

## CHAPTER IX

### EPILOGUE

#### I

Tagore's reputation as a predominantly 'mystic' poet should be exorcised...The West knows Tagore only as the author of *Gitanjali* and believes this to be his greatest work; it is great indeed but representative of only one aspect of Tagore's poetical greatness. Till the other aspects are revealed to them Western readers will not know the real greatness of Rabindranath.

Pierre Fallon s.j. "Tagore in the West" in *The Centenary Volume To Rabindranath Tagore* (1961).

Radice seems to have taken upon himself the task of exorcising Tagore's reputation by revealing his genius as a versatile poet rather than a 'mystic' through a selection of poems for translation from his *oeuvre*. Edward Thompson made the first ever attempt in this direction in *The Augustan Book of Modern Poetry* (1924) edited by him but failed to make much of an impact in this respect. Tagore himself wanted to dispel the wrong impression that gained ground about him as a 'mystic' poet in the West after the publication of *Gitanjali* (1912). The *CPPRT* (1936) published by Macmillan under his initiative failed to remove the wrong impression about him and to demonstrate his many-sided genius as a poet. Even *OPRT* (1966) edited by Humayun Kabir on the occasion of Tagore centenary in 1961 could not make the desired effect in this respect. Radice's *Selected Poems* (1985) of Tagore seems to have appeared as a long-awaited anthology, as envisioned by Fallon, to exorcise the so-called 'mystic' image of Rabindranath Tagore and to reveal his many-sided genius as a poet. It is a selection of Tagore poems that Radice translated representing chronologically the diverse phases of his poetic career excepting the songs and the last poems. According to Radice's Notes to the poem "Brahma, Visnu, Siva", he has taken the 'first two-thirds' of poems from Tagore's সঞ্চয়িতা for inclusion in the *Selected Poems* (1985) and the rest comes from his other books of verses (Radice 128). In his attempt to dissociate himself from

Tagore's *Gitanjali* (1912) he chose for his selection only those poems that highlight the classical and humanistic rather than the spiritual strains of Tagore's poetry (Radice 136-137). Interestingly, he retained from Tagore's *Gitanjali* (1912) the only poem "Arrival" [আগমন] which was actually the very first poem that Radice translated. Initially he did not know that the poem was from *Gitanjali*, because it comes not from the Bengali book of that name but from ফেরা ["The Ferry-boat"]. Speaking of the 'aim' of his anthology Radice says, "My aim ... was to establish *his reputation and credibility as great poet in Bengali, with an output far more complex and variegated than one could tell* from his own English translations" (emphasis added) (Biswas et al 279).

Radice tried to demonstrate the versatility of Tagore as a great poet through a selection of 48 poems representing almost his whole creative life. These poems seem to have represented the incredible diversity and "the spirit of perpetual progress of Tagore" (Radice). Besides, he wrote an extensive introduction of more than 20 pages about the cultural and historical background of Tagore for the Westerners. Tagore's *Gitanjali* (1912) made him famous as a 'mystic' poet in the West and mysticism is admittedly one of the many aspects of his poetry. To describe him merely as a 'mystic' poet is to do great injustice to his genius. According to Radice, Tagore's *Gitanjali* gives one a 'partial, inadequate and uninformative impression' about his poetic genius, an impression that amounts to great injustice to him (Bhattacharyya and Chakraborty 283). But some of his Western admirers were well-aware of this 'injustice' done to Tagore. In letter to Tagore [29 June 1914] Rothenstein writes "*It is always as mystic that the reviewers treat you, but to me you seem so much more* (emphasis added) (Lago 168). The discovery of Tagore as a great writer ['much more'] rather than a 'mystic' became the sole concern of Radice's 'translation project' that he intuitively conceived from his experience of translating Tagore poems. It needs to be mentioned here that he referred to this 'translation project' for the first time in his "Confessions of a Poet-Translator"<sup>(২০০৩)</sup>. The translations that followed *Selected Poems* of Tagore seem to have established and confirmed his reputation and credibility as a multifaceted writer rather than a 'mystic'. As an academic, Radice dwelt on the 'nuts and bolts' of Tagore translations from time to time in his lectures and essays. His *Poetry and Community* (2003): Lectures and Essays 1991-2001 is a collection of fifteen essays, five of which deal with Tagore translations. A look at Radice's

*website* convinces one of his sincere and dedicated efforts that have gone into rendering Tagore and expressing his myriad-minded creative genius.

## II

There is no denying the fact that Tagore's meteoric success in the West in the first two decades of the twentieth century was followed by a sharp decline from which neither his death nor the centennial celebrations could revive the interest of the Western people in him. According to Radice, Tagore himself did great injustice to his creative genius in his own translations of his Bengali works. Having examined Tagore's translations in his lecture "Translating Tagore" (2003) † Radice identified the following four shortcomings from which they suffered: " (1) they lacked *context and information* (2) they failed to represent *the range and variety* of his work (3) they *gave no impression of his technical virtuosity* (4) they failed to *convey his poetic intellect*" (emphasis added) (Radice 230). In his translations Radice made the first-ever conscious effort to do justice to Tagore's genius by having those 'shortcomings' rectified. He brought about a change in the nature and technique of Tagore translations following the principles and ideals of Penguin Classics Translation series that he seemed to have imbibed from his mother Betty Radice. He also played a pioneering role to 'globalize' Tagore once again in the last decades of the twentieth century through his translations backed up by his essays and lectures on the experience of translating him.

Following the principles of the Penguin Classics Translations series Radice has provided a detailed introduction to Tagore's writings translated by him for the Western readership largely ignorant of his cultural and historical background. This background information is necessary to locate Tagore in his proper perspective and to understand his cultural and literary lineage. The *CPPRT* (1936) as published by Macmillan & Co. provides us no such information about Tagore and his socio-cultural background. The *CPPRT* does not give one the vital information that Tagore writes in Bengali and that this volume is the English translation of his original works. *A Tagore Reader* (1961) edited by Amiya Chakravarty is basically a selection of translations that made a belated attempt to give a comprehensive view of Tagore's versatile creative power. The editor of the volume provided individual

introduction to each section that includes relevant information about the context, a brief account of the contents of each section and necessary facts concerning translations and their publications. This volume did not find the world-wide publicity that the *CPPRT* found. Consequently, the Western readers could not have the access to the necessary background information about Tagore's socio-cultural perspective. Though the Sahitya Akademi edition of *The EWRT* has this failing corrected, this edition is not easily available outside India (Radice 230). Radice is the first Tagore translator who felt the need for incorporating an elaborate introduction that would help the reception and appreciation of Tagore in the foreign countries. In his essay "The Challenge of Translating Tagore" (2012) he declares unambiguously, "When I started working on my *Selected Poems* of Tagore for Penguin books, it quickly became clear to me that the book would have to be *far more than a translation*. If I was to give a new and credible impression of Tagore's range and power as a poet, I would have to select poems from the whole span of his output, I would have to annotate them carefully, and I would have to write an extensive Introduction. The wind in my sails would have to be carefully and meticulously directed and controlled by scholarly effort' (emphasts added)(Chakravarty 457). The introduction that Radice adds to his each book of Tagore translation gives the target readers a credible idea about Tagore's socio-cultural background. Again, this introduction is more often than not directed and controlled by the translator for a critical and interpretative purpose. In his essay "Why Waste Time on Rewrites"(1985) Andre Lefevere says, "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 and interpretation*" (emphasis added) (Hermans 234). In his introduction he combines, from time to time, the background information about Tagore with critical views and interpretative comments about his creative works. But this practice does not always seem to be consistent with the aim of his translation project. Tagore played a pioneering role in the art of writing short stories in Bengal. He is also acclaimed as one of the great short story writers of the world. But Radice's dismissal of the art of Tagore's short stories in the Introduction to Rabindranath Tagore : *Selected Short Stories* is sure to evoke sharp criticism from the Bengali intelligentsia: "His short stories are his most vulnerable productions of all, and some of them attracted scathing comments when they first appeared"(Radice 26). If Radice's aim of translating Tagore was to make him 'credible' as a great writer and to do

justice to him, why did he translate his short stories knowing well that they are his “most vulnerable productions of all”?<sup>1</sup>

With the publication of Radice’s *Selected Poems* of Tagore it became abundantly clear that *Gitanjali* and its successors, predominantly based on songs and short lyrics rather than Tagore’s more elaborate poems, and focusing on the devotional strains, represented a very narrow segment of his creative works. Tagore had been widely acclaimed in Bengal as a great writer of wide range, infinite variety and opulent quantity. According to Buddhadev Bose, “the only European with whom we can compare him, and who offers a fair analogy to him is Goethe” (Bose 427). Radice conveyed through the translations of Tagore’s poems something of his range and variety as a poet. The *CPPRT* (1936) published by Macmillan could not give the Western readers a clear idea of his range and variety; this volume only served to consolidate his reputation as a ‘mystic’ poet highlighting the devotional notes of his poems. The translations that followed Radice’s *Selected Poems* (1985) of Tagore represented the diverse manifestation of his creative power in short stories, dramas, brief poems and songs. They have undoubtedly given the Western readers some idea of Tagore’s ‘achievement’ as one of the great creative writers of the world.

Thirdly, Radice decision of rendering Tagore’s poetry into poetry made him face the greatest challenge as a Tagore translator. He believed that prose translation could not capture the imaginative depth and poetic vision of Tagore’s poems. In his view, a poetic translation of his poems involved the re-creation or reincarnation of the ‘feelings and sentiments’ of the original together with its technical aspects. Tagore was “a perpetual innovator” constantly creating new forms and styles in his poetry (Radice 20) and he would not have been a great poet if he were not also a brilliant technician. Radice showed an ‘equal inventiveness’ to find or create equivalents in English to Tagore’s techniques in Bengali for representing his wonderful range of verse-forms, metres and structural devices in his translations. This involved the imaginative fusion of the verse technique and the ‘bhava’, ‘emotional idea’, or the unity of form and content of the original in his Tagore translations. Radice was perhaps the first translator who attached as much importance to the content as to the forms and techniques of Tagore’s poetry in his translations. He intuitively learnt the art of ‘poetic

engineering' from Tagore's originals and tried to capture it in his translations of Tagore's poems. Acknowledging his indebtedness to Tagore he says, "[...] all my translations of Rabindranath have been lessons learnt from him" (Radice 41).

In his lecture "Poetic Engineering: Lessons Learnt from Tagore" (2003)<sup>3</sup> Radice had touched upon some of the technical aspects of Tagore poems that he integrated into his translations. In this lecture he identifies 'momentum' or 'inevitability' as one of the distinguishing qualities of Rabindranath's greatness as a poet and of great poetry in general. He then goes on to mention some of the technical ways in which Rabindranath achieves his effects of 'momentum' or 'inevitability' in his poetry. As the interpreter of Tagore, Radice employed the following technical devices in his renderings to capture the effects of 'momentum' or 'inevitability' of the original:

- (1) Long lines. While rendering Rabindranath's poems of long lines, Radice tried to match the lines with the originals. গানভঙ্গ ('Broken Song'), দুই বিঘা জমি ('A Half-acre of Land') and সিকুপারে ('On the Edge of the Sea') are well-known poems of long lines. Rabindranath used rhyme in the originals (the lines are rhymed in couplets); but Radice made sure that the lines he used in his renderings were 'end-stopped'. This is how he tried to capture in his translation something of the 'inevitability' of the original.
- (2) Gaps: Another characteristic technique of Tagore's poetic art is his use of gaps in the lines which contributes to momentum or inevitability in his poems. He started the practice of representing the gaps visually in his poems and made them a characteristic verse technique in his poems. In his rendering of Tagore's poems that have gaps, Radice tried to preserve them to bring out the rhythm clearly. Rabindranath's সোনার তরী ('The Golden Boat') has gap in the third line of each five-line verse, and Radice preserved it in his translation:

গগনে গরজে মেঘ, ঘন বরষা ।  
 কূলে একা বসে আছি নাহি ভরসা ।  
 রাশি রাশি ভারা ভারা      ধান কাটা হল সারা,  
 ভরা নদী <sup>স্ব</sup>ক্ৰুরধারা      খরপরশা ----  
 কাটিতে কাটিতে ধান এল বরষা ।

Clouds rumbling in the sky; teeming rain.  
 I sat on the river-bank, sad and alone.  
 The sheaves lie gathered, harvest has ended,  
 The river is swollen and fierce in its flow.  
 As we cut the paddy it started to rain.

The gaps in the lines are also found in the traditional Somali verse-form. A teacher of the School of Oriental and African Studies translated Somali poetry in this verse-form at Radice's suggestion. Although Anglo-Saxon poetry has precedent of this verse technique, it entered English poetry through translations from Tagore and Somali language (Radice 8)

(3) Sari-poems – According to Radice, Tagore's 'sari-poems' show his individual style of writing *vers libre* with varying line-lengths that 'walk across the page' to create a characteristic visual pattern. Their shape is rather like that of a woman's sari, asymmetrical, 'wrapped round' the basic structure or conception of the poem. Tagore's শা-জাহান (1916) from বলাকা and অপঘাত ('Bombshell') from সানাই (1940) are poems of this type that Radice has famously described as the 'sari-poems'. In his translation of poems like শা-জাহান or অপঘাত Radice tried to convey the effect of the rhymes by using mostly half-rhymes. They do not always form couplets, but every end-word has another one echoing it in sound at the end of some other line.

The sinking sun extends its late afternoon glow.  
 The wind has dozed away.  
 An ox-cart laden with paddy-straw bound  
 For far-off Nadiya market crawls across the empty open land,  
 Calf following, tied on behind.

Over towards the Rajbanshi quarter Banamali Pandit's  
Eldest son sits  
On the edge of a tank, fishing all day.

He made use of the 'sari-poem' style in his book *Gifts*.

In "Tagore's Poetic Greatness" (2003) Radice demonstrates how verse-form, rhythm, structure etc. and the 'feeling' or the 'emotional idea' of a poem are fused into an organic unity by the 'craftsmanship' of a great poet. It was this 'craftsmanship' that he found lacking in the existing translations, including Tagore's own.

It is needless to say that Rabindranath used a wide variety of technical devices in his poetry and his posthumous collection *সুকলিঙ্গ*, for example, contains 198 poems written in a plethora of verse techniques. What is most remarkable about this collection of Tagore's 'brief poems' is that even two poems are not written in the same verse form. According to Radice, his *Selected Poems* of Tagore and complete brief poems of *PJS* are a veritable storehouse of verse-forms and technical devices that might enrich and enhance the technical resources of English poetry. As he confidently says in his lecture "Tagore's Poetic Greatness" (2003), "[...] in translating a great poet who possesses a whole range of techniques that are novel in English one can enhance English poetry's technical resources" (Radice 8). As a practicing English poet, Radice makes use of the diverse verse-forms and technical devices in his own poems. As a translator of Tagore, he feels a strong inclination to make his 'importation' [to use Brower's words] acceptable to the present generation of English poets. Accordingly, he expected the English poets to learn from Tagore's endless variety of technical forms, "[...] I believe that other English poets may in time be able to learn from him too" (Radice 41). It is for the posterity to determine whether Tagore's technical innovations would have any impact on the future course of English poetry.

Fourthly, the question of 'poetic talent' is closely linked with that of 'poetic engineering' or 'craftsmanship' already discussed in the two lectures quoted above. In his own translations Tagore did not have the 'craftsmanship' or 'poetic talent' to achieve the organic unity of form and content, the fusion of the verse technique and the *bhava* or 'the emotional idea'.

According to Radice, Tagore's *Gitanjali*, however 'profound' and 'moving', does not convey any 'poetic talent' (Radice 231). But his Bengali poems convey it fusing the content and form into an organic unity. In his translation Radice tried to integrate the *bhava*, or 'emotional idea' and the verse-form of the original into an organic whole in order to make Tagore 'credible' as a great poet.

Radice, thus, built Tagore translations on a sound foundation turning his [Tagore's] 'shortcomings' into his [Radice's] characteristic strength. With the appearance of his *Selected Poems* (1985) of Tagore, his translation won an unprecedented popularity and opened the floodgate of new Tagore translations. Ananda Lal's *Three Plays of Rabindranath Tagore* (1957) that followed Radice's *Selected Poems* of Tagore also contained an introduction, notes, appendices and bibliography. Lal admitted that with Tagore's 50<sup>th</sup> death anniversary in 1991, there came 'a veritable flood' of Tagore translations (Lal35). To substantiate his point Lal rightly referred to Radice's *Selected Short Stories*, Ketaki Kushari Dyson's *I Won't Let You Go*, and *Selected Short Stories* translated by Krishna Dutta and Mary Lago. All these books acquainted the readers with introductory plus secondary materials to enable them to form a concrete idea about Tagore and his achievements. The *EWRT* edited by Sisir Kumar Das was and the *OTT* published under the editorship of Sukanta Chaudhuri represent the 'flood' unleashed by Radice's translations. Radice is therefore a pioneering translator who had exercised a tremendous influence on Tagore translations moulding and shaping its very nature and course since his emergence in 1985 as a Tagore translator. The post-Radice Tagore translations therefore represent the continuation, enlargement and extension of the novel and imaginative approach that Radice introduced and popularized through his translation efforts.

### III

In "The Challenge of Translating Tagore" (2012) Radice claims that he is by nature 'a practitioner, not a critic or scholar' (Chakravarty 457). There is no denying the fact that Radice is a sincere and tireless translator of Tagore having an intuitive translation project of his own. But what often escapes our attention is that when he speaks of his experience of

translating Tagore, he appears to be a theorist of creative translation. After the publication of *Gitanjali* (1912) Rabindranath had to discuss his translation thoughts from time to time in response to the numerous queries made by his acquaintances or strangers. Unlike Tagore Radice did not have to face such a situation. After the publication of *Selected Poems* (1985) of Tagore he took upon himself the task of explaining what he introduced in his translations by writing essays or delivering lectures about his experience of translating Tagore. He formed his own translation views intuitively on the basis of his first-hand experience of translating Tagore, though he never expressed <sup>them</sup> ~~it~~ as a theoretical treatise.

A practitioner of creative translation, Radice finds no difference between creative writing and translation; for they proceed from the same intuition and groping process of creativity (Radice 137). Thus, translating turns out to be as creative a job as the writing of poetry is. Reflecting on how he translates a poem Radice highlights the creative aspect of translation, “When I read a new poem by Rabindranath, instantly its form and sound and rhythm start to grow in my mind like a seed. In some ways, the act of creative translation requires a relaxation of the mind, rather than a conscious act of will. As in the writing of a poem of one’s own, one has to sit back and let the seed grow in a natural and spontaneous way, so that it emerges as a complete and convincing poem” (Ibid 455) As a poet Tagore showed an extraordinary gift for creating an incredible range of metres and verse-forms which are organically bound up with the *bhava* or ‘emotional idea’ of the original. Radice characterized this gift for achieving organic unity between form and content as ‘poetic engineering’ or as the art of ‘craftsmanship’ which is the *sine quo non* for a translator of Tagore. His essays and lectures that revolve round his experience of translating Tagore seemed to have paved the way for his emergence as a theorist of Tagore translation.

As a creative translator Radice had to face some ‘agonizing dilemmas’ that have been universally confronted by the translators down the ages. In his essay “Confessions of a Poet-Translator” (2003) he mentions two common problems that he faced as a creative translator. Since his approach to Tagore translation is essentially ‘imaginative and intuitive’, he finds it difficult to subject his translating efforts to constant ‘self-correction’ and ‘scholarly self-monitoring’. This results very often in unpardonable mistakes or ‘misreading’ of the original

that a conscious and cerebral translator would always try to avoid. Radice explained this point a bit elaborately in “The Challenge of Translating Tagore” (2012): “The mistakes can also arise because my own creative energy takes over: the poem, if it appeals to me, implants itself so strongly in my mind that my imaginative conception of it, even though it may be wrong-headed, takes over” (Chakravarty 455). He seems to imply here that when he is translating poetry in an essentially creative way, he is carried away by the creative force and his ‘conscious act of will’ remains paralyzed for the time being. In such a creative state of mind the translator cannot carry out the act of ‘self-correction’ and intellectual ‘self-monitoring’ which is the prerogative of a cerebral translator (Radice130). Secondly, it is really hard for him to be ‘self-critical’ and ‘scholarly’ even when he is creative and imaginative in his translations. These ‘dilemmas’ seem to have explained some of the mistakes that crept into Radice’s poetry translations unconsciously. But they cannot account for some of the translation mistakes that he commits in his prose renderings because of his ignorance of Bengali culture and Bengali linguistics. In “The Postmaster”, for example, the postmaster gets his posting in a remote village in Bengal and Tagore refers to it as a ‘গন্ডগ্রাম’ in the story. In his translation Radice makes no attempt to convey the impression of ‘গন্ডগ্রাম’ of the original and the Western readers cannot be expected to realize why the postmaster feels like ‘a fish out of water’. Not far from the post office there is a ‘পানাপুকুর’, hyacinth-pond, surrounded by jungle all around, and he translates it simply as a ‘pond’. The proximity of the post office to the ‘pond’ in ‘a village like this’ cannot give the Western people any idea about the unhygienic atmosphere of the village. Tagore builds up the unhygienic rural ambience in a few strokes but Radice fails to capture it in his translation. Secondly, Radice’s rendering of the ‘খোল-করতাল’ as ‘drums and cymbals’ betrays his ignorance of the culture and ethos of the Boudhs. Both *Samsad Bengali English Dictionary* and *Bangla Academy English Bengali Dictionary* define ‘খোল-করতাল’ as ‘tomtom and cymbals’ rather than ‘drums and cymbals’. Radice could have consulted Bengali English Dictionary before translating ‘খোল-করতাল’ which are culture-specific musical instruments in Bengal. In “~~Ek-Ratri~~” Radice’s rendering of the word ‘Bengal’ as ‘rural naivety’ shows his ignorance of the traditional Ghati-Bangal divide of Bengali culture. Again, his translation of ‘~~baner dak shona~~ <sup>বানরের ডাকে শোনা</sup> galo – samudra chhutiya asitechhe’ as ‘the roar of floodwaters became audible – a tidal wave

was approaching from the sea' is misleading. A careful reading of the story reveals no reference to the sea in the original text and the question of 'tidal wave' coming from the 'sea' betrays Radice's ignorance of the topography of the story. Thus, the translation mistakes are caused by Radice's ignorance of the subtle nuances of Bengali linguistics and Bengali culture. They also raise the vital question of 'rightness' or accuracy in a translation ---a question which is integrally connected with the literal or word-for-word translation. According to Radice, the 'rightness' or accuracy that a translator tries to achieve in a translation is not the rightness of 'literal accuracy' (Radice 140). Even though in the Preface to *Selected Poems* (1994 Reprint) Radice says, "Accuracy in translation is always my goal", he is, in fact, concerned with the aesthetic accuracy of a literary work rather than its literal accuracy. A translation can achieve an aesthetic effect only when it is creative and interpretative rather than literal or word-for-word. Accordingly, Radice considers a translation accurate and successful only when it is 'creatively right' and produces an aesthetic effect (Radice 138 ).

Again, the 'agonizing dilemmas' that Radice mentions in the above essay are the same dilemmas that France has characterized as the 'translator's dilemmas' in the introduction to *The Oxford Guide to Literature in English Translation*: "Any translator is faced with the competing demands of the desire, on the one hand, to be as faithful as possible to the original and, on the other, to produce a version which communicates well and is a pleasure to read" (Radice xiv-xv). Radice succeeded more often than not in reconciling the demands of 'accuracy' and 'fluency' in his Tagore translations. This made him one of the most 'felicitous' interpreters of Tagore in recent times and his interpretation has been nuanced by the shaping spirit of his creative imagination.

There are two methods described by Goethe and Schleiermacher for carrying across a literary work from one language to another. "They are", said Goethe in his eulogy of Wieland, "two maxims for translators; one demands that the author belonging to some other nation should be brought over to us, so that we can regard him as our own; the other demands of us that we should go across to the stranger and accustom ourselves to his circumstances, his manner of speaking, his peculiarities" (Cited in Praver 75). This formulation is strikingly similar to a

better-known later pronouncement by Friedrich Schleiermacher, “A translator either leaves the author as much alone as is possible and moves the reader towards him; or he leaves the reader as much alone as is possible and moves the author towards him” (Ibid 75). The method of moving a foreign author towards the target readers has subsequently been rechristened by Lawrence Venuti as the process of ‘domesticating’ an author in an alien language and culture. Radice adopts the process of ‘domesticating’ Tagore as one of the cardinal principles of his translation ‘project’. According to Theo Hermans, “From the point of view of the target literature, all translation implies *a degree of manipulation of the source text for a certain purpose*”(emphasis added) (Hermans 11). In his Tagore translations Radice ‘manipulates’ the original in order to ‘domesticate Tagore in an alien culture and language. In spite of his best efforts Tagore fails to ‘domesticate’ his translations in the West and Edward Thompson finds ‘a velation--- a cloud between his poetry and the Western public’ (Thompson 264). Radice tries to make sure that there remains no such ‘velation’ or ‘cloud’ between his poetry and the Western public. It is for this purpose that he remains faithful to his original in *bhava*, simile, image, structure and poetic forms and at the same time tries to ‘domesticate’ him in an alien culture, language and literary tradition by importing in his translation some linguistic and cultural concepts or ideas to ensure their readability and acculturation. Buddhadeva Basu also follows a similar method in translating Baudelaire in Bengali. In his introduction to শার্ল বোদলেয়ার তাঁর কবিতা he affirms that nowhere has his translation deviated from Baudelaire’s thoughts or purposes and is always faithful to the original in similes, images or poetic forms. Further, he has made every effort to make his poems readable as independent poems in Bengali (Basu 10). Radice also follows this dual process of ‘fidelity’ to the original and its ‘domestication’ in the culture, language and literary ethos of the target readership. In “Ten Rules for translating Tagore” (1986) Radice claims to have made Tagore “a little stranger and less familiar to the Bengali readers” in his translations. Again, in “Tagore’s Poetic Greatness” (2003) he specifically says what he intends to do in his translation, “[...] the last thing I want in translating a great foreign poet [read Tagore] is that he should end up seeming like a familiar English poet” (Radice 10). It was the process of ‘domestication’ as well as the imaginative interpretation of Tagore against the background of two cultural contexts that made him a bit ‘stranger’ and ‘less familiar’ to the Bengali readers and at the same time a ‘familiar’ poet to the Western people. This is how

Radice projects the image of '(an) other' Tagore which is somewhat different from the Bengali Rabindranath and the English Tagore. This 'Tagore' is conceived and re-created by Radice in the light of his imaginative and intuitive interpretation of his original works together with his 'domestication' in the West. Edward Thompson finds in Tagore's own translation 'a cloud' between Tagore and the English people and Radice seems to have ~~to~~ dispelled this 'cloud' by re-creating and 'domesticating' him in the Western world. Harish Trivedi seems to have this 'recreated' or 'domesticated' Tagore in mind when he complimented Radice on creating 'a third Tagore' in his Tagore translations (Radice76).

**Note:**

1. I am grateful to Mr. Ranajit SenGupta for this point.