CHAPTER VI

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Literature is an art built of language. A poet or writer builds the body of his composition with the help of word-choice, word-arrangement, sentence constructions, paragraph and chapter building which suit his style. So to understand the aestheticism or impression/effect, we first have to understand its linguistic body. So this particular linguistic aestheticism or ordering of a writer is the thrust of stylistic discussion.

As far as the definitions of style is concerned, different experts all over the world have suggested a wide range of definitions of style. On style, the French zoologist Buffon observes- Style is the man-himself. As a matter of fact style is the reflections of personality of a writer which is evident through his manner of composition as a result of his natural and spontaneous linguistic diffusion of his personality. In other words style builds on the threefold combination of literary subject and manner and above all the creative personality. In his book Panchabhut, Rabindranath got some of his characters to say that style is that form of mind and character through which literature is presented.

However some emphasise style as the linguistic posture of the writer, they say:

...
However it is natural that these linguistic means reflect the writer's personality. The way a writer tells something, it creates a pleasant auditory sensation through the ear into the cells of heart and brain. How much sense of humour an orator's composition has which we like to hear and think, that will be the main aim. Proper arrangement of words, simile/metaphore, appropriate use of figures of speech are extremely important in case of prose style.

There is no denying the fact that when we enter into the world of Annadasankar's prose, keeping in mind the points mentioned in the discussion of his prose style, we encounter personality-marked prose. On analysis of the history of Bengali prose literature, it is found that Bengali prose has become resourceful because of the contributions of distinguished prose writers thanks to newly emerging styles.

Albeit Annadasankar Roy started his literary journey in this trend of prose literature following the footsteps of Pramotha Choudhuri, consequently he was able to create his own prose style marked by his own personality-- this is certainly worth mentioning in the discussion of his prose style.

It can be observed in the discussion of Bengali prose that two different varieties of Bengali language were practised. It was in mid nineteenth century-- that Sadhu Bhasa and colloquial or Chalit Bhasa were practised. Sadhu Bhasa does not mean the language of the scholar. It was the language of prose writing which Bankimchandra had
introduced and the language which was once introduced as the language of Bengali literature. On the other hand *Chalit Bhasa* started its journey with the two books:

আলের ঘরের দুলাল,  
("Alaler Gharer Dulal") and

হতোম পাঠার নকশা,  
("Hutom Pyuchar Naksha")

written respectively by Pyarichand Mitra and Kaliprasanna Singha. This very inception of *diglossia* had created a controversy in the intellectual circle of Bengal. Even Bankimchandra himself participated once in such contention and voiced his views in the essay বাঙালী ভাষা (Banglabhasa) published in the senior volume of বঙ্গদর্শন (Bangadarshan).  Consequently the scholars of Bengal participated in this debate through various articles. During this long period, Annadasankar too was the east debater of the controversy.

Regarding *Sadhu Bhasa* and *Chalit Bhasa* Annadasankar put the highest emphasis on *Chalit Bhasa*. According to him, *Chalit Bhasa* is that variety of language through which we communicate with each other and through which the learned people of greater Bengal express themselves to others. According to him, *Chalit Bhasa* is above place and region. So like *Sadhu Bhasa*. This variety is also widely comprehended by all. He remarks:

ভাষা তৈরি হয় মানুষের মুখে। লেখনীর মুখে নয়। লেখনী তাকে ধার করে নেয়, নেবার সময় বদলে দেয়। কিন্তু বদলে দিয়ে অপরিবর্তনীয় অক্ষয় অব্য শব্দরূপ করে তোলে না। যেমন করতে চল সাহুভাষায় সাহুভাষায়। পৃথিবীর খোদাই যার অভিয়ন দেই তার ব্যবহার দিন দিন আরো সীমাবদ্ধ হবে। আর চলতি ভাষার ব্যবহার হবে অসীম।  এতদ্ভূক্তম।

He thinks if *Charyari Katha* had been written in *Sadhu Bhasa*, then it
would not have been satisfactory. Same holds true for Rabindranath's *Senser Kabita*. But the value of the language of *Galpaguccha* can not be denied. According to him language is like a river, like the wind it is gradually changeable. Annadasankar said to Pramath Choudhuri:

> আপনি যে কাজটি করে গেলেন বাংলা সাহিত্যের জন্য, এর জন্যে সবাই মনে রাখবে আপনাকে।

In reply to that, Pramatha Choudhuri remarks:

> ........ এই যে চলতি ভাষা যেটা আমি চালিয়ে দিচ্ছি, সেটা কিভাবে শিক্ষিত বাঙালীর ভাষা। সাধারণ বাঙালীর ভাষা নয়। সাধারণ বাঙালীর জনসাধারণের যে ভাষা, সে ভাষায় যদি লিখতে হয় তাহলে এ ভাষাতে সাধারণতায় মতা হয়ে যাবে।
> এ ভাষাতে তাদের পক্ষে সাধারণতা। সত্ত্বাকের চলতিভাষা। সত্ত্বাকের চলতিভাষা এটাও নয়। সত্ত্বাকের চলতিভাষার জন্যে নামতে হবে তাদের ভাষা, জনসাধারণের ভাষা, এবং তাদের ভাষা নেমে তাদের মতা করে লিখতে হবে।

In fact Annadasankar did not want to confine his writing to the pursuit of any particular unchangeable set of rules of language in giving recognition to *Chalit Bhasa*. In this case his mentality was in keeping with the harmony of changing current of rules. So he says,

> ভাষা নদীর মতো, সে বয়ে চলেছে। পেছন দিকে যাবেন। সামনের দিকে যেতেই হবে। বিভাগ বিদেশী স্থান চুকেছে, আরো চুকবে। কাজেই বাঙালীকে এখন এই পূর্ণ ভাষা ছাড়তে হবে। যেখানে যেটা প্রয়োজন সেখানে সেটা প্রয়োগ করতে হবে।

The fact that Annadasankar could pursue this even changing character of language did not allow his language to be static. On the contrary it became ever developing and moving forward like a wild spring of water. He even did not show any orthodoxy in the use of words. To indicate the movement of his words, we can quote some sentences from his composition.
The remark that Bankimchandra made about the conflict between *Sadhu* and *Chalit* in Bengali language towards the end of nineteenth century can be mentioned here--

It is worth mentioning that Annadasankar made his presence in the world of Bengali Prose literature as an appropriate successor of this remark of Bankim Chandra. Though the intensity of logic and thinking are not equally evident everywhere in his prose, Annadasankar's prose pieces are undoubtedly what Bankim Chandra calls *সৌন্দর্য বিভিন্ন* prose. Though Annadasankar started his literary carrier following the prose style of Pramothon Choudhuri:
Here lies the achievement of Annadasankar as a prose-artist. In the composition of his prose Annadasankar expanded the horizon of his psyche so much that it wandered every nook and cranny of Bengal culture and collected the material of his prose from there too. So his language is not only Bengali language but the language of all greater Bengali people.

In this context we can quote the comment made by one critic,

Except for the first two decades of the twentieth century, Annadasankar Roy was absorbed in the study of Bani in the long eight decades. His first article was published in the magazine in 1923 A.D. At the time of the publication of his last essay he reached the last stage of his life. Annadasankar leaves us for ever in the very beginning of twenty first century (2002). During this long period of creativity, he was a poet, novelist and above all an essayist. It can be mentioned that his art and genius of prose writing is highly distinguished. Though there is not much of a variety in the creativity of his prolonged life, owing to the abundance of wit/intelligence, those collections of prose have become an useable asset in our thought and conscience.
Specially the fact that he has a specialised place in Bengali literature as a prose writer in essay writing is certainly admissible. In the eighteenth nineteenth century itself the art of Bengali prose arrived in a mature youthful stage. The prose language which was nourished and rose under the careful guidance of scholars and Munshis in the holy sanctuary of Fort William College, later reached a stage of maturity at the touch of Bankim Chandra’s talent via Rammohan Vidyasagar. This youthful prose was enriched in a manner of variety by Rabindranath Tagore, Swami Vivekananda, Pramatha Choudhuri. Before Annadasankar, the prose writers like Buddhadeb Basu, Sudhindranath Dutta, Nalini Kanta Gupta etc. entered the vast arena of Bengali Prose literature.

Annadasankar entered the multi talent enriched arena of Bengali prose assuming the role of a perfect artist. This prose writer, thanks to a mixture of mind and mentality, was able to add a new dimension to the composition of Bengali prose. His book *Pathey Prabashey* written between 1926 and 1929 assumed unprecedented significance in Bengali prose and occupied a special place. The prose language of *Pathey Prabashey* was able to attract the attention of the likes of a distinguished prose writer- Pramatha Choudhuri, *Pathey Prabashey* was published in his *Tarunya Parba- Bichitra*. So an inspired Pramatha Choudhuri wrote in the preface of the publication-
From here it is clear that Annadasankar entered the vast field of essay only after making himself much mature.

On the way to the Bengali prose art, the distinguished Bengali talents contributed to its completion with their individual specialities. If we look at this current of evolution, we can see on one hand the contributions of the sages like Rammohan Roy (1774-1833) Bhabani Charan Banerjee (1787-1848) and on the other hand the Christian missionaries like William Berry (1761-1834) heightened the expansion and strength of Bengali prose literature. As a matter of fact-

In this continuous current of Bengali prose, for the redemption of prose and its journalist like simple sentence construction, the contribution of Iswar Chandra Gupta (1812-1851) is certainly admissible. After this came to Bengali prose the first perfect artist of Bengali prose Bidyasagar. After this the person who came with classic prose principle is Bankim Chandra. The prose style of Rabindranath, in Bengali prose literature was romantic.
In this trend of Bengali prose literature the person who came with a new style of prose art is Pramoth Choudhuri (1868-1946). His prose principles in Bengali literature are known as Birbali prose principle. He freed Bengali prose from Rabindranath’s melodious poetic rhythmic and rhyming prose.

As a matter of fact Promatha Choudhuri infused in Bengali prose the obvious symptoms of speech principle which has also been called Annadasankar Roy emerged with this very Birbali prose trend.

In fact the person whose prose style impressed Annadasankar the most in his writing stint and his tender mind of his childhood was Birbal. About this, the essayist himself mentions-

The main reason for his attraction to the ideas of Sabuj Patra was that Sabuj Patra contained the ancient culture, and it welcomed the world heartily without denying the past. Its main feature was Bengalism. He had no inhibition to collecting material from the past and from foreign countries but his dream, his focus, planning and activities were modern and Bengali. But his writings were published in Prabashi and Bharati but not in Sabuj Patra. In this context he said-
Not only his attraction towards spoken language or prose art, his first curiosity was aroused about art after reading the articles in *Sabuj patra*. Moreover it was in *Sabuj Patra* that he noticed the harmony of ancient Indian feelings. In his own words—

> বারোবছর বয়স থেকে পাঁচ বছর বয়স পর্যন্ত এইসব নিয়েই আমি ব্যাপ্ত আছি।
> এককাহিয়া সবুজপত্র পড়ুক আমার উপন্যাস।................

Annadasankar is a lover of the West. He gets many ideas about West after reading *Sabuj Patra*. He receives five lessons from the *Sabuj Patra* the first of them being keeping the youth on hold. Mental youth is always left behind after the physical youth departs. The first task is to keep it intact. In other words staying ever young, this is what the essayist said in his essay *Tarunya*. His second lesson or thought is the harmony of the Eastern and the Western civilization. East in itself is not complete, there is also a necessity of Western thinking. He gets the *Chirantani nari tatva* from *Charyari Katha*. By *Chirantan* he meant regular novelty, or loving the novelty is a must, this thinking found reflection in his novel *Kanya*. The fourth is the writer’s thought on art and this too he imbibed from *Sabuj Patra*.

To know the meaning of this art, he went to Rabindranath and Rolland. Tolstoy used to say people themselves could create art. But he came to know after reading *Anakarenina* that it was not possible to create this kind of noble art for everyone. Achieving big goal requires a
high degree of endeavour, the fifth lesson of the writer is acquiring the habit of reading and writing in *chalit bhasa* instead of *Sadhu bhasa*, this too he learnt from *Sabuj patra* particularly from the example of Birbal.

No other magazine could match the psychological proximity that Annadasankar developed with *Sabuj Patra*. Not even with *Bichitra*, *Parichay* or *Kollol* whereas these were the magazines with which he shares writing terms. He was even launched as a writer by them. *Pathay Prabashey* in *Bichitra* enchants Pramath Choudhuri. This was the first time that the essayist’s existence was noticed by him. He did not know Annadasankar before that. As regards writing, Annadasankar thinks that style is the uppermost-

The writer had to undergo training under great Pramath Choudhuri in his ignorance. The comments of certain critics about the influence of *Birbali* prose on the prose of Annadasankar can be quoted here-

To show the Pramathan speciality in the prose style of Annadasankar, the critic quotes from his essay--

1) *যৌবনের সত্ত্বারের বিপদ মরা নয় জরা, বদলানো নয় বন্ধ হওয়া, ভাষা*
The manner of expression of the quotations reflects Pramathan style. The statement bears Rabindranath's stamp. It is epigram-like. The essay titled *Joubaner Sattikarer Bipad* became actor in the sentences from second to fourth. This statement reaches the reader very fast. This prose was seen in Rabindranath's novel, short stories belonging to the last phase of his life. It was carefully shaped by the *Birbalis*.

2) তিনিচার হাজার বছরের অপমান যাদের মনের পরে পরতে পরতে জমেছে সেই অম্পূর্শা ইতর বৃদ্ধি জাতেরা যখন জগবে তখন তারা কিয়া মজার এই তোকবাকো ভূলাছে না। যেন সুসেলানের ভূলাছে না। জাতের তোকবাকো। যারা পুরুষাকৃতে অপমানিত হয়ে এসেছে তারা অপমানের শোধ না ভূলে অন্য দিকে দৃঢ়পাদ করতে না, যদি তাদের গায়ে শক্তি আসে। সুতরাং করতে হবে সময় থাকতেই ঐ আমির পাপের পূর্ণ প্রায়স্তিত-এর চিনি লোপ। (আদিম গুপ্ত, প্রবন্ধ সম্পন্ন, প্রথম খণ্ড, পৃঃ ৬৬, প্রকাশ-১৯৪২)

This quotation too testifies the strong Birbalic prose. As the phrases পরতে পরতে জমা, শোধ তোলা have eased the expression of *Chalit Bhasa*, likewise the words like অম্পূর্শা ইতর বৃদ্ধি exercised the sense of integration and strengthened the sentence. It should also be mentioned that despite the fact that Birbal's prose was simplistic, there are exaggeration and ornamentation, which Annadasankar gradually got rid of. To show this difference in the context, two parts from the essays of Birbal and Annadasankar can be quoted and they can be ordered. First quotation from Birbal is as follows-
Now the difference can be shown from Annadasankar's prose composition--

It is observable that the eloquence, oblique comments and oblique manner of expression in the prose of Pramath Choudhuri make the language incomprehensible for all. In comparison Annadasankar's language is compact and is a controlled reflection of dialogue and prose principle. It is anybody's guess from here that though Annadasankar was deeply influenced by Birbal's prose principles, consequently he got rid of Birbal's influence and was able to stamp his personal touch on his prose. Annadasankar also shed off the influence of Rabindranath's prose principles and added new dimension to his own prose. In this context certain critics rightly remarked that by infusing the influence of current speech principles of Rabindranath, on one hand with lucidity and simplicity and on the other with purity and thought, the essayist surprisingly fused the two main parts of prose principle. As a matter of fact the lucidity and simplicity behind Annadasankar's art are the results of the fusing of Verse and
Baul song the successor of folk literature. The seeds of taste, wit, reasoning, thought, intellect and the expression of personality in his essay can be traced back to the articles of Tarunya. This thought is replete with a strange humour liveliness and creativity. Some examples can be quoted-

As there finds an expression of logic and wit in the statements of the writer, so also a lively heart-beat in the style of prose writing is tangible. In the ornamentation and many uses of the same word, his prose art has donned a unique mantle.

It is noteworthy that his essays bear an imprint of Ranindranath and Pramath Choudhuty. Rabindranath's line of thinking is observable in Annadasankar's essay Tarunya. His prose finds a reflection of the thought that Rabindranath expressed in his poetry. As-

The poet rightly said कत घरे दिले ठाइ। After three days when it was time to leave, then came true the next line-- दूरके करिले निकट, बाँठ,
In the lines under discussion, the essayist applied the poetic phase of Rabindranath into prose. Thus Kabiguru Rabindranath has projected in his poetry the same feeling of aestheticism that the essayist has assimilated in his prose. As--

ওর সবুজ ওর অনুরূপ আঘাতসঞ্চার যা নেয়ে তুই বাঁচা

Annadasankar writes-

ভীরেনের জারক-রস তার দুর্রিয়ে উঠছে, সে প্রহর করতে পরিপাক করতে পারেনা;
আক্ষর্য় করতে, ভৃষ্টি পেতে পারে না। সংখ্য করার অর্জন উৎসাহ তার নেই,
জয় করবার উন্নয়ন সকল তার নেই।

Rabindranath writes in his poem *Barshashesh* of his poetry 'Kalpana'-

শহু দিব্যপনেন শহু প্রাণ ধরণের গ্রানি,
শরমের টালি,

নিন্দিতছনি দুর্দশের কৌশলিকা ভিতেত নীপের
ধূমালিত কালি; ..............

Annadasankar writes in his essay-

প্রতিভাকে ভাষ্কাঠ ও প্রেমকে পাপবন্ধ করতে তাদের শঙ্কা কমেনি, মৃতজ্জয়ে তারা
ফরাস্জ খাঁকে, মানবাকাঁ তারা নেষ্ট আনন্দ থেকে, সত্যলুক্ত আল্লালকাশ
থেকে, art for art's sake থেকে নির্ভর করবে, ..........!

Rabindranath writes in *Russiar Chithi* included in his epistolary literature-

হৃঁচী ঢালা মনুয়ক কথনা টেকে না- সজীব মনের তত্ত্ব সঙ্গে বিদ্যার তত্ত যদি না
মনে তাহলে হয় একনিষ্ঠ হৃঁচী হবে ফেটে চুরমার, নয় মনুষ্যের মন যাবে আঁধুই
হয়ে, কিস্ম কলের পুতুল হয়ে ঝাড়াবে।

Sometimes he used part of Rabindranath's song as a title to his essay. Like one of the titles of his essays from *Tarunya* is *Ekla Chaire*. However this part in Rabindranath's song was *Ekla Cholore*. 
Apart from the direct influence of Pramath Choudhury and Rabindranath, the person whose prose style impressed Annadasankar was Suresh Chakraborty. In this context the writer himself writes-

'সুরেশ চাইর্বের লেখক ফ্রমেলর তথ্য প্রথম চৌধুরীর ওকেল্যান্ডী। ....... তারপর সুরেশ চাইর্বের স্টাইল। বন বাড়লে স্টাইল হচ্ছে মানুষটা। এরা আমাকে অল্পক্ষে সাহায্য করেছেন। আমার নিজের স্টাইল তৈরী হয়েছে এঁদের সঙ্গে সম্পর্ক রেখে। এবং ব্রিন্দনের সঙ্গে। সে ব্রিন্দনের পোড়ায় লিপিকা লেখক। আপাতত করা নাম করা উচিত।

তাদের সবাই কিছু 'সুবুজ পত্র' গোষ্ঠীর নন।

In fact the name of Suresh Chakraborty deserves a special mention in the genre of short stories. It has been rightly said about him-

'সুরেশচাইর্বের নাম বাণিজ্যিক আমাদিগকে ফেল আমার ফিরাইয়া লইয়া আসছেন বহুদিনের হারানো অথচ গোপন নিজে অনুভূত একটা জগতের ফাটে, আমরা পাই এমন একটা জগৎ যাহাই শৈলের জগতের ফত তরুণ সুবুজ কর্মনায়ম, হাসময় সেই সাথেই আবার যাহার সম্যা মিশিয়া। আছে কি একটা সত্তিকার আদের নিষেষ জগৎ, পৌঁছে দুর্গোপলক্ষ তত্ত্বজাত।

However Annadasankar noticed some shortcomings in the prose principles of Birbal, Suresh Chakraverty and even Rabindranath. In his own words, this short coming is-

'বাক্সকে মুক্তানিত করতে গিয়ে অঞ্চলবুঝি বা অঞ্চলবুঝি ঘটত। প্রতিকে সকুতুষ্ট বা আকুল করতে গিয়ে বুঝিকে বক্তি করা হত। যথার্থতা বোধহয় এঁদের কাছে মহামূল্য ছিল না।

However Annadasankar did not quote from the prose of Birbal, Suresh Chakraborty or Rabindranath to show how deviation or shift of meaning or deprivation of wit happened in support of his statement. The
essayist writes that, to restore a sense of aptness in prose, he had to take lessons from Gandhiji and many foreign writers. However their names he did not mention.

Now, in adaptation of his prose, we will make an attempt to pursue Annadasankar’s own style. The essays of the essayist in effect have two parts—In one part, the words pertaining to literature-cultural-art are ample. In the other part is the presentation of the feelings of politics-sociology-duties and responsibilities of state and time-present-future etc. Between these two parts lie his merit, profoundity, purity, magnanimity. These are extensively contained in his prose-creation, his learning, pursuit of knowledge, haste of search, and query, lack of patience and peace of mind, both simultaneously inspire and stifle his proceedings. Continuous events affect his endurance, thus he springs into some comment.

We see in the model of Annadasankar’s prose the maximal expression in minimal language and the tendency to express it in the simplest and easiest manner. Dhiman Dasgupta said:

_ানন্দাসঞ্জয়ের গদ্য নিষ্প্রভে বুদ্ধিজীবীর গদ্য কিন্তু নিশ্চিত কুদ্ধিজীবীর, তিনি একই সনে বুদ্ধিজীবী ও সরমী, বিদেশে যান তুলনা রাসেন।_

Some examples of Annadasankar’s style of composition can be quoted, like—

_সন্দ্যা আছে বলে ভাবিন। ভাবি সন্দ্যার দ্বারা যাতে অভিজ্ঞ না হই। দুঃখ আছে বলে দুঃখ নেই। দুঃখ পায় শেষ পর্যন্ত খারা না রাই। বাইরের প্রতিকূলতাকে ভয় করিনে, ভয় করি আপন অভিযানের জীবন্তাকে। (সৃষ্টিদীপ্ত, প্রবন্ধ সম্প্র, প্রথম খন্ড, পৃ ১১৬)_

The lines under discussion reflect the essayist’s magnanimity and the
skill of prose-creation. Small sentences express the profound realities of life which make us think.

In comments under discussion, the writer humourously expressed the Indian social reformation, religious sentiments etc. strangely, spontaneously and in easy and simple language. Here the aestheticism of his prose style has been specially enjoyable.

In the above comment, the essayist's style of speech gives a new level to the prose composition. As there is brightness of wit in his speech, so also an addition of heart.

To make the language of his prose natural and lively, Annadasankar in many cases adopted the conversational style in his prose. As a result his language became vibrant and colloquial style became lively. In this context some examples can be given like—
As for prose principle, efficiency of word usage, sentence construction and sentence arrangement and ornamentation are essential. Annadasankar uses those traditionally adopted words to effect a coordination between Saraswatariti and Chalitriti in a simple sentence construction from which Sankskrit heritage, Gopal Halder wants to consciously move away. He had a higher tendency towards simple sentence construction. Some examples-

1) যে বীচতে জানে সে সংসারের দেষ ধরে না। সংসারটা যেনই হোক
বীচটাই আসল, বীচ আবহেলা করে একটাও মুড়ি Maryland যদি সংসারকে দেওয়া যায়
তবে বীচার ঠাসকুলে জাল দেখা দেয়। (একলা চলোর, প্রবন্ধ সম্প্রদায়, পৃষ্ঠা ২৪)

In the above comment, the sentence construction marked by simple
colloquial style is noticeable. He wants to break the complex and compound sentences into simplicity. Like sentence construction, in sentence arrangement too, his prose follows a logical sequence. This can be substantiated with example-

1) एक्षण्डति आरेक ज्ञातिकें शासन करबे, लोकन करबे एटा अभयाई अंगाय। किंतु एक ज्ञाति आरेक ज्ञातिकें परिपूरक करबे, तात्यां थारो परिपूरित हवे, एर मध्य मांहाय किंतु अभावे अंगाय? (सर्वमानब ओ रवीदनाथ, प्रकृत समर, चतुर्थ खण्ड, पृं ५१)

In the above comment we can notice logical sequence in sentence construction and sentence arrangement. Likewise more examples can be quoted-

2) अतीतेक पूर्णाधिकारेकें संस पाला दिनेय चलते थाके बहिर्बिप आतिकार। आकाशेक प्रहंमक्षेत्रेकें मंदेत पूर्वीवीर संपार-महायागर देख-महादेश। आंगेकार दिदे लेकेकें धारणा छिल अर्ध, शर्त ओ पातल परसर संग्रह। तात्यां घिर आंतां हतो। कोठाण तात कोलो समर्थन पायो गोल ना। (बंग्लार्ब रेनांसा, पृं ११)

On noticing the quotations above, it is clear that artist Annadasankar sets forth his statements in very simple and lucid language.

The figures of speech, simile, metaphors in the prose composition of artist Annadasankar are mostly borrowed from the day-to-day life and folk literature. Though his speech style gets a simple expression, it becomes humourous and lucid. As-

1) चित्रेके मंदेत काव्य बा नाटक बा उपदेशबाँ आट। ताकेदो एठेच्यक टेंटो उत्तीर्ण हवें हय। (आनकारेनिला, प्रकृत समर, चतुर्थ खण्ड, पृं ३२१)

2) इट्टोप एकटा नूतन युगेके प्रतीक। भारतेके युगांतर ओ रुपांतर ताकेही
In Annadasankar's prose, simile, alliteration etc. have specially contributed to their augmentation. Through figures of speech, he has applied a special principle in his prose creation. Creation of alliteration and multiple use of words have added a beautiful height to his composition style.

Annadasankar in various ways has added variety to his vast prose literature. Short sentence construction in his writing has reached a higher level. His art of prose writing is scattered extensively. We will make this principle of his clear through examples.

1) যা-কিছু আছে তার রূপ রূপাতর আছে, কিছু তার নাট্যে নেই। শৃঙ্খল শৃঙ্খল নয়। অনিতাও সত্য। (প্রচণ্ড জড়বাদ, প্রচণ্ড সম্প্রদায়, পঃ ২১)

2) টলটল ও গোল্পী উভয়ই আধুনিক সভ্যতার সভ্য। আমিও। কিছু সভ্য। (টলটল, গোল্পী ও আমি, প্রকাশ সম্প্রদায়, চিত্তায় খন্ড, পঃ ৪)

3) সেকুয়েলার চেট ধর্ম বিরোধী নয়। ভেদবৃদ্ধি বিরোধী। (হরিনন্দা দিশার
In this way there are hundreds of brief sentence constructions in his literary creation. This principle is a special aspect in the essayists prose art. In this type of writing of his, there is an untidy feeling ofWOODPEN. Again there is an indifferent feeling like  

In Annadasankar's writing too, problems
like these had cropped up. But the way he gradually widened the scope of discussion regarding the various problems of art was indication enough of his overall conviction in these matters. A sense of effortless in Annadasankar's writing is noticeable.

In case of coinage of new words, Annadasankar is not less progressive as compared to others. In this case, like Sudhindranath, Sanskrit Abhidhaner Akash helped him. As,

但不限于

in his prose we notice the vitally flowing cluster of sentences constructed with the help of native and foreign words whose foundation is laid on the familiar dialogues of the Bengali. Sentences thus formed run harmoniously side by side his usual prose. As Santir mistikathar Kangal, dahram-bahram, ghardaurer moto Kalam chalano, sarser bhitor bhut, hare hare nairajyabadi, dagdage rang, bedaradi byabuhar, turkimama, Khola chokh jhalse java,chat fure berono, prakrita kanjushpana, Kathar kusti, namkata, gora gheshe kop mara. There are ample colloquial proverbs and phrases that they naturally get streamlined. There is probably no equal of Annadasankar in terms of the usage of his series of prose as an instrument to make the reader aware of the societal problems.

As there are in his prose new words, poignant sentences, so also a sense of colloquial language spreads an excellent sense of humour
in his prose. Where the discussion of complex questions in a few words easily appeal the minds of readers.

Annadasankar, very effortlessly and spontaneously, by mixing various native words, expressed his own feelings which surprise us, e.g. 'manania thakumeti, shoroshi prakriti, no hi putraswa, Kamay putra: priya bhabati, atmanastu Kamay putra, priya bhabati, jal bunun one crowded howi of glorious life hatcche jouban an age without a name হচ্ছে জয়া।

In this way stretched over the writer's vast prose literature are different types of variety of words. By using both Sankskrit and English words smoothly, he made clear his own thought process. He applied Arabic, Farci, Sanskrit and native words in such a way, which leave alone its easy and smoothly being discordant, on the contrary it became excellent in the creation of harmony.
In the construction of words, Annadasankar created variety in different manners. He included in his creation of prose, different grammatical elements like figure of speech, reduplication of words, multiple use of the same word, use of antonyms, assimilation, compounding, use of Sanskrit words (tatsam) etc. Through some examples, indication can be made of his sentence construction and prose art. Examples of reduplications:

1) কেউ কেউ জীবন দিছেন,
2) এ চোখে চোখে চিনিয়ে খাওয়া,
3) এগুলিরও পড় পড় অবশ্য,
4) কথায় কথায় আলোকিক এসে লোকিক সঞ্চষ্ট কাটায়,
5) বিদ্যুয়াদের বেলা কতকটা নেশনে নেশনে, কতকটা মতবাদে মতবাদে,
6) তত্ত্ব থেকে কুরে কুরে খাছে
7) সাধারণ গদ্য নয়, পবে পবে ভাগ করা গদ্য,
8) নতুন নতুন লেখক আসবেন তারা সব দান দিয়ে যাবেন,
9) সংসারে সকলেই সাহিত্য, সকলেই সমাজ, সকলেই মিট চিত্ত,
10) নারীর প্রপতির জন্য তিনি চিত্তাই ছিলেন ভাবিত, কিন্তু বীরে বীরে, এক লাফে নয়।

Annadasankar used the principle of multiple use of the same word as per requirement in various junctures of his prose writing. As:

1) প্রাণ গেল ! মান গেল ! ধর্ম গেল ! সমাজ গেল ! এবং ইদানীং শোনা যাচ্ছে, সাহিত্য গেল ! যদি বলি, গেল তো আপন গেল ........,
2) সেইজনে সংসারের দুঃখে উপেক্ষাকরে সংসারের মতামতকে অগ্রহ করে সংসারের বাধকে বাহন করে সংসারের চেয়ে বড়ো হয়ে ওঠাই সংসারের প্রতি আমাদের চরম দারিয়ে,
3) যাকে বলিত হিউমা নিজে তার লক্ষণ হলো সমাজের চেয়ে মানুষ বড়ো, সংস্থার চেয়ে মানুষ বড়ো, শ্রেষ্ঠর চেয়ে মানুষ বড়ো, সংঘের চেয়ে মানুষ বড়ো,
4) এর একটা নিপতিত চাই, নইলে আর সব হবে, রস হবেনা, রূপ হবে না,
In Annadasankar's prose literature, the use of antonyms too is noticeable. Some of the examples are as follows:

1. মার্জারের পক্ষে, বিপক্ষে ডোলাতলা যুক্তি আছে,
2. ‘ভালো’ আর ‘মদ’ ‘নাডা’ আর ‘কলায়’ ‘বর্ধম’ আর ‘পরবর্ধম’,
   ‘ভাষাবিজ্ঞান’ ও ‘জড়বাদী’ এসব গন্ধা ইতিহাস বুঝে শোনালের উপর বা দেশকলার উপর চাপালে তার পরিপালন হয় মূলনীতি তার বহিঃর্যাস বা বর্ধন,
3. জীবনের সত্য মিথ্যা ভালো মদ পাপপূর্ণ সুদর মিছিল করে চলেছে,
4. দেশে দেশে জমিন যেমন আছে মিলেও তেমনি আছে,
5. জীবন মরণ যথ, বর্ধন বাধায়
6. এখন থেকে স্থানীয়দের দুই বিরুদ্ধচী না হয়ে আত্মবোধী হেক,
7. জানের আলো এসে অভ্যন্তরের আঁধার দূর করে উল্লেখিত শতাব্দীতে,
8. নিজেতে সুখ দুঃখের কথা হলো।
By using assimilation, compounded parts of speech and Sanskrit words (tatsam) etc. in his prose, Annadasankar made his prose much serious and resourceful. Some examples have been mentioned below.

1) By using assimilation, compounded parts of speech and Sanskrit words (tatsam) etc, in his prose, Annadasankar made his prose much serious and resourceful. Some examples have been mentioned below.

2) Some examples have been mentioned below.

3) Annadasankar made his prose much serious and resourceful.

4) Of course, the essayist also noticed the conversational principle in various places. It can be illustrated through some quotations.

5) In the prose style of the essayist, conversational principle also can be noticed in various places. It can be illustrated through some quotations.

6) The common theme of the essayist, conversational principle also can be noticed in various places. It can be illustrated through some quotations.

7) The common theme of the essayist, conversational principle also can be noticed in various places. It can be illustrated through some quotations.

8) The common theme of the essayist, conversational principle also can be noticed in various places. It can be illustrated through some quotations.

9) The common theme of the essayist, conversational principle also can be noticed in various places. It can be illustrated through some quotations.

10) The common theme of the essayist, conversational principle also can be noticed in various places. It can be illustrated through some quotations.

11) The common theme of the essayist, conversational principle also can be noticed in various places. It can be illustrated through some quotations.

12) The common theme of the essayist, conversational principle also can be noticed in various places. It can be illustrated through some quotations.
The above lines are simple, natural and smooth just like ordinary conversation, again the use of adjectives also made them beautiful. An example of the writer's use of alliteration has been given below:

In this way the writer's well-arranged and tidy yet simply expressed prose writing is almost scattered everywhere in his writing.

As a result of the repeated use of the phrase 'দ্বারক দিনে' in this sentence, there is as if a poetic note which can be heard. The writer, through his feeling, language and realization, has left a poetic impression in his writing. One example is-

Further quotations of the writer's poetic tone are-

ভীরু ! ভীরু ! ভীরু ! ভাবনা ভীরু সে। তবে তাকে আমি কাপুরুষ বলব না।
সে পৌরুষের পরিচয় দিয়েছে জীবনের অনেক পরীক্ষায়। কাপুরুষ নয়, ভীরু সে।

সাগরজীবি জালকেলি করে অপচয় করল। এখন আসছে আধার, অর্থাৎ
অনিশ্চিততা। ইউরোপের জীবনে তো মহা তত্ত্বা, ঘোর বর্ষণা। এই ঘনায়মন
সন্ধ্যায় যুগলসন্ধ্যা যৌবনসন্ধ্যা বিনোদন পাতে সুধা কই ? কই সেই জীবনসার যা
মূর্তিকেও নবজীবন দেবে। মূর্তিকে দেবে সন্ন্যাসী আশা ?
Besides conversational principles in the above kinds of statements, there are embedded a poetic expression, use of figures of speech and the profound emotions and feelings of life.

Annadasankar, many a times used English sentence or phrase in his prose, likewise he also used Sanskrit proverbs in various places. Some examples of those can be mentioned. As:

1) धर्मं शरणं गंगासि,
2) मृत्युरेन समाप्योः,
3) न हि पुत्रसा कामाय पुत्रं सियो भवति आक्षेपु कामाय पुत्रं सियो भवति,
4) रिता सर्पं, जलानी शर्मादशि,
5) बिनमहं भेणु कुर्क्षं? इत्यादि।

English sentences or phrases have been used in many places of his vast prose literature. As-

1) Struggle for existence यार समस्या से निष्क्रिय प्राप्ती............
2) ऐटा यदि distilled water एर काचे घेरा चौबाट्य हय तबे गछे रान करे प्रणित होयाडो चलवे ना।
3) ............ ए जलय आज नारीटिकें छेंटेफे फे दार उन 'untouched by hand' देहातिकें मेल्टुस युधे मतें अतुल्युरु प्राक करा हयाहे,
4) यलीया परसया निये वैज्ञानिक theorise करेंन।
5) काठानोटी हबे कार्डवॉर्डर।

So, we notice that Annadasankar's use of English sentences or phrases have been accurate and relevant in his prose creation and the expression of the subject matter.
This long discourse of Annadasankar's prose style reveals that he created a distinguished, diversified multi-coloured Bengali prose in that long period of his century wide life in which he established his artistic existence. Sometimes the subject matter of his prose is the ordinary lighter aspects of life and sometimes the seriousness of thinking lent to his prose a compact density. We have already mentioned different aspects of his prose. Now it will be apt to give some examples of the architectural prose rendered serious by the touch of his cognition.

1) প্রাচীন গীতের সঙ্গে একটা ছেদ বা তিসকটিনিউইটি ঘটেছিল। (বাংলার রেনসাস, পৃষ্ঠা ৬১)

2) জনপত হঠাৎ একদিন জেনে উঠে রেনসাসও বারেনি, রেফরেনেনও না, এনলাইনের সত্তাতেই ঘটেছিল। (অব্য, পৃষ্ঠা ৬১)

3) আমাদের রেনেসাস, রেফরেনেন ও এনলাইনের উদ্বিষ্ঞ সত্তাতেই ঘটেছিল। (অব্য, পৃষ্ঠা ৪৯)

4) লিঙ্গ বিপরীতে উন্মুক্ত সমসাময় এও একই জাতের। এর নাম সমাজীনতায়, আধ্যাতিকতা নয়। সত্যিকার আধ্যাতিকতা আরো গভীর তারকের ব্যাপার। (অব্য, পৃষ্ঠা ৫৮)

5) আজকের ভারত সবচেয়ে রক্ষণশীল শক্তি ঐতিহ্য নয়, ধর্ম। প্রাগৈতিহাসিক কুসংস্কার, প্রাচীন যুগের আচার অপ্রতিচ্ছাড়া, মধ্যযুগের মুক্তিহীন ভক্তি ও অজ্ঞ বিশ্বাস, এতে বদল দিয়ে এমন কিছু থাকে যার জন্যে হিন্দুদের ধর্ম এখনো প্রশংসা। এখনও সৌন্দর্যবৃদ্ধির আকর। এখনো সূত্রে গীতে কারুমুক্তি অভিনব প্রেমার উৎস। ধ্রুবতার অন্তরালে আধ্যাতিকতার অন্তঃস্রোত এখনো বহমান। (অব্য, পৃষ্ঠা ৫৯)

We have already mentioned that the bulk of Annadasankar's vast composition has a subject matter which is exceedingly common, superficial and is confined to the expression of his personal easy and simple realisation. As a result, in going to evaluate the distinguished
talents of the world including those of India, he did not trigger any valuable thought in his presentation, in most cases he mentioned about these persons only with reference to his personal acquaintance with them. But in no part of the language that he adopted, or the trace of the style that he left in Bengali prose, was hackneyed or devoid of any trace of personality. As a matter of fact he cemented his position in the tradition of Bengali prose literature through the composition of his prose *Pathey Prabashey*. He emerged as a milestone in Bengali prose through the unique style that he created in prose composition, respectively a novelist, composer of rhymes, travel-writer and essayist, Annadasankar was able to stamp this divergent personality in his prose. Here lies his achievement as a prose artist. All around this achievement are ingrained the touch of his youth and the foundation of his youth. In this context, we can quote a comment-

> তারুণ্য তারা ছড়াব ধর্ম, আজীবন তারুণ্যের চর্চা করোন। আনন্দশংকর বাবুর লেখার সঙ্গে যৌবনের পরিচয় আছে তারা লক্ষ্য করোন, মূর্তাঁতের স্পষ্ট রশ্মি যেমন লেখে থাকে আকাশের গায়ে, পর্বতচূড়ায়, বৃক্ষসাখায়, আনন্দশংকরের যৌবননীতি এখনও বিচ্ছিন্ন লেখার প্রতিটি ছব্ব।

Mahasweta Devi also made a similar comment about the essayist, Annadasankar-

> বাংলা সাহিত্যে শৈশব আছে, প্রোডিক্স আছে, নিখড় নির্ভেজাল যৌবন নেই।

> আনন্দশংকর ব্যাপ্তিক্রম।

The artist Annadasankar is identified with a special word-*Bibek*. In 1985 a distinguished scholar Shivnarayan Ray wrote about Annadasankar-

> বিবেকিতা আনন্দশংকরের জীবনের, চরিত্রের পদার্থিতিতে কেন্দ্রী। বিবেকিতা, মূকিত্বিলতা, সরসতা, চিত্তের উন্মুক্ততা। আনন্দশংকর তার বাচনকলা, নিখর্ষ
In 1997 he again commented about Annadasankar that-

Thus, illuminated with the lights of comments of many wise men, the writer Annadasankar's prose style as well as literary achievements are marked and identified on an extraordinary level.

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NOTES AND REFERENCES:

5. Published 1858.
6. 1st Part-1862, 2nd Part-1865.
8. In this context the essay *Chait Bhasa O Sadhu Bhasa*, written by Nolinikanta Gupta published in the magazine 'Narayan' of the 'Agrahayan' 1323 Volume can be mentioned.
13. Annadasankar Roy: *Pathey Prabashy* 7th Chapter, P. 56, the comment which was quoted by Professor Tapan Kumar Chottapadhyay in his edited book Annadasankar's Pathey Prabashy.


17. Ibid - P. 15-16.


23. Ibid, P. 337.


25. Ibid. - P. 19.


29. Ibid. P.

30. Ibid. P.


43. Bimal Kumar Mukhapadhyay: *Art-er Annadasankar*, Kabitirtha, Magh-1409 B. S.


46. 'Annadasankar Prasangey Kayekti motif', about which the comment of Hirendranath Dutta was quoted by Dheeman Dutta in his book *Chiraharit Brikshaw: Annadasankar*, P-22.

47. In the same book, Dheeman Dasgupta quoted this comment of Mahasweta Devi in this context mentioned, P-23.

49. Ibid. P. 134.