

CHAPTER -- V

PARTICLES, JOTTINGS, SPARK: **COLLECTED BRIEF POEMS OF RABINDRANATH TAGORE**

I

William Radice's *Particles, Jottings, Sparks: The Collected Brief Poems of Rabindranath Tagore* (2000) are the poetic translations of Rabindranath Tagore's *কণিকা* (1899), *লেখন* (1927) and the posthumous *স্ফুলিঙ্গ* (1945). Critics have tried to label these short poems as 'epigrams' or 'aphorisms' but more or less failed to describe the true nature of these short poems. Tagore himself coined the term *কবিতিকা* ('poemlet'), a diminutive of *কবিতা* (poem), to characterize these poems but it has not gained currency in the literary circle. Moreover, as the term '*কবিতিকা*' may sound a bit strange in English, Radice prefers to call them 'brief' rather than short poems in the Introduction to *PJS* (Radice 3). In fact, these poems express the macrocosm in the microcosm, the infinite in the finite or what Tagore calls "the big in the small" (Ibid3). In other words, they encapsulate a multiplicity of thoughts, ideas and feelings in the simplest possible way that remains the basic concerns of his poetic career. "They therefore", Radice rightly says, "take us right to the centre of his poetry" (Ibid3) Tagore began writing these 'brief' poems in the last years of the nineteenth century when his Bengali critics charged him with 'lack of substance' in his writings (Pal 255). The stream of the 'brief' poems that began to flow from his pen from the period of *কণিকা* (1899) was continued almost for the rest of his creative life; the publications of *লেখন* (1927) and the posthumous collection of *স্ফুলিঙ্গ* (1945) confirm their uninterrupted flow. Tagore is indebted to the indigeneous tradition of short, didactic verses for the poems of *কণিকা* and to the model of Japanese *haiku* forms for his brief poems of *লেখন* and *স্ফুলিঙ্গ*. According to Ketaki Kushari Dyson, the poems of *কণিকা* are "affiliated to a native Indian tradition of aphoristic,

didactic verses, while the two other volumes also owe a debt to the spirit of Japanese haiku poetry” (Dyson I. 2).

During his long life Tagore visited different countries of the world and wrote these brief poems ‘on request’ for friends, hosts, autograph hunters, brides and bridegrooms, for children at their name-giving ceremonies, or as obituaries. The poems of লেখন (1927) which he began while resting by the Lake Balaton were continued and later associated with Japan and also with China (which he visited in 1924). Regarding the genesis of these poems Tagore dwells at length in the preface to লেখন and Radice cites it in the Introduction to *PJS*:

“These writings began in China and Japan. Their origin was in requests to write something on fans or pieces of paper or handkerchiefs. Thereafter I received demands in my own country and in other countries. In this way these piecemeal writings accumulated. Their chief value is to introduce myself through my own handwriting. But not only through my handwriting: through my swiftly written feelings too. In printed form this kind of personal contact is spoilt --- these writings would seem as pallid and futile as an extinguished Chinese lantern. So when news came that in Germany there was a way of printing handwriting, the verses in *Lekhan* were reproduced. They contain some spontaneous corrections and crossings-out. Even these convey the flavour of my personality.

(Radice 11)

The new-found German technology of printing handwriting gave Tagore a unique opportunity of getting his hand-written short poems printed and published in facsimile form. This gave the poems of লেখন its characteristic shape and nature distinguishing them from the rest of the short poems of *Particles*, *Jottings*, *Sparks*. Again, in an essay on লেখন published in the Kartik 1335 (October-November 1928) issue of প্রবাসী he elaborates on what he says in the preface quoted above:

When I went to China and Japan, almost every day I had to satisfy the claims of autograph-hunters. I had to write for them often, on paper or silk or on fans. They wanted me to write in Bengali, because a signature in Bengali was on the

one hand mine, on the other hand the whole Bengali nation's. I became in this way accustomed to writing two or four line poems [...] and I got pleasure from them. The concise expression achieved by concentrating one feeling or another into a few lines has often given me more satisfaction than my long compositions.... Among the Japanese, small poems are not at all despised. They like to see the big in the small, because they are born artists. They refuse to judge beauty by size or weight. So when anyone in Japan has asked me for a poem, I have had no compunction about giving them only two or four lines. When I went to Italy last time, I had to write a lot in autograph books. Those who wanted me to write often asked for it to be in English. At this time too, sometimes in their notebooks and sometimes in mine, lots of little poems of this sort accumulated. The writing often begins in this way –on request – but then the urge takes over and I don't need to be asked.

(Appendix A to *PJS* 161-163)

Evidently, the creative 'urge' of writing these short poems initially came from the 'requests' of the autograph-hunters and he became gradually so possessed by this 'urge' that he went on writing this type of brief poems in his notebooks even in his spare time. These poems, thus, got accumulated over the years in his notebooks and were finally published in an anthology called লেখন (Radice's *Jottings*) in 1926.

It is therefore obvious that though he began to write these short poems drawing on the indigenous tradition of aphoristic, didactic verses, Tagore found a congenial medium in the Japanese *haiku* poems to satisfy the requests of his overseas autograph-hunters or admirers. But it must be remembered that though Tagore's 'brief' poems resemble the imagist poems or the Japanese *haiku* in outward shape or size, they are basically different in their tone and temperament. Secondly, he began to write these brief poems much ahead of the appearance of the imagist poems in English literature. Thirdly, Tagore's third visit to England coincided with the launching of the Imagist movement by Pound and others but he showed, as Bikash Chakravarty observes in "Tagore's London 12-13"^(May 1982-April 1983) no interest at all in 'the experimental movements in English poetry' in general and Imagism in particular (Chakravarty 44). As a result, the imagist poems of T.E. Hulme, Ezra Pound and their school failed to evoke any

interest creative or otherwise in Tagore. But this was not the case with the Japanese *haiku* poems. He came in contact with these poems when he visited Japan during 1916 and 1917 respectively. In his জাপানযাত্রী “Traveller to Japan”, 1919) Tagore expresses his unstinted admiration for the *haiku* poems:

Nowhere else in the world does one find poems of only three lines. These three lines are enough for both poets and readers....All the poems that I have so far heard are pictorial; they are not poems that can be sung....Anyway, in these poems there is not just restraint in the words, but restraint in the feeling too. The stirrings of the heart nowhere disturb this restraint of feeling

(Appendix A (2) to *PJS* 169-171).

According to Sisir Kumar Das, Tagore was so impressed by the brevity, economy and concentration of these poems that he found in their structure ‘a congenial medium’ to express himself admirably. It is very likely that the form and structure of these poems “may have worked on his mind when he yielded to the requests of young ladies to inscribe something on their fans or autograph books” (Das 616). But what distinguishes Tagore’s short poems from the typical imagist poems or Japanese *haiku* is their excellent poetic beauty and aesthetic charm as independent poems. It needs to be mentioned here that in the poetry of pre-Tagorean Bengali literature one finds a tradition of parable-like short poems of moral or didactic import penned by the contemporary Bengali poets like Iswar Gupta , Krishnachandra Majumder and Rajanikanta Sen (Bhattacharya 626). Tagore may have drawn on this Bengali tradition of short, aphoristic poems while composing the poems of কণিকা, লেখন and স্কুলিঙ্গ. But he gives them a unique poetic beauty and aesthetic charm of their own and they are the imaginative creations of a new kind, perhaps unparalleled in world literature. Moreover, the forms used by Tagore in his brief poems are variable, from epigrammatic couplets to lyrical celebrations of nature and of human beauty. Images, themes etc. vary as forms vary, but the colour, flavour and tone gives these poems consistency and continuity.

Radice was inspired to translate Tagore’s brief poems by Martin Kampchen’s German translations of a hundred of them. What he [Radice] strives to do, through his translations of

brief poems, is to project 'the originality of Tagore's achievement in this genre' and its 'uniqueness in world literature' (Radice.3) Radice's avowed aim in translating Tagore is to represent him as a great poet rather than a sage or a guru. It is in his brief poems that one finds a natural and spontaneous expression of Tagore who is, above all, a poet. "In his brief poems", Radice says rightly, "he [Tagore] was only a poet, and this is why his voice in them is so free, so natural, so spontaneous and so friendly"(Radice *PJS* 25) In his translations of Tagore's brief poems Radice strives to represent him 'only as a poet' and to carry his poetic voice across in the TL through these brief poems. Naturally, this involves a poetic translation of Tagore's 'brief poems' such as *কণিকা* (1899), *লেখন* (1926) and *স্কুলিঙ্গ* (1945).

II

Before we evaluate Radice's poetic rendering of *কণিকা*, *লেখন* and, *স্কুলিঙ্গ*, it would be worthwhile to discuss some of the theoretical views regarding poetry translation. Poetic translation that moves between the need to achieve as much fluency as possible in the new texts, and the need to retain as close a relationship as possible to the originals is like a 'tight rope walk'. Its cardinal principle is that the translation of a poem must also be a poem. According to Dryden, the translation of poetry into poetry can only be done by a poet who alone is capable of 'enacting' what J. Felstiner calls "a parallel process of composition" (Felstiner 34). Since the translation of poetry is expected to make an impact on the reader's consciousness as poetry, it involves an extra degree of creative complication, notwithstanding the translator's attempt to "create equivalent poetical forms in the target language" (Dyson I.1). In order to translate poetry into poetry a poet-translator is required to compose a poem equivalent to the original. He is therefore required to be as much faithful to the original as to his creative self. A.K. Ramanujam's comment on this point is worth quoting: "A translation has to be true to the translator no less to the originals" (Ramanujam13). But in being faithful to the original he [the translator] must not give the impression that he is engaged in a work of translation. Secondly, by 'approximating' the form of the original, he tries to make some formal effects in his own language such as those produced by the original in the source language. Thirdly, despite its fidelity to the original, a

translated work must have a 'life' of its own. Finally, the translator "[...] ought to *be a poet as well as an interpreter, and his interpretation ought to be an act of poetry.*"(emphasis added) (Brower195).

In the light of the above theories let us now turn to the brief poems of কণিকা, লেখন and, স্কুলিঙ্গ in the following three sections. কণিকা (1899), a book of 110 poems, is Tagore's maiden venture in this *genre*; the style and character of his later brief poems can be seen to evolve from them. This first book of his brief poems contains a number of longer, lighter fable-like poems at the beginning, pithy and witty four-line and two-line poems in the middle, and more serious, probing, cosmic poems at the end. Radice seems to have followed the text of Visva-Bharati's *Rabindra Rachanabali* Vol. III for translating the poems of কণিকা. He, himself a practicing poet, attempts not only to interpret the short poems creatively in his translation but also 'strives to give a poetical form of some sort to each piece'. Tagore has used the Bengali পয়ার metre in the poems of কণিকা. Since Radice cannot transfer the পয়ার metre from Bengali to English, he tries to make up the loss in transit by using rhymed couplet rather than the conventional পয়ার metre in some of the poems of কণিকা. As for the rest of *Particles* poems he retains the form of rhyming verse, the first line here rhyming with the fourth line and the second line with the third respectively. Let us have a look at some of Tagore's Bengali brief poems and their counterparts in English in order to evaluate Radice's mode of translation. Here is an example of Tagore's fable-like Bengali poem from কণিকা:

গুণ

আমি প্রজাপতি ফিরি রঙিন পাখায়,
কবি তো আমার পানে তবু না তাকায়।
বুঝিতে না পারি আমি বল তো ভ্রমর,
কোন গুণে কাব্যে তুমি হয়েছে অমর।
অলি কহে আপনি সুন্দর তুমি বটে,
সুন্দরের গুণ তব মুখে নাহি রটে।
আমি ভাই মধু খেয়ে গুণ গেয়ে ঘুরি,
কবি আর ফুলের হৃদয় করি ছুরি।

Speaking Up for Yourself

A beautiful butterfly moans to a bee:
'Why does the poet not look at me?
My wings are so colourful; what have you got
That makes you poetic, while I am not?'
'You are', said the bee, 'lovely indeed,
But you have no hum to make yourself heard.
When I gather nectar, who doesn't know it?
I steal the heart of the flower and the poet.' (Poem No. 14)

“Speaking Up for Yourself” is the poetic re-creation of the imaginary colloquy of a butterfly and a bee in rhymed couplet. Radice does not follow the original literally but strives to remain faithful to its essential spirit. He interprets this colloquy with the imaginative vision of a poet making a new poem in English. Thus, the butterfly’s complaint in his poem is transformed into a ‘moaning’ for the discrimination that the poet makes between it and a bee. Secondly, his rendering of ‘কোন গুণে কাব্যে তুমি হয়েছে অমর’ into ‘what have you got / That makes you poetic’ is an instance of creative translation. Though his rendering of the penultimate line “আমি তাই নধু খেয়ে গুণ গেয়ে ঘুরি” [“When I gather nectar, who doesn’t it?”] seems to have deviated from the original, Radice succeeds in interpreting the poem creatively. Any bilingual reader would admit that his interpretation of the line here is fully consistent with the essential spirit of the poem.

Here is another fable-like poem from the same book of Bengali ‘brief’ poems:

স্পষ্টভাষী

বসন্ত এসেছে বনে, ফুল ওঠে ফুটি,
দিনরাত্রি গাহে পিক, নাহি তার ছুটি।
কাক বলে অন্য কাজ নাহি পেলে খুঁজি,
বসন্তের চাটুগান শুরু হল বুঝি!
গান বন্ধ করি পিক উঁকি মারি কয়,

তুমি কোথা হতে এলে কে গো মহাশয়!
আমি কাক স্পষ্টভাষী, কাক ডাকি বলে।
পিক কয়, তুমি ধন্য, নমি পদতলে;
স্পষ্টভাষা তব কণ্ঠে থাক বারমাস,
মোর থাক মিষ্ট ভাষা আর সত্যভাষ।

Radice's rendering of the above poem in rhymed verse is as follows:

Plain Speaking

The forest blooms with the coming of spring:
All that the *koel*-bird does is sing.
'I suppose', says the crow, 'you've nothing to do
But flatter the spring with your hullabaloo'.
Pausing for a moment, the *koel* looks round:
'Who are you? Where do you come from, friend?'
'I'm the plain-speaking crow', the crow replies.
'Delighted', says the *koel*, and politely bows .
'Be free to speak plainly all the year long.
I'm happy with the truth of my own sweet song'. (Poem No. 18)

Radice takes considerable liberty to interpret the original here and succeeds in making a new poem in the target language. His rendering of the first two lines of the poem is undoubtedly poetic and capable of creating the congenial ambience of the spring. Then follows the imaginary dialogue of the কোয়েল *koel* and the কাক *crow*. Radice's presentation of this dialogue in rhymed verse is really excellent. He projects himself intuitively into the creative experience of the original poem and re-creates it with the imagination of a poet. Consequently, *Plain Speaking* is not an arid translation; it has the spontaneity of an original poem.

Radice achieves similar success in translating the next brief poem:

উচ্চের প্রয়োজন

কহিল মনের খেদে মাঠ সমতল,
হাট ভরে দিই আমি কত শস্য ফল।
পবর্ত দাঁড়িয়ে রয় কী জানি কী কাজ,
পাষাণের সিংহাসনে তিনি মহারাজ।
বিধাতার অবিচার কেন উঁচুনিচু
সে কথা বুঝিতে আমি নাহি পারি কিছু।
গিরি কহে, সব হলে সমভূমি-পারা
নামিত কি ঝরনার সুমঙ্গলধারা?

Radice's poetic translation of the poem is given below :

The Need for Height

The flat field said in anger and pain:
'I fill the market with fruit and grain.
The mountain sits doing who knows what,
Like a great king perched on a throne of rock.
Why is God's management so unfair?
To me His reasons are not at all clear.'
'If all, said the mountain, 'were flat and even,
How could rivers bring manna from heaven?'

“The Need for Height” is the re-creation of the imaginary conversation of the flat field and the mountain in rhymed verse. Instead of following the original slavishly Radice transposes the essential ideas of the poem creatively from the source text to the target text. Naturally he deviates from the original in some of the details; but he compensates this loss with his creative imagination. He interprets মনের খেদ as ‘anger and pain’ which rhymes favourably with the ‘fruit and grain’ of the second line. In a striking departure, the mountain standing in the original has been visualized and interpreted as a great king sitting on ‘a throne of rock’ in

the translated version. Again, in his rendering he interprets ‘বরগার সুমঙ্গলধারা’ of the concluding line as ‘manna from heaven’ brought by ‘rivers’. The concept of ‘সুমঙ্গলধারা’ traditionally associated with the river Ganga as bringing down ‘the stream of blessing and benefit’ [for man] has its roots in Indian culture . Radice seems to have been unaware of this concept and his use of the word ‘rivers’ in place of fountains is, therefore, very significant. According to the *COD*, the word ‘manna’ implies the name of ‘the substance miraculously supplied as food to the Israelites in the wilderness (Exod16). Radice is in favour of accepting the dictionary meaning of ‘manna’ here. He prefers to interpret the expression ‘সুমঙ্গলধারা’ as ‘manna from heaven’ in order to ‘domesticate’ the significance of this culture-specific concept in the target language. Radice’s uses ‘manna from heaven’ deliberately in order to make Tagore a bit ‘stranger’ to the Bengalis and to make him somewhat ‘familiar’ to the Christianized Western people.

When Radice’s translation is at his best, one finds in him a good union of the spirit of the original and the creative genius of the translator, a union that has been emphasized by Matthew Arnold in his “On Translating Homer”(1861)(Ray149). Besides, he captures, in his renderings, the transition from the didacticism of the earlier aphoristic verses to the later mature, cosmic verses of Tagore’s কণিকা (*Particles*). Let us examine some of the following four-line and two-line poems of Tagore’s কণিকা where, in Dyson’s words, “the translator’s gifts and a happy serendipity combine to make excellent translations.”(Dyson II.1)

Here is the original of a four-line Bengali poem the translation of which is given below:

মূল

আগা বলে, আমি বড়, তুমি ছোটো লোক।
গোড়া হেসে বলে, ভাই, ভালো তাই হোক।
তুমি উচ্ছে আছ বলে গবে আছ ভোর,
তোমারে করেছি উচ্চ এই গব মোর।

Roots

The treetop says, 'I'm high, you're low.'
The bottom of the tree says, 'Fine, who cares?
Because you're high, you take on airs.
My glory is, I've made you grow'. (Poem No. 29)

The original poem is composed in rhymed couplet [a, a] whereas the translated version is in rhymed quatrain [a b b a] much like the quatrain of a Petrarchan sonnet in which the first line rhymes with the fourth, and the second line with the third. Radice captures nicely the audacity of the treetop and the humbleness of its bottom in his rendering. He interprets the views of the bottom of the tree retaining the spirit of the original and makes a new poem based on their dialogue. Thus the translated version of the poem is a 're-creation' of the original and bears evidence to Radice's interpretative mode of translation.

Let us take another four-line poem from *Kanika* :

কুটুম্বিতা-বিচার

কেরোসিন-শিখা বলে মাটির প্রদীপে,
ভাই বলে ডাক যদি দেব গলা টিপে।
হেনকালে গগনেতে উঠিলেন চাঁদা –
কেরোসিন-শিখা বলে, 'এসো মোর দাদা'।

Kinship-consciousness

The kerosene-lantern says to the taper,
'I'll wring your neck if you say we're kin.'
Whereas to the moon he says, 'Come in:
I welcome you warmly as my brother.' (Poem No. 34)

Like many other four-line poems of কণিকা, this poem also resembles the quatrain of a typical Petrarchan sonnet having an a b b a rhyme-scheme. Radice's interpretation of the poem here seems to be dictated mainly by the demands of the rhyme in the target language. Both

the ‘কেরোসিন শিখা’ and ‘মাটির প্রদীপ’ of the original undergo transformation in Radice’s interpretation; the former becomes ‘kerosene-lantern’ and the latter ‘taper’. As a matter of fact, Radice’s ‘kerosene-lantern’ is different from what Tagore means by ‘কেরোসিন শিখা’, whereas the word ‘taper’, according to the *C. O. D.*, is ‘a wick coated with wax etc. for conveying a flame’ and is far removed from the ‘মাটির প্রদীপ’, or earthen lamp. In spite of these deviations Radice captures the underlying spirit of the original in his rendering and succeeds in making an independent poem in English. In translating উদারচরিতানাম Radice recreates the original with the imaginative vision of a poet:

উদারচরিতানাম্

প্রাচীরের ছিদ্রে এক নামগোত্রহীন
 ফুটিয়াছে ছোটো ফুল অতিশয় দীন।
 ধিক ধিক করে তারে কাননে সবাই—
 সূ্য উঠি বলে তারে, ভালো আছো ভাই?

Greatness of Spirit

A humble, nameless flower peeping
 Out of a crack in the boundary-wall:
 No one in the garden loves it at all.
 But the sun says, ‘Hi! How are you keeping?’

Here an insignificant, nameless flower is portrayed as a thing of beauty. It is also invested with all the attributes of a living being and represented as ‘peeping’ out of the ‘crack’ of the boundary wall. The beauty of this nameless flower goes unappreciated in the garden; but its beauty finds adequate recognition in the caring query of the morning sun about its well-being. The poet in Radice here outshines the translator in the imaginative representation of the flower in the first two lines and the translator is at his interpretative best in the concluding lines of this poem. Radice succeeds in capturing the spirit of the original poem and substituting its পয়ার metre by a rhymed quatrain, the rhyme scheme being a b b a. “Beyond

all Questioning” testifies to Radice’s interpretative mode of rendering in the following Bengali poem:

প্রশ্নের অতীত

হে সমুদ্র, চিরকাল কি তোমার ভাষা।
সমুদ্র কহিল, মোর অনন্ত জিজ্ঞাসা
কিসের শুদ্ধতা তব ওগো গিরিবর?
হিমাদ্রি কহিল, মোর চির-নিরুত্তর।

Beyond all Questioning

‘What, O sea, is the language you speak?’

‘A ceaseless question’, the sea replies.

‘What does your silence, O Mountain, comprise?’

‘A constant non-answer,’ says the peak.

This poem is a wonderful re-incarnation of one of the ‘brief’ poems Tagore has ever written. Radice interprets the culture-specific word ‘গিরিবর’, ‘*giribar*’, as a mountain of mountains, [hence ‘Mountain’ with a capital ‘M’?] investing him with all the attributes of a living human Being. His rendering of ‘অনন্ত জিজ্ঞাসা’ and ‘চিরনিরুত্তর’] as ‘ceaseless question’ing and ‘constant non-answer’ are nothing but “interpretative equivalent” to the original. As Novalis said, successful translations simply cannot help being *verandernde*, metaphoric (Radice and Reynolds 89). In fact, this poem is like a ‘finely-cut, sparkling gem’ and a ‘miracle’ of poetic translation (Bose 15).

Radice seems to have tried to keep as close as possible to the rhythm of the original poems. But in his attempt to translate poetry into poetry, he has to deal more often than not with the exigencies of maintaining a formal structure in the new text, involving a scheme of rhymes or assonances. As a result, he was rather compelled to pick certain words that rhyme well over words which might have conveyed his interpretation of the original more accurately. As Trevor J. Saunders reminds us, “To translate is to interpret, and one may [at times] interpret wrongly.” (Radice and Reynolds 159). Accordingly, Radice has interpreted the originals wrongly in some cases and his translations of those poems fail to convey the spirit and true

import of their originals. This seems to be more pronounced in his 'brief' poems than in his elaborate ones. Radice's "Humble Pride" is an appropriate case in point:

ক্ষুদ্রের দম্ব

শৈবাল দিঘিরে বলে উচ্চ করি শির,
লিখে রেখো এক ফোঁটা দিলেম শিশির।

Humble Pride

Says the moss to the pond, 'Don't ever forget---
A drop of my dew helps to make you wet.'

Radice deviates a little from the original and that too for the sake of rhyme only. The hollowness of pride that rings triumphantly in Tagore's verse loses something of its force in Radice's translation. This is clearly indicated in his interpretation of the title of the poem "Humble Pride". Tagore's poem is called "উপকারদম্ব", which signifies that the poem is about absurd, hollow pride. Radice's interpretation of 'লিখে রেখো এক ফোঁটা দিলেম শিশির' as 'Don't ever forget ---/ A drop of my dew helps to make you wet' seems to dilute the spirit of the original. The insolent reminder of the moss that thrives on the water of the pond is highlighted in his poem at the cost of the ironical tone of the original. It is not that Radice's interpretative mode does not ever stumble on untranslatability. Let us look at the two liners "Ungratefulness"

অকৃতজ্ঞতা

ধ্বনিটিরে প্রতিধ্বনি সদা ব্যঙ্গ করে,
ধ্বনি-কাছে ঋণী সে যে পাছে ধরা পড়ে।

Ungratefulness

Echo mocks Noise lest others discover
How deeply Echo is Noise's debator

This poem is the interpretative re-creation of the original in rhymed couplet, though the rhyme is far from a happy one. Radice's interpretation of the word 'ধ্বনি' as 'Noise' as approved by *Samsad Bengali English Dictionary*, fails to convey the extralingual connotation of the Bengali word ধ্বনি. But the actual word used in the original Bengali couplet appears to be untranslatable in view of its implied meaning. Similar failure may be detected in the two-liner called "Prudent Mediocrity":

মাঝারির সতকর্তা

উত্তম নিশ্চিন্তে চলে অধমের সাথে,
তিনিই মধ্যম যিনি চলেন তফাতে।

Prudent Mediocrity

The finest are happy to walk with the lowly.
Those in between are not so friendly.

Radice's interpretation of the above poem in rhyming couplet fails to convey the spirit of the original. What Tagore wants to reveal through this two-liner is not, after all, unfriendliness but studied distance that the middle class prefers to maintain. He tries to make it up by naming the poem "Prudent Mediocrity" but the essence of the poem is still lost. Radice's interpretation of the last line seems to have been dictated more by the exigency of rhyme and he goes totally off the key in this brief poem. But when Radice handles successfully the exigencies of maintaining a formal structure in the new text without compromising on the spirit of the original, one finds excellent poetic translations such as:

The fake diamond says, 'How big I am!'
That is how we know you're a sham. (Poem No. 52)

'I am,' says Time, 'this world's Creator'.
'Then I,' says the clock, 'am Creation's maker!' (Poem No.66)

Work and rest belong to each other---
Like eye and eyelid linked together. (Poem No).

III

As we turn from কণিকা (*Particles*) to লেখন (Radice's *Jottings*), we are immediately struck by 'the more romantic and lyrical mood' of this set of brief poems (Dyson III. 1). According to Ketaki Kushari Dyson, Radice has achieved here "a fine balance of 'faithfulness' to the source poems, innovative and imaginative ways of resolving problems, and an inspired choice of words and rhythms" by means of which he re-created the original poems in the target language (Ibid 1) It must be borne in mind that Tagore is, first and foremost, a poet and that these poems, mostly written extempore and 'on request', bears the unmistakable stamp of an ever-inspired poetic mind. As we move from poem to poem, we are captivated by the 'unpremeditated art' of one of the finest lyric poets of the world. Radice has spared no pains to capture this 'ever-inspired poetic mind' of Rabindranath Tagore in his translation of the brief poems. The poet in him goes hand in hand with the translator to 'navigate', to use Tagore's word, the brief poems of the Bengali bard from the SL to the TL.

লেখন is Tagore's only bilingual book having a complicated history of its publication. Radice has followed the text of the West Bengal Government edition (Vol. 2, 1982) of *Rabindra Rachanabali* which contains 190 poems. All the brief poems from লেখন are quoted here from this volume. Unlike in কণিকা Tagore has used three metres in লেখন with increasing variety in rhyme and arrangement of lines. As Arun Kumar Basu says, "The poet has used three kinds of metre; moreover, in each composition --- in its stanzaic inventiveness, rhyme scheme and arrangement of lines --- technical skill is readily apparent. The poems are normally between two and twelve lines in length." (Basu 34) In his attempt to 'approximate' the formal diversities of লেখন (1927), Radice has employed a variety of innovative and imaginative strategies in his poetic renderings. Let us examine some of them that Radice used in rendering the 'extempore' compositions of an itinerant and ever-inspired poet.

The opening poem of লেখন throws much light on Radice's art of translation. Here is the original poem followed by its reincarnation in the target language:

স্বপ্ন আমার জোনাকি,
দীপ্ত প্রাণের মণিকা,
সুন্ধ অঁধার নিশীথে
উড়িছে আলোর কণিকা।।

My dreams are gems of sparkling life,
Fireflies flitting;
In the still depths of the dark night,
Light's particles darting. (Poem No. 1)

Radice interprets the original with the imagination of a poet and transforms it into an independent poem. Literally, the original poem could be paraphrased thus: "My dreams are fireflies that are glittering like particles in the dead of the dark night; they are the gems of an illuminated life". Radice seems to have deviated from the original in his rendering of the original : " My dreams are the gems of glittering life that are found flitting like fireflies and they are floating like particles of light in the dead of the dark night". What distinguishes Radice's version from the original is a remarkable shift of the image. The 'firefly' image of the original has been changed into the 'gem' image in the translated version. This image shift gives one an impression of how Radice re-creates the poem drawing on his own interpretation of the original.

In poem No. 4 of লেখন Radice faces a complex problem of poetry translation that he has addressed in a novel way. Here is the text of the original poem:

ঘুমের অঁধার কোটরের তলে স্বপ্নপাখির বাসা,
কুড়ায়ে এনেছে মুখর দিনের খসে পরা ভাঙা ভাষা।

In Radice's rendering the two- line poem has been re-shaped into a four- line one:

Dreams are nests that birds
In sleep's obscure recesses
Build from our talkative days'
Discarded bits and pieces.

A comparison of this translation with its original makes it abundantly clear that Radice has interpreted the original making a new poem of his own. Literally, the dream-birds, in the original, make their nests in the deep recesses of sleep, with the help of discarded bits or remnants from the workaday life. In his interpretation, the nests are made of dreams by the birds in the deep recesses of sleep and that too with the discarded bits or remnants of the busy day. The images of the 'স্বপ্নপাখি' and 'মুখরদিন' that Tagore conjures up in the original lose something of their majesty in being reduced to a mere 'bird' or 'talkative day' in the translated text. But considered as a whole, the rendering in English reads like an independent poem with its own beauty.

A remarkable aspect of Radice's art of translation is the omissions / additions of some words that gives a subjective touch to his interpretation of the original. Equating such omissions/ additions of the translators with the 'slips and near-misses' of actors, Ketaki Kushari Dyson observes that they may come about because of "the genuine human difficulty of maintaining focus on two texts, one given and fixed, in front of the eyes, the other in the process of being built by oneself" (Dyson III.2) In other words, 'the strain', Dyson continues, 'of shifting the eyes from one text to another can generate omissions/additions' in the translated text (Dyson, Ibid 3). These additions / omissions of certain words may also come out of the translators' misreading of the original. They, as Dudley Fitts reminds us, cannot be called 'betrayals'; they are the 'legitimate, even necessary prerogatives of the translator' (Brower 39). In this connection, let us examine a few poems of Tagore's লেখন and their re-incarnations in Radice's rendering. In the first instance, a two-liner has been changed into a four-line poem in the translated text:

নিভৃত প্রাণের নিবিড় ছায়ায় নীরব নীড়ের 'পরে
কথাহীন ব্যথা একা একা বাস করে।।

In a nest, silent and shadowy,
That is ours alone,
Speechless, secret agony
Dwells on its own. (39)

Radice here exercises the translator's 'prerogative' in interpreting the source poem. He interpolates the idea that the nest is 'ours' and transforms the whole character of the poem. The original poem suggests that the silent agony embedded in the depth of the soul belongs to only one person. But Radice generalizes this agony by declaring it 'That is ours alone'. He seems to have misread the original making an independent poem in the target language. Similarly, there is no need for 'your' in the first line of the poem (48) : " When I wandered into your garden", because the original only says :

যখন পখিক এলেম কুসুমবনে

In another poem (45) Radice transforms the original making a new poem in English. The source poem and its reincarnation in the target language are given below to demonstrate his art of translation:

রঙের খেলায় আপনা খোয়ালে
 হে মেঘ করিলে খেলা।
 চাঁদের আসরে যবে ডাকে তোরে
 ফুরালো যে তোর বেলা।

You've squandered your wealth, O cloud,
 On your passion for colour:
 Called to the moon's *salon*,
 You've nothing to offer.

Radice here interpolates the word 'wealth' that the cloud is supposed to have squandered. And his interpretation fails to accommodate the 'খেলা', play of the cloud and the expression 'ফুরালো যে তোর বেলা', (your time is over), in the target language. He makes up this loss in translation by the interpolated line 'You've nothing to offer'. Though the original does not provide for this interpolation, he has to add this line in tune with the word 'wealth' to the first line.

By comparing the English texts with the originals one discovers how Radice , at times , adds a word [like ‘ours’ or ‘your’] which is not in the original text, or for some mysterious reason omits another [like ‘my’] that should have been there. Let us examine the following source poem (9), Tagore’s rendering of the poem in English and Radice’s translated version to drive home the point:

আমার প্রেম রবি-কিরণ হেন
জ্যোতির্ময় মুক্তি দিয়ে তোমায় ঘেরে যেন।

Let my love, like sunlight, surround you
and give you a freedom illumined. (Tagore) [Lekhan

May love, like the sun’s brightness,
By giving you glorious liberty
Hold you within its compass. (9)

It goes without saying that Radice here deviates from the original in his interpretation of the source poem. He seeks to liberate love from the narrow confines of personal possession giving it an impersonal character. This explains why the expression ‘my love’ of the original becomes only ‘love’ in the English version. There is really no other stylistic reason for this mysterious omission. Only those bilingual readers who are acquainted with the original can detect this omission. But for the target readers this is an independent poem with a life of its own.

It is very often found that Radice deviates from the original in his interpretation of the source poem. This sort of deviation is a common feature of Radice’s Tagore translation. Let us examine poem no.47 from Radice’s *Jottings* to see how he handles the source poem. The original and its translation by Tagore are given below to show the innovative interpretation that Radice makes of this poem:

পথে হল দেরি, ঝরে গেল চেঁচী,
দিন বৃথা গেল প্রিয়া।
তবুও তোমার ক্ষমা হাসি বহি
দেখা দিল আজেলিয়া।

I lingered on my way
Till thy cheery tree lost its blossoms,
but the azalea brings to me , my love,
thy forgiveness(Tagore)

Delay on my journey:
This cherry-blossom fell
Before I could give it to you.
But your gift, how it cheers me!
This azalea's smile
Shows I have not upset you. (47) Radice.

Here Radice has departed from the original in his interpretation of the source poem. Taking the cue from Tagore's translation of the poem he seems to have interpreted it imaginatively. Literally, there is no explicit mention of an exchange of gifts in the Bengali text. But Radice misreads the Bengali original and arrives at what Dyson calls 'a very special interpretation of the meaning of the poem' (Dyson-III.3). According to his interpretation, the lover is supposed to meet his lady love when the cheery trees are in full bloom and to present her with a bouquet of cherry-blossoms. But the delay in coming back to her has cost the lover dearly. With the season of cherry-blossoms being over, the azalea is now in bloom, incarnating, as it were, the forgiving smile of the beloved. He realises from this signal that he has been forgiven by his beloved. Radice's misreading of or response to what Gayatri Chakravorty Spivak calls 'the special call of the text' helps him to interpret the original in this novel way (Mukherjee 99) In fact, he is at his interpretative best in this new poem in the target language. Instances of this type of interpretative translation abound in *Jottings*. Another poem of this category is poem no.65; the original and Radice's translation together with Tagore's rendering are given below :

আমি জানি মোর ফুলগুলি ফুটে হরষে

না-জানা সে কোন শুভ চুম্বন পরশে।

I see an unseen kiss from the sky

In its response in my rose' (Tagore)

A kiss from the sky has made

My flowers bloom with pleasure.

A lover's touch is displayed,

But not the actual lover.(65 Radice)

Literally, the flowers bloom with pleasure when they [the buds] are touched with the loving kiss of an unknown lover. The expression 'A kiss from the sky' is an interpolation that Tagore brings into his interpretation of the original when he translated the poem. Radice owes this interpolated expression to Tagore. His interpretation of 'নাম না জানা সে কোন শুভ চুম্বন পরশে' as 'A lover's touch ... displayed, / But not the actual lover' is really excellent and definitely the work of an inspired poet. Thus, the original poem undergoes a transformation with the magic touch of Radice's poetic imagination. But when Radice fails to make his interpretation imaginative as well as creative, notwithstanding the addition/ omission of a few words or sentences to/from the original, his translations cannot touch the deeper chords of the readers acquainted with the original. Now let us look at poem no.21 of Radice's *Jottings*:

ভাসিয়ে দিয়ে মেঘের ভেলা

খেলেন আলো-ছায়ার খেলা,

শিশুর মতো শিশুর সাথে

কাটান হেসে প্রভাত বেলা।।

Clouds of the morning floating,

Light and shadow playing,

Like somebody passing the time

With a smiling childish game.

Though Radice here re-creates the original, he does not care to maintain fidelity to it in his interpretation of the poem. Even a casual reading of the poem makes one convinced that it is God who is being talked about. The subject 'He' is omitted, but the verb-forms clearly indicate who the subject of the poem is. The poem could be paraphrased thus: "Setting afloat rafts of clouds, [He] plays a game of lights and shadows. As a child with children, [He] spends the morning smiling/ having fun."(Dyson III.5) Radice seems to have departed from the spirit of the poem. Although he has portrayed the natural backdrop of the poem in the first two lines, the concluding lines fail to produce an effect 'comparable' to that of the original for omitting the pronoun in the honorific mode. Had the translator not dropped the pronoun, the cluster of images that make up the short poem would have attained a characteristic Tagorean spirit. Here is another poem worth looking at:

বিলম্বে উঠেছো তুমি কৃষ্ণপক্ষশশী,
রজনীগন্ধা যে তবু চেয়ে আছে বসি।।

Late is your rising;
O crescent moon,
But the perfumed flowers of the night
Are still longing.(32)

This simple night poem of Tagore presents a complex problem for the translator of poetry, as it involves the problem of carrying across two Bengali words from the source language to the receptor language. Adopting an interpretative mode of translation Radice tries to 'domesticate' them in the target language ; the 'কৃষ্ণপক্ষশশী' and 'রজনীগন্ধা' of the original are, thus, transformed into 'crescent moon' and 'perfumed flower of the night' respectively. The 'crescent moon' in English refers primarily to the sickle-shaped moon, without reference to its waxing or waning. But the original here refers explicitly to the moon in its waning phase. Etymologically, the English word '*crescent*', as Dyson reminds us, means 'growing' (from Latin *crescere*, to grow), and there is actually an adjectival use of this word meaning 'increasing' (such as 'crescent fortunes') (Dyson.III. 6). The 'crescent moon' here refers to the opposite of what the original text signifies and is, therefore, a clear deviation from the

original. Secondly, Radice's interpretation of 'রজনীগন্ধা' as the 'perfumed flowers of the night' is an attempt to 'domesticate' this Indian flower in the English language. This is very likely to deprive the Westerners of the knowledge that the tuberose plays a vital role in Tagore's floral imagery. And this flower does need to be mentioned specifically in order to 'contextualize' the poem. According to Dyson, what the translator needs to capture in translation is the Bengali 'otherness' of the poem for those who are supposed to read it in English(Ibid 7). Radice fails to convey this Bengali 'otherness' in his otherwise good interpretation of the poem.

(IV)

স্বুলিঙ্গ is Tagore's last (posthumous) collection of brief poems which was first published in 1945. It consists of 198 poems collected from diverse sources. One can have a fair idea about them from the end note of this volume: "In 1334 লেখন was published. Many more poems similar to লেখন were for a long time scattered in various manuscripts of Rabindranath, in journals and in the collections of those dear to him or who had sought his blessing.... স্বুলিঙ্গ is a compendium of all these" (Radice *PJS* 19)

In the centenary edition of the রবীন্দ্ররচনাবলী (1961) Visva-Bharati has included 260 poems in স্বুলিঙ্গ. The text of this edition with its numbering is now accepted as the standard edition which has been used in Sisir Kumar Das's edition of Tagore's English works. Besides, Volume 3 of the West Bengal Government edition of *Tagore's Complete Works* (1983) contains the same text and Radice first followed this text, translating all of the 260 poems. But subsequently he changed his mind choosing the first edition of 1945, with its 198 poems simply because Pulinbihari Sen who compiled the volume might have been given the approval by Tagore to go ahead with this work. What are, then, the distinguishing marks of the true স্বুলিঙ্গ poems? In the Introduction to *PJS* (2000) Radice says, "The true স্বুলিঙ্গ poems have a character, spirit, quality or...a *bhava* that is general in implication, not specific. They may mostly have stemmed from occasions, but only those that transcend their occasion

deserve a place in *Sphulinga*.” (Radice 22). Secondly, almost every one of the 198 poems in *स्फुलिङ्ग* is different in form. Their extraordinary formal diversity is, no doubt, ‘a breathtaking achievement’ of Tagore’s poetic art.. Radice’s endeavour in *Sparks* is to reincarnate the *स्फुलिङ्ग* poems and to capture this ‘poetic art’ in the target language.

In the translation of Tagore’s *स्फुलिङ्ग* one comes across more often than not a certain ‘shift of expression’ in many of the poems when the poetical texts move from the source language to the target language. This ‘shift of expression’ occurs in the case of meaning, image, metaphor etc. and is one of the essential prerogatives of a creative translator. Describing the function of this ‘shift of expression’ in translation Anton Popovic says:

It is the translator’s only business to “identify” himself with the original: that would merely result in a transparent translation. The translator also has the right to differ organically, to be independent, as long as that independence is pursued for the sake of the original, a technique applied in order to reproduce it as a living work. Between the basic semantic substance of the original and its shift in another linguistic structure a kind of dialectic tension develops along the axis faithfulness—freedom.

The demand to be faithful in translation is a starting point. Its observation, at least the effort to observe it, is the basis upon which stylistic requirements can assert themselves. Thus, *shifts do not occur because the translator wishes to “change” a work, but because he strives to reproduce it as faithfully as possible and to grasp it in its totality, as an organic whole.* (emphasis added) (Popovic 80).

Radice makes use of his creative freedom through this ‘shift of expression’ not because he wishes to “change” the original poems, but because he strives to “interpret” them as faithfully as possible and to re-create them in their totality, as organic wholes. In his [Radice’s] Tagore translations meaning-shifts are more frequent than image or metaphor shifts. “Slight shifts of meaning”, as Dyson suggests, “are sometimes unavoidable, even inevitable, and in longer poems small local shifts can be easily accommodated, but when the poems are really brief, the detail can affect the meaning of the whole more dramatically”

(Dyson IV 3). One finds this kind of ‘meaning-shifts’ in the following renderings from Radice’s *Sparks* (Tagore’s স্ফুলিঙ্গ). This original স্ফুলিঙ্গ poem (No. 7), noted below, shows this shift in meaning transforming the entire poem:

আকাশে ছড়ায়ে বাণী
অজানার বাঁশি বাজে বুঝি।
শুনতে না পায় জন্ত,
মানুষ চলেছে সুর খুঁজি।

Like a flute playing in the sky
A message from the not-known.
Animals do not hear it ;
People try to catch the tune. (No.10)

Here the overall meaning of the original seems to have moved away in the first two lines. According to Tagore, the flute of the unknown seems to ring in the sky spreading its message ; animals cannot hear it whereas man is in perennial quest of this melody. In Radice’s translation of the brief poem, there is a strange meaning-shift in the first two lines. Interpreting the flute of the unknown as ‘A message from the not-known’ he succeeds in making a new poem in English. Another poem of this category is as follows:

এই সে পরম মূল্য
আমার পূজার —
না পূজা করিলে তবু
শাস্তি নাই তার।

I worship a value that is so supreme,
Neglect of it does it no harm. (No.30)

Here the overall meaning of the original seems to have moved away in the translation. Tagore seems to say, “This is the supreme value of the nature of my worship—that even if I

don't worship I am not punished.” What distinguishes the original from the translation is the marked meaning-shift. As a result, the poet's 'worship' is equated with 'a value' in the first line and the 'punishment' with 'harm' in the second line. Radice's rendering is self-sufficient as an independent poem but it is not 'identical' with the original. How meaning-shift of one or two words causes a shift in the poem's total meaning can be seen in the following poem:

এখনো অন্ধুর যাহা
তারি পথপানে
প্রত্যহ প্রভাতে রবি
আশীর্বাদ আনে।

Still, everyday, the dawn
Brings a blessing
To whatever is growing
Towards the sun. (31)

Tagore seems to say here that every morning the sun brings a blessing in the direction of whatever is still germinating or growing, but not fully grown. But in Radice's rendering, the word 'blessing' has been attributed to the dawn instead of the sun, causing a marked shift in the poem's meaning. The Bengali poem begins with এখনো and the English with *still*, which may seem the same, but the words are functioning differently. Nevertheless, Radice's rendering turns out to be an independent poem in English. Another meaning-shift of a different nature occurs in the following instance:

তরঙ্গের বাণী সিন্ধু
চাহে বুঝাবারে,
ফেনায়ে কেবলি লেখে,
মুছে বারে বারে

The sea wants to understand
The message, written in spray,
That the waves repeatedly write
And immediately wipe away. (73)

The meaning-shift here arises from a mistranslation of বুঝিবারে the meaning of which is ‘to explain, to communicate, to cause others to understand’. It is, no doubt, that this word may have been confused with বুঝিবারে, ‘to understand, to grasp’. This mistranslation results in a very strange poem in which the sea wants to understand the message that its waves go on writing for ever. What the original poem seems to mean is that the sea tries repeatedly, without satisfaction, to communicate—to the world, to the beach—the language of its waves. It writes the message and wipes it off in a repeated action. As an independent poem, Radice’s rendering is, on the whole, satisfactory.

One finds an interesting meaning-shift in the interpretation of the following poem:

দূর সাগরের পারের পবন
 আসবে যখন কাছের কূলে
 রঙিন আগুন জ্বালবে ফাগুন
 মাতবে অশোক সোনার ফুলে।

When a wind from across the sea
 Comes to this shore,
 Red fire ignites the Spring
 And sparks the Ashoka-tree
 Into golden fire. (90)

According to the original, it is the month of ফাগুন i.e., the coming of spring, that will light the fire and cause the অশোক -tree to burst into flowers. In the translation it is the other way around—the subject and the object have changed places. If we compare the English version with the original, an interesting point strikes us. Instead of spring itself lighting a ‘coloured’ fire, of which the ‘golden’ flowers of the অশোক tree are a part, a red fire from somewhere else comes along and ignites the spring, and in the process sparks the অশোক -tree into golden fire. Radice’s translation of রঙিন as ‘red’ is interesting but this does not give us any idea of the ambiguity of Tagore’s red-references.

A creative translator like Radice is very often seen to omit a word or two while transposing the text creatively from the source language to the target language. Apparently, the omission of a word or two is not supposed to make much of an effect on the meaning of the translated poem. But sometimes, the omission of just one crucial word from the text can have a wider effect on the meaning in such brief spark-like poems as the following:

পশ্চিমে রবির দিন
হলে অবসান
তখনো বাজুক কানে
পূর্ববীর গান।

When the sun sets in the West,
Let Purabi sound in your ears –
Raga of the East. (101)

The omission of the word তখনো takes away the punch of this little poem, which is, in Dyson's words, 'a joke in verse' (Dyson IV6). Here পূর্ববীর is an evening raga, but the name also means 'eastern'. Radice provides a note to this effect, but the second line calls for the insertion of a word or phrase corresponding to তখনো. The above poem is quite O.K. as an independent creative work. Another crucial word is missed out in the following example too:

পুষ্পের মুকুল
নিয়ে আসে অরণ্যের
আশ্বাস বিপুল।

Buds
Bring solace
To the woods. (105)

A comparison of the original with the translation shows that there is nothing in the English text to correspond to the adjective বিপুল and this makes a difference to the 'feel' of the poem. According to the original, flower- buds carry with them the great promise for the woods. Flowers mean more seeds and seeds mean more trees. Tagore here seems to have stressed the immensity of the promise for the woods. Radice fails to convey the immensity of promise for the woods in his translation. But the omission of a word from the original does not stand in the way of making it an independent poem. Again, the haiku-like brevity of the original has excellently been captured in the translation.

Sometimes, the meaning-shift occurs due to the misinterpretation of a single word, as in the following example:

প্রেমের আদিম জ্যোতি আকাশে সঞ্চরে
শুভ্রতম তেজে,
পৃথিবীতে নামে সেই নানা রূপে রূপে
নানা বর্ণে সেজে।

Love's original fire fills
The sky with white-hot flame.
Descending to earth it separates out
Into colour, dress and form. (109)

Here the original presents an image that is derived from the separation of white light into a spectrum of colours. Tagore does not say that white light descends to the earth separated out into three categories, namely, 'colour, dress and form'. He seems to say, suggests Dyson, that it descends to the earth 'in diverse forms, dressed in diverse colours' (Dyson IV 6). The last word of the poem, সেজে, Dyson continues, seems to have been confused with the noun-word সেজে (meaning dress, costume or make-up)(Dyson Ibid 6). Notwithstanding the misinterpretation of this word, this brief poem has been successfully 'reincarnate'd in the target language. One needs to remember in this connection that though Radice's forte is in the interpretative translation, meaning-shifts remain one of the constituent features of his art of translation.

Notes:

I. All citations of 'Brief' poems of Tagore in English, unless otherwise stated, are from Radice's *Particles, Jottings, Sparks: Complete Brief Poems of Rabindranath Tagore* (2000).

2. Ketaki Kushari Dyson's four-part article "On the Wings of Hummingbirds, Rabindranath Tagore's Little Poems: An Invitation to a Review-cum- Workshop" has been shown in the references as follows:

Dyson I – (Introduction). Page 1-4

----- II— (*Kanika*) Page 1-6

----- III – (*Lekhan*). Page 1-10

----- IV – (*Sphulingha*). Page 1-14