As a living writer, Samaresh has observed life from many different angles. His style of writings sometime portrays lives in ghetto, the lives of those workers, their existence. His philosophy through different from each other remains some in the goal. In essence, both (Kalkut, Samaresh Basu) remains the same, their presentation too, is the same. In his Pseudonym Samaresh's pen is a pen for iconoclasm - he is more aware of the iconoclasm, social blindless. Hence, he can be termed as Nilkanta. Here he is loitering into the nook and corner of the country as a tolerant baul and Nilkanta as Shiva. He is a Phakir on the one hand and also an observant reader hair-breadth social critique. Here he is the representative of the vox populi.

Samaresh Basu is a controversial writer. Into the society of readers he is seen as one who is always aware of exclusive and inclusion that should be observed by a writer and a reader. Storm over his controversial writing took place. He is accused of wrong obscene language.

I tried to understand him as a writer aware of both content and form as a story-teller of humanity - side by side, his use of language, words and the poetics is also not a less important topic for discussion. In to the entire discourse I here cited examples to examine and let the readers understand his carismatic persona.

Samaresh is conscious of his language and the society is a living example in the context, a language is build up of society. Time and the sight of Logos. This is seen in all of his novels. With sheer capability like a deft linguist, Samaresh depicted the lives of people in 'Uttaranga', 'Jagaddal', 'B.T. Roader Dhare 'Srimati Cafe', and in such other fictions. This stages of fiction is story-based and narrative. The early part of the fiction is the echo of the stream of novels in his previous year and belongs to the fashion - of Tarasankar. But gradually he build up a separate diction and stylistic
In his early part of the carrier he depicted the lives and times of the people belonging to 24 Parganas, their hopes and aspiration, the decay of feudalism that brought an end to the change in livelihood. The history of the workers and the change in Indian political world is discernable. In his post-'Ganga' period of his writing, Samaresh's literature has become person oriented and character based.

During the Second World War, and after that we find a few novels depicting mental not sexual state out of the pen of several novel writers.

Though the socio-economic status of people closely related to the learning of wisdom and art and culture of urban Dhaka found voice, into the hands of many novelist have been exaggerated more then they had such things.

The Pre-Independence era, novelist has analysed the characters on mentally sexual consciousness and their philosophy and psychological meanings and understanding. On the one hand the decaying feudal, on the other emerging new capital; these conflict, the artist wrote were much moved with these.

The Bengali novelist is through the experiment in contest and subject matter, such as the mentality, sex consciousness, individuality, and philosophical feeling in just before independence in rural Bengal. On the one hand the decaying feudal social system, on the other hand the conflict in the emerging capital, these things have motivated the literary artist. Religious tabboos, social policy was leaving ways towards new values. In fact the new wisdom and tastes took new shape due to the concentration of capital into the hands of an oppression class.

Anarchism and darkness, the change, due to the social and political conflict, with a few expection, the novelist have become the chief weapon against stagnant condition at Post-Independent West Bengal as institutionalism. Sexuality terrorism, insanity, superstition, blind faith as general position has given the genre novel as all respected, in terms of
selling economy. Not only darts by all values, but also out of context matters has been gaining ground in a deft and expertise manner. Budha Dev Basu in poem and Samaresh Basu in novel has due to their capacities in their lives has been recognised as two pillar in Bengali literature. As allegories - ‘Jagaddal’ 'B. T. Roader Dhare' 'Ganga' to 'Bibar'. 'Prajapati' 'Patak' is an unparallel. Where should I get you? 'Dekhi Nai Tare' - in this context is to be observed.

Samaresh became controversial artist from sixties in the novels in his second stage of writing novels and stories. But in this stage, the application of language give us ways to understand the truth of literature. The change also took place into the making of his writings. Self writing, psychology and stream of consciousness took story telling and narration. In this contest the books on sex and violence by the American Ponnographer has become popular in an around Calcutta during that decades. Specially the depiction of physical relationship between men and women within the cover has moved the gentlemen of this era. On reading fiction like 'Bibar' 'Prajapati' 'Patak where we find the application of slang, the relationship between relatives, many think that Samaresh was already well aware of that American contrast. A quote from Verginia woolf. If a writer were a free man and not a slave. If he could write what he chose, not what he must, if he could base his work upon his own feelings and not upon convention, there would not be the plot, no comedy no tragedy no love interest or catastaphe in the accepted style.

Samaresh sought to break up the established norm and form remaining within his own middle class status a desire to break up the age-old values of societal delineation we get in his stories attacking and language and internal manlogue.

The author has unleashed the so-called all-pervading ill-culture perspectives. It is discernable in the use of language as-chenal. Birat Pabitra. Khati Prem meaning Pikeet Prem such words. After that the language of
'Prajapati' has become more piercing, more sharp, here the author has used nonsense words of a small baby.

The language of 'Patak' is an attempt to bring an end to the established norm, which is without any. Here with the use of caricature criticism and fun, the author desired to undo mask of so called civil society. During the sixty the novels, not only the novels, but also the language of stories and their manners, had become the subject of experiment. The story 'Pap-Punnya' was written along with 'Bibar' 'Prajapati', 'Patak'.

Samaresh in his entire life has tried to tell the all rounded development of individuals. This development sometimes is collective and sometime belongs to the individuals. Samaresh has given more importance to the oppressed people in his writing. He was more inclined, by then, towards communism. He, in his own philosophy has understood the loopholes in communism, in his understanding of political socialism. Side by side he wanted, in his context to understood the whole international arena of political violence. Non violent movement into the context of neuclear warfare and in terms of Gandhiji. Just as it is true, he is not a whole hearted socialist his the philosophy more of the non-violence of Gandhiji.

But Samaresh has not given any short-cut route to the solution. Just as Samaresh could not bring out any paneacea to the problem faced by the middle-class, out of the stagnant rocky perspective of contemporary society. No leader could bring out any solution.

When desire to the development, progress could not be noticed, then for and by a novelist to give any ray of hope, will nothing but a matter of dishonesty.

To portray any rotten picture of backward populace. Samaresh never took to any romanticism or imagination. This is his consciousness of reality. A novelist is not a prophet. His responsibility lies in following the weakness and strength of his contemporary society. But a novelist has to had an eye to the insight that society as political party is the soul-power in the indistinct.
state character is not present, yet, but as Samaresh has such a reliance or faith in any political party. So in his novel, the presence of any progressive power in absent.