and action. Simultaneously he learnt European history, geography, philosophy and politics etc. and submerged himself under the current of European and modern thought of his time. He accepted the most moderns among the modern writers. It was Rammohan who the fore-runner of the Renaissance movement in this country. With his publication of the Upanishada and some other texts in Bengali, closed and forbidden doors of hundred years as it were opened. He wanted re-introduction of Brahmanic studies and learning as he wanted introduction of university studies of modern age. It is the combination of these two that brought the Renaissance in our country, and it was Rammohan who ushered in the movement.

Ideals of humanism were not unknown to us but what came with the Renaissance from the West was the belief in the all-round development of every man and human race as a whole. Rammohan was a humanist in this sense. Not confined only to the love of his own race, he cherished sincere good will to all men on earth. The society he founded had deep roots in the Upanishada, but had its branches well-spread in all directions of light and wind of the entire world.
Rammohan was an avid reader of the Koran and the Bible, the study of which cast its influence on his method of meditation. A unifying spirit inspired him. He gave a new dimension to the social literature of Bengal.

Another powerful personality who made his presence felt in the new age of Bengali literature was Iswar Chandra Vidyasagar. Annadasankar published a profound essay *Vidyasagar* on Iswar Chandra in 1972. What attracted Rammohan towards Vidyasagar was his siding with the English educated people of his time although himself belonging to the coterie of Sanskrit scholars. Rammohan was at the forefront of the newly English educated group to which Vidyasagar also belonged. Vidyasagar, like Rammohan, thought fully justified about widows' re-marriage after the prohibition imposed on their (widows) burning and death on the funeral pyres lit for the purpose of burning to ashes the corpses of their husbands. Vidyasagar, like Ram Mohan, was the conscience of the society. He evinced rare and exceptional attitude at a time in a society characterised by deep-rooted Sanskritised conservatism.

According to Annadasankar, the essayist, Vidyasagar was the child of his age, an age the influence of which spread from Europe to India. As in Europe in the fifteenth century, nineteenth century Bengal saw a Renaissance movement and here Vidyasagar was in the vanguard of prose writers of the time. It was his prose style that determined the standard of the prose literature in Bengali for a long time. His prose style was marked by a humanistic ardour. Vidyasagar's place in Bengali literature was that of a pioneer, not of a
creator or seer, thinks annadasankar. Vidyasagar's influence on his successors was undeniable.

It is worthwhile to add that Annadasankar's attitude towards Rammohan and Vidyasagar was marked by a feeling of reverence. It seems that his evaluation of these men of great eminence does not bear any mark of originality in thinking, as these two—Ram Mohan and Vidyasagar—were perceptively and justifiably estimated in writing by Rabindranath and other men of talents of our society and abroad long before Annadasankar did. What Annadasankar did was simply performing the role of a successor.

On Bankim Chandra Chatterjee, Annadasankar's observation is very brief. In a book published in 1988 Bankim Chandra O Sampradayikata written in question-answer mode, the writer sees Bankim Chandra as a true Indian and a true Hindu.

In fact, Annadasankar after analysing Bankim Chandra's mental make-up in the light of his novel Ananda Mutt comments that Bankim Chandra wanted to show Hindu religion as India's state religion. But it must be admitted that Annadasankar has not been able to mark out Bankim Chandra as communal for he has portrayed many noble Muslim characters along side Hindu characters in many of his novels. Annadasankar who waged a life-long battle against the forces of communalism has in this book accorded the highest rank to Rabindranath Tagore, not to Bankim Chandra, as the true voice of Indian nationalism. He thinks Tagore's poem:

হে মোর চিত্ত পৃথাগীর্জে জাগবে ধীরে
can be identified as the true inner voice of Indian nationalism. Bankim Chandra, on the contrary, has not been able to emerge out of the restricting definition of Hindu Revivalism.

On Sarat Chandra Chatterjee, Annadasankar's discussion in many places is lengthy. An advocate of youthfulness and vivacity in life, Annadasankar could never accept the rule of the elderly people, their dogmas or anykind of high handedness. At an young age he read Sarat chandra's *Narir Mulya* and felt deep attraction for him which resulted in his writing a lengthly critical essay and which was later printed in *Bharati*.

In his mature age having been invited on the occasion of the celebration of Sarat Chandra's one hundredth birth anniversary and also on the completion of fifty years after the famous writer's death, he evaluated Sarat Caandra's literary works as well as the famed novelist's attitude from a modernistic stand-point. He felt Sarat Chandra as a literary artist was matchless in Bengali as well as Indian literature. He observed that:

Annadasankar says nothing new or original when he says that in Indian literature wherever fallen women are portrayed they have been shown as figures of condemnation. In a lecture delivered at the Town Hall, Kolkata, on the occasion of fifty-seventh birth anniversary of this great writer, he admits:

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Annadasankar seeks, as if, the key question or the key problem of the whole body of Sarat literature in the light of this speech. The essayist, while discussing Sarat Chandra, has referred to the writings of Leo Tolstoy. Set in a vastly different social background, the rehabilitation of Katula, the heroine of Tolstoy, is comparatively easy for she was not married before becoming a prostitute and naturally she exists as a maid although in a fallen state. But, on the other hand, the unfortunate women in Sarat Chandra's novels are either widows or married ones.

Achala, therefore, was in a kind of jam. Without Mahim's help her condition would have been indescribable. Who knows she would have ended up as a crazy woman. Sarat Chandra neither arranged marriage of widows like Savitri or Rajlakshmi, nor he accepted the system of widow-marriage. He did not hand over his chaste widow heroines to unmarried heroes. Annadasankar thinks Sarat Chandra perhaps had this idea fixed in his mind that woman's chastity is sullied in re-marriage. Therefore it is always better to send her to Kashi. Such simplistic solution befits a sentimental novel, Annadasankar imagines. Falling in love is open to all- widows and those who are not widows and even the fallen ones; and this makes novel enjoyable to the reader. But in the end, the condition which awaits all is Brahmacharya i.e. a life of continence. Going through Sarat Chandra's novels, Annadasankar observes that play of love is reserved only for drama and novel and if any body wishes it to happen in real life, it should
come from loving a virgin girl. Love should end in marriage. These two, love and the state of Brahmacharya, do not gel well. Of course, exceptions are there. The lives of Bernard Shaw and Virginia Woolf are cases in point. In both these cases it is the wish of the women that prevailed. Tolstoy's *Resurrection* impressed Annadasankar. It is to be noted here that Tolstoy keeps open the way to Katula's marriage to a revolutionery. Love is free from lust here. But hints are given in the revolutionery's idea that the relationship will become natural in course of time. Annadasankar observes that like Tolstoy Sarat Chandra is full of humanitarian instincts, but unlike him, not fully free from prejudices.

Sarat Chandra is shown by Annadasankar as a Bengali tradition bound man of literature. In *Shesh Prashna* we see that the father of Kamal is an Englishman while his mother is a Bengali Hindu widow. She was first married to an Assamese Christian. When she became a widow she was married to a Bengali Hindu, but that was a marriage solemnised according to Shaiva rites and this kind of marriage is not accepted as a normal social event in Hindu society. When Shibnath honourably married Monorama after deserting Kamal, Kamal too could have married Ajit for Ajit wanted to marry her as per socially accepted customs. There was even love between the two souls. But Kamal wished to be free and also wished Ajit to remain free. This condition is, says Annadasankar in poetic words:

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পথ বেধে দিলো বক্সনীন গ্রী, 
আসরা দুজনে চলতি হাওয়ার পথি
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It is a modern relationship. It is not marriage, but *living together*. It would have been justified if the setting had been England or France. But Sarat Chandra wrote for prejudiced and tradition-bound Bengali readers who would not tolerate such relationship between a Christian girl and a Hindu boy.

Therefore, Sarat Chandra, considering the sentiment of the orthodox Hindu society, had to keep Ajit and Kamal as unmarried couple. It is this condition that Annadasankar cannot accept. He would have supported Sarat Chandra had there been any legal prohibition. But where there is no legal prohibition such consequences in the lives of two persons for the sake of society only may seem modern, but as a matter of fact not really modern. If would be modern, thinks Annadasankar, if Kamal married again. The Hindu society, in that case, would slowly accept it despite its protestations. The essayist thinks that social values have changed. One is disgusted now if he sees the burning of a wife on the funeral pyre of her dead husband. One now feels that divorce or separation is better than burning brides for want of dowry wealth. The essayist feels that novels of Sarat Chandra are to be evaluated against this changed background and condition. There cannot be any reason for Rama's migration to Kashi (in Pally Samaj) in the present day society. Now it is difficult to justify the significance of death of Suresh by Plague in the novel *Grihadaha*. Annadasankar feels that readers of today would support widow marriage in case of Rama and separation and re-marriage in case of Achala. Women's plight distressed Sarat Chandra. But he was not enterprising enough to bring necessary social changes in order to remove their woes and sufferings. Measures like divorce of women whose husbands are alive, and rehabilitation of fallen women are the
indications of social change. But in the novels of Sarat Chandra such bold measures or indications of change are absent. In this respect Annadasankar Roy differs from the famed novelist, although he had great respect for Sarat Chandra. He finds no harsher censure of the system of burning wives on the funeral pyres of their dead husbands in the essay *Narir Mulya* than in the writings of other novelists. Annadasankar considers Sarat Chandra as incomparable in matters of the art of characterization for characters in his fiction seem to be taken from real life. They are real men and women, not abstractions or figments of imagination. Many of his characters stand out as immortals in literature. To Annadasankar, Sarat Chandra is really great in his literary creation but not as a social human being.

Annadasankar can never accept Sarat chandra as his literary preceptor despite the-then society's focus on Sarat Chandra. He has regard for Sarat Chandra's role in support of the widows, insecure virgins, fallen women etc., even terming him as a revolutionery or a rebel or a protector. Even though praising Sarat Chandra's sympathy for the womenfolk, Annadasankar admits, *Sarat Chandra's literary works exercised their influence on my philosophy of life at a young age but not on my literary writings. I am rather a follower of Rabindranath Tagore and Pramatha Choudhury in that respect.*

Bibhuti Bhushan Bandopadhyaya, one of the great litterateurs of Bengali, naturally finds place in Annadasankar's writing. Both of them were contemporary and appeared on the literary scene almost at the same time. In the literary magazine *Bichitra*, Bibhuti Bhushan's *Pather Panchali* and Annadasankar's *Pathey Prabasey* were published in
close succession. Difference in subject matter notwithstanding, there is a strange similarity between these two compositions. This similarity springs from the fact that both these compositions reflect life on the move keeping the road as the centre. In Annadasankar's words Bibhuti Bhushan is as rare an artist as a rare human being. Such a devotee of nature is rarely found in Bengali literature. He says of him,

The two poles of his life were the forest and the village. Taking Calcutta as the equator, his creative imagination ranged over these two pole-like aspects just like Sun's ray falling over the Tropic of Cancer and the tropic of Capricorn in turn. Living in town he did neither have airs of a man about town or city, nor did he wish to become a man with city-bred manners. City culture and manners failed to overpower him.\(^{30}\)

Without going into a through going discussion on Bibhuti Bhushan's stories and novels, Annadasankar has made just a little comment on the writer's *Sindur Charan* and *Ichchamoti* novels. In his opinion the story of *Sindur Charan* is a symbol. Annadasankar finds the example of artless art in a story which may be termed as Odyssey of a short story. In his opinion stories of Bibhuti Bhushan look so simple, but these are really difficult. Bibhuti Bhushan was able to take in the quintessence of life after undergoing its travails through great dedication the essayist thinks. He observes that although annadasankar's *Ichchamoti* does not carry suggestion of any great truth, it is marked by sincerity.\(^{31}\) It may be noted here that Annadasankar has not contributed to the profound deliberation done during his time and in later years on the novelist's philosophy of life and attitude to God.
Himself a writer for children and a composer of rhymes and doggerels, Annadasankar has paid tributes to the writers of children literature in Bengali. In this connection he has discussed in detail on Jogindra Nath Sarkar, the writer of *Hasi Khusi* and *Khukuranir Chhara* and also on Sukumar Roy, the founder of the magazine *Sandesh*. He has admitted that he has been influenced by Jogindranath in matters of composing rhymed verses. He says, *I am indebted to the book 'Khukuranir Chhara' and for that matter to Jogindranath in respect of the form of rhyming verse and its spirit.* Like Upendra Kishore Roy, Jogindranath had an ever youthful spirit, Annadasankar feels. He observes:

> তাঁর বই হাতে নিলে একটি রসিক আমুদ, অধ্যাবসারী গুরু ফশাইকে পাই যাঁর কাছে শিক্ষাদান ও আনন্দদান একই স্থানে দুই দিক।

On Sukumar Roy, another writer of children's literature in Bengali, Annadasankar has some comments which have arisen out of his personal liking for him. Like his other essays, his essay titled as *Sukumar Roy* has come up in a manner of reminiscence. Nowhere has the personality of Sukumar Roy as a man of literature emerged in thoughtful deliberation.

Discussions by Annadasankar Roy on the Bengali literary figures were chiefly concentrated to their reminiscences, interviews, views and ideologies. Thorough examination of their works and shedding light on them was not so much done. In Annadasankar's writing we do not get any analytical presentation of works of Raj Sekhar Bose, an uncommon talent of Bengali Literature. It is evident from Annadasankar's writing that stories written by Raj Sekhar Bose
have fascinated him. He feels that behind the stories like *Gaddalika* and *Kajjali* there is suggestion of criticism of a social critic. But the humour here is not turned into satire. Stories written in Bose’s last phase of his literary career like *Dhusturi Maya* are largely works of fantasy. A little touch of satire finds place in the over-all design of humour. Annadasankar thinks that perhaps the writer was disillusioned by the activities of men. Stories written during his later years differ in tone from those written in his early days. But there remains the same skill and craft of writing. In the opinion of Annadasankar stories written during the phase of his writing *Dusturi Maya* show more skill, but they do not become greatly humourous for there is absence of illustrated picture in them.

Annadasankar became a writer when *Chalantika* of Raj Sekhar was published and he gave his opinion on the dictionary in few words. The word *ibod* is derived from the original Sanskrit word *Abyuda* that means unmarried state, not *Ayurbriddha*. *Biraja* is not the name of a river, it is the name of a Goddess who has her site in Jaipur. In this matter, Suresh Chandra Bandapadhyaya whom Annadasankar considered as his elder brother, informed that Rajsekhar did not agree that the word *Ibodo* was derived from the word *Abyuda*. But he accepted that *Biraja* was the name of a Goddess. Annadasankar later came to know that Rajsekhar Bose agreed with him regarding the exact derivation of the word Ibod, when he opened the 12th Edition of the Dictionary *Chalantika*.

The essayist’s comment on the personality of Rajsekhar Bose is significant. He writes about him,

*He was seriousness personified. It was doubtful if any one saw*
him smiling. As far as I know he was not used to smiling, but skilful in making men laugh.

In fact, Rajsekhar in his life had to undergo painful experience when his daughter and his son-in-law died premature deaths. Though shaken inside, he outwardly remained calm. He translated the Gita in prose and possibly absorbed the teaching of the Gita. He was not a believer in religion, but had a philosophic attitude.

His philosophy of life was like the philosophy of those whom the greeks called Stoic. Annadasankar's comment on the literary skill of Parashuram is noteworthy. He writes:

It may be said that essayist through his critical consideration has enriched Bengali literature by bringing the writings of those who are unknown to the general reader. Prafulla Chandra Roy (1861-1944) is a case in point. Bengalees in general know him as a chemist and founder of the first Indian chemical industry. That he wrote books while remaining a devotee of science is not known by many Bengalees. Annadasankar read his book like Anna Samasyay Bangalir Parajay O Tahar Pratikar (Defeat of the Bengalees in food problem and its solution). He observes:

বিজ্ঞানের সাধনায় নিজেকর্ষণ হয়ে তিনি সাহিত্যের দিকে হাত বাড়িয়ে দেন। আর সে
Wherever Annadasankar found any thing positive or humorous he thoroughly read it and felt great urge to express his realisation on it in Bengali language. This is what makes his contribution to Bengali literature memorable. It is his tendency that made him express through his own writing the essential quality of writing of another unknown Bengali writer. Mahbubul Alam is this rare talent whom the essayist has tried to project as the only soldier writer in Bengali literature. In his opinion Kazi Nazrul Islam, though called a soldier poet, did not move upto the battle field of Mesopotemia but Mahbubul did and wrote *Pattan Jibaner Smriti* (Memories of a soldier's life). The essayist thinks that the book written by Mahbubul will remain as a priceless historical document in absence of *Bengali Paltan* from the page of history. He first came into contact with Mahbubul Alam's writing through his first essay *Mominer jabanbandi* (Deposition given by Momin) published in the magazine *Bulbul* in the year 1933. In his opinion Mahbubul Alam's language, style, subject matter, philosophy of life, etc. are all unique, full of vital spirit and literary quality. His attitude is liberal and humanitarian. We should not restrict Mahbubul Alam as a Muslim writer. We should rather regard him as a Bengali writer. Of booklets that he wrote, *Chattagramer Itihas* is one. Even he wrote one novella *Matijan*. Besides this, he wrote *Gof Sandesh*, a humorous short story, *Pancha Anna*, a story written in different vein, and *Sanglap* which includes collection of Annadasankar's letters.

Annadasankar has briefly referred to Abul Fazal, the first Vice-Chancellor of the University of Chattogram in liberated
Bangladesh and story writer of great repute. Annadasankar compares Abul Fazal, connected with the movement Buddhir Mukti, with Derozio, the man who started the movement called Young Bengal. He sums up,

*Fearless, truthful and conscientious Abul fazal wrote novels and short stories. He wrote on my request one story in spoken language used in Chittagong, not intelligible to the outsiders. Later on he used like other writers, the spoken language as used in West Bengal.*

It is to be noted here that nothing else is known about Abul Fazal from this observation apart from brief acquaintance of the writer.

The essayist came in close contact with Prabodh Chandra Sen, the distinguished writer and metrical artist. In Sen’s writings he marked the combination of true devotion to knowledge and sense of humour. Sen’s uncommon command over Bengali metre greatly attracted Annadasankar. Innumerable books written on metre are his special contributions to Bengali literature. The essayist, impressed by his creativity and many other qualities about which he came to know from personal contact, has this to say:

*এমন একজন সংক্রামক পুরুষ আমি আরেকটি দেখেছি.*

The man who shone in his own merit alongside Rabindranath Tagore in matters of literary essays and shaping of prose was Pramatha Choudhury, the organiser of *Sabujpatra*. Pramatha Choudhury attracted Annadasankar by his personality, prose-style and above all by his spirit. Annadasankar remembers Pramatha
Choudhury, who along with Chandi Das and Rabindranath Tagore, acted like an unseen guide in his own efforts along the literary field. The essayist rightly says:

ইউরোপ হলে এতদিনে তাঁর মতো উচকোটির লেখকের পৃথ-সাত্তানা জীবনচরিত লেখা হয়ে যেত।

Annadasankar was curious about Pramatha Choudhury who with his Western education and philosophic mind burst upon Bengali literature. He expresses Choudhury's skill in Bengali prose in these words:

ততদিনে বাংলা পদ্য অনেকটা প্রকৃত হয়েছিল। কোনাল চলাচলের কাজ রামসেন বিদ্যাসাগর বল্লভ রবীন্দ্রনাথ করে রেখেছিলেন। প্রথম চৌধুরী তাঁর হাত থেকে কোনাল নিয়ে দেশের জনি থেকে তাঁরা সবুজকাস ঠেঁচে এনে রসিয়েছেন। সর্বত্র থেকে বাংলায় রূপাতিকরণ যদিও তাঁর একার চেঁটিয়া হয়নি তবু তিনিই সেই লেখক যিনি বিশ্বাস করেন যে বাংলার ভবিষ্যৎ তাঁর সংস্কৃত জননীর হাত থেকে স্বাধীনতায় ও সাবলিকপনায়।

As a matter of fact, everybody admits that emergence of Pramatha Choudhury in Bengali prose literature is an epoch-making event. Atul Gupta writes:

Bengali prose of today is much more controlled and easy flowing. It can express anything complex with much more ease. The influence of Pramatha Choudhury in this respect has been much. It will be regarded as his great contribution to the history of Bengali literature when one takes into consideration the changes that he has brought in Bengali prose as well as in its rules of composition.
The above quoted excerpt proves that achievement of Pramatha Choudhury largely depends on the book Sanskrito Theke Banglay Rupantikaran. Pramatha Choudhury wrote against scholars like Satish Chandra Bidyabhushan who were conservatives in attitude and who solely depended on Sanskrit. Pramatha Choudhury was also against those who thought that Sanskrit words could be used at random in Bengali. But he was not against its proper use for he found that:

This did not mean he was against the use of Sanskrit words. In fact, this observation made by Annadasankar on the prose style of Pramatha Choudhury is justified. In other words, future of Bengali language will depend on its liberation from Sanskrit language. In this respect Annadasankar has shown that the Renaissance in the West could bring about freedom for the French and the Italian language which were under the rules and convention of the Latin language. This task of bringing change in Bengali language during the Renaissance fell on Pramatha Choudhury. In his opinion:

In fact, Rabindranath totally gave up using chaste language under the influence of Pramatha Choudhury. In Annadasankar Roy's opinion humorous, scholarly, urbane poetry of Bharatchandra was the forerunner of Pramatha Choudhury's prose. But in thought process he may be considered a French. He would be quite at ease in the court of Emperor Akbar and perhaps this is why his pseudonym is Birbal. In this respect the comment made by Buddhadev Basu is worth mentioning:
Breaking up the compounds and preferring the dressing gown ease of indigenous and Parsian words to the tautness of Sanskritic diction Pramatha Choudhury evolved a modern prose counterpart of Bharatchandra's Sanskero-Parsian verse Style. 48

Pramatha Choudhury was aware of his own similarity with Bharatchandra. While examining the prose style of Pramatha Choudhury which is based on a variety of strange words, one is reminded of the efforts of Bharatchandra who in order to instil proper literary spirit in language resorted to a prose style wherein foreign words found their way. In this respect one comment is worth mentioning:

The essayist has admitted that he had to carry forward the task started by the prose writer of Sabuj Patra, Pramatha Choudhury. In his own words:

Burden of task which stopped Pramatha Choudhury from completing it and then turned him away has also come to me. 50

Who is allowing me to escape even if I wish to escape? 50

Annadasankar's words suggest that this responsibility does not suggest writing of prose only. It is much more than this. It is the attraction for the songs of the youth as well as for the call of the youthful spirit. In his opinion the magazine 'Sabuj Patra' and the personality of Pramatha Choudhury are woven together and indivisible. 'Sabuj Patra' without Pramatha Choudhury is like Arjuna without his bow and arrows. 51

In fact Annadasankar has discovered the personality of Pramatha Choudhury in the writing style of the magazine Sabuj
When most of his writing on the poets and litterateurs of Bengali literature is concerned with just introducing them to the readers, two articles written by him on Pramatha Choudhury are noteworthy for they are suffused with deep thought. It may be said that our literary historians have generally remained silent on many who through their efforts carried forward Bengali literature towards its summit. It is Annadasankar who in his writings has assessed the works of those very writers and has proved his dedication to the cause of Bengali language and literature. It is in this connection names of many forgotten but distinguished individuals of Bengal have found their places in his writing. Among them one is Indira Devi Choudhurani. Annadasankar came to know Indira Devi through Sabuj Patra. As an avid reader of Indira Devi's writing Annadasankar comments-

Of course in this context he has mentioned her love for music. The fact that Indira Devi could play almost all the tunes of Rabindra Sangeet on the piano was also discussed by others.

Annadasankar has shown his sense of responsibility to Bengali literature by mentioning the names and achievements of editors of Bengali magazine like Ramananda Chatterjee, Upendra Nath Ganguly etc. On Ramananda Chatterjee, the editor of Prabasi and Modern Review, his assessment, though brief, is noteworthy. He says:
Annadasankar was also introduced to the literary personality of Upendra Nath Gangopadhyaya, another distinguished editor of Bengal by reading his prize-winning *Arthamanartham* published in *Prabasi* magazine. It may be mentioned here that the essay *Rakta Karabir Tinjan* and the serially published *Patheya Prabasey* written by Annadasankar were published in *Bichitra* magazine after editing done by Upendra Nath. It was Upendranath who inspired Annadasankar to try his hand at novel writing, and it was the magazine *Bichitra* where his novel *Satyasatya* was serially published. Annadasankar has rightly commented in this respect,

> আমি যে প্রতিষ্ঠিত হয়েছি তার মূলে বিচিত্রাও তার সম্পাদক উপেন্দ্রনাথ। আমার কাছে আনেক প্রত্যাশা ছিল। পুরন করতে পারিনি।

This comment proves that Upendranath's role in matters of making writers in Bengali is remarkable.

Published in 1974, Annadasankar's brief article *Saiyad Mujtaba Ali* is of great value for its exposition of the essential quality of Mujtaba Ali, the writer. Roy comments that departure of Pramatha Choudhury and entrance of Mujtaba Ali in literary sphere occurred almost at the same time.

> তিনি আমাদের মোসরা বীরবল। বীরবলের মোসর। তবে প্রথম চৌধুরীর বাড়িতে ছিল। আর একটা দিক। যেখানে তিনি সীমিত। আলীগাহেরও হয়ত পোস্টা ছিল। সাহিত্যে প্রমাণ হয়নি। ব্যপরফে অলিয়েরের সত্তা জনপ্রিয়তা প্রথম চৌধুরীর বয়স। যে বন্ধ তিনি শাব্বিনেভাতে সর্বজনপ্রিয় ছিলেন যেই বন্ধ রম্য রচনার ক্ষেত্রেও সর্বজনপ্রিয়।

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In evaluating the salient features and skill of the writings of Mujtaba Ali by juxtaposing him with Pramatha Choudhury's writings, Annadasankar has been able to spell out clearly the distinguishable traits of the former's personality. He has justly remarked on the style of writing of the writer of Deshe-Bideshe that one of the chief traits of his writing is the lightness of touch which he has not been able to forgo. It is the composition of belle-lettres that comes naturally to him. He is second to none in this type of writing. Annadasankar says:

*It is more natural to him to speak than writing. It is the way of speaking that has introduced into his writing. Readers are, as it, his listeners—listeners in a close community.*

In fact, Annadasankar's comment beautifully sums up the writing style of Mujtaba Ali and above all uncovers the real man behind his writing. The distinguished linguist, an expert in many languages and a litterateur Suniti Kumar Chatterjee also attracted Annadasankar's notice. In the article *Suniti Kumar Chattopadhyay*, he has tried to present an over-all picture of the great personality. His writing is always full of facts, reasonable and attractive to Annadasankar. Reading the travelogue written by Suniti Kumar who travelled Java with Rabindranath, he has commented:

> আমরা কবির কর্ণ পড়ে মুখ হই। আর ব্যক্তি নে কবরণ পড়ে জ্ঞানলাভ করি।

In order to indicate the liberal attitude of Suniti Kumar to religion, he has quoted one comment of the distinguished personality:

> কাব্য হিসাবে কোরণ অতি অপূর্ব। আরবী সাহিত্যের পরম ঐতিহ্য।

Suniti Kumar, who was the life-long President of the Sahitya Academy possessed modern attitude. In respect of antiquity of the Indo-Aryan language when a group of Indians pointed towards the remote past,
outlook of Suniti Kumar was that of a modern day man of reason for he never admitted the antiquity of the Aryans more than four thousand years. This makes Annadasankar declare Suniti Kumar as a man of the Renaissance.

Amiya Kumar Chakraborty, the modern poet, is one of the many in whose contact he has come in his life as an essayist. His discussion on the poet is a primary attempt to introduce him to Bengali readers. Although no deliberation on poems written by Amiya Chakraborty or his literary outlook have found their way in his writing, a few comments are quite significant. The essayist, while commenting on the trend of poetry written by Amiya Chakraborty, writes:

This comment, made in a lighter vein, on the poetic talent of Amiya Chakraborty is full of the essayist's deep insight. In discussions on Amiya Chakraborty many have observed that—

Unlike the judgement given by Annadasankar, the picture of Amiya Chakraborty that emerges here is not free from the influence of Rabindranath. But many others have realised the truth. While deliberating on the poetic talent of Amiya Chakraborty, Dipti Tripathy discovers a distinctive self of Amiya Chakraborty which is free from the influence of Rabindranath. She writes that apparently it may seem that he is the sole inheritor of the mystic consciousness of Rabindranath, the chief spiritual poet of this age, but like the mask of Ezra pound it is only his disguise. Underneath the meditative and peaceful surface of his mind there lies hidden an attitude which is characteristic of modern
times. Again, one notices in his poetry an attempt to bridge the East and the West, to bring into coexistence mental make-up of these two worlds.

As a matter of fact, a feeling of helplessness that exists deep inside his mind moves him away from Rabindranath despite his trust in Upanishadic ideals and this feeling of helplessness is taking him nearer to this present age and life. Two comments mentioned by Amiya Chakraborty justify the observation made by Annadasankar. Annadasankar notes in this context:

It is evident from his discussion that there exists a great similarity of outlook between him and Amiya Chakraborty. Annadasankar, who throughout his life has expressed his opposition to the narrow path of Hindu nationalism or Indian nationalism, has found support for his outlook in the outlook of Amiya Chakraborty. What Amiya Chakraborty tried to do was to combine the ancient India with the modernised West, and Annadasankar is the worthy successor of this noble effort.

His article Kabi Satyendra Nath written in 1981 on the poetic talent of Satyendra Nath Dutta is also worth mentioning. Like many of his articles, this too does not bring into light any original aspect of the talent of Satyendra Nath Dutta. The writer here shows mainly the long recognised skill of Dutta as a skillful metrical artist. He writes:

रबीन्द्रनाथ ताल भरी बोझरेँहोंग भाविता भाँड़नार अभत हे एकटी विभाग गिचि लाव करेखेंधैं। शेंटी फुलविचित्रा। ........ रबीन्द्रनाथ कुँत विचित्र हुँदे लेखेन। किषु रबीन्द्रनाथ ठाँकौँ छाड़िये यान।
Elsewhere in the same article he writes:

In fact, it is acknowledged by all that Satyendra Nath's great contribution to the history of Bengali literature is his uncommon skill in using metre. Even Rabindranath acknowledged his great skill in this respect in his poem *Satyendra Nath Dutta* written on the death of Satyendra Nath. Tagore wrote in deep anguish:

But it must be admitted that Annadasankar has not been able to shed light on the limitation of Satyendra Nath as a creator of metre. Regarding the poem composed by Rabindranath on Satyendra Nath's death, it is to be noted that Rabindranath being grief-stricken at his death just expressed his regards through the poem for the departed poet. In an article titled *Rabindranath O Uttarsadhak*, written thirty years before the article written by Annadasankar, Buddhadev Basu tried to evaluate the works of Satyendra Nath. In rather unpleasant words about Satyendra Nath's success in merely pleasing the ordinary readers by his metrical verses. In his words:

Comparing him with Rabindranath he writes:
That Annadasankar Roy in his article on him has not shed light on the limitations of Satyendra Nath in matters of creating metre may seem that he has written only for the sake of writing, not from a need of making any thoughtful deliberation on the poet's talent. It is to be noted here that none has written much on Satyendra Nath as a translator, and it goes to the credit of Annadasankar that he has shed light on this rare side of the poet. Annadasankar writes:

Annadasankar has written about those distinguished personalities of Bengal who were his contemporaries and figured in his personal reminiscences. Consequently, the lion's share of his writing tends to be superficial and that of a dilettante. Some articles, of course, are exceptional. One of these is the article on Nihar Ranjan Roy, written in 1981, where he has something original to say on the personality. In his opinion Nihar Ranjan Roy, the historian, was indeed a man of the Renaissance who may be regarded as a humanist for he was desirous to know everything,

It is for this Nihar Ranjan Roy was not a historian in the sense Jadunath or Ramesh Chandra were historians, says the essayist. In his opinion:
Roy writes that Nihar Ranjan was a Marxist,

From the standpoint of a true intellectual, Roy, the essayist, assesses Nihar Ranjan's individuality,

No such originality in observation has been noticed in any discussion by others on the genius of Nihar Ranjan. The essayist here proves his sagacity in discovering the true self of Nihar Ranjan.

In his essay *Parichay O Sudhindra Nath Dutta*, he brings reference to Sudhindra Nath Dutta, one of the modern poets of Bengal. Some general aspects of the poet, culled from his memory, have been referred. But his comment on Dutta's apparently difficult poetry is worth mentioning despite the fact that much has been written on Dutta's poetic talent in the intervening period. In a lighter vein he writes,

Though briefly and humorously made, this comment gives us clue to Sudhindra Nath Dutta's poetic mind and his diction etc.

Many potential writers of Bengali literature have not received their due recognition, and Manindra Lal Basu is one of them.
Mentioning various aspects of the writing of his senior literary figure in his article Annadasankar seems to have performed a great service to the cause of Bengali literature. As a result Bengali readers also have come to know some new sides of Manindra Lal viz., the information about the collection of foreign books in his personal library. Roy writes:

One can understand the essayist’s intimacy with Manindra Lal from the fact that the former’s first published novel *Agun Niye Khela* was dedicated to the latter. On the other side, Manindra Lal dedicated his last major novel *Sahajatrini* to Annadasankar. It is true that Annadasankar has not critically analysed Manindra Lal’s novel *Ramala*, but it may be surmised that his high praise for the novel will inspire the Bengali critics to think anew about the novel. He writes:

Annadasankar says that the structural beauty of *Ramala* is wonderful, its picturesqueness has attracted him most, adding further that youngmen of the time would discover their beloveds in *Ramala* though such a girl is rarely found in real life. Manindra Lal is, of course, a realist in real life.

With Achintya Kumar Sengupta, the prominent writer of the Kallol Age, Annadasankar Roy was also familiar. In the essayist’s view Achintya Kumar was a devoted, single-minded practitioner of literature. Annadasankar, though not belonging to the Kallol Group of writers, was at first charmed by the wit and eloquenc of Achintya...
Kumar and became his admirer, and this led to the deep friendship between the two, their difference in literary ideals and norms notwithstanding. In the words of Roy:

Themes and use of a vibrating diction in Achintya Kumar's poetry attract Annadasankar most. He says each line of his poems is worth uttering repeatedly. He cites, as example, from his poem:

In Bengali literature Achintya Kumar will be ever remembered for his uncommon style and skill in using words, and in this regard the appreciation of the essayist is justified. In his opinion Achintya Kumar's fondness for words remained throughout his life and he was indeed a highly conscious artist of words. Words were his obedient servants. In a poem, written in the later phase of life, Achintya Kumar wrote:

The essayist's evaluation of the verse volume Uttarayan composed by Achintya Kumar is notable. Captivated by his poetry, he
s a y s  t h a t :

In his discussion on literature, Sita Devi and Shanta Devi- two daughters of the renowned journalist Ramananda Chatterjee- who once caused a stir in the literature of Bengal have found mention. But reference like this does not have any great value since it is merely the expression of his personal opinion, not perceptive and critical assessment. One can get much more information about them from Bengali biographies.

[Sita Devi was born in 1895 in Calcutta. She and her elder sister Shanta Devi grew up in a literary and cultural environment created by their journalist father Ramananda Chatterjee. The two sisters jointly translated Hindusthani folk tales. Literary career of Sita Devi began from her student days and she used to write in 'Prabasi'. The two sisters jointly wrote their first novel titled 'Udyanlata', and thereafter they wrote many books meant for children readers. Important novels written by Sita Devi are 'Matir Basa', 'Paravritika', 'Mahamaya', 'Khaniker Atithi', 'Banya', 'Janmaswatva', 'Matrihin' etc. Her memoris 'Punyasmriti' centering on Rabindranath was the work of her later years.

-Samsad Bangali Charitavidhan, p-554]

Known as a poet of pessimism in Bengali literature, Jatindra Nath Sengupta and his writing have also found mention in Annadasankar's writing. As a matter of fact, their love and respect for Gandhiji deepened their friendship. In initial stage Annadasankar beleived that Jatindra Nath was a poet of atheism, a belief that he abandoned later.
He discovered Jatindra Nath as one devoted to the Supreme Deity. He writes:

यतीश्वर नाथ कवितार आमरा भुल अर्थ करेछि। तिनि नागिक दिन्का अद्यावधी 
जिन ना, विद्वान विरूद्ध तार विद्यार हिल ना, तार ये अविद्यालय या 
अविद्यालय ता विद्वान काछেह, ता विद्वान विरूद्ध।

After closely examining the mind of this poet he comes to believe that the poet believed sorrow was a greater truth in life since it was of greater proportion than joy. He, of course, did not have any grudge against those who were against this belief, but just made some ironical remarks against their statements. These comments of Annadasankar on Jatindra Nath, though brief, are valuable because many critics while discussing Jatindra Nath noticed this positive bent of his mind. In this context we may quote the comment of one critic:

तार दुःखसंबंध सानुहेर बक्सार प्रतिबाद भालोबासार जनो।

In the process of surveying and evaluating the literary worth of the distinguished writers of Bengali literature, Annadasankar ultimately comes to consider the worth of contemporary writers. He thinks that the present miserable condition of the society caused by the deterioration of socio-economic condition, conflicts and riots, corruption and lawlessness must not escape the attention of the modern writers and if they remain unmoved by these they will be considered as escapists. It is also true that writers will be doomed if they are submerged in this whirlpool of depressing circumstances. He further adds that the important task before the writers of today is to strike a balance between courageously addressing the present crisis and not allowing themselves to be crushed under it. While mentioning the name of a poet in whose poetry the misery of the present time has
been reflected, he names Bimal Chandra Ghosh. Annadasankar notices in Ghosh’s writing a feeling of disgust for the present and expection for the future. He quotes:

আজ তাই দেখা যায় পৃথিবীর বিকৃষ্ট গর্ভে
বিশ্বাস শঙ্কার ক্ষেত্রে, প্রমাণিত এবং যথেষ্ট।

.................................................................
ভয়াবহ বর্তমানে আত্মতত্ত্বের অসংখ্যের মন
রপ্তানুত কারে করে জীবনে মহানিষ্ক্রমন।।

(বর্ষশেষ)

Regarding the collection of verses *Purba Lekh*, composed by Bishnu Dey, a victim of social circumstances, Annadasankar says that most of these verses are written on demand. The poet is now greatly relieved than before at the sight of the last stage of a declining upper class even though, unlike his comrades, he is not without doubt as he writes:

মার্কস না মথি শুনেছি নাকি বলে,
কত যে বৃহল্য বেশে
চালাবে রথ, মাড়াবে দলে দলে,
প্রণবি তাতে ইতিহাসেরই ড্রেশ।

It may be pointed out here that the essayist has not ventured into the territory of Bishnu Dey's poetry, his diction or anything of his writing in larger international context, even though there was wonderful opportunity waiting for him for detailed discussion. That Bishnu Dey created a heaven of faith from the chaotic ambience of modern poetry consisting weariness, inquisitiveness, doubt, disgust, apathy, remorse and overall angst go unaddressed by Annadasankar. Neither has he made any important observation on the poetic talents of Kamakshi
Prasad Chattopadhyay nor of Ashok Bijoy Raha except noticing only the use of image as the dominant trend in the latter's poetry.

It is to be noted that many top-ranking and distinguished scholars and writers of Bengal who have emerged down his memory lane have found mention in Annadasankar's essays and articles. Some general information about them or about their writing, based on his personal acquaintance with them, has been given in these articles. In this way, information about men like Buddhadeb Basu, Nirad C. Choudhury, Premendra Mitra, Gopal Das Majumder, Annada Prasad Choudhury, Rajendra Lal Dutta, Man Mohan Ghosh, Dwijendra Nath Basu, Bhabani Bhattacharjee, Kazi Nazrul Islam, Kazi Abdul Odud, Kazi Mohtar Hossain, Abu Sayid Ayub, Satyendra Nath Bose, Vocalist Dilip Roy etc. is present in his writing. Writing like this may add to the bulk of the volume of literary essays but this, we think, cannot be claimed as major breakthrough in the field of research and thorough appreciation on them.

Yet the fact of the matter remains that he came into personal contact with the contemporary distinguished personalities of Bengal, and with his refined temperament, way of life and all-embracing literary quality struck special relationship with these persons. His essays and articles are proofs of this. An opinion of the essayist is worth mentioning here. He writes:

But it is rather surprising that nowhere in Annadasankar’s writing do we
notice the writer's endeavours to catch or describe this mysterious and hidden I of the poets in prose marked by the dialectics of his mind. Much of his writing is conspicuous by its absence.

While discussing on the modern poets, the essayist has abruptly referred to Kumar Roy, a little known prose litterateur. Mr. Roy's writing, in his opinion, is marked by sincerity. Like-wise, on another little known poet Hara Gopal Biswas, Annadasankar has this to say:

একদিন পরে একজনকে পাওয়া গেল যিনি সত্যি সত্যি পণশ্চিন্তিটি।

It is indeed true that in the writings of Annadasankar even those little known writers have been discussed who remaining on the periphery of the Bengali literature have served the cause of this literature.

It is also true that sometimes many famous poets and men of letters have not found mention in his writings. In this connection one must say that in his efforts to assess Bengali language and literature, more than the degree of sincerity that he showed, he was more eager to assess and admire those who came into his contact or got acquainted with him in various ways.

As a matter of fact, in many cases he has not been able to write in an attitude of impartiality towards Bengali literature for the reason that his discussion on most of its writers is the result of his personal relationship with them. Consequently, his writing without becoming unbiased or impartial critical appreciation of men of letters of Bengal or their literary oeuvres has turned out to be subject of his reminiscences.
It is because of the fact that Annadasankar's talent is greater in the field of writing memories than in any other kind of writing. It is also true that he has meticulously read Bengali literature and like an expert diver, discovering anything of value or importance anywhere, has engaged himself in their recovery in order to present these to us for our benefit - a truth that cannot be denied.

***
NOTES AND REFERENCES :-

1. Discussed in detail in Chapter IV.


   [The writer published this after correcting the summary of his own lecture written by Pritish Mitra. This lecture was delivered by Annadasankar Roy Annual award convention organised by Patna Suhrid Parishad and Hemchandra library.]


6. Ibid, P. 47.


10. Annadasankar Roy: *Bangla Sahityer Natun Dhara*, 'Prabandha Samagra', Vol-II, P. 34, (In a lecture at a literary function held at presided by Jadunath Sarkar at National High School on 17th April, 1954.)


18. Ibid.
22. The essay had been printed before Annadasankar Roy became a graduate.
29. Ibid.

(Jogindra Nath Sarkar was born in 1273 B.S., and died in 1344. A famous writer of Children's literature, he developed a new skill in making the children identify alphabets and at the same time in presenting the pleasure of literature which made him a pioneer of children's literature in Bengali. The rhyme composed by him "Ajagar Aasche Tere / Amti Ami Khabo Pere" may be said to have begun children's education in this country. The illustrated book edited by him 'Hasi O Khusi' (1891) is the first of its kind in Bengali for children. He used to write for the spread of children's literature in children's magazine like 'Sakha', 'Sakhi', 'Mukul', 'Balak Bandhu', 'Balak' etc.

* -Samsad Bangali Charitavidhan, P. 433)

49. Ibid.
58. Ibid, P. 52.
60. Ibid, P. 138.
64. Barnik Roy: P. 233.
67. Ibid, P. 49.
68. Composed in the year 1922.
71. Ibid.
73. Annadasankar Roy: *Nihar Ranjan, *'Singhabalokan',* P. 78.
74. Ibid.
75. Ibid.
76. Ibid.
79. Ibid, P. 160.
(Sita Devi was born in 1895 in Calcutta. She and her elder sister Shanti Devi grew in a literary and cultural environment created by their journalist father Ramananda Chatterjee. The two sisters jointly translated Hindusthani folk tales. Literary career of Sita Devi began from her student days and she used to write in 'Prabasi'. The two sisters jointly wrote their first novel titled 'Udyanlata', and thereafter they wrote many books meant for children readers. Important novels written by Sita Devi are 'Matir Basa', 'Paravritika', 'Mahamaya', 'Khaniker Atithi', 'Banya', 'Janmaswatva', 'Matrihrin', etc. Her memories 'Punyasmriti' century on Rabindranath was the work of her later years.

-Samsad Bangla Charitavidhan, P. 554.)