

CHAPTER VIII

SELECTED SHORT STORIES OF RABINDRANATH TAGORE

No translation, published as a book, is likely to give you just the translation. It is nearly always accompanied by an introduction, which is a form of criticism cum interpretation.

Andre Lefevere, "Why Waste Time on Rewrites", *The Manipulation of Literature*.

Selected Short Stories of Rabindranath Tagore is a collection of thirty stories translated by William Radice. He has selected them from amongst the stories written by Tagore in the 1890s when he was living mostly in the villages--- Shilaida, Patisar, Shajadpur, and others --- of the East Bengal to look after their family estate. This 'rural sojourn' in East Bengal opened up before his eyes a new world that had remained so far unexplored and inaccessible to him --- a world that opened the floodgate of creativity in him, especially in the realms of short stories and poems. It was during this phase that his 'artistic self was virtually reborn by this passage from an urban elite existence to humble village life' (Ghosh 9). This phase is therefore considered to be the second important milestone in his creative career. In his poem 'বন্ধুর্ষাষাণন' from সোনার তরী Tagore expresses his fond desire to write 'story after story' about the simple and ordinary aspects of human life. He was the first among the Indian writers to introduce the short story as a literary art form, and to write, in this new-found *genre*, stories about the life of the common people he saw around him during his 'sojourn' in East Bengal. It is interesting to note that nobody before Tagore had written about the ordinary men and women, especially about the poor and the downtrodden with such psychological depth in Indian literature (Chakravarty46). The three volumes of গল্পগুচ্ছ, in which all but the very last few are collected, contain eighty-four stories. Over half of these were written between 1891 and 1895 during his first great creative period, usually referred to as the *Sadhana* period after the monthly magazine which he edited for some years. These stories were mostly written

when Tagore came into an intimate contact with the idyllic ambience of the riverine East Bengal and her ordinary people. They have their own 'freshness' and 'spontaneity' which distinguish them from his later stories marked by sophistication and psychological depth. A master in this *genre* almost from the beginning, Tagore follows no known model or pattern -- there is none in his country and its literary tradition (Kripalani 81). He is the first Indian writer to define, in the poem already referred to, the true nature of the short story and to elevate it to an artistic beauty and perfection never equaled or surpassed by anybody. Since Bengali prose was not so well- developed in the 1890s, he had to carve out his path for this new art-form and to create an adequate language for its artistic success. Accordingly, he adopts an 'artificial literary language' for the dialogue of his characters --- a language that is far removed from the daily speech of ordinary people (Sidhanta 291). Unlike Tagore, both Chekhov and Maupassant do not have to create their languages for their short stories; they are lucky enough to find their mother tongues ready for their creative use.

According to Krishna Kripalani, Tagore, in his early stories, is not primarily concerned with the 'development of character' but with 'depiction of a mood, creation of an atmosphere or sudden revelation of ...an aspect of character or motive' (Kripalani 83). Since he is basically a lyric poet, his lyrical genius responds quickly to each and every impression coming from the outside world and his imagination weaves story after story out of these impressions. Interestingly, Anton Chekhov's stories also show a similar tendency towards lyricism and most of his stories written in the eighteen nineties are equally "saturated with [an] inner lyricism" (Basu 97). Commenting on the lyricism of Tagore's short stories S.C. SenGupta rightly says, "Rabindranath seems to create a new literary genre in which the art of the lyric poem and that of the short story are united. They combine the element of surprise, so essential to the short story, with the rich emotionalism which is the soul of the lyric" (SenGupta 182). Even though Tagore rules out the existence of lyrical qualities in his short stories, they (the stories of গল্পগুচ্ছ) are basically the imaginative creations of an exceptional creative writer. The seeds of many short stories of গল্পগুচ্ছ are to be found scattered in the pages of his ছিন্নপত্রাবলী In an interview in May 1941 to the renowned writer-critic Buddhadeva Bose, Tagore stressed that his stories were true to life:

At one time I used to rove down Bengal's rivers, and I observed the wonderful ways of life of Bengal's villages....I wrote from what I saw, what I felt in my heart --- my direct experience....Those who say my stories are fanciful are wrong.

(Cited in Radice's Introduction to *Selected Short Stories*. p.13)

Recounting the experience of writing his short stories Tagore writes, "It is only this ['direct' or realistic experiences] that I have seen with my own eyes and created the rest imaginatively" (Dutta 218). This view is echoed in the comments of critics like Bose himself, who says that one can feel the pulse of Bengal, 'her living soul' as we 'turn the pages of গল্পগুচ্ছ' (Bose 60)

The history of Tagore translation began with the translation of his stories that came to appear from 1902 onwards in English journals like *New India* (edited by Bipin Chandra Pal) and *The Modern Review* (edited by Ramananda Chatterjee). These translations were undertaken by his friends and admirers to pave the way for his reception and popularity among the non-Bengali and non-Indian people who had no direct access to his literary works written in Bengali. But he was not satisfied with the translations of his Bengali poems done by them. He, therefore, took upon himself the task of translating them and did not mind others translating his non-poetical writings, particularly his short stories. His first collection of short stories in English entitled *Glimpses of Bengal* translated by Rajani Ranjan Sen appeared in 1913, a few months before the announcement of the Nobel Prize to him. The Swedish Academy is believed to have considered, among others, Rajani Ranjan Sen's book before arriving at the decision to award the Nobel Prize to Tagore (Das12). This volume by Sen contains thirteen short stories with an Introduction that distinguishes his work from the prestigious Macmillan publications which did not have any introduction to the stories. Besides, it was between December 1909 and June 1912 that translations of at least fifteen short stories of Tagore appeared in *The Modern Review*, the most well-known Calcutta journal of the time (Ibid 12). Both Sturge Moore and William Rothenstein came across some of the translations of Tagore's stories published in this journal; but they expressed their unhappiness about the poor quality of translation in unequivocal terms. Ernest Rhys also read Tagore's stories in the poor translations of Rajani Ranjan Sen and of others published in *The*

Modern Review and could not accept the claims of his admirers about the greatness of his stories. But he made no mistake in forming an intuitive idea of Tagore's genius as a short story writer. Accordingly, he included a chapter titled 'Rabindranath's Short Stories' in his biography of Tagore. Paying an eloquent tribute to his genius Rhys writes, '[...] as we read them[translations of his stories] we feel at once the touch of the born story-teller' in him.(Das18 Vol. II).

Tagore had an unpleasant experience over the granting of translation rights to Rajani Ranjan Sen who published the first collection of his stories, notwithstanding his strong objection. Naturally, from this time on, Tagore became extremely careful about granting the translation rights of his works and began to keep a close watch on the translation of his stories done by others (Das12, Vol.II). Surprisingly, Macmillan did not take any initiative to bring out any authoritative edition of Tagore's stories even after he became an international celebrity winning the Nobel Prize for literature in 1913. The first authoritative volume of his stories from Macmillan, *The Hungry Stones and Other Stories* appeared in 1916 as a panic reaction to the rumour that an American publisher was going to publish an unauthorized collection of Tagore's stories translated by a non-resident Indian named Basanta Kumar Roy. This collection contains over a dozen stories, of which only "The Victory" is translated by the Tagore himself. Naturally the selection of the stories, like their translations, was the work of "several hands" but it contains no mention of the translators' names, let alone any introduction or preface. The second volume of Tagore stories, *Mashi and Other Stories* (1918) also did not mention the names of the translators. The next two volumes of stories, published in his lifetime from Macmillan such as *Stories from Tagore* (1918) and *Broken Ties and Other Stories* (1925), were translated from Bengali by several writers but their names were not mentioned. Visva-Bharati brought out an anthology of Tagore's stories entitled *The Runway and other stories* (1959) in English. It contains translations of Tagore's stories by many hands. Commenting on these collections of Tagore stories Mary Lago says, "The story collections leave an impression that the "various writers" whose translations were "revised by the author" each chose a favorite story or two and that the author added several others to legitimize the collection ... that he was dissatisfied, and that Macmillan must select and correct" (Lago 221). But Macmillan did not play the expected editorial role and the result

was disastrous for Tagore's reputation. Even Edward Thompson, with all his admiration for Tagore's genius as short story writer, criticizes the deliberate attempts made by the translators of the volume to 'westernize the stories and make them feeble copies of Kipling' (Das18). He also came down heavily on Tagore for requesting him to make a selection of his stories agreeable to the taste of the Western readers: "Please make your own selection, for it is difficult for me to know which of my things will be *palatable to English taste*" (Cited in Prasanta Pal12) (emphasis added). Tagore's willingness to sacrifice the culture-specific aspects of his stories and to adapt their translations to the tastes and expectations of the target readers made him, as Mahasweta SenGupta suggests, a victim of 'the politics of translation' (Bassnett and Lefevere 62). And translations of his works projected a distorted and fragmentary image of Tagore to the Western readers. In a recent interview with the বইয়ের দেশ (July-Sept 2012) Nabaneeta Dev Sen has described this image as his 'self-created effigy' স্বনির্মিত কুশপুঙলিকা] rather than a full-fledged image (বইয়ের দেশ111). Thompson felt the urgent need to present Tagore in the Western world as faithfully and credibly as possible in fresh translations. This was the reason why he called for retranslation of his works with all their characteristics for a proper evaluation of his genius as a creative writer:

He despaired ...of ever getting English readers to understand anything strange to them, and more and more he toned down in translation or omitted whatever was characteristically Indian, which often was also what was imaginative and gripping and powerful.... His poems will have to be drastically retranslated some day, and only then will his greatness and range be understood.

(Kundu et al 581).

The above views apply equally to his short stories as well. Posterity has proved Thompson right. In order to revive his reputation as a great writer the need for the retranslation of his works came to be felt right from the time of his birth centenary. Consequently, there appeared two collections of Tagore's short stories known as *The Housewarming and Other Selected Writings* (1965) and *Collected Stories* (1974). The former contains, *inter alia*, nineteen stories translated by Mary Lago, Tarun Gupta and Amiya Chakravarty. The latter,

published from Macmillan India, combines some of Tagore's more popular stories like the *Cabuliawalla* with lesser known ones like *The Son of Rashmani*. But the publication of the two collections of stories in the wake of Tagore centenary could not make much of an impact on the Western readers, let alone revive his reputation.

Radice's *Selected Stories* of Rabindranath Tagore (1991) is a fresh attempt in the post-modern age to attract the attention of the Western people who had turned their back on Tagore since the 1920s. The publication of this volume, preceded by *Selected Poems* (1985) of Rabindranath Tagore, goes a long way in kindling fresh interest about Tagore in the West. What distinguishes this volume from its earlier volumes of stories is its detailed introduction, elaborate appendices, minute bibliographical notes, alphabetical glossary of Indian and Bengali words, a family tree of the Tagores and a map of the Padma regions. Radice provides the readers with a series of select appendices from Tagore's *ছিন্নপত্রাবলী* in order to enable them to understand and visualize the geographical and psychological backgrounds of his short stories. In its 28 page-long introduction Radice makes a detailed discussion of the theme and content of the stories under the three headings of *সূলে* (on land), *জলপথে* (by water), and *ঘাটে* (at the ghat). It is almost axiomatic that a new translation begins with a critique of its preceding volumes in order to justify its appearance. Surprisingly, Radice here embarks on a critical reappraisal of Tagore's stories rather than a criticism of their earlier translations (Radice 1-28). This makes his introduction virtually a critique of Tagore's short stories rather than their earlier translations. Since the objective of the present study is the evaluation of Radice's Tagore translations, the consideration of this 'critique' remains outside the purview of our present discussion.

Apparently, translation of Tagore's short stories involves the rendering of Tagore's prose-texts into English. Postgates's classic formulation of rendering prose into prose and verse into ^{verse} may not be applicable to the translation of Tagore's short stories, even though they are written in prose. To consider Tagore's short stories as mere prose-texts is to deny their imaginative and creative beauty. In his essay "Translating Latin Prose" ⁽¹⁹⁸⁷⁾ Michael Grant subscribes to Dryden's concept of 'paraphrase' that permits the translator of prose to take

‘some liberties’ with the prose texts. In this connection Grant quotes Novalis approvingly, “successful translations simply cannot help being *verandernde*, metamorphic” (Radice and Reynolds 89). Apart from Grant’s view, any translator of Tagore’s short stories must keep in view the poetic and imaginative nature of the stories and their literary language while translating them. In his essay “Tagore and Bengali Prose” Buddhadeva Bose writes rightly, “Poetry is the elemental stuff in Tagore, and his prose is one of its manifestations” (Bose 517). What Bose seems to suggest is that Tagore’s prose is essentially ‘the prose of a great poet’ (Ibid 531). Any attempt at rendering Tagore’s prose stories ought to take his poetic prose into serious consideration and translate them accordingly. This requires the translator of his stories to appreciate them as creative works and to re-capture them in creative or imaginative prose. Tagore seems to be fully aware of this requirement and speaks of his own strategy of translating his stories in his letter to Rothenstein (dated 31 December 1915): “Macmillans are urging me to send them some translations of my stories but I am hesitating for the reason that the beauty of the originals can hardly be preserved in translation. They require *rewriting* in English, not *translating*” (emphasis added) (Lago 216). By ‘rewriting’ Tagore here means ‘sense-for-sense’ translation or imaginative re-creation of the original rather than mere ‘word-for-word’ translating. Even Radice is well aware of the ‘challenge’ of translating his prose: “In translating his prose, the challenge is no less great” (Radice 232). In his *Selected Short Stories* of Rabindranath Tagore, he seems to have followed almost the same strategy that Tagore adopted in translating his own stories.

In his “Confessions of a Poet-Translator”⁽²⁰⁰³⁾ Radice speaks of the ‘scholarly’ as well as the ‘literary and creative’ aspects of Tagore translations (Radice 138). This is true not only of the translation of his poetical works but also of his prose works, more particularly of his short stories. Radice provides the ‘scholarly’ aspects of his translation in the introduction, appendices and detailed notes of *Selected Short Stories* of Rabindranath Tagore. This ‘scholarly’ aspects of translation are conspicuously absent in the earlier collections of Tagore’s stories, with the exception of Amiya Chakravarty’s *A Tagore Reader* (1961) which seems to foreshadow Radice’s *Selected Stories*. The ‘literary’ and ‘creative’ aspects of Tagore translation involve an imaginative re-creation of the original or representation of ‘a comparable experience’ (Brower 34) of the original in the target language. Let us now

examine some of the translations of Tagore stories by Radice and evaluate how they come alive in their English 'reincarnations'.

According to Sisir Kumar Das, the keynote of Tagore's stories is the loneliness or alienation of man (Das 86). In *The Postmaster* he explores this theme of loneliness or alienation of man through an apparently sentimental story of human relationship. The translation mode Radice chooses for the representation of the human predicament is definitely re-creative and interpretative rather than literal or word-for-word. Radice captures intuitively the loneliness and alienation of the Calcutta-bred postmaster gifted with a poetic sensibility, posted in a remote village. Being a poet himself, the postmaster has an imaginative communion with the forces of Nature. Tagore expresses this communion with natural forces in impassioned prose. It is also with the imagination of a poet that Radice re-creates this 'communion' with Nature in his translation and his language in this part of the story is also tinged with imagination. The unspeakable sorrow of the female heart that torments Ratan is exclusively her own, having no direct impact on the broad universe around her. Towards the end of the story this personal sorrow of the orphaned girl merges in the universal sorrow of human life which is full of 'separations', 'deaths' and heart-wrenching anguishes. While leaving the village the 'grief-stricken face' of a simple village girl haunted the postmaster's mind and seemed to speak to him an 'inarticulate universal sorrow' embedded in the whole universe. Since Radice is a poet at heart, he imaginatively captures this 'inarticulate' sorrow and conveys it as spontaneously in his translation as it is found in the original. As a result, his translation does not seem to be translation at all. It reads as fluent as the original.

Though this interpretative approach helps Radice to be faithful to the spirit of the story, it results more often than not in loss of translation. In the original the postmaster gets his posting in a remote village or what in Bengali is called a 'গভগ্রাম'. Radice makes no effort to convey in his translation the impression of the গভগ্রাম of the original. His description of the location of the post office in 'a village like this' cannot produce the impression of remoteness normally associated with the 'গভগ্রাম' in Bengali. The eight-roofed hut that houses the post office becomes a 'thatched hut' in Radice's translation and the target readers are denied any

idea of what a Bengal's ' আটচালা ঘর ~~atchala-ghar~~' (eight-roofed hut) is like. Not far from the post office there is a hyacinth-pond (পানাপুকুর) which becomes simply an ordinary 'pond' in Radice's rendering. Had Radice rendered পানাপুকুর as a 'hyacinth-pond' the Western readers would have no difficulty in appreciating it; for, T.S. Eliot has already acquainted them with expressions like 'hyacinth girl', 'hyacinth garden' etc. in *The Waste Land*. (Eliot 28,35-37lines). Radice's translation of the Bauls' খোল-করতাল as 'drums and cymbals' is a case of mistranslation rather than interpretation. Both *Samsad Bengali English Dictionary* and *Bangla Academy English Bengali Dictionary* define 'খোল-করতাল as 'tomtom and cymbals'. Radice could have consulted Bengali English Dictionary before translating খোল-করতাল which are culture-specific musical instruments in Bengal. He fails to understand the distinction between tomtom,খোল and drum, ঢাক and wrongly renders ' খোল as 'drum'. This betrays his ignorance of Boul culture and ethos of Bengal, for normally the Bouls do not use 'drum' as a musical accompaniment. Again, Radice's rendering of নিঃসঙ্গ প্রবাস as 'isolated place' fails to give the target readers literally the impression of 'companionless sojourn' to which the postmaster was subjected. What Rabindranath tries to emphasize through the expression নিঃসঙ্গ প্রবাস is the alienated life of the postmaster in a remote village far from the madding crowd of Calcutta. Radiece's translation of his state of mind in the village as an 'isolated place' is an example of 'translation shift' and too poor an equivalent for Rabindranath's deeply suggestive expression নিঃসঙ্গ প্রবাস. In postmodern parlance Tagore is here talking about 'space' whereas Radice mistakes it for 'place'.

কাবুলিওয়লা is a moving story of paternal affection that transcends the narrow barriers of caste, creed and language. In spite of its sentimental overtones, this story shows 'the universality of the primal emotions and of the fundamental unity of man' (SenGupta: 189). The original story in Bengali is published in 1892 in the Nov-Dec. issue of সাধনা . Its first translation by G. Sharma is published in the *New India* in 1902 and the second one by Sister Nivedita appears in *The Modern Review* in 1912. Unlike others, Radice's translation of

কাবুলিওয়ালা contains the mention of the publication dates of the original story and its translations.

Even though Radice's mode of translation is re-creative and interpretative, he retains certain Bengali words and expressions intact in his rendering for the sake of fidelity to the original. Mini is found informing his father that Ramdoyal the gatekeeper calls a crow a কাউয়া instead of a কাক Radice should have explained the difference between the two through an explanatory note. This device has been adopted by the translator (Madhuchchanda Karlekar) of the same story of *The Oxford Tagore Translations* (from now on *OTT*) series. The difference between the two has been explained as 'the Hindi and Bengali names respectively for a crow' and Ramdoyal identified as 'a Hindi-speaking north Indian' (Chaudhuri308). This information is conspicuously wanting in Radice's *Selected Stories*. Mini recites the first words of আগড়ুম বাগড়ুম while playing her knee-slapping game. Unlike the translator of কাবুলিওয়ালা of the *OTT* series, Radice does not provide any note to আগড়ুম বাগড়ুম. Another Bengali word that figures in the jokes of Mini and Kabuliwalais স্বসুর-বাড়ী *svasur-bari*. Radice does not care to enlighten the TL readers on the literal meaning or special significance of this word in the story. The translator of the same story in *OTT* attributes the phrase 'in-laws' to Mini which is self-explanatory. In reply to Mini's query about the contents of his huge bag Rahamat says 'হাঁতী with an unnecessary nasal stress on the word. But nowhere does Radice give any explanation about the difference between the two words. The *OTT* clarifies the word 'হাঁতী in the Notes as 'a distortion of the word হাঁতী elephant'(Chaudhuri309). Radice is, again, silent on the meaning of the wordখোকি *khonkhi*, though Rahamat addresses Mini affectionately with this very word. In the Notes to *OTT* the word has been explained as 'Rahamat's distorted pronunciation of খুকি, Bengali term of endearment for a small girl' (Chaudhuri, Ibid). The সানাই begins to play on the sad Bhairavi রাগ since the early hours of the day of Mini's marriage. In the Glossary Radice explains the word Bhairavi as a 'calm and pensive morning রাগ, named after Shiva's consort' (Radice 305). This information will not help the target readers to understand the role of this রাগ in this story. In

Notes to Kabuliwala in *OTT*, Rabindranath is reported to have associated this *raga* repeatedly with parting. Again, Rabindranath's letter of 21 November 1894 (ছিন্নপত্রাবলী *Chinnapatrabali*, letter no. 177) has been quoted in which he writes that "the Bhairavi releases the tears springing from 'perennial bereavement, perennial fear, perennial supplication' inherent in the relation between one human and another, and links our private pain with universal pain"(Chaudhuri, *Ibid*). This detailed information will help the Western readers to understand better the role assigned to the Bhairavi রাগ in Tagore's story.

Tagore was very much inclined to drop culture-specific references from his translations in order to make them agreeable to the taste of the Western people. Modern translation theorists lay stress on the transmission of cultural elements from SLT to TLT for maintaining fidelity to the source culture. Though Radice's avowed aim is to make his translations 'credible', he is supposed to 'carry across' the culture-specific elements to the TL culture and to explain their cultural significance with necessary notes and annotations. But contrary to the translation strategy followed in his *Selected Poems* (1985) of Tagore Radice leaves two such cultural references unexplained in কবুলিওয়াল।. The first one is Bhola's childish story of an elephant pouring water from the sky with his trunk. It reflects traditional mythic beliefs about elephants holding up the corners of the universe or refers to the story of ঐরাবত, the elephant of Indra, the king of gods and god of rain. The second one is about Rahamat's daughter who has been equated in the original with 'mountain-dwelling Parvati'. According to Hindu scripture, the name পাবর্তী Parvati means 'daughter of the mountain', or দুর্গা. In Hindu culture a daughter has been identified with পাবর্তী or দুর্গা since time immemorial. Radice uses the expression 'mountain-dwelling পাবর্তী' without any explanatory notes. The foreign readers unacquainted with Bengali culture are very likely to be confused by this culture-specific expression.

Translation tends to be interpretative when the translator feels the need to "improve" the original as Fitzgerald has done in the case of Omar Khayyam (Nair 258), or when he or she is required to adapt his rendering to the tastes or demands of the target readers. Radice strives, to use Venuti's word, to 'domesticate' Tagore in the West through his translations.

Accordingly, he moves away, from time to time, from the accepted meanings of Bengali words interpreting them for his target readers keeping in view their linguistic demands and cultural expectations. His rendering of Mini's 'ক্ষুদ্র আঁচল' as 'the fold of her [Mini's] little sari' is an appropriate case in point. In the introduction to *I Won't Let You Go* Ketaki Kushari Dyson defines sari's আঁচল as 'the end of the sari, the part that goes over the shoulder and hangs from there, or is brought round to the front again and tucked into the waist' (Dyson47). Radice's translation of 'আঁচল' as 'the fold' of the sari does not conjure up the same image of 'আঁচল' as depicted by Dyson. The rendering of Mini's 'ক্ষুদ্র আঁচল' as 'the train of her little sari [that] had been tucked into her waist' by the translator of *OTT* series conforms, to a great extent, to the traditional Bengali concept আঁচল. P. Lal translates 'কালো আঁচল' as 'black *anchal*' [... today she wore a black silk sari, / her face framed in black *anchal*] in his translation of Tagore's 'হঠা দেখা' or *Chance Meeting* (Lal 16). Had Radice retained the Bengali word আঁচল as he had done in some cases noted above, his translation would have been more faithful to the original.

His translation of the line 'সে উদ্ধ্বাসে অন্তপুরে দৌড় দিল' as 'Mini gasped and ran into the inner rooms' may be literally faithful but not aesthetically satisfying. Neither Sister Nivedita nor Madhuchchhanda Karlekar (*OTT*) renders the line so awkwardly as Radice does. (1. "she was overcome by terror, fled to her mother's protection, and disappeared" (Nivedita 47); 2. "Mini turned tail and ran off into the house"— (Karlekar 98). Again, the rendering of 'মিনি ক্রন্দনের উপক্রম করিয়া কহিল --- 'said Mini tearfully' --- does not convey the right impression. The intended meaning of the Bengali line is that Mini was 'on the verge of tears, when she said'. With her coming of age, Mini is no more intimate with her father as she was before. A spell of what is called in Bengali 'আড়ি' came over their relation: 'আমি তো তাহার সহিত একপ্রকার আড়ি করিয়াছি. Radice's translation of this line – 'And I, in a sense, dropped her'—is not apparently in consonance with the original whereas Karlekar's rendering --- "We were practically not on talking terms any more" --- seems to be closer to the original. But if we probe a bit deeper into the meaning of the word 'dropped', it becomes clear to us that Radice uses the word interpretatively in the sense of 'stopping seeing (sb)' (*OALD372*).

Translation is very likely to become poetic and interpretative when the original itself is imaginative and written in poetic prose. But it all depends on the temperament of the translator. If the translator is a poet, the translation is very likely to be different from that of a non-poet. Rabindranath's imagination catches fire when he is beckoned by the call of the Far and the Unknown as in the case of Amal of ডাকঘর (or *The Post Office*). And prose written in such an imaginative mood is invariably tinged with a note of poetry. Here is such a passage from Rabindranath's original *Kabuliwala*:

Radice's poetic mind helps him to capture Rabindranath's creative mood and to represent it through his interpretative mode:

আমি কলিকাতা ছাড়িয়া কখনো কোথাও যাই নাই, কিন্তু সেইজন্যই আমার মনটা পৃথিবীময় ঘুরিয়া বেড়ায়। আমি যেন আমার ঘরের কোণে চিরপ্রবাসী, বাহিরের পৃথিবীর জন্য আমার সবদা মন কেমন করে। একটা বিদেশের নাম শুনিলেই অমনি আমার চিত্ত ছুটিয়া যায়, তেমনি বিদেশের লোক দেখিলেই অমনি নদী পর্বত অরণ্যের মধ্যে একটা কুটিরের দৃশ্য মনে উদয় হয়, এবং একটা উল্লাসপূর্ণ স্বাধীন জীবনযাত্রার কথা কল্পনায় জাগিয়া উঠে।

I have never been away from Calcutta; precisely because of that, my mind roves all over the world . I seem to be condemned to my house, but I constantly yearn for the world outside. If I hear the name of a foreign land , at once my heart races towards it; and if I see a foreigner, at once an image of a cottage on some far bank or wooded mountainside forms in my mind, and I think of the free and pleasant life I would lead there.

(Radice).

Again, Rabindranath is at his poetic best when he describes the beautiful ambience of autumn in Bengal and the plaintive strains of the Bhairaviরাগ on the সানাই wafted all round by the gentle breeze of autumn.

প্রভাতটি অতি সুন্দর উদয় হইয়াছে। বর্ষার পরে এই শরতের নূতন যৌত রৌদ্র যেন সোহাগায় গলানো নিমল সোনার মতো রঙ ধরিয়াছে। এমন কি কলিকাতার গলির ভিতরকার ইষ্টকজ্জর অপরিচ্ছন্ন ঘেষঘেষি বাড়িগুলির উপরেও এই রৌদ্রের আভা একটি অপরূপ লাভন্য বিস্তার করিয়াছে। আমার ঘরে আজ রাত্রি শেষ হইতে না হইতে সানাই বাজিতেছে। সে বাশি যেন আমার বুকের পন্জরের হাড়ের মধ্য হইতে কাদিয়া কাদিয়া বাজিয়া উঠিতেছে। করুণ ভৈরবী রাগিনীতে আমার আসন্ন বিচ্ছেদব্যাথাকে শরতের রৌদ্রের সহিত সমস্ত বিশ্বজগৎময় ব্যপ্ত করিয়া দিতেছে। আজ আমার মিনির বিবাহ।

Radice captures in poetic prose the imaginative description of autumnal Nature and the impact of the Bhairavi *raga* on the natural ambience:

It was a most beautiful morning. Sunlight, washed clean by monsoon rains, seemed to shine with the purity of smelted gold. Its radiance lent an extraordinary grace to Calcutta's back-streets, with their squalid, tumbledown, cheek-by-jowl dwellings. The *sanai* started to play in our house when night was scarcely over. Its wailing vibrations seemed to rise from deep within my rib-cage. Its sad Bhairavi *raga* joined forces with the autumn sunshine, in spreading through the world the grief of my imminent separation. Today my Mini would be married.

(Radice).

One finds here an excellent translation of an equally excellent description of autumnal beauty in poetic prose. None but a poet is capable of translating this type of poetic prose written by a great poet like Rabindranath.

In some of Rabindranath's stories 'Nature comes into more intimate contact with human life, and that is why these stories have a lyrical beauty which we do not find in stories that are more analytical' (SenGupta192). One such story is এক রাত্রি which is first published in সাধনা (May-June) in 1892. and its first translation (' The Supreme Night') by Jadunath Sarkar appears in *The Modern Review* in 1912. It is a sad story of love in which the hero pursues the elusive dream of being a Garibaldi sacrificing his more realistic dream of a happy married life with Surabala. Rabindranath brings the estranged hero and the heroine of the story face to

face on a single night in the midst of natural calamity making their silent encounter perennially etched in their memories. The deep sigh that remains eternally present in their life pervades the whole story. Radice communicates through his translation the all-pervading sigh and the unutterable sadness that constitutes the essence of the original story.

In এক রাত্রি (or A Single Night) the story is told by an anonymous first person speaker and Radice renders it on the basis of his impression of the original. This accounts for the interpretation of certain words or expressions that run counter to their accepted meanings in the original. To the anonymous narrator of the story the legal officers of Bengal appear to be 'new miniature editions of her millions of gods'. Apparently, there is nothing wrong with the rendering of this sarcastic remark but it would be more reader-friendly^{if} it were accompanied by an explanatory note. The Western readers can have no idea about the 330 million gods of the Hindu pantheon, and a translator should remember that translation is not merely a transaction between two languages but also a negotiation between two cultures. This explains his interpretation of this culture-specific expression without any detailed note. . His translation of 'সিদ্ধিদাতা গনেশ' as 'bountiful গনেশ' would have been rather confusing had he not explained 'গনেশ' in the Glossary. Literally, the word 'সিদ্ধিদাতা' means 'success-giver' and 'গনেশ' refers to the 'Elephant-headed god, son of Shiva and Parvati, bringer of good luck and prosperity' (Radice308). The interpretation of the expression 'bountiful গনেশ ' now becomes abundantly clear in the proper context of the story. Radice seems to have explained the word 'বঙ্গাল' as people having 'rural naivety'. But 'rural naivety' is definitely a distinguishing trait of the East Bengal people who are called বঙ্গাল in a pejorative sense. Radice's interpretation of this word as persons having 'rural naivety' tends to overlook the traditional Ghati-Bangal divide that is also a distinguishing mark of Bengali culture. His rendering of the word বঙ্গাল betrays his ignorance of a particular aspect of Bengali culture. The interpretation of 'বড় আটচালা সঙলগ্ন চালা' as 'large, thatched school-building' shows his ignorance of rural houses. The আটচালা ঘর which is ordinarily built of straw, reeds, palm-leaves and even tins ^{হাস} is a eight-roofed house frequently seen in the villages. But Radice's expression 'large, thatched house'

does not necessarily mean ‘আটচালা ঘর’. It is very likely that Radice might not have seen an ‘আটচালা ঘর’ or an *eight-roofed house*. It is surprising how even the translator of *A Single Night* of *OTT* series renders ‘আটচালা ঘর’ as ‘*thached house*’. He renders the line ‘বানের ডাক শোনা গেল—সমুদ্র ছুটিয়া আসিতেছে’ as ‘the roar of floodwaters became audible --- a tidal wave was approaching from the sea’. Radice’s interpretation of ‘বানের ডাক’ as the ‘roar of floodwaters’ and ‘সমুদ্র ছুটিয়া আসিতেছে’ as ‘a tidal wave from the sea’ approaching are, no doubt, good. But the translator of *OTT* series renders the former as ‘huge roar’ and the latter as ‘floodwater rushing in’. The point at issue here is flood caused by torrential rain and the question of ‘tidal wave’ coming from the ‘sea’ does not arise. Radice’s interpretation is therefore a bit far-fetched in comparison with that of *OTT series*.

এক রাত্রি (*or A Single Night*) centres round the silent agony of loneliness or alienation from which both the hero and the heroine suffer. Radice imaginatively re-creates the silent agony of their ‘enlisted’ existence and poetry comes to permeate his decoding of the text as effortlessly as it comes to the original story writer. Tagore invests the homely and ordinary aspects of day-to-day life with exquisite poetry and Radice follows suit in translating them in poetic English. The ‘soft tinkling of bangles’, the ‘rustle of garments’, the tender sound of footsteps, and furtive glances from ‘inquisitive eyes’ produce the same poetic effect in the translation as in the original. Radice’s translation becomes interpretative and poetic when the gentle breeze wafting the smell of নিম trees at mid-day evokes in the poetically-inclined hero’s mind a ‘yearning’ for something unknown or when the ‘meaningless rustle’ of the betel-nut and coconut trees at evening arouses in him a philosophic reflection about the ‘baffling tangle’ of human life. Radice, quite in keeping with the demand of the context, makes his English rather mundane and unimaginative.

Radice’s rendering of the events in the run up to the ‘supreme’ night is really excellent. The language here is so natural and vibrant that they do not convey the impression of translation at all. The hero of the story meets Surobala face-to-face on the desolate bank of a pond resembling an island and that too against the background of an unprecedented natural

calamity. Radice captures imaginatively the poetic sensibility of the hero as well as the ambience of the natural scenario. The hero experiences an epiphanic 'revelation', and Radice conveys it excellently in his translation: "I stood for a single night on the shore of the apocalypse, and tasted eternal joy". This revelation transforms a single night into an 'eternity', like expression 'The instant made eternity' in Browning's *Last Ride Together* (Young 64) and Radice succeeds in capturing this poetic vision of the hero in his translation: "In my entire life, only once ---for a brief single night --- did I touch Eternity. Only on that night, out of all my days and nights, out of all my days and nights, was my trivial existence fulfilled". One interesting aspect about Radice's translation is that he brings in the biblical association of 'apocalypse' to make his interpretation intelligible to the Western people. On the other hand, the translator of *OTT* series of *A Single Night* interprets the whole scene as one of 'deluge' and maintains the secular spirit of the original as it comes from Rabindranath.

The most well-known and the most imaginative of Rabindranath's short stories is ক্ষুধিত পাষাণ or *The Hungry Stones* in which 'romance has breathed the spell of a past crowded with apparitions and [...] half-realizable memories'(Rhys, 196). It is during his stay in the Shahibag palace in Ahmedabad that Tagore conceives the plot of " ক্ষুধিত পাষাণ (*The Hungry Stones*). Edward Thompson, writing on Tagore's famous poem, "Taj Mahal," refers to " The Hungry Stones" : " The Mughal Empire always touches his imagination, and we find an atmosphere as eerie and glamorous as that of 'Hungry Stones' "(Thompson 237). Radice re-creates the whole story with all its imperial grandeur and uncanny atmosphere maintaining the beauty and majesty of the original.

In ক্ষুধিত পাষাণ Rabindranath places the fantastic and other-worldly story within an ordinary, realistic frame in order to make it credible. The surface story deals with the narrator and his relative meeting a strange fellow on their way back home .The supernatural story is told by this fellow they meet in a rail junction. Since the supernatural incidents are enacted in the world of imagination and dream, Rabindranath need not create the Coleridgean sense of 'willing suspension of disbelief' to ensure its credibility. As a translator, Radice seems to have followed a dual strategy for translating the original story. So long as the story remains on the realistic, humdrum plane, he tries to ensure an 'accurate representation of the original'

(Radice 143). Though he does not follow literal or word-for-word fidelity in translation, he tries to remain true to the spirit of the story. This is why his translation in the surface story phase is faithful and down-to-earth. But when the cotton tax collector begins his supernatural story, Rabindranath imaginatively traverses the splendid era of Maughal Empire or visualizes the majestic courtly pageants of সহস্র এক আরাব্য রজনী. Naturally, his language transcends the surface level of humdrum life entering the grand sublimity of imperial past. Radice's imagination, like Tagore's, seems to have caught fire in this imperial atmosphere and his translation becomes imaginative and intuitive.

The supernatural incidents in the story begin in the Maughal palace at Barich. The narrator begins his story with a description of Barich. It is portrayed as a picturesque place where there is a majestic historical palace known for its scenic beauty. In Radice's translation, Barich is described as 'a most romantic place' where a 'pleasure-dome' was built by Shah Mahmud about 250 years ago. His interpretation of the palace as a 'pleasure-dome' brings to our mind 'the pleasure-dome' of Coleridge's famous poem *Kubla Khan*: "In Xanadu did Kubla Khan / A stately pleasure-dome decree" (Coleridge 297). His association of the 'pleasure-dome' at Barich with that of Kubla Khan in Xanadu seems to lend an exotic aura to the palace in the story. It may be mentioned here that Radice is indebted to Panna Lal Basu who uses the word 'pleasure-dome' perhaps for the first time about the palace at Barich (Chakravarty 63). While representing the meandering course of the Shusta river like a skilful dancer he employs the 'snake' image that helps the readers to visualize the zig-zag course of the river. His rendering of তরুণী পারসিক রমণীগণ as 'young Persian concubines' throws light on the status of the resident women and the immoral sexual revelry perpetrated in the 'pleasure-dome'. Again, his use of the word 'concubine' in stead of the 'young women' conjures up the image of a *harem* housed in the 'pleasure-dome'. Here Radice may have deviated from the original in his rendering of ভোগবিলাসের প্রসাদ and তরুণী পারসিক রমণীগণ but yet he maintains a commendable fidelity to the spirit of the story through his interpretative translation. He also captures in his translations the supernatural 'pageants' and 'hallucinations' that are enacted in the nocturnal dream or wakeful imagination of the narrator.

The cotton tax collector in Rabindranath's ক্ষুধিত পাষণ has his first experience of 'the invisible pageant' from a world of 250 years ago ---a pageant that comes alive in his lively imagination. Radice makes us relive the supernatural 'pageants' with all their uncanny sensations and eerie ambience in his excellent translation.

ঘোড়ায় চড়িয়া একবার ছুটিয়া বেড়াইয়া আসিব মনে করিয়া উঠিব-উঠিব
করিতেছি, এমন সময়ে সিঁড়িতে পায়ের শব্দ শনিতে পাইলাম। পিছনে
ফিরিয়া দেখিলাম—কেহ নাই.....। যদিও আমার সম্মুখে কোনো মূর্তি
ছিল না তথাপি স্পষ্ট প্রত্যক্ষবত মনে হইল যে, এই গ্রীষ্মের সায়াহ্নে একদল
প্রমোদচঞ্চল নারী শস্তার জলের মধ্যে স্নান করিতে নামিয়াছে। যদিও সেই
সন্ধ্যাকালে নিস্তব্ধ গিরিতটে, নদীতীরে নির্জন প্রাসাদে কোথাও কিছুমাত্র শব্দ
ছিল না, তথাপি আমি যেন স্পষ্ট শনিতে পাইলাম নির্ঝর শতধারার মতো
সকৌতুক কলহাস্যের সহিত পরস্পরের দ্রুত অনুধাবন করিয়া আমার পার্শ্ব
দিয়া স্নানাধিনীরা চলিয়া গেল.....। নদী পূর্ববত সির ছিল, কিন্তু আমার
নিকট স্পষ্ট বোধ হইল, স্বচ্ছতোয়ার অগভীর শ্রোত অনেকগুলি বলয়শিজিত
বাহুবিক্ষেপে বিক্ষুব্ধ হইয়া উঠিয়াছে.....।।

I was about to mount my horse and ride away, when I heard footsteps on the
stairway. I turned round but there was no one there. ...Even though there was no
physical presence before me, I had a clear impression of a crowd of jubilant
women rushing down the steps this summer evening to bathe in the Shusta.
There was no actual sound this evening on the silent slopes and river-bank or
inside the empty palace, but I could none the less hear bathers passing me,
chasing one another with merry laughter like the waters of a spring. ...The river
was as undisturbed as before, but I had a clear feeling that its shallow stream
was being ruffled by jingling, braceleted arms, ...

Here the translation brings before our mind's eyes the supernatural 'pageants' helping us to visualize them vividly. When Radice represents the hallucinatory court pageants relived by the tax collector turned- narrator in his imagination, his translation is permeated with a note

of imagination and uncanny feelings. It is through his poetic imagination that he re-captures the 'music of the dead' world in his translation and makes us attuned to this spectral world of the 'scent of age-old shampoo and atar', 'the gush of fountains', 'the sound of a sitar', 'the tinkle of gold ornaments', 'the jingle of anklets', the 'আলাপ on a সানাই' or 'the song of a caged nightingale' of a by-gone age. This is where lies the success of Radice's translation that is capable of re-incarnating the disembodied world of the original. Like Rabindranath's original, his translations transport the readers imaginatively into the world of the dead and send an uncanny shiver down their spines. They are left stupefied in the world of imagination, wondering, "Was it a vision, or a waking dream?" (Keats 1980:361). This world possesses the cotton tax collector so much so that it keeps haunting his mind and drawing him to the palace with an irresistible power. It is through the magic of his poetic imagination that Radice opens out the door to this dream-world floating from the pages of সহস্র এক আৰব্য রজনী. The imaginative prose that flows spontaneously from Rabindranath's pen to capture the supernatural world has been successfully translated into poetic and imaginative English prose by Radice. But this does not mean that he has made his translation 'identical' with the original. "A translation", says Tagore, "may be a re-incarnation but it cannot be identical" (Lal 110). *The Hungry Stones* is not identical with ক্ষুধিত পাষণ, but it is undoubtedly 'a re-incarnation' of the original.

Rabindranath's stories of the first phase might have created the impression among the Western readers that they are the creative works of a lyric poet having no connection with contemporary life. The poet-turned story teller is aggrieved when critics accuse him of writing 'unrealistic' and 'poeticized' stories. In a private conversation with Buddhadeva Bose in May 1941 he stresses that his stories are true to life:

I have written innumerable short lyrics – maybe no other poet in the world has written so many --- but I feel surprised when you say that my stories are poetical. At one time I used to rove down Bengal's rivers, and I observed the wonderful way of life of Bengal's villages... I would say there is no lack of realism in my stories. I wrote from what I saw, what I felt in my heart –my direct experience.

(Cited in Radice 13)

On another occasion, comparing the stories of his first phase with those of his last phase, Tagore declares frankly in an interview with the English journal *Forward* :

My earlier stories have ...the freshness of youth,...My later stories have not got that freshness, though they have greater psychological value and they deal with problems. Happily I had no social or political problems before my mind when I was quite young...Now there are a number of problems of all kinds and they crop up unconsciously when I write a story... (Cited in Chaudhuri 24).

In spite of Tagore's categorical declaration, his early stories were by no means devoid of social or political problems. But these problems find their expressions in some of his stories of 1890s that do not yield to poetical treatment. In some of them Rabindranath's primary concern is with some burning social or political issues of contemporary society whereas in some others his purpose is to weave a story against the background of his reflections on a particular problem, social or otherwise. *দেনাপাওনা* is one such a satirical story of the first category dealing with the curses of child-marriage and dowry system of the time. It is first published in the *হিতবাদী* (1891) patrika and its first translation '*Debts and Dues*' (1960) done by Sheila Chatterjee came out in *Amrita Bazar Patrika*. The story revolves round the trials and tribulations of a hapless father and the tragedy of his innocent daughter caused by the inhuman dowry system of contemporary society. Radice's interpretation of the title of the story as *Profit and Loss* is an indictment of the mercenary considerations surrounding the institution of marriage. Since the story dwells on one of the burning issues of contemporary society, Rabindranath, as a conscious artist, deliberately uses down-to-earth rather than imaginative prose here to capture it. It has none of the poetic outpourings or emotional outbursts that characterize his imaginative and poetic stories of the first phase. In his translation of *দেনাপাওনা* Radice also steers clear of the poetic or imaginative language using consciously a straightforward and businesslike prose as part of his narrative technique. Despite his primary concern with a social problem of the time, Radice follows a free or interpretative rather than literal or word-for-word mode of translation in this story.

In *Profit and Loss* Radice interprets the original following the linguistic and cultural demands of the target language. This is the reason why he deviates, from time to time, from the accepted or conventional meanings of certain words or expressions. His renderings of the words বেয়াই, বেয়াইবাড়ী, পঞ্চমী or ষষ্ঠী are appropriate cases in point. Since the Bengali word *beaiye* does not have any corresponding word in English, he interprets the word as ‘the daughter’s father-in-law’, ‘*beyai badi*’ as ‘house of daughter’s father-in-law’. Again, the word পঞ্চমী or ষষ্ঠী literally means fifth or sixth day of a fortnight, be it one of full moon or black moon. But the two above words have specific cultural connotations in Bengali; they refer to the *fifth or sixth day of the Durga Puza fortnight*. Nirupama’s name is selected ‘affectionately’ by her parents but Radice uses the word ‘dotingly’ instead of ‘affectionately’ to underscore the depth of her parents’ affection for her. There is perhaps no word in English equivalent to the Bengali word সৌখিন and this explains why he translates সৌখিন নাম as ‘high-flown name’. Incidentally, one may here refer to Kanta Babu’s সৌখিন বেজাজ in Rabindranath’s poem ‘বঁশি’ [Flute-music] and its rendering by Radice as ‘Cultivated tastes’ (Radice:1985:98). The difference in interpretation of the same word in two places is probably caused depending on the contexts. Moreover, as the Bengali word অভিমান does not have its counterpart in English, Radice has no other alternative but to interpret the word in English as ‘taking offence’. Finally, the house of her in-laws becomes ‘a bed of nails’ for Nirupama. The original contains the word ‘শরশয্যা’ which literally translates as ‘a bed of arrows’. This word reminds one of the *Mahabharata*’s Bhiswama lying on ‘a bed of arrows’. Instead of translating the expression literally, Radice interprets it as ‘a bed of nails’ which conjures up the image of crucified Jesus. This interpretation will be readily ‘palatable’ to the Western readers. Radice ^{thus} adapts and manipulates the original to suit the cultural expectations of his target readers.

In his translation of *দেবীপাওনা* Radice maintains the satirical tone of the whole story from the beginning to end. Rabindranath’s Nirupama emerges as a rebel in the original story against the inhuman treatment meted out to woman in the society of the time. As a representative of the women tortured in society, she tells her father in a tone of rebellion:

টাকা যদি দাও তবেই অপমান। তোমার মেয়ের কি কোনো মযাদী নেই। আমি কি কেবল একটা টাকার খলি, যতক্ষণ টাকা আছে ততক্ষণ আমার দাম ! না বাবা, এ টাকা দিয়ে তুমি আমাকে অপমান করো না । তা ছাড়া আমার স্বামী তো এ টাকা চান না ।

Nirupama's rebellion finds an eloquent expression in Radice's fluent prose translation:

'The shame will be greater if you pay the money', said Nirupama. 'Do you think I have no honour? Do you think I am just a money-bag, the more money in it the higher my value? No, Father, don't shame me by paying this money. My husband doesn't want it anyway.'

The story ends on a mocking note of irony characteristic of the stories of Maupassant. Radice succeeds in capturing the 'mocking note of irony' in his translation of *দেনাপাঁওনা* ^a And the language of his translation of *দেনাপাঁওনা* together with other problem stories of the 1890s comes down on the ordinary plane of simple and unadorned prose from the exalted height of Tagore's imaginative prose. Though in the dialogue of this story Rabindranath tries to come closer to 'the daily speech' of ordinary life, he still remains far removed from it. This subtle movement of Rabindranath's dialogue from the *sadhubhasa* to the *chhalitabhasa* is something untranslatable in any foreign tongue. Radice fails to convey in his translation this subtle transition from the exalted height of his *sadhubhasa* to humble plane of the *chhalitabhasa* simply because the co-existence of the two is something foreign to his mother tongue. One finds occasional flashes of the dialogue in the *chhalitabhasa* in Rabindranath's stories of the 1890s and the above speech of Nirupama contains one of such 'flashes'. But Radice fails to convey it in his rendering because it lies beyond the limits of translation. In Chapter II of *A Study of Tagore's Red Oleanders* (2005) Basudeb Chakraborti mentions how "... poets writing in Bengali very often mix colloquial expressions with formal expressions" (Chakraborti 65). This is called in Bengali *guruchandali dos*, or poetic licence (?) which is permissible in poetry. Mr. Chakraborti cites the examples of Rabindranath and Jibanananda who make profuse use of it in their poems. He makes a special mention of the first line of Jibanananda's famous poem 'Banalata Sen' [হাজার বছর ধরে আমি পথ হাঁটিতেছি পৃথিবীর পশু]

which mixes the colloquial inflection ধরে with তেছি . The linguistic convention of the Bengali language allows the poet to exercise this 'poetic licence'. But this 'poetic licence' which is the prerogative of a poet is denied to a prose writer. The translator of a prose text is naturally expected to find the linguistic equivalent of both the *sadhubhasa* and *chalitbhasa* for his rendering. Faced with the untranslability of the formal language and colloquial languages of Tagore's short story Radice finds no other alternative but to take a creative and interpretative approach to it.

Notes:

- I. All citations in Bengali in this chapter are from Tagore's গল্পগুচ্ছ , বিশ্বভারতী।
- II. All citations in English from Tagore's stories, unless otherwise indicated, are from Rabindranath Tagore: *Selected Short Stories* published by Penguin Books India (2000).