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Twentieth Century Bengali Poetry in English Translation

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University of Rajshahi

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TWENTIETH CENTURY BENGALI POETRY IN ENGLISH TRANSLATION



PhD Dissertation

A dissertation submitted to the Institute of Bangladesh Studies, University of Rajshahi, Bangladesh, in partial fulfillment of the requirements for the degree of

**Doctor of Philosophy
in English**

Researcher

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May 2007

DECLARATION

I do hereby declare that the dissertation entitled **Twentieth Century Bengali Poetry in English Translation** submitted to the Institute of Bangladesh Studies, University of Rajshahi, as part of the requirements for the degree of Doctor of philosophy in English is my original work. Neither the whole nor any part of it was submitted to any other university or Institute for any degree or diploma or for other similar purposes.

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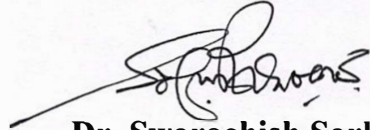
CERTIFICATE

We have great pleasure in certifying that the dissertation entitled **Twentieth Century Bengali Poetry in English Translation** submitted by Md. Abu Zafor to the Institute of Bangladesh Studies, University of Rajshahi, Bangladesh, for the Degree of Doctor of Philosophy in English is an original research work done under our joint supervision and guidance. To the best of our knowledge this dissertation was not previously submitted for any degree/diploma/fellowship to any other university/ institute. Materials obtained from other sources have been duly acknowledged in the thesis.

The dissertation is recommended and forwarded to University of Rajshahi through the Institute of Bangladesh Studies for necessary formalities leading to its acceptance in partial fulfillment for the degree of Doctor of Philosophy in English.



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Kabir Chowdhury, Professor Dr. Kaiser Haq and Professor Dr. Syed Monzoorul Islam.

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LIST OF ABBREVIATION

app.	: appendix
chap.	: chapter
Ed./ed.	: edition: edited by: editor
Et al.	: and others
Fore.	: Foreword
Gloss.	: Glossary
Intro.	: Introduction
nd.	: no date
No.	: Number (Numbers)
pp.	: pages
pref.	: preface
SL	: Source Language
TL	: Target Language
trans.	: translator, translated by
vol.	: volume

finish my study. I would like to thank my friends and well wishers Dr. Emdadul Huda, Assistant Professor of English, Rajshahi Government College; Parimal Candra Barman, Assistant Professor of Bengali, K.C College, Jhenidah and his wife Dr. Sharifa Saloa Dina, Associate Professor of Bengali, Islamic University, Kushtia; Mr. Golam Robbani, Associate Professor of English, Government Viku Memorial College, Manikgonj; Pronabananda Saha, Lecturer of Philosophy, Bogra Azizul Huq College; Rezaul Karim, Lecturer of Islamic History, Kushtia Government College; Dr. Zamiruddin, Associate Professor of Bengali, Kushtia Govt. College and Md. Masudur Rahman, Lecturer of Bengali, Kushtia Govt. College, with whom I often shared my views regarding my study.

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Md. Abu Zafor

LIST OF TRANSLITERATION

Bengali Letter	Roman letter with diacritic	Nearest Equivalent	As in Bengali Word	Transliteration
এ	a	a	অনেক, বলো	anek, balo
ঐ	ā	a	আমি	āmi
ই	i	i	ইহা	ihā
ঐ	ī	i	ঐদ	īd
উ	u	u	উপর	upar
ঊ	ū	u	ঊরু	ūru
ঋ/ৠ	ṛ	r	ঋণ	ṛin
এ	e	e	এবার	ebār
ঐ	ai	ai	ঐখানে	aikhāne
ও	o	o	ওখানে	okhāne
ঔ	au	au	ঔষধ	ausadh
ক	k	k	কথা	kathā
খ	kh	kh	খবর	khabar
গ	g	g	গান	gān
ঘ	gh	gh	ঘর	ghar
ঙ	ng	ng	রঙ	rang
চ	c	c	চাবি	cābi
ছ	ch	ch	ছবি	chabi
জ	j	j	জানা	jānā
ঝ	jh	jh	ঝড়	jhar
ঞ	ñ	n	মিঞা, অঞ্জলি	miñā, añjali
ট	ṭ	t	টাকা	ṭakā
ঠ	ṭh	th	ঠিক	ṭhik
ড	ḍ	d	ডাব	ḍāb
ঢ	ḍh	dh	ঢোল	ḍhol
ণ	ṇ	n	হরিণ	hariṇ

Bengali Letter	Roman letter with diacritic	Nearest Equivalent	As in Bengali Word	Transliteration
ত	t	t	তুমি	tumi
থ	th	th	থানা	thālā
দ	d	d	দই	dai
ধ	dh	dh	ধান	dhān
ন	n	n	নানা	nānā
প	p	p	পাপ	pāp
ফ	ph	ph	ফুল	phul
ব	b	b	বলা	balā
ভ	bh	bh	ভালো	bhālo
ম	m	m	মামা	māmā
য	y	j	যাবো	yābo
র	r	r	রব	rab
ল	l	l	লাভ	lābh
শ	ś	s	শশা	śaśā
ষ	ṣ	s	ষটি	ṣaṭ
স	s	s	সব	sab
হ	h	h	হাত	hāt
ড়	ṛ	r	বাড়ি	bāṛi
ঢ়	ṛh	r	আষাঢ়	āsāṛh
য়	ỳ	y	আয়	āỳ
ৎ	t	t	সৎ	sat
ং	ṁ	ng	বাংলা	bāṁlā
ঃ	ḥ	h	দুঃখ	duḥkha
ব ফলা	w	w	স্বামী	swāmī

ABSTRACT

The present study has been conducted primarily to prepare an Annotated Bibliography of twentieth century Bengali poetry that has been translated into English. The secondary objective, though no less important, is to assess and examine the translations of the four most important Bengali poets of the century—Rabindranath Tagore, Kazi Nazrul Islam, Jibananada Das and Shamsur Rahman. The thesis, divided into two parts, but closely integrated, is intended to provide a comprehensive idea of how many of the Bengali poems of the twentieth century have been translated into English and how these have been presented to English audiences. The Annotated Bibliography, comprehensive and definitive in nature, is preceded by an Introduction that discusses the overall key aspects of translations that emerged from the annotated bibliography, while Part One focuses on translations of the above mentioned four poets. The thesis, therefore, is meant to fill a gap in the field of translation of Bengali poetry in general and twentieth century Bengali poetry in particular and is primarily intended to function as a reference work for further research.

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PART ONE

Chapter One

INTRODUCTION

Statement of the Topic

Bengali is a language of the Indo-European group. It claims a continuous literature going back to the tenth century AD. The earliest Bengali text extant is *caryāpada*, a collection of nearly fifty lyrics, which were composed by a class of saints known as Siddhas or Siddhacaryas. The early and medieval period of Bengali literary history, roughly spanning 950 AD to 1800 AD is the history of poetic composition. In the nineteenth and twentieth centuries Bengali poetry flourished wonderfully with multifarious variety and excellence. The great poet Madhusudan Dutt (1824–1873) introduced new forms of poetic composition and his remarkable prosodic experiment freed Bengali poetry from its traditional meter, *paṣār* and opened endless possibilities of rhythmic construction. After Madhusudhan Dutt, Rabindranath Tagore (1861–1941) brought about a revolutionary change in many genres of Bengali literature, though to the Bengalis he is mainly known as a poet. Tagore's winning the Nobel Prize for his self translated poetical work *Gitanjali: Song Offerings* gave Bengali poetry world wide fame. Obviously, once started, Bengali poetry continued to be translated and is being translated till today. A rough survey can reveal the fact that most of the major Bengali poets of the twentieth century have to some degree or other been translated into English.

The present thesis, while focussing on twentieth-century translated Bengali poetry, does not aim primarily at a critical appraisal or historical review of such

poetry. Its principal objective is a different, though no less important, one: to provide a comprehensive and descriptive listing, an annotated bibliography, of twentieth-century Bengali poetry that has been translated into English. The thesis is thus a work of scholarship rather than criticism, meant to function, after its completion, as a reference source rather than a critical survey. Though comprehensive and annotated, the bibliography is nevertheless, preceded by a section that discusses the work of four outstanding modern Bengali poets—Rabindranath Tagore, Nazrul Islam, Jibanananda Das and Shamsur Rahman—and reviews and assesses the translation of some of their works as representative of approaches and techniques, achievements and problems or shortcomings, in the general field of the translation of modern Bengali poetry into English. The purpose of this section is to provide a context for the bibliographical listing that is broader and more inclusive than the short annotations appended to the lists. This section, as well as the descriptive and informational background to Bengali literature in general and poetry in particular provided through most of the text, was deemed essential since the thesis is primarily meant for and aimed at an audience in English studies, rather than in the discipline of Bengali to which latter much of this information would be already familiar. The thesis is thus presented in two parts: the introduction, detailing the scope of the study, aspects of translation and the background of Bengali poetry, is grouped, along with the discursive chapters on the works of the four poets, into Part One, while the annotated bibliography forms a separate and independent section in Part Two.

While translation or translation studies in general is an intensely explored field today, there are not too many studies, theoretical or practical, available on the translation of Bengali texts into English. To say that translation from one language to another is a complex activity is a cliché, but it is something that both readers and practitioners need to be reminded of. The very term “translation,” for example, is a case in point. In Bengali the equivalent of “translation” is the term *amubād*. The derivation *amu* means afterwords/ then/ again and *bād* means word, speech, utterance. So the word *amubād* implies ‘saying again’ or ‘following something.’ Another term of translation used in Bengali is *Rupāntar* which also means a change in form. Sometimes another Bengali term *Tarjama* is also used to mean paraphrase and not necessarily in another language. Though apparently differing trivially from the general English dictionary meaning of translation as “transferring from one language to another,” the Bengali meaning has implications for translation theory and for issues concerning, to mention one instance, the evaluation and authenticity of translations. It raises such simple but crucial questions, for example, as: “What is a good translation?” Is it something that, in the sense of the Bengali term, merely “follows,” or “comes after,” in whatever fashion—as in the retelling, though not necessary in the same words, of an ancient story—or is it some kind of a metaphysical “transference” into another language as in the English definition? Is the denotation of the Bengali term a more accurate and acceptable one for the activity that is known as “translation” in English or do the two terms in the two languages denote two different kinds of activity?

Edward Sapir claims that translation in a strict sense is impossible since language is a guide to social reality and 'no two languages are sufficiently similar to be considered as representing the same reality.'¹ Each language provides a system of communication for the culture of which it is a part. A language also has its own vocabulary and that serves the needs of the people.²

Of course there are some forms of translation that are not seriously questioned. Official notices, proclamations, street signs, business transactions etc. can be issued in different languages and the translations of these things may not be questioned because in such cases there is a message that can readily be expressed without distortion in other languages concerned. In international meetings and seminars interpreters do the job of translating. This sort of translation, though not fully satisfactory, is not seriously questioned. But translations of literary materials like poetry, fiction or drama is culture bound and quite definitely disputed. Widely differing views can be held of literary translation because in literary translations apart from the semantic meaning the atmosphere of the original, form, style, meter, rhyme, tone, and even the meaning hidden inside the original need to be taken into consideration.

¹ Edward Sapir, *Culture, Language and Personality* (Berkeley, Los Angeles: University of California Press, 1956), p. 69.

² For example, Arabs have more than 500 words for various kinds of camels, and Eskimos have many words for kinds of conditions for snow. The Arabs use a single word for both snow and ice, and Eskimos have no word at all for camel. Snow creates no problem for Arabs, and Eskimos have never had anything to do with camels. *The World Book of Encyclopedia*, edition 1989, s.v. 'culture'.

As a genre of literature, poetry is exceptionally difficult to translate because of a number of reasons. In translating a poem it is not enough to translate the diction alone. Poetry is a 'lively sense of the perceptible world with its sights, sound, smells, and sensations of taste and touch'³. It is the most local of all the arts.⁴ Poetry makes use of the best words in the best order. The language of poetry also tends to be symbolic, emotional and suggestive. Whereas in speech or prose a word may be primarily used for its semantic content so that its other characteristics, while present, are not engaged and are of minimal importance, in a poem the sound, length, stress, associations and so on of the same word are likely to be also significant.⁵ Thus in translating a poem a translator needs to consider many aspects and nuances of the original poem. The difficulties arise mainly at linguistic and cultural levels.

At linguistic levels there are difficulties relating to general structure and syntax. Here the translator often needs to modify the normal syntax of the language for a number of poetic reasons. For example the dramatic force and power of a semantic ellipsis can be extremely difficult to match in another language; a natural word order may result in a key word or image falling at a place of stress, whereas in another language an attempt to keep the pattern or ideas may result in unfortunately clumsy word patterns; a unit of meaning may be exactly

³ Cleanth Brooks and Robert Penn Warren, ed., *Understanding Poetry* (Japan : Holt Saunders, 2002), p. 68.

⁴ Oneil Biwas, ed., *A Book of Bengali Verse* (Kolkata : Writers Workshop, 1990), p. 8.

⁵ Marian Maddern, *Bengali Poetry into English: An Impossible Dream?* (Kolkata: Editions Indian, 1977), p. 15.

repeated in different contexts in a poem, whereas any 'equivalent' unit in another language may have to be modified in its different contexts for syntactical or grammatical reasons, thus undercutting the effect of the repetition. The problem of synonymous words is also a common problem because no two languages are exactly similar.

The translator faces manifold difficulties at the cultural level as well. A culture occupies a particular area, whether scattered or continuous, in space and time and is related to other cultures and to itself in terms of these parameters. The type of landscape, the kinds of vegetation, the movement of seasons, the periods of vegetational growth and fruition, the animal life of a region etc influence the basic economy, habitations, and further, tend to acquire emotional significances and associations which appear and are made use of in the poetry developed by those inhabitants. For example the phenomenon of rain may be common to many areas and hence be designated by a particular word in their respective languages, but the cultural and emotional connotations of these words will almost entirely be critically different in significantly different climatic regions. Again there are all the images and comparisons which poetry can draw from the whole oral and /or literary tradition of verbal composition of its culture. On the broad scale this means comparisons or references drawn from legends, stories, epics, events, people and periods in the culture's history. In such cases the translator faces difficulty in finding equivalents. Thus cultural differences confront the translator of poetry—whether he is translating for the sake of the poetic value of an individual poem, or the poetic translation it represents, or the cultural tradition of which it is a product or for his own whim.

Of course the degree of difficulty varies based on the degree of linguistic and cultural differences. There is a good similarity among most of the European languages and so the degree of difficulty in translating one European language into another is comparatively low. Though Bengali and English belong to the same Indo-European family of languages, the cultural and linguistic differences between the languages are very wide and consequently the difficulty of translation is greater.

Whatever may be the difficulties and problems of translation, its necessity can in no way be ignored. Translation existed and exists because human beings speak different languages.⁶ Translation is necessary for communication between different language communities. It is through translation a literary text can reach those people who have no direct access to the language in which it is written. Great writers may get wider dissemination through translation. Undeniably the necessity of translation is an ever increasing phenomenon in the present multicultural global society. The ongoing technological developments are helping people come closer than before and translation 'has emerged as an indispensable bridge not only for commercial transactions and communication but also for literary and socio-cultural importance'.⁷

Again, the use of English language all over the world as a medium of communication among nations has increased the activity of literary translation. Today more and more literary materials are being translated into English because

⁶ George Steiner, *After Babel* (Oxford / New York: OUP, 1991), p. 51.

⁷ Avadesh K. Sing, ed., 'Prefatory Note' in *Translation : Its Theory and Practice* (New Delhi: Creative Book, 1996), p. ix.

a work translated into English can get a wider audience than that in any other language. Literary translation acts as a bridge between two different cultures and languages. It is becoming increasingly vital that readers and speakers of one language get to know the literature, heritage and tradition of numerous other languages through translation. It is a historical fact that most great poets and writers of the world have been translated into different languages. Thus the classic masters of ancient Greek and Rome have been known to the people of the world through translation. Shakespeare, Goethe, Rabindranath Tagore and many such literary figures have reached the readers of different languages through translation. The history of literature also shows that many great poets and writers have tried to translate the writings of other great writers into their native tongues. The necessity of translation is also felt on the ground of the impossibility of a person learning many languages in one short life span.⁸

But there are some people who do not like translations without knowing why they do not like them. Criticising those people Susan Bassnett in her outstanding work *Translation Studies* focuses on the importance of translation:

...a growing number of British or North American students read Greek and Latin authors in translation or study major nineteenth century prose works or twentieth century theatre text whilst treating the translated text as if it were originally written in their own language. This is indeed the greatest irony of the whole translation debate: that those very scholars who reject the need to investigate translation scientifically because of its traditional low status in the academic world do at the same time teach a substantial number of translated texts to monolingual students.⁹

⁸ Kabir Chowdhury, *Prabhandha Samgraha* [Collection of Essays] (Dhaka: Shilpataru Prakashani, 1992), p. 86.

⁹ Susan Bassnett, *Translation Studies* (London/New York: Routledge, 1988), p. 3.

Today a systematic study in the field of translation is taking place in many parts of the world. Obviously the whole notion of translation has undergone significant change over the past few decades. Now a translator is no longer considered as 'a beggar at the church door'. With the foundation of the International Federation of Translators in Paris in 1953 translators have fully asserted their professional identity and they have claimed a world wide corporate body. Translation Studies have also emerged as a new discipline at university level. In such a growing global interest of translation India and Bangladesh are not exceptions. A significant amount of literary translation from Bengali into English is being produced every year. At the same time critical writings on translation are on the increase. In his book *Translation as Discovery and Other Essays on Indian Literature in English Translation* Sujit Mukherjee expresses the need of systematic research on Indian literature in English in general and from Bengali into English in particular.¹⁰ In an essay "Authenticity and Adequacy of Translation" Syed Manzoorul Islam, a well known literary figure in Bangladesh, reviewed some Bengali poems in English and raised the question of authenticity and adequacy of those translations.¹¹ Thus in the present context of necessity this study has been carried out to explore the field of translations of Bengali poetry.

¹⁰ Sujit Mukherjee, *Translation and Discovery and Other Essays on Indian Literature in English* (Hyderabad: Orient Longman, 1993), pp. 125-127.

¹¹ Syed Manzoorul Islam, "Authenticity and Adequacy of Translation", *The Daily Star*, 5 January, 2002.

Overview of Translation Theory and Practice

Within the field of translation studies in English, George Steiner's book *After Babel* is perhaps the most outstanding one and it would not be out of place to briefly review his work here. In *After Babel* Steiner divides the literature on the theory, practice and history of translation into four periods. This periodization of Steiner is not something absolute but definitely serves its purpose on the significant trends and shifts of translation in the European context. Steiner's first period extends from the statement of Cicero's famous precept not to translate 'verbum pro verbo' (46 B.C) to Alexander Fraser Tytler's *Essay on The Principles of Translation* in 1791 AD. His second period runs up to the publication of Larbaud's *Sous l'invocation de Saint Jerome* in 1946. The third period begins with the publication of first papers on machine translation. Steiner's fourth period co-existing with the third has its origins in the early 1960s.¹²

Steiner's first period covers a span of some 1700 years. The central characteristic of this period is that of immediate 'empirical focus' i.e. the statements and theories about translation that stem directly from the practical work of translating. The views of both Cicero and Horace on translation were to have great influence on successive generations of translators. Cicero's view was that 'If I render word for word, the result will sound uncouth, and if compelled by necessity I alter anything in the order of wording, I shall seem to have departed from the function of a translator'. Horace put emphasis on the aesthetic criteria of the TL product rather than on more rigid notions of fidelity to the original. Both Cicero and

¹² George Steiner, *After Babel*, p. 248.

Horace preferred a 'sense for sense' translation rather than 'word for word' approach. Many Roman translators followed Cicero and Horace and to them aesthetic criteria were more important than blind imitation.

With the spread of Christianity translation acquired a new role of disseminating the word of God. A religion as text-based as Christianity presented the translator with a mission that encompassed both aesthetic and evangelistic criteria. It can be said that the history of Bible translation is accordingly a history of western culture in microcosm. Translations of the New Testament were made very early, and St Jerome's famous contentious version that was to have such influence on succeeding generations of translators was commissioned by Pope Damasus in 384 AD. Following Cicero, St Jerome declared that he had translated sense for sense rather than word for word, but the problem of the line between what constituted stylistic license and what constituted heretical interpretation was to remain a major stumbling block for centuries.¹³

Bible translation remained a key issue for many centuries in European history. The translation of the complete Bible into English was the Wycliffite Bible produced between 1380 and 1384. The second Wycliffite Bible composed between 1395 and 1396 contains an explanation of four stages of its translation process. One of the important points of these approaches is translating as clearly as possible the sentence (i.e. meaning), with the translation corrected by a group of collaborators.

¹³ Susan Bassnett, *Translation Studies*, p. 46.

In the sixteenth century the history of Bible translation acquired new dimension with the advent of printing press. After the Wycliffite versions the next great English translation was William Tyndale's (1494-1536) New Testament printed in 1526.

In 1540 Etienne Dolet (1509-46) published a short outline of translation principles for the translator. These are as follows:

- (i) The translator must fully understand the sense and meaning of the original author, although he is at liberty to clarify obscurities.
- (ii) The translator should have a perfect knowledge of both SL and TL
- (iii) The translator should avoid word for word renderings
- (iv) The translator should use forms of speech in common use
- (v) The translator should choose and order words appropriately to produce the correct tone.

It is worth noting that Dolet was accused of mistranslating three words from one of Plato's dialogues in such a way as to imply disbelief in immortality. He was tried for that and eventually was executed.

George Chapman, the great translator of Homer reiterated Dolet's views and in the Epistle of the *Iliad* he states that a translator must: avoid 'word for word' rendering; attempt to reach the spirit of the original and avoid over loose translations, by basing the translation on a sound scholarly investigation of other versions and glosses.

The major translators of poetry Wyatt and Surrey perceived a poem as an artefact of a particular cultural system and to them the only faithful translation can be to give it a similar function in the target cultural system. In translating Livy, Philemon declared that his aim was to ensure that Livy should deliver his mind in English. Thus he updated the text by addition, omission or conscious alteration.

In the seventeenth century Sir John Denham (1615-69), Abraham Cowley (1618-1667) and John Dryden (1631-1700) had their individual approaches of translation. Denham was a theoretician. He states: 'Poesie is of so subtle a spirit, that in pouring out of one language into another, it will all evaporate; and if a new spirit be not added in the transfusion, there will remain nothing but *caput mortuum*,' Abraham Cowley in the Preface to his Pindarique Odes (1656) boldly asserts that he has 'taken, left out and added what I please'. John Dryden in his Preface to Ovid's Epistles (1680), 'tackled the problems of translations by formulating three basic types – metaphrase, or turning an author word by word, and line by line; paraphrase which is Ciceronian sense for sense view of translation and imitation where the translator can abandon the text of the original as he sees fit. Of these Dryden chooses the second as the more balanced path.

In the eighteenth century the major concept of translator as painter or imitator was widespread, though the question of over faithfulness was also raised. Dr. Johnson (1709-80) while discussing the question of additions to a text through translation, comments that if elegance is gained, surely it is desirable provided nothing is taken away, and he also stated that 'the purpose of a writer is to be read'

claiming that Pope wrote for his own time and his own nation. Towards the end of the eighteenth century (1791) Alexander Fraser Tytler published a volume entitled *The Principles of Translation* which can be called the first systematic study of translation in English. Tytler set up three basic principles:

- (i) The translation should give a complete transcript of the ideas of the original work.
- (ii) The style and manner of writing should be of the same character with that of the original.
- (iii) The translation should have all the ease of the original.

What Steiner calls the second period spans roughly 150 years. He characterizes it as a period of theory and hermeneutic enquiry with the development of a vocabulary and methodology of approaching translation.

In the early nineteenth century the influence of the Romantic Movement brought about significant changes in the role of a poet and poetic creation. During this time the English and the German theorists and translators raised the question of how to define translation—as a creative or mechanical enterprise. A.W. Schlegel, asserted that all acts of speaking and writing are acts of translation. He also insisted that the form of the original should be retained (for example, he retained Dante's *terza rima* in his own translations). Meanwhile Friedrich Schlegel (1772-1829) conceived of translation as a category of thought rather than as an activity connected only with language or literature. Friedrich Schleiermacher (1768-1834) proposed the creation of a separate sub-language for use in translated

literature only, while Dante Gabriel Rossetti (1828-82) proclaimed the translator's subservience to the forms and language of the original. Schleiermacher's theory of a separate translation language was shared by a number of nineteenth-century English translators, such as F.W. Newman, Carlyle and William Morris. Newman declared that the translator should retain every peculiarity of the original wherever possible, 'with great care the more foreign it may be.'

The need to convey the remoteness of the original in time and place was a recurrent concern of Victorian translators. Dante Gabriel Rossetti (1828-1882) in his preface to his translations from early Italian poets declared 'The only true motive for putting poetry into a fresh language must be to endow a fresh nation, as far as possible, with one more possession of beauty'. H. W Longfellow took the literalist approach of translation while dealing with Dante's *Divina Comedia* and he argued that the rhyme is mere trimming, the floral border on the hedge, and is distinct from the life or truth of the poem itself. In complete contrast to Longfellow's view, Edward Fitzgerald (1809-63), who is best known for his version of *The Rubaiyat of Omar Khayyam* (1858), declared that a text must live at all costs. He made his famous remark that it were better to have a live sparrow than a stuffed Eagle. The main currents of translating activity in Victorian period, however, can loosely be classified as follows:

- (i) Translation as a scholar's activity, where the preeminence of the SL text is assumed *de facto* over any TL version.
- (ii) Translation as a means of encouraging the intelligent reader to return to the SL original.

- (iii) Translation as a means of helping the TL reader become the equal of what Schleiermacher called the better reader of the original, through a deliberately contrived foreignness in the TL text.
- (iv) Translation as a means through which the translator seeks to upgrade the status of the SL text because it is perceived as being on a lower cultural level.

Much of the discussion in English on translation in theory and practice in the first half of the twentieth century notes the contribution of many of the Victorian concepts of translation—literalness, archaizing, pedantry and the production of a text of second-rate literary merit for an elite minority. But it would be wrong to see the first half of the twentieth century as the West Land of translation Theory. The work of Ezra Pound is of immense importance in the history of translation, and Pound's skill as a translator was matched by his perceptiveness as critic and theorist. Hilaire Belloc's Taylorian lecture *On Translation*, given in 1931, is a brief but highly intelligent and systematic approach to the practical problems of translating and to the whole question of the status of the translated text.¹⁴

The third period outlined by Steiner extends roughly twenty years starting with the first papers on Machine Translation circulated at the close of the 1940s. Russian and Czech scholars and critics, heirs to the formalist movement, applied linguistic theory and statistics to translation. Attempts were made, not only in Quine's *Word and Object* (1960), to map the relations between formal logic and

¹⁴ Ibid., p. 48.

models of linguistic transfer. Structural linguists and information theory were introduced into discussions of interlingual exchange. Professional translators constituted international bodies and set up journals concerned mainly or predominantly with matters of translation proliferated. It was a period of intense, often collaborative exploration of which Andrej Fedorov's *Introduction to The Theory of Translation* (1953) is representative. The new directions were set out in two influential symposia: *On Translation* edited by Reuben A. Brower and published at Harvard in 1959, and *The Craft and Context of Translation: A Critical Symposium* which William Arrowsmith and Roger Shattuck edited for the University of Texas Press in 1961.¹⁵

The fourth and last period outlined by Steiner overlaps the third but is characterized by certain differences since the early 1960s. The discovery of Walter Benjamin's paper 'die aufgabe des ubersetzers', originally published in 1923, together with the influence of Heidegger and Hans-Georg Gadamer, has caused a reversion to hermeneutic, almost metaphysical inquiries into translation and interpretation. The adage, familiar to Novalis and Humboldt, that all communication is translation, has taken on a more technical, philosophically grounded force. The papers read in the section on the theory of translation at the Congress of the British Association for Applied Linguistics in 1969, or those published two years later in *Interlinguistica*, the Festschrift for Professor Mario Wandruszka, a fair example of the range and technical demands implicit in current

¹⁵ George Steiner, *After Babel*, p. 250.

approaches to translation. Classical philology and comparative literature, lexical statistics and ethnography, the sociology of class speech, formal rhetoric, poetics, and study of grammar are combined in an attempt to clarify the act of translation and the process of translation.¹⁶

From this brief summary it is obvious that different concepts and approaches of translation have prevailed at different times, and that the function and role of translators underwent significant changes at different times. George Steiner, however, took a rather idiosyncratic view and commented that the range of theoretic ideas on translation has remained small. He says:

List Saint Jerome, Luther, Dryden, Holderlin, Novalis, Schleiermacher, Nietzsche, Ezra Pound, Valery, Mac-Kenna, Quine – and you have very nearly the sum total of those who have said anything fundamental or new about translation.

Sujit Mukherjee in his book *Translation as Discovery and Other Essays on Indian Literature in English* discussed how translation in India had long been considered as new writing. He mentions, for example, that the Sanskrit epic *Rāmāyan* and *Mahābhārat* was translated in various ways in different Indian languages and that translated literary texts had been considered as complete and self contained literary works. Mukherjee adds: 'Until the advent of western culture in India we had always regarded translation as new writing.' He further says that modern Indian practice of translation and the question of authenticity in translation is now unavoidably influenced by Western practice.¹⁷

¹⁶ Ibid., pp. 250-251.

¹⁷ Sujit Mukherjee, *Translation as Discoveries and Other Essays on Indian Literature in English Translation*, p. 77.

Brief History of Bengali poetry

The history of Bengali poetry can be divided into three main phases: early, medieval and modern. The early period extends roughly from 1000 AD to 1300 AD; the medieval from 1350 AD to 1800 AD, with the modern beginning from 1800 AD. It can be said that till the end of the medieval period the history of Bengali literature is the history of Bengali poetry because up to that period there was no literary composition in prose.¹⁸

In the early period the only specimen of Bengali poetry is *Caryāpada*, which is a collection of nearly 47 lyrics. It was discovered by Harprashad Shastri in a library of Nepal at the beginning of the twentieth century. Harprashad Shastri published it in 1909 under the title '*Hajār Bacharer Purāna Baṅlā Gān o Baudha Dohā*' (Thousand Year Old Bengali songs and Baudha Doha). Shastri claimed that these poems were composed as early as the tenth century. Suniti Kumar Chatterjee analyzed the linguistic features of these poems and commented that the *caryāpadas* were composed between 950 and 1200 AD. On the other hand, Sukumar Sen says that *caryāpadas* might have been composed shortly after 1200 AD.

When *Caryāpada* was written there was no language called Bengali or Bangla. The language of *caryā* poems is actually a mixture of Bengali, Assamese and Oriya. Later the three languages took their distinct shapes and became separated from one another. The language community of Oriya and Assamese may also claim that *caryā* is the earliest poetical specimen of their languages.

¹⁸ Muhammad Abdul Hye and Sayed Ali Ahsan, *Baṅlā Sāhityer Itibṛtya: Ādhunik Yug* [History of Bengali Literature: Modern Age] (Dhaka: Ahmad Publishing House, 1985), p. 51.

It was not easy to find out the meaning of the *caryā*. They seem to be religious in intention and reflect those esoteric beliefs and yogic practices to which the name *sahajiyā* is usually given. Though because of their esoteric nature the meaning of the *caryās* is obscure. The ultimate goal they preach, Mahāsukh, is to be achieved only by the initiate's submitting himself to his *guru* and implicitly following his instructions and the physical exercises that he prescribes.

Ancient Bengal had the tradition of oral poetry and songs. Three forms namely ballad, tale and song, exhibit them. People had enough poetry in their hearts and this they expressed either in songs or tales or ballads. This was the age of folk poetry in which people participated. It was the community feeling that found expression in verse. This sort of folk tradition still persists. From the characteristic feature of this folk literature scholars think that the tradition came down to present age from many centuries ago.

After the Muslim invasion in 1200 AD, there followed, as far as literature is concerned, a blank period of about 150 years. Sukumar Sen calls it the dark age of Bengali literature. The Buddhist monasteries were destroyed and Brahman scholars and others, including poets, were scattered, some of them seeking refuge in the Himalayan valleys. Not a single literary work belonging to this period exists to throw light on contemporaneous life and culture. Nevertheless it can be inferred from the quality of the later compositions which have survived that this was not in fact a dead period. There must have been poetic activities because the compositions which began to emerge from the end of the fourteenth century are not crude and ill

constructed innovations as might have been expected had the poets been learning their craft or working on material which was then being shaped for the first time.

After *Caryāpada* the remarkable poetical work in Bengali is Baru Chandidas's *Śṛkṛiṣṇa Kirtan* which was discovered later on like that of *Caryāpada*. Basanta Ranjan Roy happened to find this in the cowshed of a man's house in Bakura district (West Bengal) in the second decade of the twentieth century. Basanta Ranjan Roy published this on behalf of Bangiya Sahitya Parishad in 1916. Most of the scholars think that *Śṛkṛiṣṇa Kirtan* was composed some time in the fifteenth century. Undoubtedly Baru Chandidas's *Śṛkṛiṣṇa Kirtan* is the first work of early medieval Bengali poetry. His position in Bengali is that of Chaucer in English.

In the medieval period a huge number of *Baiṣṇab* poems were composed. Some of these survived in the form of the written texts and some were preserved in the mouth of the people. In the *Baiṣṇab* poetry the great names are Bidyapati, Chandidas, Jnanadas, Locandas, Gobindadas, Narahari Das and Narottam Das. Of them Dwija Chandidas is most famous. His *poems* became very popular.

Towards the end of the fifteenth century emerged balladic forms of poetry named Manggal Kabya. This sort of poem narrates the story of some deities for the sake of good or safety. Bipradas Pipilai wrote *Manasā Manggal* which is considered to be the first Manggal Kabya. In the seventeenth century the Manggal Kabyas were so popular that some poets wrote more than one. Thus Krisna Ram wrote five Manggal Kabyas— *Kālikāmanggal* (1676), *Sasthi Manggal* (1679), *Rāymanggal* (1686-87), *Śītālāmanggal* and *Laksmīmanggal*. In the eighteenth

century when the stream of Manggal Kabya was going to dry out Bharatcandra Roy wrote an amazingly beautiful Manggal Kabya named *Annadā Manggal*.

Another stream of Bengali poetry in the medieval period is poems in translation. This time both Hindu and Muslim poets contributed to the field. Krittibas first translated *Rāmāyan*, though not literally. He brought about changes in the main story to make it suitable for Bengalis and ultimately this translated *Rāmāyan*, became exceptionally popular in Bengali for centuries. Besides Krittibas, some other poets also translated *Rāmāyan*, taking enormous liberties. During this time another important work Mahābhārat was translated into Bengali by Kashiram Das. In the seventeenth century Muslim poets also translated many works from other languages. Alaol, Syed Sultan, Daulat Kazi, Shah Mohammad Sagir are prominent among them. Alaol's *Padmābatī* is the translation of the Hindi *Padmābat* of Jaisi; Daulat Kazi's *Satimāynā* was a story of the same language; Shah Mohammad Sagir composed Iusuph Julekhā based on a Persian story.

With the rapid expansion and consolidation of British power in India during the closing quarter of the eighteenth century and earlier part of the nineteenth century, Bengali literature came in contact with western literature. This influence of western literature was significant in the development of Bengali poetry. The earlier important figure in this development was Michael Madhusudan Dutt (1824-73). He was Western-educated and was greatly influenced by such poets as Homer, Virgil, Dante, Petrarch and Milton. However, he ultimately gave up his early ambition of writing great poetry in English and concentrated on

Bengali. He introduced blank verse and sonnet forms into the Bengali poetry. He is also the innovator of modern tragedy and comedy forms in Bengali.¹⁹ His blank verse epics and more than one hundred sonnets gave Bengali poetry new forms, themes and insights. He indicated how poetry could combine the intense heat of human passions with the cold discipline of art; and he drew it away from obsessively devotional moods and induces into it the rewardingly secular exploration of the complexities of the human heart. With Michael, romanticism, as known in the West, becomes a creative force in Bengali literature. Thus by the eighteenth seventies, the Bengali language had already produced a highly promising modern literature.

The next significant development of Bengali poetry was brought about by Rabindranth Tagore (1861-1941). His poetic career extended over a period of a little more than sixty years. Tagore wrote novels, short stories, plays, autobiographical pieces, belles letters essays and many other things. But among the Bengalis his name as a poet reigns supreme. He wrote around three thousand poems and songs. He brought for Bengali language and literature worldwide fame and familiarity by winning the Nobel Prize in 1913.

Tagore's influence was all pervasive, but by 1920's a group of poets tried to break away from Tagore's overpowering influence. Among them Kazi Nazrul Islam (1899-1976) raised a new voice. His appearance on the Bengali literary scene was comet like. His volcanic personality and passionate radicalism made him

* ¹⁹ Ibid., p. 189.

exceptionally popular. He was given the title 'Rebel Poet' for writing poems against all kinds of tyranny and oppression. Eventually made the national poet of Bangladesh, he is one of the most popular poets among the Bengali speaking people.

In the thirties a group of poets known as 'poets of thirties' brought about new modern trends in Bengali poetry. The first in chronological sequence to win recognition as a new voice in poetry (different even from Tagore) was Buddhadeva Bose (1908-1973) and the journal *Kabitā* (Poetry), which he founded in 1935 and edited for nearly twenty-five years, became the chief organ in which most major poets of the period published much of their best works, and had them in many cases perceptively discussed by Bose himself.²⁰ Bose wrote poems novels, stories, plays, essays, belles letters and he also translated many English poems into Bengali. But he was primarily a poet.

Another mark as a poet was Bisnu Dey (1909-1981). His second volume of poetry *Corābāli* (1937) more clearly reveals the striking originality and genuineness of his poetic inspiration. More than any other contemporary Bengali poet Bishnu would seem to have successfully absorbed the revolution in modern poetry which had been brought about in the previous decade by TS Eliot. He was greatly influenced by Eliot. Like Eliot he believed that 'Poetry is not a turning loose of emotion, but an escape from emotion.

²⁰ Sibnaryan Ray and Marian Maddern, ed., *I Have Seen Bengal's Face* (Kolkata: Editions Indian, 1974), p. 17.

Older in years but only slightly later in winning eminence as a poet Sudhindranath Datta (1901-1960) established himself initially as a formidable essayist and original thinker by founding and editing the magazine *Paricay* (1931-1943). His early poems, published in a volume in 1930, were Tagorean in a poorly imitative fashion; for a while he was Tagore's secretary and travel companion in Japan and the U.S. (1929); and like every other Bengali writer of his times his admiration for Tagore was always very profound. Nonetheless he gradually moved away from Tagore, evolving his own unique style and vision, and with the publication of his three volumes of verse *Orchestra* (1935), *Krandasī* (1937) and *Uttar-Phālgunī* (1940), his position as a major modern Bengali poet was established beyond dispute. The shaping literary influence on his art was, by his own admission, Mallarmé. He learnt from him the discipline of craftsmanship and the secret of expressional compactness and luminous obscurity. Sudhin's vision was metaphysically secular; unimpressed by Marxist historicism. The main characteristic of his poetry is the balance between passion and logic.²¹

Amiya Chakravarty (1901-1986) who earlier studied and researched on Thomas Hardy at Oxford put the definite proof of his very unique sensibility and style with the publication of his very first volume of poems *Khasrā* (1938). In his poetry there is a pervasive spirit of quiet detachment, reminiscent of Jainism and Buddhism, at once compassionate and keen-eyed, untroubled by passion and rhetoric, strong precise and pure,²²

²¹ Dipti Tripathi, *Ādhunik Bāṃlā Kabitā* [Modern Bengali Poem] (Kolkata: Dey's Publishing, 2003), pp. 213-216.

²² *Ibid.* p. 19.

The popular of the poets of thirties is Jibanananda Das (1899-1954). His poetical volumes *Dhūsar Pāṇḍulipi* (1936) and *Banalatā Sen* (1942) showed his extraordinary poetic quality. Das has been variously called a poet's poet, an anchorite, the most inalienably personal voice in Bengali literature, a surrealist, and a poet of nature.²³

The five poets of the thirties—Buddhadeva Bose, Bishnu Dey, Amiya Chakravarty, Sudhindranath Datta and Jibanananda Das are supposed to be a group, though each of them was different from the other. But definitely these poets have some common characteristics. For example all of them held secular attitude virtually possessing no faith or interest in any religion. Their poetry is also marked by a feeling of loneliness and alienation and all of them also tried to be distinct from Tagore in their own ways. These poets have extended the bounds of Bengali poetry, widened the range of its diction, techniques, forms and themes, and greatly enriched the Bengali poetic sensibility and the store of its literature.²⁴

During the same time three major poets, different from one another, also appeared on the literary scene. They are Bande Ali Mia (1906-1979), Samar Sen (1916-1987) and Jasim Uddin (1903-1976). Bande Ali Mia's *Maināmatir Car* (1932) at once established him as one of the important poets of the time. Samar Sen made a dramatic entrance in the late thirties with a body of prose poems which had the sharpness of broken glass; in spirit they were bitterly ironic, the irony most often turning against himself; their temper was dominantly nihilism.

²³ Ibid. p. 19. For details about Jibanananda Das see Chapter Six.

²⁴ Ibid., p. 21.

Jasim Uddin turned to the tradition of Bengali folk literature in the modern Bengali poetry. Jasim Uddin wrote mostly in the ballad form, tales in verse about the rural people of Bengal. His first two volumes of poetry, *Naksi Kāthār Māṭh* (1929), and *Sojan Bādiār Ghāt* were received with much enthusiasm both on account of their rural theme and their easy-going diction.

In the forties Bengal experienced a succession of catastrophes: severe social and economic dislocation caused by the Second World War; the Bengal famine of 1943 which resulted in death by starvation of a huge number of people and Hindu-Muslim riots on an unprecedented scale at Kolkata in 1946. Then, in 1947, with independence came partition. The Muslim eastern half of Bengal was included in Pakistan while the western half remained within India. The partition had a negative impact on Bengal's economy since all its industries were located in the West Bengal while the main sources of raw materials and food supply were in the eastern half. A huge number of refugees began to move from East Pakistan into West Bengal and vice versa. With the partition in 1947 Bengali literature was also divided into two streams – one West Bengal and the other East Bengal, later Bangladesh. The writers of West Bengal, who were mainly concentrated in Kolkata, were mostly Hindu and they felt a natural elation in the country's obtaining its freedom but apart from that the roots of their literary tradition remained more or less undisturbed.

The partition brought about significant changes in the literary scene of East Pakistan or Bangladesh. Before the emergence of Pakistan, the life and the story of

this area found only a comparatively insignificant representation in Bengali literature. Muslim life was seldom treated of by Hindu writers, and Muslim writers who wrote of the people of East Bengal were few. However East Bengal life came to be the subject matter of Bengali literature in increasing proportions from the thirties, and since 1947, the literary activity of this region has been unprecedented. For East Pakistan the departure of the British meant much more than it did to West Bengal. Many of them saw in it the beginning of an era of emancipation not only from the political slavery of the British but also from the economic and cultural domination of the Hindus.²⁵ A number of Muslim writers who had been writing from the days of undivided Bengal came over to East Pakistan and helped depict scenes of this region and portray the lives of its people in poems, plays, short stories and novels. In the field of poetry some of the poets consciously make Muslim tradition their chief concern.

In the East Pakistan between 1947 and 1952 (and even after) a group of older poets like Golam Mostafa, Quazi Quader Newaj, Talim Hossain, Benjir Ahmed and many others composed poems hailing the creation of Pakistan, an Islamic state. They dwelt upon the theme of Islamic renaissance in the main. However, this group of poets produced little poetry that stands the test of literary aesthetics. In the forties and early fifties some other poets also showed their outstanding achievement. Prominent among them are Farruk Ahmed, Abdul Quadir, Syed Ali Ahsan, Ahsan Habib, Sikandar Abu Zafar, Abul Hossain, Sufia

²⁵ Kabir Chowdhury, *The Big Big Sea* (Dhaka: Bureau of National Reconstruction, 1969), p. iii.

Kamal and Sanaul Huq. This group of poets may be called the pioneers of modern Bengali poetry in East Bengal.

But poetry of the late forties and early fifties lagged far behind the poetry written in West Bengal, though the appearance of an anthology *Natun Kabitā* (1950) had a positive impact. This anthology published poems by young poets – Shamsur Rahman, Zillur Rahman Siddiqui, Alauddin Al Azad, Muzharul Islam, Ashraf Siddiqui and others, and in it could be seen the first signs of a breaking from traditional Bengali poetry.²⁶ It failed to initiate a movement but it was the first puff of fresh wind and had projected a poet who was to become a major figure in modern Bengali poetry. The language movement of 1952 is also a significant event that gave poets a new spirit for creating powerful poetry later on.

The poetry of the fifties was in general a middle-class phenomenon – snug, tidy with its pleasure, pain and disappointments. Of course, in the late fifties there was significant development in the use of technique of writing poems. Poetry in Bangladesh made its first ever serious attempt to make contact with the West in the late fifties. The poets who took the lead were Shamsur Rahman, Al Mahmood, Fazal Shahbuddin and many others.

In the sixties the political turmoil increased when the people of Bangladesh were being exploited severely by West Pakistan leaders. They also attempted to curve down Bengali indigenous culture in the name of cultural integration of the

²⁶ Harunur Rashid, *A Choice of Contemporary Verse From Bangladesh* (Dhaka: Bangla Academy, 1986), p. x.

two wings of Pakistan.²⁷ It is also to be noted that the Pakistan Government and their cultural allies treated Rabindranath Tagore a most dangerous phenomenon. Official ban was imposed on Tagore's songs on radio and television.²⁸ In such situation there emerged a group of young poets having the voice of 'angry young man' who viewed the situation with bitterness and at times with frustration. This group comprises Shaheed Quaderi, Nirmalendu Goon, Syed Shamsul Huq, Zia Hyder, Mahadeva Saha, Abdul Mannan Syed, Humayun Kabir, Mohammad Rafiq, Asad Chowdhury, Abu Hasan, Abu Bakar Siddiqui, Belal Chowdhury, Abul Hasan and a host of some other poets. They made the sixties the most significant period in terms of producing poetry characteristically Bangladeshi.

On the fateful night of 25 March, 1971 Pakistan army fell upon the unarmed Bangladeshis to stop their voice in face of arms which consequently led to the war of liberation. Fierce fighting took place and after nine months Bangladesh achieved freedom. The liberation war and the emergence of Bangladesh as independent state was a significant event which had a tremendous impact on the literary and cultural activities of the people of Bangladesh. Poets of Bangladesh were inspired to write poetry on the theme of liberation war. A new dimension was added to poetic composition. The language of poetry started to come closer to the language of common mass. Many poets even composed poetry in regional dialect. The tone, theme and style of writing poetry underwent significant changes.

²⁷ Mohammad Nurul Huda, *Flaming Flowers* (Dhaka: Bangla Academy, 1986), p. 30.

²⁸ *Ibid.*, p. 31.

Many of the poets who wrote poems during the fifties and sixties kept on their writing and to the closing decades of the twentieth century they were to be popular. Most famous among them is Shamsur Rahman. The other notable figures are Al Mahmood, Syed Shamsul Huq, Dilwar, Nirmalendu Goon, Mahadev Saha and a few others. Since 1970's quite a good number of poets appeared in the literary scene and began to come in focus. Significant among them are Rafiq Azad, Mohammad Rafiq, Belal Chowdhury, Pabitra Mukhopadhyaya, Kazi Rozi, Abid Azad, Bimal Guha, Muhammad Nurul Huda, Daud Haider, Omar Ali, khandakar Ashraf Hossain, Shihab Sarker, Taslima Nasreen, S.M Lutfar Rahman, Samaresh Devnath, Safior Rahman, Sunil Bhattacharya, Romen Acarya, Shekh Sirajuddin Ahmed, and quite a many others.

In West Bengal some poets who started writing since the fifties and the sixties became famous towards the closing years of the twentieth century. Most remarkable among them are Nirendranath Chakravarty (1924-), Shankha Ghose, (1932-), Shakti Chattopadhyay (1933-1995) and Sunil Gangopadhyay (1934-). Many young poets in the West Bengal whose works began to be published since 1970's got prominence by the end of the twentieth century. They are Joy Goswami, Ajit Bairi, Roma Ghose, Sudhir Bera, Bhaskar Chakrabarty, Bisnu Samanta, Swapan Bandyopadhyay, Samir Chattopadhyay, Arun Gangopadhyay. Pranab Bandyopadhyay, Santi Singha, Shyma Dey, Amit Chakrabarty, Sandip Datta, Shibben Majumdar, Ashok Chattopadhyaya, Ananda Ghose Hazra, Sunilkumar Gangopadhyay, Anjan Ghose, Debiprashad Moitra, Krishna Bose,

Goutam Chowdhury, Aloknath Mukhopadhyay, Pradipendra Bose, Shyamal Kanti Das, Nitibhusan Chakravarty, Prabhatkumar Mishra, Shubha Bose, Anuradha Mahapatra, Manik Chakravarty, Arunkumar Chakravarty, Bhudeb Kar, Subrata Sarkar, Jiban Gongopadhyay, Partha Bandyopadhyay, Nimai Das and many others.

In fact, the development of Bengali poetry from the earliest time onwards is so vast an area that can not be covered in such a brief discussion. It should be remembered that apart from the names of Bengali poets mentioned above there are numerous other poets who have contributed to enrich the field of Bengali poetry and who have attained some measure of success in their own way.

Early Translations from Bengali into English

Translation from Bengali into English or from English into Bengali is a colonial phenomenon. The legal needs of British courts, commercial needs of British Agency Houses, the educational and linguistic needs of the college of Fort William each in its own way contributed to interlingual transference between Bengali and English. According to the document provided by Ghulam Murshid interlanguage transference between Bengali and English began in the early seventeenth eighties. Although between 1784 and 1800 some translations were found from English into Bengali, no translations from Bengali into English is found during this time²⁹

²⁹ Ghulam Murshid, *Kālāntare Bāmlā Gadya* [Bengali Prose during Colonial Rule] (Kolkata: Ananda Publishers Pvt. Ltd., 1992), pp. 49-52.

Jagomohon Mukherjee in his bibliographical work *Bengali Literature in English* published in 1970 has recorded some earliest specimens of translations from Bengali into English. The earliest, he found, is William Carey's *Colloquies* translated from the Bengali 'Kathopakathon' and published at the Serampore Mission Press in 1801. Some other earliest pieces he records are: *An apology for the present system of Hindoo worship* (1817) translated from Bedanta-candrika by Mrityunjay Bidyalankar; *Translation of a conference between an Advocate & an opponent of the practice of burning widows alive: from the original Bangla* (1818) by Raja Rammohun Roy; Brajamohon Majumder's *A tract against the prevailing system of idolatry* (1821) translated from Brahman Pauttalik.³⁰ Among the modern texts perhaps Michael Madhusudan Dutt's two plays *Ratnābali* and *Sharmisthā* were translated first. Dutt himself translated these respectively in 1858 and 1859 and the translations were published in Kolkata. Translation of Dinabandhu Mitra's *Nil Darpan* was published in 1861. In the second half of the nineteenth century at least four novels of Bankim Candra (1838-1894) got translated into English.

However, according to the source of Dipali Ghose's *Translations of Bengali Works into English* (1985) earliest translation from Bengali poetry or songs is *The Song of Manik Candra* translated by G.A. Grierson published in 1878

³⁰ Jagomohon Mukherjee, *Bengali Literature in English: A Bibliography* (Kolkata: M.C Sarkar and Sons Private Ltd., 1970), pp. xi-xv.

in the *Journal of the Asiatic Society of Bengal*.³¹ Translations from Bengali poetry of the twentieth century began to be published in the first decade of the same century. The Annotated Bibliography of Part Two shows that Tagore's poetry in English began to appear in book form since 1909.

Objectives of the Study and Justification

The present study has the following specific objectives:

- (i) To compile a list of translations of twentieth century of Bengali Poetry.
- (ii) To annotate the listed works as comprehensively as possible.
- (iii) To examine the translations of the four major Bengali poets—Rabindranath Tagore, Kazi Nazrul Islam, Jibanananda Das and Shamsur Rahman and to comment on the approaches adopted by different translators.
- (iv) To make a comparative analysis among multiple versions of some poems in order to show how adequately and authentically translations are presented to English audiences.

Currently some bibliographical works in the field of translations of Bengali literature are in print. These are:

- (i) *Bengali Poetry in English*³²: A preliminary list of Bengali literature translated into English was compiled in connection with a lecture sponsored by the United States Information Service, Kolkata, and delivered by Prof. Buddhadeva Bose in September, 1966. Jagomohon

³¹ Dipali Ghose, *Translation of Bengali Works into English: A Bibliography* (London and New York: Mansell Publishing Ltd., 1985), p. 100.

³² Jagomohon Mukherjee, *Bengali Literature in English: A Bibliography*. Kolkata: M.C Sarkar & Sons Private Ltd., 1970).

Mukherjee elaborated this list in the form of a bibliography which he published in 1967 under the present title. This book lists poetry, fiction and drama and a limited of biographies and essays. This book is perhaps the earliest effort to make a bibliography of the Bengali works in English translation. However, there are significant omissions in the book. Moreover the scope of this book is different from that of the present thesis.

- (ii) *Rabindra Racanār Imreji Anubād Suci*.³³ This is a very simple list of English translations of Rabindranath Tagore's poems upto 1977. Many books were left out from this list. Besides it has not provided any annotations.
- (iii) *Translations of Bengali works into English*³⁴: Dipali Ghose compiled a list of English translations of Bengali literature from the earliest time till 1985. It is of course a significant bibliographical work and a more comprehensive one than any other earlier bibliographies of its nature. Yet, it lacks adequate annotations and also has significant omissions.
- (iv) *Rabindra Racanār Imreji Anubād Itibritya*³⁵: This book is divided into three volumes. Volume one deals with the translations by Tagore himself, volume two includes the index of original poems and the location of translations, volume three includes index of the first translated lines and the locations of the original source. The scope of this work is limited only with Tagore only.

³³ Sudhamayee Mukherjee, *Rabindra Racanār Imreji Anubād Suci* (Kolkata: Visva Bharati, 1977).

³⁴ Dipali Ghose, *Translations of Bengali Works into English* (London/New York: Mansell Publishing Ltd., 1985).

³⁵ Meera Chattopadhyay, *Rabindra Racanār Imreji Anubād Itibritya* [English Translations of Rabindranath Tagore], Vol. 1, 2 & 3. (Kolkata: Sreeguru Prakashan, 1993).

(v) *Bengali Poetry into English: An Impossible Dream?*³⁶ This is a published M Phil thesis written by Maddern in the Department of Indian Studies at the University of Melbourne, Australia. It was published in 1977. This book is not a bibliographical work. Rather it is a work of translation. Although this book has importance in the field of translations of Bengali poetry, it does not cover the area of the present thesis.

(vi) *Rabindranath Tagore: A Bibliography*.³⁷ The scope of this bibliographical work is limited with translations of only Rabindranath Tagore.

Apart from the books listed above there are some other works, bibliographical references and internet sources that list translations of Bengali poetry. Some books discuss translations of a few poems. But none of these works has filled the gap that the present research is intended to achieve.

³⁶ Maddern Marian, *Bengali Poetry into English: An Impossible Dream?* (Kolkata: Editions Indian, 1977).

³⁷ Katherine Henn, *Rabindranth Tagore: A Bibliography* (Metuchen, NJ and London: The American Theological Association and the Scarecrow press, 1985)

Chapter Two

RABINDRANATH TAGORE AND HIS POEMS IN ENGLISH TRANSLATION

Rabindranath Tagore is the most important of all Bengali poets. Although his genius is multifarious, he reigns supreme as a lyric poet. Tagore, in 1912, fifty one years old, already the leading literary figure in the Bengali language, was almost unknown in the West. Only a year later he was awarded the Nobel Prize in literature when he rose to become an international figure virtually overnight. After *Gitanjali: Song Offerings*, Tagore himself produced several volumes of translations of his works, most of which were translated into other languages both in Europe and Asia.

Life and Work

Rabindranath Tagore was born into the wealthy Tagore family of Kolkata on 7 May, 1861. His grandfather Dwarakanath Tagore (1794-1846), who was known as Prince Dwarakanath, acquired large landed estates, built up a substantial business empire, fraternised with the European community and was generous in his public charities. Rabindranath Tagore's father Devendranath Tagore was known as Maharshi or Great Sage. He was at once a member of high society, a man of property and at home in the inner life. Devendranath broke away from the orthodox Hindu ways and joined the Brahmo brotherhood (Brahma Samaj) and soon became a leader of the institution. When Rabindranath Tagore was a child the atmosphere of

the Tagore family home was animated with deep religious fervour, a love of literature and music, and by patriotic feeling. The most talented people of the time frequented their house.¹

The Tagores were pioneers of the Bengal Renaissance and tried to combine traditional Indian culture with Western ideas. Many members of the Tagore family became famous in their own right in the annals of Bengal. Rabindranath, the youngest of his fifteen brothers and sisters, was sent to school for his early education but beyond irregular attendance at two or three schools – of which he had almost unpleasant memories – he studied at home with private tutors. Most of the Bengali periodicals and books published at that time came to the Tagore household. From the very beginning Rabindranath was a voracious reader. He read everything he could lay his hands on, readable and unreadable. If he had no opportunity to read them openly he read them secretly. In fact young Rabindranath's study expanded enormously when he was freed from the imprisoning routine of school. At the age of seventeen Tagore was sent to London with Satyendranath, Tagore's second brother, the first ICS officer in India. He was sent there to study but came back soon without taking any degree. During his short stay in London he studied English literature at University College London under Professor Henry Morley and was able to become acquainted with English life and literature.²

¹ Kshitis Ray, *Rabindranath Tagore: A Life Story*, trans. Lila Ray (Delhi: Publication Division, 1961), pp. 9-13.

² *Ibid.*, p. 30.

Literature and music was part of the Tagore household, young Rabindranath not only drank in what was happening but also gladly joined the game. He learnt how to compose a verse and in his adolescence he showed astonishing ability in it. His first published poem *Banaphul* (The Wild Flower) appeared in a magazine called 'Jñānāngkur' when he was fifteen years old. In 1880 his first book of poems *Sandhyā Sanggīt* (Evening Song) was published. It contained all the vague sadness and pain of an adolescent soul struggling for expression. Closely following *Sandhyā Sanggīt* (Evening Songs) came *Prabhāt Sangīt* (Morning Songs) which, the poet says, was the outcome of his first mystical experience.

Tagore wrote poetry throughout his life, but he did an amazing number of other things as well. His long life was as densely packed with growth, activity and self renewal as a tropical rainforest, and his achievements were outstanding by any criterion. As a writer he was a restless experimenter and innovator, and enriched every genre he touched. He wrote novels, short stories, plays, autobiographical pieces, several thousand songs and lyrics, and volumes of critical essays – their topic ranging from religion to astrophysics, art to political theory, history to linguistics and folk-culture to aesthetics. He also began painting at a later stage of his life and gained fame as a painter. Tagore's genius won for Bengali language and literature international recognition. Many of his works were translated into English and then into many other European languages. Within

Bengal his was the one voice which reached everywhere and everyone and evoked full response.³

Tagore was essentially a lyric genius. He was a composer of two thousand songs called Rabindrasangīt that created an entirely new style within Indian musical traditions. He is the only composer in the world whose songs stand today as the national anthem of two independent nations: India and Bangladesh. To Tagore, songs and poems are almost synonymous. Many of his poems were set to music and became song. Nearly three thousand of his poems and songs are included in the following volumes: *Sandhyā Sangīt* (1880); *Prabhāt Sangīt* (1883); *Chabi O Gān* (1883); *Bhānusingha Ṭhākurer Padābalī* (1884); *Kaṛi O Komal* (1886); *Mānasī* (1890); *Sonār Tarī* (1894); *Nadī* (1894); *Citrā* (1896); *Caitālī* (1896); *Kaṛikā* (1899); *Kathā* (1900); *Kāhinī* (1900); *Kalpanā* (1900); *Kṣanikā* (1900); *Naibedyā* (1901); *Smaraṇ; Śīśu* (1903); *Utsarga* (1903); *Kheyā* (1906); *Gītāñjali* (1910); *Gītimālyā* (1910); *Gītālī* (1912); *Balākā* (1916); *Palātakā* (1918); *Śīśu Bholānāth* (1922); *Pūrabī* (1925); *Lekhan* (1926); *Mahuā* (1929); *Banabāñī* (1930); *Parīśeṣ* (1931); *Punaśca* (1932); *Bicitrā* (1932); *Śeṣ Saptak* (1935); *Bīthikā* (1932); *Patrapuṭ; Śyamālī* (1936); *Khāpchārā* (1938); *Chārār Chabi* (1937); *Prāntik* (1938); *Sējuti* (1938); *Prahāsinī* (1938);

³ Ketaki Kushari Dyson, *I Won't Let You Go* (Delhi: UBSPD, 1992), introduction.

Ākāśpradīp (1939); *Nabajātak* (1939); *Sānāi* (1940); *Rogṣaṅgyāy* (1940); *Ārogya* (1941); *Janmadine* (1941); *Chāṛā* (1941); *Śeṣ Lekhā* (1941); *Sphulinga* (1941)⁴

On Tagore's versatility and genius Buddhadeva Bose comments:

Rabindranath is our Chaucer and Shakespeare, our Dryden, and our equivalent of English translation of the Bible. To describe him in terms of English literature, one must name quite a number of authors, for he compresses in one man's lifetime the development of several centuries. ...He is possessed by the lyric; but among his momentous works are narrative verse and verse dramas; his ballads excel Scott's; his child poems, more abundant than Blake's, blend Blake's innocence with an almost sophisticated humour... He has created a new form of the prose play; has written on philosophy, education, politics, and science: on prosody, music and the peasantry on every question of the day.⁵

Translations

Rabindranath Tagore had been more translated than any other Bengali poet of the twentieth century. In fact, the number of translations of Tagore's poems are almost equal to the number of translations of all the other Bengali poets of the twentieth century. The Annotated Bibliography of Part Two shows that out of 174 translated works listed under the heading Individual of Poets, 57 were from Tagore.

Tagore began to appear in English in the very first decade of the twentieth century. In 1909 translations of some poems by Roby Dutt (1883-1918) were published in the book *Echoes from East and West*. This is the first book that publishes translations of Tagore's poems in English. It is known that Tagore himself played the most significant role for translating his own poems. When some of the translated poems by others appeared in print Tagore did not like them. He disapproved of all

⁴ For detailed publication facts see Appendix 1.

⁵ Buddhadeva Bose, *An Acre of Green Grass* (Kolkata: Papyrus Reprint Series, 1948), p. 14.

metrical translations done by his friends and well-wishers including Ajit Kumar Chakravarty (1886 - 1986) and Roby Dutt and he himself thought seriously of translating his own poems. In a letter written to Pramathalal Sen on May 14, 1912 Tagore expressed his desire: 'If possible I will try it myself when I reach England'⁶ In fact when he wrote this he had already started the enterprise.

Tagore planned his third visit to England in May 1912. On the day he was to board the ship he became seriously ill and the journey was postponed. Later, extremely disappointed, Tagore retired to Shelaidah, his estate on the bank of the Padma. He needed rest and relaxation for his recovery and so he tried to do some light work. He tried to translate some of his poems then. In a letter to his niece Indira Devi, he describes the situation under which he began to do so:

It was then the month of Chaitra (March-April), the air was thick with the fragrance of mango blossoms and all hours of the day were delirious with the song of birds It is an odd habit of mine, as you know that when the air strikes on my bones, they tend to respond in music. Yet I had not the energy to sit down and write anything new. So I took up the poems of Gitanjali and set myself to translate them one by one...I simply felt an urge to recapture through the medium of another language the feelings and sentiments which had created such a feast of joy within the days gone by.⁷

On his recovery Tagore set sail for England on 27 May 1912, and arrived in London on 16 June. On the way he translated some more of his poems. Tagore, at one stage, handed over the notebook of self-translations to William Rothenstein⁸ who promptly passed the manuscript to W.B Yeats for his

⁶ Quoted in Sisir Kumar Das, ed., *The English Writings of Rabindranath Tagore* (New Delhi: Sahitya Akademi), p. 14.

⁷ *Ibid.*, p. 11.

⁸ William Rothenstein (1872-1945) was a British artist. He came to India in 1910, came in contact with two artists Abanindranath and Gagandranath (1864-1938), two nephews of Tagore. Later he came to know of Tagore's genius. He played a great role in the career of Tagore.

comments. Poet Yeats found these free verses 'exquisite in style and thought'. An ecstatic Yeats read some of these poems at a dinner reception held on 10 July by the India Society to honour Tagore. The invited guests included a number of well-known poets, artists and intellectuals. On 12 July a brief account of the reception was published in *The Times*—the first report about Tagore to appear in a British newspaper. Soon after, the India Society published a collection of one hundred and three of these poems under the title *Gitanjali: Song Offerings* in a limited edition of seven hundred and fifty copies of which two hundred and fifty copies were for sale. The slim volume caused a sensation in Britain. The India Society's edition lasted only three months and the publication subsequently was taken over by Macmillan.⁹

The facts about *Gitanjali: Song Offerings* are well known. Within one year *Gitanjali* had gone through thirteen impressions. A year after the publication of *Gitanjali*, the poet was awarded the Nobel Prize for literature, the first Asian to be thus acclaimed:

'...the small collection of poems... creates such a surprisingly rich and genuinely poetic impressions that there is nothing odd and absurd in the proposal to reward it with such a distinction as it is a question here. ...It is certain, however, that no poet in Europe since the death of Goethe in 1882 can rival Tagore in noble humanity, in unaffected greatness, in classical tranquillity.¹⁰

Obviously, the overwhelming success of *Gitanjali* prompted Tagore to translate many more of his poems. The Annotated Bibliography of Part Two

⁹ Introduction by Kalyan Sarkar, *Imaging Tagore: Rabindranath and the British Press*, Ed., Kalyan Kundu et al (Kolkata: Shishu Sahitya Samsad Pvt. Ltd., 2000), p. xiii.

¹⁰ Quoted in Krishna Kripalani, *Tagore: A Life* (New Delhi: National Book Trust, 1986), pp. 132-133.

shows that between the years 1912 and 1921 six volumes of translated poems from Tagore's oeuvre were published and all of which were by Tagore. Apart from *Gitanjali* the other works were *The Gardener* (1913); *The Crescent Moon* (1913); *Fruit Gathering* (1916); *Lovers Gift and Crossing* (1918) and *The Fugitive* (1921). Each of these volumes included translations of selected poems that were originally published earlier in various volumes.

In 1912-13 Rabindranath Tagore was enthusiastically received in Britain. *Gitanjali* became one of the bestsellers of the time. The reviewers read him in their own Eurocentric way, and he was given a place of honour among the past and recent Christian mystic writers of Europe. But later, Tagore's self translation of his other works came under much critical comment and Tagore lost his readership in the West. Mahasweta Sengupta in her PhD thesis titled *Colonial Poetics: Rabindranath Tagore in Two Worlds* (published in 1990) has tried to explain why Tagore's readership in the west flopped. She mentions two main reasons. One is the poor quality of his translations and the other is colonial politics:

The interesting point in Rabindranath's case—his own translation of poems written by himself in Bengali—is that the self that he was presenting to the other was in a large sense a creation of that other. The mystic or spiritual Indian was a familiar sphere in which the colonizer could accommodate a native; this self, which Rabindranath presented in his English versions was a constituted subject which conform to the boundaries of the discourse that legitimized the native within certain permitted areas. ... The problem becomes apparent when Rabindranath started translating varied kinds of poems that were not of a specially devotional or spiritual kind.¹¹

¹¹ Mahasweta Sengupta, *Colonial Poetics: Rabindranath Tagore in Two Worlds* (New York: University of Massachusetts, 1990), p. 117.

Mahasweta Sengupta also comments: ‘*Song Offerings* are more like songs in the original and more of an offering in English.’¹²

Rabindranath Tagore wrote a very short preface about the nature of the poems in *The Gardener* (1912). He admitted that the translations made from his original Bengali poems are not always literal – the originals being sometimes abridged and sometimes paraphrased. About the quality of translation in *The Gardener* Sujit Mukherjee says:

Guided solely by the criterion of clarity, he has reconstructed the originals with mere prop of meaning. Everything that is complex or intense in the original has been skipped over and large portions have been sacrificed for the sake of simple rendering. What remains is a bare framework of sentences, without any of the interaction between words that is the stuff of poetry.¹³

Tagore’s third book of translations of his own poems is *The Crescent Moon* (1913). The poems of this anthology were largely selected from the original *Śiśu* (1903), which Tagore wrote for his own children who were growing up at the time. The English versions lack the concrete sensuousness of the originals, and seem to be rather wordy and sweet. William Radice compared ‘The Gift’, one of the translated poems of *The Gardener*, with its Bengali original ‘Upahār’ and comments:

The translation is so truncated as to be almost meaningless. Connections between sentences are obscure. The dominant feeling of the original that of a father tenderly bewildered as his child outgrows him, which is a real one, known to all parents is dissipated. The beautiful and exact imagery of the last verse is reduced to a vague gesture. The version has almost nothing but a surface mellifluousness of phrase, and serves the unfortunate image of Tagore as a poet exquisite in expression but woolly and unreal in content.¹⁴

¹² Ibid., p. 43.

¹³ Sujit Mukherjee, *Translation as Discovery and Other Essays on Indian Literature in English Translation*, p. 1.

¹⁴ William Radice, “Tagore’s Poetry in English Translation” *Visva-Bharati Quarterly*, May-October, 1976, p. 10.

Mahasweta Sengupta considers the child poems in translation as sentimental and ponderous:

Since text concerning children is deeply rooted in a culture, it is difficult to transfer any meaning to another world where the culture is different. This is particularly true about tradition in which Tagore was working, where the myth of the child-god is among the most popular and most believed. In the English renderings they become merely sentimental and ponderous.¹⁵

Perhaps conscious of the failure of *The Crescent Moon*, Tagore retreated to the source of his first success. More than half the poems of *Fruit Gathering* (1916) are drawn from the period in Bengali which had already given the main body to the English *Gitanjali* (1912). *Gītimālya* (1914) and *Gītali* (1914) have the largest share in the new collection, and some poems from *Smaran* (1903) are used for the first time in translation. There is a brief return in this volume to an earlier phase – the narrative poems of *Kathā* (1900), a collection Tagore had not used so far for translation. In translation these narratives retain their story element without dramatic loss, and the four Buddhist tales are particularly notable as evidence of the emotional allegiance Tagore always gave to the Buddha.

Tagore includes fifteen Balakā poems in this collection. The original Balākā poems are remarkably free in form and intellectually abstract in content. It is exceptionally difficult to retain the aspects of the original in translation. Of course Tagore did not include more complex poems of the originals in *Fruit Gathering*. But obviously, the presence of Balakā poems in the collection makes Tagore different from his earlier works in English. Sujit Mukherjee comments: ‘The presence of these

¹⁵ Mahasweta Sengupta, *Colonial Poetics: Rabindranath in Two Worlds*, p. 124.

poems in *Fruit Gathering* brings Tagore's career as poet in English out of the familiar territory surrounding the English *Gitanjali*, but not far enough out to dispel permanently the initial impression of langour and misty effulgence'¹⁶

Lovers Gift and Crossing (1918) suffered shortcomings as the *Crescent Moon* had earlier. It came too soon after *Fruit Gathering* to accommodate a sharp departure to new sources, and Tagore had to rely on earlier ones already utilised in previous English publications. The double title suggests a demarcation between two types of poems in the new volume. *Lovers Gift* corresponds to *The Gardener* variety, and *Crossing* corresponds to the Bengali *Gitanjali* (1910) phase. The opening poem of *Lover's Gift* is 'Shah- Jehan', the original of which has six sections and 151 lines. In translation it becomes six prose stanzas, altogether 17 lines. The translation is such an acknowledged failure that it has been left out of the *Collected Poems and Plays* published in 1936.

The Fugitive was the last anthology of poems translated by the poet and published during his lifetime. The translations of poems in this volume are also highly deficient and none carries over the resonance and wealth of the originals. Poems of *Sonār Tarī* and *Balākā* are so ruthlessly abridged that they appear as riddles. The poem 'Urbaṣī' from *Balākā* labours to capture the original but the last two stanzas are left untranslated. However, some Palātakā poems in the volume are rendered comparatively well.

¹⁶ Sujit Mukherjee, *Translation as Discovery and Other Essays*, p. 109.

After the publication of *The Fugitive*, Tagore virtually did not publish any more new volumes. He turned away from translating his poems as if he could very well realize the defects of his translations and repented having attempted at all.¹⁷ In 1915 Tagore wrote to William Rothenstein: "My translations are frankly prose—my aim is to make them simple with just a suggestion of rhythm to give them a touch of the lyric, avoiding all archaisms and poetical conventions"¹⁸ Elsewhere Tagore compares this process of simplification in a more elaborate manner—

Nobody in this country would accept that these are translations—everyone says that they are much better in their original form. I can not just disapprove of their opinion as entirely false. In fact, one can not just translate one's own works. Because my right regarding my own works is not of an adventitious kind....I try to represent in English the essential meaning of the poem. That creates a gulf of difference. You would not even be able to identify a poem unless I tell you which it is. Many of the poems have actually become much shorter in this process. When a poem is expressed in Bengali, it appears with all the majesty of the language; she can not but display her patrimonial wealth in public. But all these ornaments become a burden when carried in a trip to a distant land. Whatever it is, jewellery and beautiful dresses are not meant for pilgrimages. That is why I am engaged in the act of divesting my poems of their adornments—she has not given up the signs of her marriage like vermilion mark or the iron bangle, she has not turned into an European lady, but shorn of her ornaments, she is wearing a completely new attire.¹⁹

It is not surprising or accidental that Tagore, while translating his own poems, was well aware of the faithfulness of his translations. He attempted to invest the poem with what he thought were the standards. Victoria Ocampo cites an example as proof of this.

Leaning over the pages spread out before him, I could see, undecipherable, like the traces of bird's feet on the sand, the delicate, mysterious patterns of the

¹⁷ Ibid., p. 125.

¹⁸ Quoted in Mary M. Lago, *Imperfect Encounter* (Cambridge: Harvard University Press, 1977) p. 195.

¹⁹ Quoted in Mahasweta Sengupta, *Colonial Poetics: Rabindranth Tagore in Two Worlds*, p. 135.

Bengali characters. Tagore took up the page and started translating, literally he told me. What he read, unhesitating sometimes, seemed to me tremendously enlightening. It was as if by a miracle, or chance. I had entered into direct contact, at last, with the poetic material (or raw material) of the written thing without having on the pair of gloves translations always are....I asked Tagore to put the English version into writing later. On the next day he gave it to me, written in his beautiful handwriting. I read the poem in his presence and could not conceal my disappointment. 'But such and such things you read to me yesterday and not here' I reproached him. 'Why did you suppress them? They were the centre, the heart of the poem' He replied that he thought that would not interest Westerners.²⁰

Thus Tagore took enormous liberty in translating his own poems. He realized at a later stage the extent of damage that he had visited upon his translations. Around 1934-35, painfully conscious of it, he wanted to bring out an anthology. Not only did he express his embarrassment with *Fruit Gathering* and *Lover's Gift*, which he wanted withdrawn, but he wanted to delete a few poems of *The Fugitive* and to rearrange the anthology. He wrote: 'It is better if the titles of the English works were not mentioned at all because from now onwards these books are to be abolished altogether.'

Translations by other writers began to appear in book form by 1922. The Annotated Bibliography of Part Two shows that three significant works were published between 1922 and 1929. These were Bhabani Bhattacharya's *The Golden Boat* (1922) published from London by Allen and Unwin; Edward J Thomson's *Augustan Book of Poems* (1925) published from London by Ernest Benn and Nagendranath Gupta's *Sheaves* (1929) published from Allahabad by Indian Press.

²⁰ Victoria Ocampo, "Tagore on the Banks of the River Plate" in *Rabindranath Tagore: A Centenary Volume* (New Delhi: Sahitya Academi, 1961), pp. 43-44.

Bhabani Bhattacharya's *The Golden Boat* includes translations of a selection of thirty two poems from various works of the poet. Most of these poems in the original are lyrics and have a story-like quality. Each of these poems has distinctive forms and is rhymed and meterically arranged. In translating these poems Bhattacharya only emphasised the story element of the poems and tried to narrate in simple prose without maintaining any line structure or formal accuracy. In order to avoid repetition Bhattacharya also left many lines of the original untranslated. He also has taken undue liberty in changing the title of some poems. For example the original title of the poem 'śeṣ śikṣā' has become 'Guru Govinda'. The title used by the translator is also misleading because Tagore has an individual poetical work under the title *Sonār Tarī* (1894), the translation of which is *The Golden Boat*. Thus Bhattacharya's translations hardly represent the quality of the original poems.²¹

²¹ The strictly rhymed poem 'Sarga Haite Bidāy' (from *Citrā*), for example, is narrated by Bhattacharya in paraphrase form without maintaining any specific line lengths.

SL Text:

'Sarga Haite Bidāy' (from *Citrā*)
 mlan haṅe elo kaṅṅhe mandārmālikā,
 he mahendra, nirbāpita jeyātirmāy' ṅikā
 malin lalāṅe. punyabal hala kṣṅṅa,
 āṅi mor sarga hate bidāy'er kṣhaṅ
 he deb, he debīgan. baṅṅa lakṣa śata
 yāpan karechi harse debatār mata
 dabaloke. āṅi śeṣ biccheder kṣhaṅ
 leśmātra aśrurekhā swarger naṅane
 dekhe yābo ei āśā chila ...

TL Text:

'Farewell to heaven'

The garland of celestial flowers fades on my heart and the luster grows pale on my brow. The reward for my good deeds is spent; to-day I bid farewell to Heaven.

O gods, O goddesses, a hundred thousand years I have passed among you even as one of yourselves. To-day at the moment of parting, I gaze deep into your eyes hoping to see a shadow of sympathy, the hint of a tear...

Edward J Thomson's *Augustan Book of Poems* (1925) contained translations of 21 poems. Thomson was a Wesley missionary in Bengal from 1910 to 1923. He became Principal of the college at Bankura, Birbhum. He knew Tagore personally and wrote two books on him: *Rabindranath Tagore: His Life and Work*, for the heritage of India series (OUP, 1926, revised 1948) and *Rabindranath Tagore: Poet and Dramatist* (OUP, 1926, revised 1948). He was a poet himself and spent his later years teaching Bengali at Oxford to ICS recruits. Thomson disliked translating Tagore's lyric in free verse or in prose. He tried to capture the form, rhyme and even meter of the original in the target language. In the Preface of *The Augustan Book* he said: 'My translations are 'in the meter of the original or as close a meter as I could find'. But Thomson's success was not something remarkable, as William Radice finds:

The expressive form of Tagore's verse is that of the Padma, the Ganges, mighty in her calm. The expressive form of Thomson's translation is of an English country garden, which produces an odd discord between form and content. It is a case of the dangers of trying to reproduce a verse form in another language, rather than finding an equivalent form.²²

Nagendranath Gupta's *Sheaves* (1929) containing translations of eighty poems was first published by Indian Press, Allahabad and later in 1951 by Philosophical Library, New York. In the introduction Gupta said that his translations are in free verse. He admitted the difficulty of maintaining rhyme and meter in translation and commented that it is most despairing to translate a lyric poem. He says: 'A beautiful lyric is a sparkling little jewel of which every facet is carefully cut by the poet jeweler and its setting is the language in which it is composed. A

²² William Radice, "Tagore's poetry in English Translation", pp. 12-13.

duplication or imitation of such a gem may prove to be mere paste.²³ Thus Nagendranath acknowledges the inadequacy that lies in his own renderings.

However, Nagendranath Gupta's translations were appreciated in one of the reviews.

'Mr. Nagendranath Gupta has earned the best thanks of the lovers of Rabindranath in India and abroad for his excellent translations of the great poet's songs and lyrics... His vocabulary is vast and as a translator he has the sense of the inevitable word... Taking the poet's own matchless renderings as a standard, Mr. Gupta's achievement does not fall far short of it and there are occasions when the translation rises to the beauty and dignity of the original, as we find in his *Urvashi* ... Here we have an example of that magic art of translation which faithfully gives us the sense, the spirit, the poetry, and the music of the original with a few apt, direct and absolute words.²⁴

In the nineteen forties there was a gap in Tagore translation. Any new translations were hardly produced during this time. The annotated bibliography shows that the only significant book in the forties was *Poems* (1942) published by Visva-Bharati in 1942. This book compiled translations that were mainly published earlier in different books and magazines.

But the fifties produced a significant number of translations of Tagore's poems. Between 1955 and 1957 at least four books were published by three translators. These were Shela Chatterjee's *Symali* (1955) that contains translations of all the poems of Tagore's original Bengali work *Syāmalī* (1936); Aurobindo Bose's *A Flight of Swans* (1955) which is the complete rendering of Tagore's Bengali work *Balākā* (1916) and *The Herald of Spring* (1957) that contains only 34 poems from *Mahuā* (1929) and Kumares Ray's *Glimse of Tagore's Poems in English Verse* (1956) that contained 23 selected poems from various works.

²³ Nagendranath Gupta, *Sheaves* (Allahbad: Indian Press, 1922), introduction.

²⁴ *The Modern Review*, 5 May, 1930.

Sheila Chatterjee did not translate many poems of Tagore apart from those of *Shyamli*. According to a review by William Radice, Sheila Chatterjee had shown a remarkable success in her translations. William Radice compares the Bengali original poem 'Āmi' with her translation 'I' and comments:

Her translation has strength and elegance. There is a contrast of sound quality in lines such as 'In a sky devoid of blue, / wrapped in the mathematics of impersonal existence' that has much to do with the way the Bengali works. In the line 'From distance to distance in the far away eternal myriad worlds', the pairing of sounds – distance, far/away, eternal/myriad– has something in common with the Bengali 'dūrānte ananta asamkhya loke lokantare.'... It is not great translation, but it is serviceable. On the whole I would recommend this book as the best piece of extended Tagore verse translation I have come across²⁵

One of the prolific translators of Tagore's poems in the fifties, sixties and seventies is Aurobindo Bose. Bose was the son of the scientist Jagadish Chandra Bose and Tagore's Santiniketan disciple. He was an atomic physicist who lived in the West for a long time. He translated Tagore mainly for his 'love for Gurudev' and to present his greatness to western readers through translations. Between 1955 and 1977 he brought out five volumes of translations. These are: *A Flight of Swans* (1955); *Herald of Spring* (1957); *Wings of Death* (1960); *Later Poems of Rabindranath Tagore* (1974) and *Lipikā* (1977).

In *A Flight of Swans* Bose translated all the poems from the original *Balāka* (1916). In the Preface he says: 'I have attempted to translate the poems literally though they may sound at places a little strange to English ears'. In *Herald of Spring* he translated 34 of the 101 poems of *Mahuā* (1929) and in the Preface he says: 'I have translated roughly half of the *Mahuā* poems and the other

²⁵ William Radice, 'Tagore's Poetry in English Translation', p. 16.

half is beyond my capacity.’ *Wings of Death* contains translations of 71 poems selected from four different poetical works *Prāntik* (1938) *Rogśayyāy* (1940), *Ārogya* (1941) and *Śeṣ Lekhā* (1941). *Later Poems of Rabindranath Tagore* of Bose contains fifty five poems selected from seven different poetical works *Parīseṣ* (1931), *Nabajātak* (1939), *Patrapūṭ* (1936), *Shyāmalī*(1936), *Bicitrā* (1932), *Sānāi* (1940), and *Pūrabī* (1925). In *Lipikā* he translated all the prose poems of the original Bengali work *Lipikā* (1922).

Bose’s translations were reviewed by William Radice who refuted Bose’s claim that he is literal in his approach to translation. He quoted from ‘The Young Bride’(Naba Badhu), one of the translated poems from *Mahuā*, and shows that ‘Bose left nine important words untranslated’, the phrase ‘in robes of crimson’ is not in the original, the word ‘tender’ is a downright mistranslation of the wonderful Bengali word *mlan* (thin, pale, emaciated, wraith-like).²⁶ Radice commented that as Bose did not try to capture the technical aspects of the original like rhyme, form etc he should have retained the richness of content adequately.²⁷

²⁶ William Radice, ‘Tagore’s Poetry in English Translation’, p. 15.

²⁷ A sample translation from Aurobindo is given here as illustration:

SL Text

‘chabi’ (from Balākā)
tumi ki kebal chabi, śudhu paṭe likhā?
ai-ye sudūr nīhārikā
yārā kare āche bhiṛ
akāśer nīṛ
ai yārā dinrātri
ālo-hāte caliāche ādhārer yātri
graha tārā rabi,
tumi ki tāder mata satya nao?
hāi chabi, tumi śudhu chabi?

In the mid sixties one important volume *One Hundred and One* (1966) edited by Humayun Kabir was published by Asia Publishing House, London. Eighteen translators contributed to these anthologies. Amalendu Bose and the editor Humayun Kabir top the list as translators of eight poems each while Buddhadev Bose translated only two poems and Lila Ray only one. While reviewing this book Sujit Mukherjee comments:

One Hundred and One is not an anthology of translations as *translations*, but a collection of assignments given to several people who shared a common devotion to Rabindranath. ... Any attempt at concentrating on the quality of these translations is diverted by the ills that customary Tagore translation is heir to— ... a large number of these translations do not sound like contemporary work at all, they seem to echo our Victorian past.²⁸

However, in the sixties two more books came out with translations from Tagore's poems. One was Sisir Chattopadhyay's *Patraput* (1969) published by Pathikrit Prakashani, Kolkata and the other was Rabindra Nath Choudhury's *Fifteen Longer Poems of Rabindranath Tagore* (1969) published by the translator from Orissa. Sisir Chattopadhyay translated all the fifteen poems from the original work *Patraput* (1936). Chattopadhyay said nothing about his translations or his approach to translation. In the introduction he only casually mentions: 'I have attempted to translate these poems as Tagore did not have the time to translate them.' Rabindra Nath Choudhury's *Fifteen Longer Poems* (1969) were published with the new title *Love Poems of Rabindranath Tagore* (1975). In the Introduction of this work,

TL Text

Art thou a picture, only a picture?
Art thou not as real as the distant stars?
Which cluster in the heavens, traveling through the darkness
With lights in their hand
Art thou not as true as these?
Alas, only a picture, nothing more.

²⁸ Sujit Mukherjee, *Translation as Discovery and Other Essays*, pp. 60-63.

Choudhury comments: 'the westerners would not have neglected Tagore if they had come in contact with authentic translations'. About his own translations he says: 'I have not attempted versification in English translation of the poems, which was beyond my capacity.'

In the early seventies two books containing translations of Tagore's *Śeṣ Lekhā* (1941) poems appeared in print. One was P. Lal and Shymasree Devi's *Last Poems* published by Writers Workshop, Kolkata and the other was Pritish Nandy's *The Last Poems of Rabindranath Tagore* (No.30 of Annotated Bibliography) published by Dialogue publications, Kolkata. William Radice reviewed both these works and commented that translations of none of the works adequately represent the original.²⁹

The eighties were remarkable for producing many translations from Tagore. The most prolific translator during the eighties was Brother James Talarovic, C.S.C.; He was born on May 4, 1915, in Cleveland, Ohio. He studied science at the University of Notre Dame and taught Chemistry in Indianapolis, Indiana. He arrived in East Bengal, India, in January 1941 and worked as superintendent of schools in Toomilia (Dhaka District) and later became Headmaster of St. Gregory's High School in Dhaka.³⁰ Talarovic learnt Bengali and became attracted to Tagore's poems. Between 1983 and 1986 he brought out five volumes of translations. These

²⁹ William Radice, "Tagore's Poetry in English Translation", pp.24-25.

³⁰ This identity is taken from the introduction of Brother James, *Gitanjali* (Indiana: Sorin Book, 2002), p. 5.

are: *Gitanjali* (1983); *Gitimalya* (1984); *Naibedya* (1984); *Gitali* (1985) and *Sonar Taree* (1986). No other reprints or editions of the books are found till the year 2000.

The poems of the original *Gitāñjai* (1910); *Gūtimālya* (1910); *Naibedya* (1901); *Gītāli* (1916) and *Sonār Tarī* (1894) are exquisitely rhymed and metrically arranged and many of these poems had been set to music. Brother James did not say anything about his approach to translation. It seems that Brother James wanted to transfer the theme or the content of the poem in simple English without capturing the form, rhyme or the beauty of Tagore's original verses in the target language. In retaining the content, however, Brother James is often not very successful. Because of his limited knowledge of Bengali he mistranslated many words of the original. One such interesting mistranslation occurs in poem no. 18 of his *Gitanjali* (1983). He translated the phrase 'kūjanhīn kānanbhūmi' as 'void of evil men'. In Bengali the word 'Kujan' means 'evil man' and 'kūjan' means 'songs of birds'. The context of the poem says that this word must be 'songs of birds'. Brother James failed to understand the true meaning of the word.³¹

³¹ Some lines from the same poem are given here as illustration:

SL Text

Poem no '18' of *Gitanjali*:
āji śraban-ghana-gahana-mahe
gopan taba caraṇ phele
niśār mato nīrab ohe
sabār diṭhi erhāye ele.
prabhāt āji mudeche ākhi,
bātās bṛthā jeteche ḍāki,
nilāj nīl ākās ḍhāki
nibiṛ megh ke dila mele
kūjanhīn kānanbhūmi,
duyār deoyā sakal ghare,
ekelā kon pathik tumi

The eighties saw the appearance of works by more translators' translations. They are Sisirkumar Ghose, Pratima Bowes, Aruna Chakravarty, William Radice, Safi Ahmed, Arun K Sil and Kawsar Ali Shaik³². Among these works William Radice's *Selected Poems* (1985) published by Penguin Books, London, was outstanding. In the introduction of this book Radice comments on the inadequacy of Tagore translations. It appears that Radice took the challenge of translating Tagore more adequately than the earlier translators.

The last decade of the twentieth century is also significant for the appearance of nearly a dozen new books containing translations from Tagore's poems. Significant publications during this time are: *I Won't Let You Go* (1991) by Ketaki Kushari Dyson; *Selected Songs of Rabindranath Tagore* (1992) by Abu Rushd; *Songs Eternal: A Hundred Songs of Rabindranath Tagore* (1992) and

pathikhīn pather pāre.

...

TL Text

Today in the black śraban darkness
You come with silent tread.
Avoiding all detection
Yes, you come silent
Like the night.
Today the dawn keeps her eyes shut.
In vain the breeze goes abroad calling out.
Who has covered the bright blue sky
And spread out
The thick black rain clouds?
Void of evil men is the forest.
All doors remain closed
Who are You, lone wayfarer,
Thereupon the travellerless path?

...

³² For details about their translations see Annotated Bibliography.

Convalescence and Selected Songs (1996) by Mohit Chakravarty; *The Gitanjali of Rabindranath Tagore* (1998) by Joe Winter; *Lipika* (1999) by Indu Dutt; *Songs of Tagore* (1999) by Muhammad Anisur Rahaman and *Particles, Jottings, Sparks: The Collected Brief Poems of Rabindranath Tagore* (2000) by William Radice. However, among all these publications Ketaki Kushari Dyson's *I Won't Let You Go* seems to be more successful or popular than the others, judging by the frequency of reprints.³³

Comparative Analysis of the Poem 'Sonār Tarī'

Among the huge bulk of Tagore's poetry 'Sonār Tarī' is a rather simple poem. It was included in one of Tagore's earlier volumes, *Sonār Tarī* originally published in 1896. Elegantly simple, the poem is one of Tagore's typical lyrics, rhymed and metrically arranged. It also has some evocative and elusive characteristics. The image of a typical rainy day during Bengal's monsoon, a reaper in a flooded paddy field, his troubles and helplessness to carry the harvest home, a river, a boat with a sail steered by someone, have all found beautiful expression in the poem. The poem also has a fairy-tale like quality. The boat is golden, it takes the harvest in but refuses to carry the harvester – all such peculiarities makes the meaning of the poem an elusive one. Tagore himself faced huge criticism about the meaning and eventually provide some kind of clarification.

³³ Ketaki Kushari Dyson was born in Kolkata in 1940 and studied English literature at Kolkata and Oxford. She received a doctorate in English from Oxford. Though she has lived in Britain for more than half of her life, she has never given up her writing in her first language i.e. in Bengali and her links with the literary life of her native Bengal. *I Won't Let You Go* has been reprinted almost every year since its first publication.

By the year 2000 at least half a dozen translations of the poem had appeared in print. Significant translators were Rabindranath Tagore himself, Marian Maddern, Brother James, William Radice and Oneil Biswas.³⁴ The full text of all these translators' renderings as well as the source text in English transliteration has been provided in Appendix 2.

Among the five translated versions Tagore's own version is the poorest in quality as far as the form and content of the original are concerned. The translation is nothing but a reduced paraphrase or summing up of the original. Not only words and phrases but often many lines have been omitted in translation. For example lines 8, 9, 14, 16-21, 24, 25, 31, 32, 38-41 have not been translated at all. Tagore paid no importance or attention to the formal structure or the rhyme pattern of the poem. He translated into prose.

Among the four other translated versions, Brother James did not translate some lines at the end, Maddern's version has printing errors (line 28 of the original should be omitted from the text), Oneil Biswas's version is too prosaic while William Radice's rendering seems to be comparatively adequate. Some of the translated lines from their texts are cited here for illustration:

Lines 1 and 2:

From the heavens' roaring clouds fall the rains.
On the river-edge I sit, hope is vain.

- Marrian Maddern.

Clouds are rumbling in the sky,

³⁴ Marian Maddern, *Bengali Poetry into English: An Impossible Dream?*, p. 83; William Radice, *Selected Poems of Rabindranath Tagore* (England: Penguin Books, 1985), p. 53; Brother James, *Sonar Taree* (Dhaka: University Press Limited, 1986), p. 36; Oneil Biswas, *A Book of Bengali Verse*, p. 257.

It's now the dense monsoon season
I am sitting alone on the river bank
Without any expectation

- Brother James

Clouds rumbling in the sky, teeming rain.
I sit on the river-bank, sad and alone.

- William Radice

Clouds rumble in the sky with teeming rain,
I sit on the shore hopeless and alone.

- Oneil Biswas

These two opening lines in the original are strictly rhymed and metrically arranged that produce a good music in the ear. Although none of the translators has been able to create equivalent effect of the original in the target language, Radice's approach is to be appreciated. In retaining the content he is more adequate than any of the other translators. In Maddern's version it is not clear that the rain is heavy and also her use of 'heaven's roaring cloud' seems to be too poetic. Brother's James' version departs from the original in his use of the line 'It's now the dense monsoon season'; Oneil's use of simple present tense in the first sentence lacks the continuity of action as that of the original. However, in retaining the quality of the original verse and the formal structure all the translators, except Brother James have more or less been successful. These translators have retained the formal structure of the original i.e. two lines in two lines. They also have produced some kind of identical sound at the end of the line. However, in retaining the verse quality of the original William Radice and Marian Maddern are more successful than Brother James. Maddern and Radice have achieved this success by using comma within the line – a device that has produced some kind of rhythm as that of the original.

Lines 15 and 16:

Who is this who sings and steers a boat to shore?
As I look she seems as one known before.

- Marian Maddern

Who is it that's coming to the shore,
Singing as he rows—
It seems to me I know him,

- Brother James

Who is this, steering close to the shore,
Singing? I feel that he is someone I know.

- William Radice

Who sings and rows his boat to the shore?
I think I recognize him.

- Oneil Biswas

The lines in the original have gender ambiguity that enhances the quality of the poem. But this kind of ambiguity of the original is extremely difficult to preserve. In translation Maddern has specified the subject of the lines as someone female but all other translators have specified as someone male. Thus in retaining the quality of the original verse deficiency seems to be inevitable. However, while all the translators have attempted only to retain the content Marian Maddern's success in creating the end rhyme should be appreciated.

Lines 23, 24:

—Oh, whither are you voyaging what land? I cried.
— Oh, from your course for once diverge and turn aside.

Maddern

Oh to what foreign land do you sail?
Come to the bank and moor your boat for a while.

Radice

Dearly beloved, where
Is't it you are going
To what distant place—
Just this once
Turn your craft around,
Come to the shore

Brother James

To which foreign land are you sailing?
Come to the shore and moor the boat for once.

Oneil Biswas

These two lines in the original make a good end rhyme. The addressing word *ogo* is culture related and it is difficult to find an exact equivalent in English. Brother James has used 'dearly beloved' while all other translators used only 'oh'. None of the terms seem to be satisfactory. However, in retaining the form, content and rhyme of the original Radice and Maddern seem to be more adequate than the other two translators.

Last stanza (Lines 36 -42)

No room, no room was left for me. The boat, alas,
 Was filled and full with golden sheaves, all I had.
 Clouds in masses wheeling wide encircled all the rainy
 Clouds in masses wheeling wide encircled all the rainy sky
 On the empty river-side alone I sat.

- Marian Maddern

No room, no room, the boat is too small.
 Loaded with my gold paddy, the boat is full
 Across the rainy-sky clouds heave to and fro,
 On the bare river bank, I remain alone –

- William Radice.

There is no room, the boat is small.
 It is filled with my golden paddy
 Across the sravan sky clouds scurry.
 Alone I remain on the lonely river shore,

- Oneil Biswas

(not done)

- Brother James

While Oneil's version is too prosaic and his first line does not retain the content adequately, Brother's James did not translate these lines, in Maddern's rendering there occurs a line that seems to be a printing error. But Radice's rendering seems to retain the content fairly adequately. At the same time Radice has succeeded in retaining some of the technical qualities of the original by producing some kind of end rhymes. His device of using a break within the line seems to play a role in producing some kind of rhythm.

Brief as this study is, it aims to show some of the aspects of the translated versions—their problems and aspects worth appreciating. Only some lines have been quoted for discussion. There are more lines that reveal more problems in translation. However, the above discussion indicates that none of the versions is adequate enough to show the qualities of the original poem satisfactorily. But despite such inadequacy, the discussion shows that the comparatively good version is the one by William Radice.

Chapter Three

KAZI NAZRUL ISLAM AND HIS POEMS IN ENGLISH TRANSLATION

The name which is pronounced next to Rabindranath Tagore in historical estimates of Bengali poetry is Kazi Nazrul Islam, who is also known as 'The Rebel Poet', 'Nightingale of Bengali Music' and the national poet of Bangladesh. Although Nazrul died at an advanced age, his writing career was confined to a period of less than twenty four years from 1919 to 1943. Within this span of his career he produced, among other things, at least 25 books of poetry and more than 4000 songs.

Life and work

Nazrul was born on 24 May 1899 at Churulia, a village on the bank of the river Ajay in the Burdwan district of West Bengal. His family descended from a line of *Qazis* (judges). By the time when Nazrul was born, however, the family had already been impoverished. Nazrul's father Kazi Fakir Ahmed was a poor man with a large family. Born as the sixth son of Zaheda Khatun, Ahmad's second wife (after four of her older children had died in infancy), Nazrul the new member of the poverty-stricken family, was appropriately nick-named, Dukhu Mia, meaning 'Mister Miserable'.

Nazrul's early education began in a *Maktab*, a Muslim elementary school offering religious courses. When he was nine years old, his father died, leaving the family in utter poverty. Therefore, at this tender age Nazrul had to take the job of a

religious teacher. Later Nazrul joined a *leto* group¹. At the age of eleven or twelve, he worked in *leto* groups as a composer of songs and as well as a performer.

Around 1911 Nazrul left the *leto* groups to attend an English High school in Bardwan, but once again he had to leave school in order to earn a living. As a young singer he attracted the notice of a railway employee who engaged him as his servant boy. However, he soon lost the job but found another at a tea stall in Asansol, Burdwan, as a serving boy. At the time he had to sleep under the stairs of a nearby building whose resident Kazi Rafizullah, a sub-inspector of police, later took him as his house servant. The officer and his wife were both impressed by Nazrul's intelligence as well as his desire to go back to school. They sent him to their village home in Mymensingh, to enable him to attend the local high school when he soon impressed the teachers and others as a brilliant student. However, Nazrul could not stick to anything for long. He left Mymensingh for home. It should be remembered that his one year stay in rural Mymensingh was also important as a further inspiration for his creativity. Back in Bardwan, Nazrul entered the Shiarshole Raj High School at Ranigonj receiving several privileges as an extraordinary student. He attended this school for three years from 1915 to 1917. The Shiarshole Raj High School left deep imprints on Nazrul who later mentioned it in his first published piece, a short story entitled *Bāunḍuler Ātmakāhinī* (Autobiography of a vagabond).

¹ *leto* is a kind of folk drama that was popular in the West Bengal region during Nazrul's time.

In 1917 Nazrul joined the Indian Army when boys of his age were busy preparing for the Matriculation Pre-test examination. For almost three years upto March-April 1920, Nazrul served in the army and was promoted to the post of a Battalion Quarter Master Havilder. Nazrul's literary career started to take off when he was in barracks in Karachi. His first published poem 'Mukti' was published in *Banggiya Musalmān Sāhitya Patrikā* in July 1919 issue. What is remarkable is that when he was in Karachi, he had the opportunity to read the leading contemporary literary periodicals like, *Prabāsi*, *Bhāratbarṣa*, *Bharatī*, *Saogāt* and others that were published from Kolkata. When after the First World War in 1920 the forty ninth Bengal Regiment was disbanded, Nazrul returned to Kolkata to begin his literary life. His poems, essays and novels began to appear regularly in a number of periodicals and within a year or so he became a well-known literary figure in Kolkata.

In 1921 Nazrul was engaged to be married to Nargis in Daulatpur, a village in Comilla district but on the day of the wedding (18 June, 1921) Nazrul suddenly left the place. This event remained shrouded in mystery. However, many songs and poems reveal the deep wound that this experience inflicted on the young mind of Nazrul and his lingering love for Nargis. On 25 April 1924, Nazrul married Pramila Dasgupta and set up household in Hoogly.

In 1921 Nazrul composed some of his finest songs and poems of which 'Bidrohī' (The Rebel) is perhaps the most well-known. The twenty two year old poet became an overnight sensation. The kind of language Nazrul used in this poem

was not only a breakthrough in literary history but also a political act intended to enhance a cultural struggle against colonialism and imperialism. This poem captured the mind of the younger generation of Bengal then yearning for revolutionary ideals. It is rare in the history of any literature that a single poem could have so much impact as to establish its author not only as a major poet, but also as an undying literary force.²

In 1922, Nazrul published *Agnibīna*, a collection of poems and in the same year he began to edit a bi-weekly magazine, *Dhūmketu*. A political poem ‘Ānandamayīr Āgamane’ (The Coming of Debi Durga) published in *Dhūmketu* in September 1922 led to a police raid on the magazine’s office and one year’s rigorous imprisonment for the poet himself. On April 14, 1923, when Nazrul was transferred from the Alipur jail to the Hooghly jail, he began a fast to protest the mistreatment by a British jail-superintendent. Rabindranath Tagore then sent his famous telegram saying: “Give up hunger strike, our literature claims you”. Nazrul broke his fast more than a month later and was eventually released from prison in the December 1923. He composed a number of poems and songs during this period of imprisonment.

In 1924 he published an anthology of poems *Biṣer Bāsi* and an anthology of songs *Bhāngār Gān* and both the volumes were seized by the Government. Nazrul soon became involved in political activities, joined rallies and meetings,

² Abu Mohammad Habibullah, “The Personality and Poetry of Kazi Nazrul” in *Kazi Nazrul Islam: An Anthology*, Rafiqul Islam ed. (Dhaka: Bangla Academy, 1990), p. 42.

and became a member of the Bengal Provincial Congress Committee. He also played an active role in the formation of a workers and a peasants' party.

From 1926 on when Nazrul settled in Krishnanagar, a new dimension was added to his music. His patriotic and nationalistic songs expanded in scope to articulate the aspirations of the downtrodden. His music became genuinely people-oriented in its appeal. Several songs were composed in 1926 and 1927 celebrating fraternity between the Hindus and Muslims. He injected a reviving masculinity and youthfulness into Bengali music.

Nazrul wrote and composed some of his best songs From 1928 to 1932 He became directly involved with The Gramophone Companies of Kolkata as a lyricist, composer and trainer and a good number of records of Nazrul songs sung by some of the most well-known singers of the time were produced under the His Masters Voice label. The newly established Indian Broadcasting Company also enlisted Nazrul as a lyricist and composer. Nazrul songs were in great demand on the stage as well. He not only wrote songs for his own plays, but generously provided lyrics and set them to tune for a number of well known dramatists of the time.

In the midst of these productive activities, tragedy struck. His four year old son Bulbul died of small pox. This disturbed the poet's mind so violently that he could never recover from this mental shock. However, the year 1930 and the subsequent years were important for his literary career. By 1931, the bulk of his works had been published. According to a contract with the Megaphone Record Company many of his lyrics were set to music and this was continued by others as

well. During this time Nazrul's devotional songs with Islamic themes became popular overnight. This had a commercial success as well as a success of Nazrul's Islamization of Bengali music. It forced a conservative Muslim community, averse to music, to turn a willing ear to listen to Islamic songs.

Nazrul also composed a number of notable *Shyamāsangīt*, *Bhajan* and *Kirtan*, combining Hindu devotional music which became popular among the Hindus. Between 1930 and 1933 Nazrul's creative energy was devoted mostly to song-writing and music. Between 1928 and 1935 he published ten volumes of songs containing over 800 songs of which more than 600 were based on classical 'ragas' and almost 100 were folk tunes. Thus during the thirties, Nazrul established a firm classical foundation for the Bengali song. In October 1939 Nazrul's relationship with the broadcasting company of Kolkata was formalised, and a large number of musical programmes were directly broadcast under his supervision such as 'Hārāmani' and 'Nabarāga-malika'.

Nazrul's personal life was very colourful, though poverty was his constant companion. Buddhadeva Bose comments on Nazrul's life-style in the following way:

One of Nature's own bohemians, he has passed his life in a manner enchanting to friends and embarrassing to the family. Where he was, there was delight; and he was seldom at home. Not good at conversation, he made up the deficiency with laughter and gesture, and, of course, song. A good voice was not one of his endowments, but the joy, the tireless joy he brought to the singing of his own songs kept his audience for hours together. He would and could sing, aided by tea, by *pan* and a harmonium. A shocking spendthrift, utterly reckless in business transactions, never caring for the morrow, he lavished his life-force on others perhaps impoverishing himself.³

³ Buddhadeva Bose, *An Acre of Green Grass*, p. 51.

Nazrul's active life virtually came to an end on July 10, 1942, when he was conducting a children's programme in All India Radio. He apparently had a cerebral stroke and lost his power of speech. His mental capacities were seriously affected. He was given treatment in various ways but no immediate improvement was possible. In 1943 'Nazrul Nirāmay Samiti' (Nazrul Healing Committee) was formed. On July 1952 Nazrul was sent to London and then to Viena for treatment but no effort could cure him. His mental capacities did not improve anyhow. He remained speechless till death. His wife Pramila died in 1962. In 1960 the Indian Government conferred upon Nazrul the highest literary award Padmabhushan. In May 1972 the Bangladesh Government brought Nazrul to independent Bangladesh. In 1975 Dhaka University conferred an honorary D.Lit on Nazrul. In 1976 citizenship of Bangladesh was conferred to Nazrul. The same year 29 August, Sunday, 10 am Nazrul breathed his last at Bangabandhu Medical University (formerly PG Hospital), Dhaka. As desired in one of his most popular Islamic songs, 'Masjideri pāše more kabar dio bhāi' (bury me beside the mosque), he was buried beside Dhaka University mosque.

Nazrul was a prolific creative genius of the twentieth century. Apart from poetry and songs he wrote short stories, novels, plays and essays on various topics. However, while there is hardly any big controversy about the number and authenticity of his prose writings, the exact number of his composed songs, lyrics or poetry has still not been ascertained. The New edition of *The Complete Works of Kazi Nazrul Islam (Nazrul Racanābalī, 1991)*, published by Bangla Academy, Dhaka in four volumes includes over 2700 poems and songs. More to it, Bangla Academy and

Nazrul Institute, Dhaka have published his songs collected from various other sources such as new-found manuscripts from different individuals and these have run to several volumes. A popular estimate has it that Nazrul composed 4000 songs, which may be a world record. But all of these songs have not yet been published.⁴

The works in which most of his poems had been published so far are as follows: *Agni-bīnā* (1922); *Dolan-cāpā* (1923); *Biṣer Bāsi* (1924); *Bhāngār Gān* (1924); *Chayānaṭ* (1925); *Puber Hāoyā* (1925); *Sāmyabādī* (1925); *Cittanāmā* (1925); *Jhinge Phul* (1926); *Sarbahārā* (1926); *Phañī-manasā* (23); *Sindhu-hillol* (1927); *Bulbul* (1927); *Jiñjūr* (1928); *Cakrabāk* (1929); *Sandhyā* (1929); *Cokher Cātak* (1929); *Mahuār Gān*; *Rubāiyāt-i-Hāfiz* (1930); *Nazrul Gītikā* (1937) *Pralay Śikhā* (1937) *Candrabindu* (1931); *Sur-sākī* (1932); *Ban-gīti* (1932); *Julfikār* (1939); *Gulbāgicā* (1933); *Kabya Ampārā* (1933) *Gīti-śatadal* (1934); *Surlipi* (1934); *Gānermālā* (1934); *Nirjhar* (1939); *Natun Cād* (1939) *Maruvāskar* (1951); *Rubaiyāt-i-Omar Khaiyām* (1958); *Rangā Jabā* (1966); *Debīstuti*; *Harapriyā*; *Daśamahābidyā Bulbul Ditiya Khanda* (1952) *Julfikār Ditiya Khaṇḍa* (1952) *Śeṣ Saogāt* (1959) *Jhaṛ* (1961).

Translations

Nazrul is not a much translated poet. Only approximately 250 of his poems and songs have so far been translated into English. Unlike Tagore, Nazrul had never attempted to translate any of his poems. Whatever effort was taken was mostly

⁴ Mohammad Nurul Huda, *Poetry of Kazi Nazrul Islam in English Translation* (Dhaka: Nazrul Institute, 1997), p. 11.

institutional. The Annotated Bibliography of Part Two shows that most of the translated works of Nazrul's poems were published in Bangladesh by Government financed institutions like Bangla Academy, Dhaka and Nazrul Institute, Dhaka. The significant translators of Nazrul's poems are Mizanur Rahman, Kabir Chowdhury, Basudha Chakravarty, Abdul Hakim, Syed Sajjad Hossain, Syed Mujibul Huq, Abu Rushd and Mohammad Nurul Huda. All of these translators are Bengali native speakers from Bangladesh and West Bengal.

One of the earliest significant translators of Nazrul was Mizanur Rahman. He was a civil servant, writer and translator. His book *Nazrul Islam*, a biography cum translation, was published in 1955. In this book Mizanur Rahman translated thirty five poems. Mizanur Rahman's other book, *Some Ghazals of Nazrul Islam*, was published in 1981. While dealing with translations of Nazrul's poems Mizanur Rahman expressed his intentions in the preface of both these books thus: 'Nazrulian rhapsodies are all the stiffer because of their sonorous sweep, dancing rhythm and forceful expression not fully feasible of being conveyed from one language to another. ... My purpose is to interpret the poet rather than poetise.'

A comparatively prolific translator of Nazrul's poems is Kabir Chowdhury. His translations first appeared in *Selected Poems of Kazi Nazrul Islam* (1963) published from Kolkata by Writer's Workshop. The second book *The Morning Shannai* was published in 1991 by Nazrul Institute, Dhaka. Like Mizanur Rahman, Kabir Chowdhury also commented that it is extremely difficult

to translate Nazrul. In the prefatory notes of his *Selected Poems* Chowdhury says: 'so much of the charm of Nazrul's poetry is due to his resonance, ringing words and to the wonderful rhythm of his verse that in a translation one simply fails to convey... In translating some poems I have taken liberty to avoid untranslativity.'⁵

Basudha Chakravarty translated approximately forty poems of Nazrul. His translations first appeared in his work *Kazi Nazrul Islam* (1968) published from New Delhi by National Book Trust, India. The other book *The Rebel and Other Poems* appeared in 1974. Basudha said nothing about his translations or his approach to translation. However, it seems that Basudha Chakravarty's approach is fairly literal. He hardly left any word or phrase of the original untranslated.⁶

⁵ Kabir Chowdhury, *Selected Poems of Kazi Nazrul Islam* (Dhaka: Bangla Academy, 1963), 3p.

⁶ Some lines from the poem 'gāhi sām̄yer gān' is given here as illustration:

Original text: (in transliteration)

'gāhi sām̄yer gān'
 gāhi sām̄yer gān-
 yekhāne āsiā ek hayē geche sab bādhā- byābadhān,
 yekhāne miśeche hindu-bauddha-muslim khṛiṣṭān
 gāhi sām̄yer gān
 ke tumi?- parsī? jāina? īhudī? sāṅotal, bhīl, gāro?
 confusias? carbāk-celā? bale yāo, bala āro

...
 masjid ei, mandir ei, gīrjā ei ṛday
 eikhāne base īsā musā pelo sat̄yer paricay

Bhasudha's translation:

'Of equality'
 Of equality I sing:
 Where all barriers and differences
 between man and man have vanquished.
 Where Hindus, Muslims, Budhists and Christians
 have mingled together.
 Of equality I sing.
 What are you—A Parsi, A Jain, A Jew?
 Or a Santal, Bhil or Garo?
 A Confucian or a follower of Charvak, the atheist?

Abdul Hakim's translations of 39 poems appeared in 1974 in the volume *The Fiery Lyre of Nazrul Islam* published from Dhaka by Bangla Academy. Abdul Hakim was a politician and a great lover of literature. He was a parliamentarian for many years and was elected speaker of the provincial legislature during the United Front Government in the fifties. Abdul Hakim died in 1963 and his translations were published posthumously in 1974. Abdul Hakim did not provide any preface or introductory note and he said nothing about his translations. It seems that his translations are not very competent. A close reading of his translations with the originals will reveal the fact that Abdul Hakim did not translate many important lines and stanzas of some poems. For example in translating the poem 'Bidrohī' Hakim left out at least four consecutive stanzas (lines 27-52) and in 'Dhumketu' (The Comet) he omitted at least seven important lines together (lines 9-15).

Syed Sajjad Husain translated not more than fifteen poems from Nazrul. His translations published in different journals and magazines were anthologized in *Kazi Nazrul Islam: A New Anthology* (1990) and later by *Poetry of Kazi Nazrul Islam in English* (1997) by Nazrul Institute. While translating some poems Sajjad Husain adopted the technique of pruning the originals on the ground of untranslatability or unfamiliarity to the western audience. His translations are abridged as well. For example in his translation of 'Bidrohī' he left many important lines and many important mythological terms of the original untranslated.

...
The heart is the mosque, the temple and the church;
It is here that Jesus and Moses discovered truth.

Mujibul Huq's *Selected Poems of Nazrul Islam* (1983) contains translations of 25 poems. Mujibul Huq provided a note on translation saying: 'I have endeavoured to translate the poems in verse form, and tried to retain the rhythm-pattern without any omissions or interpretations.' In the Foreword of the book Sirajul Islam Chowdhury said: 'the translator has achieved remarkable success in capturing the rhythmical pattern of the originals.' A close reading of some of the translations with their originals shows that Mujibul Huq took enormous liberties to change the line structure of the poem. Sometimes he breaks the lines of the original in fragments only to produce some kind of end rhymes. A sample translation is given here as illustration. ⁷

⁷ A sample translation from *dāridra* (poverty) is given here as illustration:

SL Text: (in transliteration):

'dāridra'

he dāridra, tumi mare karecho mahān
 tumi mare dāniācha khriṣṭer sammān
 kaṇṭak-mukūṣ ṣovā. – diācha, tāpas,
 asankas prakāṣer duranta sāhas;
 uddhata ulanga drisṭi; bānī kṣuradhār,
 bīnā mar śāpe taba halo tarabār
 ājo śuni agamanī gāhiche sānāi,
 o yeno kāḍiche śudhu – nāi kichu nāi.

TL Text:

'Poverty'

Oh poverty thou hast
 Made me great,
 Bestowed upon me
 The honour of Christ
 A thorny hallowed crown—
 The courage of fearless expression
 With a naked, insolent frown
 And a biting speech.
 Thy curse has transformed
 My *Been* into a sword
 The same invocation
 Of *Sanai* I hear
 As if it wails—
 All is gone, for ever.

Another translator who chose to translate only songs is Abu Rushd Matinuddin. His translation of 46 songs were published by Nazrul Institute under the title *Selected Songs of Kazi Nazrul Islam*. In the preface of this book Abu Rusd says that his objective is mainly to transfer the content of the song. He says that his familiarity with English is of a kind that he is not able to accommodate the original rhyme, melody, tricky images and many other nuances of the original in translation.

Mohammad Nurul Huda's translation of some poems was published in his edited anthology *Poetry of Kazi Nazrul Islam* published by Nazrul Institute in 1997. In the long introduction of the anthology Mohammad Nurul Huda mentions the problematic aspects of translations of Nazrul's poems and the absence of representative translations. However, he said nothing about his own translations. It appears that Nurul Huda tried to retain the content as well as some of the musical aspects of the original in his translation.⁸

⁸ Some lines are quoted here to show that Nurul Huda has been able to retain some of the music and rhythm of the original.

SL text:

ākāše helān diye pahār ghumāy ai
āi pāhāre jharṇa āmi
ghare nāhi rai go udhāo hae bai.
citā bāgh mitā āmār gakhra khelār sāthī;
sāper jhāpi buke dhare sukhe kāṭāi rāti
ghūrni hāoyār urni dhare sukhe kāṭāi rāti.

TL Text:

There the hill sleeps leaning against the sky.
Never home bound, I am the spring on that hill,
And keep flowing at my will.
The leopard is my comrade,
The cobra my playmate;
I cuddle happily the snake's basket
And pass the night on.

Sajed Kamal's translation of fifty seven poems appeared in his work *Nazrul Islam: Selected Works* first published by Nazrul Institute in 2000.⁹ In the long introduction of the book Sajed Kamal focuses on the difficulty of translating Nazrul adequately. He, however, comments that in many of the poems of Nazrul the content or the theme is more important than form, rhyme or other technical beauty. However, Sajed Kamal's translations do not seem to be very competent. His main objective is to retaining the content in simple English.

Comparative Analysis of the Poem 'Bidrohī' (The Rebel)

Nazrul's Bidrohī (The Rebel) is perhaps his most famous and most popular poem. It was first published in the Megazine *Bijalī* on 6 January, 1921 when Nazrul was only 21. The next year it was included in the poetical work *Agni-bīnā* in 1922. As soon as the poem was published, it created an overnight sensation on the minds of the Begalees and it established Nazrul as one of the greatest poetic forces that the Begalees had ever known.

However, the qualities of the original poem baffles the translators to retain some of its essential features like form, content, rhyme, alliterations, assonance, tone etc. in the target language. The poem is composed in an unobtrusive prosody.

Catching the flight of the whirling wind
I hop and dance along.

⁹ The identity of the translator as written on the backflap of this book is as follows: Sajed Kamal, born in West Bengal, India, also lived in East Bengal (later Bangladesh) until coming to the Loomis School in Connecticut in 1963. He received his undergraduate and graduate degrees in economics and education, respectively at Northeastern University and his doctorate in humanistic studies from Boston University. A poet, artist, translator, educator, psychotherapist and solar energy expert, he has taught a wide range of subjects at all levels between nursery school and university – including at Boston University, Northeastern University, Brandeis University and Antioch/ New England graduate school—as well as lectured internationally on a wide range of topics.

Its dazzling array of images and metaphors are drawn from numerous sources like Indian, Islamic, Greek, and even industrial. The verses have the quality of supersonic speed. The speaker is a hero who speaks in the first person *Āmi* (I). This powerful pronoun 'I', the rebel eternal is full of activity. It knows no rest. It flies with the flash of lightning; it smiles sitting on the fire of hell; it is the flood of the month of Śrāban. It is a meteoric, a holocaust the next; a furious Baisākh this moment, a cowboy's flute; devastation now and a gentle southern soothing breeze immediately thereafter. Plain talk, firm resolve, an anxiety of frenzied excitement both for creation and for destruction are essential ingredients of 'Bidrohī'.

Despite difficulty this poem had been translated by a good number of translators. Till the year 2000 at least six versions of the poem have appeared in various works. Significant translators are Mizanur Rahman, Basudha Chakravarty, Kabir Chowdhury, Syed Sajjad Husain Abdul Hakim and Sajed Kamal. The full text of their versions and the source text have been included in Appendix (Appendix 3).

Among the five versions of the poem the poorest in quality is the one by Abdul Hakim. The most serious deficiency that occurs in his version is that he did not translate many important stanzas and lines of the original. For example he omitted translating four consecutive stanzas consisting of 27 lines (lines 20-47) also lines 15 to 18 (6 lines) and many more words and phrases. Some printing errors are also noticeable in the text. In the translated line 58 the word 'summers' (sixteen summers) should be 'years' (sixteen years); in line 140 'mouth of Sravan' should be 'month of Sravan.'

Serious omissions have also occurred in the version of Kabir Chowdhury. Apart from many words and phrases Kabir Chowdhury did not translate at least 15 important lines (lines 34; 42-45; 50-54; 97-99; 124-127). Of course, in the introduction of his *Selected Poems of Nazrul Islam* (1963) Chowdhury mentioned that in translating the poem 'Bidrohī' he had to drop some lines in translation. However, this kind of omission certainly impoverishes the quality of translation. Obviously such a version can in no way represent the original adequately.

Sajjad Husain's version is a much abridged form. He pruned the words and lines in a way that many of the images and nuances of the original have gone. Of course Sajjad Husain said that he has done this because of untranslativity and also because of the western reader's unfamiliarity with the Bengali idiom and non-western mythology.¹⁰ But this kind of approach can not serve the job of a responsible translator who wants to translate the original adequately and authentically.

Some omissions also occur in Mizanur Rahman's versions, though the translator says, in the preface, that his approach is to make the translation 'as literal and readable as possible.' Reading the translated version with the original shows that apart from some words and phrases Mizanur Rahman did not translate

¹⁰ Below his translation Sajjad Husain writes: Nazrul Islam's rhapsody— The Rebel—is one of the most famous in Bengali. ... The repetitions, inconsistencies, and paradoxes in Bengali are redeemed by the vigour and energy of the verse and fascinating succession of rhymes. But I found that a literal rendering would result in a version which would not only fail to convey the superb beauty of the poem but even expose it to the ridicule of foreign readers not familiar either with the idiom of the Bengali language or with non-western mythology. I have therefore pruned away lines which I thought would not translate well and also tried to avoid repetitions which would tire the reader's ear in English. The translation is consequently slightly shorter than the original. Rafiqul Islam, ed., *Kazi Nazrul Islam: An Anthology* (Dhaka: Bangla Academy, 1990), p. 25.

at least three important lines ((lines 30, 40 and 41). Also Mizanur Rahman's interpreting tendency may help the reader to understand some elements of the original easily but this kind of approach also does not help the translator to preserve the qualities of the original. For example in translating the line 22 of the original (*āmi dhurjaṭi, āmi elokeśe jhaṛ akāl baiśākhir*), he writes 'I am the deity of storm and hail, and the untimely norwester gale.' Thus he avoids using the name of the deity or god 'dhurjati'.

Sajed Kamal's version is faulty because of grammatical errors, printing errors as well as omissions and additions. Note the lines: 'before me bows down the Himalyan peaks (translated line 3; 'bows' should be 'bow'); I am the Dancing king of the 'Day of the Doom' (line 18; should be 'Day of Doom'); 'All the bonds, all the rules and disciplines' (line 25; the word 'disciplines' should be 'discipline') and some others. Some obvious errors are also noticeable after the translated line 70. Here three lines that are quite extra textual have been added. Mistranslation of a few lines is also noticeable. For example in translating the line '*āmi pathik kabir gabhīr rāginī, beṇu-bīne gān gāoyā*' (line 82) Sajed Kamal writes 'I'm the minstrel's song, / the music of his flute and lyre'. 'The music of his flute and lyre' is a mistranslation because in the original the minstrel 'sings without lyre'. Sajed Kamal hardly attempts to retain the formal structure of the poem. Very often one line of the original has become two lines.

The only comparatively good translation is found in Basudha's rendering, though Basudha also has not been able to retain many aspects of the original

verses. There seems to be no obvious printing or grammatical errors, omissions or extra textual additions or mistranslations in his version. His attempts to retain some formal aspects of the poem is also to be appreciated. He tried to retain the names of all the gods and goddesses and mythological figures and to provide footnotes. The images, metaphors and almost all the nuances of the content are almost satisfactorily expressed in his version. But obviously the vigour and the energy and the superb beauty of the original verses have exceeded his grasp.

To wind up this discussion of Nazrul, though brief, the objective here, is to show how far the different versions of Nazrul's famous poem 'Bidrohī' represent the original. Among the five versions of the poem Basudha Chakravarty's version is close to the original, though it too does not adequately represent the original. Perhaps more adequate translation of 'Bidrohī' is left for future translators.

Chapter Four

JIBANANANDA DAS AND HIS POEMS IN ENGLISH TRANSLATION

The corpus of Jibanananda Das's Poetry is not as large as Rabindranath Tagore or Nazrul Islam. Yet he has been recognized as one of the most important poets of Bengali language and literature. He has been variously called a poet's poet, an anchorite, the most inalienably personal voice in Bengali literature, a surrealist and more frequently a poet of nature.¹ Das is more translated than Nazrul. Till the year 2000 most of his popular poems had been translated into English.

Life and Work

Jibanananda Das was born on 17 February in Barisal, a district town in Bangladesh. The original village home of Jibanananda's forefathers was in Munshigonj District. Jibanananda's paternal grandfather Sarbananda Dasgupta's home had been on the bank of the Padma in the village of Gaupara. Sarbananda for reasons of employment left his paternal home and came to Barisal and joined the Brahma Samaj.² Relations with his ancestral home faded away with his permanent residence

¹ Sibnarayan Ray and Marian Maddern, ed, *I Have Seen Bengal's Face* (Kolkata: Editions Indian, 1977), p. 17.

² The Brhma samaj is a reform Hindu sect created in Kolkata during the late 1820s as a reaction to European missionaries' criticism of Hindu practices. During the nineteenth century a great many socially progressive liberal minded Bengalies joined the Brahma Samaj, and Brahmas in turn were generally considered progressive and liberal. David Koff, *The Brahma Samaj and the Shaping of the Modern Indian Mind* (Princeton: Princeton University Press, 1979), p. 51.

in Barisal. Sarbananda was an active worker of Brahma Samaj and by his initiative Barisal Branch of the Brahma Samaj was founded in 1861³. Jibanananda's father Satyananda was a teacher in a local primary school. His mother Kusum Kumari Debi studied upto the first grade in Barisal and then at Bethune School in Kolkata where she studied up to class ten. She was whole heartedly devoted to taking care of her husband and children and doing the household chores while writing poems whenever she got time. Some of her poems became popular. Although there had not been much affluence in the family Jibanananda grew up in a very cultured atmosphere. Satynanda's idealism and the liberal and progressive attitude of the Brahma religion had a great influence on Jibanananda's early life. The family home offered an environment where nature bestowed all her beauty, sounds and sights abundantly. Shaded with trees and plants the house had the sight of half urban and half rural. There was a small pond beside it. The trees, birds, paddy fields, rivers and skies of the landscape nourished Das's poetic spirit.

Jibanananda's formal study started in Brajamohan Institution and it was from here that he matriculated in the first division in 1915. Passing his Intermediate Arts from BM College, Barisal, Jibanananda was admitted to Calcutta Presidency College in the Department of English from where he graduated with a B.A. Honours degree in English in 1919. After that he took his M.A. in English from Calcutta University.

³ Clinton B Seely, *A Poet Apart* (Kolkata: Rabindra Bharati University, 1999), p. 21.

Jibanananda's professional career began with a teaching position at Brahma's City College in Kolkata. In 1928 he lost his job from City College⁴. The same year his first book of poems *Jhara Pālak* appeared containing thirty five poems. Before this he had written in a number of magazines such as in *Prābasī*, *Banggabāṇi*, *Kallol*, *Kālikalam*, *Pragati* and *Bijalī*. Till that time he had used his paternal title Dasgupta. Later he used Das only. Towards the end of 1929 he joined Prafulla Chandra College in Bagerhat where he stayed for only a few months. In December 1929 he joined Ramjas College, Delhi but this time also he had to leave the college after a few months, in March 1930.⁵

On May 9, 1930 Das married Labanya Das who was then studying I.A in Eden College, Dhaka. Labanya's father Rohini Kumar Gupta's home was at Senhati in Khulna. When Labanya was only seven years old she lost both her father and mother. She was brought up by her uncle Amritlal Gupta, who was a preacher at the East Bengal Brahma Samaj in Dhaka. The marriage was held in Amritlal's house in Dhaka. The newly wed couple came to Barisal and took up residence in the family house.

The first half of the 1930s found Jibanananda newly wed back in Barisal and unemployed. Their first child Manjusri was born in 1931. This year Das was attacked for his supposedly obscene poem 'Kyāmpē' (In camp) which he published in *Paricay*, a famous little magazine of the time. During the early

⁴ Asaduzzaman, *Jiban Śilpi Jibanānānda Dās* [Life Artist Jibanananda Das] (Dhaka: Bangladesh Book Corporation, 1976) p. 18.

⁵ Jibanananda felt lonely and unhappy in Delhi. Oneday he tried to have a short leave to go home. The Principal did not grant any leave and Jibanananda's job in Delhi came to an end some four months after it started. Clinton B Seely, *A Poet Apart*, p. 78.

thirties Das began to write fiction secretly and he finished writing two novels by 1932 but he did not publish them during his life time. In 1932 he also finished writing the poems of *Repasī Ban̄la* but it was also not published in his life time. However, the year 1935 brought some good things for him. This year he joined Barisal's Braja Mohan (BM) College as a tutor in the Department of English. The same year his poem 'Mṛtyur Āge' (Before Death), published in the first issue of *Kabitā* (edited by Buddhadeva Bose), took notice of Rabindranath Tagore who described the poem as "full of pictorial beauty". In 1935 Samarananda, the second son of the couple was born, thus completing the family. In 1936 Jibanananda was promoted to the position of lecturer in BM College, his famous poem. 'Banalatā Sen' was published in *Kabitā* and poetical volume *Dhūsar Paṇḍulipi* came out.⁶

From 1935 to 1946 Das taught in Braja Mohan College but by the mid nineteen forties he contemplated a change of both career and place of residence. He did not really like the teaching profession as can be guessed from some of his letters. In 1942 he wrote to his sister-in-law Nalini:

What you wrote concerning the present situation as regards teaching and educational institutions is quite correct. However, I've never enjoyed teaching very much. I have little confidence in the way education is administered or in the substance of that education. Such work does not stimulate my mind, though I admit that at certain times it does interest me more than some other of my inclinations. You experience much greater enthusiasm and joy in this field than I do. That is wonderful, and I sincerely respect you for it.⁷

⁶ Fakrul Alam, *Jibanananda Das* (Dhaka: University Press Limited, 1999), p. 2.

⁷ Letter dated 31.10.42 printed in *Mayukh*, Paus-Jyaistha 1361-62, 233; reprinted in Gopal Candra Ray, *Jibanananda*, vol. 1 (Kolkata: Sahitya Sadan, 1971). Nalini was to become Principal of Bethune College, Kolkata.

In 1947, some months before the partition, Das moved to Kolkata with his wife and children to permanently settle there. In Kolkata the poet again fell into an uncertain life. He had to depend on the bare earnings coming from some part time editorial jobs in some magazines. His wife, employed as a teacher for the year 1948-49, became unemployed the following year and then attended a training course in David Hare teachers' training institute in 1950-51, straining further the Das family budget.

However, in 1950 Jibanananda joined Kharagpur College as a member of the English Department. Kharagpur town, too far to commute from Kolkata, required him to live there, but he returned to Kolkata for weekends or whenever feasible. Some of the college staff recalled that Jibanananda made rather frequent trips to Kolkata. Moreover his absence from the college sometimes extended over several days, interfering occasionally with his teaching responsibilities. Labanya Das fell ill during this period, and Jibanananda was caring for her. He remained on the college staff only five and a half months, until 15 February, 1951.⁸

About this time (1950-51) Das sublet part of his Lansdowne flat for the third and last time. This particular tenant became an obsession with Das. He would later want her out of the flat, or in lieu of that wanted to leave the flat himself. The major complaint seems to have been that she, like the Utpala character in his novel *Malyaban*, had visitors who sang and laughed and talked loudly – all of which disturbed him. He tried to get her to leave, but she refused. A number of persons,

⁸ Clinton B Seely, *A Poet Apart*, p. 258.

even casual acquaintances of the last several years of his life, were requested by Jibanananda to help him solve this problem, one way or another.

In his more frantic search for a living, sometime in November, 1952 he again found a college teaching position at Barisal College in the suburbs just south of Kolkata. Because of traveling hazards from Kolkata he again left it and got a better job immediately in 1953. This time he joined Howra Girls' College as Head of the English Department. Das began to receive substantial recognition for his poetic achievement when the 1953 All-Bengal Rabindra Literary Conference (nikhil bangga rabindra shitya sammelan), awarded Banalata Sen (Signet Edition) its annual literary prize for poetry.

In January 1954 a very interesting literary gathering of modern Bengali poets was held at the Senate Hall of Calcutta University and Jibanananda Das was invited there. He recited his famous poem 'Banalata Sen' along with some other poems. In April he published his best poems under the title *Jībanānda Dāser Śreṣṭha Kabitā*. In the first week of October he was invited to take part in another poet's conference on radio. Thus, though belated, when Jibanananda began to receive his recognition, his life came to an end with a tragic accident. On the fateful evening of October 14, 1954 he was struck down by a tram, was taken to hospital where he died on 22nd October.

Das did not write many poems. During his lifetime only 162 of his poems were published in seven different volumes. But many more of his poems were posthumously published from the discovered manuscripts that brought wider fame

for the dead poet. His *Rūpasī Bāṃlā* (1957) earned him the title ‘Rūpasī Bāṃlār Kabi’ (Poet of Beautiful Bengal). Till the year 1961 a total of 271 of his poems were published in the following works: *Jharā Pālak* (1928); *Dhūsar Pāṇdulipi* (1936); *Banalatā Sen* (1942); *Mahā Pṛthibī* (1944); *Sāṭṭi Tārār Timir* (1948); *Jibanānānda Dāśer Śreṣṭha Kabitā* (1954); *Rūpasī Bāṃlā* (1957); *Belā Abelā Kālbēlā* (1961). Apart from this more than five hundred poems had so far been collected and published.⁹

Translations

Translations of Das’s poems by some of his contemporaries began to be published during his lifetime. Das himself translated a few of his poems. The earliest book that included few translations of Das’s poems was perhaps the anthology *Modern Bengali Poems* published by Signet Press, Kolkata in 1945. However, not many attempts were taken to translate Das’s poems until the closing decade of the twentieth century. As is evident from the Annotated Bibliography the last decade of the twentieth century produced five significant volumes of translations of Das’s poems while one slim volume was published in the seventies and another one was published in the eighties.

Das’s own translations, critics say, do not represent his originals adequately. That Das himself expressed his dissatisfaction with his translations can be known from some of his letters. In a letter to Debiprasad Bandyopadhyaya, the editor of *Modern Bengali Poems* (1945) he wrote:

⁹ For detail see Appendix 3.

I am sending you translations of three or four poems that had been made in haste. It is not possible to make things good in such a hurry. I am really not capable of producing things to my mind unless getting enough time. These days I have no habit of writing English. Possibly there are mistakes in them. It would be nice if you can have a checking. Also, it would be better if you can translate 'Hāoyār Rāt and some other of my latest lyrics. You have talent as well as practice and I am sure you will translate them better than me.'¹⁰

Another letter written to Bandyopadhyaya on 20 March of the same year echoes the same thing: 'My translations of 'Banalatā Sen', 'Bīrāl' and 'Manobīj' are now with Buddhadeva Babu and I am also not satisfied with those translations because they were done in a hurry.'¹¹

But Das also reacted to Martin Kirkman's translation of 'Banalata Sen' when it was published in *Modern Bengali Poems* (1945):

Kirkman's translation of Banalata Sen was very good, I approve wholeheartedly. At one place of this poem there is the expression 'raising her birds-nest eyes'. It was too literal. Weren't somewhat different words as per the sense of the original possible? In Bengali actually it did not mean real 'nest' of a bird but compared 'nesting' with eyes. In 'O Kite' and 'If I were' the names of Bengal's rivers, trees etc were replaced by such words like 'pool', 'time' etc. Is it good? It may be good for the foreigners. Their opinions are important.¹²

Although translations of Das's poems began to appear in print since the mid forties, only a few translations were published before the seventies. The first book-length attempt by any individual translator was perhaps Chidananda Das's *Jibanananda Das* (1975) published from New Delhi by Sahitya Akademy. This book included translations of a selection of 29 poems. In the introduction of this book Dasgupta mentioned that some of his translations were gone through by the

¹⁰ Debiprasad Bandyopadhyaya, ed. *Jibanananda Das: Racanābālī* (Kolkata: Bharat Book Agency, 1986), Appendix. Original letter from Bengali is here translated by researcher.

¹¹ *Ibid.*, p. 5.

¹² Letter written to Debiprasad Bhattacharya on 14.9.44. *Ibid.*, p. 6.

poet himself when he was alive and the poet readily approved these translations. Here he also explains his approach to translation. However, Chidananda Das's translations hardly represent Das. As Fakrul Alam shows in his reviews: 'Das Gupta's translations are flawed both by his decision to tamper with the spirit of the original and change the images, structures, and movement of the verse as well as his awkward phrasing'¹³

In the seventies only a few poems of Jibananda Das translated by Marian Maddern were included in the anthology *I Have Seen Bengal's Face* (1974) edited by Sibnaryan Ray.¹⁴ Sujit Mukherjee finds some kind of oddities in Maddern's translation:

... she seeks to stick to the original much more closely than the others—certainly more so than the poets who have translated their own work. Sometimes this fidelity leads her to awkward positions. For example, in the lines 'gazing around I see domes of leaves, / *jam, bat, kanthal, hijal, asath*, leaves, silent./ On the clumps of cactus and zeodary their shadows fall.' I had to look the meaning of 'zeodary' in a dictionary, and I wondered why the translator has taken all this trouble to find a precise botanical name for this shrub when in the previous lines she resorts to italicization of Bengali names of trees such as *jam, bat*, etc.

A.K Basu Majumdar's *Beauteous Bengal* (1987) was published from New Delhi by Mital publication. Basu Majumdar translated all the poems of Das's *Rūpasī Bāṃlā* that was posthumously published in 1957. The poems of *Rupasi Bāṃlā* are in sonnet form. The very essence of these poems is Das's portrayal of the land, rivers, and paddy fields of Bengal, the birds and beasts, the flowers and fruits with affection and sensitive imagery. To retain the form and content of these poems in the target language is exceptionally difficult. It appears that Basu

¹³ Fakrul Alam, *Jibananda Das*, p. 14

¹⁴ For details see Part Two: Annotated Bibliography, Anthologies.

Majumdar's approach to translation is not an adequate one. He did not attempt to retain the form or the qualities of Das's original verses. He simply tried to express the content in prose translation. In retaining the names of birds and plants, for example, some oddities are noticeable. In many cases he retains the original names whereas he avoids such names in other cases. For example in translating Poem No. 2 (tomrā yekhāne sād cale yāo) Majumdar avoids the original name of the plant 'kalmi' and used 'water-weed'; the bird 'śālikh' has become 'weaver'; 'hijal' as 'barringtonia'. On the other hand in some cases (as in poem no 3) he retains such names like 'phanimansa', 'tamal' 'champa' etc.¹⁵

The last decade of the twentieth century produced many translations from Das's oeuvre. My Annotated Bibliography of Part Two shows that at least five significant works were published during this time. These are *I Have Seen Bengal's Face* (1995) edited by Faizul Latif Chowdhury and published by Creative Workshop, Chittagong; *A Certain Sense* (1998) edited by Sukanta Chaudhury and published by Sahitya Akademy, New Delhi; *A Poet Apart* (1999) written by Clinton B Seely and published by Rabindra Bharati University, Kolkata and *Jibanananda Das* (1999) by Fakrul Alam published by University Press Ltd., Dhaka. However, the most remarkable publication and most scholarly translations were perhaps done by Fakrul Alam who in the introduction of his book *Jibanananda Das* (1999) reviewed most of the earlier attempts to present Das's poems in English and

¹⁵ Some lines of A.K. Basu Majumdar are cited here as illustration:
 I have seen the fair face of Bengal, I need not roam over the in quest of beauty.
 While up in the dark dawn, I see the sparrow seated under
 the umbrella – like big leaf of the fig; I see all around
 heaps of leaves of the black-berry, the banyan, the
 barringtonia and the jack-fruit – all in silence.

commented that Das's achievement as a poet remains unrepresented due to the absence of competent translations into English and other languages.

Comparative Analysis of the Poem 'Banalatā Sen'

Jibanananda Das's most popular poem 'Banalatā Sen' was first published in the December 1935 issue of the journal *Kabita*. Later it was included in the poetical work *Banalatā Sen* which was first published in 1942. One of his most tightly constructed lyrics; the poem in the original is not only rich in content but also owes its uniqueness of form. Throughout he relies upon *payar*, the oldest and most common of the Bengali meters. The three sestet stanzas rhyme *ababcc*, the first stanza exclusively of twenty-two unit lines (8-8-6). The latter two stanzas display varied line lengths. Each stanza funnels the reader's attention from the massive to the minute. All these taken together likewise exhibit comparable movement from large to small. From the world, an ocean, kingdoms, a city, we move, in the first stanza, to the focal point, an individual woman. From a kingdom, a bustling commercial city, an island, we again move, in the second stanza, to that individual woman. From an entire day, to the onset of evening, to the very end of that day and its activities, in the third stanza once more in front of that individual woman. The first stanza spans worlds of ancient kingdoms. The second stanza begins to focus upon that woman but always connecting her with the vast worlds – her hair, bidisa, face with Srabasti: the massive and the minute approach synthesis. The third stanza concentrates on the minute: a hawk, fireflies, and finally the individual once more. This manipulation of historical time and place is peculiarly Jibananandian. Dipti Tripathi says: 'Among the poetry reflecting this historical sense, Banalata Sen must

be mentioned first and foremost. Such a synthesis of the timeless and the temporal had not occurred previously in Bengali literature'.¹⁶

However, apart from content, the problematic aspect of translating this beautiful lyric is the rhyme structure, alliteration as well as the beautiful wording of the original verse. Despite difficulty this most popular poem of Das has so far been translated by more than a dozen translators. Significant among them are Jibanananda Das himself, Martin Kirkman, Chidananda Das, Mukul Sharma, P. Lal and Shyamasree Devi, Sanat Bhattacharya, Debi Mitra, Joe Winter, Ananda Lal, Sukanta Choudhury, Clinton B Seely Ron D.K Banerjee, and Fakrul Alam. The translated versions of the above mentioned translators have been given chronologically in Appendix 6 but for the convenience of my discussion I have not maintained this order. Here I have attempted to show whose version or versions adequately represent the original.

Das's own rendering is a simplified version and departs from the original significantly. He left many words, phrases and even an important line (line 17) untranslated. Many of the striking images are gone in his rendering. The important simile 'pākhir niṛer mato cokh' can not be found in his line 'I have seen her, Banalata Sen of Natore'. Also Das added some extra-textual elements. For example in translating the line 'āmāre dudaṅḍa śānti diyechila nāṭorer banalatā sen' (line 6th) Das writes 'I had Banalata Sen of Nator and her wisdom'. Of course Das took all such liberty not for maintaining rhyme scheme or imitating any such technical

¹⁶ Dipti Tripathi, *Ādhunik Bāmlā Kābya Paricay* [Introduction to Modern Bengali Poetry], sixth edition (Kolkata: Dey's publishing, 2003), p. 149.

beauty of the original. His version is rather prosaic. Thus Das's own translation can not represent the original adequately.

Chidananda Dasgupta's version also can not sufficiently represent the original because of his taking undue liberty, leaving some words and phrases untranslated and adding extra textual elements. The very title 'Banalata Sen of Natore' indicates Dasgupta's taking undue liberty. Mistranslation occurs when he translates 'hāzār bachar' as 'aenons' 'cil' as 'raven' 'Mālay sāgar' as 'strait of Malaya' 'dhusar' as mist etc. Thus in Chidananda Das's version significant differences from the content of the original occur in many lines. The lines, for example, 'The grass green heart of the leafy island' (line 10), 'And down the dark corridor of time' (line 4) and 'the world's noises die' (line 15) have little similarity with the original.

Mukul Sharma's version departs from the original in a way that it is almost difficult to recognize whether it is the rendering of Das's 'Banalatā Sen' or something else. The form and original images are changed and extra textual elements abound. The title of the poem 'Banalata Sen (Or, One More Time With Feeling)' indicates Mukul Sharma's tendency of not sticking to the original. The very first lines of his version show his style of recreating a new thing: 'Yet, as always, alone, I remain/ Wandering into strange centuries again and again/ with the same south sea fatigue.' There is hardly any similarity of these lines with the original. In fact throughout the whole text he takes such liberties.

P Lal and Shymasree Devi's version is also not a faithful rendering of the original. Mistranslation, grammatical errors, wrong use of punctuation occur in the second stanza. Note the lines:

Helmless, a broken sailor on a distant sea
Lost, O foam lost,
Seas rise slowly the grass green island of spice
So she turned her bird's-nest eyes,
"Where have you been?" said Banalata Sen of Natore.

The word 'seas' should be 'sees'. The content is quite changed in the line 'so she turned her eyes'. It appears that one line is missing here. 'So I saw her in darkness' can be added and then 'she turned her eyes...' The recurrent use of the word 'lost' seems to be unpleasant and not appropriate in all the cases: 'Lost in the deeper darkness of Vidarbha (line 3); 'A lost soul' (in line four); 'Lost, o foam lost' (line 10); 'Lost, all the birds return' (line 19); 'Lost in life's sea' (in line 20). Oddities also are noticeable in the attempt to retain some of the formal qualities. The line numbers in the first two stanzas are almost the same as the original but in the third stanza the number almost doubles (six lines become 10 lines).

Ron D.K Banerjee's version is not close to the original as far as the form and the content are concerned. The line structure and the number of lines of the original have totally been changed in his version. Seventeen lines of the original become fifty. Also in rendering some words and lines Banerjee departs from the original. Some of the opening lines from his version can show the extent of his of liberty:

I have walked earth's byways
for millennia
from Ceylon's coast
to the archipelago of Malya,
in the night's darkness,
moving ever.
I have been a guest
at the now hoary court
of Vimvisar

Here the words 'earth's byways,' 'millennia', 'Ceylon's coast 'archipelago' 'guest' etc. have less similarity with the original. In fact throughout the whole text Banerjee takes such liberty.

Sanat Bhattacharya's version significantly departs from the original. His line 'Sees green grassy peace on a Pacific island' (line 10) deviates from the original. In the source text there has been no mention of the sea's name. Again his use of such expressions as 'life's path' (line 1); 'I saw her in shadows' (line 9); '... paper glimmers in the light/'Glow-worms prepare for a story' do not conform to the original.

Devi Mitra's version deviates from the original as that of Sanat Bhattacharya for peculiar changes of some textual elements and his new additions. For example instead of 'bird-nest like eyes' the translator uses 'eyes, like a dove's nest'; the name of the bird 'kite' is changed to 'eagle' in the line 'the eagle wipes the smell of the sun from its wings'. Peculiar additions and omissions occur in translating the second line of the original 'from the dusty Indian plains to the Malayan sea'. Here Mitra used 'Indian Plain' instead of 'Sinhala's sea'. Thus Mitra's version does not represent the original satisfactorily.

Joe Winter's version also significantly differs from the original because of his use of some words and phrases and the inadequacy in rendering some lines. Note the lines: 'and a touch came to me once, the tiredest of all men/ the gift of a village-girl of Natore, Banalata Sen.' Here 'tiredest of all men', 'a village girl' are

not faithful rendering of the original.' Inadequacy can be found in his rendering of the second stanza. Much of the emotion of the original is lost in these lines:

... Then as a steersman
on far seas, the rudder gone, to all the winds cast,
feasts his eyes on green grass in the island of cinnamon,
so I glimpsed her in the darkness;

The condition of the steersman/sailor that he was lost, adrift and had no relief in sight and suddenly sees the sign of a lush green isle is less intensified in translation.

Ananda Lal's version is also not a faithful presentation of the original. Some lines, words and phrases are awkward. Note the lines: 'two moments' peace I was given by Natore's Banalata Sen'; 'all the earth's colours fade, then for manuscripts make preparations/ to twinkle with fireflies' colours for the sake of story telling'. His too literal approach of writing 'two moments' peace'; 'manuscripts make preparations' actually makes differences from the spirit of the original. Again his rendering of some lines in the second stanza departs from the original: '... when on the ocean far distant/ the sailor who had broken his rudder and lost direction saw/ nothing but the land of green grass within the cinnamon island, / so I saw her in the dark. Thus his use of 'saw/ nothing but the land of green grass' significantly makes a difference from the original.

The only comparatively good versions are found in the hands of Martin Kirkman, Sukanta Chaudhury, Clinton B Seely and Fakrul Alam. But Fakrul Alam's version seems to be more adequate and more scholarly than any of the other versions for the following reasons:

None of the translators except Fakrul Alam has been able to retain the rhyme pattern of the original. In all the three stanzas Das's original rhyme scheme *ababcc* has almost satisfactorily been reflected in his version. While all other versions seem prosaic Fakrul Alam's version reads like a poem. To a great extent he has been able to reflect the quality of Das's verses by capturing the aural quality. Note the differences of Alam from the others:

Line 7:

Her hair the dark night long ago in Vidisha, : Sukanta Chaudhury
Her hair is dark as the nights of far Vidisha, : Martin Kirkman
Her hair was like an ancient darkling night in Vidisa : Clinton B Seely
Her hair was full of the darkness of a distant *Vidisha* night, : Fakrul Alam

The line in the original has exquisite alliterative beauty of 'ār' sound: 'cul tār kabekār andhkār bidiśār niśā'. Much of the quality of this line has been captured only by Fakrul Alam by the recurrence of 'd' sound. In fact while all other translators tried only to present the content in readable English, Fakrul Alam endeavoured to capture the idiosyncratic and formal beauty of Das's verses.

Finally, among the thirteen versions of Das's 'Banalata Sen' Fakrul Alam's version has been shown as the most adequate one. Of course it can not be said that Fakrul Alam has been able to retain all the quality and beauty of the original poem. But obviously he has shown more competence than the other translators in presenting Das's 'Banalatā Sen' to an English audience.

Chapter Five

SHAMSUR RAHMAN AND HIS POEMS IN ENGLISH TRANSLATION

The preceding four chapters have focused on translations of the three most important poets of the twentieth century Rabindranath Tagore, Kazi Nazrul Islam and Jibanananda Das. The subject of this chapter is Shamsur Rahman who is arguably the most important poet after these three poets of the century.¹ Junior to the poets of 1930's Rahman has built Bengali Poetry on the soil of the poets of thirties but he has developed the ground, explored areas his predecessors thought too dark for exploration, has added new features to Bengali poetry, landscaped it and in the process left his footprints all over. He has changed the geography and climate of Bengali poetry.² Deeply rooted in his own tradition Rahman has singled out the ills eating into the vitals of modern society. The harsh realities of the middle class and urban decadence have found powerful expression in his poetry.

Life and Work

Shamsur Rahman was born on October 23, 1929 in Mahuttali in the old part of Dhaka. Although his ancestry lay in a village called Paratuli in Narshindi district, he was a true 'Dhakaite'. He lived at Mahuttali in the house of his maternal grandmother where he was born. Rahman was the fourth among thirteen brothers

¹ Humayun Azad, *Niḥsangga Śerpā* [The Lonely Mountaineer] (Dhaka: Agamanī Prakasani, 1996), p. 7.

² Syed Manzoorul Islam,
<http://www.loc.gov/acq/ovop/delhi/salrp/shamsurrahman.html>. Retrieved 21.5.2006

and sisters. His father Mokhlesur Rahman, who was a mid-ranking police officer, remarried after the death of his first wife. Shamsur Rahman was the first child of Mokhlesur Rahman's second wife.

Rahman's early life was spent at Mahuttuli. The Mahuttuli of nineteen thirties and forties offered sights of mud built houses, horse-drawn carriages, shops lit with oil lamps in the evening, Janmastami Utsab, Pujamandir, images of gods and goddesses, Rabindranath-Kananbala's photographs in almost all the glass shops of Babu Bazar – all these had put unforgettable impression on the young mind of Rahman.

Shamsur Rahman's formal education began in 1936 when he was admitted in class two in Pogose School, Dhaka. A quiet child, Rahman was an average student with little sign of the brilliance that would bloom in his later life. After completing his matriculation in 1945 from Pogose School Rahman entered Dhaka Intermediate College (now Dhaka College) from where he passed I.A. In 1947 he enrolled in the Department of English, Dhaka University. He continued studying Honours in English but did not complete it. Afterwards in 1953 he passed B.A and again enrolled in MA course in the Department of English, University of Dhaka. Although he successfully completed his MA part I examination he did not attend the MA part II.³

Shamsur Rahman got married on 8 July 1955 when he was 26 years old. His wife Johara Begum, the daughter of Nabi Box, was a distant relative of

³ Humayun Azad, *Nihsangga Śerpā*, p. 7.

Shamsur Rahman. Their marriage took place partly out of love and partly as result of match making. The couple's first daughter Sumaira Rahman was born in 1956. The other two daughters Faijur Rahman and Fauzia Rahman were born respectively in 1958 and 1959. First son Wahidur Rahman Matin was born in 1960 and second son Seba Rahman in 1961. Wahidur Rahman (Matin) was a retarded child who died at the age of nineteen being drowned in the pond of his village home. Shamsur Rahman was severely mentally shocked at the death of Matin. The poet wrote many poems about his painful relationship with Matin.

Rahman was professionally a journalist. His journalistic career began in 1957 when he joined a daily, the Morning News as Co-editor. Between 1957 and 1960 he worked as Producer in the Radio Pakistan of Dhaka Station. Again from 1960 to 1964 he was the Co-editor of the Morning News. In November 1964, he joined the Daily Pakistan as Co-editor and continues holding the position till 1977. In February 1977 he was appointed as Editor of the daily Dainik Bangla and the Weekly Bicitra. He earned fame for his professionalism home and abroad. In 1981 he was selected the best Asian Editor of the Year and was awarded the Mitsubishi Prize.

Rahman was a widely travelled man. As a poet and journalist he had the opportunity to travel to many countries. In 1965 he joined the Afro-Asian Journalists conference held in Jakarta of Indonesia. In 1967 he joined the Journalists' Conference held in Ankara, Turkey. He visited Soviet Union in 1973 and joined the Pushkin Festival. As a Head of the journalists' representative group he visited Myanmar (Burma) in 1977 and China in 1980. In 1982 he was invited to Japan to receive Mitsubishi award for his being selected as the best editor of the

year 1981. In the same year he visited U.S.A to join the general assembly of the United Nations Organization as one of the representative members. Besides this Shamsur Rahman visited UK, Germany and many other countries.

Rahman received many awards for his contribution in literature. He received Adamji Award in 1964, Jibanananda Award in 1973, Bangla Academy Award in 1977, Maulana Bhasani award and Nasiruddin Literary Award in 1981. He received honorary D Lit Degree from Jadabpur University, Kolkata; from Rabindra Bharati University Kolkata and from North Bengal University Siliguri.

On his reaching the age of fifty (24 October, 1979) Shamsur Rahman was given highly enthusiastic reception by the Shamsur Rahman Reception Committee in the Bangla Academy premises. He was offered flower wreaths and gift money ranging from fifty thousand to one lac taka in innumerable welcome ceremonies. People of Bangladesh from all walks of life showed their heartiest love for him.

Shamsur Rahman began to pursue the vocation of a poet after completing his Intermediate. His first poem was on the Bengali New Year and opened a floodgate for more poetry to come. "I was just hardly aware whether what I was writing was poetry at all. I just felt like writing and went on", described the poet in an interview. The poet's closest friend Hamidur Rahman, a famous architect, played important role in the early development of the poet's career. He always encouraged Rahman to write poems and goaded him into getting his work published. With Hamidur Rahman, Shamsur Rahman, with much trepidation went to the office of weekly *Sonar Bangla* to meet the editor. The first poem published

on the first of January, 1949 in this weekly made Rahman ecstatic. Encouraged by recognition as a poet Rahman wrote with greater vigour. More and more of his poems got printed in *Sonar Bangla* and *Juger Dabi*. Rahman's first volume of poems *Pratham Gān Ditio Mr̥tyur Āge* appeared in 1959, second volume *Roudra Koroṭite* in 1963. Shamsur Rahman's development as a poet became increasingly evident in the sixties and seventies and his position as one of the most significant poets was firmly established after the post liberation Bangladesh period.

Asked in an interview Rahman described the moment of inspiration to write a poem 'as a kind of flash that can come to you at the most unexpected moment...perhaps you will not believe it. But it really happens automatically. I can't explain it...it happens that I am prepared with paper and pen but can not write a single line. Sometimes I am in bed all set to fall asleep when a line or two flashes through my mind. There is no respite then until I get up and start writing."⁴ It is this spontaneity, this acting on an impulse that has produced some of the most inspiring poetry from the poet's pen. During the liberation struggle when the Pak army unleashed its wrath on the people of Dhaka on the night of March 25, the city became suffocated by fear and grief. Like many others Rahman was forced to flee the city and rush to his village home for safety. It was while taking refuge in the serene rural setting that provoked one of Rahman's most celebrated poems 'Swādhinatā Tumi'. Soon after this poem ended another famous one: Tomāke Pāoṃyār Jany He Swādhinatā (It is to get you swadhinata) and many more.

⁴ Quoted from *Star: Weekend Magazine*, 25 August, 2006, p. 11.

On 17 August, 2006 Shamsur Rahman died at the age of seventy seven.

His death was a great shock for the people of Bangladesh. Some lines of the Star

Weekend cover story states:

‘Shamsur Rahman was a simple life but far from ordinary. It was spent being totally devoted to his love without any breaks or deviation. It was his uninterrupted passion to write poetry that has made sure that he will be remembered as an icon of Bangla literature, as an authentic painter of the Bengali soul. Shamsur Rahman will no doubt be missed for being a tangible assurance of Bengali identity. But he will remain immortal for his soul-lifting verses that have earned him the adoration and reverence of his compatriots. It was not just poetry-lovers who admired him but poets too who were inspired by his mode of writing. While his poetry thrived on urban dreams and disillusionment he was just as weak towards rural utopia and charged by the cultural spirit of post-independence. An abiding voice of the generation that shaped the political and cultural map of Bangladesh, Rahman has left behind a treasury of over 3000 poems that will continue to inspire his present admirers and those who will take their place in the future.’⁵

Till the year 2000 nearly 3000 poems of Rahman had been published in 59 works. These volumes are: *Parham Gān Dwitiya Mrtyur Āge* (1959); *Raudra Karoṭite* (1963); *Biddhwasta Nīlimā* (1966), *Nirāloke Dibyrath* (1968); *Nijbāsbhūme* (1970); *Bandi Śibir Theke* (1972); *Duḥsamāye Mukhomukhi* (1974); *Phiriye Nāo Ghātak Kāṭā* (1974); *Ādiganta Nagna Padadhvani* (1974); *Ek Dharaner Ahaṅkāra* (1974); *Āmi Anāhārī* (1975); *Śūnytāy Tumi Śoksabhā* (1977); *Bāmlādes Swapna Dekhe* (1977); *Partidin Gharhīn Ghare* (1978); *Premer Kabitā* (1981); *Ikāruser Ākās* (1982); *Mātāl Rṭwik* (1982), *Udbhat Uṭer Piṭhe Caleche Swades* (1982); *Ekphōtā Keman Anal* (1983); *Nāyaker Chāyā* (1983); *Kabitār Sangge Gerasthāli* (1983); *Āmār Kono Tāṭā Nei* (1984); *Ye Andha Sundari Kāde* (1984); *Astre Āmār Biśwās Nei* (1985); *Homārer Swapnamāy Rāt* (1985); *Icche Hay Ekṭu Dāṭāy* (1985); *Śironām Mane Paṭe Nā* (1985); *Dhūlāy Gaṭāy Śirastrāṇ* (1985); *Abirāl Jalbhrami* (1986); *Deśodrahī Hate Icche Kare* (1986); *Ṭebile*

⁵ Ibid., p.12.

Āpelgolo Hese Oṭhe (1986); *Āmār K'ajan Sanggī* (1986); *Jharnā Āmār Āngule* (1987); *Swapnerā Dukre Oṭhe* (1987); *Khub Beśi Bhālo Thākte Nei* (1988); *Mañcer Mājkhāne* (1988); *Buk Tār Bāṅlādeśer Ṛday* (1988); *Ṛday Ṛdaymār Prṭhibīr Ālo* (1989); *Jharnā Āmār Āngule* (1989); *Gṛhayuddher Āge* (1990); *Se Ek Parabāse* (1990); *Dhaṅser Kināre Ba'se* (1992); *Khaṅḍita Gourab* (1992); *Hariner Hār* (1993); *Śāmsur Rāhmāner Premier Kabitā* (1993); *Ākās Āsbe Neme* (1994); *Ujār Bāgāne* (1995); *Eso Kakil Eso Swarna Cāpā* (1995); *Tumii Niḥswās Tumii Ṛdspandan* (1996); *Mānab Hṛdaye Naibedy Sājāye* (1996); *Tomāke Ḍeke Ḍeke Raktacakṣu Kakil Hayechi* (1997); *Hemanta Sandhyā Kichukāl* (1997); *Chāyāganer Sangge Kichukṣan* (1998); *Rūper Prabāle Dagdha Sandhyā Rāte* (1998); *Hṛdpadme Jeytnā Dole* (1999); *Meghloke Monoj Nibās* (1999); *Naksatra Bājāte Bājāte* (1999); *Śuni Hṛdayer Dhvani* (2000); *Bhaswastupe Golāper Hāsi* (2000).⁶

Translations

Shamsur Rahman has not yet been translated widely. He himself never translated any of his poems. Out of his huge bulk of poetry only approximately 200 of his poems had been translated into English by the end of the twentieth century. These poems were mainly published between 1975 and 2000 in five translated volumes. These are Kabir Chowdhury's *Shamsur Rahman: Selected Poems* (1975) and *Selected Poems: Shamsur Rahman* (1986); Kaiser Haq's *Selected Poems of Shamsur Rahman* (1985); Farhana Haque Rahman's *Poems of Shamsur Rahman* (1985) and Nazmuddin Hashim's posthumously published work *The Devotee, the*

⁶ For details see Appendix 7

Combatant (2000). Apart from these works some translations were included in the following anthologies: *The Big Big Sea* (1969) by Kabir Chowdhury, which includes translations of four poems; *I Have Seen Bengal's Face* (1975) that included ten translated poems by Marian Maddern; *Three Poets* that included translations of ten poems by four translators— Kabir Chowdhury, Zillur Rahman Siddiqui, Manzur-i-Mawla and M Harunur Rashid; *Contemporary Bengali Literature: Poetry* (mid 1970's) that included only two translated pieces of Rahman by Pritish Nandy.

One of the earliest translators of Rahman is Kabir Chowdhury. His anthology *The Big Big Sea* (1969) first included translations of four poems from Rahman. These poems were 'Mouth-organ at Midday', 'Sorrow', 'Three Boys' and 'Myths'. All these translations later were included in his *Selected Poems of Shamsur Rahman* (1975). This book contained translations of a total of thirty eight poems. In 1986 Bangla Academy, Dhaka published Chowdhury's *Shamsur Rahman: Selected Poems* that contained translations of forty poems out which fifteen appeared in Writer's Workshop edition.

In his anthology Kabir Chowdhury did not say anything about the translations or express his views on translation. However, it is apparent that Kabir Chowdhury's translations do not represent the originals adequately. In translating some poems Chowdhury seems to have retained the content pretty satisfactorily. These are Hidden Treasure ('guptadhan' from *Phiriye Nāo Ghātak Kāṭā*), Fear

(bhaý, *Āmi Anāhārī*), Butterfly (Prajāpati) and a few others. But in translating some other poems, for example, Barṇamālā Āmār Duḥkhini Barṇamālā', 'Ei Śahar', 'Swādhinatā Tumi' and 'Tomāke Pāoýār Janya He Swādhinatā' Kabir Chowdhury left many important words and lines and simplified the original. In 'Barṇamālā Āmār Duḥkhinī Barṇamālā' Chowdhury left at least 8 important lines untranslated.⁷ In translating the poem 'Tomāke Pāoýār Janya He Swādhinatā' he did not translate at least two important lines (lines 13, 14) and many important words. For example in translating the line 'sithir sidur mucche gelo haridāsīr' Kabir Chowdhury wrote, 'Haridasi became a destitute hopeless widow.' Thus the original image with 'sidur' is gone. One of the most famous poems 'tomāke pāoýār janya he swādhinatā' is also poorly translated. The line lengths of the translated poems can hardly give any idea of the original poem's form. Sometimes one line is broken into five or six lines. Some of the lines are shown here as illustration:

⁷ Lines 4-8, 12-15 are not translated. From the first stanza consisting of eight lines Kabir Chowdhury translated only the first two lines. Again the third stanza consisting of five lines has been completely left out. Source Text and Translated Ttext of first stanza are as follows:

SL Text

barnamālā, āmār duḥkhinī barnamālā'
 nakṣtrapuñjer mato jwaljwale patākā uṛiyē ācho āmār sattāi.
 mamatā nāmer pluta pradeśer syāmalimā tomāke nibiṛ
 ghire raý sarbadāi. kālo rāt pohānor parer prahare
 śiuli śaiśabe 'pākhi sab kare rab' bale madanmohan
 tarkālankār kī dhīrodātta sware pratyha diten ḍāk. tumi ār āmi,
 abicchinna, praspār mamatāý līn,
 ghurechi kānane tār nece, yekhāne kusum-kali sabi
 phoṭe, joṭe ali ṛtur saṃkete.

TL Text

'My sad suffering alphabet'
 In my very being you live
 fluttering your flag like a cluster of shining stars,
 A soothing tenderness always holds you
 in loving embrace.

Lines 11-16:

ST:

swādhinata tumi,
rodelā dupure madhya pukure grāmya meyer abādh sātār.
swādhinata tumi
majur yubār rode jhalasita dakṣa bāhur granthil peṣī.
swādhinata tumi,
andhakārer khā khā simante mukti senār cokher jhulik.

TT:

Liberty you are
The free unrestrained swimming
of a village belle
in mid-tank
On a sunny noon.
Liberty, you are
the bright gleam in the eyes of a liberation
soldier
moving in the frontier
in pitch black darkness.

Line 15 is not translated at all. The original line structure is peculiarly broken and arranged in a way that does not reflect the form of the original poems. The translated lines hardly reflect the beauty of the original's word-play or sound pattern.

In the mid fifties Marian Maddern's translations of a few poems of Rahman appeared in the anthology *I Have Seen Bengal's Face* (1974).⁸ Maddern is perhaps the single non-native translator of Rahman's poems. Her views regarding translations of poetry particularly Bengali poetry are found in her work: *Bengali Poetry into English: An Impossible Dream?* (1977). She states that a good degree of similarity must be established between the original and the translation. In other words, she emphasizes that a good translation should act like a mirror through which the original can be viewed.⁹ Obviously, Marian Maddern has tried to apply her own views in her translations. Reading her translations with the

⁸ For details see Annotated Bibliography: Part Two

⁹ Marian Maddern, *ibid*, pp. 6-7.

original reveals the fact that she has tried to capture the form and the content of the original. But she has not been able to show her competence all through. In retaining the nuances of Shamsur Rahman's colloquial diction and most local words Maddern could not show her competence. Even in some cases she has failed to understand the meaning of Bengali words properly. As a result mistranslation occurs. This can be illustrated from her translation of the poem 'Ei Śahar' (This City).¹⁰

TT lines:

This city
 This city, among other things, holds out thin hands to the tourists,
 this city wears patched clothes, limps terribly on naked feet
 This city goes to the races, gets drunk, spreads its feet
 In a pit of shade, makes jokes, catches lice, shakes off bugs.
 Sometimes it picks pockets, fleeing at the sight
 Of the police.
 Red like the moon, eyes staring in all directions,
 ...
 This city, burning in summer and in the monsoon drenched, pulls
 Trolleys, ...
 This city fasts at the doors of the saint, from its breasts and wrists
 Hang charms and amulets, and night it vomits blood,
 ...
 This city runs to the parade ground; with its poster-tattooed mind

¹⁰ The original lines in English transliteration:

ei śahar
 e śahar turisṭer kāche pāte śirna hāt yakhan takhan,
 e śahar talimārā jāmā pare nagna hāte, khoṛāy bhīsan.
 e śahar res khele, tāri gele hāri hāri. cāyar gahabare,
 pā mele ragaṛ kare ātmār ukun bāche, jhāre chārpokā.
 kakhano-bā gāṭ kāte, pulis dekhle 5
 māre kāt. taktake cāder matan cokhe tākāy caudike,
 ...
 e śahar jaiyiṣṭhe puṛe ebaṃ śrābane bhije ṭāne 12
 ṭhelāgārī, ...
 ...
 e śahar pīrer duāre dharnā dei, buke-hāte 17
 jholāy tābij tāgā, rātridin kare raktabami,
 ...
 e śahar kṣudhākei nihsangga bāstab jene dhulāy gaṛāy; 22
 e śahar paltaner māthe chote. poṣṭārer ulki-chāoṃyā mane

In Maddern's rendering 'paltan maidāne' becomes 'parade ground.' Paltan Maidan which is a fairly vast open ground in the city of Dhaka where at one time largely attended public meetings organized by different political parties were regularly held. Perhaps Marian Maddern had not been able to guess that 'Paltan' should be considered a proper noun. Again her translation of some words and phrases like 'taṛi gele' as 'gets drunk', 'ṭhelāgaṛi' as trolley, 'dharnā dei' as 'fast' is not satisfactory. 'taṛi' is a kind of country liquor made from the palm or date Juice and often drunk by lower class people in Bangladesh. So 'drinks country liquor' can be a better translation than 'gets drunk'. 'ṭhelāgaṛi' is a kind of simple cart made of bamboo or wood drawn/ pushed by man and this is usually hired to carry goods in urban areas of Bangladesh. Instead of 'trolley' 'cart' can be a better word. Again the line 'this city fasts at the doors of the saint' is not adequate translation of 'e śahar pīrer duāre dharnā dei.'

Farhana Haque Rahman's *Poems of Shamsur Rahman* was published in 1985. It contains translations of thirty eight poems. In the Preface Farhana Haque says: 'I have tried to remain as close as possible to the original ... I have also tried, when I could, to preserve Shamsur Rahman's end line rhymes, but I don't presume to have captured either his cadence or the beauty of his language.' Obviously, Farhana Haque gave more importance to retain the content without thinking about the beautiful wording or other technical aspects of the original poems. But in some poems her presentation of content seems to be not satisfactory. In 'Saphed Pānjābi' (White Punjabi), 'No Eksit' (No Exit), Tomāke Pāoyār Janya He Swādhinatā (To Win You, O Independence), and in a few other poems she left many important

words untranslated. In ‘Saphed Panjabi’ she did not translate eight important words from lines 9-12. In no eksit (No exit) she avoided translating some words literally where she should have been literal. For example she translated ‘kāminī’ as ‘charming woman’ (line 21); ‘kaisārer samakāmī prahare’ as ‘early morning dashes in’ (36); ‘habu ḍubu’ as ‘gurgle’ (line 33). However, in some other of her renderings, for example, prajāpati (butterfly), udbāsto (refugee) and guptadhan (Hidden Treasure) content is retained fairly satisfactorily.

Kaiser Haq’s bilingual edition of Rahman’s verses came out in 1985 under the title *Selected Poems of Shamsur Rahman*. In the Introduction of his book the translator states: ‘I have tried to ensure that it is as nearly representative as possible... The translations are free but I have tried to be faithful to the spirit of the original’. Kaiser Haq’s approach to translation seems to be scholarly. He has tried not only to retain the content but also to capture all the aspects of the original verses as far as possible. His great success is that he has been careful about Rahman’s use of colloquial words and tried to produce similar effects of these words in the target language. This can be guessed from some of the examples given here:

SL Text

ānāce kānāce ghuri (line 43 of ‘telemekās’; *Nirāloke Dibyarath*)

TL Text

I mop in nooks and crannies

SL Text

phyāl phyāl tākāy keubā (Line 5 of ‘sei ājnabi’: *Śunytāy Tumi Śoksabhā*)

TL Text

... some just gawped

SL Text

pratyha tini garibgurbader janye duḥkha karen (line 35 of rutin: *Āmār Kono Tara Nei*)

TL Text

everyday he grieves for the poor and down-and-outs.

Nazmuddin Hasim's *The Devotee, The Combatant* (2000) includes translation of fourteen poems along with two essays on Shamsur Rahman. The book was published posthumously. In the 'Foreward' of the this book Zillur Rahman Siddiqui says: 'For readers at home and abroad, this collection of poems in two versions, original and translation, would be an example of joint work by two kindred spirits, Shamsur Rahman and Syed Nazmuddin Hashim.' However, Siddiqui has said nothing about the quality of translations of the book. It seems that Nazmuddin Hashim's translation is pretty competent as far as the content is concerned. He has given importance to each and every word and has tried to make the renderings read like a poem. An illustration from Shamsur Rahman's famous poem 'Asad's Shirt' (*āsāder śārṭ*) shows how Hashim has presented the original without any kind of distortion:

Like bunches of blood-red oleander,
Like flaming clouds at sunset
Asad's shirt flutters
In the gusty wind, in the limitless blue.
To the brothers spotless shirt
His sister had sown
With the fine gold thread
Of her heart's desire
Buttons which shone like stars;

In fact, in his rendering of the whole poem, Hashim hardly left any single word of the original untranslated. However, out of his 14 translated poems, only serious drawback occurs in Poem No 2 of Addendum (Translation of 'kato māi

lāi' from *Duḥsamāye Mukhomukhi*). Here six lines of the original had been left untranslated.

Comparative Analysis of the Poem 'Pather Kukur'

The poem 'pather kukur', though not one of the most popular poems of Shamsur Rahman, has been selected here for discussion for its having a good number of translated versions. The original poem was included in the volume *Bandī Śibir Theke* first published in 1972. At least four translated versions of the poem are found. The translators are Marian Maddern, Kaiser Haq, Farhana Haque Rahman and Manzur-i-Mawla. The source text (in transliteration) and the four versions of the poem have been given in appendix 8.

Some of the aspects of the original poem are as follows: The poem is written in the Bengali meter *akṣarbyṭta*. Though not rhymed at end lines, it has occasional rhymes within the lines. Most of the stops (dāri) are used within the lines. Total number of lines, thirty four, are arranged in four stanzas. Number of words in each line varies from two words to seven words. However, apart from these physical aspects of the poem, the story of the poem superbly portrays the condition of the speaker in some circumstances. Obviously, the speaker's situation indicates the time when Bangladesh's liberation war was going on. Suggestiveness enriches the poem's quality. The opening line is dramatic—'obaśya se pather kukur'; Then an exquisite description of this street dog's living — its searching for foods in the dustbin, rolling on the dust in leisure, showing of acrobaties to entertain its lady love etc. But the speaker, terrified in his own room

with his wife and children, hears the sharp barks of this dog and steals over to the window. When he saw the dog charging an olive coloured jeep repeatedly, his mind strikes seriously. He said, 'I wish I were at least that street dog.'

However, in the four versions of the poem some interesting variations are found. One such variation is noticeable in translating the title 'Pather Kukur'. Marian Maddern and Farhana Haque Rahman's title is 'Stray Dog' while Manzur-i-Mawla's title is 'A Dog in the Street' and Kaiser Huq's title is 'Pye Dog'. Of course, none of the titles are inappropriate but Kaiser Haq's title can be appreciated for indicating the whole atmosphere of the poem that the original reflects. The word 'Pye dog' has been derived from the word 'pharia' which means (i) lower caste (ii) junior officer/common soldiers in British army and in Oxford English dictionary 'pye dog' means ownerless dog. The whole poem has a suggestive quality and the dog can also be compared with 'freedom fighters'. Considering this suggestiveness of the poem 'pye dog' is a more appropriate title than the other two titles.

Another interesting difference is noticeable in translating the first word of the source poem:

SL Text:

abaśya se pather kukur...

TL Text:

<u>Untamable</u> that stray dog ...	: Marian Maddern
<u>Of course</u> , he is <u>just</u> a stray dog ...	: Farhana Haque Rahman
He's <u>just</u> a pye-dog ...	: Kaiser Huq
He, <u>of course</u> , is a pariah-dog	: Manzur-i-Mawla.

It seems that Marian Maddern has not been able to guess the true meaning of the word 'abaśya'. The Bengali word 'abaśya' has two different meanings – literally one in the sense of 'surety/definitely/just' and the other in the sense of 'untamable' (or which is not tamable). The context or the theme of the poem indicates that 'just' or 'of course' should be the proper rendering of this word that all the translators who are the Bengali native speakers have been able to capture in their rendering.

In rendering some other lines and expressions competence also varies. Note the followings:

SL Text (Lines 6 to 8):

lej nāre mājhe-madhye, phurtibāj prahare kokhano
dhulāi goṛāi. kokhano se śūnyāke sājāi citkāre.

TL Text:

occasionally his tail stirs, sometimes in an hour of merry-making
he rolls in the dust. Sometimes he
clothes the emptiness with barks.

-Maddern

Wags his tail in joy,
Rolls in dust. Sometimes he
Festoons the silence with his howls.

-Farhana Huq

Wags his tail and rolls in the dust
On a care free afternoon.

-Kaiser Huq

twists the tail, and, when happy, rolls himself
in the dust. Now and then,
His loud voice scans the empty space.

-Manzur-i-Mawla

Content is not adequately retained in the rendering of Farhana Huq who did not translate the phrase 'phurtibāj prahare'. Kaiser Huq's rendering is a bit simplified. Marian Maddern and Manzur-i-Mawla are more adequate in their renderings. However, Maddern's rendering should be more appreciated for her more competent use of words as well as being more careful about the formal

structure of the original lines. Her use of the phrase 'in an hour of merry making' is more adequate than 'when happy' of Manzur-i-Mawla or 'a carefree afternoon' of Kaiser Huq.

An overall study of the translated versions also reveals some of the features. In the texts of Farhana Haque and Manzur-i-Mawla printing errors are noticeable. In Farhana Huq's version the word 'month' of line 5, should be 'mouth'. In Manzur-i-Mawla's version the word 'form' of line 3 should be 'from' and 'Every where' of line 22 should be 'Everywhere.' But the versions of Marian Maddern and Kaiser Haq are free from all kinds of printing errors. These two versions also imitate the form of the original poem more closely than the others.

Brief as this study has been, it can be said that none of the translated versions sufficiently represent the original. But based on the above discussions it can be said that Kaiser Haq's version has been presented to English audiences more adequately and authentically.

PART TWO

INTRODUCTION TO ANNOTATED BIBLIOGRAPHY

The present Annotated Bibliography is an attempt to make a comprehensive list of translations of the twentieth century Bengali poetry as well as to provide annotations about the translated texts, their physical features, availability, distinctive marks or other relevant information. In order to do this, I have made an effort to use the available bibliographies, internet sources, searches in libraries, book shops and book fairs. I have personally examined the majority of the entries noted here. However, despite my best efforts, I have not been able to examine some of the books, but have verified their existence. The Annotated Bibliography contains a total of 211 entries. This list, within its scope, is more comprehensive than any of the earlier bibliographies.

Part One of the thesis focuses on translations of Rabindranath Tagore, Kazi Nazrul Islam, Jibanananda Das and Shamsur Rahman. The purpose of the present introduction is to discuss the overall aspects of translations of twentieth century Bengali poetry. This discussion is, of course, based on the findings that emerged from the compilation of the Annotated Bibliography.

Translations of Bengali poetry have appeared in books that can be divided into two main categories—one includes translations of individual poets and the other includes translations of more than one poet. Translations of selected poems or of a specific poetical work, or both, or translated poems along with other

materials of the individual poet belong to the first category. In the second category are anthologies that contain translations of more than one poet. The Annotated Bibliography lists a total of 174 works belonging to the first category and 37 works under the second category.

The Bibliography shows that translations of Bengali poetry in the twentieth century began in the very first decade of the century. Although a great many poets had been translated by the end of the twentieth century, the colonial phase of the century (1901-1947) mainly produced translations from Rabindranath Tagore. During this time at least 15 significant works were published out of which 13 were from Tagore. The other publications were Humayun Kabir's self translated work *Poems* (No. 39.1) published from London by Kemp Hall Press Ltd. in 1932; Jasim Uddin's *The Field of Embroidered Quilt* (No. 65.1) published from London by Oxford University Press in 1939 and the anthology *Modern Bengali Poems* (No. 66) published by Signet Press from Kolkata in 1945. During the colonial era publications originated mainly in London and the publishers were mainly private or commercial. Macmillan and Co. was the best known publisher of Tagore's works during this time.

Growth of translations of Bengali poetry becomes increasingly evident after 1947. More and more poets began to be translated, though Tagore remains the most important figure throughout the century. The major thrust for the growth of translations came from some Government-assisted Publishing Houses as well as some private publishers. The Government financed publishing houses Sahitya

Akademy, New Delhi; Bangla Academy, Dhaka; National Book Trust of India; Nazrul Institute, Dhaka and Bisva-Bharati, Kolkata took initiative to publish translations. Among the Private publishers Writer's Workshop, Kolkata, Dialogue Publications, Kolkata; The University Press Limited, Dhaka; United Writers, Kolkata; Pathak Samabesh, Dhaka; Jaico Publishing House, Kolkata; Rupa and Co., New Delhi and UBS Publishers' Distributors, New Delhi published more translations than the others. Of course, apart from Writers Workshop none of these publishers were interested exclusively in translations from Bengali poems or Bengali literature. The statistics of my Annotated Bibliography shows that between 1948 and 2000 Writer's Workshop published 24 books while Bangla Academy 9, Sahitya Academy 8, The University Press Limited 5 and Dialogue Publications 4.

In the post colonial phase the decade of the 1970's was the most productive for translations of Bengali poetry. According to the bibliographical list, in the 1970's a total of 61 books were published while 7 books were published in the 50's, 23 in the 60's, 49 in the 80's and 54 in the 90's. Publications were mainly from Kolkata, Dhaka and Delhi. In 1971 the emergence of Bangladesh as a new nation possibly had an impact in producing more translations from Bengali poems. The naming of some anthologies like *Poems on Bangladesh* (1971; No. 75), *Bangladesh: a Voice of a New Nation* (1971); *Poems From Bangladesh: Voice of a New Nation* (1972; No. 77); *Fifty Poems From Bangladesh* (1977; No.87) is a proof of this.

The Annotated Bibliography shows that in producing translations of Bengali poetry the original authors had played a significant role. The leading role was played by Rabindranath Tagore. Whether or not because of the precedence set by Rabindranath Tagore, many other poets have themselves translated their own poems. Among the major poets of the thirties Bishnu Dey translated more of his poems than the others. The other poets of the thirties Jibanananda Das, Budhadeva Bose, Amiya Cakravarty and Sudhindranath Dutta have translated at least a few of their poems. The tendency of translating one's own poems is also noticeable among the younger generation of poets. These poets are Pranab Bandyopadhyay, Abhijit Ghose, Prodosh Dutta, Nurennessa Chouddhury and some others.

The Annotated Bibliography also shows that majority of the translators of Bengali poetry are Bengali native speakers and are from West Bengal and Bangladesh. Some of them who became prolific by the end of the twentieth century are Aurobindo Bose, Kabir Chowdhury, Pritish Nandy, Lila Ray and Umanath Bhattacharya. Aurobindo Bose translated mainly Tagore's poems. He published at least half a dozen volumes of translated poems from Tagore's oeuvre. Kabir Chowdhury did not translate Tagore but he has translated over 600 poems from the works of other Bengali poets. Pritish Nandy¹ translated a good number of

¹ Pritish Nandy was born in Kolkata and studied in Presidency College. He has had a flourishing career in journalism and TV. He has headed The Times of India Group for ten years as Publishing Director and was Editor of many of the Group's magazines including *The Illustrated Weekly of India*. He also edited *The Independent* and *The Observer*. He has hosted some of India's most popular TV shows including the first signature show, *The Pritish Nandy Show* on Doordarshan and Zee TV. He is the author of sixty of books of poetry and translations, published from all over the world, and are currently a member of Parliament. Quoted from the backflap of Nandy, Pritish. *Shesh Lekha: The Last Poems of Rabindranath Tagore*. New Delhi: Rupa and Co., 2002.

poems from Rabindranath Tagore, Sunil Gangopadhyay and Subhash Mukhopadhyay. He translated all the poems of Samar Sen (108 poems) and published them under the title *Complete Poems of Samar Sen* (No. 63.2). Nandy also translated some poems from various other Bengali poets. Lila Ray² had at least 7 books to her credit till her death in 1992. She translated Lokenath Bhattacharya, Daud Haider, Zia Hyder, Ashokhbijoy Raha, Annada Sankar Ray and some other poets.

Apart from these, there are some Bengali native translators who are less prolific but very well known as scholar translators. They are Fakrul Alam, Sukanta Choudhury, Sujit Mukherjee, Enakshi Chatterjee, Surabhi Banerjee, Kaiser Haq, Ketaki Kushari Dyson and a few others. The number of other translators who translated a few of the Bengali poems of the twentieth century is also not insignificant.

Of course, many foreign translators whose first language is English also played a significant role in translating Bengali poems. Comparatively prolific and prominent among them are Brother James, William Radice and Marian Maddern. Brother James translated at least five poetical works of Tagore in the eighties. Radice had translated a significant number of poems of Tagore by the year 2000. The Australian Marian Maddern translated nearly one hundred poems from the works of different Bengali poets including Rabindranath Tagore. The other

² Lila Ray was born in USA in 1910, was educated at Los Angeles, California and New York. She was married to Annadashankar Ray, an eminent Bengali writer. She was the first president of All India Translator's Conference, Kolkata (1968-1970). Apart from poems she translated many novels from Bengali. She died in 1992.

notable foreign translators are Edward J Thomson who translated Tagore's poems; E. M. Milford who translated Jasim Uddin's poems and Clinton B Seely who came in focus by writing a biography on Jibanananda Das and translating a good number of poems from Das's oeuvre. Carolyn Wright mainly translated Taslima Nasreen's poems. Apart from these translators there are also some others who translated at least a few Bengali poems of the twentieth century.

As indicated from the annotated notes there was a shift in the field of translations of Bengali poetry since the nineteen seventies. Most of the translators tried to include a preface or introductory notes where they discussed, among other things, their translations or their approach to translations. Questions of authenticity and adequacy were raised and fidelity to the original was more emphasized. Marian Maddern's MPhil thesis "Bengali Poetry into English: An Impossible Dream?" (published in 1977) was a good experiment in showing some of the problematic areas to be tackled in the case of translating Bengali poems. William Radice in the introduction to his *Selected Poems: Rabindranath Tagore* (1985) raised the question of inadequacy lying in most of the translations of Tagore's poems done before him. In the Preface of his *Selected Poems*, Radice seemed to have claimed that he had been able to translate Tagore's poems more adequately and more authentically than his predecessors. In the preface Radice also commented that 'songs cannot be translated' but this view of Radice was opposed by Ketaki Kushari Dyson who, in the introduction of her work *I Won't Let You Go* (1999) contradicted Radice's views and argues that in Indian context

there is no essential difference between poems and songs. Another scholar translator, Fakrul Alam, in the introduction of his translated work *Jibanananda Das* (1999) reviewed most of the earlier translations of Das and found that Das's poems were inadequately presented in English. The translator explained how he had tried to retain most aspects of the original so long absent in the available translations. Thus, towards the closing decade of the twentieth century significant development was noticeable in the field of translation of Bengali poetry.

Also, in the eighties and the nineties a number of anthologies with good introductory and prefatory notes were published. *A Choice of Contemporary Verse From Bangladesh* edited by M Harunur Rashid were published by Bangla Academy in 1986 containing 120 translated poems from the works of 70 significant Bangladesh poets. In 1989 *Poetry From Bengal: The Rising Delta* was handsomely published from London by the sponsorship of UNESCO (No. 96). *Modern Bengali Poems* (1996) edited by Surabhi Banerjee were also richly published by UBSPD, New Delhi. However, in the late nineties the appearance of two compiled works, one from Tagore and the other from Nazrul, had created a good readership. For a long time most of the translations by Tagore that were published by different publishers were out of print or somehow unavailable to the general reader. Sahitya Academy took the initiative to compile all such translations and published them in the volume titled *The English Writings of Rabindranath Tagore*. Vol One (No.64.47). Similarly most of the translations of Nazrul's poems were not easily available to the general reader. In 1997 Nazrul

Institute, Dhaka collected most of these translations and published them in a bilingual edition under the title *Poetry of Kazi Nazrul Islam in English Translation*. Vol One.

Although the scope of this annotated bibliography is limited to the translated works of the twentieth century, some significant works published after 2000 have also been listed in the Appendix (Appendix 9). This addition shows that some contemporary significant Bangladesh poets who had been little translated or not translated at all have appeared in separate book form. They are Nirmalendu Goon, Mahadev Saha and Mohammad Nurul Huda. Also during this time some valuable translations were done from Tagore's works. These are *Final Poems* (2001) translated jointly by Wendy Barker and Saranindranath Tagore; Debi Mitra's *500 Songs of Rabindranath Tagore* (2002) and Jadu Saha's *The Flute* (2003). Another significant work is Ketaki Kushari Dyson's *Selected Poems of Budhadeva Bose* (2003). The anthology *Signposts: Bengali Poetry Since Independence* edited by Prabal Kumar Basu were also a good publication.

Taking all these translations into consideration I can make the following generalized comments: Translations published by commercial publishers are usually more available than those published by Government-financed organizations; majority of the translated works were published from Kolkata and Dhaka; most of the translators are Bengali native speakers; The best translations have so far been produced by native Bengali translators; majority of the translated works do not have further editions or reprints; The most translated poet in the twentieth century is Rabindranath Tagore and his *Gitanjali: Song Offering* (1912) is so far the most

published translated work. The most translated poem (more than a dozen versions) is Jibanananda Das's 'Banalatā Sen'. Considering the number of works the most prolific translator in the century is Kabir Chowdhury. The single volume containing the highest number of poems or songs is Debi Mitra's *500 Songs of Rabindranath Tagore* (2002). The most productive decade of translation is the 1970's. Writer's Workshop is the publisher that has produced the highest number of translations.

Contextually, it is necessary to mention some of the lacuna that exist in the field of translations of the 20th century Bengali poetry so far. Although Tagore is the most translated poet, many of his poems and songs are yet to be translated. The major poet who is comparatively more translated is Jibanananda Das but more than half of the number of his poems (around 350) has not been translated. The major poet of the century, Kazi Nazrul Islam, needs to be translated by more competent hands. Among the poets of the thirties Amiya Chakravarty and Sudhindranath Datta are less translated than others. Only an insignificant portion of Shamsur Rahman's poems has been translated. Significant poets like Bande Ali Mia, Satyendranath Dutta, Mohitlal Mojumdar, Quazi Quader Newaz, Talim Hossain, Abdul Quadir, Farruk Ahmed, Syed Ali Ahsan, Syed Shamsul Huq and Joy Goswami are little translated.

In the end, I should say a few words about my efforts to compile this Annotated Bibliography. Although I searched hundreds of libraries I found majority of the books in the following libraries: National Library, Kolkata,

Sahitya Akademy Library, New Delhi; Visva-Bharati Library, Santiniketan and Bangla Akademy Library, Dhaka. I knew from Dipali Ghose's *Bibliography Translation of Bengali Works into English: A Bibliography* (1985) and online sources that the following locations are also good repositories for translation of Bengali poetry. These are the library of School of Oriental and African Studies (SOAS) and the British Library (Oriental Manuscripts and Printed Books, India Office Library and Records and the Department of Printed Books). As stated earlier in justification of the study in Chapter One of Part One, there are a few works that have compiled lists of translations of Bengali literature but there is none in print so far specifically for translation of Bengali poetry that is well researched and adequate. I have done a great deal of checking and rechecking while including a book from the earlier published bibliographies and simultaneously increased the number within the scope of my own lists. For example, I have listed 56 translated books of Tagore's poems, the highest number listed ever in any bibliographical works published earlier. I have listed the book *Let My Head Bow Down* (1993, No. 64.49) that has not so far been included in any bibliographical source or in any major libraries. I found it in the possession of one of my colleagues. I found several more items that were not listed in earlier published bibliographies. None of the bibliographies included *Verses From Rabindranath Tagore* (1989, No. 43) that I found in Barendra Research Museum Library, Rajshahi and Arun K Sil's *Gitangali* (nd, No. 43) that is in Sahitya

Akademy library, New Delhi. I have been able to provide rare information about some of the books. This was possible because I was able to collect the book and examine it. For instance I found the name of the work *Here I Send My Poems* (1996, No. 64.54) online published by Ankur Prakashani, Dhaka. I did not find the book in any of the libraries I searched or in any record of the published Bibliographies. Luckily, I later came across it in a book fair. When I was examining it, I was amazed to find that it was nothing but Rabindranath Tagore's self translated *Gitanjali: Song Offerings* (1912) with a different title. Rabindra Nath Choudhuty's *Fifteen Longer Poems of Rabindranath Tagore* (1969), similarly is his *Love Poems of Rabindranath Tagore* (1975) published by a different publisher. All such information I have provided in my annotations.

Arrangement and Scope of the Annotated Bibliography

I have arranged the entire bibliography in two main headings—Individual Poets and Anthologies. Individual poets include the translated works of the individual authors whose short biographical descriptions precede the list while anthologies include books containing the translations of more than one poet. Books are arranged chronologically according to the year of first publication. Unless otherwise mentioned the translated texts are to be considered only English texts and their publications are first publications. Under the heading 'Anthologies' works compiling translations of various poets of the twentieth century have been listed chronologically according to the year of publication. Works compiling translations of twentieth century along with

translations of earlier period have also been included with proper annotation focusing on the translations belonging to the twentieth century.

I have included the following elements wherever possible:

- (i) Publication details—editions, names of author, editor, translator, reprinting, pagination etc.
- (ii) List of poems translated with the source poems as well the names of translators in case of more than one translator.
- (iii) Overall annotation about distinctive features of the book.
- (iv) Selected quotations from the Prefatory and Introductory notes on translation or the approach to translation.
- (v) References to available reviews, if any.

For Bengali text, such as names, terms or other words, I have used a standard method of transliteration which is provided in the first part of the thesis (p. vii–viii). Bengali Books have been mentioned in title-case and Italic. The titles of poems and lines of Bengali poems are in lower case. The names of authors, places etc. are in their traditional spellings. Authors' names are arranged alphabetically according to their last names. The books which I have not been able to examine personally are indicated with asterisks.

INDIVIDUAL POETS

Bandyopadhyay, Pranab (1925–)

Pranab Bandyopadhyay was educated at Calcutta University from where he took his MA in Modern Languages in 1949. His first book of poems *Śahar* appeared in 1951. He had written and published poems, short stories and novels and edited some anthologies. Approximately 100 poems of Pranab Bandyopadhyay had been translated into English till the year 2000. These translations are mainly found in the four books listed below:

1.1 *The Eye Lamp and Other Poems*. Trans. Umanath Bhattacharya. Kolkata: Epic Press, 1974. 80 pp.

No reprint or edition is found till 2000. Includes translations of sixty seven (67) poems selected from the poet's Bengali works—*Istāhār*, *Musāphir*, *Kādāmāūr*, *Durga*, *Śahar* and *Mukhośer Rang*.

Translated titles are as follows:

- | | |
|----------------------|----------------------------------------|
| 1. Offering | 20. Preface |
| 2. The Day Dawns | 21. The Drama of the Day |
| 3. Recollection | 22. Eyes |
| 4. The Eye Lamp | 23. That Fellow |
| 5. On the Canvas | 24. Hippy |
| 6. Poems of Leisure | 25. Sinking Ship |
| 7. Evening | 26. Sonnet |
| 8. A Moment | 27. Black Money |
| 9. Firefly | 28. Misfit |
| 10. Reflection | 29. Destroyed |
| 11. The Twain | 30. The Day Passes the Night
Passes |
| 12. Green Grass | 31. Marble Statue |
| 13. The Storm Comes | 32. In Destitution |
| 14. Getting Lost | 33. Departure |
| 15. Portrait of Love | 34. Sorrow |
| 16. Harmony | 35. The Problem of the Age |
| 17. Love | 36. Leaving This City |
| 18. Sunflower | 37. The Land and the People |
| 19. Alone | |

- | | |
|-------------------------|----------------------------------|
| 38. A Romance Nocturnal | 53. Simile |
| 39. Consolation | 54. The Last Train |
| 40. The Voice of Water | 55. Illusion |
| 41. Junction Station | 56. Traveler |
| 42. Image | 57. Cover His Face |
| 43. Happiness | 58. Tree |
| 44. A Heart | 59. Intimations of Immortality |
| 45. Reunion | 60. Song of the Moon |
| 46. Coal | 61. Term of Time |
| 47. Morning Sun | 62. Oh Bird! |
| 48. Limit of Gift | 63. I Can Tell You |
| 49. Journey | 64. Let Me Leave |
| 50. Defeat of Death | 65. Departing Years |
| 51. Revival | 66. The Advent and the Departure |
| 52. The Harvest Time | 67. God |

This book provides a short introduction by Sunil Roy who discusses some important aspects of Pranab Bandyopadhyay's poems. No comments or notes on translation are given.

1.2 *Wherever You Go And Other Poems. Trans. Pranab Bandyopadhyay & Ajit Krishna Basu. Kolkata: Oxford & IBH Publications Co., 64 pp.**

Includes translations of selected poems from the poet's original Bengali works—*Istāhār*, *Musāphir*, *Kādāmāṅṅur Durga*, *Śahar*, *Mukhośer Rang* and *Yekhānei Yāo*.

1.3 *Ila Ray*. Trans. Umanath Bhattacharya. Kolkata: United Writers, 1977. 36 pp.

No reprint or edition is found till 2000. Includes translations of 16 poems.

Translated titles are as follows:

- | | |
|-------------------------|--------------------------|
| 1. Ila Ray | 9. Nameless Circus |
| 2. Pray, Listen | 10. The Knave of Trump |
| 3. The Wings of Birds | 11. The Scheming Gambler |
| 4. The Flowers of Grass | 12. Dalhousie Square |
| 5. The Voice of Trees | 13. The Qutab Minar |
| 6. Conversation | 14. Corrigendum |
| 7. The River | 15. The Crusade |
| 8. The Flintstone | 16. The Posters |

This book does not provide any introductory or prefatory note. The poet's identity, list of works and content (List of translated titles) preceded the translations.

1.4 *Whistles In The Wind*. Trans. Ajit Krishna Basu. Kolkata: United Writers, 1977. 38 pp.

Intro. 2 pp; Note, etc 3 pp. Includes translations of twenty two poems.

Translated titles are as follows:

- | | |
|-------------------------|-------------------------------------|
| 1. The Whistle | 13. Your Eyes |
| 2. Bird | 14. The Path |
| 3. After the Mist | 15. The Sky-scrapper |
| 4. Set Me Free | 16. Ode to the Wind |
| 5. I am No Slave | 17. A Letter |
| 6. Warmth | 18. Death of a Poet |
| 7. After the Night | 19. Farewell |
| 8. The Midnight Train | 20. Soliloquy in the Condemned Cell |
| 9. In Search of History | 21. The Judge's Monologue |
| 10. The Rose | 22. The See-off |
| 11. Fingers | |
| 12. The Child | |

This book provides a good introductory note on translation. The translator says: 'Successfully translating a poem means creating in nearest possible equivalent in another language so that the translation may produce in the minds of its readers an aesthetic effect as similar as possible to what the original poem produces in the minds of readers who belong to the language of the original poem. This has been my motto in translating Pranab's Bengali Poems for this volume. I do not know how far I have succeeded, but I hope these translations will give some idea of the excellence of the originals to poetry-lovers who cannot read Bengali.'

Bandyopadhyaya, Shyamal

2.1 *Saptaparni*. Trans. Shyamal bandyopadhyay. Kolkata: Abarta, 1976. 66 pp.

Includes translations of 31 poems.

This book is poorly produced. No prefatory or introductory note or any information regarding the originals and the translations is provided. It seems that the book is first published in bilingual edition.

Bairi, Ajit (1948–)

Ajit Bairi began his poetical career in 1972 with the publication of his first collection of poems *Naiḥśabda*, *Sammohan Ebaṃ Biṣād*. So far he had published more than half a dozen volumes of poems in addition to *Uttar Dakṣin* (1974) written in collaboration with other poets. Only a few poems of Ajit Bairi had been translated into English till the year 2000.

3.1 *The Night Bird's Call and Other Poems*. Trans. Umanath Bhattacharya. Kolkata: Mila Bairi, 1990. 36 pp.

Intro. 2 pp. Includes translations of 27 poems selected from various poetical works of the poet.

Translated titles are as follows:

- | | |
|------------------------------------------|-------------------------------------|
| 1. Mummies | 14. A Palanquin on the Chaipur Road |
| 2. For a Bunch of Wicks I Yearn | 15. The Snail |
| 3. To a Bedouin Wearied | 16. The Students of Stillness |
| 4. A Protractated Melancholy at Chaibasa | 17. Shame |
| 5. The Poet and Full-Girl | 18. The Prison-Van and the Orion |
| 6. Fleeing Time | 19. Life |
| 7. I am Leaving | 20. When Away |
| 8. Dasaratha to his Son | 21. Born Philosopher |
| 9. Flame | 22. The Wick of Life |
| 10. The Beauty of the Slanting Days | 23. The Deserted Homestead |
| 11. Flower And Rocks | 24. Angliing |
| 12. The Auction | 25. Silence |
| 13. The Night Bird's Call | 26. The Guinea-Pigs |
| | 27. Jaipu |

This book provides good introductory notes, bio-sketch of the poet and the translator.

Basu, Kamlakanta

Kamlakanta Basu did not write many poems. He translated his own poems and published them under the title *Kavitanjali* (1962).

4.1 *Kavitanjali*. Trans. Kamlakanta Basu. Kolkata: B. P. Basu, 1962.70 pp.

Second edition brought out in 1964. In second edition, correction of some words is given in Erratum (I). Includes prose translations of 35 poems. Poems are arranged in two parts: Part I and part II. Translator's titles are as follows:

- | | |
|-------------------------------------|----------------------------------|
| 1. Spiritual Awakening | 18. Devotion to Divinity |
| 2. God | 19. Grief of Life |
| 3. Independent India | 20. Whither Goes the World |
| 4. Child's Prayer | 21. Human Mind |
| 5. Dr. Sayamaprasad | 22. Arabinda, the Great Sage |
| 6. Eternal Soul | 23. An Ear of Rice |
| 7. Life | 24. Election of Fever |
| 8. Sir Asutosh Mookherjee | 25. India and the World |
| 9. Blessings of the World Poet | 26. Man |
| 10. Bengali | 27. Radio |
| 11. Flag of India | 28. Lost Jewel |
| 12. Advent of the Universal Mother | 29. New Years Message |
| 13. Mother Bengal and Her Sacrifice | 30. Student |
| 14. Ode to Spring | 31. Author |
| 15. Atom Bomb | 32. Of Nature |
| 16. Dr. Rabindra Nath | 33. Gandhiji—the Great Liberator |
| 17. The World Poet | 34. Studied laugh |
| | 35. On the Death of My Mother |

This is a poorly published book. No information about the poet or translation is provided.

Basu, Phani (1931–)

Phani Basu was born at a very remote village in the district of Barisal, now in Bangladesh. After he matriculated he came to Calcutta. In 1955 he obtained his MBBS degree from the Calcutta Medical College. In 1956 he joined the central Government service and migrated to Delhi. He obtained his MD degree in medicine from Delhi

University. Phani Basu started writing poems in late nineteen seventies. Notable poetical works include *Kyakās* (1969), *Ditīya Brtta* (1974) and *Mon Mayūr* (1976).

5.1 *The Murdered Moon And Other Poems*. Trans. Umanath Bhattacharya. New Delhi: Art & Aesthetics, 1982. 48 pp.

Includes translations of 33 poems. Translated titles are as follows:

- | | |
|-------------------------------|------------------------------|
| 1. You | 18. Calcutta, '70 |
| 2. A Day's Holiday | 19. At Least Once |
| 3. The Hour for Poetic Vision | 20. The Lesson for the Snail |
| 4. Rabindranath | 21. Happiness and Malady |
| 5. Promise | 22. To My Mother |
| 6. I am Her Bird | 23. Love |
| 7. The Reach | 24. At the threshold of Love |
| 8. Better to Keep Awake | 25. I Could not Keep my Word |
| 9. The Cactus | 26. The Florescence |
| 10. The No Vo | 27. The Castle of Fame |
| 11. Like Prometheus | 28. The Two Birds |
| 12. Stoic | 29. Calcutta '72 |
| 13. And Abrapt Farewell | 30. There will be no Witness |
| 14. The Fish in the Pond | 31. In Times Laboratory |
| 15. The Fly in Tea Cup | 32. The New Drops |
| 16. The Boatman's Dilemma | 33. The Murdered Moon |
| 17. Divine Despair | |

This book provides good prefatory note as well as notes on the poet and the translator with their photographs. The translator says: 'What attracted me to Basu's poems is his originality, newness of his themes and visions, and his simple diction which is free from the monotonous rhetoric and prosody of the older generation of poets. ... In selecting and translating the poems I have followed no particular line or policy. I do not attempt to translate any poem unless it has intrinsic poetic beauty and appeals. As a matter of fact as I went through the pages of Basu's poetry books, lines came crowding in my mind and urged me to give expression to them in another medium. In this way effortlessly the lines suggested themselves.'

Bhattacharya, Lokenath (1927-)

A scholar in Sanskrit language and literature Lokenath Bhattacharya is a lover of western literature and cultures. His poetry is anti-romantic and portrays the naked reality of life.

His major poetical work *Godhūlite Jyāmiti* was published in 1973. Till the year 2000 more than 50 poems of Lokenath Bhattacharya had been translated into English.

- 6.1 *The Prose Poems Of Lokenath Bhattacharya.** Trans. Pritish Nandy. Kolkata: Dialogue Publications, 1971. 40 pp.
- 6.2 *Fifteen Prose Poems.* *Trans. Nikhilesh Guha. Kolkata: Writers Workshop, 1971.
- 6.3 *The Drum Of The Guru.* Trans. Lila Ray. Kolkata: Transition Books, 1973. 48 pp.

Translator's titles are as follows:

- | | |
|-----------------------------------------------|----------------------------------------|
| 1. The Drum of the Guru | 18. Tower |
| 2. The Tibetan Platter | 19. From a Cell Window |
| 3. The Peacocks School | 20. One Stair |
| 4. The Dancing Tree | 21. Two Stairs |
| 5. An Inch of Darkness | 22. The Demise of His Sleep |
| 6. Of a Thought and I | 23. Looking Myself in the Face |
| 7. Worm | 24. What I Suggest |
| 8. My Guts Too | 25. The Grave of the Frustrated Monkey |
| 9. From The I to The We | 26. At Midnight the Poet Speaks |
| 10. The Sky Today | 27. The Diamond-Hearted Bird |
| 11. Three Events | 28. The Golden One |
| 12. Not Until | 29. I Am Almost There |
| 13. An Old Sweetheart | 30. Flowers in This Vase |
| 14. False or True | 31. I Say to You |
| 15. The Absent Hero, Written with White Chalk | 32. Geometry at Twilight |
| 16. Spring Still Comes to Calcutta | 33. Anuradha The Faithful |
| 17. Spring | |

The book's title has obviously been selected from the title of the translated poem 'The Drum of the Guru'. In the introduction the translator discusses the poet's life and work but she makes no comments on her translations or her approach to translation.

Bhattacharya, Sukanta (1926–1947)

Sukanta Bhattacharya, one of the popular Bengali poets, was born in Kolkata. His forefather's house was at Kotalipara in the district of Gopalganj, now in Bangladesh. The poet died of tuberculosis at the age of only twenty six. A lyricist of force, passionately interested in political and social issues of the times, Sukanta in his all too

brief life showed a remarkable poetic range. He was a Marxist, but his concern for what is human seems to transcend ideology. His outstanding poetical works in Bengali include *Chāṛpatra*, *Ghum Nei*, *Purbābhās*, *Miṭhākaṛā*, *Abhijān* and *Hartāl*. Most of the popular poems of Sukanta had been translated into English.

7.1 Selection of Poems: Sukanta Bhattacharya. Trans. Kshitis Ray. Kolkata: Sarawa Library, 1978.

Fore. 4 pp. by Hiren Mukherjee; Translator's Note 3pp; Biographical Note 4 pp; Gloss. and Note 8 pp.

Includes translations of 42 poems.

Translator's titles are as follows:

- | | |
|-----------------------|-----------------------------|
| 1. Credentials | 22. Historic |
| 2. Time to Come | 23. Season of Change |
| 3. To Rabindranath | 24. To my Dearly Beloved |
| 4. A Sapling | 25. The Village Mail-Runner |
| 5. The News | 26. For Ever and ever |
| 6. To Europe | 27. Song of the Farmer |
| 7. At the Ready | 28. Convoy |
| 8. A Prayer | 29. Enemy No.1 |
| 9. The Tale of a Cock | 30. The Call |
| 10. The Staircase | 31. Lal Salaam |
| 11. The Pen | 32. At Eighteen |
| 12. Death of Desire | 33. Having no Choice |
| 13. The Volcano | 34. A Sudden Meeting |
| 14. The Address | 35. After my Death |
| 15. Lenin | 36. A Point of Time |
| 16. Impressions | 37. Draft of a Poem |
| 17. Kashmir | 38. An Undertaking |
| 18. Cigarette | 39. May Day Poem |
| 19. The Dead Kite | 40. A Protest |
| 20. Chittagong 1943 | 41. Song of Revolution |
| 21. A Statement | 42. Invocation |

In the 'Foreword' Hiren Mukherjee expresses his views regarding the difficulty of poetry translation. He says: 'Poetry in a language like Bengali is for objective

and historical reasons, perhaps more than usually coy and unwilling to yield her secret in alien vestments.’ About the present selection he states: ‘The translation into English of the poems that follow has been in very competent hands, but I fear the flavour of the original just cannot be reproduced.’ In ‘Translator’s Notes’ Kshitis Ray says: ‘It is a mistake to call translation a craft. To me, translation is an art of entering into the spirit of the original, with its forms and contents, style and expression as well as its mood and motivation. ... I am against so called faithful mechanical translation. A translator should have empathy for his author and he should enter into the spirit of the original because every good translator is a good interpreter of the original.’ The translator adds: ‘transcreation is only possible when an Andre Gide translates a Rabindranath Tagore... All that I can say is that I did try to get into his skin, think his thoughts and feel his kind of emotions and sentiments while doing these translations’.

7.2 21 Poems.*Trans. Sisir Chattopadhyay: Kolkata: Sisir Chattopadhyay, 1954. 42 pp.

This book was published only for private circulation. No edition or reprint of the publication is found till the year 2000.

Chakrabarti, Nirendranath (1924–)

A poet, essayist, lecturer, Nirendranath Chakrabarty is one of the foremost poets writing in Bengali. He was born in the district of Faridpur, now in Bangladesh. Social concern is the main theme of Nirendranath’s poetry. His first book of poetry *Nīl Nirjan* was published in 1954. Chakrabarty received Sahitya Academy Award for his poetical work *Ulaṅga Rājā*. Other notable works include *Andhakār Bārāndā* (1960), *Kolkātār Yīśu* (1970) and *Rūpkāhinī* (1984). Many of the popular poems of Nirendranath had been translated into English.

8.1 The Naked King And Other Poems. *Trans. Sujit Mukherjee & Meenakshi Mukherji. Kolkata: Writer’s Workshop, 1975. 53 pp.

8.2 *The King Without Clothes*. Trans. Sukanto Chowdhury. New Delhi: Sahitya Akademi, 1989. 42 pp.

Includes translations of thirty five poems.

Translator's titles are as follows:

- | | |
|----------------------------------|----------------------------|
| 1. Where Will You Turn Your Eyes | 18. To Whom It May Concern |
| 2. Diagnosis | 19. Poem 1970 |
| 3. Within My Breast | 20. To You Calcutta |
| 4. The King Without Clothes | 21. The House of Dreams |
| 5. Now, a Prayer | 22. Incomprehension |
| 6. Against False Childishness | 23. Old Age 1 |
| 7. Don't Come if You Will Not; | 24. Hello Dumdum |
| 8. Nature Study | 25. Dogs in the Flood |
| 9. The Kite in the Bathroom | 26. Rain Before Clouds |
| 10. Unappointed Evening | 27. Old Age 2 |
| 11. Change of Plan | 28. The Lonely Bakul and I |
| 12. Eric Shippton's Disease | 29. Memories of Past Lives |
| 13. The World Within; | 30. Second Birth |
| 14. Broken Glass | 31. Tail-ENDER |
| 15. You Fear When You Fear | 32. Bloodshed at Dusk |
| 16. Towards the Fire | 33. This Afternoon |
| 17. Double Murder | 34. Journey of Roses |
| | 35. Towards Another Pain |

Chattopadhyay, Shakti (1933–1995)

Shakti Chattopadhyay is a prolific poet, with a number of volumes of poetry to his credit. He brings modern verse techniques to bear on traditional, often religious and deeply personal themes to convey the sense of a culture in crisis. In 1983 he received the Sahitya Akademy Award for his poetical work *Jete Pāri Kintu Keno Yābo*, the English version of which was published by Sahitya Akademi in 1994.

9.1 *Fifty Sonnets of Shakti Chottopadhyay*. *Trans. Manish Nandy. Kolkata: Dialogue Publications, 1972. 26 pp.

9.2 *I Can, But Why Should I Go*. Trans. Joyanta Mahapatra. New Delhi: Sahitya Akademi, 1994. 57 pp.

This book is a complete rendering of the poet's award winning work *Jete Pāri Kintu Kena Yāba*.

In 'Translator's Note' the translator briefly discusses some of the difficulties in translating all the 53 poems of the original work. He says: '... Bengali rootedness in his poems makes the task of translation extremely difficult. Combined to this is his own idiom, and his poetic language full of dialect and colloquialisms, which halted me fairly often in the act of translation... In these poems I have tried my best not to invent, but to keep faithfully to the original, and to maintain a certain balance in the English versions. There must be errors, I am sure; and it is certain that I might have missed the subtle nuances in the Bengali of Shakti's best which I tried my utmost to translate but could not possibly give rebirth in another language.'

Choudhury, Malay Roy (1939 –)

Malay Roy Choudhury was born in Patna, India. He did his M.A in 1960, gave up PhD research half way through for poetry, dissent and freedom, and moved to Calcutta to take up the leadership of the famous 'Hungryalist' literary movement. The impact provoked powerful hostilities. He lost his job for writing poems, earned the wrath of his friends and relatives and he stopped writing around 1967. Later around the year 1983 he started writing again and emerged as one of the important poets of the Bengali language and literature. *Jakham*, *Śaytāner Mukh* (1963), *Tulkālām Ātmahatyā* (1965) are some of his notable poetical works.

10.1 Selected Poems. Trans. Malay Chowdhury Roy. Kolkata: Writers Workshop, 1989. 44 pp.

Includes translations of 30 poems.

Translator's titles are as follows:

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|------------------|--------------------------|
| 1. Chicken Roast | 10. House Arrest |
| 2. Counter-Man | 11. Dilemma |
| 3. Preparation | 12. Uncle Chapter |
| 4. Motor-bike | 13. Existence |
| 5. Repeat Uhuru | 14. Throne of the Weevil |
| 6. Homology | 15. Abhorred Emperor |
| 7. The Light | 16. The Expulsion |
| 8. Classic Fraud | 17. Wolf Dynasty |
| 9. Objectivity | 18. Fear |

- | | |
|--------------------------------|-----------------------------------|
| 19. From Jakham | 25. Third Horse |
| 20. Drunk Poem | 26. Bash-Up |
| 21. The Ego | 27. The Wood-cutter of Babel |
| 22. Prayer for Tagore's Pardon | 28. Mystery of Pure Consciousness |
| 23. Rise up Cloud God | 29. Shame on You Calcutta |
| 24. Penury | 30. Stark Electric Jesus. |

The book does not provide any prefatory or introductory notes or any comments on translations.

Chowdhury, Pradip (1943–)

Pradip Chowdhury was one of the leading poets of the Hungry Poetry Movement of 1960s in West Bengal. Sadness and melancholy pervade the poems of Pradip Chowdhury. His notable poetical works include *Carmarog* (1964), *Anyānya Tatparatā* (1964) and *Blākhōl* (1983).

- 11.1 *The Black Hole: selected Poems 1964–1989.** Ed. Kaviraj Dowden and Pradip Chowdhury. Oakland CA: Inkblot, 1990. 64 pp.**

Chowdhury, Nurunnessa (1943–)

- 12.1 *I See Cleopatra and Other Poems.**Trans. Choudhury Nurunnessa and Paul Joseph Thomson. London: Basement Publishing Project, 1984. 107 pp.**

Intro. 1p; Illus. Jayne Spittle, Barbara Joseph and Annie Rae.

Das, Chitta Ranjan (1870–1925)

Chitta Ranjan Das was born in Kolkata. His paternal home was Munshigonj, now in Bangladesh. Das was a Barrister and practised law but he left this profession, joined politics and became one of the renowned political figures in the contemporary politics. He was given the title 'Deshbandhu' (friend of motherland). However, Chitta Ranjan Das also wrote a significant number of poems that are included in the volumes: *Mālanca* (1895); *Māla* (1904); *Sagar Sangīt* (1913), *Antaryāmi* (1995) and *Kiśor, Kiśorī*.

13.1 *Songs of Sea*. *Trans. Aurobindo Ghose. Madras: Ganesh and Co., 1920. 96 pp.

Translations of all the poems of the poetical work *Sāgar Sangīt* (1913).

Das, Jibanananda (1899–1954)

A pioneer of the Modernist movement from the era of small magazines like 'Kallol' in 1920's, Das, as a literary historian put it, was almost a symbol of Modernism. He is most important poet after Rabindranath Tagore and Kazi Nazrul Islam. Although Das wrote some short stories, essays and novels, it was poetry which filled his being. He wrote around 700 poems of which many remained unpublished during his lifetime. Most of the popular poems of Das have been translated into English.

14.1 *Banalata Sen: Poems*. Ed. P.Lal. Kolkata: Writers Workshop, 1962.

Enlarged reprinted copy was brought out in 2000. According to the 2000 edition the book contains translations of 19 poems among which the poem 'banalatā sen' has ten translated versions.

The ten versions of banalatā sen with translator's names are as follows:

No.	Translator's title	Translator
1.	Banalata Sen	S.D
2.	Banalata Sen	Martin Kirkman
3.	Banalata Sen	Sanat Bhattacharya
4.	Banalata Sen	Sukanta Chaudhury
5.	Banalata Sen	Ananda Lal
6.	Banalata Sen	Joe Winter
7.	Banalata Sen	Devi Mitra
8.	Banalata Sen (Or, One More Time With Feeling)	Mukul Sharma
9.	Banalata Sen	Saugata Ghose
10.	Banalata Sen	P.Lal and Shyamasree Devi

Other poems included in the volume:

No.	Translator's title	Translator
1.	The Birds	S.K. Mukherjee
2.	The Professor	Chidananda Das Gupta
3.	Spring Has Passed	Chidananda Dasgupta
4.	I Hear the Birds	A. Das
5.	Dusk Interlude	P.K Saha
6.	The Dead Bird	P. Lal & Shyamasree Devi
7.	The Cat	A.D.G

No.	Translator's title	Translator
8.	The Sailor	Jibananda Das
9.	Twenty Years After	Jibananda Das
10.	Grass	Budhadeva Bose
11.	Disposition	Lila Ray
12.	Darkness	Jibananda Das
13.	Sonnet	Joe Winter
14.	Sensation	Joe Winter
15.	I Will Come Back Again	Ananda Lal
16.	Aghran	Ananda Lal
17.	Within the Background	Ananda Lal
18.	To You	Ananda Lal

This anthology does not provide any prefatory or introductory note. Translations seem to be collected from various sources. The name of the translator is printed below each translation. The title of the book seems misleading because it is not the complete rendering of Das's original poetical work *Banalatā Sen* (1942).

14.2 Jibanananda Das. Trans. Chidananda Dasgupta. New Delhi: Sahitya Akademi, 1972. 56 pp.

Reprinted in 1983. Makers of Indian Literature Series.

Contains translations of 29 poems from various poetical works.

Translated titles and the sources of the original poems are as follows:

No.	Original title	Poetical work	Translator's title
1.	mṛtyur āge	<i>Dhūsar Pāṇḍulipi</i>	What Else Before Death
2.	śakun	<i>Dhūsar Pāṇḍulipi</i>	The Vulture
3.	banalatā sen	<i>Banalatā Sen</i>	Banalata Sen of Natore
4.	kamlā lebu	<i>Banalatā Sen</i>	The Orange
5.	sucetanā	<i>Banalatā Sen</i>	Sucetanā
6.	path hāṭā	<i>Banalatā Sen</i>	The Streets of Babylon
7.	śab	<i>Mahā Pṛthibī</i>	The Corpse
8.	berāl	<i>Mahā Pṛthibī</i>	The Cat
9.	āt bachar āge ekdin	<i>Mahā Pṛthibī</i>	One Day Eight Years Ago
10.	hāoyār rāt	<i>Mahā Pṛthibī</i>	The Windy Night
11.	buno hās	<i>Mahā Pṛthibī</i>	Wild Swans
12.	hājār bachar śudhu khelā kare	<i>Mahā Pṛthibī</i>	The Aeons, Like Fire Files
13.	śīt bastra	<i>Mahā Pṛthibī</i>	Winter Night
14.	ihāderi kāne	<i>Mahā Pṛthibī</i>	Into These Ears
15.	śrāban rāt	<i>Mahā Pṛthibī</i>	Rainy Night
16.	swapna	<i>Mahā Pṛthibī</i>	The Dream
17.	hāy cil	<i>Mahā Pṛthibī</i>	O Kite
18.	hās	<i>Mahā Pṛthibī</i>	Nine Swans

No.	Original title	Poetical work	Translator's title
19.	sūryapratim	<i>Sāṭṭī Tārār Timir</i>	In The Likeness of the Sun
20.	samāruḥ	<i>Sāṭṭī Tārār Timir</i>	The Professor
21.	laghu muhūrta	<i>Mahā Pṛthibī</i>	The Lighter Moment
22.	ākāślīnā	<i>Sāṭṭī Tārār Timir</i>	Come Back Suranjana
23.	saptak	<i>Sāṭṭī Tārār Timir</i>	Epitaph
24.	sei sab seyalera	<i>Sāṭṭī Tārār Timir</i>	spring has passed
25.	yātrī	<i>Sreṣṭha Kabiṭā</i>	The Traveler
26.	anupam tribedī	<i>Sreṣṭha Kabiṭā</i>	Anupam Tribedi
27.	advut ādhār ek	<i>Sreṣṭha Kabiṭā</i>	A Strange Darkness
28.	ābār āsiba phire	<i>Rūpasī Bāṅgla</i>	One Day I Shall Come Back
29.	rāt ājker	<i>Belā Abelā Kābelā</i>	Tonight

This book provides a good introduction on Jibanananda Das as well as comments on translation. The translator says: ‘... my foremost thought has been to make the English rendering enjoyable as poetry. At times in doing so a certain degree of sacrifice of the literal meaning has been unavoidable. Sometimes a statement, elaborate in Bengali, has been a little simplified; at other times a simple statement, hard to follow in English, has been slightly elaborated, to make it comprehensible in a foreign idiom’. The translator further says that in translating some poems he is fairly literal and in some poems there are few departures. He states: ‘On occasion a word or even a line has been dropped, and its intention incorporated somewhere just before or after. Names of trees, plants, places or other elements incomprehensible in English have often been reduced or eliminated for fear that they should become an unpleasant burden on the poem when read in translation...every nuance missed out causes endless regret. But restraint is necessary. Such enthusiasm may turn the poem into something far removed from poetry.’

14.3 *The Beauteous Bengal* Trans. A.K. Basu Majumdar. New Delhi: Mittal Publications, 1987. 101 pp.

Intro. 3 pp. by Dr. Amalendu Bose, ‘A word of the translator’ 2 pp. and ‘pasting of some opinions’ 3 pp. Includes translations of all the poems of the original Bengali poetical work, *Rūpasī Baṅglā*.

The translator was a friend and colleague of the poet. In ‘A Word of the Translator’ the translator focuses on some aspects of Das’s poems as well as the

necessity of such translations. He states: ‘... the translator will feel his efforts amply rewarded, if English knowing general readers can read Jibanananda’s *Rupashi Bangla* with pleasure and develop acquaintance with one of the finest poetic spirits in world poetry of this century.’ In Introduction Dr. Amalendu Bose says: ‘... those who do not know Bengali but know English will get stimulation and an insight into the superb beauty of these poems through sincere, sympathetic, and dexterous translation of these poems into English by A. K. Basu.’ The cover page of the book contains some comments of Bhabani Mukhopadhyay, Clinton B Seely and Asit K Banarjee. Bhabani Mukhopadhyay comments: ‘Sri Basu Majumder has got a spiritual affinity with Jibanananda. He has plunged deep into the Pierian Spring and collected gems of ineffable beauty. He is worthy of appreciation without any doubt.’ and Clinton B Seely says: ‘On reading your translations of Jibanananda Das’s *Rupashi Bangla* the beauty of Bengal vividly comes to my mind.’ while Asit K Banarjee states: ‘Dr. Basu Majumder has been more than successful in translating the Bengali Sonnets of Das collected in the aforesaid *Rupasi Bangla* into English verse libre with natural ease and poetic flavour.’

14.4 *I Have Seen The Bengal’s Face: Poems from Jibanananda Das*. Ed. Faizul Latif Chowdhury. Chittagong: Creative Workshop, 1995. 91 pp.

3pp; Notes on Bengali terms 4pp; Notes on translators 4 pp; Biographical sketch of Jibanananda Das 6 pp.

Includes translation of forty one poems selected from various works of Jibanananda Das.

Translator’s titles and the original sources are as follows:

No.	Original title	Translator’s title	Poetical work	Translator
1	bodh	Sensation	<i>Dhūsar Pāṇḍulipi</i>	Clinton B Seely
2	pākhirā	The birds	<i>Dhūsar Pāṇḍulipi</i>	Marian Maddern
3	mṛtyur āge	Before Death	<i>Banalatā Sen</i>	Azfar Hossain
4	banalatā sen	Banalata Sen	<i>Banalatā Sen</i>	Jibanananda Das

No.	Original title	Translator's title	Poetical work	Translator
5	banalatā sen	Banalata Sen	<i>Banalatā Sen</i>	Martin Kirkman
6	hāoyār rāt	Windy Night	<i>Banalatā Sen</i>	Clinton B Seely
7	āmi yadi hatām	Had I Been	<i>Banalatā Sen</i>	Golam Mostafa
8	hāy cil	Kite, O Golden Winged Kite	<i>Banalatā Sen</i>	Sibnarayan Ray
9	śāngkha mālā	Garland of Shells	<i>Banalatā Sen</i>	Humayn Azad and Robert Calder
10	śikār	The Hunt	<i>Banalatā Sen</i>	Clinton B Seely
11	beṛāl	The Cat	<i>Banalatā Sen</i>	Jibanananda Das
12	andhakār	Darkness	<i>Banalatā Sen</i>	Jibanananda Das
13	kamlā lebu	The Orange	<i>Banalatā Sen</i>	Chidananda Das Gupta
14	dhān kātā haye geche	Harvest Has Gone	<i>Banalatā Sen</i>	Marian Maddern
15	hajār bachar śudhu khelā kare	A Thousand Years at Play	<i>Banalatā Sen</i>	Humayun Azad and Robert Calder
16	path hātā	Walking Alone	<i>Banalatā Sen</i>	Faisal Shahriar
17	śāhar	Cities	<i>Mahāpṛthibī</i>	Masud Mahmud
18	āt bachar āger ek din	One day Eight Year Ago	<i>Mahāpṛthibī</i>	Faizul Latif Chowdhury
19	ākāślīnā	Come back, Suranjana	<i>Sātī Tarār Timir</i>	Chidananda Das Gupta
20	ghoṛā	The Horses	<i>Sātī Tarār Timir</i>	Tapan Jyoti Barua
21	samāruḥa	On the Top	<i>Sātī Tarār Timir</i>	Marian Maddern
22	godhūlī sandhir nṛtyā	The Dance of Twilight Juncture	<i>Sātī Tarār Timir</i>	Fazlul Latif Chowdhury
23	jei sab śeyāleārā	The Foxes	<i>Sātī Tarār Timir</i>	Tapan Jyoti Barua
24	saptak	Epitaph	<i>Sātī Tarār Timir</i>	Chidananda Das Gupta
25	manosarani	Meditation	<i>Sātī Tarār Timir</i>	Jibanananda Das
26	nābik	Sailor	<i>Sātī Tarār Timir</i>	Jibanananda Das
27	rātri	Night	<i>Sātī Tarār Timir</i>	Clinton B Seely
28	unmes	Awakening	<i>Sātī Tarār Timir</i>	Golam Mostafa
29	bāmlār mukh āmi dekhiāchi	I Have Seen Bengal's Face	<i>Sātī Tarār Timir</i>	Marian Maddern

No.	Original title	Translator's title	Poetical work	Translator
30	ābār āsiba phire	One day I Shall Come Back	<i>Sātī Tarār Timir</i>	Chidananda Dasgupta
31	deś kāl santati	Land Time and Offspring	<i>Belā Abelā Kābelā</i>	Golam Mostafa
32	mahāgodhūli	The Great Twilight	<i>Belā Abelā Kābelā</i>	Faizul Latif Chowdhury
33	sandhyā hay cāridike mṛdu nirabatā	Evening	<i>Rūpasī Bāṃlā</i>	Marian Maddern
34	ghās	Grass	<i>Banalatā Sen</i>	Clinton B Seely
35	rabindranāth	Rabindranath	<i>Ālo Prthibī</i>	Clinton B Seely
36	ei-śatābdī-sandhite-mṛtyū	Death at the Turn of the Century	<i>Ālo Prthibī</i>	Sayed Manzoorul Islam
37	ekṭi nakṣatra āse	A Star Comes	<i>Uncollected Poems</i>	Sibnaryan Ray
38	dui dike chariye āche dui kālo sāgarer dheu	Spread Apart are the Waves	<i>Uncollected Poems</i>	Luna Rushdi
39	adbhut ādhār ek	A Strange Darkness	<i>Uncollected Poems</i>	Marian Maddern
40	keno miche nakṣatrerā	Why at All Do the Stars	<i>Ālo Prthibī</i>	Tapan Jyoti Barua
41	kothāy giyeche sab	Where All Have Gone	<i>Uncollected Poems</i>	Farzana Afroz

In the introduction the editor Fazlul Latif Chowdhury mentions the necessity of such an anthology. He says: 'I strongly felt the necessity of a book that is capable of representing Jibanananda Das with a proper singular focus. And hence the contemplation of this book... in this book we seek to prepare a collection that is based on the entire literary life of the poet including the unpublished volumes.'

This book is reviewed by Fakrul Alam, who, in the introduction of his translated work *Jibanananda Das* (1999), comments that translations in *I Have Seen Bengal's Face* are uneven in quality.

14.5 *A Certain Sense: Poems by Jibanananda Das*. Ed. Sukanta Chaudhury. Kolkata: Sahitya Academy, 1998. 116 pp.

Includes translations of fifty nine poems by various hands.

Intro. 15pp; Notes 10 pp.

Translated titles are as follows:

No.	Original Title	Original Works	Year of Publication	Translator's Title	Translator
1.	tomrā jekhāne sadh cale jāo	<i>Rūpasī Bāṃlā</i>	1934	You can all go where you wish	Sukanta Chaudhuri
2.	bāṃlār mukh āmi dekhiāchi	<i>Rūpasī Bāṃlā</i>	1934	I have seen the face of Bengal	Sukanta Chaudhuri
3.	ābār āsiba phire	<i>Rūpasī Bāṃlā</i>	1934	I shall return to this Bengal	Sukanta Chaudhuri
4.	ekhāne ākās nīl	<i>Rūpasī Bāṃlā</i>	1934	Here the sky is blue	Sukanta Chaudhuri
5.	kothāo maṭher kāche	<i>Rūpasī Bāṃlā</i>	1934	Somewhere near a tomb	Sukanta Chaudhuri
6.	bodh	<i>Dhūsar Pāṇḍulipi</i>	1934	A certain sense	Sukanta Chaudhuri
7.	kyāmpē	<i>Dhūsar Pāṇḍulipi</i>	1934	At the camp	Indrani Halder
8.	śakun	<i>Dhūsar Pāṇḍulipi</i>	1934	Vultures	Indrani Halder
9.	mṛtyur āge	<i>Dhūsar Pāṇḍulipi</i>	1934	Before dying	Supriya Chaudhuri
10.	banalatā sen	<i>Banalatā Sen</i>	1935	Banalata Sen	Sukanta Chaudhuri
11.	kuṛi bachar pare	<i>Banalatā Sen</i>	1935	Twenty years after	Supriya Chaudhuri
12.	ghās	<i>Banalata Sen</i>	1935	Grass	Swapan Majumdar
13.	hāoyār rāt	<i>Banalatā Sen</i>	1935	Windy night	Ujjal Kumar Majumdar
14.	āmi yadi hatām	<i>Banalatā Sen</i>	1935	If I were	Ujjal Kumār Basu
15.	hāy cil	<i>Banalatā Sen</i>	1935	Kite, alas	Bhaswati Chakravorty
16.	sankhamālā	<i>Banalatā Sen</i>	1935	The garland of shells	Sudeshna Chakravorti
17.	nagna nirjan hāt	<i>Banalatā Sen</i>	1936	Naked lonely hand	Indrani Halder
18.	śikār	<i>Banalatā Sen</i>	1936	The hunt	Swapan Majumdar
19.	beṛāl	<i>Banalatā Sen</i>	1936	The cat	Indrani Halder
20.	sudarśan	<i>Banalatā Sen</i>	1952	Sudarsana	Ananda Lal

No.	Original Title	Original Works	Year of Publication	Translator's Title	Translator
21.	andhakār	<i>Banalatā Sen</i>	1952	Darkness	Indrani Halдар
22.	kamlālebu	<i>Banalatā Sen</i>	1952	Orange	Swapan Majumdar
23.	śyāmali	<i>Banalatā Sen</i>	1949	Syamali	Utpal Kumar Basu
24.	dujan	<i>Banalatā Sen (supplementary)</i>	1952	The two	Bhaswati Chakravorty
25.	abaśeṣe	<i>Banalatā Sen</i>	1952	In the end	Utpal Kumar Basu
26.	hājār bachar śudhu khelā kare	<i>Banalatā Sen</i>	1952	A thousand years only play	Indrani Halдар
27.	mitabhāṣan	<i>Banalatā Sen</i>	1952	Restrained speech	Supriya Chaudhuri
28.	sucetanā	<i>Banalatā Sen</i>	1952	Suchetana	Indrani Halдар
29.	bhikāri	<i>Banalatā Sen</i>	1952	The beggar	Sudeshna Chakravorti
30.	nirālok	<i>Mahāpṛthibī</i>	1936	Lightless	Bhaswati Chakravorty
31.	sindhu-sāras	<i>Mahāpṛthibī</i>	1936	Sea crane	Sukanta Chaudhuri
32.	muhūrta	<i>Mahāpṛthibī</i>	1937	The moment	Kumār Majumdār
33.	śab	<i>Mahāpṛthibī</i>	1939	Corpse	Ananda Lal
34.	āt bachar āger ekdin	<i>Mahāpṛthibī</i>	1938	One day eight years Ago	Supriya Chaudhuri
35.	ādim debatārā	<i>Mahāpṛthibī</i>	1937	The primeval gods	Swapan Majumdar
36.	phuṭpāthe	<i>Mahāpṛthibī</i>	1938	On the pavement	Ujjal Kumar Majumdar
37.	ihāderi kāne	<i>Mahāpṛthibī</i>	1937	In their ears	Ananda Lal
38.	subinay mustāphi	<i>Mahāpṛthibī</i>	1946	Subinay Mushtaphi	Sudeshna Chakravorty
39.	anupam trivedī	<i>Mahāpṛthibī</i>	1946	Anupam Trivedi	Ananda Lal
40.	ākāślinā	<i>Mahāpṛthibī</i>	1940	Merged in the Sky	Indrani Halдар
41.	ghoṛā	<i>Sātī Tārār Timir</i>	1940	Horses	Utpal Kumar Basu
42.	samāruḥ	<i>Sātī Tārār Timir</i>	1937	Mounted on high	Ananda Lal
43.	jei sab śeyālerā	<i>Sātī Tārār Timir</i>	1939	All those jackals	Ujjal Kumar Majumdar

No.	Original Title	Original Works	Year of Publication	Translator's Title	Translator
44.	saptak	<i>Sātṭī Tārār Timir</i>	1939	Septet	Utpal Kumar Basu
45.	rātri	<i>Sātṭī Tārār Timir</i>	1940	Night	Bhaswati Chakravorti
46.	juhu	<i>Sātṭī Tārār Timir</i>	1947	Juhu	Sudeshna Chakravorti
47.	sonāli simher galpa	<i>Sātṭī Tārār Timir</i>	1947	The golden lion's story	Bhaswati Chakravorty
48.	timirhananer gān	<i>Sātṭī Tārār Timir</i>	1943	A song to kill the darkness	Swapan Majumdar
49.	samājer kāche	<i>Sātṭī Tārār Timir</i>	1943	Standing before time	Sudeshna Chakravorty
50.	1947	<i>Śreṣṭha Kabitā</i>	1948	1947	Shirshendu Chakravorti
51.	mānuṣer mr̥tyu hale	<i>Śreṣṭha Kabitā</i>	1950	After the Death of Men	Supriya Chaudhuri
52.	āmāke ekṭi kathā dāo	<i>Belā Abelā Kālbēlā</i>	1951	Give Me Your Word	Sukanta Chaudhury
53.	tār sthir premiker nikaṭ	<i>Belā Abelā Kālbēlā</i>	1938	To the Still Lover	Bhaswati Chakravorty
54.	itihāsyān	<i>Belā Abelā Kālbēlā</i>	1946	The Chariot of History	Utpal Kumar Basu
55.	paṭabhumir bhitare giye	<i>Belā Abelā Kālbēlā</i>	1946	Within the Background	Ananda Lal
56.	he hṛday	<i>Belā Abelā Kālbēlā</i>	1954	O heart	Swapan Majumdar
57.	gharir duṭi choṭa kālo hāt	<i>Uncollected poems</i>	1954	The Clock's two Little Black Hands	Sukanta Chaudhuri
58.	adbhut ādhār ek	<i>Uncollected poems</i>	Collected in 1954	A Strange Darkness	Sudeshna Chakravorti
59.	kothāy giyeche	<i>Uncollected poems</i>	Collected 1954	Where have they gone	Supriya Choudhuri

This publication provides a long introduction by Sisir Kumar Das who has critically discussed the important aspects of Das's appearance as the most important figure in Post Tagorean phase of Bengali poetry. A short identity of the translators, editor's preface, note on text and arrangement of the poems and above all notes on translations of Bengali words and phrases have enhanced the quality of this publication.

The Prefatory note of the editor is important for he explains the approaches or principles that had been adopted for translating the poems in the volume: ‘The first drafts of the translations were prepared at a workshop. These were then revised and edited, and an introduction and notes added to assist the reader. ... An initial attempt was made to preserve something of the verse-form, including the rhyme-scheme, of the original poems. It soon became obvious that most of the rhymes had to go. A major reason was the abundance of place-names, other proper names and technical terms like the names of plants, flowers, fruits or birds. ... It seemed most important to retain as much as possible of the general movement and impact of the originals, even at the cost of the rhyme-scheme. All rhymes and part-rhymes in the translations correspond to rhymes in the original; but their absence in translation does not necessarily indicate an absence in the Bengali. This is obviously no more than a compromise. ... Close adherence to original forms is hardly an invariable condition of poetic translation. We hope we have preserved enough to suggest the frame and texture of Jibanananda’s subtle and diverse, if sometimes loose or ambiguous, compositions.’

Translations included in the volume have been reviewed by Fakrul Alam who in the introduction of his well known translated work *Jibanananda Das* (1999) comments that ‘*A Certain Sense* is, like *I Have Seen Bengal’s Face*, uneven in quality.’

14.6 *A Poet Apart*. Clinton B. Seely. Kolkata: Rabindra Bharati University, 1999. 340 pp.

This book was published earlier by university of Delaware Press undated. First Rabindra Bharati Univeristy Edition came out in 1999. Primarily a biographical work, it includes many translations from the original Bengali works of Jibanananda Das.

The renderings of the following poems and the pages they occur are as follows:

No.	Original Title	Translator’s title	Published
1	barsa ābāhan	The Invocation for the New Year (p. 31)	First published in 1919 in the magazine Brahmagādī
2	deśbandhu	Deshbandhu (p.41)	<i>Jharāpālak</i>

No.	Original Title	Translator's title	Published
3	nīlimā	Blue Skies (pp. 45–46)	<i>Jharāpālak</i>
4	pipāsār gān	Song of Thirst (pp. 56–59)	<i>Dhūsar Pāṇḍulipi</i>
5	bodh	Sensation (pp. 64–66)	<i>Dhūsar Pāṇḍulipi</i>
6	pākhirā	The Birds (p.69)	<i>Dhūsar Pāṇḍulipi</i>
7	ei pṛthibīte ek	N0 36 (p.91)	<i>Rūpasī Bāṃlā</i>
8	tomrā yekhāne sād	N0 38 (p.92)	<i>Rūpasī Bāṃlā</i>
9	ābār āsiba phire	N0 38 (p.93)	<i>Rūpasī Bāṃlā</i>
10	hāy pākhi ekdin	No.17 (p.94)	<i>Rūpasī Bāṃlā</i>
11	tomār buker theke	No.29 (p.95)	<i>Rūpasī Bāṃlā</i>
12	yatadin bēce āchi	No.13 (p.96)	<i>Rūpasī Bāṃlā</i>
13	ghumāye pariba āmi	No.13 (p.96)	<i>Rūpasī Bāṃlā</i>
14	kyāmpē	In Camp (102–103)	<i>Dhūsar Pāṇḍulipi</i>
15	mṛtyur āge	Before Death (p.109)	<i>Dhūsar Pāṇḍulipi</i>
16	śakun	Vultures (p.114)	<i>Dhūsar Pāṇḍulipi</i>
17	nadīrā	Rivers (p. 115)	<i>Uncollected Poems</i>
18	banalatā sen	Banalata Sen (p.120)	<i>Banalatā Sen</i>
19	hāoṃyār rāt	Windy Night (pp124–125)	<i>Banalatā Sen</i>
20	nagna nirjan hāt	Naked Lonely Hand (pp.126–127)	<i>Banalatā Sen</i>
21	śikār	The Hunt (p.129)	<i>Banalatā Sen</i>
22	sundarbaner galpa	A Tale of the Sunderban Jungle (pp.130–131)	<i>Uncollected Poems</i>
23	ghās	Grass (pp131–132)	<i>Punaśca</i>
24	hāy cil	O Hawk (p. 13)	<i>Banalatā Sen</i>
25	āṭ bachar āger ekdin	A Day Eight Years Ago (p.135)	<i>Mahāpṛthibī</i>
26	balila aśwattha sei	Said that Aswattha Tree (pp.138–139)	<i>Mahāpṛthibī</i>
27	pākhi	Bird (p.142)	<i>Uncollected Poems</i>
28	gatibidhi	Movement (pp.149–150)	<i>Ālo Pṛthibī</i>
29	nirdeś	Ascertainment (p.150)	<i>Ālo Pṛthibī</i>
30	ei śudhu sāntwanā	Is this Alone Solace (p.151)	Published in the magazine saptak in the late 1930s
31	godhūlisandhir nṛtya	Dance of Twilight (p.152)	<i>Sātṛ Tārār Timir</i>
32	bhikhāri	Beggar (p.159)	<i>Uncollected Poems</i>
33	rātri	Night (p.158)	<i>Ālo Pṛthibī</i>
34	rabindranāth (p. 161)	Rabindranāth	<i>Ālo Pṛthibī</i>
35	garimā	glory (p. 163)	First published in the journal <i>Nirukta</i> in 1941
36	abachāyā	Shadowy (p. 163)	Published in the magazine <i>Jayasri</i> in 1941
37	kshete prāntare	In Fields Fertile and Fallow(p. 167)	<i>Sātṛ Tārār Timir</i>

No.	Original Title	Translator's title	Published
3	nīlimā	Blue Skies (pp. 45–46)	<i>Jharāpālak</i>
4	pipāsār gān	Song of Thirst (pp. 56–59)	<i>Dhūsar Pāṇḍulipi</i>
5	bodh	Sensation (pp. 64–66)	<i>Dhūsar Pāṇḍulipi</i>
6	pākhirā	The Birds (p.69)	<i>Dhūsar Pāṇḍulipi</i>
7	ei pṛthibīte ek	No 36 (p.91)	<i>Rūpasī Bāṃlā</i>
8	tomrā yekhāne sād	No 38 (p.92)	<i>Rūpasī Bāṃlā</i>
9	ābār āsiba phire	No 38 (p.93)	<i>Rūpasī Bāṃlā</i>
10	hāy pākhi ekdin	No.17 (p.94)	<i>Rūpasī Bāṃlā</i>
11	tomār buker theke	No.29 (p.95)	<i>Rūpasī Bāṃlā</i>
12	yatadin bēce āchi	No.13 (p.96)	<i>Rūpasī Bāṃlā</i>
13	ghumāye pariba āmi	No.13 (p.96)	<i>Rūpasī Bāṃlā</i>
14	kyāmpē	In Camp (102–103)	<i>Dhūsar Pāṇḍulipi</i>
15	mṛtyur āge	Before Death (p.109)	<i>Dhūsar Pāṇḍulipi</i>
16	śakun	Vultures (p.114)	<i>Dhūsar Pāṇḍulipi</i>
17	nadīrā	Rivers (p. 115)	<i>Uncollected Poems</i>
18	banalatā sen	Banalata Sen (p.120)	<i>Banalatā Sen</i>
19	hāoṃyār rāt	Windy Night (pp124–125)	<i>Banalatā Sen</i>
20	nagna nirjan hāt	Naked Lonely Hand (pp.126–127)	<i>Banalatā Sen</i>
21	śīkār	The Hunt (p.129)	<i>Banalatā Sen</i>
22	sundarbaner galpa	A Tale of the Sunderban Jungle (pp.130–131)	<i>Uncollected Poems</i>
23	ghās	Grass (pp131–132)	<i>Punaśca</i>
24	hāy cil	O Hawk (p. 13)	<i>Banalatā Sen</i>
25	āt bachar āger ekdin	A Day Eight Years Ago (p.135)	<i>Mahāpṛthibī</i>
26	balila aśwattha sei	Said that Aswattha Tree (pp.138–139)	<i>Mahāpṛthibī</i>
27	pākhi	Bird (p.142)	<i>Uncollected Poems</i>
28	gatibidhi	Movement (pp.149–150)	<i>Ālo Pṛthibī</i>
29	nirdeś	Ascertainment (p.150)	<i>Ālo Pṛthibī</i>
30	ei śudhu sāntwanā	Is this Alone Solace (p.151)	Published in the magazine saptak in the late 1930s
31	godhūlisandhir nṛtya	Dance of Twilight (p.152)	<i>Sātṣī Tārār Timir</i>
32	bhikhāri	Beggar (p.159)	<i>Uncollected Poems</i>
33	rātri	Night (p.158)	<i>Ālo Pṛthibī</i>
34	rabindranāth (p. 161)	Rabindranāth	<i>Ālo Pṛthibī</i>
35	garimā	glory (p. 163)	First published in the journal <i>Nirukta</i> in 1941
36	abachāyā	Shadowy (p. 163)	Published in the magazine <i>Jayasri</i> in 1941
37	kshete prāntare	In Fields Fertile and Fallow(p. 167)	<i>Sātṣī Tārār Timir</i>

No.	Original Title	Translator's title	Published
38	swabhāb	One's Natural State (p. 169)	<i>Sāṭī Tārār Timir</i>
39	durdin	Hard Times(p. 170)	Uncollected Poems
40	anubhab	Feeling (p. 172)	Published in the magazine <i>Pratirodh</i> sometime in 1942
41	bibhinna korās	Various Choruses (p. 176)	<i>Sāṭī Tārār Timir</i>
42	ālo sāgarer gān	Song of the Sea of Light (pp.179–80)	<i>Ālo Pṛthibī</i>
43	niriha klānta o marmanwesīder gān	Song of the Meek, Tired and Introverted (p. 181)	<i>Ālo Pṛthibī</i>
44	prārthonā	Prayer (p. 191)	<i>Mahāpṛthibī</i>
45	muhūrta	A Moment (p.192)	<i>Mahāpṛthibī</i>
46	phuṭpāthe	On the Sidewalks(p. 193)	<i>Mahāpṛthibī</i>
47	1946–47	1946–47(p. 197)	Uncollected Poems

14.7 *Jibanananda Das*. Trans. Fakrul Alam. Dhaka: The University Press Limited, 1999. 166 pp.

Second edition was brought out in 2003 with a few corrections and addition of a few more poems. Includes translations of 99 poems (according to 2003 edition) selected from various works of the poet.

Translator's titles and the sources are as follows:

No.	Original title/First line	Translator's title	Poetical Work
1	kaṃekṭi lāin	A Few Lines	<i>Dhūsar Pāṇḍulipi</i>
2	bodh	An Overwhelming Sensation	<i>Dhūsar Pāṇḍulipi</i>
3	kyāmpē	Camping	<i>Dhūsar Pāṇḍulipi</i>
4	pākhirā	The Birds	<i>Dhūsar Pāṇḍulipi</i>
5	śakun	The Vultures	<i>Dhūsar Pāṇḍulipi</i>
6	mṛtyur āge	Before Death	<i>Dhūsar Pāṇḍulipi</i>
7	seidin ei māṭh	Knowing How These Fields Will Not Be Hushed That Day	<i>Rūpasī Bāṃlā</i>
8	tomrā yekhāne sādḥ	Go Wherever You Want To	<i>Rūpasī Bāṃlā</i>
9	yata dīn bēce āchi	As Long As I Live	<i>Rūpasī Bāṃlā</i>

No.	Original title/First line	Translator's title	Poetical Work
10	ekdin jalsiṛi nadīṭir	One Day I'll Lie Down	<i>Rūpasī Bāṃlā</i>
11	ākāše sāṭṭi tāṛā	As the Seven Stars of the Sky	<i>Rūpasī Bāṃlā</i>
13	kothāo dekhini, āhā	Nowhere Have I Seen	<i>Rūpasī Bāṃlā</i>
14	hāy pākhi ekdin	Ah Bird	<i>Rūpasī Bāṃlā</i>
15	jīban athabā mṛtyu	In Life or Death	<i>Rūpasī Bāṃlā</i>
16	pṛthibī rayeche byāsta	The World Busies Itself	<i>Rūpasī Bāṃlā</i>
17	bāṃlār mukh āmi dekhiyāchi	I Have Seen Bengal's Face	<i>Rūpasī Bāṃlā</i>
18	jei din sariya yābo	The Day I Leave You All	<i>Rūpasī Bāṃlā</i>
19	ghumāye paṛibo āmi	On One of Your Starry Nights Some Day	<i>Rūpasī Bāṃlā</i>
20	ābār āsiba phire	Beautiful Bengal	<i>Rūpasī Bāṃlā</i>
21	yei śālik mare yāy	The Shalik Bird Which Dies	<i>Rūpasī Bāṃlā</i>
22	tomār buker theke	One Day Your Child	<i>Rūpasī Bāṃlā</i>
23	ei pṛthibite ek	There is a Land	<i>Rūpasī Bāṃlā</i>
24	ei sab kabitā āmi	While I Sat Down to Write These Poems	<i>Rūpasī Bāṃlā</i>
25	ghāser bhitare sei	In the Midst of the Grass	<i>Rūpasī Bāṃlā</i>
26	āj tāra kai sab	Where Are They All Know	<i>Rūpasī Bāṃlā</i>
27	ei jal bhālo lāge	I Love These Raindrops	<i>Rūpasī Bāṃlā</i>
28	sandhyā hay	Evening	<i>Rūpasī Bāṃlā</i>
29	bhebe bhebe byāthā pāi	A Thought Pains Me	<i>Rūpasī Bāṃlā</i>
30	banalatā sen	Banalata Sen	<i>Banalatā Sen</i>
31	kuṛi bachar pare	Twenty Years Later	<i>Banalatā Sen</i>
32	hāoyār rāt	Windy Night	<i>Banalatā Sen</i>
33	buno hās	Wild Ducks	<i>Banalatā Sen</i>
34	āmi jadi hatem	If I Were	<i>Banalatā Sen</i>
35	ghās	Grass	<i>Banalatā Sen</i>
36	hāi cil	Ah, Kite	<i>Banalatā Sen</i>
37	beṛāl	The Cat	<i>Banalatā Sen</i>
38	sudarśan	The Good-Looking One	<i>Banalatā Sen</i>
39	śangkhamālā	The Conch-garlanded One	<i>Banalatā Sen</i>
40	nagna nirjan hāt	Arms That Are Lonely and Bare	<i>Banalatā Sen</i>
41	kamlālebu	An Orange	<i>Banalatā Sen</i>
42	harinerā	Deer	<i>Banalatā Sen</i>
43	andhakār	Darkness	<i>Banalatā Sen</i>
44	śikār	The Hunt	<i>Banalatā Sen</i>
45	swapner dhwanirā	A Dream Message	<i>Banalatā Sen</i>
46	dhān kātā	Harvesting is over	<i>Banalatā Sen</i>
47	hājār bachar dhare khelā kare	A Thousand Years Only Play	<i>Banalatā Sen</i>
48	suranjanā	The Sweet and Pleasing One	<i>Banalatā Sen</i>
49	path hātā	Walking City Streets, All Alone	<i>Banalatā Sen</i>

No.	Original title/First line	Translator's title	Poetical Work
50	śravan rāt	Śravan's Monsoon Night	<i>Mahā Pṛthibī</i>
51	nirālok	In Darkness	<i>Mahā Pṛthibī</i>
52	sindhu sāras	The Sea Stork	<i>Mahā Pṛthibī ī</i>
53	śahar	Cities	<i>Mahā Pṛthibī</i>
54	śab	The Corpse	<i>Mahā Pṛthibī</i>
55	swapna	Dreams	<i>Mahā Pṛthibī</i>
56	āṭ bachar āger ekdin	A Day Eight Years Ago	<i>Mahā Pṛthibī</i>
57	phuṭpāthe	Footpaths	<i>Mahā Pṛthibī ī</i>
58	ihāderi kāne	In Their Very Ears	<i>Mahā Pṛthibī</i>
59	anupam tribedi	Anupam Trivedi	<i>Mahā Pṛthibī ī</i>
60	ākāślīnā	The Sky-suffused One	<i>Satṛ Tārār Timir</i>
61	ghoṛā	Horses	<i>Satṛ Tārār Timir</i>
62	samāruḥa	His Highness	<i>Satṛ Tārār Timir</i>
63	riṣṭoyāc	Wrist Watch	<i>Satṛ Tārār Timir</i>
64	godhūli sandhir nṛtyā	The Dance of Twilight	<i>Satṛ Tārār Timir</i>
65	saptak	Septet	<i>Satṛ Tārār Timir</i>
66	hās	Ducks	<i>Satṛ Tārār Timir</i>
67	nābik	The Sailor	<i>Satṛ Tārār Timir</i>
68	yeisab śeyālerā	Those Foxes	<i>Satṛ Tārār Timir</i>
69	rātri	Night	<i>Satṛ Tārār Timir</i>
70	loghu muhūrta	In a Lighter Vein	<i>Satṛ Tārār Timir</i>
71	timir hananer gān	Song of the Destruction of Darkness	<i>Satṛ Tārār Timir</i>
72	sūryatāmasī	The Darkness of the Sun	<i>Satṛ Tārār Timir</i>
73	saurakarojjwal	Sunlit	<i>Satṛ Tārār Timir</i>
74	rātrir korās	Chorus For the Night	<i>Satṛ Tārār Timir</i>
75	loken boser jārnāl	Loken Bose's Journal	<i>Śrestha Kabitā</i>
76	1946–47	1946–47	<i>Śrestha Kabitā</i>
77	din rāt	Days and Nights	<i>Śrestha Kabitā</i>
78	ājke rāte	This Night	<i>Belā, Abelā,</i>

No.	Original title/First line	Translator's title	Poetical Work
			<i>Kābelā</i>
79	hāy ṛday	O Heart	<i>Belā, Abelā, Kābelā</i>
80	mahāgodhūlī	The Great Twilight	<i>Belā, Abelā, Kābelā</i>
81	pāṭabhumir bhitare giye	The Horizon	<i>Belā, Abelā, Kābelā</i>
82	kono byāthiṭāke	To a Woman in Pain	<i>Aprakāśita Kabitā</i>
83	jānine kothāy tumi	Where Could You be Now	<i>Aprakāśita Kabitā</i>
84	kabi	The Poet	<i>Aprakāśita Kabitā</i>
85	ekṭi nakṣatra ākāśe	A Star Appears	<i>Aprakāśita Kabitā</i>
86	kothāy gieche āj seisab pākhi	Where Have All Those Birds Gone	<i>Aprakāśita Kabitā</i>
87	tabuo pāyer cinha	Steadily the Two Small Dark Hands of the Clock	<i>Aprakāśita Kabitā</i>
88	ghās	Grass	<i>Aprakāśita Kabitā</i>
89	sandhyā haye āse	Evening Descends	<i>Aprakāśita Kabitā</i>
90	śeṣ halo jībaner lenden	Life's Mart Has Closed Again	<i>Aprakāśita Kabitā</i>
91	pather kināre	In a Roadside	<i>Aprakāśita Kabitā</i>
92	rabindranāth	Rabindranath	<i>Aprakāśita Kabitā</i>
93	eisab pākhirā	These Birds	<i>Aprakāśita Kabitā</i>
94	kena miche	Why do Stars	<i>Aprakāśita Kabitā</i>
95	kono ek jyotsnā rāte	On Hearing Bullets Fires Repeatedly by Hunters on a Moonlit Night	<i>Aprakāśita Kabitā</i>
96	ciradin śahare thāki	I Stay in the City All the Time	<i>Aprakāśita Kabitā</i>
97	adbhut ādhār ek	A Strange Darkness	<i>Aprakāśita Kabitā</i>
98	kārtiker bhore	In the Late Autumnal Morning	<i>Aprakāśita Kabitā</i>
99	sarādin trāme bāse	Bengalis, Punjabis, Marathis	<i>Aprakāśita Kabitā</i>

In the field of translation of Jibanananda's poems in English the selection of poems in the book seems to be more comprehensive and representative than any of the earlier attempts. The translator provides a very scholarly introduction ("On Translating Jibanananda Das's Poetry") where he reviewed most of the translations published earlier. With scholarly arguments he shows that Das's own translations are the simplified versions of the original, Chidananda Das's translations depart from the original and becomes unsatisfactory because of the use of awkward phrases, Clinton B Seely's versions are competent but still lack something, translations in *I Have Seen Bengal's Face* (1995) and *A Certain Sense* (1998) are uneven in quality. None of the works, the translator says, represent Das adequately. The translator then explains how he had tried to retain some of the essential features of Das's original poems that had so far been unrepresented by earlier translators.

Printed with quality paper, cover page design with an picture of idyllic riverine Bengal makes the book look attractive. It is also free from printing mistakes. Reviewed by Khademul Islam, "On Translating Bengali Poetry," *The Daily Star*, 26 July 2003.

14.8 *Jibanananda Das : The Deer Hunt*. Trans. Saugata Ghose. Kolkata: Writers Workshop, 2000. 78 pp.

Includes translations of 40 poems selected from various poetical works of the poet.

Translator's titles are as follows:

- | | |
|-----------------------------------------|---------------------------------------------|
| 1. The Hunt | 10. Poem |
| 2. Windy Night | 11. Winter Night |
| 3. Banalata Sen | 12. Primitive Gods |
| 4. In the Camp | 13. A Cat |
| 5. To the Lady Who is One with the Sky | 14. Slowly the two Black Hands of the Clock |
| 6. Night | 15. The Traveler |
| 7. Happenings of a Day Eight Years Back | 16. Daylight and Six Bombers: 1942 |
| 8. Horses | 17. The Sea Crane |
| 9. A Moment of Today | 18. The Greater Dusk |

- | | |
|------------------------------------|-------------------------------------------|
| 19. If I Were | 31. These Days and Nights |
| 20. On the Shores of Time | 32. Water |
| 21. The Night's Chorus | 33. A Moment |
| 22. The Magpie | 34. Suddenly Dead |
| 23. Vulture | 35. Sumerian |
| 24. Pastoral Tale | 36. The Mariner |
| 25. River, Star, Humanity | 37. The Naked, Solitary Hand |
| 26. On the Pavement | 38. The sea-Pigeon |
| 27. Why do the stars shine in Vain | 39. Monsoon Night |
| 28. What Man had Wanted | 40. A Thousand years are forever at play. |
| 29. Wristwatch | |
| 30. The Carnivorous Sword | |

The book does not provide any prefatory or introductory notes or any information about translations. Some printing errors are also noticeable.

Das, Uttam (1939–)

Uttam Das was born in the district of Hatiya, Noakhali of Bangladesh. He took M.A in Bengali language and literature from Calcutta University in 1963. His research work in sonnets in Bengali literature owns him PhD in 1973. Professor of Bengali literature and language in Kidderpore College, Calcutta Das edited and wrote a number of Books of poetry.

15.1 *Rhapsodies to Runu and The Spring of Poetry Ablaze*. Trans. Umanath Bhattacharya. West Bengal: Mayuksh Das, 1989. 63 pp.

A complete rendering of Uttam Das's Bengali work *Runuke* which was originally published in 1983.

The translated titles are as follows:

- | | |
|----------------------------------|----------------------------|
| 1. Rhapsodies to Runu | 10. For Love's Shake |
| 2. I want to see | 11. The Journey Inevitable |
| 3. Bakkhali | 12. Stone |
| 4. Aneer Art | 13. The Sea Only Breaks |
| 5. A Foreign Country Within Me | 14. Thus Crumble |
| 6. Somebody Within Me | 15. Some Coming |
| 7. The Aroma of the Burning Soul | 16. Seeing |
| 8. Darjeeling-December, 1979 | 17. The Loud Censure |
| 9. The Key | 18. Materialism |

- | | |
|-------------------------------|---------------------------------|
| 19. Words and Thought | 26. At the Chaitaak Park |
| 20. The Call of Kadernath | 27. Purification |
| 21. I Shall Consume You | 28. Homicide |
| 22. Maintain the Marks | 29. Ashes: The Ultimate Residue |
| 23. Is it Possible to Remain | 30. Evolution |
| 24. Penance to Death | 31. Ailment |
| 25. Renewing the Acquaintance | 32. In the Dark Bangalow. |

This book provides short introductory note on the poet and translations. The translator says why he selected the poems for translations: 'The seventeen monologues in this book appear to me unique, exquisite and fascinating in spite of the obscurity of the expressions and sexual overtones, at places.'

Dasgupta, Alokeranjan (1933–)

Alokeranjan Dasgupta was born in Kolkata. He joined the South Asia Institute, University of Heidelberg, Germany as a teacher of Indology. In addition to about twelve volumes of poetry and many essays in Bengali, English and German Dasgupta has produced many translations of Indian Literature in German and European literature into Bengali.

16.1 *Poems*. *Ed. Subho Ranjan Dasgupta. Kolkata: Dialogue Publication, 1973. 24 pp.

Translator's Note 1p. Translations of a few poems by Alokeranjan Dasgupta, Subho Ranjan Dasgupta, and Debabrata Mukherjee.

Dasgupta, Buddhadeva (1944–)

Buddhadeva Dasgupta was born in Anara, near Puruliya in West Bengal. Dasgupta is best known as a film maker but he has also produced a number of books of poetry. *Kaphin Kimbā Suṭkes* (1972), *Himiyug* (1977), *Roboṭer Gān* (1985) are some of the volumes of poems by Dasgupta.

17.1 *Love and Other Forms of Death*. Ed. John W Hood. New Delhi: Blackmuse Books, 1997. 83 pp.

Intro. 7 pp. Editor's note on translation 1p. Includes translations of 57 poems by John W Hood and Lila Ray. Selections are made from various poetical works of the poet.

Translated titles are as follows:

- | | |
|-----------------------------|---------------------------------|
| 1. Headache | 30. Soap |
| 2. I Understand | 31. Some Day |
| 3. Starting Out | 32. Nani and Phani |
| 4. From Tomorrow | 33. There |
| 5. It is No Mystery | 34. Six Days Or Six Months |
| 6. Man's Mystery | 35. To Dead Ashu |
| 7. The Story of a Poet | 36. Dreams, Dreams |
| 8. This House | 37. Night |
| 9. The Game is On | 38. To Mother |
| 10. One Door Stays Open | 39. To the Other |
| 11. Get Ready | 40. Epitaph for an Ordinary Man |
| 12. The World | 41. Descent |
| 13. Cockroaches | 42. Cinema |
| 14. Tiger | 43. For Hasan |
| 15. Mouse I | 44. It is not Me |
| 16. Mouse II | 45. Give Me Back |
| 17. Red Ant | 46. Wait |
| 18. The Cat and I | 47. A Memory of Summer Rain |
| 19. Caterpillars | 48. Slap |
| 20. Earthworms | 49. Song |
| 21. Teeth I | 50. That Woman |
| 22. Teeth II | 51. A Little Earlier |
| 23. The Story of Four Walls | 52. Hospital, Hospital |
| 24. Ink | 53. The Man |
| 25. Hanger | 54. Insatiable |
| 26. Umbrellas | 55. Meeting |
| 27. Ears | 56. Now Is the Time |
| 28. Fingers | 57. Balcony |
| 29. Stay Just As You Are | |

In the long introductory note the editor discusses various aspects of Buddhadeva Dasgupta's life and work. In 'Editor's note' he comments on the preparation of these translations: 'Not long before her death in 1992, Lila Ray had drafted some fifty or so translations of Buddhadeb Dasgupta's poems, but unfortunately she was never able to work them into a polished form. That task has fallen to me.

Some of these drafts survived virtually intact into the present volume, some have been edited quite thoroughly, while some have been largely rewritten.'

Dasgupta, Pranabendu (1927–)

Pranabendu Dasgupta was a professor in Jadavpur University, Kolkata. His poetry is marked by a subtle irony.

18.1 *This Life*. *Trans. Mary Ann Dasgupta. Kolkata: Writers Workshop, 1982. 37 pp.

Debee, Rajlakshmee (1927–)

19.1 *The Owl And Other Poems*. Trans. Rajlakshmee Debee & others. Writers Workshop, 1972. 36 pp.

Pref. 1 p. Translator's titles are as followings:

- | | |
|------------------------------------|--------------------------------------|
| 1. Winter | 15. Poetry of These Days |
| 2. The House | 16. The Heart of a Poet |
| 3. To it Near You | 17. And Now to Talk |
| 4. The Pain | 18. Mountains |
| 5. To the Fiddler of Kankulia Road | 19. The Sun Temple |
| 6. The Owl | 20. Othello |
| 7. Cophetua | 21. Nightmare |
| 8. Unable One –To You | 22. Uncommon |
| 9. My Father's Truth | 23. Prayer of a Mermaid |
| 10. To the Once—Goddess Idol | 24. Mistake |
| 11. A Familiar Face | 25. After Death, 13th February 1969 |
| 12. To Touch You | 26. Love at this Age |
| 13. Variations | 27. Poem Written after Conversation. |
| 14. Fundamental Questions | |

Devi, Maitreyi (1944–)

Maitreyi Devi is a woman writer of repute. Mainly known as a novelist Maitreyi Devi also wrote some poems. Her famous poetical work is *Udita*.

20.1 *Aditya Marichi*. *Trans. Shyamasree Devi. Kolkata: Nabajatak Printers, 1972. 38 pp.

Dey, Bishnu (1909–1987)

Bishnu Dey was born in Kolkata. He was educated at Sanskrit College, St Paul's College, and the University of Calcutta from where he took his M.A. in English language and literature in 1934. He retired in 1969 from the Education Service of the Government of West Bengal, his last post being that of Professor of English at Maulana Azad College, Calcutta. A poet of delicate lines and formal control, Bishnu Dey's poetic career began in the 1930's. He taps the various sources of the Bengali literary tradition—among others the Baishnaba lyrics. He is one of the five first generation modernists who led a movement to free Bengali poetry from all-pervading influence of Rabindranath Tagore. His famous poetical works include *Urbaśi O Arjēmis, Corābāli* (1938), and *Pūrbalekh* (1941). Bishnu Dey translated many of his own poems.

21.1 *Selected Poems*. Ed. Samir Dasgupta. Kolkata: Writers Workshop, 1972. 78 pp.

Intro. 21 pp. by Samir Dasgupta. Includes translations of 56 selected poems.

Translated titles and the names of translators are as follows:

No.	Translated titles	Translator
1	I, a stranger	Bishnu Dey
2	Desire	Samir Dasgupta and S.N. Hay
3	The New Nation	Bishnu Dey
4	Love	Martin Kirkman
5	Juvenile Lyrics	Bishnu Dey
6	Amphibian	Bishnu Dey
7	Cressida	Bishnu Dey
8	Masweta	Samir Dasgupta
9	The Horse Rider	Samir Dasgupta
10	Ophelia	Bishnu Dey
11	One Rain-Cloud	Bishnu Dey
12	Golden the Cowdust Hour	Bishnu Dey
13	The Heavy Load	Bishnu Dey
14	The Sickle Moon	James O Bartley
15	Summer in Calcutta	Bishnu Dey

No.	Translated titles	Translator
16	The People For Ever	Harindranth Chattopadhyay
17	Pastoral	Bishnu Dey
18	For Benu	Bishnu Dey
19	I am Cinna the Poet	Subhoranjan Dasgupta
20	At the Hour of their Birth	Samir Dasgupta
21	Four Santhal Poems	Samir Dasgupta and S.N Ray
22	A Rhyme	Bishnu Dey
23	Poetry Without Split	Bishnu Dey
24	Ellora	Bishnu Dey
25	Water My Roots	Bishnu Dey
26	With my Hands	Samir Dasgupta and S.N Hay
27	My Dreams are too Endless	Bishnu Dey
28	Our Old Granny	Sreelekha Chattopadhyay
29	When Will They	Sreelekha Chattopadhyay
30	And So Words Grow	Samir Dasgupta
31	And Yet For That Grace	Sreelekha Chattopadhyay
32	Beyond the Ascent	Bishnu Dey
33	These Wild Memories	Samir Dasgupta and S.N. Hay
34	The Three	Samir Dasgupta and S.N. Hay
35	The Alien	Bishnu Dey
36	Those Wild Ones	Sreelekha Chattopadhyay
37	A Portrait	Bishnu Dey
38	Sonnet	Bishnu Dey
39	Iron and Rust	Bishnu Dey
40	Today and Tomorrow	Samir Dasgupta
41	The Word	Kshitis Roy
42	The Circus Tiger	Kshitis Roy
43	I Crave for that Darkness	Subhoranjan Dasgupta
44	Night Comes	Sreelekha Chattopadhyay
45	Storm	Sreelekha Chattopadhyay
46	May be a vanity	Sreelekha Chattopadhyay
47	Of Tagorean Beauty	Lokenath Bhattacharya
48	O My Child	S. Chakravorti and S. Dasgupta
49	A Page of Questions	Subhoranjon Dasgupta
50	Here, There's No Company	Sreelekha Chattopadhyay

No.	Translated titles	Translator
51	He and His Sisters in the Forest	Sreelekha Chattopadhyay
52	Grazia	Bishnu Dey
53	Das Kapital	Bishnu Dey
54	Historical Sorrow	Sudeshna Chakravorty
55	Across the Atlantic to Hell	Bishnu Dey
56	Let Hell Reveal Itself	Nikhiles Guha

The book provides a good introductory note on Bishnu Dey's life and work as well as some comments on translation. The editor says: 'A poem is a singular event; nothing like it has happened before...the identity of a poem is therefore untranslatable. The instant its translator steps out of the words in the original, he forsakes its poetry too. It is one thing to understand a poem, but quite another to experience it as a poem. ... Bishnu Dey's words and images tensely poised and rhythm—of which he offers an incredible variety—deftly applied. Trying to step out of his words and their more than usual order means ruining much of his poetry.' He also admits the inadequacy made in translating the two poems in the volume 'ghorśaoṃyār' and 'corābāli dāki durdigante' and adds that some of the best translations in the volume come from the lighter poems.

21.2 *History's Tragic Exultation: A Few Poems In Translation.* Trans. Bishnu Dey. New Delhi: People's Publishing House, 1973. 132 pp.

Note 2 pp. by Bishnu Dey. Includes translations of 73 poems from various poetical works of the poet. Translated titles are as follows:

- | | |
|--------------------------------------|--------------------------------------|
| 1. A Sonnet | 12. From "Fourteen Sonnets":
No 8 |
| 2. Juvenile Lyrics | 13. Golden the Cowdust Hour |
| 3. Urvasi-o-Artemis | 14. Love is the Nest in the Sky |
| 4. Love | 15. Summer in Calcutta |
| 5. I, a stranger | 16. The Sickle Moon |
| 6. The New Moon | 17. Lenin: A Sonnet |
| 7. One Rain-cloud | 18. Calcutta: 22 June 1941 |
| 8. Ophelia | 19. In the Mofussil-1942 |
| 9. Amphibium | 20. The People Forever |
| 10. Cressida | 21. For Benu |
| 11. From "Fourteen Sonnets":
No 1 | 22. Red Star: A Rhyme |
| | 23. Cassandra |

- | | |
|----------------------------------------------|------------------------------------------------|
| 24. Maubhog | 49. A Page of Questions |
| 25. From Anvista | 50. Of Tagorean Beauty |
| 26. Ellora | 51. Sun of Our Days |
| 27. Poetry without a Break | 52. National Preservation of
Animals |
| 28. Water My Roots | 53. They are the World's Incognito
Pandavas |
| 29. Fear No More the Darkness | 54. Father Comes Back at Midnight |
| 30. My Dreams Too are Endless | 55. No Prisoner |
| 31. The Twenty-fifth of Baisakh | 56. Longing |
| 32. In this valley of Peace | 57. Three Squirrels |
| 33. The Song of the Junior | 58. Valery's Serpent |
| 34. Even Yama (or Death) Cannot
Touch Her | 59. Then the Dry Heart is Easy
Fuel |
| 35. A Villanelle | 60. Die Kunst der Fuge |
| 36. On 31 st January | 61. This is a Queer Country |
| 37. I was Alone a Rock | 62. One Hundred Years |
| 38. Portrait No. 9 | 63. History's Tragic Exultation |
| 39. The Allen | 64. A Picture Four Decades Old |
| 40. He Will Come He Says | 65. Grazia |
| 41. Remembering, Being and the
Future | 66. In One's Own Sunlit Land |
| 42. Iron and Dust | 67. Your Dialogue, Vladimir Ilyich |
| 43. In Vain This Memory's Watch | 68. The Sight of You |
| 44. The Circus Tiger | 69. In Bangla and in Bangla I |
| 45. Bhasha | 70. In Bangla and in Bangla III |
| 46. Bird Call | 71. In Bangla and in Bangla VI |
| 47. A Portrait: A Cloud-Capped
Star | 72. In Bangla and in Bangla XI |
| 48. I Want That Darkness | 73. In Asia and Africa |

The book provides some notes on translations thus: 'I suppose I would not have thought of sending these prosy translations to my friendly publishers, as these are really not poetry, but a series of sporadic efforts to convey some prose idea of the very Bengali verse I had been writing for nearly five decades. A bare-boned prose version can not be the poetry itself. My only excuse is that when a writer has been considerably devoted to his vocation and to human life, he can allow himself to be swayed by suggestions from friends try to have some idea of some of his work conveyed to readers who do not know Bengali. '

Dey, Profulla Kumar

Profulla Kumar Dey's pen name is Lilamoy Dey.

22.1 *Gitibani: Songs of Nature*. Trans. Profulla Kumar Dey. Bihar: Lilabati Dey, 1963.

Includes translations of all 113 poems from the poet's original work *Gitibani*.

This book provides an introduction by Laksmi Narayan Jeswal. From introductory discussion it is evident that Profulla Kumar was a disciple of Tagore's Santiniketan. In order to pay homage to Tagore he wrote *Gitibani*, a Bengali poetical work after the style and tone of Tagore's *Gitanjali* (1909). This he translated later and published them under the present title. It contains translations of all 113 poems of *Gitibani*. The poems are numbered as 1, 2, 3 and upto 113.

Dutta, Prodosh

23.1 *And So Speaks My Word* Trans. Prodosh Dutta. Kolkata: Bibaran Press, 1985. 38 pp.

A total of 21 poems are translated. Translator's titles are as follows:

- | | |
|-----------------------------------------|----------------------------------|
| 1. My Country and Its Annals | 11. The Golden Sun |
| 2. Now | 12. So Devised by Men |
| 3. But for Our Hands | 13. In the Chaotic Cycle of Love |
| 4. Jatugriha | 14. Still Love Persists |
| 5. And the Watches | 15. My Seed is in the Soil |
| 6. Living, Non-Living and
Whatever | 16. Decadence |
| 7. Like an Unbridled Turbulent
Horse | 17. My Country |
| 8. Untainted Maiden-Earth | 18. One Day and That Day |
| 9. In Vain I Speak | 19. Space-Station |
| 10. My Mind, a Veering Pendulum | 20. Sun-Flower |
| | 21. Around the World I Walk |

The book is poorly published. No Preface or introduction is provided. The publisher's note states: 'The poems in the original were published at various times in different Bengali magazines of repute in West Bengal and subsequently the poet himself translated all of these poems into English.'

Ershad, Hussain Muhammad (1930–)

Hussain Muhammad Ershad was born at Rangpur district in Bangladesh. Son of a lawyer, Ershad graduated from the University of Dhaka in 1950. He was commissioned in the army in 1952 and became the chief of Staff of the Bangladesh Army in 1978 and was promoted to the rank of Lieutenant General. He became the president of the Council of Ministers of Bangladesh on March 24, 1982. On October 5, 1986 he was elected the president of the People's Republic of Bangladesh and held this position till 6 December, 1990.

24.1 *Ershad. Selected Poems: Hussain Muhammad. Trans. Hussain Muhammad Ershad. Rangpur: Roushan Ershad, 1989. 107 pp.*

Intro. Syed Ali Ahsan; Bilingual text. Includes translations of forty two poems. Illustrations are given with some poems.

Original title and translated titles are as follows:

No.	Bengali title	Translated title
1	kanak pradīp jwālo	Light the Golden Lamp
2	yātrā halo śuru	The voyage
3	garīb duḥkhīr dal	The Poor Miserable Lot
4	he āmār janmabhūmi	O My Motherland
5	sakāl sandhyār prārthanā	Prayers Day and Night
6	prasārita kare du'hāt	Stretching out Two Hands
7	natun kare ābār	A New Resolve
8	duḥsāhasī nābiker mato	Like Daring Sailors
9	tabu bhāngbenā sāhaser bād̃h	Even Then Our Courage Won't Fall
10	natun sṣṭir āśwāse	In the Hope of New Creation
11	bistīrna baiśākh	Pervasive Baishakh
12	dhānbhāna ḥṛdayer gān	The Rice-Husker's Chant
13	nabānne sukher ghrāṇ	Fragrance of New Harvest
14	etanār mānaś sarobar	The Stream of Consciousness
15	tāder duḥkhake sarāte	To Dispel Their Woe
16	rakter badale arjita bale	A Gift of Blood
17	udyāne stambher śārīre	The Monument in the Garden
18	ek ākāser nīle	In the blue of One Sky
19	sātti tārār ālo abhisār	Luminous exploration of seven stars
20	sabhyatār pāṇḍulipi	Manuscript of Civilization
21	e mukhe bānglādeśer chabi	This Face the Image of Bangladesh

No.	Bengali title	Translated title
22	śāntir sandhāne	In Quest of Peace
23	pabitra cetanāke	To Conscience Pure
24	ek anubhūtir itihās	An Epic of Emotive Grace
25	barnamālār āpan hāt dhare	Holding Alphabet's Hand
26	śangghanīl deś	In the Blessed Land
27	sūryadaḡer mato pratidin	Like Sunrise Everyday
28	tomār bistrītir aṃśa ek	Part of Your Extension One
29	tomār bistrītir aṃśa dui	Part of Your Extension Two
30	tomār bistrītir aṃśa tin	Part of Your Extension Three
31	tomār bistrītir aṃśa cār	Part of Your Extension Four
32	tomār bistrītir aṃśa pāc	Part of Your Extension Five
33	tomār bistrītir aṃśa chaḡ	Part of Your Extension Six
34	tomār bistrītir aṃśa sāt	Part of Your Extension Seven
35	tomār bistrītir aṃśa āt	Part of Your Extension Eight
36	tomār bistrītir aṃśa nai	Part of Your Extension Nine
37	tomār bistrītir aṃśa daś	Part of Your Extension Ten
38	tomār bistrītir aṃśa egāro	Part of Your Extension Eleven
39	tomār bistrītir aṃśa bāro	Part of Your Extension Twelve
40	tomār bistrītir aṃśa tero	Part of Your Extension Thirteen
41	tomār bistrītir aṃśa caudda	Part of Your Extension Fourteen
42	tomār bistrītir aṃśa panero	Part of Your Extension Fifteen
43	tomār bistrītir aṃśa ṡola	Part of Your Extension Sixteen
44	tomār bistrītir aṃśa satero	Part of Your Extension Seventeen
45	tomār bistrītir aṃśa āṡhāro	Part of Your Extension Eighteen
46	tomār bistrītir aṃśa ūnīś	Part of Your Extension Nineteen
47	tomār bistrītir aṃśa biś	Part of Your Extension Twenty
48	tomār bistrītir aṃśa ekuś	Part of Your Extension Twenty One
49	āmi ebaṃ bāṃlār baiśākh	Baishakh and I
50	baiśākh ekjan kṡṡak	Baishakh a Farmer
51	dhwamser kāche giḡe labh nei	No Good Edging Along the Ruin
52	Jīban āmāke deke niḡe gelo	Should Life Call Me Along
53	bēce thākbo jībanke bhālobese	Love Life and Live
54	sāṡṡi nakṡatrer bikāś	The Sparkling Seven Stars
55	duhkṡher nadī theke jībaner nadīte	From the River of Sorrow to That of Life
56	śuni tār pātār marmar	Rustling of Its Leaves I Hear
57	he Baiśākh kichu kathā āche	Something to Say O Baishakh
58	āśraḡer natun saṃgrāme	The Struggle For Shelter
59	āmār māḡer ciṡṡi	My Mother's Letter
60	bēce thākbe cirakāl	Forever Will They Live

No.	Bengali title	Translated title
61	barṣā bipanna mānuṣer kāchākāchi	The Rain With Those In Peril
62	mahāplābane natun saṅgrāmer kāche	The Great Flood Towards a New Struggle.

This book is attractively published with some pictures of rural Bengal. Currently the book is out of print.

Gangopadhyay, Sunil (1934–)

Sunil Gangopadhyay was born in the village of Maichpara of Faridpur District, now in Bangladesh. A prolific writer Sunil Gangopadhyay excelled in different genres but declares poetry to be his first love. One of the popular poets Sunil raised his voice in distinctive verses time and again. His Nikhilesh and Neera series of poems are very popular. A good number of poems of Sunil Gangopadhyay had been translated into English till the year 2000.

25.1 *The Giraffe Flames: The Poetry of Sunil Gangopadhyay.* Trans. Pritish Nandy. New Delhi: Poet Press, 1976. 32 pp.

Includes translations of 22 poems. Translator's titles are as follows:

- | | |
|------------------------|-------------------------|
| 1. For Poetry Alone; | 12. Unknown; Exile; |
| 2. Calcutta and I; | 13. The Condemned; |
| 3. The Giraffe Flames; | 14. Two Curses; |
| 4. Some Moments; | 15. Wind, You; |
| 5. How I am Surviving, | 16. That Boy; |
| 6. At Dusk; | 17. The Ice Age; |
| 7. Beware; | 18. Effortless; |
| 8. That Boy and I; | 19. Suddenly for Neera; |
| 9. The Evergreen; | 20. The Gamble; |
| 10. I was Little Late; | 21. By Writing a Poem. |
| 11. In the Afternoon; | |

25.2 *Selected Poems of Sunil Gangopadhyay.* Trans. Sankar Narayan Pal. Vol. 1. Kolkata: Nitai Das, 1990.

A total of 50 poems are translated. Bengali texts are given side by side with the English text.

In the Introductory notes the translator says: 'Sunil has constantly experimented with words and meter in a way that his poems can not be translated literally.' He also says that in translation he has obviously taken some liberty and his target is to make an approximation: "What I conceived was not comparing the work with the original, or to make a shadow departure from the traditional idea, but that the essence of a relevant poetry would come akin to the feeling of a reader knowing both the languages."

25.3 *City of Memories*. Trans. Kalyan Ray & Bonnie Mac Dougall. New Delhi: Penguin Books, 1991. 61 pp.

Includes translations of 27 poems. Translated titles are as follows:

- | | |
|------------------------------------|------------------------------------------|
| 1. A Natural Scene | 15. City of Memories 25 |
| 2. One Life | 16. Body Love |
| 3. To Have and Have Not | 17. The Unique Fluency |
| 4. Sound | 18. Beside the Beautiful |
| 5. Neera's Illness | 19. False Promises |
| 6. At the Bungalow in Kalyaneswari | 20. Captive, Are You Awake? |
| 7. Mortal | 21. Art Critic |
| 8. Close to Neera | 22. A Historic Portrait |
| 9. City of Memories 1 | 23. Beside Love |
| 10. City of Memories 4 | 24. In solitary Midnight |
| 11. City of Memories 10 | 25. The Flaming Waters |
| 12. City of Memories 12 | 26. Death of the Poet: In Memory of Lora |
| 13. City of Memories 13 | 27. Standing Upon the map of India |
| 14. City of Memories 21 | |

This is a finished book with a good introduction and notes. The notes explain that the translators have tried to retain most of the qualities of the original poems including sound and rhythm.

25.4 *For You Neera* Trans. Surabhi Banerjee. Kolkata: Rupa & Co., 1993. 128 pp.

Intro. 4 pp. Glos. & Index 6 pp. Includes translations of 57 poems.

The translated titles are as follows:

1. For Neera
2. Seeing Neera
3. You, Neera ...
4. We meet or we don't
5. Of our adolescence
6. This is our love
7. For whom the whole life
8. I linger on
9. Towards you
10. You are standing
11. The Shadow
12. Three shadows beside Neera
13. On the Stairs
14. For Neera in a Flash
15. Neera's smile, Neera's Tears
16. The Sylvan Murmur
17. She will come will come
18. Bakul, O Bakul, speak out
19. To You Neera
20. Touching Neera's Sorrow
21. Art
22. Poetry Incarnate
23. The magic incantation
24. And Alien land
25. A heap of ungrateful words
26. Age
27. Separation
28. The Wonder Web
29. What is no more
30. The Pearl
31. Anguish Truth bound
32. Misunderstanding
33. Humiliation and my Riposte to Neera
34. Neera and the Zero hour
35. He and I
36. Throughout the Day
37. Another Man
38. The Disembodied Arena
39. In the Mirror
40. I, on an Evening
41. The Whole life
42. Banishment
43. Desire unrequited
44. This Ambience
45. Over the Seashores
46. Couldn't See
47. Deeper still
48. The Chameleon Afternoon
49. Fragmentary Verse
50. After Estrangement
51. Neera, don't fade away

This is a finished book with a good introduction and preface. The poet Sunil Gangopadhyay writes the Foreword of the book. In translator's Preface Surabhi Banerjee briefly discusses the difficult areas of translating the 'Neera' poems and says: 'I've made an attempt to recapture the verve of the original tone. At the same time I tried to adhere as closely as I could to the original rhyme-pattern. But at times I have deliberately shunned scrupulous imitation of the poet's deft deployment of the poetic idiom.'

25.5 *Murmur In The Woods: Selected Poems From Sunil Gangopadhyay.* Trans. Sheila Sengupta. New Delhi: Konark Publishers, 2000.

Includes translations of 67 poems selected from various works of Sunil Gangopadhyay.

Translated titles are as follows:

1. A journey through Love and Sorrow
2. The Onward Journey
3. A Prelude to a Poem for Neera
4. A Truth Bound Sentiment
5. Ephemeral
6. For Neera
7. Unknown
8. The Enticing Web
9. Poetic Madness
10. Neera
11. Till The Last Moment
12. In the dimly-lit Lawns of the Fort
13. The Truth of Life
14. A Picture
15. The Poet
16. Just Feel the Touch
17. For Poetry Alone
18. Waiting For Poetry
19. Just One Poem
20. A Draft to a Longer Poem
21. The One who knows not, and the one who knows
22. The Evening Rendezvous
23. Speak out Your Heart—just once
24. Sand grains stream down from a Crown of Gold
25. The City of Memories
26. By the side of the waterfall
27. Inheritance
28. By the side of Rupnarayan river
29. In Memory of Che Guevara
30. Memories
31. Alien Land
32. No, as I am
33. Whose garden is this?
34. The World and I
35. Is Never Born, and Never Dies
36. Those Around Me
37. A Hidden Message
38. Murmur in the Woods
39. Age
40. On Rainy Night
41. Nostalgia
42. Those Innocent Days
43. A Woman of Flowers
44. The Wrong Hour
45. Just the Other Day
46. Shadows
47. Exile
48. The Poet and his Unfinished poem
49. For the World tomorrow
50. Witness
51. Life
52. The Sweetest Words
53. I Must go
54. By the Riverside
55. Should I Go?
56. A Forgotten Melody
57. The Mysterious Smile
58. The Chairs
59. Once Upon a time
60. Translating Verses
61. My Midwife Ma
62. Mystique
63. Gift of a Touch
64. They Too
65. Two Debts
66. Now
67. Not Art, it's you, I want.

This is a finished book with quality paper and good introductory and prefatory notes.

Gangopadhyaya, Sumita (1927–)

Sumita Gangopadhyaya was born at Lucknow in India. Her first anthology of poems *Satyajiter Janya Ei Chandan Alaye* came out in 1986. Sumita Gangopadhyay tries to write poems in a completely new flavour.

26.1 *In This Sandal-Light For Satyajit: Poems by Sumita Gangopadhyaya*. Trans. Shoma A. Chatterjee. Kolkata: Writers Workshop, 1988.

Pref. by Sunil Gangopadhyay. Includes translations of all the fifty four poems of the Bengali work *Satyajiter Janya Ei Chandan Alaye* which was originally published in 1986.

Translated titles are as follows:

1. The Happy One
2. That Paper Face
3. Green
4. Unimaginable, Impossible
5. For One Jungle Flower
6. Now Even the Mother Lives Off the Child's Flesh
7. Is it the Mother's Fault
8. Love
9. The Murdered Dream
10. Lifelong, in the Fair of the Blind
11. Me
12. Let all the Radhas succeed
13. I Give the Prediction of Rice in the Face of Scandal
14. True Heaven
15. Dream is not Timid Like Me
16. The Story of Milk
17. To the one who I have never seen
18. My Mother's Farsight
19. Why this Wrong Renouncing
20. Praying for your Shelter, They Cry
21. Where would I have Received this Treasure of Life
22. The Golden Lips of the Sun
23. The Sun Went Back Today, Weeping
24. Time Series
25. On a Spring Morning in 1964
26. Moni's Illness
27. To My Bedroom
28. On Coming Home after Seeing You
29. The Bejeweled Dawn Came Out Enwrapped in the Gem.
30. Love Them Too
31. This You is Naive and Modest
32. Drought
33. Two Poems on Bhopal, 1984.
34. My Sun, Who Robs Me of Shyness
35. Subash Mukherjee's Poetry: Me and Calcutta, 1983
36. We

- | | |
|--------------------------------------------------------------------------------------|----------------------------------------|
| 37. He and I, in the Flood | 45. My First Dream |
| 38. Brother's Day-1 | 46. Your Illness |
| 39. Brother's Day-2 | 47. Tears for Twenty-One years |
| 40. Love Broke the Conch-Bangles
on its Own Forehead till They
Broke then Left | 48. Sitting in the Sun |
| 41. Sin Salvation | 49. One day, Forever |
| 42. Forgiveness | 50. The Flighty Month |
| 43. None Else but the Firm Grip on
New History | 51. The Story is Terribly Hungry |
| 44. Time, Turn into a Peacock One
Day Out of Happiness | 52. Asking Forgiveness from
Oneself |
| | 53. The Sin Excuse of Casteism |
| | 54. In the Sandal-Light |

The translator Shoma A. Chatterjee is the daughter of Sumita Gangopadhyaya. No notes or comments on translations are provided. A short introduction is written by Sunil Gangopadhyaya who says: 'I liked her poetry the very first time I read it, because every line was spontaneous, every word was as easy and as smooth as breathing... Poetry seemed to have breathed a new life-ethos into her being. Her poems have a completely new flavour.'

Ghose, Abhijit

Abhijit Ghose was the co-editor of the magazine *Sainiker Diary*. Men women relationship and sexual themes found a peculiar expression in his poems. Some of his notable poetical works include *Sauptik* (1970), *Ithār Bandanā*, *Kabitār Janya Kabitā* (1972), *Kalpanār Sarār* (1975), *Halo Kolkātā* (1986).

27.1 *Dreams of A Poet*.* Trans. Abhijit Ghose. Kolkata: Young Writers, 1983. 32 pp.

Ghose, Sankha (1949-)

Sankha Ghose was born in Kolkata. He took his retirement from Jadavpur University's Bengali Department as a Professor. Authored several volumes in English and Bengali language respectively, his major fields of work are poetry, translation, theatre review, and literary criticism.

28.1 Emperor Babur's Prayer And Other Poems. Trans. Kalyan Ray. New Delhi: Sahitya Akademi, 1992.

Intro. by Kalyan Ray. Revised edition came out in 2000.

Translated titles are as follows:

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|------------------------------|-----------------------------|
| 1. Oarbeats Amid Ribs | 32. Water |
| 2. The Puppet Dance | 33. Aunt Rose Leaves Home |
| 3. Companion | 34. Youth |
| 4. Rain | 35. Vengeance |
| 5. Stone | 36. Fool |
| 6. Pyre | 37. Drunkard |
| 7. Offering | 38. The Vigil |
| 8. Old Crones Gather | 39. Alms |
| 9. At the Bend of the Road | 40. Hospital |
| 10. Fallen | 41. Toad |
| 11. On that Endless Midnight | 42. Conscience |
| 12. Armour | 43. Chocolate |
| 13. Drought | 44. Hatem-tai |
| 14. Beggar | 45. Politics |
| 15. Papa | 46. Continuum |
| 16. Fear | 47. Emperor Babur's Prayer |
| 17. A Negro Girl in Winter | 48. At the Hospital |
| 18. Darkness | 49. Dharma |
| 19. Dawn | 50. Our Last Words |
| 20. Name | 51. Nachiketa |
| 21. You | 52. Body |
| 22. Cockscomb | 53. Monsieur Flesh |
| 23. Simple | 54. Leap |
| 24. Tryst | 55. The ringer of the Gong |
| 25. Several Fragments | 56. The Drums Begin to Beat |
| 26. Moment | 57. The Torrents of Rain |
| 27. Book | 58. Clothes |
| 28. Poetry Arrayed | 59. The Royal State |
| 29. Ars Poetica | 60. The Sleep |
| 30. Understanding | 61. Its Lost Voice |
| 31. Maw | 62. By the Sea |

This book provides good introductory and prefatory notes which discuss some important aspects of the original poems of Sankha Ghose as well as the translator's view and approach to translation. The translator states: 'To translate is to attempt to become invisible. It calls upon the self to efface itself so that the original poem, refracted as is in passing from the garb of one language to that of

another, may not become coloured in the prism of the translator's sensibility. It is an attempt to do everything to become nothing. The Zen Masters would have looked upon the exercise with sympathy. All syllables matter, and yet they can not be held in the cupped hand. That is not quite true. The cupped hand must be held at the ear. And that is appropriate, for the ear is an entrance to that bright cave in the skull where all creation is remade. We are all translators.'

28.2 Selected Poems Trans. Dilip Kumar Chakravorty. Writers Workshop, 1993. 32 pp.

Pref. 1p. 23 poems are selected from various poetical works of the poet.

The translator's titles and the original sources are as follows:

No.	Original title	Translator's Title	Poetical Work
1	bāri	House	<i>Nihita Patālchāyā</i>
2	pratihimsā	Revenge	<i>Nihita Patālchāyā</i>
3	khāl	Canal	<i>Nihita Patālchāyā</i>
4	putulnāc	Puppet Dance	<i>Ādim latāgulmamai</i>
5	nigro bandhuke ciṭhi	A Letter to a Negro Friend	<i>Ādim latāgulmamai</i>
6	citā	Funeral Pyre	<i>Ādim Latāgulmamai</i>
7	byāng	Frog	<i>Ādim Latāgulmamai</i>
8	kabitar prasāadhan	A Poem's make-up	<i>Ādim Latāgulmamai</i>
9	bybhicār	Transgression	<i>Ādim Latāgulmamai</i>
10	śarīr	Body	<i>Mūrkhā Baro, Sāmājik Nai</i>
11	haoyā	Being	<i>Mūrkhā Baro, Sāmājik Nai</i>
12	nā	No	<i>Mūrkhā Baro, Sāmājik Nai</i>
13	mūrkhā baṛo, sāmājik nai	Foolish, Not Social	<i>Mūrkhā Baro, Sāmājik Nai</i>
14	sādākālo	Black & White	<i>Mūrkhā Baro, Sāmājik Nai</i>
15	dharma	Dharma	<i>Mūrkhā Baro, Sāmājik Nai</i>
16	ei śaharer rākhāl	This city's shepherd	<i>Mūrkhā Baro, Sāmājik Nai</i>
17	bāji	Bet	<i>Mūrkhā Baro, Sāmājik Nai</i>

No.	Original title	Translator's Title	Poetical Work
18	ekdin āmrāo	One Day We Too	<i>Babarer Prārthanā</i>
19	dhwamsa karo dhvajā	Smash My Banner	<i>Babarer Prārthanā</i>
20	Bhikhāri cheler abhimān	A Beggar Boy's Sentiment	<i>Babarer Prārthanā</i>
21	sādā phalak	The White Table	<i>Babarer Prārthanā</i>
22	rādhācūrā	Rādhācūrā	<i>Babarer Prārthanā</i>
23	bāgh	The Tiger	<i>Bandhurā Meteche Tarjāy</i>

Haider, Daud (1952–)

Daud Haider was born at Dohar Para in the district of Pabna. Bangladesh. He graduated in Comparative literature from Jadavpur University, Kolkata. For quite a long time Daud Haider was associated with Bengali Section, German Radio Deutsche Velle. He writes poetry, novels and essays. Central themes of Daud Haider's poems are politics, love, loneliness and patriotism born of exile and agony of oppressed people of the third world. His first book of poems *Janmai Āmār Ājanma Pāp* established him as one of the notable poets of the new generation.

29.1 *Alone In Darkness and Other Poems Trans. Lila Ray. Kolkata: United Writers, 1978. 32 pp.**

29.2 *BanishmentTrans. Lila Ray. Kolkata; United Writers, 1979. 23 pp.**

29.3 *Holding an Afternoon And A Lethal Firearm*.*Trans. Lila Ray. Kolkata: Writers Workshop, 1981. 56 pp.

29.4 *Songs of Despair*. Trans. Lila Ray. New Delhi: Harper Collins India, 1992. 96 pp.

Includes translations of 47 poems.

Translated titles are as follows:

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|----------------------------|--------------------------|
| 1. Daud Haider | 7. My Destination |
| 2. With You | 8. My Infancy, My Poetry |
| 3. Without You | 9. Come to Me |
| 4. Lines of Gold | 10. Never Again |
| 5. I, Inside the Diadem | 11. Poem of Loneliness |
| 6. The Presence of Nothing | 12. Crushed Swan |

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|-------------------------------------|----------------------------------------------|
| 13. A Householder | 31. Wrecker |
| 14. The Bones of Dashichi | 32. The Middle-class in the city |
| 15. Expectant Still | 33. No Promised Land, Ever |
| 16. The Dumb Speak | 34. In which direction? Whither? |
| 17. The Blind and the Mute | 35. Coming Back |
| 18. Sisyphus | 36. My train is at Eight O' Clock |
| 19. On Leaving my Motherland | 37. I Came Away |
| 20. On being Born | 38. South of a Portuguese village |
| 21. Where everyone is Blind | 39. Chorus |
| 22. The Country | 40. The of Which I Write |
| 23. Drought | 41. 6 January, My Mother's Death Anniversary |
| 24. End of the Line | 42. In a Country of Starving People |
| 25. My Brother's Good | 43. An Eddying Sun |
| 26. Saga of Grief | 44. Without a Home |
| 27. Looking Ahead | 45. In Helpless Exile |
| 28. A Walk | 46. In Our Family |
| 29. I Do Not Celebrate Eternity | 47. The Palace of Dead Rulers |
| 30. My Poetry Belongs to the People | |

This book has not provided any introductory notes or any word about the location of the original poems.

Habibullah, Jahangir (1950–)

30.1 *Best Wishes. Trans. Shehabuddin Ahmed and others. New York: Sourov Prokashani, 1993. 32 pp.**

Huq, Syed Shamsul (1935–)

Syed Shamsul Huq was born in the district of Kurigram, Bangladesh. He completed Honours in English from the University of Dhaka. Professionally a journalist Syed Huq worked as a producer at the Department of Bengali in BBC from 1972 to 1978. He excelled in all the literary genres but is highly acclaimed as a writer of verse plays which deal with the liberation war of Bangladesh and the peasant's revolt of Bangladesh.

31.1 *Deep within The Heart Trans. Sonia Khan. Dhaka: Satyasachi, 1984.**

Intro. 2 pp.; Notes 2 pp.

Hasan, Abul (1947–1975)

Abul Hasan was born in Barisal. He became one of the major poets of the sixties. Before his death he left behind four books of poems. Some of his poems were published after his death. His poems are pervaded by a keen sense of beauty.

32.1 *Selected Poems of Abul Hasan*. Trans. Masud Mahmood & Tapan Jyoti Barua. Dhaka: Bangla Academy, 1993. 69 pp.

Pref. 1p; Intro. 12pp; Includes translations of forty one poems.

Translators' titles and the poetical works they occur are as follows:

No.	Translator's titles	Original title	Poetical Work
1.	Abul Hasan	ābul hāsān	<i>Rājā Yāy Rājā Āse</i>
2.	Lowly Man with a Chameli in Hand	cāmelī hāte nimnamāner mānuṣ	<i>Rājā Yāy Rājā Āse</i>
3.	Life, Death and Living	janma-mṛtyu jīban yāpan	<i>Rājā Yāy Rājā Āse</i>
4.	Mother Tongue	māṭṛbhāsā	<i>Rājā Yāy Rājā Āse</i>
5.	These are Mournful Utterances	uccārabguli śoker	<i>Rājā Yāy Rājā Āse</i>
6.	Beneficent Peace	śānti kalyān	<i>Rājā Yāy Rājā Āse</i>
7.	A Morning with Swati	swātīr sange ek sakāl	<i>Rājā Yāy Rājā Āse</i>
8.	Lonely Breeze	eklā bātās	<i>Rājā Yāy Rājā Āse</i>
9.	Change Yourself, Change a Bit	badle yāo, kichuṭā badlāo	<i>Rājā Yāy Rājā Āse</i>
10.	An Uncivil Philosophy	asabhya darśan	<i>Rājā Yāy Rājā Āse</i>
11.	Breast	stan	<i>Ye Tumi Haran Karo</i>
12.	Before Sleep	ghumobār āge	<i>Ye Tumi Haran Karo</i>
13.	He Returns No More	se ār phere nā	<i>Ye Tumi Haran Karo</i>
14.	Loneliness	nihsaṃgatā	<i>Ye Tumi Haran Karo</i>
15.	Juvenile Poet Dead Under the Roseplant	golāper nīce nihata he kabi kiśor	<i>Ye Tumi Haran Karo</i>
16.	Dialogue in Kurukṣhetra	kuruksetre ālāp	<i>Ye Tumi Haran Karo</i>
17.	The Floating Corpse of the Poet	kabir bhāsomān mṛtadeha	<i>Ye Tumi Haran Karo</i>
18.	The Wounded Finger	āhata āngul	<i>Pr̥thak Pālāngka</i>
19.	Separation	bicched	<i>Pr̥thak Pālāngka</i>
20.	Coal	kaýlā	<i>Pr̥thak Pālāngka</i>
21.	On Seeing the Death of a Copulating Scorpion	saṃgamkālīn ekṭi bṛściker mṛtyu dekhe	<i>Pr̥thak Pālāngka</i>

No.	Translator's titles	Original title	Poetical Work
22.	Endure Silently O Oyster	jhinuk nīrabe saho	<i>Pṛthak Pālangka</i>
23.	Sickness	asukh	<i>Pṛthak Pālangka</i>
24.	Seabath	samudrasnān	<i>Pṛthak Pālangka</i>
25.	The Last Beauty	śeṣ manohar	<i>Pṛthak Pālangka</i>
26.	Diamond Jubilee in the Hospital Death	mṛtyu hāspātāle hīrak jaýantī	<i>Pṛthak Pālangka</i>
27.	In the Cabin of a Launch	lañcer kebine	<i>Abul Hāsāner Agranthita Kabitā</i>
28.	When I Paint	citrakālīn	<i>Abul Hāsāner Agranthita Kabitā</i>
29.	The Unconsumed	āgune puṛe bhasma ebaṃ śṃgkhal	<i>Abul Hāsāner Agranthita Kabitā</i>
30.	One Sunday with You	ek robbārer tumi	<i>Abul Hāsāner Agranthita Kabitā</i>
31.	Meeting After a Long Time	bahudin par dekhā	<i>Abul Hāsāner Agranthita Kabitā</i>
32.	The Mirror of Beauty in My Heart	āmār ātmār taler sei sundarer ārsīṭī	<i>Abul Hasāner Agranthita Kabitā</i>
33.	The Second Birth	ditīyao janma	<i>Abul Hasāner Agranthita Kabitā</i>
34.	Why don't you Speak in the Moonlight	jyotsnāy tumi kathā balcho nā keno	<i>Abul Hasāner Agranthita Kabitā</i>
35.	Love Poems I Won't Write	bhālobāsār kabitā likhba nā	<i>Abul Hasāner Agranthita Kabitā</i>
36.	The Interned Woman	gṛhabandinī	<i>Abul Hasāner Agranthita Kabitā</i>
37.	A Sigh for Her	tāke niye dīrghaśwās	<i>Abul Hasāner Agranthita Kabitā</i>
38.	Tell the Forest	banābhūmike balo	<i>Abul Hasāner Agranthita Kabitā</i>
39.	The Crippled Patriot	bikalānger deśprem	<i>Abul Hasāner Agranthita Kabitā</i>
40.	An Untitled Poem	śironamhīn kabitā	<i>Abul Hasāner Agranthita Kabitā</i>
41.	A Poem	kabitā	<i>Abul Hasāner Agranthita Kabitā</i>

This book provides good introductory and prefatory notes and location of the original poems. In the Prefatory note Harunur Rashid, the then Bangla Academy Director says: 'It is not easy to translate something which has its roots in the culture of the land. And since ours is not a part of the European culture, it makes communication on intuitive level even more difficult. Masud and Tapan, both my

former colleagues at the Chittagong University, have given an excellent account of themselves in this task.

In the introduction the translators focused on the essential qualities of Abul Hasan's original poem. About their experience in translating the poems they said: 'There is a rich modern poetic sensibility in Hasan, that we think, deserves to be put across to other culture's, and the delight and exhilaration in its touch no less provoked us to this thankless task. ...We were frequently menaced by the befuddling, mind-boggling muddle of sense, sound and expression. Sometimes we were held up guessing for hours at the sense beneath the surface lilt and glitter of his phrases and tropes. We fumbled out alternative exists for comprehensible expression in order to retrieve the ore of valuable sense. Hence the liberties we took were compulsory rather than willful, close substitutes instead of radical departures, which we hope our readers would consider with due sympathy.'

Hazari, Abdul Ghani (1925–1976)

Abdul Ghani Hazari was born in the district of Pabna, Bangladesh. In 1944 Hazari Graduated from Calcutta University with Honours in Philosophy. He was professionally involved in newspaper management and printing press administration. In the field of literature his contribution ranged from poetry to essays, translation and belle letters. He is a poet of considerable merit.

33.1 *Wives of A Few Bureaucrats and Other Poems* Trans. Kabir Chowdhury. Dhaka: Brac Prokashona, 1987. 55 pp.

Intro. 4 pp.; Notes 2 pp.

Translator's titles are as follows:

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|--------------------------------|----------------------------------------------|
| 1. Two Generations | 9. In the Glow of the Lighted Candle |
| 2. Moneyplant Creepers | 10. We'll Look at the Storm |
| 3. Query | 11. If I Could Ever Have that Man on the Hip |
| 4. From the Heart of the Night | 12. The Nude Moon |
| 5. Walls | 13. I Want to Forget |
| 6. A Matter of Faith | 14. The Patrician Heart |
| 7. In Search of a Shelter | |
| 8. The Flower of Eternity | |

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|------------------------------------------------------------|--------------------------------------------------|
| 15. A Pair of Hands in the Faint
Darkness of Early Dawn | 22. To Mother |
| 16. At the Mausoleum: A Talk with
Gabriel | 23. Death |
| 17. An Imitation | 24. Faith's Desire |
| 18. Dreams in Embryo | 25. On the Death of a Friend's Son |
| 19. Stairs of the Sun | 26. In the Light and Shadow of the
Press Club |
| 20. In the Transparency of the Lake | 27. First Class Passengers |
| 21. An Irrelevant Celebration | 28. Wives of a Few Bureaucrats. |

The locations of the original poems where they occur are not shown. Introduction deals with some aspects of Abdul Ghani Hazari's poems only and not any words on translations. No edition or reprint of the book is found till 2000.

Huq, Sanaul (1924–)

Sanaul Huq was born in the district of Comilla, Bangladesh. He took Honours and M.A. in Economics. Professionally a civil servant Huq wrote good poems. His first book of verse called *Nadī O Mānuṣer Kabitā* ('Poems of Rivers and Men) appeared in 1953 and it at once establishes him as one of the significant poets. A healthy romanticism emphasizing the *joie de vivre* of life that draws nourishment from the beauties of nature all around us, the rivers, the seasons, the flowers and from human relationships, especially the attachment of man–woman based on love and passionate desire, and from the undying love for the native land has always been at the core of Sanaul Huq's poetic consciousness.

34.1 *Selected Poems of Sanaul Huq*. Trans. Kabir Chowdhury and others. Dhaka: Bangla Academy, 1985. 76 pp.

Intro. 2 pp; No reprints or editions are found till 2000. Includes translations of 36 poems by 8 different translators.

Translator's titles and their names are as follows:

No	Translator's title	Translator
1.	O, My Beautiful Bengali Language	Syed Najmuddin Hashim
2.	One Night	Syed Najmuddin Hashim
3.	The Slave	Syed Najmuddin Hashim
4.	Last Night the Rain Sang	Syed Najmuddin Hashim
5.	This Rain Now	Lila Ray

No	Translator's title	Translator
6.	Peace	Syed Nuruddin
7.	Winter-stricken Tree	Syed Nuruddin
8.	A Metaphor	Syed Nuruddin
9.	Yearning from Afar	Syed Nuruddin
10.	What is the Use, Tell me	Syed Nuruddin
11.	Firefly	Syed Nuruddin
12.	Expectation	Serajul Islam Chowdhury
13.	An Artist	Kabir Chowdhury
14.	The Sceptical Thought	Kabir Chowdhury
15.	The Plunge	Kabir Chowdhury
16.	An Idle Day	Kabir Chowdhury
17.	Titash: A Pictorial Procession	Kabir Chowdhury
18.	Nostalgia	Kabir Chowdhury
19.	Ramna Green	Kabir Chowdhury
20.	An Elegy	Kabir Chowdhury
21.	The Free Bengalee	Kabir Chowdhury
22.	When Words	Kabir Chowdhury
23.	Hiroshima, Mon Amour	Kabir Chowdhury
24.	The Land of Poetry	Kabir Chowdhury
25.	Jibanananda Das	Razia Khan Amin
26.	Digging of Gem Fields	Faizunnesa U.J. Ahad
27.	Because You Would be Coming at Dusk	Faizunnesa U.J. Ahad
28.	The Heat of Desire	Faizunnesa U.J. Ahad
29.	The Jasmin and Dew	Faizunnesa U.J. Ahad
30.	Desires	Faizunnesa U.J. Ahad
31.	When My Temper	Faizunnesa U.J. Ahad
32.	Your Smile Has no Age	Sayeeda Mamoon
33.	Times Square	Sayeeda Mamoon
34.	The Mustard Field	Sayeeda Mamoon
35.	Confusion! Confusion!	Sayeeda Mamoon
36.	Without a Break	Sayeeda Mamoon

The book provides an introductory note in which the translator briefly discusses some aspects of Sanaul Huq's poems as well as his own comments on translations. He states: 'It is far easier in translation to express, fairly faithfully and attractively, the content of his poems along with their overtones of romanticism, patriotic ardour, social awareness, irony and satire, but the finer nuances dependent on the poet's skillful use of Bengali words with their multiple associations, growing through the centuries old racial unconsciousness, can hardly be captured in a foreign language rendering.'

Hussain, Abul (1922–)

Abu Hussain was born in 1922 at Belphunia, Khulna. He took Honours and Master degree in Economics. Professionally a civil servant Abul Hossain wrote poems on conflicts of contemporary life. His first book of poems called *Naba Basanta* (New Spring) appeared in 1940 when he was still a college student.

35.1 *Selected Poems of Abul Hussain* Trans. Kabir Chowdhury. Dhaka: Bangla Academy, 1986. 65 pp.

Intro.2 pp. Notes 3 pp. Includes translations of 55 poems. Selections are made from 4 different poetical works of the poet. No editions or reprints are found till the year 2000.

Translated titles and poetical works they occur are as follows:

No.	Translator's titles	Poetical works in translator's title
1.	Dynamo	<i>A New Spring</i>
2.	Without Words	<i>A New Spring</i>
3.	I Could not Sleep	<i>A New Spring</i>
4.	Prehistoric	<i>A New Spring</i>
5.	Rats	<i>A New Spring</i>
6.	The Sailor	<i>A New Spring</i>
7.	Dream	<i>A New Spring</i>
8.	Heritage	<i>A New Spring</i>
9.	Poster	<i>A New Spring</i>
10.	An Unfinished Poem	<i>A New Spring</i>
11.	The Key to Your Mind	<i>A New Spring</i>
12.	The Moment I Switch off the Light	<i>A New Spring</i>
13.	Direction	<i>A New Spring</i>
14.	My Little Boy	<i>Unpleasant Dialogue</i>
15.	Rain in the Bangkok	<i>Unpleasant Dialogue</i>
16.	To My Daughter	<i>Unpleasant Dialogue</i>
17.	Lilliput	<i>Unpleasant Dialogue</i>
18.	Market Price	<i>Unpleasant Dialogue</i>
19.	My Ideas	<i>Unpleasant Dialogue</i>
20.	This Life	<i>Unpleasant Dialogue</i>
21.	What a wonder	<i>Unpleasant Dialogue</i>
22.	On My Birthday	<i>Unpleasant Dialogue</i>
23.	Rare Solitude	<i>Unpleasant Dialogue</i>

No.	Translator's titles	Poetical works in translator's title
24.	Language of the Heart	<i>Unpleasant Dialogue</i>
25.	I Wish I Could Live Forever	<i>Unpleasant Dialogue</i>
26.	Hero	<i>Unpleasant Dialogue</i>
27.	I will Give Everything	<i>Unpleasant Dialogue</i>
28.	We, too have Land	<i>Unpleasant Dialogue</i>
29.	A Useless Utter Fool	<i>Unpleasant Dialogue</i>
30.	The Reality	<i>Unpleasant Dialogue</i>
31.	The Umbrella	<i>Unpleasant Dialogue</i>
32.	D.H.Railway	<i>Unpleasant Dialogue</i>
33.	Middle Class	<i>Unpleasant Dialogue</i>
34.	No Truce	<i>Unpleasant Dialogue</i>
35.	Come, Sit By Me	<i>Eve, How Daring You Can Be</i>
36.	There is no Limit to Your Power	<i>Eve, How Daring You Can Be</i>
37.	To Some Foreign Correspondents	<i>Eve, How Daring You Can Be</i>
38.	Because You are There	<i>Eve, How Daring You Can Be</i>
39.	I Do Not See My Face	<i>Eve, How Daring You Can Be</i>
40.	Politics	<i>Eve, How Daring You Can Be</i>
41.	Four or Five Old Men	<i>Eve, How Daring You Can Be</i>
42.	A Poem on Hunting	<i>Eve, How Daring You Can Be</i>
43.	To My Sons	<i>Eve, How Daring You Can Be</i>
44.	My Two Daughters	<i>Eve, How Daring You Can Be</i>
45.	Why Should I Write Poetry Anymore	<i>Eve, How Daring You Can Be</i>
46.	No Zoo	<i>Nightmare to Nightmare</i>
47.	Sorrow	<i>Nightmare to Nightmare</i>
48.	Pride	<i>Nightmare to Nightmare</i>
49.	Where Man Makes His Home	<i>Nightmare to Nightmare</i>
50.	My Weapon	<i>Nightmare to Nightmare</i>
51.	Whichever Way I Look	<i>Nightmare to Nightmare</i>
52.	Rustom With Soharab's Dead body in His Arms	<i>Nightmare to Nightmare</i>
53.	Birthday	<i>Nightmare to Nightmare</i>
54.	From Nightmare to Nightmare	<i>Nightmare to Nightmare</i>
55.	Testimony of a Jew Named M.B.	<i>Nightmare to Nightmare</i>

A good introduction is provided. The translator states: 'A total of fifty five poems, collected from the four volumes of Abul Hussain published so far, will give the reader some idea of the range and depth of his verse, though I cannot say with any degree of confidence that this selection offers his best poetry.... Every one knows about the difficulties of the translator—the need to remain faithful to the

letter and the spirit of the original, avoidance of the pitfalls of under translation and over-translation, ensuring readability of the translated version as a living creative piece etc. I do not know if I have succeeded in overcoming these difficulties, but I must say that I spared no pains on my part to give the reader a fair idea of the richness of Abul Hussain's poetry, remaining as close as possible to the original in my renderings.'

Hyder, Zia (1936–)

Zia Hyder was born at Dohapara of Pabna District. He teaches in the Departments of Dramatics in Chittagong University. His first book of verse called *Ektārāte Kānnā* was brought out in 1963. Besides poems Zia Hyder has also produced work on the theory of drama and art of staging plays.

36.1 *From Far Away*. Trans. Lila Ray and others. Kolkata: Writers Workshop, 1979. 44 pp.

Islam, Kabirul (1932–)

Kabirul Islam was born in Birbhum, West Bengal. He studied English language and literature in Calcutta University. He was a professor of English at Suri Vidyasagar College, Birbhum. His poems are an intriguing blend of lyricism, reserve, and formal control, with a mystical vein. Some of his notable poetical works include *Kuśal saṃlāp* (1967), *Bikalpa Batsa* (1981); *Abalamban* (1981).

37.1 *Selected Poems of Kabirul Islam*. * Trans. Ketaki Kushari Dyson. Kolkata: Writers Workshop, 1979.

37.2 *The Home Coming*. Trans. Ketaki Kushari Dyson. Kolkata: Writers Workshop, 1982. 43 pp.

Contains translations of only 8 poems. Translated titles are as follows:

- | | |
|--------------------------------|--------------------------------------|
| 1. Inside poetry | 6. The boom another man's wife |
| 2. The home coming | 7. Can't play brother to imagination |
| 3. The resurrection | 8. Yet I have no faith |
| 4. Gentle dialogues | 9. I shall surely know you |
| 5. Love-corpuscles in my blood | |

It is a very slim volume without any note, preface or introduction.

Islam, Kazi Nazrul (1899–1976)

Kazi Nazrul Islam was born in Bardwan district of West Bengal. At the age of forty three Nazrul lost his power of speech as well as mental capacity. But during his literary career Nazrul Islam produced at least fifty books of poetry and songs along with some novels and short stories. Many regard him as the greatest poetic force in Bengali literature after world famous Rabindranath Tagore.

38.1 *Nazrul Islam*. Trans. Mizanur Rahman. Dhaka: Pakistan Co-operative Book Society, 1955.

The book has four editions: 1955, 1960, 1966 and 1983.

Includes translations of the following 36 poems (According to 1966 edition):

No	Original title	Translator's title
1	bidrohī	The Rebel
2	kāmāl pāsā	Kamal Pasha
3	hazrat umar	Hazrat Umar
4	khālid	Khaled
5	ciranjīb jaghlul	Chiranjeeb Zughlul
6	aśru-puspanjali	On the Hero Who Extinguished the Fire
7	ātma śakti	Ode to Self
8	āmi gāi tāri gān	Ode to Youth
9	jīban bandanā	Ode to Life
10	marañ barañ	Ode to Death
11	dāridrya	Ode to Poverty
12	āmāre cok isārāy dāk dile hāy	Who Art Thou to Call Me
13	bāgicāy bulbuli tui	Shake Not Yet the Budding Boughs
14	he priya kena phul niye ele	Who Art Thou With Flowers for My Grave
15	tumi ke ele ghum bhāngāte	Who Art Thou to Break the Sleep of Stone
16	priya he eto prem kemane sahi	Not So Much Love as I can Not Bear
17	āllāh āmār prabhu	Allah is My Lord: No Fear For Me
18	bakṣe āmār kābār chabi	In My heart the Picture of Kaaba
19	tauhidei joyārete	It's the Flood of Touheed
20	āmār maner maidānete	In the Field of My Mind
21	he madinār bulbuli go	O Thou Nightingale of Madina
22	ke tumi ele makkā o madināy	Who Are You Visiting Mecca and Madina
23	dike dike puna jwaliā uṭhiche	Lit Again Far and Wide
24	śāhīder idgāte jamāyet hala	Great is the Congregation This Day

No	Original title	Translator's title
25	āmraḃe jāti	The Nation That We Are
26	bājilo dāmāmā	Rings The Trumpet
27	gopan priyā	To The Beloved Behind The Veil
28	fariyād	The Complaint to God for Man
29	āmār kaifiyat	On the Answer to Complaint by friends
30	hindu muslim yuddha	On Hindu-Muslim Fight
31	Sindhu: pratham tarangga	Beneath the Ocean Deep: First Wave
32	Sindhu: dwitiya tarangga	Beneath Ocean Deep: Second Wave.
33	Sindhu: tritiya tarangga	Beneath the Ocean Deep: Third Wave.
34	kurbāni	On the Significance of Sacrifice
35	chātradaler gān	On the Song of Students
36	muharram	Muharram

The book provides a short prefatory note where the the translator admits of the inadequacy of his translations. He says: Translation of poetry from one language to another is always a difficult task. The translation of Nazrulian rhapsodies is all the stiffer because of their sonorous sweep, dancing rhythm and forceful expression not fully feasible of being conveyed from one language to another. Bengali has its own turns and twists lacking elsewhere ... I have tried to make the translation as literal and readable as I could, taking my task to be to interpret the poet rather than Poetise'.

38.2 *Selected Poems of Nazrul Islam.* Trans. Kabir Chowdhury. Dhaka: Bangla Academy, 1963. 130 pp.

Intro. 5pp; Second edition came out in 1973; No other edition or reprint is found till the year 2000. Includes translations of forty poems.

Translated titles are as follows:

- | | |
|-------------------------------------|---------------------------------|
| 1. The Rebel | 12. A New World |
| 2. Man | 13. The Resurgence |
| 3. Coolies and labourers | 14. Irrepressible |
| 4. Kings and Subjects | 15. Beware, My Captain |
| 5. Robbers and Dacoits | 16. The Shower of the Dark Days |
| 6. The Song of the Workers | 17. Marching Song |
| 7. The Song of the Students | 18. My Love |
| 8. The Song of the Peasants | 19. Your Love Made a Poet of Me |
| 9. The Song of the Women Mason | 20. In the Lonely Woodland Path |
| 10. Of Equality and That Happy Land | 21. I Love Thee Still |
| 11. Equality | 22. The Timid |
| | 23. The Curse |

- | | |
|-----------------------------------------------|-------------------------------------------------|
| 24. At My Guess No Longer
Laughs the Rose | 32. Nightingale, did you first take
My Songs |
| 25. In the Assembly of Flowers | 34. The Words of My Song |
| 26. I Look For Her | 35. Sleep No More Baby |
| 27. Hope | 36. Evening Sar |
| 28. Ting-A Ling, Ting a Ling, Ting
a Ling. | 37. The Song of the Cultivator |
| 29. Prayer | 38. My Boat |
| 30. The Wine of God's Love | 39. The Lonely Island |
| 31. Mohammad in the pupil of my
eye | 40. Poverty |

The poems in the book are divided into some categories. Poems of Revolt (1–17); Poems of Love (18–28); Poems of Devotion (29–32) and Miscellaneous (33–40). The book provides a good introduction where Kabir Chowdhury discusses Nazrul's poetic sensibility, the style of his writings and other aspects. About the difficulty of translation of Nazrul's poems Kabir Chowdhury says: 'Kazi Nazrul Islam is one of the most difficult poets to be translated into another language... so much of the charm of Nazrul's Poetry is due to his use of resonant, ringing words and to the wonderful rhythm of his verse that in a translation one simply fails to convey'. About his own approach he says: '...in translating one or two longer poems notably in The Rebel I had to drop some lines but this omission does not lead to any notably distortion of the original'

38.3 Kazi Nazrul Islam. Trans. Basudha Chakravarty. New Delhi: National Book Trust, 1968. 106 pp.

This book is not exclusively a translated work. It includes translations of 13 poems along with some essays on Nazrul.

Translator's Titles are as follows:

- | | |
|-----------------------------|-------------------|
| 1. The Rebel | 8. My Explanation |
| 2. The Coolie | 9. Blind God |
| 3. Of Them I Sing | 10. Of My Country |
| 4. He Who Has Lost His All | 11. The Flamingo |
| 5. Hindu-Muslim War | 12. Of equality |
| 6. The Song of the Students | 13. Three Songs |
| 7. Marching Song | |

This book is poorly published. No prefatory or introductory note is provided. No edition or reprint of the book is found till 2000.

38.4 *The Rebel and Other Poems.* Trans. Basudha Chakravarty. New Delhi: Sahitya Academy; 1974. 98 pp.

Includes 26 translated poems. Translated titles are as follows:

- | | |
|------------------------------------|-----------------------------------|
| 1. The Rebel | 14. Woman |
| 2. Shat-il-Arab | 15. The Coolie |
| 3. The Exultation of Cataclysm | 16. The Song of the Peasant |
| 4. Invocation | 17. Helmsman, Beware! |
| 5. Strength of the Self | 18. The Song of the Students |
| 6. The Storm | 19. My Explanation |
| 7. The Song of the Change of Epoch | 20. The Ambidexter |
| 8. The Message of the Rebel | 21. Finding the Path Ahead |
| 9. Of Equality | 22. Poverty |
| 10. God | 23. Eid Mubarrak |
| 11. Man | 24. Marching Song |
| 12. Sin | 25. Awakening |
| 13. The Courtesan | 26. Two Flowers on the Same Stalk |

Out of the 26 poems six poems were published earlier in Basudha Chakravarty's *Kazi Nazrul Islam* (1968). The translator has not provided any introductory or prefatory notes or anything about translations.

38.5 *The Fiery Lyre of Nazrul Islam.* Trans. Abdul Hakim. Dhaka : Bangla Academy, 1974. 175 pp.

Includes translations of 39 poems selected from various poetical works of Kazi of Nazrul Islam.

Translator's titles and the original sources are as follows:

No.	Original title	Translator's title
1	bidrohī	The Rebel
2	āj sriṣṭi sukher ullāse	The Dawn of New Creation
3	pujārinī	The Worshipper
5	pathahārā	One Who has Lost His Way
6	abelār ḍāk	A Belāted Call
7	pichu dāk	A Call from Behind
8	kabi rānī	The Poet's Queen
9	pauṣ	Paush

No.	Original title	Translator's title
10	bijayinī	One Who is Victorious
11	kamal kātā	The Thorn of the Lotus
12	chaitī hāoyā	The Summer Air
13	śāyāk bēdhā pākhi	Bird Pierced by an Arrow
14	palātakā	The Run Away
15	ciraśīśu	An Ever New Born
16	bidāy belā	On the Eve of Farewell
17	durer bandhu	A Far Off Friend
18	sandhyā tārā	The Evening Star
19	byāthā niśi	Grief Laden Midnight
20	āsā	Hope
21	āpan piyāsī	Enamoured of Self
22	a-kājer gān	Song of the Do-Nothing
23	kāṇdāri huśiyār	Boatman Beware
24	chātradaler gān	Students' Song
25	kono ek māke	To a Mother
26	sarbahārā	Bereft of All
27	gāhi sāmýer gān	The Doctrine of Equality
28	fariyād	Complaint
29	āmār kaifíyat	My Apology
30	sabyasācī	The Epic Hero Sabyasachi
31	dwīpāntarer bandinī	A prisoner in Port Blair
32	antar nyāśnāl saṃgīt	The National Anthem
33	cal cal cal	Quick Quick Quick March
34	āj sṛiṣṭi sukher ullāse	The Cheers For The Universal Cataclysm
35	dhūmketu	The Comet
36	kheyā pārer taraṇī	The Ferry Boat
37	dāridrya	Poverty
38	āmi gāi tār gān	I Sing of Heroes
39	jīban bandanā	Hymn to Life

This book provides a 'Foreword' by Mazharul Islam, the then Director General of Bangla Academy, who says 'Mr. Hakim's translation is lucid and elegant. The readers will be able to get at the spirit and fervour of the original poems'. No reprints or edition of the book is found till 2000.

38.6 *Some Ghazals of Nazrul Islam*. Trans. Mizanur Rahman. Dhaka : Islamic Foundation, 1981. 21 pp.

Second edition brought out in 1983. Pref. by Mohammad Azraf and Intro. by Abdul Muquit Chowdhury. Includes translations of 21 *ghazals* (religious songs) that are selected and translated from Kazi Nazrul's Bengali works *Julfikār*, *Banagīī* and *Bulbul*.

Translator's titles are as follows:

- | | |
|-------------------------------------------|----------------------------------|
| 1. Dikey Dikey Puna Jwaliya
Uthechhey; | 11. Ahmader Oi Meemer Pardah; |
| 2. Kothai Takhta-Tawas; | 12. Khoder Premer Sharab Pieye; |
| 3. Khashi Loye Khosh Rozer; | 13. Ai Maru Parer Haoa |
| 4. Jagenā Shey Josh Loye; | 14. Muhammad Nam Jotoi Japi |
| 5. Shahudi Eedgahey Dekh; | 15. Muhammad Mor Nayan Mani |
| 6. Mon! Ramzāner Oi Rozar
Sheshey; | 16. Muhammad Nam Japechhiley |
| 7. Allah Amar Prabhu; | 17. Hay Madinar Bulbuli go |
| 8. Islamer Oi Shauda Loye; | 18. Deen Daridra Khangaler Tarey |
| 9. Jabi Key Madinai; | 19. Pathao Beheht Hotey |
| 10. Bakshmey Amar Kaabar Chabi; | 20. Amra Shei Jatee |
| | 21. Bajichhey Damama |

Some of these translations were published in Mizanur Rahman's earlier translated volume *Nazrul Islam* (1955)

In the publisher's note Abdul Muquit Chowdhury says: 'The *ghazals* published in this collection are some very popular compositions of Nazrul which at a time stirred the Muslims of Bengal from their long slumber. These songs have acquired the status of classics in our social life'. In the Preface Mohammad Azraf comments: 'there can never be exact expression of the original in translation' but despite this natural drawback Mr. Mizanur Rahman had been successful to have the nearest approach to the original'

38.7 *Selected Poems of Kazi Nazrul Islam.* Trans. Syed Mujibul Huq. Dhaka : Yasmin Huq, 1983.

First published in 1983. Fore. 2 pp by Serajul Islam Chowdhury; Pref. 2 pp. Second edition, a bilingual one, brought out in 1998 by Bangladesh Youth and Cultural Samiti, U.K. Includes translations of 25 poems.

In the prefatory note the translator says that he has tried to translate those poems which he has found to convey words and ideas of the original poems in the literal sense of the term. He claims that he has 'endeavoured to translate the poems in the verse form, and tried to retain the rhythm-pattern without any omissions or interpretations.'

In Foreword Serajul Islam Chowdhury says: 'the poems translated by Syed Mujibul Huq does not represent Nazrul's rebelliousness; they represent the other Nazrul, the one that loved, responded to the beauty of Nature. ... the translator has achieved remarkable success in capturing the rhythmical pattern of the originals.'

38.8 *Kazi Nazrul Islam: A New Anthology.* Ed. Rafiqul Islam. Dhaka: Bangla Academy, 1990. pp 211.

Fore. by Mahmud Shah Qureshi. Includes translations of 49 poems by various hands most of which were published earlier. Also includes some essays originally written on Nazrul.

Translated titles and the location of original poems are as follows:

No.	Original title	Translator's title	Translator
1.	palli jananī	Bengal	
2.	bidrohī	The Rebel Eternal: A Rhapsody	Syed Sajjad Hossain
3.	śat-il-ārab	Shatil Arab	Shamsul Huda and A.G. Stock
4.	kheyā pārer taraṇī	The Ferry	Syed Sajjad Hossain
5.	kāṇḍāri huśiyār	Helmsman Beware	Syed Sajjad Hossain
6.	natuner gān	March Forward	Syed Sajjad Hossain
7.	dāridrya	Ode on Penury	Syed Sajjad Hossain
8.	agra pathik	Pioneers O Pioneers	Syed Sajjad Hossain
9.	mānuṣ	Man	Kabir Chowdhury

No.	Original title	Translator's title	Translator
10.	śramiker gān	The Song of the Worker	Kabir Chowdhury
11.	rājā o prajā	Kings and Subjects	Kabir Chowdhury
12.	āj śṛṣṭi sukher ullāse	The Ecstasy of Creation	Kabir Chowdhury
13.	pralaýullās	The Ecstasy of Destruction	Kabir Chowdhury
14.	prārthanā	Come, O Guide of the Age	Kabir Chowdhury
15.	mor priyā habe eso rāni	My Love	Kabir Chowdhury
16.	tumi āmāy bhalobaso tāito āmi kabi	Your Love Made a Poet of Me	Kabir Chowdhury
17.	ekela banapathe	In the Lonely Wood Land Path	Kabir Chowdhury
18.	gopan priyā	I Love the Still	Kabir Chowdhury
19.	āmār āpanār ceýe āpan je jan	I Look for Her	Kabir Chowdhury Kabir Chowdhury
20.	phulero jalsāy	In the Assembly of Flowers	Kabir Chowdhury
21.	natun pātār nūpur pāye	Spring	Kabir Chowdhury
22.	hāmd	Praise of Allah	Kabir Chowdhury
23.	nāt	Praise of Prophet	Kabir Chowdhury
24.	sāhārāte phuḷore phul	The Deserts Sandy Vastness	Kabir Chowdhury
25.	āsā	Hope	Syed Mujibul Huq
26.	pathahārā	Gloomy	Syed Mujibul Huq
27.	ādhho dharanī ālo āndho ādhar	Twilight	Syed Mujibul Huq
28.	jīban	Life	Syed Mujibul Huq
29.	ek dāli phule	Adorn Her	Syed Mujibul Huq
30.	bhīru	Timid	Syed Mujibul Huq
31.	srjan bhore	Khayyam's Lyrics	Syed Mujibul Huq
32.	kāmāl pāsā	Kamal Pasha	Md.Nurul Huda
33.	bidāye	On a Farewell	Md. Nurul Huda
34.	khālīd	Khalid in Abridged Form	Mizanur Rahman
35.	cirañjīb jaghlul	Immortal Zughlul	Mizanur Rahman
36.	madinār bulbul	Thou Nightingale of Madina	Mizanur Rahman
37.	āllāh āmār prabhu	Allah is My Lord	Mizanur Rahman
38.	bāgicāy bulbuli tui	Shake Not Yet the Budding Boughs	Mizanur Rahman
39.	fariyād	Fervent Call	Mizanur Rahman
40.	sindhu	Beneath the Ocean Deep	Mizanur Rahman

No.	Original title	Translator's title	Translator
41.	bārāngganā	The Courtesan	Bashudha Chakravarty
42.	chātra daler gān	The Song of the Student	Bashudha Chakravarty
43.	īd mubārak	Eid Mubarak	Bashudha Chakravarty
44.	samyabādi	Of Equality	Bashudha Chakravarty
45.	pujārinī	The Worshipper	Abdul Hakim
46.	dhūmketu	The Comet	Abdul Hakim
47.	jībaner jāyagān	Hymn to Life	Abdul Hakim
48.	kulimajur	Day-Labourers	Amir Hossain Chaudhury
49.	bijāyinī	Victoress	William Radice

This anthology includes translations of some poems that were published earlier in some journals or magazines. A good introduction, identity of the translator etc enhanced the quality of the publication. In 'Foreword' Mahamud Shah Qureshi says: 'The book is published in a hurry to synchronism the first National Celebration of Kazi Nazrul Islam's Birth Anniversary at Darirampur, Mymensingh where he spent a part of his school years.' About the need of such a book he comments: 'The anthology is a humble attempt to present Kazi Nazrul Islam to Non-Bengali speaking world.' In the Introduction Rafiqul Islam discusses significant aspects of Bengali poetry, Tagorean influence on some poets contemporary to Tagore and post Tagorean poets and comments on how Nazrul deferred fundamentally from them.

38.9 *The Morning Shahnai 20 Poems.* Trans. Kabir Chowdhury. Dhaka: Nazrul Institute, 1991.

Intro. 5 pp; Fore. 2 pp. by Mohammad Mahfuzullah. Includes translations of twenty poems that are selected and translated from various works of the poet.

Translator's titles are as follows:

- | | |
|------------------------------------------------------|--------------------------------------|
| 1. We are the People Who Once Sacrificed Their Lives | 7. All Praise to Allah |
| 2. There Smiles the Eid-Ul Azha Moon | 8. Bright as the Crimson sun |
| 3. Make Islam Strong | 9. The Red Torch of Islam |
| 4. God | 10. heart, There Comes the Happy Eid |
| 5. The Call to Prayer | 11. With the Joy and Happiness |
| 6. In the Desert's Sandy Vastness | 12. Are You the Same Muslims |
| | 13. The Morning Shanai |
| | 14. The Martyr's Eid |

15. Allah is My Lord
16. My Prophet Mohammad
17. Where Has Our Empire Vanished Today.
18. God is My Most Dearly Beloved

19. Ever Unafraid
20. Fatema-i-Doazdaham (appearance)
21. Fateha-i-Doazdoham (the passing away)

The title of the book has obviously been named after a translated poem 'The Morning Shanai'. The translator does not give any note on translation nor does he provide the location of the original poem. No edition or reprints are found till 2000.

38.10 Selected Songs of Kazi Nazrul Islam. Trans. Abu Rusd. Dhaka: Nazrul Institute, (nd.) 60 pp.

Includes translations of 46 songs. The translator selected the songs for translation from various works of the poet.

First lines of the translated songs and the original lines are as follows:

No.	Original first line	Translator's title/line
1	āj śrābaner laghu meghe	With the late monsoon's light
2	āji gāne gāne dhākba	To-day my pensive mood I'll hide in song after song
3	ābār kena āger mata	Why do you look at me again as before
4	āmi ciratare dure cale yābo	I 'll go away for good, yet won't let you forget me
5	āmi ye din rai ba nā go	When I'll be no more and say good bye
6	ār kato gān gāiba balo	How can I go on singing when my stock of songs is ended
7	kena ghum bhaṅgāle priya	Why did you wake me my dear if you'll abandon me
8	gabhīr niśithe ghum bhenge yāy	At midnight I suddenly wake up hearing someone's voice is that you, is that you
9	gāngge joyār elo phire	The tide is back in the river but where are you
10	ghumiye geche śrānta haye	My song bird is tired and deep in slumber
11	chere dāo more	Leave me and don't hold my hand
12	tumi sundar tāi ceýe thāki	You are so handsome that I can't take my eye off you, is that my fault
13	prajāpati prajāpati, kothāy pele	Butterfly, butterfly, where did you get such a lovely wing
14	āmār pradīp nibhe geche	My lamp has been extinguished in the monsoon wind
15	kon māyāy phelile amāy	I have been caught in your love's snare, my eternal husband
16	eso cira janamer sāthī	Come my life-long companion

No.	Original first line	Translator's title/line
17	phule phule samādhi	Bower after bower heaves
18	balechile bhulibe nā more	You told you will never forget me, how did you then manage to forget
19	mṛtyu naý naý duḥkha	No death, no sorrow—only the presence of life
20	āmār yā āche khodā	Whatever is mine my lord, take all of it
21	ārsite tor nijer rūp-i-dekhis	You lingeringly watch in the mirror the reflection of your face
22	āmār mohāmmāder nāmer dhyān	One who meditates on the prophet
23	āmār sakal kshudratā hate bācāo	Oh liberal lord save me from all littleness
24	āmi garabinī muslim bālā	I am a proud Muslim woman; I am the scent of a flower in the household desert
25	e kon madhur śarab dile	Oh Arabian wine-girl what sweet wine is this
26	tumi anek dile khodā	You have given a lot Allah, ceaseless is your bounty
27	roj hāsare āllāh āmār koro nā bicār	Allah please don't judge me on the doomsday
28	satyer pathe lege thāko	Follow the path of rectitude my friend, and cling to faith
29	tumi rahimur rahmān	You are kindness and grace
30	āllāh āche dur gagane	Allah dwells in a distant region—the prophet is close to my heart
31	iā mohammad beheśt hate	Oh Mohammad show from heaven the way to reach Allah
32	antare tumi ācho ciradin ogo antaryāmī	You are always in my thoughts, oh my lord
34	āmāder bhālo koro he bhagabān	Bless us oh Lord bless us all
35	karuṇā tor jāni māgo	I know your compassion mother and hence await better days
36	khelicho e biśwa laýe birāt śiśu ānamane	You blessed Child are playing with the universe absent mindedly
37	khelonā ār āmāy niýe priya	Don't, my dear, play with me this idle game
38	jagater nāth koro pār he	Help me, do the crossing, oh Lord of the universe
39	jaý hok, jaý hok	Victory, victory
40	tumi āghāt diyē man phirābe	You will hurt me and turn my mind away from you, is that your intent
41	tumi yatai dahanā duhkher anale	However intensely you burn me in sorrow's fire
42	yata nāhi pāy debatā tomāy	The more you elude me, oh my lord, the more intense is my craving for you
43	dharmer pathe śahīd yāhārā	Those who became martyrs for religion we are that nation
44	natun pather yātrā pathik	Travelers to a new destination

No.	Original first line	Translator's title/line
45	bajra āloke mṛt̄yur sāthe	There will be a new meeting with death in the light of thunder, the victorious
46	sadeś āmār jāniyā tomār sudhiba mā kabe ṛṇ	My country I know not when I can repay your debt
47	oṭhre caṣī jagatbāsī dhar kase lāngal	Rise up oh he comrade farmer, hold everywhere firmly thy plough

This book is poorly published and is undated. First line of the Bengali original song in original Bengali is printed below each translation but not consistently. In an introductory note the translator says that his translation is the first attempt to translate songs of Kazi Nazrul but this claim is likely to be inappropriate because song translation of Kazi Nazrul began since 1955.

38.11 Poetry of Kazi Nazrul Islam In English Translation. Vol.1 Ed. Mohammad Nurul Huda. Dhaka: Nazrul Institute, 1997. 752 pp.

'Intro' 8 pp, chronology 8 pp, notes 12 pp. English and Bengali text. Centenary reprint came out in 2000.

Includes most of the English translations of Nazrul's poems published earlier.

Translator's titles and the original sources are as follows:

No.	Original title	Translated title	Translator/translators
1.	pralāyollās	The Ecstasy of Destruction	Kabir Chowdhury
2.	bidrohī	The Rebel	Kabir Chowdhury
		The Rebel	Abdul Hakim
		The Rebel Eternal: a rhapsody	Syed Sajjad Hossain
		The Rebel	Sajed Kamal
3.	dhūmketu	The Comet	Kabir Chowdhury
		The Comet	Abdul Hakim
4.	kāmāl pāsā	Kemal Pasha	Mohammad Nurul Huda
5.	ānoyār	Anwar	Muhammad Nurul Huda
6.	raṇa bherī	The war-Drum	Kabir Chowdhury
		The War Drum	Muhammad Nurul Huda
7.	śāt-il-ārab	Shat-el-Arab	Syed Sajjad Hossain
8.	kheyā pārer taranī	The Ferry boat	Abdul Hakim
		The Ferry	Syed Sajjad Hossain

No.	Original title	Translated title	Translator/translators
9.	āj sristī sukher ullāse	The Ecstasy of Creation	Kabir Chowdhury
		The Dawn of New Creation	Abdul Hakim
		The Ecstasy of Creation	Sajed Kamal
10.	pathahārā	One Who Has Lost His Way	Abdul Hakim
		Gloomy	Mujibul Huq
11.	abelār ḍāk	A Belated Call	Abdul Hakim
12.	pūjārīnī	The Worshipper	Abdul Hakim
13.	abhiśāp	The Curse	Kabir Chowdhury
		Curse	Abdul Hakim
14.	pichu ḍāk	A Call from Behind	Abdul Hakim
15.	kabi rānī	Your Love Made Me a Poet	Kabir Chowdhury
		The Poet's Queen	Abdul Hakim
		The Queen of Poets	Syed Mujibul Huq
		The Poet's Queen	Sajed Kamal
16.	fātehā-i-doyāj daham(ābirbhāb)	Fateha-i-Doaj Daham(Appearance)	Kabir Chowdhury
17.	fateha-i-doyāj daham(tirobhāb)	Fateha-i-Doaj Daham(The Passing Away)	Kabir Chowdhury
18.	supār (jeler) bandanā	A Hymn to the (Jail) Super	Sajed Kamal
19.	śahidī īd	The martyr's id	Kabir Chowdhury
20.	bijayīnī	Victoress	William Radice
		One Who is victorious	Abdul Hakim
		The Victor	Syed Mujibul Huq
21.	kamal kātā	The Thorn of the Lotus	Abdul Hakim
22.	caitī hāoyā	The Summer Air	Abdul Hakim
23.	śāyak-bēdhā pākhi	The Bird Pierced by an Arrow	Abdul Hakim
24.	palātakā	The Run Away	Abdul Hakim
25.	ciraśīsu	An Ever New Born	Abdul Hakim
		The Eternal Child	Mohammad Nurul Huda
26.	bidāy belāy	On the Eve of Farewell	Abdul Hakim
		Farewell	Syed Mujibul Huq
27.	byāthā-niśīth	Grief-Laden Midnight	Abdul Hakim
28.	sandhyā tārā	Evening Star	Kabir Chowdhury
		The Evening Star	Abdul Hakim
		Evening Star	Syed Mujibul Huq
		Evening Star	Zakeria Shirazi
29.	dūrer bandhu	A Far-Off Friend	Abdul Hakim
		My Distant Friend	Zakeria Shirazi
30.	āsā	Hope	Kabir Chowdhury
		Hope	Abdul Hakim
		Hope	Syed Mujibul Huq
		Hope	Sajed Kamal

No.	Original title	Translated title	Translator/translators
31.	āpan piyāsī	I Look for Her	Kabir Chowdhury
		Enamoured of Self	Abdul Hakim
32.	a-kejor gān	Song of the do-nothing	Abdul Hakim
33.	pāhārī gān	A Mounting Song	Kabir Chowdhury
34.	arghya	Offering	Sajed Kamal
35.	sāmyabādī	Of Equality and that Happy Land	Kabir Chowdhury
		The Doctrine of Equality	Abdul Hakim
		Of Equality	Basudha Chakravarty
		I Sing of Equality	Sajed Kamal
36.	īśwar	God	Abdul Hakim
		God	Sajed Kamal
37.	mānuṣ	Man	Kabir Chowdhury
		Man	Abdul Hakim
		Human Being	Sajed Kamal
38.	pāp	Sin	Abdul Hakim
39.	cor dākāt	Robbers and Dacoits	Kabir Chowdhury
40.	bārāngganā	Prostitute	Abdul Hakim
		The Courtesan	Basudha Chakravarty
		Prostitute	Sajed Kamal
41.	nārī	Woman	Abdul Hakim
		Woman	Sajed Kamal
42.	rājā prajā	Kings and Subjects	Kabir Chowdhury
		Kings and Subjects	Sajed Kamal
43.	sāmya	Equality	Kabir Chowdhury
44.	kuli-majur	Coolies and labourers	Kabir Chowdhury
		Coolie-Mazdoor	Abdul Hakim
		Day Labourers	Amir Hossain Chowdhury
45.	prabhātī	Sleep No More Baby	Kabir Chowdhury
		Song of Dawn	Sajed Kamal
46.	mā (birajasundarī debīr) śricaraṇarabinde	To a Mother	Abdul Hakim
47.	sarbahārā	This Lonely Island	Kabir Chowdhury
		Bereft of all	Abdul Hakim
48.	kīṣāner gān	The Song of the peasant	Kabir Chowdhury
49.	śramiker gān	The Song of the Worker	Kabir Chowdhury
50.	chātradaler gān	The Song of the Students	Kabir Chowdhury
		Students' Song	Abdul Hakim
		The Song of the Students	Basudha Chakravarty
51.	kāṇḍārī husiyār	Beware My Captain	Kabir Chowdhury
		Boatman, Beware	Abdul Hakim
		Helmsman Beware	Syed Sajjad Hussain

No.	Original title	Translated title	Translator/translators
52.	phariyād	Complaint	Abdul Hakim
		Complaint	Sajed Kamal
53.	āmār kaifiyat	My Apology	Abdul Hakim
		My Answer	Sājed Kāmāl
54.	prārthanā	Come, O Guide of the Age	Kabir Chowdhury
55.	sabyasācī	The Epic Hero Sabyasachi	Abdul Hakim
56.	dīpāntarer bandinī	A Prisoner in Port Blair	Abdul Hakim
57.	antar-nyāšnāl sangīt	A New World	Kabir Chowdury
		The National Anthem	Abdul Hakim
		Resurrection	Syed Mujibul Huq
58.	gopan priyā	I Love Thee Still	Kabir Chowdhury
		Secret Lover	Syed Mujibul Huq
59.	bidāy-smaraṇe	A Parting	Kabir Chowdhury
		On a Farewell	Mohammad Nurul Huda
60.	dāridrya	Poverty	Kabir Chowdhury
		Poverty	Abdul Hakim
		Ode on Penury	Syed Sajjad Hossain
		Poverty	Sajed Kamal
		Poverty	Syed Mujibul Huq
61.	abhijān	Travelers to a New Destination	Abu Rushd
62.	kena dile e kātā	Why	Syed Mujibul Huq
63.	bhīru	The Timid	Kabir Chowdhury
		Coward	Syed Mujibul Huq
64.	agra-pathik	Pioneers O Pioneers	Syed Sajjad Hossain
		Pioneers	Sajed Kamal
65.	īd mobārak	Eid Mobarak	Basudha Chakravarty
66.	gāner āṛāl	Behind the Song	Syed Mujibul Huq
67.	āmi gāi tāri gān	I Sing of Heroes	Abdul Hakim
68.	jīban bandanā	I Sing of Heroes	Abdul Hakim
69.	jīban	Life	Syed Mujibul Huq
70.	cal cal cal	Marching Song	Kabir Chowdhury
		Quick, Quick, Quick March	Abdul Hakim
		The Marching Song	Habib-ul-Alam
71.	bhorer sānāi	A New Dawn	Kabir Chowdhury
72.	keu bhole nā keu bhole	Some Forget	Syed Mujibul Huq
73.	āmār sāmpān	My Boat	Kabir Chowdhury
74.	ek dāli phule	Adorn Her	Syed Mujibul Huq
75.	omar khaiyām gīti	Khayyam's lyrics	Syed Mujibul Huq
76.	ādho dharaṇī ālo	song	Syed Mujibul Huq
77.	bakṣe āmār kābār chabi	In My Breast the Picture of Kaaba	Mizanur Rahman
78.	gānguli mor	My Songs	Kabir CHowdhury

No.	Original title	Translated title	Translator/translators
79.	āji gāne gāne ḍhākbo	I'll Hide in Song After Song	Abu Rushd
80.	dike dike punya jwaliā uṭheche	Lit Around Far and Near	Mizanur Rahman
		The Red Torch of Islam	Kabir Chowdhury
81.	kothāy takht tāus	Where Has Our Empire Vanished Today	Kabir Chowdhury
		Where is the Peacock's Throne	Mizanur Rahman
82.	jāge nā se joś loye	The Muslims No Longer Rise	Mizanur Rahman
83.	o mon ramjāner ai rojār šeṣe	At the End of the Ramzan Fast O My Mind	Mizanur Rahman
		O Heart There Comes the Happy Eid	Kabir Chowdhury
84.	sahārāte phuṭlare	In the Deserts Sandy Vastness	Kabir Chowdhury
85.	āllāh āmār prabhu	Allah is My Lord	Kabir Chowdhury
		Allah in My Lord	Mizanur Rahman
86.	islāmer ai saodā laṃe	With Islam as the Merchandize	Mizanur Raman
87.	yābi ke madināy	Come on Quick to Go to Madina	Mizanur Rahman
88.	āhmader ai mimer pardāh	By a Look at the Canvas of Ahmad	Mizanur Raman
89.	khodār premer sārāb piye	The Wine of God's Love	Kabir Chowdhury
		My Drinking Wine of Love	Mizanur Rahman
90.	āy maru pārer hāoyā	O Thou Nightingale of Madina	Mizanur Rahman
91.	torā dekhe yā āminā māyer kole	Bright as the Crimson Sun	Kabir Chowdhury
92.	saiyade makki madanī	My Prophet Mohammad	Kabir Chowdhury
93.	īdozzohār cād hāse ai	There Smiles the Eid-ul Azha Moon	Kabir Chowdhury
94.	taufiq dāo khodā islāme	Make Islam Strong O God	Kabir Chowdhury
95.	bhuban joy—torā ki hāi	As You the same Muslims	Kabir Chowdhury
96.	bājiche dāmāmā	The Resurgence	Kabir Chowdhury
		There the Trumpet Blows	Mizanur Rahman
97.	āmi je din roibo nā go	When I'll Be No More	Abu Rusd
98.	gariber byāthā	Pain of the Poor	Sajed Kamāl
99.	sakāl belār pākhi	The Dawn Bird	Sajed Kamal
100.	durbār jauban	Irrepressible Youth	Kabir Chowdhury
101.	oṭhre cāṣī	Rise Up O Farmer	Mohammad Nurul Huda

No.	Original title	Translated title	Translator/translators
102.	karuṇā tor jāni mā go	I Know Your Compassion Mother	Abu Rushd
103.	āmi ciratare dure cale jābo	I'll Go Away for Good	Abu Rusd
104.	gabhīr niśithe ghum bhenge yāy	All Midnight I Suddenly Wake Up	Abu Rushd
105.	tumi sundar tāi ceýe thāki	You Are So Handsome	Abu Rusd
106.	dharmer pathe śahīd yāhārā	Those Who Became Martyrs for Religion	Abu Rushd
		We Are the People Who Once Sacrificed Their Lives	Kabir Chowdhury
107.	mor priyā habe eso rānī	My Love	Kabir Chowdhury
108.	phuler jalsāy nīrab kena kabi	In the Assembly of Flowers	Kabir Chowdhury
109.	ange joyār elo phire	The Tide is Back in the River	Abu Rushd
110.	rum jhum jhum jhum rum jhum jhum	Ting-A-Ling, Ting-A-Ling	Kabir Chowdhury
111.	roj hāsare āllāh āmār	Allah Please Don't Judge Me	Abu Rushd
112.	driṣṭite ār haynā sṛṣṭi	At My Gaze No Longer Laughs the Rose	Kabir Chowdhury
113.	biswās o āśā	Faith and Hope	Sajed Kamal
114.	caṛui pākhīr chānā	Baby Sparrow	Sajed Kāmāl
115.	ājān	The Call to Prayer	Kabir Chowdhury
116.	ānandamayīr āgamane	Coming of Anandamoyee	Sajed Kamal
117.	he madinār bulbuligo	O Thou Nightingale Of Madina	Mizanur Rahman
118.	dīn-daridra kānggāler tare	Thou Came for the Sake of the Poor	Mizanur Rahman
119.	pāṭhāo beheśt hate	Send Again from Heaven	Mizanur Rahman
120.	mohāmmād nām yatai jāpi	The More I Take Mohammad's Name	Mizanur Rahman
121.	mohāmmād mor naýan mani	Mohammad is the Apple of My Eye	Kabir Chowdhury
		Mohammad Is the Pupil of My Eyes	Mizanur Rahman
122.	mohammād nām japechili	Didst Thou Enchant Before	Mizanur Rahman
		O Nightingale	Kabir Chowdhury
123.	ghumiye geche śrānta haye	My Songbird is tired	Abu Rushd
124.	āmār sakal kshudratā hate	Save Me from All Littleness	Abu Rushd

No.	Original title	Translated title	Translator/translators
125.	ghoṣanā	Proclamation	Sajed Kamal
126.	tumi rahimur rahmān	You are Kindness and Grace	Abu Rushd
127.	tumi anek dile khoda	You Have Given a Lot, Allah	Abu Rushd
128.	āmār mohāmmāder nām	One Who Meditates on the Prophet	Abu Rushd
129.	āmi garabinī muslim bālā	I am a Proud Muslim Woman	Abu Rushd
130.	iā mohammād behešt hate	O Mohammad Show From Heaven	Abu Rushd
131.	e kon madhur śārāb dile	What Sweet Wine Is This	Abu Rusd
132.	jaý hok! jaý haýok	All Praise to Allah	Kabir Chowdhury
133.	āllā param priýtama mor	God is My Most Dearly Beloved	Kabir chowdhury
134.	cira-nirbhaý	Ever Unafraid	Kabir Chowdhury
135.	prajāpati	Butterfly! Butterfly!	Abu Rushd
136.	kothāyíchilām āmi	Where Was I	Sajed Kamal
137.	āmi jadi bābā hatām	If I was Daddy	Sajed Kamal
138.	prārthanā	Bless Us O Lord	Abu Rushd
139.	baraṇ kare niýo nā go	I Tame My Eyes	Mohammad Nurul Huda
140.	bidāyer šeṣ bāni	The Last Word For Good bye	Mohammad Nurul Huda
141.	āj śrābaṇer laghu megher	With the Late Monsoon' Light Clouds	Abu Rushd
142.	balechile bhulibe nā more	Never Forget Me	Abu Rushd
143.	ārsite tor nijer rūpi	In the Mirror the Reflection of Your Face	Abu Rushd
144.	tumi yatai dahana	You Burn Me in the Sorrow's Fire	Abu Rushd
145.	antare tumi ācho ciradin	You are Always in My Thoughts	Abu Rushd
146.	jagater nāth, karo pār	Help Me Do the Crossing	Abu Rushd
147.	khelicha e biśwa laye	You Blessed Child are Playing	Abu Rushd
148.	ekon māyāy phelile	I Have Been Caught in Your Love Snare	Abu Rushd
149.	yata nāhi pāy debatā	The More You Elude Me	Abu Rushd
150.	kena ghum bhanggale priya	Why Did You Wake My Dear	Abu Rushd
151.	pūb sagare dub diye	Rider	Mohammad Nurul Huda

No.	Original title	Translated title	Translator/translators
152.	tumi jeo nā	Cries of Seven Seas	Mohammad Nurul Huda
153.	tumi hese cale gele	Lonely in My Floral Chariot	Mohammad Nurul Huda
154.	sāgar jale khelte elo	The Moon Descended	Mohammad Nurul Huda
155.	barer beše āsbe jāni	My Beauty	Mohammad Nurul Huda
156.	tumi ye āmār ādkhāni cād	You Are My Half Moon	Mohammad Nurul Huda
157.	tomār bibāhe	The Necklace	Mohammad Nurul Huda
158.	naʿyan ye mor	Alone	Mohammād Nurul Huda
159.	pathik badhu	Who Walked Out	Mohammād Nurul Huda
160.	phire āy ore phire	Come with Hari	Mohammad Nurul Huda
161.	baraṅ karechi tāre	Wedded Desire	Mohammad Nurul Huda
162.	ban pathe ke yāy	By the Woods	Mohammad Nurul Huda
163.	bhālo lāgār smriti	Memories of Liking	Mohammad Nurul Huda
164.	swapan milan cāy	Cruel Came	Mohammad Nurul Huda
165.	tomār buker phuldānite	I Shall Become	Mohammad Nurul Huda
166.	ki anal jwale lo sai	What a Fire	Mohammad Nurul Huda
167.	khāṭi sonār ceʿye khāṭi	Purer than Pure Gold	Mohammad Nurul Huda
168.	ākāse helān diʿe	Leaning Against the Sky	Mohammad Nurul Huda
169.	nā āsā diner kabir prati	For the Poets for Days to Come	Mohammad Nurul Huda

This publication is undoubtedly a significant event in the field of translation of Nazrul's poems. Most of the translated works of Nazrul's poems published earlier had no reprints. The present anthology, thus, makes translations of Nazrul's poems available to the readers. The comparative low price and a high discount have obviously enhanced its selling.

38.12 Kazi Nazrul Islam: Selected Works. Trans. Sajed Kamal. Dhaka: Nazrul Institute, 2000. 255 pp.

Intro. 9 pp by Mohammad Nurul Huda, Gloss. 11 pp, Chronology of Life 10 pp (236–245). Includes translations of 57 poems, 2 plays, 7 essays and 3 speeches selected by the translator from different works of the poet.

Translator's titles/ first line and the sources are as follows:

No.	Original title/ first line	Translated title/ first line	Poetical work/
1.	sāmyabādi	I sing of Equality	<i>Sañcitā</i>
2.	kuli majur	Coolies & Labourers	<i>Sañcitā</i>
3.	mānuṣ	Human Being	<i>Sañcitā</i>
4.	iśwar	God	<i>Sañcitā</i>
5.	dāridrya	Poverty	<i>Sañcitā</i>
6.	bārānganā	Prostitute	<i>Sañcitā</i>
7.	prabhātī	Song of Dawn	<i>Sañcitā</i>
8.	caṛui pākhir chānā	Baby Sparrow	Uncollected poems published by Bangla Academy in <i>Najrul Racanāballi</i> Vol.3.p.387
9.	gariber byāthā	Pain of the Poor	<i>Sañcitā</i>
10.	nārī	Woman	<i>Sañcitā</i>
11.	āsā	Hope	<i>Sañcitā</i>
12.	ghoṣaṇā	Proclamation	<i>Najrul Racanābali</i> , vol.3. p.439
13.	ānandamoṃyīr āgamane	Coming of Anandamoyee	<i>Najrul Racanābali</i> , vol.3. p. 399
14.	rājā o prajā	Kings and Subjects	<i>Najrul Racanābali i</i> , vol.1. p. 243–245
15.	sṛṣṭi sukher ullāse	The Ecstasy of Creation	<i>Sañcitā</i>
16.	kobi rānī	The Poet's Queen	<i>Sañcitā</i>
17.	āmār kaifiyat	My Answer	<i>Sañcitā</i>
18.	āgrapathik	Pioneers	<i>Sañcitā</i>
19.	fariyād	Complaint	<i>Sañcitā</i>
20.	kothāy chilām āmi	Where Was I?	<i>Najrul Racanābali</i> , vol.3.p.584.
21.	āmi habo sakāl belār pākhi	The Dawn Bird	<i>Najrul Racanābali</i> , vol.2. p.861
22.	cāṣī	The Peasant	<i>Najrul Racanābali</i> , vol.2.p.873
23.	jīban bandanā	A Hymn to Life	<i>Sañcitā</i>
24.	arghya	Offering	<i>Najrul Racanābali</i> , vol. 1
25.	biśwās o āsā	Faith and Hope	<i>Najrul Racanābali</i> , vol. 3

No.	Original title/ first line	Translated title/ first line	Poetical work/
26.	samgrāmī	The Fighter	<i>Najrul Racanābali, vol. 3</i>
27.	jāgaraṇi	Song of Awakening	<i>Najrul Racanābali, vol. 3</i>
28.	bidrohī	The Rebel	<i>Sañcitā</i>
29.	āmār bhuvan kān pete rai	My World Awaits to Hear Your Footsteps	<i>Ādi Record-bjittik Najrul Saṅgūter Nirbācita Bāni Saṅkalan, 1997</i>
30.	tumi sundar	You Are Beautiful, So I Keep Looking at You, My Darling	<i>Saṅkalan, 1997</i>
31.	tumi jakhan esechile	When You Came to Me, I Was Still Asleep	<i>Saṅkalan, 1997</i>
32.	āmār gahīn jaler nadī	O My River Deep	<i>Najrul Racanāballi, vol. 1</i>
33.	āmār kon kule āj	Which Shore Is This That My Boat Has Come to?	<i>Najrul Racanāballi, vol. 1</i>
34.	paradeśī badhu	O My Love from a Foreign Land!	<i>Saṅkalan, 1997</i>
35.	mukhe kena nāhi balo	Why Don't You Say in Words	<i>Saṅkalan, 1997</i>
36.	hṛdayā kena cāhe hṛdayā	Why a Heart Longs for Another Heart	<i>Saṅkalan, 1997</i>
37.	keu bhale nā keu	Some Don't Forget and Some Do	<i>Saṅkalan, 1997</i>
38.	āmi jadi bābā hatām	If I Was Daddy and Daddy Was Me	<i>Saṅkalan, 1997</i>
39.	prajāpati, prajāpati	Butterfly! Butterfly!	<i>Saṅkalan, 1997</i>
40.	ghumiye geche śrānta hayē	Bulbuli, My Songbird	<i>Saṅkalan, 1997</i>
41.	jāgo nārī, jāgo	Rise Up, Women- Rise up Like the Flaming Fire	<i>Saṅkalan, 1997</i>
42.	kārār ai lauha kapāṭ	Those Iron Gates of Prison	<i>Saṅkalan, 1997</i>
43.	durgam giri kāntār maru	Impassable Mountains, Deserts, Oceans	<i>Saṅkalan, 1997</i>

No.	Original title/ first line	Translated title/ first line	Poetical work/
44.	mānabatāhīn	Bring Humanity to This Forsaken Cremation Ground	<i>Racanābali, vol. 2</i>
45.	morā ek bṛnte	We are Two Flowers on the Same Stem	<i>Racanābali, vol. 2</i>
46.	udār bhārat	Noble India!	<i>Racanābali, vol. 2</i>
47.	supār (jeler) bandanā	A Hymn to the Jail Super	<i>Racanābali, vol. 2</i>
48.	o tui ulṭā bujhli rām	You've Gotten It All backwards, O Lord!	<i>Racanābali, vol. 1</i>
49.	nim phuler mou piye	From Drinking Honey from the Neem-flower	<i>Racanābali, vol. 3</i>
50.	cikan kālo beder kumār	Handsome, Dark Gypsy Youth	<i>Racanābali, vol. 3</i>
51.	a-kejur gān	Idle Song	<i>Racanābali, vol. 1</i>
52.	din daridra kanggaler tare	Coming to This World for the Poor	<i>Racanābali, vol. 3</i>
53.	tomār bāṅṛe karine grahaṇ	We Haven't Accepted Your Message	<i>Racanābali, vol. 3</i>
54.	pāthāo beheśt hate	Once Again Hazrat	<i>Racanābali, vol. 3</i>
55.	khodā ei gariber śono monājāt	God, Listen to This Humble Prayer	<i>Racanābli, vol. 3</i>
56.	antare tumi ācha ciradin	You Have Always Been There in My Heart	<i>Sanṅkalan, 1997</i>

This book is handsomely published with scholarly introduction, location of the original poems etc. In the Introduction the translator discusses some key aspects of translations of Nazrul's poems. He says: 'Very few books of Nazrul's works in English have been published so far and none that I am aware of outside India. Even fewer are currently available....For the extraordinary universal appeal of Nazrul's poetry, its popularity around the world is bound to flourish. The multicultural, diverse world literature deserves it and would be enriched by it.' About his personal view regarding translation Sajed Kamal says: ... translation,

no doubt, has many limitations, causing some people to even argue that poetry can not and therefore, should not be translated. As I see it, I don't think that it is necessary to make a categorical decision on the subject. It depends on the purpose, the nature of the complexity of each poem and the ability of the translator.' He thinks if only content adequately comes in translation that is also not bad because in many of the poems of Nazrul message is more important than the technical beauty.

Kabir, Humayun (1906–1969)

39.1 *Poems*. Trans. Humaun Kabir. Oxford: Kemp Hall Press Ltd, 1932. 45 pp.

Includes translations of 25 poems and one poem originally written in English. The titles are as follows:

- | | |
|----------------------------|-------------------------|
| 1. The Padma | 14. Comrade |
| 2. The Voyage | 15. The Quest |
| 3. Song at night | 16. Frustration |
| 4. After Death | 17. Twilight |
| 5. Jahan Ara | 18. Invocation |
| 6. Tajmahal | 19. Parting |
| 7. Wanderlust | 20. Birthday |
| 8. Doubts | 21. Attic Marble |
| 9. Prisoners | 22. Birth of Venus |
| 10. A challenge | 23. Faith |
| 11. Spectre | 24. The Ship |
| 12. The Flower and the Sea | 25. Bewitched |
| 13. The Sea | 26. A Birthday Offering |

The prefatory note of the poet regarding translation is noteworthy: 'A Foreigner's uncertainty about English sounds and lack of skill in the technique of English verse made it impossible to preserve the verse movements of the originals, but these translations—sometimes in prose, sometimes in halting verse—are the best that I could do. The difference in atmosphere, tradition and background made it all the more difficult to retain whatever might have been of value in the original poems. I have tried to adhere as closely to the original as I could, but found myself forced to make various alterations and changes and in some cases even to recast whole poems.'

Mahapatra, Anuradha (1967–)

Anuradha Mahapatra wrote poems on folk culture. Consciousness of history is also a prime concern in Anuradha. Famous Poetical works include *Chāi Phul Stūp* (1977), *Adhibās Maṅṅikarṅikā* (1987), *Bakul Phuler Gandha* (1990).

40.1 *Another Spring, Darkness: Selected Poems*. Trans. Carolyne Wright and others. Corvallis OR: Calyx Books, 1996. 97 pp.

Intro. 20 pp; Note etc. 19 pp. Translations are made by Carolyne Wright in collaboration with Paramita Banerjee & Jyotirmoy Datta.

Mahmood-Al (1936–)

Al-Mahmood is one of the most significant poets. He began his literary career in mid fifties. His poetical vision penetrates through the surfaces of life into the world of spiritual values in which he believes that man's ultimate salvation lies. Famous poetical works include *Sonālī Kābin* (1773), *Māyābi Pardā Dule Oṭho* (1976).

41.1 *Selected Poems*. Trans. Kabir Chowdhury. Dhaka: Bangla Academy, 1981. 51 pp.

41.2 *Selected Poems*. Trans. Sibnarayan Ray and others. Dhaka: Srijan Prakashani, 1989. 32 pp.

Includes translations of 26 poems by Sibnarayan Ray, Pritish Nandy, Kabir Chowdhury, Alamgir Kabir and Marian Maddern.

Translated titles and the names of translators are as follows:

- | | |
|----------------------------------------------------------|---------------------------------------------------|
| 1. Wind's Foam trans. Marian Maddern | 7. Refuge trans. M Maddern |
| 2. Remembrance trans. Sibnarayan Ray | 8. Protest at wing-breaking trans. M Maddern |
| 3. Rabindranath trans. Marian Maddern and Sibnarayan Ray | 9. In the dark one day trans. Pritish Nandy |
| 4. At my Blood trans. M Maddern | 10. Consolation trans. Pritish Nandy |
| 5. Simple minded Accusation trans. M Maddern | 11. The Shame of Returning trans. Kabir Chowdhury |
| 6. This World and the next trans. M Maddern | 12. Poetry was like this trans. Kabir Chowdhury |

- | | |
|--------------------------------------------------------------|-------------------------------------------------------------------|
| 13. The Golden Marriage Contact
trans. Kabir Chowdhury | 21. Wherever I go trans. Kabir
Chowdhury |
| 14. This World and Beyond trans.
Kabir Chowdhury | 22. When authority weeps trans.
Kabir Chowdhury |
| 15. On board the dredger baleshwar
trans. Kabir Chowdhury | 23. Creatures of God trans. Kabir
Chowdhury |
| 16. Titash trans. Kabir Chowdhury | 24. laughter of an enthroned
emperor trans. Kabir
Chowdhury |
| 17. Someone in sickbed trans.
Kabir Chowdhury | 25. Words from the wall trans.
Kabir Chowdhury |
| 18. Nature trans. Kabir Chowdhury | 26. The wall trans. Kabir
Chowdhury |
| 19. On top of my dream trans.
Kabir Chowdhury | |
| 20. The light will fail trans. Kabir
Chowdhury | |

41.3 *Beyond the Blue Beneath the Bliss.* Trans. Mahbulul Alam Akhand. Dhaka: Pathak Shamabesh Book, 2000. 111 pp.

Intro. 2 pp. Includes translations of seven poems.

Translator's title and the sources are as follows:

No.	Original Title	Translator's Title
1	pathar barṇamālā	Plight of Path
2	cakrabarti rājār aṭṭahāsi	The Roaring Laughter of King Chakrabarty
3	sonāli kābin	Sonali Kabin
4	māyābi pardā dule oṭho	Wing O' Magic Curtain
5	julekhār ahbān	Call of Julekha
6	iusupher uttar	Response of Joseph
7	nūher prārthanā	Prayer of Noah

In introductory notes the translator says about the selection of poems: "The poems, I selected for translation here, only those seemed possible for me with my limited ability...some of the poems in this book are exalted with the greatest events on earth, about history and its return." About his own translation he says: "I admit that this translation might neither satisfy the English readers because the translator is obviously not an Englishman, nor the readers of the original language because they know more than I do what really corresponds this wonderful treasure. But, yet this is my polite and earnest request to all virtuosos to consider this as an effort of a poor pen. I hope with humble patience that somebody will come soon and do it with proper knowledge and authority."

Mitra, Arun (1909–2000)

Arun Mitra was born in Jessore in 1909. A translator and poet Arun Mitra was influenced by Marxism. His poetry expresses his deep love for the native land and for the mass people. Mentionable among his works are *Prāntarekhā* (1943), *Utser Dik* (1955), *Ghanistha tāp* (1963), *Mancer Bāire Mātite* (1970), *Śrestha Kabitā* (1972), *Śudhu Rāter Sabda Nai* (1979) *Pal Eluer Kabitā* (1985).

42.1 *The Quest Goes on and Other Poems* Trans. Surabhi Banerjee. New Delhi: Sahitya Academy, 1994. 62 pp.

Pref. 2 pp, Gloss. & Index 2 pp. Includes translations of fifty five poems.

Translator's titles are as follows:

- | | |
|---------------------------------------|---------------------------------------|
| 1. The Coddle-Nook for the Baby | 25. The Frolicsome Fun of Chiaroscuro |
| 2. Sukanta | 26. The Rain |
| 3. The Midday Sun | 27. In This Silence |
| 4. In Calcutta | 28. As I Turn Over the pages |
| 5. The Inmate Ones | 29. Waiting |
| 6. Now the Unveiled Sky | 30. The Whole Day |
| 7. The Puppet Show | 31. The Insurmountable |
| 8. I've Taken Off the Mask | 32. I Saw the Man |
| 9. Out Through the Tunnel | 33. Such Fragility |
| 10. Beyond the Citywalls | 34. You Sleep in Peace |
| 11. Then Alone Your Words Are Brimful | 35. On the Bedstead |
| 12. Of Words | 36. On Which Point and When |
| 13. The Tale of Mohangunj | 37. I Don't Know |
| 14. This Air | 38. Against Nothingness |
| 15. Where I Am | 39. Duality |
| 16. Opening the Old Letters | 40. To Make Out Your Words |
| 17. At the Treeroots | 41. At the Heart of Kamila's Time |
| 18. Ornament | 42. Again, the Quest for Words |
| 19. The Glasshouse | 43. Art |
| 20. The Pause | 44. The Pageantry |
| 21. The March | 45. The Game |
| 22. In My Hand | 46. In the Cradle of Nature |
| 23. Alas | 47. At the Last Inn |
| 24. Amidst Familiarity | 48. The King |

- | | |
|---------------------------|-------------------------------|
| 49. A Documentary | 53. Come, Rain, Come |
| 50. The Crevice | 54. No Response |
| 51. I Have Walked So Long | 55. In the Stones of Calcutta |
| 52. The Foreword | |

Mukhopadhyay, Sarat Kumer (1931–)

43.1 *The Face*. Ed. Nissim Ezekiel. New Delhi: Aavesh Forum, 1971.

Translations are made by various hands.

Mukhopadhyay, Subhas (1891–)

Subhas Mukhopadhyay was born at Krishnanagar of Nadia district in India. In the late nineteen thirties and early forties Subhas Mukhopadhyay was influenced by communism, wrote communist poetry and actively supported communist movement. His first Poetical work *Padādik* was brought out in 1940. Some other notable works include *Agnikeś* (1948), *Phul Phuṭuk* (1957) and *Yata durei yāi* (1962). Subhas Mukhopadhyay received Sahitya Academy Award in 1964 and Soviet Lao Award in 1984.

44.1 *Selected Poems of Subhas Mukhopadhyay*. Ed. Pritish Nandy, P. Lal and others. Kolkata: Dialogue publications, 1969. 16 pp.

Translated titles and the original sources are as follows:

No.	Translator's title	Bengali title	Translator
1	This Land	Ei Jami	Pritish Nandy
2	Suleman's Mother	sulemāner mā	Syamasree Debi & P. Lal
3	Beyond the Void	śūnya nā́ye	Manish Nandy
4	Why He Didn't Come	keno elo nā	Lila Ray
5	It Follows Me	pā́ye pā́ye	Manish Nandy
6	We Must Go	jetei habe	Manish Nandy
7	The Wandering Minstrel from Bhubandangar	bhubandangār bāul	Jagannath Chakravarty
8	My Task	āmār kāj	Kshitis Ray
9	A Face in the Procession	michiler mukh	Syamasree Debi & P. Lal
10	Twenty Nine July	unatriśe julā́y	Monika Varma

No.	Translator's title	Bengali title	Translator
11	So That a Poem	ekṭi kabitār janye	Monika Verma
12	However Far I Go	jata dūre yāi	Syamasree Debi & P. Lal
13	The Near Me	kācher lok	Pritish Nandy
14	Flag	niśan	Pritish Nandy
15	Looking Back	phire phire	Pritish Nandy
16	Roar	hālum	Kshitis Ray
17	Across	parapār	Jagannath Chakravarty
18	Resolution	prastāb	Lila Ray

44.2 Poet of The People: Poems of Subhas Mukhopadhyay. Trans. Pritish Nandy. Kolkata: Dialogue Publications, 1971. 24 pp.

Mukhopadhyay, Vijaya (1937–)

Vijaya Mukhopadhyay has been active in the modern Bengali poetry movement since 1964. She is an M.A in Sanskrit from Calcutta University and was a lecturer in Calcutta College for several years but later became associated with Indology department of the Ramkrishna Mission Institute of Culture as a Research Fellow. Notable poetical works include *Āmār prabhur Janya* (1967), *Śartahīn* (1971), *Śreṣṭha Kabitā* (1990).

45.1 Shadows in the Seed : Selected Poems. Trans. Enakshi Chatterjee. Kolkata: Writers Workshop, 1994. 90 pp.

Intro. 3 pp.; About the author and the translator 1 p; A total of 79 poems are translated.

Translator's title and the sources are as follows:

From *Āmār Prabhur Janya* (1967)

- | | |
|--------------------------------|------------------------------|
| 1. It Does Not Become You Puti | 6. Meera-di |
| 2. For My God | 7. Encircle Me |
| 3. Fish from Cold Storage | 8. Five Feet Solitude |
| 4. Watching Leaves | 9. Arjun from the Other Side |
| 5. Thank You, Rabindranath | 10. Fight and then Talk |

From *Jadi Śartahīn* (1971)

- | | |
|---------------------|---------------|
| 1. Wishful Thinking | 2. To Monisha |
|---------------------|---------------|

3. A Proclamation
4. Divine
5. Inside Words
6. Stupid
7. Mutual
8. Resurrection
9. I Will Apologise
10. Someday Somebody
11. Morning and Evening

12. At Your Feet
13. Each Time
14. A Poem of Midnight
15. The Sky
16. When You
17. All Three
18. The Man and the Sunflower
19. The Same Dream

From *Bhenge Jāy Ananta Bādhan* (1977)

1. After My Death
2. To Be Worthy
3. Companion

4. Man
5. Old Palm
6. Kitty Kitty

From *Uranta Nāmābali* (1979)

1. It Has Been So Long
2. Meeting
3. Andhra

4. A Poem Rewritten
5. Special

From *Dāṛāo Tarjani* (1988)

1. The Sheet
2. The Lamp stand
3. Monday, Hand on the Shoulder
4. On the Run
5. For a Dead Friend
6. After the Speech
7. Germs
8. Picked Up from Water
9. Black Boulder and Apparao
10. The Home Was Gone
11. Mahalaya

12. Fine, Docile
13. Revoltress
14. Henna
15. Shapla
16. A Bit of Sympathy Perhaps
17. Stone of Promise
18. The Urn
19. Wait a Minute
20. Boat and Jubilation
21. Tear off the Carpet of Dust
22. All These Rehearsals

From *Śreṣṭha Kabitā* (1990)

1. Grasshopper
2. Forty Plus
3. Grub and Bathwater

4. Evader
5. Jellyfish

From *Aślesa Tithir Kanyā* (1993)

1. Analogue
2. Laugh Lines
3. Shadowy Bethuadahari
4. Cheap Rice Hotel
5. Tiger
6. Eye-Bank
7. The Ashes Resent It

8. Stone Buttons
9. Unenvious
10. Filled with Honey and Poison
11. Twenty First February, Ninety-Three
12. Shadow in the See

In the Introduction the translator gives a brief description of Vijaya Mukhopadhyay's personal life, her poetical career and the range and variety of her works. The translator says: 'Vijaya has continued to struggle and experiment, producing poetry of passion and conflict. In her latest volumes we find her experimenting with new poetic forms and interesting linguistic possibilities.' As regards translation she says: 'The titles of her slender output of seven volumes are so enigmatic, so full of ambiguities that I have not attempted any English translation. Her latest title *Aslesa Tithir Kanya* for instance would at first suggest the image of an unlucky girl born under an inauspicious star ... the original meaning intended by the author is not always easy for the translator to guess. Yet for me the work has been exciting and altogether a very rewarding experience'

Nasreen, Taslima (1962–)

Taslina Nasreen was born in the Mymensing district of Bangladesh. She passed M.B.B.S from Mymensingh Medical College. But instead of pursuing career in medicine she devoted herself wholeheartedly to literary life. Melancholy reigns in all of Nasreen's poems with an admixture of sensuality, wit, sarcasm and a discourse that transcend the self or 'I' in them. She writes as an embodiment of a suffering soul and as a rebel. Her poetical works include *Śikāre Bipul Kṣudhā* (1986); *Nirbāsita Bāhire Antare* (1989); *Amār Kichu Yāy Āse Nā* (1990) and many others.

46.1 *Light up at Midnight: Selected Poems*. Trans. Carolyne Wright and others. Dhaka: Bidhyayaprakash, 1992. 64 pp.

Gloss. 3 pp. A Total of forty nine poems are translated by Carolyne Wright, Fazlul Alam, Mohammad Nurul Huda and Farida Sarker.

Translated titles and the names of translators are as followings:

No.	Translator's Title	Translator/Translators
1.	Character	Farida Sarker and Carolyne wright
2.	Acquaintance	Mohammad Nurul Huda and Carolyne Wright
3.	Simple Talk	Mohammad Nurul Huda and Carolyne Wright
4.	Body Theory	Mohammad Nurul Huda and Carolyne Wright
5.	At the Back at Progress	Mohammad Nurul Huda and Carolyne Wright

No.	Translator's Title	Translator/Translators
6.	Divorce Letter	Mohammad Nurul Huda and Carlyne Wright
7.	Things Cheaply Had	Mohammad Nurul Huda and Carlyne Wright
8.	Something or Other	Mohammad Nurul Huda and Carlyne Wright
9.	Happy Marriage	Mohammad Nurul Huda and Carlyne Wright
10.	Eve Oh Eve	Mohammad Nurul Huda and Carlyne Wright
11.	In the Solitary Abode	Fazlul Alam
12.	Dark and Handsome	Fazlul Alam
13.	Female Product	Fazlul Alam
14.	Days Pass by	Fazlul Alam
15.	A Little Talk	Fazlul Alam
16.	The Remainder	Fazlul Alam
17.	Destiny	Fazlul Alam
18.	Without and Within	Fazlul Alam
19.	Light Up at Midnight	Fazlul Alam
20.	Distance	Fazlul Alam
21.	A Blue-Necked Woman	Fazlul Alam
22.	Another Life	Fazlul Alam
23.	Fire	Fazlul Alam
24.	When Living is Unbearable	Fazlul Alam
25.	The Touch	Fazlul Alam
26.	Roots	Fazlul Alam
27.	The Suffering Self	Fazlul Alam
28.	Violated	Fazlul Alam
29.	Women Can't	Fazlul Alam
30.	Great Hunger At the Roots	Fazlul Alam
31.	Still You	Fazlul Alam
32.	The Wheel	Fazlul Alam
33.	Households	Fazlul Alam
34.	A Little Warmth: A Story	Fazlul Alam
35.	Bowing Before a Tree	Fazlul Alam
36.	Split Life	Fazlul Alam
37.	Tongue	Fazlul Alam
38.	In Exchange	Fazlul Alam
39.	Living the Unlivable	Fazlul Alam
40.	Embryo	Fazlul Alam
41.	After Shave	Fazlul Alam
42.	Love Dust	Fazlul Alam
43.	Far Away from Here	Fazlul Alam
44.	Realization	Fazlul Alam
45.	Naya Paltan	Fazlul Alam
46.	Dalliance with a woman	Fazlul Alam
47.	Sinister Spell at Solitariness	Fazlul Alam
48.	Self Portrait	Fazlul Alam
49.	Other Way Round	Fazlul Alam

The translated poems are selected from three poetical works *Nirbāsita Bāhire Antare* 1989; *Amār Kichu Jāy Āse Nā*, 1990 and *Atale Antarin*, 1991. No introduction or prefatory notes are provided. Some non-English words and special expressions are interpreted in Glossary. The following few words are written on the back flap: 'These translations will enable her to break the barrier of language, and let her reach a wider readership which she certainly deserves.' Some Indian words are explained in the glossary.

46.2 *The Game in Reverse*. Trans. Carolyn Wright. New York: George Braziller, 1995.

Pref. etc 19 pp; notes 8 pp.

46.3 *100 Poems of Taslima Nasreen*. Trans. Kabir Chowdhury. Dhaka: Ananya, 1997.

Intro. 2 pp.

Translator's titles are as follows:

- | | |
|-----------------------------------|----------------------------------|
| 1. Love | 21. Eve |
| 2. Consolation | 22. Driven By Loneliness |
| 3. Let Them Do Whatever they Like | 23. Touch |
| 4. Poverty | 24. The Devourer |
| 5. Dream Manson | 25. Equaliser |
| 6. Aggression | 26. Poor Silly Woman |
| 7. In Return | 27. Now I'll Get Back Home |
| 8. On the Backside of Progress | 28. Girl From Switzerland |
| 9. Condition | 29. On a Rainy Day |
| 10. Look | 30. Dissection |
| 11. What Got | 31. A Third world Girl in Europe |
| 12. Vain Hope | 32. Distance 1 |
| 13. Midnight Phone | 33. Bifurcated |
| 14. The Story of a Drunk | 34. Loneliness |
| 15. Can They | 35. Only Going Away |
| 16. Distance Three | 36. Father, Husband, Son |
| 17. In Brief | 37. There Are Always Some |
| 18. Taste | 38. In Hope and Despair |
| 19. Midnight Light | 39. With No Hesitation |
| 20. Repentance | 40. Age Is No Factor in Love |
| | 41. Love Drops |

- | | |
|----------------------------------------|--------------------------------------|
| 42. Noorjahan | 71. Freedom the Crop of Your Field |
| 43. I Thought You Had Left | 72. Secular |
| 44. Man-the Word Moves Me Tremendously | 73. Lone Person |
| 45. 7 March | 74. Divided Bengal |
| 46. An Exile at Home and Abroad | 75. There Goes a Whore |
| 47. The Libertine's Luxury | 76. Playboy |
| 48. Home-making | 77. Autobiography |
| 49. Gold Chain | 78. A Story |
| 50. The Female | 79. Psychology |
| 51. Venomous | 80. One Who is Determined to Go Away |
| 52. Floating On Water | 81. Evil intent |
| 53. I Keep Waiting | 82. Joy Bengal |
| 54. Of Letters | 83. Fire |
| 55. Telephone | 84. A Cheap Article |
| 56. Why Shan't I Go? | 85. Liberation |
| 57. I Will | 86. Pain |
| 58. Passing Away | 87. Lajja |
| 59. Coming Back | 88. December 1982 |
| 60. Prayer | 89. In the Full Moon |
| 61. On My Knees Before Trees | 90. Step Aside |
| 62. Alas, Poor Me | 91. Living |
| 63. Fundamentalism | 92. Circle |
| 64. The Story of Warmth | 93. The Whip |
| 65. Street March | 94. A Great Hunger at the Roots |
| 66. Getting Lost | 95. Life |
| 67. Sad Girl | 96. Happy Wedding |
| 68. Who Else Do I Have But Me | 97. The Basic Truth |
| 69. Fear | 98. Chastity |
| 70. Mosques and Temples | 99. Bengali Year 1500 |

In the introduction Kabir Chowdhury discusses Taslima Nasrin's emergence as a new voice in the field of Bengali poems. Her poetry, Chowdhury says, is a revolting voice against discrimination of women in male dominated society. About the present selection of poems he says: 'I have tried to present the variety and depth of her poetry, thematically as well as stylistically'. Regarding his approach to translation he says: 'I have tried to be faithful to the Bengali original both in letter and in spirit, without sacrificing readability.' About such need of his effort the translator says 'if *100 Poems of Taslima Nasreen* arouses even a small

degree of interest and pleasure in the reader's mind I shall consider this love's labour of mine as a translator amply rewarded.'

Obaidullah, Abu Zafar (1934–)

Abu Zafar Obaidullah was born in the district of Barisal in Bangladesh. Professionally a civil servant Obaidullah became a popular poet. His poems on love and nature are intricately woven but are full of sincere utterances which appeal directly to the heart. Poetical works include: *Sātnari Hār* (1955), *Āmi Kīṃbadantir Kathā Balchi* (1981) and many others.

47.1 *Prayer for Rains and the Brave of Heart. Trans. Nazmuddin Hashem. Dhaka: Sandhani, 1983.**

Raha, Asokbijoy (1910)

Asokbijoy Raha was born in Sylhet, Bangladesh and attended school there, finishing his education at Calcutta University. He taught in a number of colleges in Sylhet for a period of fifteen years before joining the Visva-Bharati University at Santiniketan as a lecturer.

48.1 *The Enchanted Tree.* Lila Ray. Kolkata: Writers Workshop, 1983. 67 pp.

Includes translations of forty eight poems. Translated titles are as follows:

- | | |
|-----------------------|--------------------------|
| 1. Forerunners | 17. Conjecture |
| 2. Where is the Light | 18. The Storm |
| 3. The New Lease | 19. Storm Lantern |
| 4. Morning | 20. A Wisp of Smoke |
| 5. Shillong | 21. Hour-glass Drum |
| 6. The Conjuror | 22. Rainy Season |
| 7. Rasa | 23. Grass |
| 8. Everlasting | 24. Serpent Maiden |
| 9. The Enchanted Tree | 25. A Winter Night |
| 10. Unvoiced | 26. Day's End |
| 11. On Waking | 27. Midnight |
| 12. Mist | 28. The End of Night |
| 13. Man of the Hills | 29. At the Lane Crossing |
| 14. Anchorite | 30. West Faces |
| 15. The Mikir Hills | 31. Astonishing |
| 16. Silver Water | 32. In the City |

- | | |
|------------------------|---------------------|
| 33. Honeymoon | 41. A Dream Memory |
| 34. On a Moonlit Night | 42. A Picture |
| 35. Magpie | 43. An Evening |
| 36. Expectency | 44. Terminal |
| 37. Spring | 45. Skeleton |
| 38. As Before | 46. In the Daylight |
| 39. A Sudden Meeting | 47. End |
| 40. Forgetfulness | 48. The Ferry |

This is a finished book with a good prefatory and introductory note. Most of the translations in the book, the poet says, were published earlier in various journals and magazines. In acknowledgement he says: 'In preparation for this book existing translations have been carefully revised and new translations added. They have been made in constant consultation with my authorized English translator Lila Ray.

Rahman, Hasan Hafizur (1932–1983)

Hasan Hafizur Rahman was born in the district of Jamalpur. He took MA in Bengali language and literature from the Dhaka University. Apart from poetry he wrote essays, travelogues and novels. He received many literary awards including Bangla Academy Award and Adamji Award. Notable poetical works include *Bimukh Prāntar* (1963), *Yakhan Uddata Saṃgīn* (1972) and *Amār Bhetarer Bāgh* (1983).

49.1 Selected Poems of Hasan Hafizur Rahman. Trans. Mohammad Ali. Dhaka: Bangla Academy, 1985. 55 pp.

Intro. 11 pp.; Notes 1 p. A Total of 20 poems are translated from various works of the poet.

Translator's titles are as follows:

- | | |
|-------------------------------|--------------------------------|
| 1. To My Son | 8. Me—a Second Moses |
| 2. The Cry | 9. The Earth in My Palm |
| 3. Martyrs Preferred | 10. Sword in the Scabbard |
| 4. The Immortal 21st February | 11. A Face in the Procession |
| 5. Happiness For Me | 12. Traditional Shadow |
| 6. The Stark Bald Wilderness | 13. Night Guard |
| 7. My Native Land | 14. The Meghna in Spate |
| | 15. Although Mother Is no More |

- | | |
|-------------------------------------|-----------------|
| 16. Man's Frontiers | 19. This Hurt. |
| 17. Let it Keep Going About Its Job | 20. The Retreat |
| 18. That Deathless Time | |

In Introductory note the translator says: 'It has been my endeavour to communicate, as best as I can, to the English-speaking reader, an idea about the range and variety of Hasan's poetry with its wealth of imagery, collocation of ideas, brilliance of phrasing; and where possible, an echo of the original rhythm. I am only too aware of the perils inherent in such an undertaking. I would consider my labours amply rewarded if it is adjudged that as translator I have taken least liberties with Hasan Hafizur Rahman's original verse, and that the poet is recognizable in the English version with his outstanding qualities.'

Rahman, Shamsur (1929–2006)

Shamsur Rahman established himself as the most outstanding poet in Bengali since he began writing in the late forties. A prolific writer Rahman's handling of different subjects is provocative and delightful. Poems composed during Bangladesh's liberation war, poems on political turmoil, on leaders and on the many faces of love leave readers moved with his observations. By the year 2000 Shamsur Rahman had to his credit more than sixty volumes of poems along with some other writings.

50.1 *Selected Poems* Trans. Kabir Chowdhury. Kolkata: Writers Workshop, 1975.

Intro. 9 pp. Includes translations of 33 poems. Translated titles are as follows:

- | | |
|----------------------------------------|-------------------------------------------|
| 1. Proof | 12. My Dreams |
| 2. Don't enter the Abyss of Death | 13. A Promise |
| 3. One Who Loved Numbers | 14. Separation |
| 4. When Do You | 15. Evening |
| 5. Three Boys | 16. Where Shall We Keep this
Dead Body |
| 6. Mouth-organ at Midday | 17. The Horse |
| 7. If You Look at Me In This
Manner | 18. Mother |
| 8. Destination | 19. Freedom |
| 9. Test | 20. Ownership Rights |
| 10. For a Poem | 21. No Admittance |
| 11. Place | 22. I Give You My Word |

- | | |
|--------------------------|---------------------------|
| 23. Sorrow | 29. I am Partial |
| 24. Strike | 30. Come, let's all today |
| 25. From the Prison Camp | 31. A Certain Pride |
| 26. For You, O Liberty | 32. Myths |
| 27. Liberty, You Are | 33. I Curse Them |
| 28. No, I Shall Not Go | |

In Introduction Amalendu Bose focuses on the greatness of Shamsur Rahman as one of the major poets of the Bengali language and literature. About Kabir Chowdhury's translations he comments: 'The translator, Professor Kabir Chowdhury of the University of Dhaka, a sensitive scholar, a personal friend of the poet, an expert in the use of both the languages involved, has done, I think, ample justice to the responsibility he undertook'.

50.2 Selected Poems of Shamsur Rahman. Trans. Kaiser Haq. Dhaka: Brac Prokashana, 1985.

Intro.3 pp. Includes translations of thirty five poems selected from different poetical works. Bengali and English texts are given side by side. No reprint is found till 2000.

Translator's titles and the original sources are as follows:

No.	Original Title	Translator's title	Poetical work
1.	sei ghorātā	That horse	<i>Pratham Gān Ditya Mrtyur Āge</i>
2.	ekṭi dṛśyer āṛāle	Behind the scene	<i>Raudra Karotite</i>
3.	itihās tomāke	To history	<i>Roudra Korotite</i>
4.	ye āmār saharar	Companion	<i>Bidhwasta Nilimā</i>
5.	prabhuke	O Lord	<i>Bidhwasta Nilimā</i>
6.	telimekās	Telemachus	<i>Nirāloke Dibyarath</i>
7.	paksapāt	Preferences	<i>Nij Bāsbhūme</i>
8.	ei śahar	This City	<i>Nij Bāsbhūme</i>
9.	pathar kukur	Pye-Dog	<i>Bandī Śibir Theke</i>
10.	kāk	Crows	<i>Bandī Śibir Theke</i>
11.	āmāro sainik chilo	My Own soldier	<i>Bandī Śibir Theke</i>
12.	udbāstu	Refugees	<i>Bandī Śibir Theke</i>
13.	syāmsan	Samson	<i>Duhsamāye Mukhomukhi</i>
14.	khamāprarthī	Penitent	<i>Duhsamāye Mukhomukhi</i>
15.	pāsāpāśi	Tete a Tete	<i>Duhsamāye Mukhomukhi</i>
16.	kotadin	So many days	<i>Phiriye Nāo Ghātak Kāṛā</i>

No.	Original Title	Translator's title	Poetical work
17.	odelisk	Odalisque	<i>Ādiganta Nagna Padadhwani</i>
18.	aparādhī	Offender	<i>Ādiganta Nagna Padadhwani</i>
19.	ekṣuni āmār kichu kenākāṭā āche	Urgent Shopping	<i>Ek Dharaner Ahaṅkār</i>
20.	ekti binasṭa nagarer dike	Ghost Town	<i>Āmi Anāhārī</i>
21.	hyāngovār	Hangover	<i>Shāmsur Rahmāner Śresṭha Kabitā, 1976</i>
22.	mūkābhinaý	Pantomime	<i>Shāmsur Rahmāner Śresṭha Kabitā, 1976</i>
23.	sei ājnabi	That Stranger	<i>Śunyatāý Tumi Śoksabhā</i>
24.	śahure jyotsnā	Moonlight in The City	<i>Pratidin Gharhīn Ghare</i>
25.	tarun kabir prati	Lines to a Young Poet	<i>Mātāl Ṛtwik</i>
26.	jātisamghe abiral tusār jharle	If It Snows in The UNO	<i>Udbhat Uṭer Piṭhe Caleche Swades</i>
27.	rutin	Rutin	<i>Āmār Kono Tāṛā Nei</i>
28.	sthāniya khabar	Local News	
29.	orphir bāsīr mato	The Lute of Orpheus	<i>Kabitār Sange Gerasthāli</i>
30.	beṛāler janya pangkti	Lines on a Cat	<i>Nāyaker Chāyā</i>
31.	uttarer janya	Waiting for an Answer	<i>Nāyaker Chāyā</i>
32.	candra grahan	Lunar Eclipse	<i>Nāyaker Chāyā</i>
33.	caruibhātīr piknik	Bird on a Picnic	<i>Nāyaker Chāyā</i>
34.	mukhoś	Musk	<i>Ye Andha Sundhurī Kāde</i>
35.	madhyarāter postmyān	Midnight Postman	<i>Ye Andha Sundhurī Kāde</i>

he book provides scholarly introductory notes on Shamsur Rahman's poems as well as the translator's approach to translation. His approach, he says, is faithful adherence to the original: 'The translations are free but I have tried to be faithful to the spirit of the original. A few explanatory footnotes are provided for the benefit of foreign readers.' About the present selection of poems Kaiser Haq says: 'This selection, of necessity, only a small fraction of Rahman's work, but I have tried to ensure that it is as nearly representative as possible, poems from all but a couple of his books have been included.'

50.3 Poems of Shamsur Rahman. Trans. Farhana Huq Rahman. Dhaka: Runa Prakashani, 1985. 71 pp.

Fore. by Syed Ali Ahsan. Includes translations of 38 poems selected from different poetical works of Shamsur Rahman.

Translator's titles and the original sources are as follows:

No	Original Title	Translator's title	Poetical work
1.	swādhinatā tumi	Independence You	<i>Bandī Śibir Theke</i>
2.	pratiśruti	A Promise	<i>Bandī Śibir Theke</i>
3.	sampatti	Property	<i>Bandī Śibir Theke</i>
4.	āmāro sainik chilo	I Also Had Soldiers	<i>Bandī śibir Theke</i>
5.	pathar kukur	Stray Dog	<i>Bandī Śibir Theke</i>
6.	duhswapne ekdin	Oneday a Bad Dream	<i>Nij bāsbhūme</i>
7.	tumi balechile	You Had Said	<i>Bandī śibir Theke</i>
8.	ei śahar	This City	<i>Nij Bāsbhūme</i>
9.	ḍākchi	Calling	<i>Nij Bāsbhūme</i>
10.	tomāke pāoyār janya he swādhinatā	To Win You, O Independence	<i>Bandī śibir Theke</i>
11.	premer kabitā	Love Poem	<i>Niraloke Dibyarath</i>
12.	kon ḍśya sabceýe gārḥo haye āche	Which Scene is Most Deeply	<i>Nij bāsbhūme</i>
13.	nirdhārita	Fixed	<i>Niraloke Dibyarath</i>
14.	pitāputra	Father Son	<i>Niraloke Dibyarath</i>
15.	mā	Ma	<i>Nij Bāsbhūme</i>
16.	hartāl	Strike	<i>Nij Bāsbhūme</i>
17.	ākrānta haye	On Being Attacked	<i>Duhsamayē Mukhomukhi</i>
18.	udbāstu	Refugee	<i>Duhsamayē Mukhomukhi</i>
19.	kṣamāprārthī	Consideration	<i>Duhsamayē Mukhomukhi</i>
20.	anidrā	Sleeplessness	<i>Duhsamayē Mukhomukhi</i>

No	Original Title	Translator's title	Poetical work
21.	ek mahilār bhābnā	A Woman's Thoughts	<i>Duhsamaḃe Mukhomukhi</i>
22.	tomāke dekhe	On Seeing You	<i>Duhsamaḃe Mukhomukhi</i>
23.	anābṛṣṭi	Drought	<i>Duhsamaḃe Mukhomukhi</i>
24.	dolnāy nai	On a Swing	<i>Duhsamaḃe Mukhomukhi</i>
25.	saphed pāñjābi	White Punjabi	<i>Duhsamaḃe Mukhomukhi</i>
26.	haḥhāt kare māḃhe madhye	Suddenly Sometimes	<i>Phiriye Nāo Ghātak Kātā</i>
27.	guptadhan	Hidden Treasure	<i>Phiriye Nāo Ghātak Kātā</i>
28.	tumi-i gantabya	You Are My Destination	<i>Ādiganta nagna padadhwani</i>
29.	śānti pāi	I Get Peace	<i>Ādiganta Nagna Padadhwani</i>
30.	no eksit	No Exit	<i>Ādiganta Nagna Padadhwani</i>
31.	praśnottar	Question / Answer	<i>Śunyatāy Tumi Śoksabhā</i>
32.	dwitīya yauban	Second Youth	<i>Mātāl Ṛttwik</i>
33.	prajāpati	Butterfly	<i>Śunnyatāi Tumi śoksovā</i>
34.	pārṭir pare	After a Party	<i>Pratidin Gharhīn Ghare</i>
35.	mūrti	The Statue	<i>Mātāl Ṛtwik</i>
36.	maner mukti	Where Is the Mind's Freedom	<i>Mātāl Ṛtwik</i>
37.	teliphon	Telephone	<i>Mātāl Ṛtwik</i>
38.	tomāke deini āḃṭi	I Gave You No Ring	<i>Mātāl Ṛtwik</i>

Photographs of the poet and the translator on the flap make the book look attractive. 'Foreword' is by the well known Bengali poet Syed Ali Ahsan who

says: 'Farhana Haque Rahman has tried to present to the English reading public a section of modern Bengali poetry for the purpose of giving an opportunity to non-Bengalese, an idea of our cultural creation, which embodies our aesthetic trends and socio-political concern for our people... her translation is helpful and competent.'

In the preface Farhana Haque Rahman tells about her interest and passion for Shamsur Rahman's verses as well as her approach to translation. She states: 'I have tried to remain as close as possible to the original and tried to preserve some of the stylistic device like preserving the end line rhymes...I don't presume to have captured either his cadences or the beauty of the original.'

No notes on translation and the Bengali titles or the sources of the original poems are provided.

50.4 Selected Poems. Trans. Kabir Chowdhury. Dhaka: Bangla Academy, 1986. 90 pp.

Intro.3 pp; Notes 4 pp.; No reprint or edition is found till the year 2000. Includes translations of forty poems. Translated titles and the sources are as follows:

No.	Original Title	Translator's title	Poetical work
1.	guptadhan	Hidden Treasure	<i>Phiriye Nāo Ghatak Kāñ</i>
2.	bhay	Fear	
3.	ikāruser ākās	Icaru's Sky	Icāruser Ākās
4.	nīrabi thākba	A Silent Witness	Mātāl Ṛtwik
5.	bājpākhi	The Falcon	Mātāl Ṛtwik
6.		As a Matter of Fact	
7.	ekadā tomāke āmi	Once Upon a Time	<i>Udbhat Uter Pithe</i>
8.	nekṛermukhe āphroditi	Aphrodite in the Jaws of an Wolf	
9.	telimekās	Telemachus	
10.	erakami hay	It Is Always Like This	<i>Pratidin Gharhīn Ghare</i>
11.	janaika sahisar chele balchi	Words of Certain Coachman's Son	<i>Bidhwasta Nīlimā</i>
12.	abhiyukta āmi	Convicted	<i>Bāñlādeś Swapna Dekhe</i>
13.	apekṣaman	On Being Held Up	<i>Śunyatāy Tumi Śoksabhā</i>

No.	Original Title	Translator's title	Poetical work
14.	prajāpati	Butterfly	<i>Sunnyatāi Tumi Śoksovā</i>
15.	khācā	The Cage	<i>Udbhat Uter Pithe Caleche Swadeś</i>
16.	electrār galpa	The Song of Electra	
17.	ei śahar	This City	<i>Nij Bāsbhume</i>
18.	sei ghorāṭi	The Horse	<i>Pratham Gān Dittīya Mrtyur Āge</i>
19.	premer kabitā	A Love Song	<i>Nirāloke Dibyarath</i>
20.	duḥkha	Sorrow	<i>Raudra Karaṭe</i>
21.	barṇamālā āmār duḥkhinī barṇamālā	My Sad Suffering Alphabet	<i>Nirāloke Dibyarath</i>
22.	hartāl	Strike	<i>Nij Bāsbhūme</i>
23.	mā	Mother	<i>Nij bāsbhūme</i>
24.	nā āmi yābo nā	No, I Shall Not Go	<i>Nij bāsbhūme</i>
25.	tomāke pāoyār janya he swādhinatā	For You, O Liberty	<i>Bandī śibir theke</i>
26.	swādhinata tumi	Liberty, You Are	<i>Bandī śibir Theke</i>
27.	madhyāhner mukh-yantra	Mouth-Organ at Mid-Day	<i>Bandī śibir Theke</i>
28.	āmār swapna	My Dreams	<i>Bandī śibir Theke</i>
29.	parikṣā	Test	<i>Ādiganta Nagna Padadhvani</i>
30.	ekṭi kabitār Janya	For a Poem	<i>Ādiganta Nagna Padadhvani</i>
31.	prabeśadhikār nei	No Admittance	<i>Bandī śibir Theke</i>
32.	e lās āmrā rākhbo kothāy	Where Shall We Keep This Dead Body?	<i>Nij bāsbhūme</i>
33.	eso sabāy āj	Come, Let Us All Today	<i>Bandī śibir Theke</i>
34.	abhiśāp dicchi	I Curse Them	<i>Phiriye Nāo Ghātak Kātā</i>
35.	pakṣapāt	My Preferences	<i>Bandī śibir Theke</i>
36.	ahaṅkār	A Certain Pride	<i>Bandī śibir Theke</i>
37.	jalpāiyer pallabe pallabe	Olive Leaves	<i>Śironām Mane Pare Nā</i>
38.	yadi āmi hatām hudini	If I were Houdini	<i>Śiranām Mane Paṛe Nā</i>
39.	utbhaṭ uṭer piṭhe caleche swadeś	My Native Land Riding Away on an Absurd Came	<i>Utbhaṭ Uṭer Piṭhe Caleche Swadeś</i>
40.	ekjan mānuṣ	About a Man	<i>Udbhat Uter Pithe Caleche Swadeś</i>

The translator did not provide the locations of the source poems. In the introduction Chowdhury says about selection of poems and the approach to translation. He states: 'The poems are selected from almost all the volumes of the

poet published so far.... Of these forty poems fifteen appeared in the earlier Writers Workshop edition.... Shamsur Rahman uses evocative diction, flexible verse forms and he is often allusive. In translation I have remained faithful to the spirit of the original.

50.5 *The Devotee, The Combatant: Selected poems of Shamsur Rahman.* Trans. Syed Najmuddin Hashim. Dhaka: Pathak Samabesh, 2000.

Fore. by Zillur Rahman Siddiqui. Includes translations of 14 selected poems and two essays.

Translated titles and the original source of poems are as follows :

No.	Original Title	Translator's Title	Poetical Work
1	āsāder śārt	Asad's Shirt	<i>Nirāloke Dibyarath</i>
2	gerilā	Guerrilla	<i>Nirāloke Dibyarath</i>
3	saphed pāñjābi	The White Shirt	<i>Duhsamāye Mukhomukhi</i>
4	nā, āmi yāba nā	No, I Shall Not Go	<i>Duhsamāye Mukhomukhi</i>
5	dakhalī swatwa	Occupancy Right	<i>Duhsamāye Mukhomukhi</i>
6	bandī śibir theke	From the Prison Camp	<i>Duhsamāye Mukhomukhi</i>
7	pratiśruti	Pledge	<i>Bandī Śibir Theke</i>
8	uddhār	salvation	<i>Bandī Śibir Theke</i>
9	sudhāṃśu yābe nā	Sudhangshu Will Not Go	<i>Bandī Śibir Theke</i>
10	ekti kabitār janya	For a poem	<i>Ādiganta Nagna Padadhwani</i>
11	tumi kibhābe lukābe	How Will You Hide	<i>Ādiganta Nagna Padadhwani</i>
12	kato māi lāi	How many Mai Lais	<i>Duhsamāye Mukhomukhi</i>
13	dāktār milon hatyā	Slaying of Dr. Milon	<i>Duhsamāye Mukhomukhi</i>
14	tomār mukhomaṅdal	Your Faces	<i>Duhsamāye Mukhomukhi</i>

The book was published after the death of the translator. In the Foreword Zillur Rahman Siddiqui says: 'For readers of home and abroad, this collection of poems in two versions, original and translation, would be an example of joint work by two kindred spirits, Shamsur Rahman and Syed Najmuddin Hashem' Out of 14 poems 4 poems are given in Addedum without Bengali text. The book's title was selected from the title of an essay included in the book. '

Printed in quality paper with a good cover design the book has an attractive look.

Ray, Annada Sankar (1904–)

Annada Sankar Ray was born of Bengali parentage in Orisa and received his education at Calcutta. He joined the Indian Civil Service in 1927. After several years he returned to Bengal where he served in various official capacities for twenty one years, retiring as Legal Remembrancer to the High Court and Judicial Secretary to the West Bengal Government. In 1951 he settled at Santiniketan and devoted his whole time to writing. Although Annada Sankar Ray is mainly known as an essayist, he wrote many poems of great merit. His first poetical work *Rākhī* was published in 1929. *Kāler Śmaśān* (1933), *Nutan Rādhā* (1943) are some other poetical works.

51.1 *Companion of The Road and Other Poems* Trans. Lila Ray. Kolkata: United Writers, 1976. 36 pp.

Note 1 p. Includes translations of twenty four poems.

Translator's titles are as follows:

- | | |
|----------------------------------------|------------------------------------------------|
| 1. Poet's Resolve | 14. Philosophy of Life |
| 2. The Artist | 15. On Independence Day |
| 3. Which Heaven | 16. When Civil Strife Starts |
| 4. Touching the Goal | 17. Difference |
| 5. Companion of the Road | 18. Darkness at Noon |
| 6. Kishna | 19. In a time of crisis |
| 7. Birthday | 20. A child's prayer |
| 8. Radha | 21. Sri Aurobindo |
| 9. Remembrance | 22. On the Completion of my
Seventieth Year |
| 10. Meditation | 23. Still I Have Faith |
| 11. The Quintessence of your
Beauty | 24. Epitaph |
| 12. Two Birds | |
| 13. Credo | |

The book provides a brief bio sketch of Annada Sankar Ray but no notes on translations have been provided.

Ray, Barnik (1935–)

Barnik Ray was the editor of the journal *La Poesie*. Some of his notable works include *Ānander Marmarita Andhakār* (1969), *Nīl Dupurer Bhay* (1972), *Śarirer*

Udbhijja Chāyāy (1975), *He Amār Mṛtyu* (1980) etc. are the poetical works of Barnik Ray. Scholasticism and humour are the characteristic features of his poetry.

52.1 Looking for an Address. Trans. Shyamal Banerjee. Kolkata: La Poesie, 1975. 71 pp.

Intro. 15 pp. Bengali text in Roman scripts are given side by side with English translation. Includes translations of 35 poems selected from the following works: *Anander Marmarita Andhakār*, and *Nil Dupurer Bhay Sarier Udbhijja Chāyāy*.

Translated titles are as follows:

- | | |
|------------------------------------------|--------------------------------------------------|
| 1. Wherever I look | 19. The vibrant delightful darkness |
| 2. The victim of moonlight | 20. Craving |
| 3. The fetid pool | 21. The art |
| 4. Unsurpassed | 22. The annals |
| 5. The ceaseless sojourn | 23. Pashyanti |
| 6. The wanderer | 24. Farewell youth, farewell |
| 7. Infatuation | 25. Life's caravan |
| 8. To Dylan Thomas | 26. The blue bird sails across the
watery sky |
| 9. To Zeno | 27. Picnic |
| 10. Will earth survive | 28. Sleep has forsaken me |
| 11. Oh, life | 29. I had a narrow escape |
| 12. My motherland | 30. Nature |
| 13. O I am ever so long | 31. Vow of a drunkard by night |
| 14. Krishnachura a dream in the
cloud | 32. Deep down inside
consciousness |
| 15. In the shadowy starry light | 33. To plato |
| 16. Looking for an address | 34. The wise deodar |
| 17. In search of peace | 35. The insensate lamentation |
| 18. The beacon | |

This book provides a good introduction and prefatory notes. The names of Bengali poems as well as the full Bengali texts are given in English transliteration side by side with the English translation. The translator says: '... readers familiar with the Bengali language may justify also the faithfulness of renderings to the original. ... A reader who is not familiar with the Bengali language may be curious with the latent music of the language in which this poetry is written ... thus may get interested in learning this particular language.'

52.2 *The Fetid Pool*. Trans. Vivekananda Ray, John Roseti, and Sudesna Chakravarti Kolkata: Bina Ray, nd. 15 pp.

Intro. by Jagannath Chakravarty. A total of 11 poems are translated.

First few words of the translated poems and the sources are as follows:

No.	Bengali title	Translator's title	Translator
1.	kothāy śānti	Where is Peace	Sudesna Chakravarty
2.	kācher ādhār dwīp	The Nearby Dark Island	Sudesna Chakravarty
3.	he yauban bidāy, bidāy	Farewell, Farewell Youth	Sudesna Chakravarty
4.	praśānti	Prashyanti	Sudesna Chakravarty
5.	baddha jalāśay	The Fetid Pool	Sudesna Chakravarty
6.	alaukik	Supernatural	Sudesna Chakravarty
7.	tumi cale gecha	Are You Gone	Sudesna Chakravarty
8.	kakhona mare nā	It is Never Shed	Sudesna Chakravarty
9.	mṛtyur mata tumi prem	Love You Are Like death	Sudesna Chakravarty
10.	dīn rātri pathe calā	Day and Night I Walk	John Rossetti
11.	pathik	Wayfarer	Bibekananda Ray

Ray, Monindra

Manindra Ray is a poet who has never stuck to a fixed genre of poetry and has traversed a long road in evolution till in *Mohini Aral* (*Bewitching Veil*) he combines the wisdom of all his past experiments with a rare maturity. To communicate his intimate anguish he has chosen here the form of a long poem whose architectonics never obstructs the unfolding vision.

53.1 *Bewitching Veil*. Trans. Sujit Mukherjee. Kolkata: Ashis Sanyal, 1968. 47 pp.

This book is a complete rendering of the poetical work *Mohini Aral* which is a long poem. Introduction is written by Ashish Sanyal who discusses the main aspects of the original poem that has been translated here.

Ray, Sibnarayan (1921–)

Sibnarayan Ray is a poet and critic. Formerly he was a professor of Indian Studies Department in Melbourn University, Australia. His notable poetical work is *Kathāra Tomār Man*.

54.1 *Autumnal Equinox*. *Trans. Evelyn Panofsky, Sibnarayan Ray and others. Kolkata: Writers Workshop, 1973. 35 pp.

Ray, Sukumar (1887–1923)

Sukumar Ray is the father of the renowned film-maker Satyajit Ray. He wrote mainly for children. His verses are permeated by pure humour of the highest quality. They have been collected in two volumes, *Ābol Tābol* and *Khāi Khāi*. Sukumar Ray also wrote a phantasy named *Hayabarala*, and a number of stories about the exploits of a school boy.

55.1 *Nonsense Rhymes of Sukumar Ray*. Trans. Satyajit Ray. Kolkata: Writers Workshop, 1970. 25 pp.

First published in 1970. Second Edition came out in 1997.

Translator's titles are as follows:

- | | |
|--------------------------|------------------------------|
| 1. Stew Muchi | 6. Baburam the Snake Charmer |
| 2. The King of Bombardia | 7. Old Tickler |
| 3. The Missing Whiskers | 8. The Old Woodman |
| 4. The Sons of Rangaroo | 9. Groomy Tidings |
| 5. Odour in the Court | 10. Uncle's Invention |

Translating nonsense rhymes is extremely difficult because in such poem rhyme is often more important than the theme and hence sacrificing rhyme damages the main spirit of the poem. The translator provides no comments or notes on his approach to translation.

55.2 *The Selected Nonsense of Sukumar Ray*. Trans. Sukanto Chaudhury. Kolkata: OUP, 1987. 77 pp.

Intro. 7 pp by Satyajit Ray.

Includes translations of thirty nine poems and a tale 'Topsy-Turvy'.

Translated titles are as follows:

1. Hotch-potch
2. The Old Man of the Woods
3. Tickle-My-Ribs
4. The Purloined Moustache
5. A Marriage is Announced
6. The Power of Music
7. The Inventor
8. Shadow Play
9. Pumpkin-Puff
10. Safety First
11. Doctor Deadly
12. The Miracle Man
13. Snakes Alive
14. The Owl's Love Song
15. Burglar Alarm
16. All's Well
17. Super-Beast
18. The Rule of Twenty-One
19. The Lug-Headed Loon
20. The Customs of Bombagarh
21. The Music Makers
22. War and Peace
23. Story Time
24. The Encyclopedia
25. Spook Sports
26. Infant Joy
27. The Griffon's Grouse
28. Glee Song
29. The Hand of Fate
30. The Perfume Crisis
31. The Gift of Tears
32. Old Tom's Nocturne
33. Indirections
34. An Invitation
35. The Pursuit of Science
36. The Blighty Cow
37. Hit and Miss
38. The Strong Man
39. Dream Song

This book is attractively published with nice paper and many diagrams. The introductory note is scholarly. In Preface the translator states his feelings about the translations: 'Clever men might debate whether nonsense can be translated; but I reassure myself that at worst, the result will still be nonsense. All the same, I have left out eight poems from *Rhymes Without Reason* and a few short passages from *A Topsy-Turvy Tale*. The omissions either relate to untranslatable points of Bengali idiom, or else appear to lose all their fun in translation—at least in my translation. ... I have adhered as closely as possible to the original metres and rhyme-schemes.'

Roy, Debi (1940–)

Debi Roy belongs to Hungry Generation Literary Movement in 1960's. Social awareness is the prime concern of Deby Roy's poems. He tried to point out the

defects and ills of the modern society and often protests against these. Notable poetical works include *Kolkātā O Āmi* (1968), *Mānuṣ* (1971), *Unmād Śahar* (1984) and *Ei Sei Tomār Deś* (1987).

56.1 *Arrogant from Birth*. Trans. Mihir Sinha and others. Howra: Debi Roy, 1978. 16 pp.

Includes translations of only seven poems by seven different translators.

Translated titles are as follows:

- | | |
|----------------------------------------------------------|--------------------------------------------------------------------------------|
| 1. Hunger I am trans. Carl Weissner | 5. Well, then Swoop Down or, the Last Encounter trans. Parthasarathi Chaudhuri |
| 2. Either Freedom or Death trans. Subhash Chandra Sarkar | 6. Giving the Sleep to Death trans. Mihir Sinha |
| 3. Arrogant from Birth trans. Sibnarayan Ray | 7. Ultimately the Rude Reality trans. Mihir Sinha |
| 4. Words Like Fish trans. Sibnarayan Ray | 8. Man O Man trans. Mihir Sinha |
| | 9. Calcutta and I trans. Mihir Sinha |

This is a very slim volume without any prefatory or introductory notes.

56.2 *Poems: Debi Roy*. *Trans. Manish Nandy. Kolkata: Abarta Publishers, 1988. 28 pp.

Notes 2 pp.

56.3 *Lips of Stone and Other Poems*. Trans. Niranjan Mohanty. Kolkata: Debi Roy pub., 1995.

Intro & note 3 pp. Contains translations of 54 selected.

In the introduction the translator discusses some aspects of translation in general and his own approach: 'while translating I have tried to translate the definable spirit inherent in the structure wherever necessary... have changed an exclamatory sentence into a simple one without changing the intensity of emotion and without distorting the meaning'. The translator also comments that 'no translation is final or absolute.'

Roy, Tarapada (1936–)

Tarapada Roy was born in the district of Tangail in Bangladesh. He started writing poems from the teen age. Love of nature and man is manifest in his poems. His poetical works include *Tomār Pratimā* (1958), *Chilām Bhālobāsār Nīl patākātale Swadhīn* (1967), and *Kothāy Yācchen Tārāpada Bābu* (1970).

57.1 *Where to Go Tarapada Babu?* Trans. Shyamasree Debi and P.Lal. Kolkata: Writers Workshop, 1974. 51 pp.

Includes translations of a total of 74 poems.

In “Translators’ note” the translators say that they have attempted to translate these poems because ‘the originals provided us with many moments of pleasure that we wished to share with non-Bengali readers. As regards the approach of translation they state: ‘...the transcreation retains the punctuation and stanza structures and by implication, the rhythmic movements of the original poems; pains have been taken to render symbols and image-clusters faithfully. These versions are as close to the Bengali as is possible without violating English nuances of meaning and tone”

Some Bengali words are Italicised but no note or footnote is provided on them.

Saha, Pankaj (1946–)

58.1 *Words Unwritten.* * Trans. Andrew Wareham. Kolkata: Papyrus, 1989. 37 pp.

Reprinted in 1992. Bengali and English text. Bibl. and notes 2 pp.

Sanyal, Ashis (1938–)

Ashis Sanyal was born in Mymensing, now in Bangladesh. The partition of the country brought him to Kolkata where he had his education. He joined a college in Kolkata as a Lecturer. He edited *Bengali Literature*, a journal in English of very high quality. For his book *Ekhan Tathāgata* (Now Tathagata) Ashish Sanyal received the prestigious ‘Kala Bharati Award’.

59.1 *Beside A Secret River*. Trans. Various hands. Kolkata: The Pioneer Publications, 1975.

Includes translations of 31 poems selected from various works of the poet.

Translated titles and the names of translators are as follows:

No.	Translated Title	Translator
1	A Love Episode	Ashish Sanyal
2	The Evening Wood	Jagannath Chakravorty
3	Beside a Secret River	Jagannath Chakravorty
4	The Moment of Birth	Enakshe Chatterjee
5	Symbol	Sukumar Ray
6	For Ratna	Prithvindra Chakravarty and Ulli Beir
7	Some of Them	Lila Ray
8	For My Beloved	Sisir Chatterjee
9	Even Now	Sisir Chatterjee
10	I Called You By Your name	Jagannath Chakravorty
11	Soon As the Day Did Break	Umanath Bhattacharya
12	From the beauty of your face	Jagannath Chakravorty
13	In Memory of a condolence Meeting	Jagannath Chakravorty
14	In the Ultimate Hour	Jagannath Chakravorty
15	My Travail	Sisir Chatterjee
16	Incidentally	L.I.F
17	In Darkness	Jagannath Chakravorty
18	Feeling	Jagannath Chakravorty
19	In Loveless Darkness	Jagannath Chakravorty
20	Some Day My Sky	Enakshe Chatterjee
21	Very Close It Was	Lila Ray
22	You are So Naturally Pretty	Sisir Chatterjee
23	The Deeper I Go	Lila Ray
24	Good Bye	Umanath Bhattacharya
25	Standing Before a Portrait	Marcia Terzo
26	You Have Called Me	Umanath Bhattacharya
27	The Appalling Night	Enakshe Chatterjee
28	Where the Lightning Strike	Enakshe Chatterjee
29	On the Beach Of Pondicherry	Enakshe Chatterjee
30	This Time	Prasad Talukdar
31	At Dawn	At Dawn

This publication provides an Introductory note by Dr. Prabhakar Machwe, the then Secretary of Sahitya Akademy and also adds brief biographical sketches of the translators. Prabhakar Machwe points out some features of Ashish Sanyal's Poems. He also comments on translation thus: 'May be, all translations collected here are not of even quality, nor have they all succeeded in rendering the original truly and beautifully.'

59.2 *Now Tathagata*. Trans. Jagannath Chkravorty and Others. Kolkata: New Vision Publication, 1989.

Intro. 3 pp. Includes translations of 46 poems.

Translated titles and the names of translators are as follows:

No.	Translated Title	Translator
1	Yet Everyday	Jagannath Chakravorty
2	Even Today As Before	Jagannath Chakravorty
3	That Even Today	Jagannath Chakravorty
4	Who Are Happy	Jagannath Chakravorty
5	In the Stillness of Night	Jagannath Chakravorty
6	Myself Still Today	Jagannath Chakravorty
7	Feeling	Dr. Amaresh Dutta
8	From Darkness to Darkness	Dr. Amaresh Dutta
9	This Tearful Living	Shreeshankar Jha
10	Nobody Could Understand	Shreeshankar Jha
11	The Other Name of Living	Jagannath Chakravorty
12	Only those who Are Alive	Jagannath Chakravorty
13	Birhday and Day of Death	Jagannath Chakravorty
14	One Day Coming Close	Jagannath Chakravorty
15	Blunder	Jagannath Chakravorty
16	The Road Now	Lila Ray
17	The Boy	Lila Ray
18	Everyone of Us	Jagannath Chakravorty
19	May Have Been Mistakes, But	Jagannath Chakravorty
20	To Myself at Least	Lila Ray
21	All Doors are Open	Jagannath Chakravorty
22	A Tree's Nature	Lila Ray
23	When Tird	Ashis Sanyal

No.	Translated Title	Translator
24	As If the Whole Sky	Ashish Sanyal
25	Festival	Jagannath Chakravorty
26	And Yet	Jagannath Chakravorty
27	Then	Ashis Sanyal
28	Homeland	Enakshi Chatterjee
29	This India	Jagannath Chakravorty
30	For an Echo Unspoilt	Enakshi Chatterjee
31	Inside Thirst	Jagannath Chakravorty
32	From the Beauty of Your Face	Jagannath Chakravorty
33	Even Today	Ashis Sanyal
34	Ask Yourself	Jagannath Chakravorty
35	Compassionate People	Enakshi Chatterjee
36	Today Again	Jagannath Chakravorty
37	I Want to Go Back	Jagannath Chakravorty
38	Inside Tiredness	Jagannath Chakravorty
39	Harvesting	Jagannath Chakravorty
40	A Truncated Poem	Jagannath Chakravorty
41	The Whole Day	Jagannath Chakravorty
42	Even Now	Jagannath Chakravorty
43	As I Go Along	Jagannath Chakravorty
44	The Boy Seeks Still	Jagannath Chakravorty
45	The Play of the Yellow Bird	Jagannath Chakravorty
46	Now Tathagata	Jagannath Chakravorty

The book does not provide adequate notes on translations or the locations of the original poems. In the introduction Jagannath Chakravorty discusses some aspects of Ashish Sanyal's poems but he says nothing on translations.

Sattar, Abdus (1927–)

Abdus Sattar gained international fame writing books on lives of the aborigines people. As a poet he is also famous. His notable works of poetry include *Bris̄ī Mukhar* (1959), *Antarangga Dhwani* (1970), *Namer Moumāchi* (1973), *Āmār Ghar Nijer Bāñī* (1976), *Āmār Babā Mār Kāsidā* (1985), *Ābus Sāt̄ār O Annanya Kabitā* (1990).

60.1 *The Intimate Voice: Selected Poems.* *Trans. various translators. Dhaka: Saquib Brothers, 1978. 32 pp.

Intro. 2 pp.

Sen, Atul Prasad (1871–1934)

Famous song writer Atul Prasad Sen was born in Dhaka. He studied law and practised as a barrister in Lucknow but his heart was for song. He composed over two hundred songs, some of which became extraordinarily popular—a few were even played to marching tunes by military bands.

61.1 *Selected Poems of Atul Prasad Sen.* Trans. P.N Banerjee. Kolkata: Writers Workshop, 1990.

Pref. by Pulin Bihari Sen; 'About the translator' 1 p.

Translated titles are as follows:

- | | |
|------------------------------------|------------------------------------|
| 1. Tagore's Tribute to Atul Prasad | 14. To My Maker |
| 2. Do not Condemn Me for My Poetry | 15. You Are Shiva |
| 3. Toys of Clay | 16. My Worries Will Remain No More |
| 4. Forgive Me | 17. Hold My Hand, Lord |
| 5. The Enchanting Tune | 18. Pointlessly You Brood |
| 6. How do I Greet him | 19. Leave Your Lofty Abode |
| 7. Carry Me in Your Boat | 20. Awake, My Country |
| 8. The Sense of Life | 21. Foster Us Mother |
| 9. Ecstasy | 22. Who Calls Me |
| 10. Who Are You So Alluring | 23. India Will Rise again |
| 11. My Helmsman | 24. Open the Door |
| 12. The Beauty and Gift of Love | 25. Waiting by the River |
| 13. The Glory of Silence | |

The poems in the original are songs. The translator says nothing how he tackled to translate these songs. It seems that P.N Banerji has translated in free verse.

Sen, Nitai

Nitai Sen began writing soon after the liberation war and creation of Bangladesh as an independent country. Professionally a civil servant Nitai Sen's passion is for poetry.

His poetry embodies patriotic elements and reflects a striving towards certain positive goals of life.

62.1 *Selected Poems*. Trans. Zakeria Shirazi. Dhaka: Silpataru Prakashoni, 1996.

Intro. 3 pp. notes 2 pp. Includes translations of 30 selected poems.

Translated titles are as follows:

- | | |
|------------------------------|---------------------------------------|
| 1. Forgetting the Self | 17. Women's Liberation |
| 2. The Language of Posters | 18. Soliloquous Music |
| 3. Coy Woman | 19. Festival of Youth |
| 4. Unceasing Question | 20. Poem for Children |
| 5. Ingredients of Poetry | 21. The Survivor |
| 6. Decline | 22. Judgement |
| 7. Tarapur Tea Estate | 23. Life is Not Mine |
| 8. Promise | 24. Soliloquy |
| 9. Frozen Words | 25. Shekh Mujib: Exit of an Architect |
| 10. The World of Words | 26. Which Way to Go |
| 11. Hospital | 27. Elegy on the Death of a Friend |
| 12. My Poetry | 28. A Curse and a Melody |
| 13. Alone in the Garden | 29. What We Still Call Life |
| 14. Nostalgia | 30. Where Wick Be Greeted. |
| 15. Even Today | |
| 16. Tale of Rivers and Birds | |

The location of the original poems is not mentioned. In introductory notes Zakeria Shirazi states: "To communicate the sense is difficult and full retention of the other subtler poetical elements is next to impossible. Rabindranath Tagore called a translated poem the reverse side of a 'Cashmere shawl', with all the delicate threadwork and embellishment hidden from sight. Even then if the text or texture can be accurately projected, translation will serve a purpose. This is true of all translations, including the present one. In difference to the original, the punctuation marks have been employed sparingly, often at the end of stanza'

Sen, Samar (1916–)

Samar Sen appeared in the realm of Bengali poetry in the thirties. A Marxist poet Samar Sen made significant contribution in the field of Bengali poetry. Tiredness of city life, fatigues, class divisions, etc. form the main themes of Samar Sen's poems.

Although Samar Sen did not write many poems, he is regarded as one of the most original Bengali poets. His first poetical works include *Koekṭi Kabitā* (1937), *Grahan O Anyānya Kabitā* (1940), *Nānākatha* (1942), *Khola Ciṭhi* (1943), *Tin Puruṣ* (1944), and *Samar Sener Kabita* (1954).

63.1 *Selected Poems of Samar Sen.* Trans Pritish Nandy and others. Kolkata: Dialogue Publications, 1969. 16 pp.

A total of 22 poems are translated by various hands.

Translators' titles and their names are as follows:

No.	Translator's title	Translator
1.	The Funeral Procession	Pritish Nandy
2.	A Girl	Chidananda Dasgupta
3.	Death	Nirmal Gowswami
4.	Meghdoot	Shanta Chowdhury
5.	History	Sujit Mukherjee
6.	Spring	Samar Sen
7.	Of a City	Manish Nandy
8.	Love	Chidananda Dasgupta
9.	Death	Nirmal Gowswami
10.	Aftermath	Buddhadeva Bose
11.	Land of the Mohuas	Samar Sen
12.	Even Now	Sujit Mukherjee
13.	Farewell to Paradise	Shanta Chowdhury
14.	Schorched Earth	Chidananda Dasgupta
15.	The March of Time	Samar Sen
16.	Ebb and Flow	Manish Nandy
17.	Love	Nirmal Gowswami
18.	Waiting	Chidananda Dasgupta
19.	No Escape	Samar Sen
20.	1900	Buddhadeva Bose
21.	The Last Ditch	Samar Sen
22.	Wherever You Go	Pritish Nandy

63.2 *Complete Poems Of Samar Sen.* Ed. Pritish Nandy. Writers Workshop, 1970. 130 pp.

Intro. 15pp; Translator's notes 10 pp.

Includes translations of 108 poems. Translated titles are as follows:

1. The Land of the Mahuas
2. History
3. The Tide
4. Spring
5. Scorched Earth
6. A Girl
7. Death
8. Freedom
9. Funeral Procession
10. He Who Escapes
11. Obliviscence
12. Wherever you Go
13. Freedom
14. The Intellectual
15. Farewell to Paradise
16. Chitrangada
17. She, From the City
18. The Music of that Night
19. Raktakarabi
20. Night
21. Love
22. Separation
23. The Messenger of the Clouds
24. Memory
25. He, From the City
26. Like Fire
27. The Nightmare
28. The Rhythm of Silence
29. The New Year Resolution
30. Of No Value
31. A Few Deaths
32. Some Words
33. Jai Hind
34. Amanda math
35. Sleep
36. 22nd June
37. Christmas
38. Famine
39. Self Criticism
40. A Poem
41. Now Take Me Back again
42. Rest
43. Birthday
44. Living in Disguise
45. Rashid
46. The Useless Lover
47. Local: Flood Relief
48. Dusk and Dawn
49. Stalingrad
50. Love and Politics
51. A Prayer for Burnt Passion
52. Nature
53. The Storm
54. At Home and Elsewhere
55. Four Shapers
56. 22nd June
57. The Homely Type
58. Funeral Procession
59. Hangover
60. Cleaning
61. The International Scene
62. The Chant
63. A Few Days
64. Solitary
65. The Song of Exile
66. And You Alone I Consider True
67. The last Spring
68. 1937
69. If Some Day
70. Citra
71. History
72. Reply
73. At the Cinema
74. Spring
75. Confused
76. Post Graduate
77. The Song of Spring
78. An unexpected Spring
79. Fatigue
80. Eclipse
81. Dusk
82. The Last Day of the Month
83. Chitrangada
84. The Broken Nest
85. In the City
86. The Last Dusk
87. Like Nachiketa

- | | |
|--------------------------------|--------------------------------|
| 88. Remembrance | 99. The Infamous Hero |
| 89. 9 th August | 100. The Fake-Religious |
| 90. Fifth Columnists | 101. An Early Poem |
| 91. He Who Keeps a Vow | 102. 22 nd June |
| 92. In the Crowded Marketplace | 103. This Situation |
| 93. Spring | 104. The Bourgeois Predicament |
| 94. She Who Smiles | 105. Lament at Home |
| 95. Cleaning | 106. The Movement of Time |
| 96. Resurrection | 107. Debate |
| 97. An Open Letter | 108. The Journey |
| 98. Revision | |

This is a finished book with location of original poems, detailed discussion on aspects of original poems, approaches to translation etc. Some of the poems in the volumes have been translated twice once in the original form and then in the revised version. The translator says that he has taken certain liberties with the text in some cases but he has tried to retain the nuances of the original Bengali.

Tagore, Rabindranath (1861–1941)

Nobel Laurate Rabindranath Tagore is considered to be the most important poet in Bengali literature. Apart from poetry he wrote short stories, novels, plays, essays, memoirs and travelogues. Bengali language and literature attained great power and beauty at his hands. He composed more than three thousand poems and songs.

64.1 *Echoes from East and West*. Trans. Roby Dutta. Cambridge: Galway and Porter, 1909. 81 pp.

Includes translations of six poems. Translations are by Roby Dutta.

The translator's titles are as follows:

- | | |
|-------------------------------|---------------------------------|
| 1. The Fair Martyr (p.33) | 5. Life's Voyage (p.71) |
| 2. The Sworn Hero (p.35) | 6. The Sense Loneliness (p. 72) |
| 3. A Song of Ind (p.64) | 7. The Rosebud (p.74) |
| 4. A Twilight Serenade (p.68) | 8. To the Muse (p.75) |

In book form this is the earliest publication of Tagore's poems in English. The book is now extremely rare. It is listed in *Rabindra Racanār Itihāse Anubād Itibṛtta* by Meera Chattopadhyay published from Kolkata by Sreeguru Prakashani in 1993.

64.2 *Gitanjali: Song Offerings*. Trans. Rabindranath Tagore. London: India Society, 1912.

First Published in October 1912 by India Society. Only 700 copies were brought out in a limited edition for society members. Printed at the Chiswick Press, London. Dedicated to William Rothenstein. Frontispiece: a skeleton portrait drawn and signed by William Rothenstein was given.

In 1913 Macmillan and Co. published the book for a general audience. Macmillan had a number of subsequent editions. The book is currently published by different publishers because of its having no copyright.

Contains prose translations of a collection of 103 poems translated from nine different poetical works.

First line/ words of the original poem and the works they occur are as follows:

No.	Poetical Work and Poem No.	first line/part of first line of the original poem
1.	<i>Gūtimālyā</i> : 23	āmāre tumi aśeṣ karecha
2.	<i>Gūṭāñjali</i> : 78	tumi yakhan gān gāhite
3.	<i>Gūṭāñjali</i> : 22	tumi keman kare
4.	<i>Naibedyā</i> : 75	āmār sakal angge
5.	<i>Gūtimālyā</i> : 20	tumi ekṭu kebal
6.	<i>Gūṭāñjali</i> : 87	chinna kare lao he
7.	<i>Gūṭāñjali I</i> : 125	āmār e gān cheṛeche tār
8.	<i>Gūṭāñjali</i> : 127	rājār mato beśe
9.	<i>Gūṭāñjali</i> : 105	ār āmāy āmi nijer śire
10.	<i>Gūṭāñjali</i> : 107	yethāy thāke sabār adham
11.	<i>Gūṭāñjali</i> : 119	bhajan pūjan sādhan
12.	<i>Gūtimālyā</i> : 14	anek kāler yātrā
13.	<i>Gūṭāñjali</i> : 39	hethā ye gān
14.	<i>Gūṭāñjali</i> : 02	āmi bahu bāsanāy
15.	<i>Gūṭāñjali</i> : 31	āmi hethāi thāki śudhu
16.	<i>Gūṭāñjali</i> : 44	jagate ānānda yajñe
17.	<i>Gūṭāñjali</i> : 151	premer hāṭe dharā deba
18.	<i>Gūṭāñjali</i> : 16	megher pare megh
19.	<i>Gūṭāñjali</i> : 71	ogo mauna, nā yadi
20.	<i>Gūṭāñjali</i> : 17	yedin phuṭla kamal
21.	<i>Gūtimālyā</i> : 16	ebār bhāsiye dite habe
22.	<i>Gūṭāñjali</i> : 18	āji śrābaṅ ghana
23.	<i>Gūṭāñjali</i> : 20	āji jharer rāte
24.	<i>Gūṭāñjali</i> : 157	dibas yadi sāṅga hala
25.	<i>Naibedyā</i> : 98	mājhe mājhe kabhu

No.	Poetical Work and Poem No.	first line/part of first line of the original poem
26.	<i>Gītāñjali</i> : 61	se ye pāse ese basechila
27.	<i>Gītāñjali</i> : 17	kothāy ālo kothāy ore ālo
28.	<i>Gītāñjali</i> : 145	jaṛāye āche bādḥā
29.	<i>Gītāñjali</i> : 143	āmār nāmṭā diye
30.	<i>Gītāñjali</i> : 103	eklā āmi bāhir halem
31.	<i>Kheyā</i>	bandī
32.	<i>Gītāñjali</i> : 152	saṃsārete ār yāhārā
33.	<i>Gītāñjali</i> : 8	tārā diner belā
34.	<i>Gītāñjali</i> : 138	tomāy āmār prabhu
35.	<i>Naibedyā</i> : 72	citta yethā bhayśūnya
36.	<i>Naibedyā</i> : 99	taba kāche ei mama
37.	<i>Gītāñjali</i> : 124	bhebechinu mane
38.	<i>Gītāñjali</i> : 88	cāi go āmi tomāre cāi
39.	<i>Gītāñjali</i> : 58	jīban yakhan śukāye yāy
40.	<i>Naibedyā</i> : 86	dīrghakāl anābṛṣṭi
41.	<i>Kheyā</i>	pracchanna
42.	<i>Gītāñjali</i> : 63	kathā chila ek tarīte
43.	<i>Naibedyā</i> : 33	takhan karini nāth
44.	<i>Gītimālyā</i> : 07	āmār ei path cāoyātei
45.	<i>Gītāñjali</i> : 62	torā śunīśni ki tār
46.	<i>Gītāñjali</i> : 34	āmār milan lāgi
47.	<i>Kheyā</i>	jāgaran
48.	<i>Kheyā</i>	nirudyam
49.	<i>Gītāñjali</i> : 56	taba siṃhāsāner āsan
50.	<i>Gītāñjali</i> : 16	kṛpaṇ
51.	<i>Kheyā</i>	āgaman
52.	<i>Kheyā</i>	dān
53.	<i>Gītimālyā</i> : 30	sundar baṭe taba aṃgada khāni
54.	<i>Kheyā</i>	kuyār dhāre
55.	<i>Kheyā</i>	ekhano ghor bhānge nā tār
56.	<i>Gītāñjali</i> : 121	tāi tomār ānanda
57.	<i>Acalāyatan</i>	ālo amār ālo ogo
58.	<i>Gītāñjali</i> : 134	yena šeṣ gāne mor sab rāgiṇī
59.	<i>Gītāñjali</i> : 30	eito tomār prem
60.	<i>Śīśu</i>	jagat pārābārer tīre
61.	<i>Śīśu</i>	khokā
62.	<i>Śīśu</i>	kena madhur
63.	<i>Śīśu</i>	kata ajānāre
64.	<i>Kheyā</i>	anābaśyak
65.	<i>Gītāñjali</i> : 101	he mor debatā
66.	<i>Gītāñjali</i> : 149	jībane yā ciradin
67.	<i>Naibedyā</i> : 81	ekādhāre tumi-i ākās
68.	<i>Gītimālyā</i> : 29	taba rabikar āse
69.	<i>Naibedyā</i> : 26	e amār śārīrer

No.	Poetical Work and Poem No.	first line/part of first line of the original poem
70.	<i>Gītāñjali</i> : 36	pārbi na ki yog dite
71.	<i>Gītimālyā</i> 15	āmi āmāy karba baro
72.	<i>Gītimālyā</i> 22	ke go antaratara se
73.	<i>Naibedyā</i> 30	bairāgya sādhanē mukti
74.	<i>Gītāñjali</i> 26	ār nāi re belā
75.	<i>Naibedyā</i> 44	martyabāsider tumi yā diyēcha
76.	<i>Naibedyā</i> 01	pratidin āmi he jīban swāmī
77.	<i>Gītimālyā</i> 92	debatā jene dūre
78.	<i>Kheyā</i>	hārādhan
79.	<i>Gītāñjali</i> 24	yadi tomār dekhā
80.	<i>Kheyā</i>	līlā
81.	<i>Naibedyā</i> 24	mājhe mājhe kato bār
82.	<i>Naibedyā</i> 39	he rājendra, taba hāte
83.	<i>Gītāñjali</i> 10	tomār sonār thālāy
84.	<i>Gītāñjali</i> 25	heri ahārāha tomāri biraha
85.	<i>Gītāñjali</i> 123	prabhugṛha hate āsile yedin
86.	<i>Naibedyā</i> 18	pāthāile āji mṛtyur dūt
87.	<i>Smarāṇ</i> : 5	āmār gharete ār nāhi
88.	<i>Kalpanā</i>	bhagna mandir
89.	<i>Gītimālyā</i> : 08	kolāhal to bāraṇ hala
90.	<i>Gītāñjali</i> I: 114	marāṇ yedin diner śeṣe
91.	<i>Gītāñjali</i> : 116	ogo amār ei jībaner
92.	<i>Caitāi</i>	durlabh janma
93.	<i>Gītimālyā</i> : 26	peyēchi chuṭi
94.	<i>Gītimālyā</i> 21	ebār torā amār jābār belāte
95.	<i>Naibedyā</i> : 89 and 90	jībaner siṃha dwāre
96.	<i>Gītāñjali</i> 142	yābār dine ei kathāṭi
97.	<i>Gītāñjali</i> : 68	āmār khelā yakhan chila
98.	<i>Gītimālyā</i> 24	hār mānā hār parāba
99.	<i>Gītimālyā</i> : 06	āmi hāl chārle tabe
100.	<i>Gītāñjali</i> : 47	rūp sagare dub diyēchi
101.	<i>Gītāñjali</i> : 132	gān diyē ye
102.	<i>Utsarga</i> : 06	tomāy cini bale āmi
103.	<i>Gītāñjali</i> : 148	ekṭi namaskāre prabhu

This was the volume of poems in English that Tagore first published in the West. Of all the translated works of Tagore, *Gitanjali* (*Song Offerings*) is perhaps the most successful one. It brought him the Nobel Prize in 1913. This translated work was further translated into many other languages. The title of the book should not be confused with Tagore's Bengali original work *Gītāñjali*. The translated poems included in the book are from nine different poetical works of Tagore. Fifty three

poems occur in the Bengali work under the same title published in 1910. Of the rest, 16 are from *Gītimālya*, 11 from *Kheyā*, 16 from *Naibedya*, 3 from *Śīsu* and 1 each from *Caitāli*, *Smaraṇ*, *Kalpanā*, *Utsarga* and *Acālāyatan*. The poems in this collection have no title and they are not arranged in chronological order according to their original publication. But the collection has a unity in the sense that all the poems are devotional in nature.

Reviews and significant critical discussions on the book can be found in numerous locations. Some of these are:

An Acre of Green Grass. Buddhadeva Bose (Kolkata: Papyrus, 1968), pp.15–23.

Meera Chattopadhyay, *Rabindra Racanār iṅg्रेji Anubād Itibṛtta* (Kolkata: Sree Guru Prakashan, 1993), pp.1–59.

Sujit Mukherjee, *Translation as Discovery and Other Essays* (Kolkata: Orient Longman, 1994), pp 103–108.

64.3 *The Gardener*. Trans. Rabindranath Tagore. London: Macmillan & Co., 1913.

Contains translations of 85 poems selected from various poetical works of the poet.

Sources of the original poems:

No	Original title and work	Sl.	Original title and work
1	ābedan (<i>Citrā</i>)	43	pratijñā (<i>Kṣaṇikā</i>)
2	kabir bayās (<i>Kṣaṇikā</i>)	44	yugal (<i>Kṣaṇikā</i>)
3	Anādr̥ta (<i>Sonār Tarī</i>)	45	udbodhan (<i>Kṣaṇikā</i>)
4	abārita (<i>Kheyā</i>)	46	anabasar (<i>Kṣaṇikā</i>)
5	āmi cañcala he (<i>Utsarga</i> :8)	47	saṃkoc (<i>Kalpanā</i>)
6	dui pākhi (<i>Sonār Tarī</i>)	48	bandī (<i>Kaṇi O Komal</i>)
7	tyāg (<i>Kheyā</i>)	49	hṛdayer dhan (<i>Manasī</i>)
8	bhras̥ta lagna (<i>Kalpanā</i>)	50	pūrṇa milan (<i>Kaṇi O Komal</i>)
9	gṛha śatru (<i>Citrā</i>)	51	tabe šeṣ kare dāo (<i>Gītābitān : Prem</i> 149)
10	atithi (<i>Kṣaṇikā</i>)	52	durākāṅgkṣā (<i>Citrā</i>)
11	cirāyamānā (<i>Kṣaṇikā</i>)	53	bhartsanā (<i>Kṣaṇikā</i>)
12	hṛday-yamunā (<i>Sonār Tarī</i>)	54	akāle (<i>Kṣaṇikā</i>)
13	piyāsī (<i>Kalpanā</i>)	55	biraha (<i>Kṣaṇikā</i>)

No	Original title and work	Sl.	Original title and work
14	pathe (<i>Kṣaṇikā</i>)	56	bykṭaprem (<i>Mānasi</i>)
15	pāgal haiyā bane bane (<i>Utsarga</i>)	57	sthāyī-asthāyī (<i>Kṣaṇikā</i>)
16	sojāsuji (<i>Kṣaṇikā</i>)	58	nārīr dān (<i>Citrā</i>)
17	ek gāye (<i>Kṣaṇikā</i>)	59	mānasī (<i>Caitālī</i>)
18	dui bon (<i>Kṣaṇikā</i>)	60	prastar mūrti (<i>Citrā</i>)
19	kṣanek dekhā (<i>Kṣaṇikā</i>)	61	bidāy (<i>Kalpanā</i>)
20	sakarūnā (<i>Kalpanā</i>)	62	swapna (<i>Kalpanā</i>)
21	sakhī, āmāri duāre (<i>Gītabitān: prem 150</i>)	63	pathik (<i>Kheyā</i>)
22	añcaler bātās (<i>Kārī O Komal</i>)	64	din śeṣ (<i>Kheyā</i>)
23	lilā (<i>Kalpanā</i>)	65	aśeṣ (<i>Kalpanā</i>)
24	tomār gopan kathāṭī (<i>Gītabitān prem: 63</i>)	66	paraś pāthar (<i>Sonār Torī</i>)
25	ogo dekhī ākhitule (<i>Māyār Khelā</i>)	67	duḥsamāy (<i>Kalpanā</i>)
26	sakhi sādḥ kore (<i>Mayār Khelā</i>)	68	śeṣ (<i>Kṣaṇikā</i>)
27	bhālobese dukḥ seo sukh (<i>Māyār Khelā</i>)	69	torā ye yā balis bhāi (<i>Rājā</i>)
28	durbodh (<i>Sonār Torī</i>)	70	khelā (<i>Ksanikā</i>)
29	bhālo kore bole yāo (<i>Mānasī</i>)	71	kṛtārtha (<i>Ksanikā</i>)
30	mānas pratimā (<i>Kalpanā</i>)	72	deul (<i>Sonār Torī</i>)
31	hṛdāy ākās (<i>Kārī o Komal</i>)	73	akṣamā, dāridrā and ātma samarpan (<i>Sonār Torī</i>)
32	praṇay praśna (<i>Kalpanā</i>)	74	aiśwarya (<i>Caitālī</i>)
33	mārjanā (<i>Kalpanā</i>)	75	bairāgya (<i>Caitālī</i>)
34	nā bale yeonā cale (<i>Prāyāścitta</i>)	76	sukḥ duḥkḥa (<i>Kṣaṇikā</i>)
35	tomāre pāche saḥaje bujhi (<i>Utsarga: 4</i>)	77	didi; paricay (<i>Caitālī</i>)
36	spardhā (<i>Kalpanā</i>)	78	pūtū (<i>Caitālī</i>)
37	utsṛsta (<i>Kṣaṇikā</i>)	79	dui bandhu (<i>Caitālī</i>)
38	Kṣati purāṇ (<i>Kṣaṇikā</i>)	80	yadi icchā karo (<i>Utsarga 32</i>)
39	apaṭu (<i>Kṣaṇikā</i>)	81	ata cupī cupī kena (<i>Utsarga 45</i>)
40	bidāy rīti (<i>Kṣaṇikā</i>)	82	jhulan (<i>Sonār Torī</i>)
41	bhīrutā (<i>Kṣaṇikā</i>)	83	āmāder ei pallikhāni (<i>Utsarga: 44</i>)
42	mātāl (<i>Kṣaṇikā</i>)	84	āj dhāner kṣete (<i>Gītāñjali:8</i>)
		85	1400 sāl (<i>Citrā</i>)

The poems of *The Gardener* are selected from 15 poetical works of the poet written and published over a span of nearly thirty years. 26 poems come from *Ksanikā*, 13 from *Kalpanā*, 8 from *Sonār Torī*, 7 from *Caitālī*, 6 from *Utsarga*, 4 from *Kheyā*, 6 from *Citrā*, 3 from *Kārī O Komal*, 3 from *Mayār Khelā* and 3 from *Mānasī*. The book was dedicated to W. B. Yeats.

In this book Tagore's idea was perhaps to present those of his poems that were written earlier than the *Gitanjali* period. These poems are free from religious symbolism and mystic emotions, and marked with greater human concerns, love being their main motif. About the content of the book and the approach of his translation Tagore wrote the following brief Preface: 'Most of the lyrics of love and life, the translations of which from Bengali are published in this book, were written much earlier than the series of religious poems contained in the book named *Gitanjali*. The translations are not always literal—the original being sometimes abridged and sometimes paraphrased.'" Thus *The Gardener* significantly differs from the *Gitanjali* (*Song Offerings*) poems.

64.4 *The Crescent Moon*. Trans. Rabindranath Tagore. London: Macmillan & Co., 1913. 82 pp.

In the first edition there were eight illustrations in colour by Surendranath Ganguli, Abanindranath Tagore and Nandalal Bose, three distinguished artists of what is popularly known as the Bengali school of painting. The colour illustrations are attractive and they are mostly of child figures. The first Indian edition was published in 1924 and reissued in 1951 and 1957. In the Indian editions no illustration was given.

Contains 40 translated poems, most of which are translated from the poet's original Bengali poetical work *Śiśu*.

Poem Nos. and sources of the original:

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|------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------|
| 1. Home (śaiśab sandhyā, Sonār Torī) | 9. When and Why (kena madhur, also included in English <i>Gitanjali</i>) |
| 2. On the Sea Shore (jagat pārābārer tīre), also included in English <i>Gitanjali</i> (no. 60) | 10. Defamation (apayaś) |
| 3. The Source (khokā), also included in English <i>Gitanjali</i> (no. 61) | 11. The Judge (bicār) |
| 4. The Baby's Way (cātūrī) | 12. Playthings (nirlipti) |
| 5. The Unheeded Pageant (khelā) | 13. The astronomer (jyotiś śāstra) |
| 6. Sleep–Stealer (ghum corā) | 14. Clouds and Waves (māṭṭr batsal) |
| 7. The Beginning (janma kathā) | 15. The Champa Flower (lukocuri) |
| 8. Baby's World (khokār rajya) | 16. Fairy Land (rājār bārī) |
| | 17. The Land of the Exile (chuṭir dine) |

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|----------------------------------------|----------------------------------------------------------------------------------------------|
| 18. The Rainy Day (āsārh) | 31. The Hero (bīr puruṣ) |
| 19. Paper Boats (kāgajer naukā) | 32. The End (bidāy) |
| 20. The Sailor (naukā yātrā) | 33. The Recall (ākul āhwān) |
| 21. The Further Bank (mājhi) | 34. The First Jasmines (sneha smṛti) |
| 22. The Flower School
(baijñānik) | 35. The Banyan Tree (purano baṭ) |
| 23. The Merchant (duḥkhaḥārī) | 36. Benediction (āśīrbādī) |
| 24. Sympathy (samabyathī) | 37. The Gift (upahār) |
| 25. Vocation (bicitra sādḥ) | 38. My song (manggal gīt) |
| 26. Superior (bijñā) | 39. The Child Angel (based on
the eighth stanza of manggal
gīt: 1 and 2, Kaṛi O Komal) |
| 27. The little big man (choṭa
baṛo) | 40. The Last bargain (ke nibi go
kine amāy) |
| 28. Twelve O' Clock (praśna) | |
| 29. Authorship (samālocak) | |
| 30. The Wicked Postman
(byākul) | |

The Crescent Moon poems differ from the *Gitanjali*: Song Offerings and *The Gardener*. Most of the poems are mainly for children. Out of 40 poems included in the book 35 poems come from *Śīśu* published in 1903. The rest of the poems come from *Kaṛi o Komal*, *Sonār Torī*, *Kṣāṇikā* and *Gītimālyā*. Three poems 'On the Shore', 'The Source', 'When and Why' were included in *Gitanjali* previously (Nos. 60, 61, 62 respectively). This is the only book of Tagore's where all the poems have been given titles.

64.5 Fruit Gathering. Trans. Rabindranath Tagore. London: Macmillan & Co., 1916.

Contains translations of eighty six poems selected from different poetical works of the poet.

The following poems are included:

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| 1. balato ei bārer mato (<i>Gītimālyā</i> : 85) | 7. path diye ke yāygo cale (<i>Gītimālyā</i> : 21) |
| 2. Jīban yakhan chila phuler mato (<i>Gītimālyā</i> : 37) | 8. ye thāke thāknā (<i>Gītālī</i> : 23) |
| 3. basante ki śudhu (<i>Rājā</i>) | 9. yatakṣan sthir haṛe thāki (<i>Balākā</i> : 18) |
| 4. nā jāni kāre (<i>Utsarga</i> : 11) | 10. yakhan amāy hāte dhare (<i>Balākā</i> : 22) |
| 5. tomār inggit khāni (<i>Naibedyā</i> : 40) | 11. e mañihār amār nāhi saje (<i>Gītimālyā</i> : 34) |
| 6. ekhāne to bādḥā pather (<i>Gītālī</i> : 92) | 12. nisphal upahār (<i>Kathā O Kāhinī</i>) |

13. pāntha tumi (*Gītāli*: 95)
14. yā debe tā debe tumi (*Gītāli*: 93)
15. oder kathāy dhādhā lāge (*Gītīmālya*: 73)
16. jāni nāi go sādhan tomār (*Gitimālya*: 72)
17. gharer theke enechilem (*Gītāli*: 76)
18. phul photāno (*Kheyā*)
19. mūlyā prāpti (*Kathā*)
20. rātri (*Kalpanā*)
21. jīban āmār ye āmṛta (*Gītāli*: 96)
22. bāśi (*Kheyā*)
23. bhelār mato buke ṭāni (*Gitimālya*: 38)
24. mor hṛdayer gopan bijan ghare (*Gītāli*: 50)
25. bhorer pākhi ḍāke kothāy (*Utsarga*: 1)
26. sārthak nairāśya (*Kheyā*)
27. sparśamaṇi (*Kathā*)
28. tumi debe tumi more debe (*Balākā*: 12)
29. hār (*Kheyā*)
30. ore bhikhāri sājāye (*Gitimālya* : 106)
31. nagar lakṣmī (*Kathā*)
32. amār kāche rājā amār (*Balākā*: 27)
33. tomāy sṛṣṭi karba (*Gītāli*: 79)
34. dīn dān (*Kāhinī*)
35. tomār śangka (*Balākā*: 4)
36. he mor sundar (*Balākā*: 11)
37. abhisār (*Kathā*)
38. e naý madhur khelā (*Gītīmālya*: 41)
39. bhengecha duýār (*Gītāli*: 101)
40. āgun amār bhāi (*Prayāścitta*)
41. matta sāgar dila pāri (*Balākā*: 35)
42. ei dehaṭir bhelā niýe (*Balākā*: 30)
43. pūjārinī (*Kathā*)
44. krame mlān haýe āse (*Naibedyā*: 29)
45. āji prabhāteo śrānta naýane (*Smaran*: 1)
46. se yakhan bēcechila go (*Smaran*: 2)
47. dekhilām khān kaý purātan ciṭhi (*Smaran*: 14)
48. saṁsār sājiýe tumi āsile ramaṇī (*Smaran*: 18)
49. yakhan tumi bādhchile tār (*Gītāli*: 17)
50. keman kore tarit āloy (*Gītāli*: 104)
51. jānigo din yābe (*Gitimālya*: 40)
52. cirakāl e ki līlāgo (*Utsarga*: 38)
53. āmi ye besechi bhālo (*Balākā*: 19)
54. megh baleche yāba yāba (*Gītāli*: 65)
55. swāmīlābh (*Kathā*)
56. ye bhābe ramaṇī rūpe (*Smaran*: 22)
57. amār amāre āche ke go (*Utsarga*: 10)
58. andhakārer utsa hate (*Gītāli* : 99)
59. śudhu tomār bānī naý go (*Gītāli*: 25)
60. kūṛir bhitare kādiche gandha (*Utsarga*: 9)
61. bālikā badhū (*Kheyā*)
62. hāy gagan nahile (*Utsarga*: 12)
63. ye bhakti tomāre laýe (*Naibedyā*: 45)
64. brāhmaṇ (*Kathā*)
65. edin āji kon ghare go (*Gītāli*: 90)
66. ogo ke bājāy bāśi (*Kaṛi O Komal*)
67. dāriýe ācho tumi amār (*Gītīmālya*: 70)
68. amār maner jānālāṭi (*Balākā*: 34)
69. amār hiýār mājhe (*Gītīmālya*: 92)
70. eto ālo jwāliecha (*Gītīmālya*: 66)
71. bipul taranggare (*Brahma Sangit* 3; *Gītābitān*: pūjā 322)
72. tār anta nāi go (*Gītīmālya*: 94)
73. utsab (*Citrā*)

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| 74. āṛ nahe āṛ naý (<i>Gītabitān: pūjā</i> 383) | 82. tomāri nām balba nānā chale (<i>Gītimālyā: 32</i>) |
| 75. se to sediner kathā (<i>Utsarga: 46</i>) | 83. aḷī yata tārā taba (<i>Brahma Saṃgīt 2; Gītabitān: pūjā 66</i>); (ii) antaratama (<i>Ksanikā</i>); (iii) duýāre dāo more rākhiyā (<i>Brahma Saṃgīt: 1; Gītabitān pūjā:117</i>) |
| 76. prāṇe khuśir tuphān (<i>Gītimālyā: 36</i>) | 84. dur hate ki śunis (<i>Balākā</i>) |
| 77. nitya tomār pāyer kāche (<i>Balākā: 31</i>) | 85. The Song of the Defeated (supposed to be originally written in English) |
| 78. pākhīre diýecha gān (<i>Balākā: 28</i>) | 86. Thanksgiving (supposed to be originally written in English) |
| 79. bipade more (<i>Gītāñjali: 4</i>) | |
| 80. yedin tumi āpni chile (<i>Balākā: 29</i>) | |
| 81. jāni āmār pāyer śabda (<i>Balākā: 33</i>) | |

The poems of *Fruit Gathering* differ from the previous translated works by Tagore in theme and tone.

Of the 86 poems, one poem (No. 48) was included in *Lover's Gift*. More than 50 poems have a religious temper collected from *Gītimālyā*, *Gītāli*, *Utsarga*, *Kheyā*, *Naibedyā* and *Gītāñjali*. The rest of the poems come from *Kathā*, a book containing ballad like verses celebrating the courage, sacrifice and dedication of men and women of Indian history and mythology published in 1900 and *Balākā*, which according to many critics is the best that Tagore had written till that time. The *Balākā* poems are strikingly different from those in *Gītāñjali* and *Naibedyā* in their robustness of form and rhythm and equally powerful philosophy. The *Kathā* poems also are entirely different from the tenderness and limpidity of the *Gītāñjali* lyrics. Thus in *Fruit Gathering* poems of different themes, tone and diction have come together. It was also issued together with *Gitanjali* under the title *Gitanjali* and *Fruit Gathering* by Macmillan New York in 1918, with illustrations by Nandalal Bose, Surendranath Kar and Abanindranath Tagore and Nagendranath Tagore.

64.6 *Lovers Gift And Crossing*. Trans. Rabindranath Tagore. New York: Macmillan, 1918. 117 pp.

The book is divided into two parts: *Lovers Gift* and *Crossing*. *Lovers Gift* contains translations of 60 poems and *Crossing* 78 poems.

The sources of the originals are as follows:

Lovers Gift

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|-------------------------------------------------------------------|-------------------------------------------------------------------------------------------|
| 1. e kathā jānite tumi (<i>Balākā</i> : 7) | 35. nastā swapna (<i>Kṣaṇikā</i>) |
| 2. he priya āji e prāte (<i>Balākā</i> : 10) | 36. ore śikal tomāy (<i>Prāyāścitta</i>) |
| 3. āji mor drāksākuñja bane
(<i>Caitāli</i>) | 37. parāmarśa (<i>Kṣaṇikā</i>) |
| 4. palligrāme (<i>Caitāli</i>) | 38. prauṛha (<i>Citrā</i>) |
| 5. sīmā (<i>Caitāli</i>) | 39. eiksane mor hṛdayer prānte
(<i>Balākā</i> : 40) |
| 6. śudhu akāran pulake (<i>Kṣaṇikā</i>) | 40. pauṣer pātājharā tapobane
(<i>Balākā</i> : 13) |
| 7. swalpaśes (<i>Kṣaṇikā</i>) | 41. ghāter path (<i>Kheyā</i>) |
| 8. yātri (<i>Kṣaṇikā</i>) | 42. tumi ki kebalī chabi (<i>Balākā</i> : 6) |
| 9. pasārinī (<i>Kalpanā</i>) | 43. tumi mor jībaner mājhe
(<i>Smaran</i> : 13) |
| 10. ei maumāchider (<i>Acalāyatan</i>) | 44. apanār mājhe āmi (<i>Smaran</i> :
12) |
| 11. ebāre phālguner dine (<i>Balākā</i> :
26) | 45. saṃsār sājāye (<i>Smaran</i> : 18),
also included in Fruit
Gathering, no. 62)) |
| 12. basanta (<i>Kalpanā</i>) | 46. megh (<i>Kheyā</i>) |
| 13. rātre o prabhāte (<i>Citrā</i>) | 47. āmi pathik, path āmāri sāthi
(<i>Gītāli</i> : |
| 14. abināy (<i>Kṣaṇikā</i>) | 48. bhāgye āmi path (<i>Gītimālya</i> : 5) |
| 15. kṛṣṇakali (<i>Kṣaṇikā</i>) | 49. swarga kothāy jānis ki tā bhāi
(<i>Balākā</i> : 24) |
| 16. āmi yāre bhālobāsi (<i>Utsarga</i> :
34) | 50. from the Bengali of
Dwijendralal Ray. (see
annotation) |
| 17. prakās (<i>Kalpanā</i>) | 51. sukh (<i>Citrā</i>) |
| 18. asābdhān (<i>Kṣaṇikā</i>) | 52. ore toder twar sahenā (<i>Balākā</i> :
21) |
| 19. śāstra (<i>Kṣaṇikā</i>) | 53. from Bengali of Satyendranath
Datta. See annotation |
| 20. yathāsthān (<i>Kṣaṇikā</i>) | 54. kon ksane sṛjaner samudra
manthane (<i>Balākā</i> : 23) |
| 21. from the Bengali of
Debendranāth Sen (see
annotation) | 55. kuhu dhvani (<i>Mānasī</i>) |
| 22. janmāntar (<i>Kṣaṇikā</i>) | 56. pūrnimā (<i>Citrā</i>) |
| 23. dui tīre (<i>Kṣaṇikā</i>) | 57. ei sharat ālor kamal bane
(<i>Gītāli</i> : 15) |
| 24. anāhata (<i>Kheyā</i>) | 58. biśwer bipul basturāsi (<i>Balākā</i> :
16) |
| 25. nisphal kāmanā (<i>Mānasī</i>) | 59. sab peyechir deśe (<i>Kheyā</i>) |
| 26. gān śonā (<i>Kheyā</i>) | 60. patitā (<i>Kheyā</i>) |
| 27. śes upahhār (<i>Citrā</i>) | |
| 28. swapna (<i>Caitāli</i>) | |
| 29. kata kathā tāre chila balite
(<i>Gītabitān</i> : prem 37) | |
| 30. gitocchwās (<i>Kaṇi O Komal</i>) | |
| 31. from Bengali of Satyendranath
Datta (see annotation) | |
| 32. ye bhābe ramanī rūpe (<i>Smaran</i>) | |
| 33. ye basanta ekdin (<i>Balākā</i> : 25) | |
| 34. mantre se ye pūta (<i>Utsarga</i> :40) | |

Crossing

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| <p>1. ebār āmār yābār samāy halo
(<i>Gītābitān: Pūjā</i> 577)</p> <p>2. kheyā (<i>Kheyā</i>)</p> <p>3. hāoyā lāge gāner pāle
(<i>Gītīmālya: 76</i>)</p> <p>4. tumi ebār āmāy laha (<i>Gītāñjali: 57</i>)</p> <p>5. (difficult to locate)</p> <p>6. ei karecha bhālo (<i>Gītāñjali: 91</i>)</p> <p>7. bhubaneśwar he (<i>Brahma Sanggū :4; Gītābitān: puja</i> 122)</p> <p>8. gharer theke enechilem (<i>Gītāli: 76</i>)</p> <p>9. āmāy tumi bācāo kabe (<i>Gītāli: supplementary 9</i>)</p> <p>10. (difficult to locate)</p> <p>11. prabhu tomā lāgi (<i>Gītāñjali: 28</i>)</p> <p>12. niśidin bharsā rākhis (<i>Gītābitān :swades: 6</i>)</p> <p>13. godhūli lagna (<i>Kheyā</i>)</p> <p>14. gabhira rajanī nāmila hṛdaye (<i>Brahma Sanggūt</i>)</p> <p>15. āji nirbhaý nidṛita bhubane jāge (<i>Gītābitān: puja</i> 256)</p> <p>16. tomāre ki bārbār (<i>Gītābitān: 269</i>)</p> <p>17. laha laha tule laha (<i>Gītāmālya: 2; Gītābitān: puja</i> 328)</p> <p>18. jībane yata pūjā (<i>Gītāñjali: 147</i>)</p> <p>19. sedin kī tumi esechile ogo (<i>Utsarga : 39</i>)</p> <p>20. durdin ghanāye elo (<i>Naibedya: 85</i>)</p> <p>21. ye rāte mor duýārguli (<i>Gītīmālya: 67</i>)</p> <p>22. ebār ye ai elo (<i>Balākā: 2</i>)</p> <p>23. yakhan tomāy āghāt kari (<i>Gītāli: 103</i>)</p> <p>24. dukkha mūrta (<i>Kheyā</i>)</p> <p>25. āro āro prabhu (<i>Prāyāścitta</i>)</p> <p>26. (difficult to locate)</p> <p>27. āmār e mānaser kānan kānggāl (<i>Naibedya</i>)</p> <p>28. eso he eso sajal ghana (<i>Gītāñjali: 35</i>)</p> | <p>29. rātri ese yethāy meše (<i>Gītīmālya: 1</i>)</p> <p>30. yadi prem dile nā prāne (<i>Gītīmālya: 42</i>)</p> <p>31. mor kichu dhan āche samsāre (<i>Utsarga : 3</i>)</p> <p>32. (difficult to locate)</p> <p>33. (difficult to locate)</p> <p>34. (difficult to locate)</p> <p>35. (difficult to locate)</p> <p>36. (difficult to locate)</p> <p>37. tumi yeýonā ekhani (<i>Gītābitān: prem</i> 152)</p> <p>38. bhorer belā kakhan ese (<i>Gītīmālya: 35</i>)</p> <p>39. muktipās (<i>Kheyā</i>)</p> <p>40. ādhāre āsite rajanir dwīp (<i>Naibedya: 15</i>)</p> <p>41. āj pratham phuler pāba prasād khāni (<i>Gītīmālya: 2</i>)</p> <p>42. hā re re re re (<i>Gītābitān 2; Bicitrā: 18</i>)</p> <p>43. ke jānita tumi dākibe (<i>Gītābitān: Pūjā</i> 497)</p> <p>44. niśār swapan chutlare ai (<i>Gītāñjali: 44</i>)</p> <p>45. (difficult to locate)</p> <p>46. śarate āj kon atithi (<i>Gītāñjali: 38</i>)</p> <p>47. (difficult to locate)</p> <p>48. —(source difficult to locate)</p> <p>49. pūmakām (kalpanā)</p> <p>50. samāpti (ksanikā)</p> <p>51. (difficult to locate)</p> <p>52. anek diýecha path (<i>Brahma Sanggūt 1; Gītābitān: puja</i> 407)</p> <p>53. āji pranami tomāre caliba (<i>Brahma Sanggūt 1; Gītābitān: puja</i> 495)</p> <p>54. dārāo āmār ākhir āge (<i>Brahma Sanggūt 1; Gītābitān: puja</i> 407)</p> <p>55. āmār mukher kathā (<i>Gītīmālya: 44</i>)</p> <p>56. taba pūjā nā ānile (<i>Naibedya: 41</i>) and sei to premer garba (<i>Naibedya:42</i>)</p> |
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| 57. kālī hāsye parihāse (<i>Naibedyā</i> : 35) | 67. (difficult to locate) |
| 58. nirjan śāyan-mājhe (<i>Naibedyā</i> : 32) | 68. tomār binayā kata tār āche (<i>Utsarga</i> : tomār 18) |
| 59. kāre dūr nāhi kara (<i>Naibedyā</i> : 34) | 69. bicched (<i>Kheyā</i>) |
| 60. āmrā tārei jāni (<i>Acalāyatan</i>) | 70. (difficult to locate) |
| 61. yini sakal kājer kājī (<i>Acalāyatan</i>) | 71. (difficult to locate) |
| 62. prabhāte yakhan śangkha (<i>Naibedyā</i> : 38) | 72. he bhuban (<i>Balākā</i> :17) |
| 63. grām charā oi rangā mātir path (<i>Prāyāścitta</i>) | 73. he bhuban (<i>Balākā</i> :17) |
| 64. rājpūrite bājāy bāśi (<i>Gītimālya</i> : 61) | 74. he bhuban (<i>Balākā</i> :17) |
| 65. phuler mato āpni phutāo gān (<i>Gītāñjali</i> : 97) | 75. ei tirtha debatār dharanir mandir prānggane (<i>Gītāli</i> : 108) |
| 66. he rājan tumi āmāre (<i>Utsarga</i> : 19) | 76. kebal taba mukher pāne cāhiyā (<i>Utsarga</i> : 2) |
| | 77. he pathik konkhane (<i>Utsarga</i> : 1, supplement) |
| | 78. pather sāthī, nami bārambār (<i>Gītāli</i> : 98) |

Most of the poems are translated from various poetical works of Tagore published earlier. Some of the poems in translation have been changed in a way that it becomes difficult to locate their sources.

The poems included in the *Crossing* are mainly religious in tone but the poems of *Lovers Gift* differ in themes. Of the poems in *Lovers Gift* the largest number 24 (12+12) come from *Balākā* and *Ksanikā*, two radically different works. The rest come from *Citrā* (5), *Smaran* (4), *Kalpanā* (3), *Kheyā* (5) and several other books. The poems in *Crossing* are mainly religious and they come from *Naibedyā*, *Kheyā*, *Gītāñjali*, *Gītimālya* and *Gītāli*. Four Poems (Nos. 21, 31, 50, 53) of *Lover's Gift* are not the translations of Tagore's original works. Poem No. 21 was originally written by Debendranath Sen (1882–1920), a distinguished contemporary of Tagore. This poem occurs in his original Bengali *Aśok Guccha* (1901). The author of poems 31 and 53 is Satyendranath Datta (1882–1922), a younger contemporary of Tagore, noted for his various experimentations in metre. These two poems originally titled *Torā* and *Campā* included in *Phuler Phasal* (1911). Poem No. 50 is translated from *Nūtan Mātā* included in *Ālekhyā* by Dwijendranath Ray (1863–1913), a popular dramatist and poet.

64.7 The Fugitive. Trans. Rabindranath Tagore. New York: Macmillan, 1921. 200 pp.

Includes translations of 94 poems of which some are originally composed by other poets. Translations are arranged under the heading—Fugitive I, Fugitive II and Fugitive III.

Poem No. and the sources of the originals:

Fugitive I

Poem number and sources:

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|---------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. he birāṭ nadī (<i>Balākā</i> : 8) | 15. durdin (<i>Ksanikā</i>) |
| 2. bidāy (<i>Kheyā</i>) | 16. bhule (<i>Mānasī</i>) |
| 3. din śes (<i>Citrā</i>) | 17. sonār tarī (<i>Sonār Tarī</i>) |
| 4. olo sai (<i>Gītimālya /Gītabitān</i> II, 81) | 18. śes kheyā (<i>Kheyā</i>) |
| 5. ore sābdhani pathik (<i>prajāpatir nirbandha</i>) | 19. kūle (<i>Ksanikā</i>) |
| 6. caran (<i>Kari O Komal</i>) | 20. bidāy abhiśāp |
| 7. Śes upahār (<i>Manasī</i>) | 21. āgamanī (<i>Lipikā</i>) |
| 8. pratyāksyān (<i>Sonār Tarī</i>) | 22. baisnaba songs |
| 9. sekāl (<i>Ksanikā</i>) | 23. sakhi hāmār dukhaka nāhi or (by Bidyapati); (ii) āj rajanī ham (by Bidyapati); (iii) yāhā pahu arun caran cali yāta (by Gobindadas); (iv) bādhu he naýane lukāye thoba (by Chandidas); (v) phala leha phala leha (by Ghanaramads) |
| 10. acenā (<i>Ksanikā</i>) | |
| 11. urbaśī (<i>Citrā</i>) | |
| 12. tomrā o āmrā (<i>Sonār Tarī</i>) | |
| 13. rāhur prem (<i>Chabi O Gān</i> , only a few lines) | |
| 14. biccheder śānti (<i>Mānasī</i>) | |

Fugitive II

Poem Nos. and sources:

- | | |
|------------------------------------------------------------------|-----------------------------------------------------------------------|
| 1. citrā (<i>Citrā</i>) | 10. manas sundarī (<i>Sonār Torī</i> lines between 19 and 32) |
| 2. bhānggā janālā khāni (<i>Palātakā</i>) | 11. premer abhiśek (<i>Citrā</i>) |
| 3. ekti din (<i>Palātakā</i>) | 12. asamaý and mauna (<i>Caitālī</i> , two poems condensed into one) |
| 4. cāuni (<i>Lipikā</i>) | 13. sāntwanā (<i>Citrā</i>) |
| 5. gān (<i>Caitālī</i>) | 14. lajjā (<i>Sonār Torī</i>) |
| 6. bāhu (<i>Kari O Komal</i>) | 15. sarba deher byākulatā (<i>Balākā</i> : 38) |
| 7. kalpanā madhup (<i>Kori O Kamal</i>) | 16. tomār rangin patāy likhba (<i>Gītabitān prem</i> : 131) |
| 8. mānas sundarī (<i>Sonār Torī</i> lines between 207 and 230) | 17. kāl rāter belā (<i>Gītabitān</i> : prem 9) |
| 9. manas sundarī (<i>Sonār Torī</i> :lines between 266 and 180) | |

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| 18. mānas sundarī (<i>Sonār Torī</i> ,
rajanī gabhir halo, lines
between 314 and 336) | 28. ākāś sindhu mājhe ek thāi
(<i>Utsarga</i> 15) |
| 19. meghdūt (<i>Lipikā</i>) | 29. satī |
| 20. sādhanā (<i>Citrā</i>) | 30. pat (<i>Lipikā</i>) |
| 21. praśna (<i>Lipikā</i>) | 31. bidusak |
| 22. kṛtaghna śok (<i>Lipikā</i>) | 32. gāndhārīr ābedan (<i>Kāhinī</i>) |
| 23. ākāngkshā (<i>Mānasī</i>) | 33. kathikā (<i>Lipikā</i>) |
| 24. satero bachar (<i>Lipikā</i>) | 34. Baul Songs |
| 25. swalpa āyu e jībane (<i>Smaran</i>
:16) | 35. āji tomār sange āmār hori; (ii)
āmāy pather mājhe dāko yadi;
(v) premer mol (besāt) premire;
(vi) nañan dekhe gāye theke;
(vii) āmār ājab atithi; (viii) ogo
mūlādhār |
| 26. mṛtyur nepathya theke (<i>Smaran</i>
11) | |
| 27. pratham śok (<i>Lipikā</i>) | |

Fugitive III

Poem number and sources:

- | | |
|-------------------------------------------------|----------------------------------------------------------------------------------------------------|
| 1. eso eso basanta (Gītabitān:
prakṛti 189) | 22. purāno bari (Lipikā) |
| 2. ye kathā balite cāi (Balākā:
41) | 23. siddhi (Lipikā) |
| 3. Kheyā (Caitāli) | 24. apamān bar (Kathā O Kāhinī) |
| 4. ei ye āngināte (Gitimālya: 13) | 25. narak bās (Kāhinī) |
| 5. bhitare bāhire (Śīśu) | 26. bhul swarga (Lipikā) |
| 6. mānas sundarī (Sonār Torī
lines 83f) | 27. parīr paricay (Lipikā) |
| 7. basundharā (Sonār Tarī) | 28. karna kunti sambād (Kāhinī) |
| 8. śunya chila man (<i>Utsarga</i> :
23) | 29. sandhyārage jhilimili
(<i>Balākā</i> : 36) |
| 9. bānī (<i>Lipikā</i>) | 30. gānbhanga (<i>Kathā O</i>
<i>Kāhinī</i>) |
| 10. madhyāhna (<i>Caitāli</i>) | 31. kshānta kariyācha tumi; āji
heritechi āmi (<i>Utsarga</i> : 25
and <i>Utsarga</i> : 26) |
| 11. yete nāhi diba (<i>Sonār Tarī</i>) | 32. basundharā (<i>Sonār Tarī</i> :
lines: āmar ānanda laýe ...
rabanā āmi!) |
| 12. thākur dadār chuti (<i>Palātakā</i>) | 33. basundharā (<i>Sonār Torī</i> :
lines: mane mane anubhab
kari ...) |
| 13. hāriye yāoyā (<i>Palātakā</i>) | 34. Ami tomāy yata (<i>Gītabitān</i> 1:
5) |
| 14. karunā (<i>Caitāli</i>) | 35. ei duyārti kholā (<i>Gitimālya</i> :
12) |
| 15. sanggī (<i>Caitālī</i>) | 36. pāye calār path (<i>Lipikā</i>) |
| 16. snehadṛśya (Caitāli) | 37. (difficult to locate) |
| 17. sāmānya lok (Caitāli) | |
| 18. pratham cithi (Lipikā) | |
| 19. rathayātrā (Lipikā) | |
| 20. palātakā (Palātakā) | |
| 21. gali (Lipikā) | |

From the Hindi Songs of Jnanadas (These poems were collected by Kshitimohan Sen and Tagore translated them from the Bengali renderings of Sen)

In the present volume, Tagore included translation of 17 religious lyrics composed by other poets under three headings: Baishnaba Songs, Baul Songs and Hindi Songs of Jnanadas.

The first section contains 5 songs written by sixteenth century Bengali poets. The second section contains 9 songs of the Bauls, a religious sect in Bengal. Tagore has also included 3 songs of Jnanandas, an obscure Hindi poet. The rest of the poems are arranged in three groups but it is difficult to see the justification of this division. Like his other works, the poems collected here come from different Bengali works; the earliest was written before 1893 (Rāhur Prem, *Chabi O Gān*) and the latest belongs to *Lipikā* (1922), from which Tagore has selected 18 poems.

It is important to note that *Lipikā* is the result of Tagore's first conscious experiment with rhythmic prose. Till 1932 Tagore was diffident about poems written in prose (which he called gadya-kabitā, prose poems) and he included some of the *Lipikā pieces in Samkalan* (1925) the first anthology of his prose writings. It is interesting therefore that he decided that a maximum number of poems from *Lipikā* be included in *The Fugitive*. His hesitation about the status of *Lipikā* remained throughout his life as he did not include any of the poems in his largest anthology of poems *Sañcayitā* (1931)

The other notable feature of *The Fugitives* is the inclusion of 5 dramatic poems, *Bidāy Abhiśāp* (1894) and 4 poems from *Kāhinī* (1900).

64.8 *The Golden Boat*. Trans. Bhabani Bhattacharya. London: Allen & Unwin, 1922. 121 pp.

Translator's note 1 p., 'Rabindranath Tagore: A Profile' 4 pp. The first Indian Edition came out in 1956 by Jaico Publishing House. First Jaico Impression in 1999 and second in 2000.

Second Jaico Impression includes translations of the thirty two poems selected from different poetical works of the poet. Translator's titles are as follows:

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|--------------------------------------|-------------------------------------|
| 1. Tell me a story | 17. Seen in Half-light |
| 2. New Dolls and Old | 18. The Love of Rahu |
| 3. The Horse | 19. Life And Mind |
| 4. The Trophy of Victory | 20. The Strange Beggar |
| 5. The Wedding | 21. He is Eternal, He is Newly Born |
| 6. Lotus Offering | 22. Cloud Messenger |
| 7. Salvation | 23. A Star Kills Itself |
| 8. Price of a Head | 24. The Ghost |
| 9. Guru Govindo | 25. Farewell to Heaven |
| 10. The Last Song | 26. The Prince |
| 11. Retribution | 27. Meenu |
| 12. Attainment | 28. Bird's Feather |
| 13. A Wrong Man in Worker's Paradise | 29. Name |
| 14. Heaven and Earth | 30. The Favourite Queen |
| 15. A Sojourn in Hell | 31. The Fairy Reveals Herself |
| 16. Pathway | 32. The Coming. |

This publication is significant in the sense that Rabindranath Tagore himself went through the translated draft and approved its publication as is mentioned in the Introduction: "I vividly remember a springtime day in London when the Poet, then on one of his periodic visits to Europe, gave me his approval of the English translation, the typescript of which he has just read." The translator asked the poet to give a title and the poet suggested 'Silhouettes' but the translator hesitated and ventured 'Golden Boat.' The poet gave his consent with a warm smile. About this title the translator says: '... I should perhaps mention that *The Golden Boat* is not an English rendering of *Sonār Tori*, the volume of verses that has given the present work its title. The Golden Boat carries gleanings from many fields. That is the significance of its name.'

The selected poems, most of which are rhymed lyric, are translated in prose and the translations seem like paraphrases. Some are also abridged. About his approach the translator says: "And they are not stories set on conventional norms. Slight, stripped of inessentials, their power is in a severe economy of words—what is left unsaid is equal in value to what is stated. Those, and the acute observation, make basic values in not only Rabindranth Tagore's poetry but also in all his prose writing as well. " About the difficulty of translating Tagore's

poems he say: ‘No poet loses more in translation than Rabindranath Tagore, for none else writes more closely for the ear...what I have failed to convey is the exquisite music of the original.’

64.9 *The Augustan Book of Poetry*. Trans. Edward Thomson. London, Earnest Benn, 1925. 39 pp.

Includes translations of 21 poems selected from various works:

Translated title and the sources of the original poems:

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|-------------------------------------------------------------|----------------------------------------------------------------------|
| 1. Dedication (<i>Gītimālya</i> : 37) | 13. The Betrayal (<i>Kalpanā</i> : prakās) |
| 2. The Poet’s Dream (<i>Kalpanā</i> : āśā) | 14. Siva and Kamdeva (<i>Kalpanā</i> : madan bhasmer par) |
| 3. True Wisdom (<i>Caitālī</i> : tattajñānhīn) | 15. Spring That in My Courtyard (<i>Balākā</i> : 25) |
| 4. Dawn (<i>Caitālī</i> : prabhāt) | 16. Lost (<i>Palātakā</i> : hārie yāoṃyā) |
| 5. Happiness (<i>Citrā</i> : sukh) | 17. Off Thou Touched Me (<i>Gītabitān</i> : bhorer belā kakhan ese) |
| 6. Noon | 18. They Have All Gone to the Woods (<i>Gītimālya</i> : 86) |
| 7. The Ascetic and the God (<i>Caitālī</i> : bairāgya) | 19. The Conqueror (<i>Gītabitān</i> : ek hāte or kṛpān āche) |
| 8. Urbaśī (<i>Citrā</i>) | 20. Thou Hast Come (<i>Gītabitān</i> : mor sandhyāy tumi sundar) |
| 9. Sea Waves (<i>Mānasī</i> : sindhu taranga) | 21. This Day Will Pass (<i>Gītimālya</i> : jāni kati din yābe) |
| 10. To One Who Came Untimely (<i>Caitālī</i> : asamaý) | |
| 11. Who Can Say If This Be Well (<i>Mānasī</i> : āshangkā) | |
| 12. To Shakespeare (<i>Balākā</i> : 39) | |

In the Preface the translator says that his objective is to ‘present Tagore more adequately in translation particularly to the western readers who knew him as a mystic.’

Edward J Thomson (1886–1946) came to Bengal as a Wesley missionary, met Tagore in 1913, learnt Bengali and brought out a number of books on him. He criticized Tagore’s own translations and tried to translate more adequately than Tagore. In introductory notes of the present volume Edward Thomson comments that Tagore’s own translations do not represent him adequately and in the West he is almost solely known as a mystic poet. He says -‘I have tried to present sides

of his versatile effort that are unrepresented in his own translations ... the versions are in the metre of the original, or as close a metre of the original as I could find.’

64.10 *Sheaves: Poems and Songs.* Trans. Nagendranath Gupta. Allahabad; Indian Press, 1929. 152 pp.

This book was published by various publishers—in 1932 by Visva-Bharati, Kolkata; in 1951 by Philosophical Library, New York and in 1971 by Greenwood Press Westport CT. Includes translations of 88 poems.

Translator’s titles and sources are as follows:

- | | |
|--------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------|
| 1. India (<i>Naibeya</i> : 94) | 18. You and I (<i>Mānasī</i> : dhyān) |
| 2. To the Sons of India
(<i>Naibedyā</i> : 93) | 19. Entreaty (<i>Kalpanā</i> : yācnā) |
| 3. The Forest Hermitage
(<i>Caitāli</i> : tapoban) | 20. The Call (eso eso phire eso
bādhu he phire eso) |
| 4. To Nature (<i>Mānasī</i> : prakṛtir
prati) | 21. The Harp (āmāre karo tomār
bīnā) |
| 5. Manifestation (<i>Kṣāṇikā</i> :
abirbhāb) | 22. The Awakening (laho go lajjā
tuli mama jauban nikuñje
gāhe pākhi) |
| 6. The Dew Drop: (<i>Sandhyā</i>
<i>Sanggīt</i> : śīśir) | 23. In the Village (<i>Caitāli</i> : palli
grāme) |
| 7. Fancy (<i>Kalpanā</i> : kālpanik) | 24. The Aimless Voyage (<i>Sonār</i>
<i>Tarī</i> : niruddes yātrā) |
| 8. The Making of Songs (<i>Kaṇi O</i>
<i>Komal</i> : gān racanāy e śudhu
alas māyā) | 25. The Past (<i>Kathā O Kāhinī</i> :
kathā kao, kathā kao) |
| 9. To the Muse (<i>Sandhyā</i>
<i>Sanggīt</i> : dāki tore āy re hethā) | 26. After The Burning of Cupid
(<i>Kalpanā</i> : madan bhasmer
pare) |
| 10. A Woman’s Feet (<i>Fugitive</i>
16: dukhani caran nāre
dharanīr) | 27. The Goddess of Autumn
(<i>Gīṭāñjali</i> : āmrā bēdheci
kāśer guccha) |
| 11. Undrappd (<i>Kadi O Komal</i> :
bibasanā) | 28. The Abdication (<i>Gitāli</i> : No
61) |
| 12. The First Kiss (<i>Caitāli</i> :
pratham cumban) | 29. The Coming of Kṛṣṇa
(<i>Bhānusimher padābali</i>) |
| 13. The Strange Lady (āmi cini
go cini tomāre) | 30. Death (<i>Bhānusimher</i>
padābali) |
| 14. Many Moods (<i>Fugitive</i> II, 5) | 31. Urbasi (<i>Citrā</i> : Urbaśi) |
| 15. The Mistake (bidāy karecha
yāre naṅyan jale) | 32. Weariness (<i>Mānasī</i> : klānti) |
| 16. On Two Shores (<i>Lover’s Gift</i> :
23) | 33. The Sweetness of Death
(<i>Caitāli</i> : mṛtyu mādhuri) |
| 17. Playing With the Heart (āmār
parān laṅye ki khelā khelbe
ogo) | 34. The King’s Justice (<i>Kathā O</i>
<i>Kāhinī</i> : rājbicār) |

35. The New Comer (*Mānasī*: āgantuk)
36. Inspiration (ei to bhālo legechilo)
37. Sunday (*Śīśu Bholānāth*)
38. The Palm (*Śīśu Bholānāth*: tālgāch)
39. Star Maidens (*Śīśu Bholānāth*: jyotiśi)
40. The Mason (*Śīśu Bholānāth*: rājmistri)
41. Exchange (*Śīśu Bholānāth*: bānī binimāy)
42. The Glow-Worm (jonāki, kī sukhe ai)
43. Song of the Tree (o āmār cāder ālo)
44. Song of the Boat (tomār kholā hāoyā)
45. The Account (Caitālī: punyer hisāb)
46. The Fear of Death (Caitālī: abhai)
47. The Unseen Musician (biswa yakhan nidrāmagan)
48. The Master Piper (ebār nīrab kare dāo)
49. The Right Note (besur bājere)
50. She Victor (Ek hāte or kṛpan)
51. Submission (āmār māthā nata kare dāo)
52. The Surrender (āmār satya mithyā sakali bhulāye dāo)
53. Do not Turn Back (yadi e āmār hṛday dūyār)
54. The Step of The Lord (caran dhvani śuni taba nāth)
55. Song of the Earth (ogo mauna nā yadi)
56. The lover (nāre nāre habe nā tar)
57. The Bridegroom (tomāy āmāy milan habe bale)
58. Wishes (tomār rāginī jīban kuñje)
59. The Noon of Life (jīban āchila laghu pratham bayāse)
60. The Link (*Mānasī*: jīban madhyāhna)
61. Truants (āmār kantha tāre dāke)
62. Half and Half (biśwa jodā phāḍ peteche)
63. The Lotus of the Light (*Gītāñjali*: ākāstale)
64. The Place of Gifts (yethāy tomār lut hateche bhubane)
65. The Early Visitor (sundar tumi esechile āj prāte)
66. Forms of the Formless (*sīmār mājhe ashīm tumi*)
67. New worlds (prabhu tomār bīnā yemani bāje)
68. There and Then: (*Gītāli*: gati āmāy ese)
69. The Invitation (āpan hate bāhir haye)
70. The Friend (lukiye ācho ādhār rāte)
71. His Road (sakāl sājhe dhāy ye orā nānā kāje)
72. Needless
Quest(*Gītimalya*:62)
73. The Pilot (ore bhīru tomār hay nāi bhubaner tār)
74. The Message (oder sāthe milāo yārā)
75. The Harp of Fire (agni bīnā bājāo tumi keman kare)
76. Open Thy Eyes (yāsne kothāo dheye)
77. The Giver (asīm dhan to āche tomār)
78. The Magic Jewel of Fire (āguner paraśmani)
79. The King of Light (*Gītāli*: ālor dhenu)
80. My Part: (*Gītāli*: 89)
81. Fulfilment (āmār sakal kātā dhanya kore)
82. Compensation (āche dukkha āche mṛtyu)
83. Safety (āmi hṛdayete path ketechi)

84. A Boon (tomār kāche ebār māgi)
85. Thy Songs (pratidin taba gāthā)

86. Invocation: (rabichāyā)
87. The Last Offering (*Gītāli*: 67)
88. A Vision (*Utsarga*)

Nagendranath Gupta was a friend of Rabindranath Tagore. In the introductory notes Gupta highlights Tagore's greatness as a poet. While focussing on translations he says: "The best translations in English are by Tagore himself and these have been translated into other languages." About the approach of his own translation Nagendranath says: 'The translation throughout is nearly literal and the medium adopted is the verse-libre; The arrangement of the lines being retained as in the original.' The book was reviewed favourably in *Modern Review* on 5 May 1930.

64.11 Collected Poems And Plays Rabindranath Tagore. London: Macmillan & Co., 1936.

Includes translations of poems and other writings that were published earlier by Macmillan. Also includes only a few new translations by Tagore. Translations of poems from the previously published works *Gitanjali* (Song Offerings), *The Crescent Moon*, *The Gardener*, *Fruit Gathering*, *Lover's Gift and Crossing*, *Stray Birds* and *The Fugitive*. Only the following new translations were added:

- | | |
|-----------------------------------------------------|---------------------------------------------------------------------------------------------|
| 1. The Evil Day: praśna (Pariśes, 1308/1931) | 7. The New year: translation of two stanzas of barsa śes (<i>Kalpanā</i>) |
| 2. Bora-Bodor: borobudur (Pariśes,, September 1927) | 8. Kṛṣnakali (<i>Kṛṣnakali</i> : This is a version included in <i>Lover's Gift</i> :No.15) |
| 3. Fulfilment: (<i>Gītāñjali</i> : 45) | 9. W.W Pearson: āpanāre tumi sahaje bhuliyā thāka, dedication of Balākā (1916) |
| 4. The Son of Man: mānabputra (Punāśca,1932) | 10. Santiniketan Song: āmāder śāntiniketan |
| 5. Raidas, the Sweeper: premer sonā: (Punāśca,1932) | |
| 6. Freedom: (<i>Naibedya</i> : 48) | |

This book does not provide any Preface or Introductory note and nowhere is mentioned about the nature of the work i.e whether this is a translated work or original writings. Translations of *Gitanjali* (*Song Offerings*), *The Crescent Moon*, and *The Gardener* were without any change. But 7 poems (Nos. 3, 17, 22, 23, 67,

68 and 71) from *Fruit Gathering*, 23 from *Lover's Gift* and 40 from *Crossing* were left out. Many poems of *The Fugitive* were edited.

64.12 Poems: Rabindranath Tagore. Ed. Krishna Kripalini. Kolkata: Visva Bharati, 1942. 215 pp.

Second edition was brought out in July 1942 and reprinted in 1946, 1970, 1986 and 1995.

Includes translations of one hundred thirty poems of which one hundred eighteen were by Rabindranath Tagore and only twelve were by Dr. Amiya Chakravarty.

The following poems are included:

Section I

- | | |
|---------------------------------------------------|----------------------------------------------------|
| 1. marīcikā: Kari O Komal | 25. No.59 Naibdya,1901 |
| 2. gitocchwās: Kari O Komal | 26. No.62: Naibeya,1901 |
| 3. nishphal kāmanā: Mānasī | 27. No 93: Naibedya,1901 |
| 4. bhālobese yadi sukh nāhi:
Māyār Khelā | 28. No 49 :Utsarga,1914 |
| 5. bhul karechinu, bhul
bhengeche: Māyār Khelā | 29. No. 31: Naibedya |
| 6. ananta prem: Mānasī | 30. No. 46: Naibedya |
| 7. ahalyār prati: Manasī | 31. No.13: Smaran |
| 8. āmāre ke nibi bhāi: Bisarjan | 32. No. 24: Smaran |
| 9. bandhan : Sonār Tarī | 33. āche dukkha āche mṛtyu:
Gītabitān |
| 10. kathā tāre chila balite:
Gītabitān | 34. gabhīra rajanī nāmila hṛdaye:
Gītabitān |
| 11. Jiban-debatā: Chitrā | 35. kī sur bāje āmār prāne:
Gītabitān |
| 12. ṛitu-samhār: Caitālī | 36. No.20: Utsarga, 1914 |
| 13. dharātal: Caitālī | 37. No. 35: Utsarga 1903 |
| 14. tatwa o saundarya: Caitālī | 38. sārthak janama āmār:
Gītabitān |
| 15. tumi rabe nīrabe hṛdaye
mama:Gītabitān | 39. ebār tor marā gānge bān
eseche: Gītabitān |
| 16. eso he gṛha debatā: Gītabitān | 40. yadi tor dāk śune keu nā ase:
Gītabitān |
| 17. jhara jhara barise bāridhārā:
Gītabitān | 41. je tore pāgal bale: Gītabitān |
| 18. āhā jāgi pohālo bibhābari:
Gītabitān | 42. tor āpan jane chārbe tore:
Gītabitān |
| 19. purnakām: Kalpanā,1900 | 43. bāmlār māti bamlār jal:
Kanikā |
| 20. nababarsā: Ksanikā,1900 | 44. āmāder yātrā halo śuru:
Dharma sanggīt,1913 |
| 21. No.14 :Utsarga,1914 | 45. barsā sandhyā: Kheyā,1906 |
| 22. No.10 :Naibedya,1901 | |
| 23. No.14 Naibedya,1901 | |
| 24. No.37 Naibdya,1901 | |

46. bicched: Kheyā, 1906
47. āsantaler mātir pare:
Gītāñjali, 1910
48. ābār eseche āsārh:
Gītāñjali, 1910
49. yini sakal kājer kājī:
Acalāyatan, 1912
50. āmrā kāj kari ānande:
Acalāyatan, 1912

51. Janaganamana 1912: Dharma
Sanggīt, 1913
52. No. 33: Gitimālya, 1914
53. No: 49 : Gitimālya, 1914
54. No: 89: Gitimālya, 1914
55. No. 13: Gītāli, 1914
56. No. 20: Gītāli, 1914
57. No. 59 : Gītāli, 1914

Section II

1. No. 45: Balākā, 1916
2. desa desa nandita kari:
Gītābitān 1917
3. bijayī: Purabi, 1925
4. This poem entitled “India’s
prayer” is not the translation
of any single poem of the
poet but it is clearly
reminiscent of several verses
of Naibedyā
5. kabe tumi āsbe bale:
Gītābitān
6. Śīśu bholānāth: Śīśu
Bholānāth, 1922
7. mane parā : Śīśu Bholānāth,
1922
8. samsay: Śīśu Bholānāth,
1922.
9. eso eso he trisnār jal:
Gītābitān
10. ākās bharā sūrya tārā: Śīśu
Bholānāth, 1922
11. āmār dhāla gāner dhārā: Śīśu
Bholānāth, 1922
12. ānomanā : Pūrabī, 1925
13. bhābi kāl: Pūrabī, 1925
14. jhar: Pūrabī, 1925
15. atithi: Pūrabī, 1925
16. kamkāl: Pūrabī, 1925
17. badal: Pūrabī, 1925
18. se kon pāgal yāy pathe tār:
Gītābitān
19. chutir bāsi bājlo: Gītābitān
20. tor bhitare jāgā ke ye:
Gītābitān

21. nāi nā bhay habe habe jāy:
Gītābitān
22. sakāl belār āloy bāje:
Gītābitān
23. cāhiyā dekha: Gītābitān
24. tumi usār sonār bindu:
Gītābitān
25. āpni āmār kon khāne:
Gītābitān
26. ogo sundar ekadā ki jāni kon
punyer phale: Gītābitān
27. ākāse tor temni āche chuti:
Gītābitān
28. bāsi āmi bājāi ni ki: Gītābitān
29. nṛtyer tāle tāle: Gītābitān
30. himer rāte ai gaganer:
Gītābitān
31. himsāy unmatta prthwī:
Gītābitān
32. sabalā: Mahuā, 1929
33. swapne dōhe chinu ki mohe:
Gītābitān
34. buddhadeber prati:
Pariśes, 1932
35. bismay: Pariśes, 1932
36. nṛtyuñjāy : Pariśes, 1932
37. kopāi: Punāśca, 1932
38. ek jan lok: Punāśca, 1932
39. prabhed: Bicitritā, 1933
40. bidāy: Bicitritā, 1933
41. snān samāpan: Punāśca,
42. No. 1: Śes Saptak, 1935
43. sāotāl meye: Bithikā, 1935
44. cira-jātrī: Śyāmālī, 1936
45. no. 16: Patraput, 1938

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|--------------------------------------------------------------------|------------------------------------------------------------------------------------------------|
| 46. Concluding poem, Calcutta University convocation Address, 1937 | 51. No. 17: Patraput, 1938 |
| 47. Janmadin: Sējuti, 1938 | 52. janmadin: Sējuti, 1938 |
| 48. chabi ākiye: Charār Chabi, 1937 | 53. prāyāścitta: Nabajātak, 1940 |
| 49. No. 1: Prāntik, 1938 | 54. āhwān: Nabajātak, 1940 |
| 50. No. 17: Prāntik, 1938 | 55. ek din jārā merechilo: Punāśca and 'The Son of Man', Collected Poems and Plays (Macmillan) |

Section III

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|--------------------------------------------------------------------------------------|------------------------------|
| 1. no. 4: Rogśayyāy | 9. no. 10: Ārogya, 1941 |
| 2. no. 5: Rogśayyāy. This and poems-120-130 are translated by Dr. Amiya Chakrabarty. | 10. no. 31: Ārogya, 1941 |
| 3. no. 7: Rogśayyāy. | 11. no. 3: Janmadine, 1941 |
| 4. No. 16: Rogśayyāy | 12. no. 4: Janmadine, 1941 |
| 5. no. 17: Rogśayyāy | 13. no. 4: Śes Lekhā, 1941 |
| 6. no. 18: Rogśayyāy | 14. no. 11: Śes Lekhā, 1941 |
| 7. no. 23: Rogśayyāy | 15. no. 13: Śes Lekhā, 1941 |
| 8. no. 29: Ārogya, 1941 | 16. no. 14: Śes Lekhā, 1941 |
| | 17. no. 15 : Śes Lekhā, 1941 |
| | 18. no. 1: Śes Lekhā, 1941 |

This book is significant for the inclusion of some new translations by Tagore. The reprinting figure indicates its high selling.

64.13 *Syamali*. Trans. Sheila Chatterji. Kolkata: Visva-Bharati, 1955. 81 pp.

Second edition came out in July, 1968 and reprinted in 1986.

Includes translations of all the poems of the original Bengali work under the same title.

Translator's titles are as follows:

- | | |
|--------------------------|------------------------|
| 1. Duality | 11. Untimely Sleep |
| 2. As the Last Watch | 12. Kani |
| 3. I | 13. The Flute-Player |
| 4. An Address | 14. The Break |
| 5. Dream | 15. Accidental Meeting |
| 6. The Sap of Life | 16. Last Night; Nectar |
| 7. The Lost Heart | 17. Incomprehensible |
| 8. The Eternal March | 18. Disappointed |
| 9. Farewell Greeting | 19. The Other Party |
| 10. The Tamarind Blossom | 20. Syamali |

All the poems except one poem are translated by Sheila Chatterjee. 'The Eternal March' was translated by Rabindranath Tagore and reprinted in the present volume from *Poems* (1942). The quality of translation by Sheila Chatterjee is appreciated by William Radice in his article 'Tagore's Poetry in English Translation.' in *Visva-Bharati Quarterly* (May-Oct, 1976).

64.14 *A Flight Of Swans: Poems from Balākā*. Trans. Aurobindo Bose. London: John Muray, 1955. 116 pp.

Second edition brought out in 1962. Includes translations of all the poems of Tagore's Bengali work *Balākā* (1916).

Aurobindo Bose was a student of Tagore's Santiniketan. He was an atomic physicist and lived in the west for a long time. In the preface he explains the approach of his translations: 'I have tried my very best to make as literal a translation as possible of the original, even at the cost of sounding a little strange to English ears.' Bose's translations were reviewed by William Radice (in 'Tagore's Poetry in English Translation' in *The Visva Bharati Quarterly* May-Oct., 1976, p. 14-15) who comments that Bose's claim of being literal is inappropriate because he left many lines and words of the original untranslated as well as mistranslated many words.

64.15 *Glimpse Of Tagore's Poems In English Verse*. Trans. Kumaresh Ray. Kolkata, Economic Press 1956. 53 pp.

Intro. 4 pp. Contains translations of 23 poems selected from various poetical works of the poet.

Translator's titles and the sources are as follows:

- | | |
|------------------------------------------------------------|--------------------------------------------------------|
| 1. The Proper Place: (<i>Ksanikā: jathāsthān</i>) | 6. The Rare Life: (<i>Caitāli: durlabh janma</i>) |
| 2. Lover's Interrogation: (<i>Kalpanā: pranay—pāśna</i>) | 7. To Civilization: (<i>Caitāli: sabhytār prati</i>) |
| 3. The Idol: (<i>Caitāli: manasī,</i>) | 8. The Evening: (<i>Chitrā: sandhyā</i>) |
| 4. Aim: (<i>Pūrabī: āśā</i>) | 9. Happiness: (<i>Citrā: sukh</i>) |
| 5. Life: (<i>Kari O Komal: prān</i>) | 10. The Padma: (<i>Caitāli: padmā</i>) |

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|----------------------------------------------------------|-----------------------------------------------------------------|
| 11. Why Sweet: (Śiśu: kena madhur) | 18. The Spirit Benign (<i>Ksanikā</i> : kalyānī) |
| 12. The Past:(Utsarga: atīt) | 19. To Be Lost :(<i>Palātakā</i> : hāriye yāoyā) |
| 13. The Ocean and the Drop: (Sphulinga: afīt) | 20. Bad Times: (<i>Kalpanā</i> : duhsamāy) |
| 14. Welcome :(<i>Ksanikā</i> : udbodhan) | 21. Departure from Heaven :(<i>Chitrā</i> : swarga hate bidāy) |
| 15. Lover's Escapade: (Kathā: abhisār) | 22. The Swarm: (<i>Balākā</i> : balāka) |
| 16. The Highest Price: (<i>Gītimālya</i> : caram mulya) | 23. The Twenty First Century: (<i>Citrā</i> : 1400 sāl) |
| 17. To Remember: (<i>Śiśu Bholānāth</i> : mane parā) | |

This book provides a good introduction where the translator expresses his concern about the necessity of good translations of Tagore's poems. He says that many of the attempts were taken to translate Tagore and all such attempts were mostly to translate in prose which can not retain the subtle sense and colour of the original. He then claims that his approach is 'to translate the selected poems considering the forms, themes and tone of the originals... there have been pioneers no doubt but their number is few and their work rather casual and stray... my attempt is to make a more regular and consolidated presentation.'

64.16 *The Herald of Spring: Poems From Mahuā*. Trans. Aurobindo Bose. London, J. Murray, 1957. 83 pp.

Intro 18pp, Pref 3 pp. Includes translations of only 34 poems from Tagore's original poetical work, *Mahuyā* which in the original contains 101 poems.

Translator's titles and the sources are follows:

- | | |
|-------------------------------------------------|-------------------------------------------------|
| 1. Resurrection (<i>Mahuyā</i> No. 1) | 10. The Bridal Chamber (<i>Mahuyā</i> No. 155) |
| 2. Incomplete (<i>Mahuyā</i> No. 40) | 11. Separation (<i>Mahuyā</i> No. 166) |
| 3. Marriage(<i>Mahuyā</i> No. 40) | 12. The Young Bride (<i>Mahuyā</i> No. 138) |
| 4. The Tray of Offering (<i>Mahuyā</i> No.34) | 13. The Unknown (<i>Mahuyā</i> No. 45) |
| 5. Explanation (<i>Mahuyā</i> No. 65) | 14. Riddle (<i>Mahuyā</i> No. 101) |
| 6. The Poverty-Stricken (<i>Mahuyā</i> No. 93) | 15. Sabalā (<i>Mahuyā</i> No. 62) |
| 7. Unconquered (<i>Mahuyā</i> No. 47) | 16. The Lonely One (<i>Mahuyā</i> No. 134) |
| 8. Messenger (<i>Mahuyā</i> No.54) | 17. The Returned (<i>Mahuyā</i> No. 150) |
| 9. Parting (<i>Mahuyā</i> No. 157) | |

- | | |
|---------------------------------------------|-----------------------------------------------------|
| 18. Māya (<i>Mahuyā</i> No. 26) | 31. Mirror (<i>Mahuyā</i> No. 131) |
| 19. Shadow (<i>Mahuyā</i> No. 153) | 32. Debt-Remission (<i>Mahuyā</i> No. 59) |
| 20. The Parting (<i>Mahuyā</i> No. 168) | 33. By the Way Side (<i>Mahuyā</i> No. 80) |
| 21. Day's End (<i>Mahuyā</i> No. 170) | 34. Unfolding (<i>Mahuyā</i> No. 32) |
| 22. The Full Vision (<i>Mahuyā</i> No. 82) | 35. Gift (<i>Mahuyā</i> No. 22) |
| 23. The End (<i>Mahuyā</i> No. 172) | 36. The Past (<i>Mahuyā</i> No. 152) |
| 24. Disappearance (<i>Mahuyā</i> No. 165) | 37. Search (<i>Mahuyā</i> No. 21) |
| 25. Blessing (<i>Mahuyā</i> No. 136) | 38. Tears (<i>Mahuyā</i> No. 164) |
| 26. Hidden (<i>Mahuyā</i> No. 148) | 39. The unconquered (<i>Mahuyā</i> No. 13) |
| 27. Salutation (<i>Mahuyā</i> No. 161) | 40. Offering (<i>Mahuyā</i> No. 163) |
| 28. Fearless (<i>Mahuyā</i> No. 50) | 41. Revealed (<i>Mahuyā</i> No. 38) |
| 29. Duality (<i>Mahuyā</i> No. 19) | 42. The Mystery of Creation (<i>Mahuyā</i> No. 96) |
| 30. The Waterfall (<i>Mahuyā</i> No. 28) | |

Translations in the book are preceded by a prefatory note where the translator says how he tackled the translations of some selected poems from *Mahuā*: 'I have translated roughly half of the *Mahuā*, the rest were beyond my powers... I have tried my very best to make as literal a translation as possible, even at the cost of sounding a little strange to the English ear.' William Radice in his article 'Tagore's Poetry in English Translation' in *Visva-Bharati Quarterly* (May-Oct, 1976) reviewed a poem ('Shukh') and shows some of the drawbacks in translation.

64.17 *Poems From Puravi*. Trans. Kshitis Roy. Santiniketan, Uma Roy, 1960. 20 pp.

Only 500 copies were printed for private circulation and no other reprints or edition of it is found after that.

Includes translations of six poems from *Purabī* and one is from *Śes Lekhā*.

The following poems are included:

- | | |
|----------------------------------|------------------------------------|
| 1. purnatā (<i>Pūrabī</i>) | 4. śes basanta (<i>Pūrabī</i>) |
| 2. bideśī phul (<i>Pūrabī</i>) | 5. bādal (<i>Śes Lekhā</i>) |
| 3. asangkā (<i>Pūrabī</i>) | 6. Postscript (<i>Śes Lekhā</i>) |

64.18 *Wings of Death: The Last Poems of Rabindranath Tagore.* Trans. Aurobindo Bose. London: Gilbert Murray, John Murray 1960. 96 pp.

No other edition or reprints are found till 2000.

Includes translations of 71 poems selected from various works of Tagore.

Poem Nos. : 3, 4, 5, 8, 9, 10, 12, 13, 14, 18 (= 10) are from *Prāntik* (Borderland), 1938; Poem Nos. : 2, 4, 5, 6, 9–13, 15–29, 32, 34–38 (= 30) are from *Rogsayyāy* (Sick Bed), 1940; Poem Nos. : 1, 2, 3, 5, 8, 10, 12–16, 23, 24, 25, 29, 32, 33 (= 19) are from *Ārogya* (Recovery), 1941 and Poem Nos. 1–7, 10–15 = 12 are from *Śes Lekhā* (Last Poems), 1942.

This is Bose's third volume of translations of Tagore's poems. As before, Bose here says that his approach is literal.

64.19 *The Later Poems of Tagore.* Sisirkumar Ghosh. Kolkata: Asia Publishing House, 1961. 304 pp.

No other editions or reprints are found till 2000.

This is not exclusively a book of translation. It is primarily a critical work on Tagore's last poems especially on *Prāntik* (1937), *Sējuti* (1918), *Ākās Pradīp* (1939), *Nabajātak* (1939) and *Śes Saptak* (1935). While focusing on different aspects of Tagore's original poems Sisir Kumar Ghosh extensively translated many poems as illustrations. In the preface Ghosh also comments regarding these translations: 'the use of translation has severely limited the critical activity and, though I have tried to guard myself against it, the greater stress on the idea than on the poem ... the elusive spirit of the original has eluded my grasp.'

64.20 *Anthology of one Hundred Songs of Rabindranath Tagore In Staff Notation.* Vol. I and Vol. 2. New Delhi: Sangeet Natak Akademi, 1961 and 1967. (151+ 150 =) 301 pp.

The book was published in two volumes. First volume was published in 1961 and second in 1967.

First volume contains translations of 50 songs of which Nos. 7, 8, 9, 12, 14, 19, 21, 24, 28, 30, 31, 34, 39, 40, 42, 46, 49 are by Rabindranath Tagore and the rest 33 are translated by Kshitis Roy.

Selection, classification and arrangement of the songs were done by Indira Devi Chowdhurani; Transliterations were done by K.P Biswas and Trina Pandit transcribed into staff notation of the songs from the original Bengali. Volume Two of the anthology with another 50 poems were published in 1967 (see next).

64.21 *A Bunch of Poems*. Trans. Monika Verma. Kolkata: Writers Workshop, 1962. 22 pp.

Reprinted in 1989. After that no edition or reprint is found till 2000.

This is a very slim volume containing translations of only five poems from Tagore's original work *Shyāmalī*. In the introduction the translator says: 'I have always been told the Western mind raised in its own milieu, finds it very difficult to understand, and appreciate, Tagore's poems.' About her translations from the original she says: 'My attempt has been to keep to the spirit of the poem and the thought content, to transcreate the imagery into another language without, in any way, losing the quality of Tagore's imagery... the idea has also been that when I have completed the translation, the poem, as such, must stand on its own merit as a poem, and not as just a translation.'

64.22 *Boundless Sky*. Ed. Kshitis Canndra Sen, Amiya Chakravarty et al. Kolkata: Visva-Bharati, 1964. 200 pp.

No other editions or reprints are found till 2000. Contains translations of poems, short stories, a novel, essays and a play by various hands.

The translated titles and the sources, according to the content, are as follows:

No	Translator's title	original source
1.	My Love	gitocchwās, <i>Koṇi O Komal</i>
2.	Desire	nispal kāmanā, <i>Manasī</i> (translated version which was different from the one published earlier in <i>Lover's Gift and Crossing</i>)
3.	Thy Presence	poem no.14, <i>Naibedyā</i>

No	Translator's title	original source
4.	Peace	<i>Kabyagrantha</i> (ed. Mahit Chandra Sen)
5.	Take My Lute, Master	poem no.20, <i>Utsarga</i>
6.	The Morning Song of India	translation of 'Janaganamana', the national anthem of India
7.	I Can not Remember My Mother	mane parā: <i>Śiśu Bholanath</i>
8.	Where I Most Wish to Go	śamsay: <i>Śiśu Bholanath</i>
9.	My Heart Feels Shy	ānmanā, <i>Pūrabī</i>
10.	The Skeleton	kangkāl, <i>Pūrabī</i>
11.	Endless Wonder	bismaý, <i>Paríses</i>
12.	Kopai	kopāi, <i>Punāśca</i>
13.	The Santal Woman	sāotāl meýe, <i>Bīthikā</i>
14.	A Long Times Chariot Path	cira yātri, <i>Shyāmālī</i>
15.	To Africa	Poem No.16: <i>Patrapūt</i> , 2nd ed.
16.	Boundless Sky	A translation of the concluding poem Kolkata University convocation address, 1937
17.	Birth Day	janmadin, <i>Sējuti</i>
18.	To the Painter	chabi-ākiýe: charār chabi
19.	Awakening	poem No 1, <i>Prāntik</i>
20.	An Imprecation	poem No 17: <i>Prāntik</i>
21.	Worshippers of Buddha	poem No 17, <i>Patrapūt</i> , 2nd ed.
22.	Retribution:	prāýscitta, <i>Nabajātak</i>
23.	Fear	<i>Rogśayyāý</i>
24.	Autumn	poem Nno 16, <i>Rogśayyāý</i>
25.	A Gift	poem No 17, <i>Rogśayyāý</i>
26.	She	A Gift: poem No 18, <i>Rogśayyāý</i>
27.	On My Way to Recovery	poem no. 23, <i>Rogśayyāý</i>
28.	To Itaiā	italiā, <i>Pūrabī</i> (appeared in <i>Visva-Bharati Quarterly</i> , April 1925)
29.	With a Grand Scheme in Mind	āsā, <i>Pūrabī</i> (appeared in <i>Visva-Bharati Quarterly</i> , July 1925)
30.	April	A translation of the song 'ogo daksin hāoyā o pathik hāoyā' (appeared in <i>Visva-Bharati Quarterly</i> April 1926)
31.	To Java	Sri bijayalaksi; <i>paríses</i> 2nd ed.(appeared in <i>Visva-Bharati Quarterly</i> , October 1927) also published in the <i>Modern Review</i> October 1927
32.	To Siam	Siām: pratham darśane; <i>paríses</i> 2nd ed. (appeared in <i>Visva-Bharati Quarterly</i> , October 1927, reprinted in the <i>Modern Review</i> November 1927)

No	Translator's title	original source
33.	Farewell to Siam	Siam: bidāykāle; <i>Parishes</i> 2nd ed (appeared in <i>Visva-Bharati Quarterly</i> October 1927; reprinted in the <i>Modern Review</i> Feb.1928).
34.	Ageless Light	bānī: <i>Bīthikā</i> , 1961 (appeared in <i>Visva-Bharati Quarterly</i> , October 1929)
35.	Farewell My Friend	kāler yātrar dhvani, Śeser Kabitā and Mahuā (appeared in <i>Visva-Bharati Quarterly</i> , November 1935)
36.	In the Spring Time	Ṛtu abasān, Bīthikā (appeared in <i>Visva-Bharati Quarterly</i> , Feb-Aprril 1936)
37.	Exchange of Gifts	he bhuban āmi yataksan, <i>Balākā</i> (appeared in <i>Visva-Bharati Quarterly</i> , August 1937)
38.	Gandhi Maharaj	A translation of the poem 'gāndhi mahārāj' translated by the poet (appeared in <i>Visva-Bharati Quarterly</i> , February 1941)
39.	Snapped chain	chinna śikal paḃe niye (appeared in <i>Visva-Bharati Quarterly</i> , May-July 1943)
40.	Temple Gate and Though You Needed Not	tomāy kichu deba bale (appeared in <i>Visva-Bharati Quarterly</i> , August-October 1943)
41.	A Weary Pilgrim	"Composed on the Pacific Ocean for the magazine <i>Asahi Shimbun</i> " This poem was published earlier in the <i>Modern Review</i> , August 1929.
42.	When the Poet Read His Verses	bancita, <i>Ākāśpradīp</i> (appeared in <i>Visva-Bharati Quarterly</i> , February-April 1945)
43.	The Magic of thy Fire	Love's price: (aśamkā , Pūrabī translated by poet ;appeared in <i>Visva-Bharati Quarterly</i> , August October 1941)
44.	I Take Leave	bidāy, <i>kṣamīkā</i> translated by the poet (appeared in <i>Visva-Bharati Quarterly</i> , Autumn 1958)
45.	My Captain	poem no. 66 <i>Gītālī</i> translated by the poet (appeared in <i>Visva-Bharati Quarterly</i> , Autumn, 1958)
46.	If You Never Call Me	yakhan parbe nā mor, translated by the poet (appeared in <i>Visva-Bharati Quarterly</i> , Autumn 1958)

Of the forty six poems majority were translated by Rabindranath Tagore and were published earlier. Only a few are by other translators whose works appeared between 1925 and 1937 in the *Visva-Bharati Quarterly*. Poems 1–27 included in the volume are also included in *Poems* published by Visva-Bharati in 1942. The importance of the book is stated in the forward: ‘It has occurred to the Publishing Department of Visva-Bharati that the publication of a collection of English translations of some representative writings of Gurudev will greatly help the non-Bengali reading public to appreciate the delicate beauty and the wide sweep of the thoughts that find expression in his writings. Accordingly the present volume is published mainly for the mental edification of non-Bengali readers.’ The physical features of the book have been made attractive with quality paper and a photograph of Tagore.

64.23 One Hundred and One Poems. Ed. Humayun Kabir. London: Asia Publishing House, 1966. 182 pp.

Intro. 25 pp. No other reprint is found till 2000.

Translated titles and the original sources are as follows:

No.	Translator's title	Original source	Translator
1.	The Look	<i>Sandhyā Sanggīt</i> : dṛṣṭi	Amalendu Bose
2.	The Fountain Awakes	<i>Prabhāt Sangīt</i> : nirjharer swapnabhangga	Hiren Mukherjee
3.	Rahu's Love	<i>Chabi O Gān</i> : rāhur prem	J.C. Ghose
4.	Life	<i>Kari O Komal</i> : prān	J.C Ghose
5.	The Prisoner	<i>Kari O Kamal</i> : bandī	J.C Ghose
6.	Vain Desire	<i>Manasī</i> : nisphal kāmanā	J.C Ghose
7.	On a Rainy Day	<i>Mānasī</i> : barasār dine	Chidananda Dasgupta
8.	Infinite Love	<i>Mānasī</i> : ananta prem	Buddhadev Bose
9.	The Cloud Messenger	<i>Mānasī</i> : meghdūt	Amalendu Bose
10.	Two Birds	<i>Sonār Tarī</i> : dui pākhi	Hiren Mukherjee
11.	I Will Not Let You Go	<i>Sonār Tarī</i> : yete nāhi deba	Humayun Kabir
12.	My Heart is Like a River	<i>Sonār Torī</i> : hṛday yamunā	Chidananda Dasgupta
13.	Destinatioin Unknown	<i>Sonar Torī</i> : niruddeś	Humayun Kabir
14.	Call Me Back to Work	<i>Citrā</i> : ebār phirāo more	Humayun Kabir
15.	Brahman	<i>Citrā</i> : brāhman	Hiren Mukherjee
16.	Urvashi	<i>Citrā</i> : urbaśī	J.C Ghose
17.	Lord of My Life	<i>Citrā</i> : jīban debatā	Amiya Chakrabarty

No.	Translator's title	Original source	Translator
18.	Last Night and This Morning	<i>Citrā</i> : rātri o prabhāt	Chidananda Dasgupta
19.	1996	<i>Citrā</i> : 1400 sāl	Somnath Moitra
20.	Renunciation	<i>Caitāli</i> : bairāgya	Amalendu Bose
21.	Sister	<i>Caitāli</i> : didi	J.C Ghose
22.	The Introduction	<i>Caitāli</i> : paricay	J.C Ghose
23.	First Kiss	<i>Caitāli</i> : pratham cumban	Samar Sen
24.	Bad Times	<i>Kalpanā</i> : duhsamay	Hiren Mukherjee
25.	The Dream	<i>Kalpanā</i> : swapna	Amalendu Bose
26.	Invention of Shoes	<i>Kalpanā</i> : jutā ābiskār	J.C Ghose
27.	Summer	<i>Kalpanā</i> : baiśākh	Humayun Kabir
28.	The Lord's Debt	<i>Kathā</i> : bidhātār grās	Hiren Mukherjee
29.	A Sojourner in Hell	<i>Kāhinī</i> : narak bās	Bhabani Bhattacharya
30.	Karna and Kunti	<i>Kāhinī</i> : karna kunti	Humayun Kabir
31.	The Right Place	<i>Ksanikā</i> : jathāsthān	Amalendu Bose
32.	Immodesty	<i>Ksanikā</i> : abinay	Amalendu Bose
33.	Krishnakali	<i>Ksanikā</i> : kṛṣṇakali	J.C. Ghose
34.	False Alarm	<i>Ksanikā</i> : bidāy rīti	Samar Sen
35.	Vitality	<i>Naibedyā</i> : e āmār śarirer śirāy śirāy	Amalendu Bose
36.	Deliverance	<i>Naibedyā</i> : bairāgya sādhanē mukti se āmār nay	V.S.Naravane
37.	The Staff of Justice	<i>Naibedyā</i> : tomār nyāyer danda	V.S.Naravane
38.	Alone	<i>Smaran</i> : ājike tumi ghumāo	Humayun Kabir
39.	The Wish One	<i>Śīsu</i> : bijña	Amalendu Bose
40.	The Critic	<i>Śīsu</i> : samālocak	Amalendu Bose
41.	The Hero	<i>Śīsu</i> : bīrpus	J,C
42.	Restless	<i>Utsarga</i> : āmi cañcala he	Bhabani Bhattacharya
43.	The Eternal Cycle	<i>Utsarga</i> : dhup apanāre milāite cāhe	Bhabani Bhattacharya
44.	Birth and Death	<i>Utsarga</i> : se to sediner kathā	Somnath Moitra
45.	The Golden Moment	<i>Kheyā</i> : śubhaksan	Kshitis Roy
46.	In the Morning	<i>Kheyā</i> : prabhāt	Kshitis Roy
47.	The Portrait	<i>Balākā</i> : chabi	Amiya Chakrabarty
48.	Shah Jehan	<i>Balākā</i> : e kathā jānite tumi	Kshitis Roy
49.	The Unresting	<i>Balākā</i> : he birāt nadī	Ama
50.	Flying Cranes	<i>Balākā</i> : sandhyā rāge	Lila Ray
51.	Two Women	<i>Balākā</i> : kon khāne sṛjaner	Ama
52.	The Deception	<i>Palātakā</i> : phāki	Monika Verma
53.	Sunday	Bholānāth: rabibār	Abu Sayeed Ayyub
54.	Fullness	<i>Pūrabī</i> : pūrnatā	Ama

No.	Translator's title	Original source	Translator
55.	The Fleeting One	<i>Pūrabī</i> : ksanikā	Amalendu Dasgupta
56.	The Last Spring	<i>Purabī</i> : śes basanta	Samar Sen
57.	Beholden	<i>Purabī</i> : kṛtajña	Hiren Mukherjee
58.	Homage to the Tree	<i>Banabāni</i> : bṛksa bandanā	V.S Naravane
59.	The Lady of the Sea	<i>Mahuā</i> : sāgarikā	Humayun Kabir
60.	The Riddle	<i>Mahuā</i> : heyāli	Abu Sayeed Ayyub
61.	The Eternal	<i>Pariśes</i> : cirantan	Amiya Chakrabarty
62.	Question	<i>Pariśes</i> : praśna	Hiren Mukherjee
63.	Wonder	<i>Pariśes</i> : bismay	Amalendo Bose
64.	The Journey	<i>Bicitrā</i> : yātrā	Amalendu Dasgupta
65.	The Voice of Eternal Form	<i>Punaśca</i> : cirarūper bānī	V.S.Naravan
66.	The First Worship	<i>Punaśca</i> : pratham pūjā	Somnath Moitra
67.	Eternity	<i>Śes saptak</i> : anek hājār bacharer	Tarak Sen
68.	The Casual	<i>Śes saptak</i> : āmār phul bāgāner phulguli	Sisir K. Ghose
69.	The Impermanence	<i>Śes saptak</i> : pathik āmi path calte calte	Somnath Moitra
70.	Vaisakh 25	<i>Śes saptak</i> : pācise baiśakh	Sisir K. Ghose
71.	The Couple	<i>Bīthikā</i> : dujan	Kshitis Roy
72.	The Earth	<i>Patraput</i> : āj āmār pranati grahan karo	Tarek Sen
73.	Peyali	<i>Patraput</i> : āmāke ene dilo	Amiya Chakravarty
74.	This I	<i>Śyāmali</i> : āmi	Monika Verma
75.	The Caress	<i>Śyāmali</i> : sambhāsan	Monika Verma
76.	A Sense of Being	<i>Śyāmali</i> : prāner ras	Monika Verma
77.	Africa	<i>Patraput</i> : āphrikā	Chidananda Dasgupta
78.	A Strange Dream	<i>Sahaj Pāth part II</i> : ekādaś pāth	Humayun Kabir
79.	The Beacon	<i>Charār chabi</i> : ek ākās pradīp	Humayun Kabir
80.	Farewell	<i>Prāntik</i> : yābār samay halo	Sisir K. Ghose
81.	The End	<i>Prāntik</i> : rangga mañice eke eke	Tarak Sen
82.	Invocation	<i>Prāntik</i> : dekhilām abasanna cetanār	Sisir K. Ghose
83.	Hissing Serpents	<i>Prāntik</i> : nāginīrā cāridike	Chidananda Dasgupta

No.	Translator's title	Original source	Translator
84.	Shyama	<i>Ākāś Pradīp: śyāmā</i>	Abu Sayeed Ayyub
85.	The Introduction	<i>Sējuti : paricaý</i>	Humayun Kabir
86.	The Station	<i>Nabajātak: isteśan</i>	Buddhadev Bose
87.	The Night Express	<i>Nabajātak: rāter gāri</i>	Buddhadev Bose
88.	All That Remains	<i>Sānāi: udbṛtta</i>	Abu Sayeed Ayyub
89.	Of Two Minds	<i>Sānāi: dwīdhā</i>	Abu Sayeed Ayyub
90.	Not My Achievement	<i>Rogsayyāy: āmār kīrti āmi karinā biśwās</i>	Abu Sayeed Ayyub
91.	On My Birthday	<i>Janmadine: jībaner āśi barse</i>	Sisir Kumar Ghose
92.	Assurance	<i>Rogsayyāy: tomāre dekhinā jabe</i>	Samar Sen
93.	The Poet of Man	<i>Janmadine: bipula e pṛthibīr</i>	Amalendu Dasgupta
94.	The Cosmic Stage	<i>Ārogya: biāt śṛstir ksetre</i>	Tarak Sen
95.	The Final Offering	<i>Janmadine: śṛsti līlā prānganer prānte</i>	Somnath Moitra
96.	They Work	<i>Ārogya: alas samāy-dhārā beye</i>	Hiren Mukherjee
97.	Salutation	<i>Ārogya: e dehalok madhumāya</i>	Humayun Kabir
98.	On the Banks of the Rupnarayan	<i>Śes Lekhā: rūpnārāner kule jege</i>	Humayun Kabir
99.	The Unanswered Question	<i>Śes Lekhā: pratham diner surya praśna</i>	Humaun Kabir
100.	Through the Dark Night	<i>Śes Lekhā: dukher ādhār rāti</i>	Amalendu Dasgupta
101.	The Right to Peace	<i>Śes Lekhā: tomār śṛstir path rekhecha</i>	Amalendu Dasgupta

This anthology was the product of a grant from Ford Foundation. Eighteen translators were assigned to translate the selected poems which according to the editor, were not translated before and 'nothing is included which is not first rate'. This book was handsomely published but seems to have no significant readership because till the year 2000 no other edition or reprint is found. In 2005 the same book had been published by UBSPD in association with Visva-Bharati under the title *Poems of Rabindranath Tagore*.] This book was reviewed unfavourably by Sujit Mukherjee in the following location: Sujit Mukherjee, *Translation as Discovery and Other Essays* (Hyderabad: Orient Longman, 1994) pp. 59–62.

64.24 Tagore For You. Ed. Sisir kumar Ghosh. Calcutta: Visva-Bhararati, 1966. 179 pp.

Pref. 2 pp.; Intro. 7 pp. Revised and enlarged edition was published in 1984.

Includes translations of 27 poems and some essays, addresses, parables and letters.

The following translations are included:

No.	Translator's title	Original source
1.	Awakening of the Waterfall	<i>Pravāt Sanggīt</i> , 1883
2.	The Swans	<i>Balākā</i> : 1916
3.	Wonder	<i>Gūbitan</i> , 1931
4.	Endless Wonder	<i>Pariśes</i> , 1931
5.	In All Humility	Our Universe: 1958
6.	I Can noNt Remember My Mother	<i>Sīśu Bholānāth</i> , 1922
7.	Indian Pilgrimage	<i>Gitañjali</i> , 1910
8.	one of the Indian national anthems 1911	Janaganamana
9.	Those Who Struck Him Once	Christmas, 1938
10.	Worshippers of Buddha	<i>Patraput</i> , 1936
11.	O Serene, O Free, 1927	
12.	Question	<i>Pariśes</i> , 1932
13.	Walk Alone	<i>Gītabitān</i> , 1931
14.	Gandhi Maharaj	Mahātmā Gāndhi, 1963.
15.	Shunned at the Temple-Gates	<i>Patraput</i> , 1936
16.	How Little I Know of This World	<i>Janmadine</i> , 1941
17.	A Mere Person	<i>Punaśca</i> , 1932
18.	The Santal Woman	<i>Bīthikā</i> , 1935
19.	To Africa	<i>Patraput</i> , 1936
20.	Come, Young Nations	Nabajātak, 1940
21.	Floating on Time's Stream	<i>Arogya</i> , 1941
22.	Time to Leave	<i>Prāntik</i> , 1938
23.	Blessings	<i>Arogya</i> , 1941
24.	Eightieth Birthday	<i>Janmadine</i> , 1941
25.	The Last Reward	<i>Śes Lekhā</i> , 1941
26.	No Answer	<i>Śes Lekhā</i> , 1941
27.	The Great Unknown	<i>Śes Lekhā</i> , 1941 1941

The objective of this anthology, the editor says, is 'to make some readers go back to Tagore, to read him with different eyes instead of acquiescing, uncritically, with the prevailing mood of indifference and denigration, based mostly on fashion, prejudice and lack of understanding.'

'A Publisher's note' of the 1984 edition states: "Some additional material 'I Am a Poet', 'City and Village' 'Letters From Russia' 'Letters to Yone Noguchi and Mahatma Gandhi' a poem on 'Gandhi Maharaj' and the poet's last birthday address 'Crisis in Civilization' has been included in order to make the selection more representative. A few of the articles have been abridged by the editor." The 1984 (second) edition includes 9 essays and addresses, 6 parables, 10 letters, last birth day addresses (Crisis in Civilization) and 27 poems. A brief Chronology (193-197) and References (198-200) are included at the end.

In the introduction Sisir Kumar Ghose says: 'The case for Tagore in translation today is not very strong. May be English could never be the true voice of his feeling and thinking.' About the translated pieces included in the anthology the editor says: "While Rabindranath's original writings and translations have been left almost entirely intact, translations by other hands have been here and there slightly changed."

64.25 *Anthology of One Hundred Songs of Rabindranath Tagore in Staff Notation. Volume 2. New Delhi: Sangeet Natak Akademi, 1967.*

Includes translations of fifty songs. Selection, classification and arrangement of the songs were done by Indira Devi Chowdhurani. Most of the songs were translated by Kshitish Roy and a few by Rabindranath Tagore. Transliterations were done by K.P. Biswas and Trina Pandit transcribed into staff notation of the songs from the original Bengali.

64.26 *Patraput. Trans. Sisir Chattopadhyay. Kolkata: Pathikrit Prakashani, 1969. 70 pp.*

Includes translations of all fifteen poems of the Bengali work *Patraput* (1936).

In Introductory note the translator says: 'I have attempted to translate the poems because Tagore did not have the time to translate these poems into English.' The book seems to be poorly published; No other edition or reprint is found till the year 2000.

64.27 *Fifteen Longer Poems of Rabindranath Tagore.* Trans. Rabindra Nath Choudhury. Orissa: Shri Rabindra Nath Choudhury, 1969.150 pp.

Pref. 21 pp. Gloss. 26 pp.

Incudes translations of fifteen poems. Translated titles are as follows:

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|-----------------------|-------------------|
| 1. baisnab kabitā | 9. chancalā |
| 2. mānas sundarī | 10. he mor sundar |
| 3. basundharā | 11. mālā |
| 4. Ebār phirāo more | 12. tapabhanga |
| 5. ābedan | 13. nāmnī |
| 6. swarga haite bidāy | 14. udbodhon |
| 7. Biñjānī | 15. pran |
| 8. shahjāhān | |

Of the fifteen poems 3 are from *Sonār Tarī*, 4 from *Citrā*, 3 from *Balākā*, 1 each from *Palātakā*, *Pūrabī*, *Mahuyā*, *Sañcaiyitā* and *Parises*. One peculiarity of this book is that the same was published in 1975 under the different title *Love Poems of Rabindranath Tagore*. In the long introductory note the translator focuses on the necessity of translation of Tagore's poems, the prevailing inadequate translations, some suggestions for good translations and his own approach to translation. While discussing the greatness of Tagore Chowdhury says: The world still fails to know what greatness Tagore possesses because he had not been adequately and authentically presented in translation. I know the world go into ecstasy over poet Rabindranath if only the world would come into contact with forms as well as substance of his literature... his immense artistic sense has been displayed in his sonorous style, diction, choice of words, alliterations, imagery and word pictures. He was a wizard in combining words with superb sense.' Towards capturing all the nuances of Tagore's poetry, the translator says: '... even if a translator of high rank in both languages goes to translate his poems many of the delicate nuances will remain uninterpreted. If Tagore is properly

presented in English he would be hailed as the greatest among the front ranking lyrical poets of the world. About his own translations Chowdhury claims that he had been able to produce authentic translation (almost Photostatic) and his allegiance is more to the original. In translating some poems, he says, he had ‘followed one line with one line of English and similarly Rabindranath’s half line with half line of English.’

64.28 Tagore’s Last Poems. Trans. Shyamasree Devi & P. Lal. Kolkata: Writers Work-shop, 1972.13 pp.

Reprinted in 1991. Intro. 4 pp.

Includes translations of all the 15 *Śes Lekhā* poems.

No.	Translator’s titles	Original source
1	Helmsman, Launch me	samukhe śānti pārābār
2	Though Death Like Rahu	rāhur matan mṛtyu
3	Bird	ore pākhi
4	Flaming Sun	raudratāp jhā jhā kare
5	If Only I Could, if Only	āro ekbār jadi pāri
6	He Comes –The Hero!	ai mānab āse
7	Life is Pure: I Know This	jīban pabitra jāni
8	In the Fifth Year of Marriage	bibāher pañcam barse
9	Single-Minded He	banner mūrti gadi
10	My Birthday, I Am Lost	āmār e janmadin mājhe āmi hārā
11	On the Bank of the Rupnarayan	rupnārāner kule
12	On the Gift Giving of Your Birthday	taba janmadibaser dāner utsabe
13	The First Sun	pratham diner sūrya
14	Again and Again the Dark Night of Sorrow	duhkher ādhār rātri bāre bāre
15	You Have Riddled the World with Snares	tomār sṛstir path rekhecha ākirna kari

This book is important because no other book before this volume contained translations of all the *Śes Lekhā* poems. The quality of the publication is enhanced with its introductory notes where the translators say: ‘Translations are faithful to an extreme. The structures, stanza-patterns and, wherever possible, the inversions have been retained... no attempt has been made to interpret’. However, this claim of the translator was badly criticized by William Radice in his article ‘Tagore’s poetry in English translation’ (*Visva-Bharati Quaterly* May-October 1979, p. 24).

64.29 *The Last Poems of Rabindranath Tagore.* Trans. Prithi Nandy. Kolkata: Dialogue Publications, 1973.

Contains translations of all the fifteen poems of the poet's original Bengali work *Śeṣ Lekhā* (1941). In the Preface the translator discusses some key aspects of the poems of *Śeṣ Lekhā* but he says nothing on translation. This book is currently available by Rupa and Co. (New Delhi).

64.30 *Later Poems of Rabindranath Tagore.* Trans. Aurobondo Bose. Delhi: Peter Owen Ltd., 1974.

The book contains translations of 55 poems selected from seven different poetical works of Tagore. Aurobond Bose divided the poems into 'Poems of Hope and Defiance', 'Poems of Wonder' and 'Songs'.

Translator's title/ first line and the sources (according to the first Edition) are as follows:

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|----------------------------------------------------------|----------------------------------------------------------|
| 1. The Conqueror of Death
(<i>Parīśeṣ</i>) | 19. Poems of Wonder: |
| 2. A Question (<i>Parīśeṣ</i>) | 20. The Day's End (<i>Parīśeṣ</i>) |
| 3. The Call (<i>Parīśeṣ</i>) | 21. The Wayfarer (<i>Parīśeṣ</i>) |
| 4. False Religion (<i>Parīśeṣ</i>) | 22. I-1 |
| 5. The Forerunner (<i>Parīśeṣ</i>) | 23. Deliverance -1 (<i>Parīśeṣ</i>) |
| 6. The Evermoving (<i>Parīśeṣ</i>) | 24. Deliverance 2 (<i>Parīśeṣ</i>) |
| 7. The Free Path (<i>Parīśeṣ</i>) | 25. Flute Player |
| 8. East (<i>Parīśeṣ</i>) | 26. Jarati (<i>Parīśeṣ</i>) |
| 9. Lord Buddha's Birthday
(<i>Parīśeṣ</i>) | 27. Woman |
| 10. Bird-man (<i>Nabajātak</i>) | 28. Your Salutation is Like a
Jwel (<i>Parīśeṣ</i>) |
| 11. Penance (<i>Nabajātak</i>) | 29. The Dying Year (<i>Parīśeṣ</i>) |
| 12. Worship of the Buddha
(<i>Nabajātak</i>) | 30. I-2 (<i>Parīśeṣ</i>) |
| 13. Earth, accept my salutation
(<i>Patrapūt</i>) | 31. A Picture (<i>Parīśeṣ</i>) |
| 14. They have no caste
(<i>Patrapūt</i>) | 32. Judgement (<i>Parīśeṣ</i>) |
| 15. Africa (<i>Patrapūṭ</i>) | 33. The Unknown (<i>Parīśeṣ</i>) |
| 16. Amrita (<i>śyāmalī</i>) | 34. Concord (<i>Parīśeṣ</i>) |
| 17. The Eternal Traveller
(<i>śyāmalī</i>) | 35. Newcomer (<i>Parīśeṣ</i>) |
| 18. Rod of Justice (<i>bicitrā</i> , 1961
anthology) | 36. The Pitcher (<i>Parīśeṣ</i>) |
| | 37. Uncovered (<i>Parīśeṣ</i>) |
| | 38. Birthday (<i>Parīśeṣ</i>) |
| | 39. I awake again (<i>Parīśeṣ</i>) |
| | 40. The Door (<i>Parīśeṣ</i>) |
| | 41. Life (1) (<i>Parīśeṣ</i>) |

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|------------------------------------------------------------|----------------------------------------------------------|
| 42. Long ago I offered my heart to thee (<i>Sānāi</i>) | 57. Standing on the threshold (<i>Parises</i>) |
| 43. When Spring Departs (<i>Sānāi</i>) | 58. My life is nourished by the river (<i>Parises</i>) |
| 44. Friend! I know you (<i>Sānāi</i>) | 59. Songs (Translated first Line) |
| 45. Wake him not, wake him not (<i>Sānāi</i>) | 60. The cry that is in my heart. |
| 46. Coming and going (<i>Sānāi</i>) | 61. thou last star of early dawn |
| 47. Let me hear (<i>Sānāi</i>) | 62. The 'I' that floats along |
| 48. Hope (<i>bicitrā</i> , 1961 anthology) | 63. Beyond the shores of life and Death |
| 49. Life 2 (<i>bicitrā</i> , 1961 anthology) | 64. The Day is Done |
| 50. Lord, I Love (<i>bicitrā</i> , 1961 anthology) | 65. When We Parted |
| 51. Through many years (<i>bicitrā</i> , 1961 anthology) | 66. Before the Night Passes Away |
| 52. The life that flows (<i>bicitrā</i> , 1961 anthology) | 67. Water that is imprisoned |
| 53. In the silence of the night (<i>Pūrabī</i>) | 68. The Light Has Gone Out |
| 54. Awaiting (<i>Parises</i>) | 69. Oh, wash my soul clean |
| 55. Oh Sorrow (<i>Pūrabī</i>) | 70. The Lamp of Earth burns |
| 56. The End (<i>Pūrabī</i>) | 71. In the Heart of Thunder Plays |
| | 72. My Life's cup is overflowing |
| | 73. With the light of mine eyes |
| | 74. Touch me with thy fire |

This is a finished book with an introduction (17pp), foreward (1p), translator's note (1p), glossary etc. The book is currently available by Rupa and Co. (New Delhi).

64.31. *Love Poems of Tagore.* Trans. Rabindranath Choudhury. New Delhi: Orient Paperback, 1975. 13 pp.

Pref. 5pp; Gloss. 177-189 pp.

This is the same book published in 1969 under the title *Fifteen Longer Poems of Rabindranath Tagore.*

64.32 *Lipika Prose Poems.* Trans. Aurobindo Bose. London: Peter Owen Ltd., 1977. 140 pp.

Intro. 7 pp; Translator's Note 1 p. Includes translations of all the twenty seven poems of the Bengali *Lipikā* (1921) as well as some more translations from other sources.

Translated titles from the content are as follows:

- | | |
|------------------------|----------------------------------|
| 1. The Troden Path | 19. The Attainment of Perfection |
| 2. A Cloudy Day | 20. Heaven and Earth |
| 3. The Cloud Messenger | 21. Indra's Heaven |
| 4. The Voice | 22. A Song of Welcome |
| 5. The Flute | 23. Life and Mind |
| 6. Night and Morning | 24. A Present |
| 7. The Alley | 25. Festival of the Chariot |
| 8. A Look | 26. The First Letter |
| 9. A Day | 27. The Meeting with the Fairy |
| 10. Ungrateful Sorrow | 28. Salvation |
| 11. Seventeen Years | 29. A Short Story |
| 12. First Sorrow | 30. Sudden Meeting |
| 13. Play of Names | 31. The Cloud Messenger |
| 14. Story Telling | 32. The Soul of Literature |
| 15. The Court Jester | 33. Camellia |
| 16. The Horse | 34. A Letter |
| 17. A Question | 35. Letter Writing |
| 18. The Wrong Heaven | |

Appendix I includes a letter written by Rabindranath Tagore to the mother of Arobindo Bose. Also includes a brief letter of thanks written by the scientist Einstein to Arobindo Bose. Appendix 2 includes translations of seven poems from Janmadine (1941). This book is currently available by Rupa and Co. (New Delhi).

64.33 *Some Songs of Rabindranath Tagore.* Trans. Sudhamayee Mukherjee. Kharagpur: Visupriya Mukherjee, 1981.

Sudhamayee Mukherjee, wife of the well known Tagore biographer and writer Prabhat Kumar Mukherjee. She is the first compiler of the list of English translations of Tagore's poems. However she selected forty five songs from various works of the poet and translated them. These translations were privately published. No reprint or edition is found till 2000.

64.34 *Songs of Tagore.* Trans. Aruna Chakravarti. Bombay: Vaitalik, nd. 216 pp.

Intro. 5 pp.; Notes 5 pp; Original Bengali text is translaterated into Devangri. Includes translations of 100 songs.

Translated first lines are as follows:

1. Preserve in thy memory
2. I shall lure thee not with my beauty
3. Thou hast filled the the vessel of my life
4. clouds hang heavy in the twilit sky
5. I know thee lovely stranger
6. Make me the lyre
7. On this wild night the lushing wind
8. Thou shalt dwell in the depths of my heart
9. When clouds trail shadows over the earth
10. Ah me in this game of love with thee
11. Someone has stolen the song from my throat
12. Seeking whom didst thou come with the early dawn
13. I have spent my days singing by the path
14. Now that the hour of parting is nigh
15. At wane of day I feel my bark
16. I have not seen him yet
17. I know not whose lyre
18. If I knew the source of my pain
19. I have felt thy message within my heart
20. Remember me
21. Rapt in wonder a human soul
22. when though music the world comes into my vision
23. I am released into the light
24. The sky is flooded with light
25. Boundless is thy loveliness; infinite eternal
26. Thou hast set the fire of music burning in my soul
27. This loveliness of thine must flood the sky
28. Thou art standing on the edge of the bank
29. My day wanes, in the twilight gloaming
30. Beyond the horizons of life and death
31. Bow down my head oh! Lord
32. I have sung many songs for thee O Lord
33. Call out to me my Lord, now on this night
34. In the secret closet of my heart
35. I have loosed the bark of my song from the shore
36. Thou art my Lord, thou art my love,
37. Tonight my lids are untouched by slumber!
38. Where the stream of thy melody comes gushing forth
39. If thy divine light shines forth
40. Thou lay hidden in my heart
41. No only thy word, my beloved, my friend!
42. How dost thy sing oh! Master!
43. On this dark night of sorrow
44. The new day dawns
45. The tighter they tie our limbs
46. Let not feat trap thee in it's net of humiliation
47. If no one answers to your call
48. The sky resounds to our Mother's call
49. Do you beleive you have the power

50. Ah! the soil of my country!
51. Night and day keep faith, my soul
52. For shamel Let not thy tears
53. They call thee mad! Do not heed them.
54. I shall not die before my death
55. On this charmed night, when the moon is full
56. To crash the mighty gate, in the land of the demons
57. Come, dark beauteous one
58. Veiling thy face in the darkness of night
59. A cloud's companion
60. Shadows are deepening in the woods
61. The sky vibrates to the roll of distant drums
62. Tonight is thy tryst
63. Come, light the lamp
64. It seems to me that I have crossed
65. The ceaseless torrent of a monsoon sky
66. In the darkening vault a mighty drum resounds
67. My day ends
68. I thought in my dream that you knocked on my door
69. Dark shadow, do not go
70. Autumn, the light of thy dawn
71. Lo! I behold thee in the autumn cloud
72. A stranger came knocking on the doors of my heart
73. A star came hurtling from the sky
74. She who dwelt in secret, in the depths of my soul
75. It is he who is thy lover
76. On a night of late autumn the tender moon
77. On a dewy night in November
78. In the heart of the forest the few last fading blooms
79. The winter wind dances in wild abandon
80. When the last blossom faded
81. Spring, enchanting spring!
82. Softly, blow softly wild wind of the south
83. Oh! traveler! From what distant land
84. The sky fills me with light
85. A little touch like a gentle breeze
86. Soft balmy days will be no more
87. Only idle illusion
88. A lightning creeper flashes a trail of gold
89. Nay this is not mine, this dust
90. From the flaming blossoms
91. Dotting the darkness
92. Long long ago on mountain peaks
93. I thought I could keep my rainbow coloured days
94. This light is mine; this light that fills the word
95. I did not step into my boat
96. Batter all barriers; break, break, break
97. Who beckons silence beyond the reach
98. Ah! come who will cross to the other bank
99. In the stars tonight bright flames fire glow
100. Only to come and go.

Songs in the volume are divided into some categories—Love songs (1–20); Devotional Songs (21–43), Songs of the Motherland (44–54), Songs of the Seasons (55–86) and Other Songs (87–100). Introduction of the book is written by Krishna Kripalini, the eminent Tagore scholar who said: ‘It is a welcome decision on the part of Vaitalic, a cultural organization of Bombay, headed by Dr (Mrs) Madhuri Shah, to sponsor for the publication of the English translation of a hundred select songs of Tagore and to entrust the responsibility to Mrs Aruna Chakravarti who has discharged it creditably.’ About Aruna Chakravarty’s translation she added: ‘Being a Bengali she has sensitive understanding of the original texts of the songs, and having being trained to sing Rabindra Sangeet, she has succeeded in selecting those which are evocative to the mind and pleasing to the ear. She is a teacher of English literature in a Delhi College and her proficiency in the use of the English language has ensured that her translations are both faithful and elegant; a no mean achievement.’ In Foreword Madhuri Shah said: ‘As this volume is not for sale, we are trying to make it available to educational institutions and Rabindra Sangeet societies all over the country, on request.’ However one drawback of the book is that nowhere is written the date/year of its publication. It is guessed that this might be sometime in the early eighties.

64.35 *Gitanjali*. Trans. Brother James. University Press Limited, 1983. 178 pp.

Includes translations of all the poems of the original work *Gītanjali* (1909).

No preface or introduction is provided. No edition or reprint is found till 2000.

Notes (4 pp) on some Indian words are given at the end.

Includes translations of 157 poems of Bengali *Gitanjali* as they appear in the original. Many of the poems of *Gītanjali* were translated before by various translators including Tagore himself but it was Brother James who first translated all the poems as they occur in the original book.

64.36 *Noibedya*. Trans. Brother James. Dhaka: Khaleda Akhter, 1984. 120 pp.

Fore. 2 pp. Notes 3 pp.

Includes translations of all the one hundred poems from the original *Noibedya* (1901). The book was published privately by Khaleda Akter, Lalmatia, Dhaka. Till the year 2000 no other edition or reprint is found. Translated poems are arranged chronologically.

In the Foreward the translator discusses Tagore's life and work and the quality of the original poems but he said nothing about the the approach of his translations.

64.37 *Forty Poems of Rabindranath Tagore* Ed. Sisir Kumar Ghose. New Delhi: Gulab Vazirani for Arnold-Heinemann, 1984. 48 pp.

Intro. 9 pp. app. 8 pp.

Of the forty poems selected in the book 33 are included from Tagore's own translations collected from previously published works. These are as follows: *Gitānjali: Song Offerings* (11 Poems, Nos. 56, 67, 64, 10, 11, 73, 35, 45, 13, 100, 96); *The Gardener* (2 poems); *The Crescent Moon* (1 poem); *Lover's Gift* (2 poems), *Crossing* (1 poem), *Fugitive* (3 poems: from *Fugitive III* 123, *Fugitive II* 76, 75), *Anthology of One Hundred Songs of Rabindranath Tagore* (1 poem: If they answer not to thy call, walk alone) *Fruit Gathering* (1 poem. No. 43); *One Hundred Poems of Kabir* (1 poem: no.3) and 5 from from *Poems*, 1942 (no. 88, 95, 40, 49, 61). The remaining seven poems are translated by the following translators: Amiya Chakravarty (*Ārogya* no. 29, *Śes Lekhā* nos.1,14, 13, 10) 1 by Kshitis Roy and Amiya Chakravarty (*The Santal Woman*) and one by Sisir Kumar Ghose (*From Pulaski: Here I Send You My Poems*).

In the introduction the editor says: 'more representative and adequate translations are necessary to discover Tagore's true greatness in the translations'. The editor seems to say that the present selection is a more adequate one than many of the earlier attempts.

64.38 *Gitimālya*. Trans. Brother James. Dhaka: The University Press Limited, 1984.

Translations of all the 111 poems of the original *Gitimālya* poems originally published in 1910.

64.39 *Some Songs And Poems From Rabindranath Tagore.* Trans. Pratima Bowes. New Delhi: Allied Publishers, 1984. 143 pp.

Intro. 30 pp. Includes translations of 110 Poems and songs selected from twenty five different works of the poet.

Translated first line/words are as follows:

Songs:

1. The sky is filled with stars and the sun
2. The summer breeze this early morn
3. Shadows of ashad cloud play around the kadamba grove
4. The rain falls in profusion
5. My mind keeps company with clouds
6. My day ends this eager rainy evening
7. At the end of the monsoon night
8. You did come
9. This rainy day moves on
10. You have come, the bewitcher of my eyes
11. In this sarat sun, as the morning dream ends
12. I know that all is ready for you to go
13. My night spends itself out into this sarad morning
14. The month of Paush is calling you
15. Out of the fresh joy of falgun
16. When the first buds appeared in the mallika grove
17. Oh, dropped leaf
18. Through this earth is flowing a stream of joy
19. Why is this murmuring sound today?
20. Do accept me this time, Lord, do,
21. Because You and I shall me
22. This is not a sweet play
23. You do not know me, the real me
24. You did not find me, you did not
25. The bee comes into my room and hums
26. Friend write my name
27. Last night a song came to my mind
28. The wind, indifferent, loosens the buds
29. My mind is restless
30. Your mind wavered as You left that evening
31. There was a song in your beena and flowers in my basket
32. This is a tearful spring, my friend, not come before
33. Once, my beloved, you sat under this tree
34. The night is dark, the confidant is alert
35. There is nothing to stop me from getting lost
36. When my footsteps will no longer be printed round here,

Poems:

37. An awakening
38. Journey to an unknown destination
39. A Brahman
40. An old servant
41. Two acres of land
42. A resolution
43. The day's end
44. A circle
45. A gift
46. The new year
47. last spring
48. The ever-moving
49. Consolation

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|----------------------------------------------|-------------------------------------------------------------------------|
| 50. Seeing | 69. When the lamps were blown out
one by one |
| 51. Remembrance | 70. A woman on a pilgrimage |
| 52. The world of the insect | 71. Half-past nine |
| 53. An ordinary woman | 72. The turning away of the mind |
| 54. Just a man | 73. The wrong time |
| 55. The santal girl | 74. Once you gave me |
| 56. The Ill-fated | 75. In this infinit universe |
| 57. Fourteen | 76. Dark night, ancient out of all
reckoning |
| 58. Twenty-five | 77. I wake up in the morning |
| 59. Twenty-nine | 78. The violent night comes
unawares |
| 60. The earth | 79. Today, piercing the breast as it
were of my birthday festivities |
| 61. One day in the rainy month of
Asad | 80. Standing right at the end of the
courtyard |
| 62. Sleep is trying to take over my
eyes | 81. The heat of the sun is quite
severe |
| 63. Someone brought me this wild
seedling | 82. Deceiver, you have scattered |
| 64. I sit at the ferry station | 83. Today I feel lost. |
| 65. A dream | |
| 66. The savour of life | |
| 67. The eternal traveller | |
| 68. A sudden meeting | |

This book provides a long scholarly introduction by the translator. The translator's identity as written in the backflap is: 'Pratima Bowes joined the University of Sussex as a philosopher but is now chairman of Religious Studies in the same university. Her publications include books both on philosophy and religion and most of these had been published in England... she has been a post doctoral Fellow at the university of Pittsburg, America, and has visited several universities in Australia on a lecture tour.'

However, the translator explains his approach thus: 'I had always chosen pieces that, in Bengali, showed his best (both in quality and variety) but which I was unable to translate poetically, I would have done a great disservice to Tagore who had already suffered greatly, in comparison with any other great literary figure from bad translation ... I have endeavoured to keep these translations close to Tagore in every way; ideas, structure of sentences, rhythm, even his turn of phrases where possible, except for editing or deleting (but very rarely) a word or two here and there for the sake of rhythm or rhyme.'

64.40 *Gitali*. Trans. Brother James. Dhaka: The University Press Limited, 1985.

Includes translations of all the 108 poems from the original poetical work *Gitali* (1912). The poems in the original are beautiful lyrics which are rhymed. Brother James translated in free verse. No introduction or preface is given or anything is said about translations.

64.41 *Selected Poems*. Trans. William Radice. London: Penguin Books, 1985. 202 pp.

Pref. 3pp; Intro. 23pp; Notes 53pp and Glos. 15 pp.

Reprinted with a new Preface and an additional appendix in 1994. First Indian edition by Penguin Book India was brought out in 1995.

Includes translations of 48 poems selected from various works of Tagore.

Translator's titles and the original sources are as follows:

1. Brahmā, Bisnu, Śiva (*Prabhāt Sanggīt*: sṛṣṭi sthiti praláy)
2. Bride (*Mānasī*: badhū)
3. Unending Love (*Mānasī*: ananta prem)
4. The Meghadūta (*Mānasī*: megh-dūt)
5. The Golden Boat (*Sonār Tarī*: sonār tarī)
6. Broken Song (*Sonār Tarī*: gān bhangga)
7. A Half-Acre of Land (*Citrā*: dui bighā jami)
8. Day's End (*Citrā*: din-śese)
9. Across the Sea (*Citrā*: sindhu pāre)
10. Love's Question (*Kalpanā*: pranáy praśna)
11. Snatched by the Gods (*Kathā*: debatār grās)
12. New Rain (*Ksanikā*:)
13. The Hero (*Śīśu*: bīr-purus)
14. Death—wedding (*Utsarga*: maran-milan)
15. Arrival (*Kheyā*: āgaman)
16. Highest Price (*Gītīmālya*: caram mūlya)
17. The Conch (*Balākā*: śangka)
18. Shah Jahan (*Balākā*: śā-jāhān)
19. Gift (*Balākā*: dān)
20. Deception (*Palātākā*: phāki)
21. Grandfather's Holiday (*Śīśu Bholānath*: Thākur dādār chuti)
22. Palm Tree (*Śīśu Bholānath*: tāl gāch)
23. The Wakening of Siva (*Pūrabī*: tapabhangga)
24. Guest (*Pūrabī*: atithi)
25. In praise of Trees (*bṛksabandanā*: bana-bānī)
26. Last Honey (*Mahuā*: śes madhu)
27. Sea maiden (*Mahuā*: sāgarikā)
28. Question (*Pariśes*: praśna)
29. Flute Music (*Pariśes*: bāśi)
30. Unyielding (*Bīthikā*: udāsīn)
31. Earth (*Patrapūt*: prithibī)
32. Africa (*Patrapūt*: āphrikā)
33. The Borderland 9: (*Prāntik*: poem No.9)
34. The Borderland 10 (*Prāntik*: poem No. 10)
35. The Evening Lamp (*sējuti*: ghar chārā)

- | | |
|---------------------------------------------------------------------|---------------------------------------------------------|
| 36. In the Eyes of a Peacock (<i>Ākāś Pradīp</i> : ma'yurer dṛṣṭi) | 43. Injury (<i>Sānāi</i> : apaghāt) |
| 37. New Birth (<i>Naba Jātak</i> : paksi mānab) | 44. The Sick-Bed 6 (<i>Rogśayyāy</i> : poem No.6) |
| 38. Flying Man (<i>Naba Jatak</i>) | 45. The Sick Bed 21 (<i>Rogśayyāy</i> : poem No.21) |
| 39. Railway Station (<i>Naba Jatak</i> : isteśan) | 46. Recovery 10 (<i>Ārogya</i> : Poem No.10) |
| 40. Freedom-Bound (<i>Sānāi</i> : mukta-pathe) | 47. Recovery 14 (<i>Ārogya</i> : poem No: 14) |
| 41. Yaksa (<i>Sānāi</i> : yaksa) | 48. On My Birthday-20 (<i>Janma Dine</i> : poem No.20) |
| 42. Last Tryst (<i>Sānāi</i> : śes abhisār) | |

This is a finished book with a scholarly introduction, notes on translations etc. This book seems to be one of the significant publications in the field of translation of Tagore's poems. Radice himself, an English poet and critic achieved a good command over Bengali and translated Tagore's poems. In Introduction he discussed the existing condition of translation of Tagore's poems and the necessity of good translation to restore the image of Tagore as one of the greatest poets. About the approach to his translation he states: 'I have tried, in this book, to be true to the spirit of movement in Tagore ... by trying in the English verse-forms I have used to convey that spirit. The constantly changing verse-forms require equal inventiveness in the translator, and I have tried many things: lines based on syllable or accent as well as meter; verses based on half-rhyme as well as rhyme. Sometimes I have been traditional, just as Tagore was traditional at times; Sometimes I have produced forms that I believe are new to English poetry.' Reviewed at [URL//www.amazon.com/gp/product/customer-reviews](http://www.amazon.com/gp/product/customer-reviews).

64.42 Tagore's Eleven: Ten Poems And One Song.*Trans. Shafī Ahmed. London: Oaktown Publications, 1985. 51 pp.

64.43 Sonar Taree. Trans. Brother James. Dhaka: The University Press Limited, 1986. 153 pp.

Notes 10pp; Includes translations of all the poems of the original Bengali work *Sonār Torī* (1894).

No Introduction or Preface is given and nothing is mentioned about translations. The rhymed lyrics in the original are translated in free verse.

64.44. *Gitanjali*. Trans. Arun K Sil. Kolkata. 1987.

Includes translations of all the poems of the original Bengali work *Gitanjali* (1909).

Preface is written by Asit K Banerjee who comments: ‘Arum K Sil, a reknowned physician with interest in multifarious activities, and himself a good poet, has made an adventurous attempt to translate the *Gitānjali* (1910) into English as verbatim as possible, word for word, line for line, if necessary with interlined rendering. His moot point is this that translation, and no transcreation, if followed meticulously, literary merit and other poetic qualities remain unaltered. He tries to maintain rhythm of breathpause of the original songs, but avoids rhym schemes judiciously because Bengali and English rhymes are quite different. Be that as it may, I feel I must congratulate Dr Sil on his unique endeavour—not to follow the usual practice of Tagore subjectivism, but to enliven him with his original aroma.’ However one drawback of the publication is that the year of its publication is missing. But peculiarly the date of translation is printed below each translation and this covers the date from 25.5.1987 to 5.7.87. So the possible year of the book’s publication can be guessed as late eighties.

64.45 *Verses from Rabindranath Tagore*. Trans. Kawsar Ali Shaik. Kushtia: Mrs. Swapna Shaik, 1989.

Contains translations of 20 poems from various works of Tagore.

Translated titles and the original first lines are as follows:

No	Translator’s first line/title	original source
1	I love you all the day and night	āmi niśidin tomāy bhālobāsi tumi abasarmato bāsio
2	You have come beautiful in my evening	mor sandhyāy tumi sundar bese esecha
3	When you came in the darkness	yakhan esechile andhakāre
4	When I spoke many words in your ears	yakhan anek kathā balechilām tomār kāne kāne
5	You will be engraved in my heart silently	tumi rabe nīrabe hrdaye mama
6	Who can do good turned from the door	bhāla ye karite pāre phere dwāre ese
7	Who has eyes to see the flower	hul dekhibār yār caksu rahe

No	Translator's first line/title	original source
8	roaming miles after miles	bahu bý kare bahu deś ghure
9	Everyday saluting you lord	āji pranami tomārenāth
10	When worldly affairs keeps mind busy	samsār yabe man kāre laý
11	O God you have sent reformers	bhagabān tumi yuge yuge dūt pāthiecha
12	You were hidden in my heart	āmār hiyār mājhe lukiye tumi
13	When I have played with you	āmār khelā yakhan chila tomār sane
14	Bow down my head to the dust at your feet	āmār māthā nato kare dāo he
15	Oh my lord, make my heart blossom out	antar mama bikaśita karo
16	Our narrow stream runs in zig zag way	āmāder choto nadī cale bāke bāke
17	A big load of rubbish has been piled up	ābarjanār anek rāśi jamiechis
18	Monday, Tuesday, Wednesday	som, manggal, budh era sab āse
19	Give me a sweet voice	āmāy dāo sudhāmāy sur
20	Flower thinks many times	Kato din bhābe phul ure yābe

This book was published for private circulation. The original first lines of the songs are given at the last pages. No introductory or prefatory notes regarding translations are given.

64.46 *Selected Songs of Rabindranath Tagore.* Trans. Abu Rusd. Rabindra Carca Kendra, 1992.

Pre. 1 p. Intro. 2 pp.

Includes translations of a selection of 118 songs.

Translated first lines/ words and the original first lines/ words are as follows:

No	Original first line/words	Translated line/words
1	āmi tomāy śuniyechilām gān	All the songs I sang for you
2	dāriye ācho tumi āmāy ganer opāre	You remain standing on the other shore of my song
3	yatkhan tumi āmāy basiye rākho	As long as you keep me waiting
4	tomā āmāy milan habe bale alloy ākās bharā	The sky is filled with light
5	śudhu tomār bāni nai go	No only your oracular message
6	dukkher barsāy cakksher jal ye nāmla	As my own eyes filled with tears
7	āmār hiyār mājhe lukiye	You were hidden in my heart
8	āmār nā balā bānir ghana yāminīr	In the middle of my dark night

No	Original first line/words	Translated line/words
9	tomāy kichu deba bale cāy ye āmar man	My mind wants to give you something
10	sīmār mājhe asīm tumi bājāo āpan sur	Within a confined space you unconfined
11	prabhu āmār, priya āmār,	My Lord so dear to me
12	jīban yakhan śukhāye yāy	When lige gets dreid up
13	antar mama bikaśita kara	Unfold my heart
14	klānti āmār ksamā karo prabhu	Lord, forgive my tireness
15	āmār yā āche āmi sakal dite	I've failed to give you Lord all that
16	duhkher timire yadi jwale	If you beneficent light brightens
17	cakher ālay dekhechilem	In the light of my eyes I saw
18	jībane yata pūjā hala nā sārā	All my life's worship
19	prāne khuśir tuphān utheche	My heart is buffeted by a tempest of joy
20	āmār ye sab dite habe se to āmi jāni	I know I must give all that I know
21	phul bale dhanya āmi mātir pare	Says the flower, I feel fulfilled on the soil
22	āmi kān pete rai āmār āpan	I listen intently
23	āmār ei pathcāoyēti ānanda	My joy lies in just looking at the road
24	acenāke bhay kī āmār ore	Why should I be frightened
25	keno re ei duyārtuku pār hate samsay	Why do I feel apprehensive
26	pather śes kothāy ses kothāy	Where is the path's end
27	yadi tor dāk śune keu nā āse	If no one comes in reponse to your call
28	āmi bhay karba nā bhay karba nā	Today I w'll not get frightened
29	āpani abas hali, tabe	You get paralysed yourself
30	samkacer bihabalatā nijere	Doubt and perplexity demean you
31	bāmlār māti, bāmlār jal	The earth of Bengall, Bengal's water
32	sārthak janam āmār janmechi ei deśe	Happy is my birth as I was born
33	ore, nūtan yuger bhore	Listen, on a morning of a new decade
34	kāl rāter belā gān elo mor mane	Last night my mind was invaded by a song
35	mane rabe kinā rabe āmāre	Whether I shall be remembered
36	gān āmār yāy bhese yāy	Goes my song goes floating
37	ei kathāti mane rekho, tomāder ei	Remember this while you laugh and play
38	he nirupamā	Oh peerless one
39	āmār jībanpātra uchliā mādhuri karecha dān	My vessel overflows with a rare loveliness
40	yadi jāntem āmār kiser bythā	If I knew what is my sorrow
41	dharā diyechi go āmi ākāser pākhi	I let myself be caught, the sky-bird
42	mari lo mari āmāi bā śite dekeche ke	I forget myself, who beckons me

No	Original first line/words	Translated line/words
43	tomār gopan kathāti, sakhi	Don't my play-mate carry your secret
44	āmi cini go cini tomāre ogo bideśinī	I do know you, know you, o girl from abroad
45	cā der hāsi bā dh bhengeche	The moon's smile has forsaken all restraint
46	anek pāoṃār mājhe mājhe kabe	In the midst of many gifts
47	āro ektu baso tumi	Stay a little further
48	o ye māne nā mānā	It obeys no prohibition
49	yadi bāran karo tabe gāhiba nā	If you forbid me I will not not sing
50	āj sabār range rang miśāte habe	Today one has to merge in others' hue
51	āmār paran yāhā cāy	What my heart longs for
52	anek kathā yāo ye bale	You say so much without speaking a single word
53	ke dilo ābār āghāt āmār duāre	Who did knock again on my door
54	swapane da uhe chinu ki mahe	What dream like trance w two
55	kothā hate śunte yena pāy	From somewhere I hear
56	āmār man keman kare	How my mind longs for
57	eman dine tāre balāyāy	If it could be spoken to him
58	prān cāy caksu nā cāy	What the heart long for
59	ekhano tāre cokhe dekhini	Even now I have'nt seen him
60	sakhi, bhābanā kāhāre bale	What is anxiety playmate?
61	hraday āmār ai bujhi tor	O my heart comes perhaps your April storm
62	eśo eśo eśo he baiśākh	Come, come, come the month of storms
63	āsār kothā hate āj peli chārā	From where did you get released
64	or e jhar neme āy	Come storm come down on the dry laves
65	ai ye jharer meghe kole	Look on the lap of the storm cloud
66	āj ākāśer maner kathā	Today the sky intimate speech
67	bahu yuger opār hate āsār elo	The monsoon invades my mind from across
68	eso he seo sajal ghono bādal barisane	Come come in the company of a dark
69	bhor theke āj bādal chuteche āy go	Since the morning day comes the speeding rain
70	bādal diner pratham kadam phul	The monsoon's first kodam flower you've gifted
71	āji jhara jhara mukhor bādar dine	On the monsoon day of pattering rain
72	nibir meghe chāyāy man diyechi mele	I've spread my mind on the shed of the heavy cloud
73	pāglā hāoṃār bādal dine	On a rainy day when the wind gets wild
74	meghe kole rad hesheche	The rainhas stopped and sunlight
75	āj dhāner ksete raudra chāyāy	In the rice field can be seen today
76	amal dhabal pāle legeche manda	The white spotless sail is propelled by
77	tomrā yā balo tāy balo	Say whatever you want to say

No	Original first line/words	Translated line/words
78	ebār abagunthan kholo	Open your veil now
79	āmrā natun prāner car	We are at the command of a new life
80	āji basanta jāgrata dwāre	Today spring stands awake at the door step
81	ākās āmār bharlo āloy	My sky is filled with light
82	basante phul gāthlo āmār jāyer mālā	Spring flower have woven me a garland of victory
83	basanta tor śes kare de	Spring terminate, terminate, terminate
84	phal phālābār āśā āmi mane	I no longer entertain the hope
85	śukna pātā ke ye charāy ai dure	Who is the one that scatters dry leaves
86	āj khelā bhānggār khelā khelbi āy	Come and play the game ogf ending
87	āngo torā kār ke āche	All of you bring whatever you have
88	madhur basanta eseche madhur milan ghatāte	Sweet spring has arrived to effect a longed reunion
89	parlay nacan nācle yakhan āpan bhule	When erringly you danced the dance of destruction
90	grām chārā ai rānggā mātir path	The lovely way that goes past the village
91	swapan pārer dāk śunechi	As I wake up I think of the call
92	dinguli mor sonār khācāy railo nā	My days got restive of the golden cage
93	ki pāini tār hisāb milāte man mor	My mind refuse to take account of what
94	ānanderi sāgar hate eseche āj bān	Today arrived the flood from the sea of joy
95	tomār hala śuru āmār hala śeś	It is your beginning , this is my end
96	āmi keballi swapan karechi bapan	I have only sown dreams in the wind
97	o jonāki kī sukhe ai dānā duiti melecha	O glowworm, how pleasurably you've spread
98	āmrā nūtan yaubaneri dūt	We are the new ambassadors of youth
99	ogo, tomrā sabāi bhālo	All of you are fine
100	āmāder bhāy kāhāre	Whom do we fear
101	moder yeman khela temni ye kāj	Like our play is our work, did you know this,
102	āmrā cās kari ānānde	We joyously plough
103	āmār yābār samāy halo āmāy	It's time for my departure
104	yete habe ār deri nāy	I must depart, it can't be delayed now
105	āmi śudhu rainu bāki	I am the remaining one
106	āy re morā phasal kāti	Come, let's scythe down
107	agnīśikhā eso, eso, āno āno ālo	On the flickers of fire , come, come
108	bara āśā kare esechigo, kāche deke lao	I've come with great hopes, call me near to you
109	he anādi asīm sunīl akūl sindhu	Oh the eternal, limitless blue sea
110	yātri āmi ore	I'm the traveler
111	sammukhe śāntipārābār	In front lies the sea of peace
112	he nūtan	Oh you know

No	Original first line/words	Translated line/words
113	h̄ḍaȳer mani āḍarinī mor,	Come near, the jewel of heart
114	carācar sakali miche māya chalanā	All things around the world are nothing but
115	phulti jhare geche re	shed is the flower
116	ba dhu miche rāg koro nā	Oh my bride, don't get angry for nothing
117	tumi to sei yābei cale	You are destined to go away, nothing will be left
118	prem echechilo nihśabda carane	Love approached in silent foot

This publication is important in the field of song translation. The translator's approach to translation is noteworthy: 'At the very outset I should like to make it clear that this book of English versions of one hundred and eighteen selected songs of Rabindranth Tagore has one major flaw: it is in prose. Consequently, the beauty that Tagore creates by a deft combination of words and rhymes is missing in this volume, something that can not be remedied in any English translation, however skillful it may be. Moreover, certain Bengali expressions, evocative of associations peculiar to the geography of Bengal, are absolutely untranslatable in a language so terse and masculine as English. Nevertheless, I undertook this daunting task to give some idea to foreign readers of the nature of Tagore's lyrical impulse and the mystical turn of his mind. Of course my familiarity with English is not of a kind that would permit me to make full use of the subtle shades of meaning (the nuances) that those to the manner born can manage with relative ease. Yet I hope that my English prose is not wholly unserviceable.'

64.47 *Songs Eternal. : A Hundred Songs of Rabindranath Tagore.* Trans. Mohit Chakravorty. New Delhi: Atlantic Publishers and Distributors, 1992. 120 pp.

Translated first lines/words and the sources, according to the content, are as follows:

- | | |
|----------------------------------------------------------------------|-------------------------------------------------------|
| 1. Just in my heart of hearts
(Gītimālya) | 4. Whose beena played on in
sonorous tunes (Prem) |
| 2. Thou hast come in lovely
apparel in the evening
(Gītimālya) | 5. Make me thy beena, hold me, o
hold me up (Prem) |
| 3. Thus have I received my
comradeship, Beautiful (Pūjā) | 6. I seek Him alone who lives in
my mind (Pūjā) |
| | 7. Unite me with them who tend
your cows(Pūjā) |

8. Mind, O mind (Pūjā)
9. Who is that intoxicator (Pūjā)
10. The red earthen path (Bicitrā)
11. My Man of my heart (Pūjā)
12. You remained hidden in my heart (Pūjā)
13. My day ends in the evening (Pūjā)
14. I am in all ears (Pūjā)
15. I know Him (Pūjā)
16. When I was bereft of vision (Pūjā)
17. What a sound echoes (Prem O Prakṛti)
18. Please accept me now, O my Lord (Pūjā)
19. The man of the heart he is (Pūjā)
20. Thou hast made me weep (Prem)
21. I know in thy love (Pūjā)
22. I would enchant you (Prem)
23. I am waiting along (Prem)
24. I failed to remain beside her (Prem)
25. The song of the spring (Prem)
26. As darkness engulfed (Pūjā)
27. Amid the screne night (Pūjā)
28. Like a pole star you are (Prem)
29. Who thou art (Bhagnahriday)
30. Let smile bloom in the wry face (Prāyaschitta)
31. Beneath the seat of thine (Pūjā)
32. The time of my departure (bichitrā)
33. Shall I any more leave thee (Bouthākurānir hāt)
34. with great hopes (Bouthākurānir hāt)
35. Why does she look stealthily at me (Prem)
36. Amid the drenched world (Pūjā)
37. Mother, thou hast wiped off my tears
38. Seated am I, O Lord, all day long (Pūjā o Prārthanā)
39. Distress I bear not (Prem O Prakṛti)
40. Ah, do ye forget the words (Prem O Prakṛti)
41. In the moonlit night the twin meet (Prem O Prakṛti)
42. Sing not that song once more (Prem O Prakṛti)
43. Of which garden a flower thou art (Prem)
44. True, good and full of love thou art (Pūjā)
45. I could not offer thee all (Pūjā)
46. A bird of the sky (Prem)
47. I say, O my girl like roses (Prem)
48. Friend, what is thought! (Bhagnahriday)
49. Come, spring come (Prakṛti)
50. As six persons show me the way (Rajarsi)
51. Amid dense garden of flowers (Bhansimha Thākurer Padabali)
52. Look at me not (Prem)
53. Eyes can not see you (Pūjā)
54. It's only to come and go (Bicitrā)
55. Dripdrop fall the drops of rain (Prakṛti)
56. My night dawned on the autumn morn (Prakṛti)
57. Leave ye, leave (Prakṛti)
58. My eye-bewitching ye came (Prakṛti)
59. Awake, my mind (Pūjā)
60. At the day's end (caturanga)
61. If You Wish (Pūjā)
62. Give a touch in Life ((Pūjā))
63. My heart was enkindled (Pūjā)
64. A sword in one hand (Pūjā)
65. Peace do I not want (Pūjā)
66. My voice beckons Him (Pūjā)

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|------------------------------------------------------------|------------------------------------------------------------|
| 67. Stealthily do thou comest
(Pūjā) | 84. Reap the harvest of the last
yield now(Raktakarabi) |
| 68. I love, I love–(Prem) | 85. Tune on as the sky is singing
(Prem) |
| 69. Take, take the silent beena up
(Pūjā) | 86. Ah, cann't she be known
(Prem) |
| 70. Amid the rhythm of unison
(Prakṛti) | 87. Salute, salute, o mendicant |
| 71. More and more, my lord (Pūjā) | 88. Thou hast given the touch of
colour (Prakṛti) |
| 72. Where you are, where I am
(Pūjā) | 89. The Partner of Awakening
(Pūjā) |
| 73. Who has told you (Pūjā) | 90. The time, ye, for weeping
(Prem) |
| 74. Will you hide laughter(Prem) | 91. If You save me not (Pūjā) |
| 75. I pray to thee (Prem) | 92. When did'st thou adorn me
(Prem) |
| 76. Sorrow there is, death is there
(Pūjā) | 93. withered leaf (Prakṛti) |
| 77. Sing shall I with thy tune | 94. Awake, O Furious (Pūjā) |
| 78. If thou dost not give love in life
(Pūjā) | 95. Vacant is thy seat today
(Bicitrā) |
| 79. Whom did you leave behind
(Prem) | 96. Remain in joy all the time
(Pūjā) |
| 80. With flowers shall I adorn
(Prem) | 97. Filled today is the desire of the
heart (Pūjā) |
| 81. After so many days
(Raktakarabi) | 98. In the air have I sown (Bicitra) |
| 82. If, o brother, the strings of my
mind (Raktakarabi) | 99. Leaving the realms of life and
death (Swadesh) |
| 83. Like a traveler of newer
avenues (Raktakarabi) | 100. my sonar Bangla (Swadesh) |

One distinctive quality of the book is that the original songs are written in English transliteration. The translator writes a short preface where he said nothing about his approach to translation.

64.48 *I Won't Let You Go: Selected Poems.* Trans. Ketaki Kushari Dyson. Newcastle: Bloodaxe Books, 1991. 272 pp.

First Indian edition by UBSPD in 1992. Reprinted 9 times till 2000. Intro. 53pp with 21 illus., Notes etc. 19pp, Glos. 15 pp.

Includes translations of 116 poems and 24 songs selected from almost all the poetical works of Tagore.

Location of the original source and translated titles are as follows:

Sandhyāsāṅgīt (1882)

1. The Suicide of a Star (tārakār ātmahatyā)
2. Invocation To Sorrow (dukh-ābāhan)

Prabhātsaṅgīt (1883)

1. Endless Death (ananta maran)
2. From *Kori O Komal*
3. Breast (stan)
4. Kiss (cumban)

From *Mānasī (1890)*

1. Desire (ākāṅksā)
2. Death-Dream (maranswapna)
3. The Amatory Conversation of a Young Bengali Couple (nababangadampatir premālāp) Sonar Tarī (1894)
4. I Won't Let You Go (yete nāhi diba)
5. Earth (basundharā)
6. On Her Doctrine of Maya (māyābād)
7. Play (kheḷā)
8. On Her Powerlessness (aksamā) *Citrā (1896)*
9. Farewell to Haven (swarga haite bidāy)
10. The Victorious Woman (bijayinī)

Caitāli (1896)

1. Renunciation (bairāgya)
2. An Ordinary Person (sāmāny lok)
3. The Ferry (kheyā)
4. The Worker (karmī)
5. Big Sister (didi)
6. The Mediatrix (paricay)
7. On The Nature of Love (prem)
8. Putu (pūtu)
9. The Companion (sanggī)
10. A scene of Affection (snehadṛśya)
11. Against Meditative Knowledge ((tattwijnān)
12. True Meditation (dhyān)
13. Drought (anābrsti)
14. Hope Against Hope (bhayēr durāśā)

Kaṇikā (1899)

1. Give Us Deeds, Not Words (hār-jit)
2. Relationship of Convenience (garajer ātmīotā)
3. Kinship Analysed (kutumbitā bicār)
4. Too Good (asambhāb bhālo)
5. Positive Proof (prtyksa pramān)

Kathā (1900)

1. The Repayment (pariśodh)
2. The Realisation of Value (mūlyaprāpti)

From *Kalpanā (1900)*

1. A Stressful Time (duhsamāy)
2. Dream (swapna) From *Ksanikā (1900)*
3. What The Scriptures Say (śāstra)

4. Straightforward
(sojāsujī)From *Naibedya*
(1901)

5. No. 88 (e kathā māniba āmi)
6. No. 89. (jībaner simhadwāre)
7. No. 90 (mrtyuo ojñāta mor)

Smaran (1903)

No. 5 No. 14 (dekhilām khānkaý purātan cithi)

Śīśu (1903)

1. Empathy (samabyāthī)
2. An Offer of Help (byākul)
3. Hide-and-Seek
(lukocuri)From Utsarga

4. No. 7 (pāgal haiyā bane
bane)

From *Kheyā* (1906)

1. The Auspicious Moment
(śubbhakṣan)
2. The Renunciation (tyāg)
Balākā (1916)
3. No. 6 (tumi ki kebalī chabī)

4. No. 36 (sadhyārāge jhilimili
jhilalmer)
5. No. 39 (yedin udile tumi,
biswakabī dūr sindhupāre)

From *Palātakā* (1918)

1. Getting Lost (hāriye yāoyā)

2. The Last Establishment (śes
pratisthā)

Lipikā (1922)

1. The Old House (purano bāri)
2. One Day (ekti din)

3. Grief's Ingratitude (kṛtaghna
śok)
4. The Question (praśna)

Śīśu Bholānāth (1922)

1. Sunday (rabibār)

2. Remembering (mane padā)

From *Pūrabi* (1925)

1. Gratitude (kṛtajñā)
2. The Apprehension (āsamkā)

3. The Skeleton (kangkāl)
4. The Exchange (badal)

From *Mahuā* (1929)

1. The Identity (paricay)

2. Disappearance (antardhān)

From *Punaśca* (1932)

1. Kopāi (kopāi)
2. By The Pond (pukur-dhāre)
3. Dwelling (bāsā)
4. Memory (smṛiti)
5. The Boy (cheletā)

6. The Last Letter (śes cithi)
7. Camelia (kyāmeliā)
8. A Person (ekjan lok)
9. Writing a letter (patra lekhā)

Śes Saptak (1935)

1. No.1 sthir jenechilām,
peýechi tomāke
2. No. 2 ekdin tuccha ālāper
phāk dýe
3. No. 3 phuriýe gelo pauser din
4. No. 9 bhālobese man balle-
5. No. 11 bhorer ālo-ādhāre
6. No. 13 rastāy calte calte
7. No. 22 śuru hatei o āmār
sangga dhareche
8. No. 27 āmār ei choto kalsitā
pete rākhi
9. No. 29 anek kāler ektimātra
din
10. No. 31 pādāy āche klāb
11. No. 46 takhan āmār bayās
chilo sāt

Bīthikā (1935)

The Indifferent One (tomāre dāki yabe kuñjabane)

Patraput (1936)

1. No. 5. (sandhyā elo cul eliýe)
2. No. 7. (cokh ghume bhare āse)
3. No. 8 (āmāke ene dila ei buno
carāgāchti)
4. No. 11.(phālguner rangin ābes)

From Śyāmalī (1936)

1. Dream (swapna)
2. The Lost Mind (hārāno man)
3. Tamarind Flower (ťētuler phul)
4. The Nap (akāl ghum)
5. The Uncoupling (esechile kãcā
jībaner)
6. A Sudden Encounter (hathāt
dekhā)

From Prantik (1938)

1. Nos.5. (paścāter nitya sahacar)
2. Nos.14. (yābār samay halo
bihangger)
3. Nos.18. (Nāginirā cāri dike
pheliteche)

From Ākaśpradīp (1936)

1. The Dark Girl (shyāmā)
2. Green Mangoes (kãcā ām)

From Sānāi (1940)

1. Coming and Going (āśa-yāoyā)
2. Impossible (asambhab)

From Rogśayyāy (1940)

1. Nos. 22.(madhydine ādho
ghume)
2. Nos. 38. (dharmaṛāj dila yabe
dwamser ādeś)

From Ārogya (1941)

1. No. 7. (himsra rātri āse cupe
cupe)
2. 2, No. 9. (birāt srstir ksetre)

Janmadine (1941)

No.28 (nadīr pālita ei jīban āmār)

Śes Lekhā (1941)

- | | |
|------------------------------------------|---------------------------------------------------|
| 1. No. 5 | 4. No. 14. (dukhher ādhār rātri bāre bāre) |
| 2. No. 11 (rūpnārāner kūle jege uthilām) | 5. No. 15 (tomār sṣtir path rekhecha ākīrna kari) |
| 3. No. 13.(pratham diner sūrya) | |

Songs

No.	Translator's title	original source
1.	O beggar, you have made me a beggar	<i>Kalpanā</i> : ogo kāngāl āmāre kāngāl karecha
2.	I Live with so little	<i>Naibedyā</i> : alpa laiṃyā thāki
3.	A soft wind stirs the white sail without a spot	<i>Gītāñjali</i> : legeche amal dhabal pāle
4.	She won't take no for an answer	<i>Gītābitān</i> :: o ye māne nā mānā
5.	The song I came to sing here stays unsung	<i>Gītāñjali</i> : hethā ye gān gāite āsā āmār
6.	I shall not beguile you with my beauty	<i>Gītābitān</i> :: āmi rupe tomāy bhulāba nā
7.	The dawn in which you called me	<i>Gītābitān</i> :: tumi dāk diyecho kon sakāle
8.	When my pain escorts me to your door	<i>Gītīmālyā</i> : āmār byāthā yakhan āne āmāy
9.	That fire of music you ignited in me	<i>Gītīmālyā</i> : tumi ye surer āgun lāgiye dile mor prāne
10.	There is no end to it	<i>Gītāli</i> : śes nāhi ye
11.	I could not keep them in the golden cage	<i>Gītābitān</i> : dīnguli mor sonār khācāy raila nā
12.	A fire of flower has hit the blue horizon	<i>Gītābitān</i> : nīl digante oi phuler āgun lāgala
13.	To-night the fire flame burn in a million stars	<i>Gītābitān</i> : Āj tārāy tārāy dīpta śikhār agni
14.	Lest he goes without telling me	<i>Cirakumār Sabhā</i> :
15.	Lost to myself	<i>Gītābitān</i> : āpanhārā mātoyārā āchi tomār āsā dhare
16.	So many times I have been along this trail	<i>Gītābitān</i> : e pathe āmi ye gechi bār bār.
17.	Sheuli flower , Sheuli flower	<i>Gītābitān</i> : śhiuli phul, śhiuli phul
18.	The two of us had swung in the forest that day	<i>Gītābitān</i> : sedin dujane dulechinu bane
19.	The moon's laughter's dam has burst	<i>Gītābitān</i> : cāder hāsi bād̄h bhengeche
20.	House-bound men, open your doors	<i>Gītābitān</i> : ore gṛhabāsī dwār khol
21.	Where does the road end?	<i>Gītābitān</i> : pather śes kothāy
22.	In the dead of night you brought me devastation	<i>Gītābitān</i> : kon bhānganer pathe ele
23.	You gave me the monsoon's first kadamba flower	<i>Gītābitān</i> : bād̄al-diner pratham kadam phul
24.	Take the last song's diminuendo with you	<i>Gītābitān</i> : śes gānerai res niye yāo cale

This book is one of most representative collections particularly because it contains translations from almost all the poetical works of Tagore. The reception of the book seems to be very positive because it underwent reprints almost every year since its first publication. The scholarly introduction with a lot of illustrations can easily give the readers a comprehensive idea about Tagore as a poet.

In the long introductory notes Ketaki Kusari Dyson discusses various aspects of Tagore's genius. She finds fault with Tagore's own translations and says that Tagore's poems should be adequately translated to expose his true greatness. Contradicting William Radice's comments that song can not be translated she says: '...because of its structure the lyric of a song may be much easier to translate than a complex poem... a rigid division between a poem and a song can not be maintained certainly not in the Indian context'. She points out some of the specific difficulties and in some cases untranslatibility to deal with Tagore's poems. She also comments on what should be the proper approach to translation. She emphasises on the fidelity to the original and retaining the form and content. In dealing with Tagore's poem her approach is 'an act of approximation ... a good rule of thumb'. About her achievement she believes: 'The language of Tagore's poetry is exceptionally rich and musical; I hope I have succeeded in conveying something of these qualities in the translations.'

The book was reviewed favourably in various magazines and dailies. Excerpts of some of these reviews can be found in the following location :

www.ketaki.dyson.dial.pipex.com/kkd_ws/reviews.htm.

64.49 *Let My Head Bow Down*. Trans. John Thorpe. Dhaka: SIM International, 1993.

Notes 3 pp. Intro. 1p. Includes translations of 40 poems.

Translator's title and sources are as follows:

No.	Translator's title	Original source
1.	O Let My Head Bow Down	āmār māthā nata kare dāo

No.	Translator's title	Original source
2.	O My Soul be blossomed Full	antar mama bikaśita karo
3.	Arrayed Upon A Plate of God	tomār sonār thālāy
4.	Where is the Light	kothāy ālo
5.	In Danger, O Deliver Me	bipade more rakṣā karo
6.	In a Host of Desires	āmi bahu bāsanāi
7.	His Chariot Banner	uṛīye dhvajā abhrabhedī rathe
8.	Forgive O Lord	klānti āmār kṣamā
9.	Amidst Such Unknown	kato ajānāre jānāile tumi
10.	Joy the Path of my Desiring	āmār ei path cāōyātei
11.	O I Know the Day Will Go	jāni jāni go din
12.	Within My Soul	āmār prāṇer mānuṣ
13.	Hey! the boat is cast adrift	ai re tarī dilo khule
14.	Stroke of Sapphire's Fire	āguner paraśmaṇi
15.	All the Joy in My Life	jībane āmār yata ānanda
16.	Breaking in My House Latch	bhenge mor gharer cābi
17.	Encompassing Earth A Song	jagat jude udār sure
18.	In the Path of Thine Heart	āmi hrdayete path ketechi
19.	Reverence and Abstinence	bhajan pūjan sādhan
20.	Enter Thou in Life	tumi naba rūpe eso prāne
21.	You Made Me Sing	gān gāōyāle āmāy tumi
22.	As Often Times As I Desire	yata bār ālo jwālāte cāi
23.	O My Golden Country	āmār sonār bāmlā
24.	Bangla Soil, Bangla Breeze	bāmlār māṭi, bāmlār jal
25.	If on Hearing Your Call	yadi tor ḍāk śune
26.	The Desire of My Heart	āmār parān yāhā cāy
27.	Going Outward Bound	oli bār bār phire yāy
28.	Why So Languidly	kena sārādin dhīre dhīre
29.	Whether or Not	mane rabe kinā rabe
30.	I Will Not Call	ḍākba nā, ḍākba nā
31.	Thy Melodies Rouse Memories	tomār gīti
32.	Pilgrim of Life	pathik parāṇ cal
33.	The White Sails Billows Bright	amal dhabal pāle legeche
34.	Today in Fields of Rice	āj dhāner kṣete
35.	This Child That You	rājār mato beśe tumi sājāo
36.	What Woodland Deer	se kon baner hariṇ
37.	From A Jubilant Sea	ānderi sāgar theke
38.	When On this Path	yakhan padbe na mor pāyer cinha
39.	Leaving the Homestead	grām chārā ai rāngā māṭir path

This publication gives the identity of the translator thus: 'John Thorpe is a U.S. citizen, was living in Bangladesh with his wife and children. His background in music sparked his interest in the songs and poetry of Tagore and other Bengali poets and prompted these translations of Tagore songs.' In the brief introductory note the translator says that he has translated the songs poetically and at the same time he sang the English versions with the same melody that he recorded.

64.50 *The English Writings of Rabindranath Tagore. Vol.1. Poems. ed. Sisir Kumar Das. New Delhi. Sahitya Academi, 1994. 670 pp.*

This book does not include any new translations. It compiles all the translations that were made by Tagore and were published in various books.

The book is divided into Four Sections:

Section I includes *Gitanjali: Song Offerings* (1912), *The Gardener* (1913), *The Crescent Moon* (1913), *Fruit Gathering* (1916); *Lover's Gift and Crossing* (1918), *The Fugitive* (1921) and the poems published in *Collected Poems and Plays* (1936); Section II includes *Stray Bird* (1916) and *Fire Flies* (1928) ; Section III includes *The Child* (1931); Section IV includes *One Hundred Poems Of Kabir* (1914)

Appendices include *The Fugitive* (1919?); *Lekhan* (1926) & Notes, Source of English translations and Index of First words.

64.51 *Convalescence and Selected Songs* Trans. Mohit Chakraborty. New Delhi: Atlantic Publishers and Distributers, 1996. 198 pp.

Includes translations of 168 poems of which all the 33 are from *Ārogya* (1941).

Apart from the poems of *Arogya* the book contains translations of the following poems:

- | | |
|-----------------------------------------------|--------------------------------------------|
| 1. āṛ rekhoṅā ādhāre āmāy dekhte
dāo | 4. ekhona ādhār rayēche he nāth |
| 2. āmār ādhār bhālo ālor kāche
bikiye debe | 5. dekhte yadi dile cheronā āmāy |
| 3. asim kāl sagare bhuban bhese
caleche | 6. dinto cale gelo prabhu bṛthā |
| | 7. dubi amṛta pāthāre yāy bhule
carācar |
| | 8. peyechi abhaypad āṛ bhay kare |

9. hāy ke dibe ār swāntanā
10. āmāreo karo mārjanā
11. din yāy re din yāy bisāde
12. prabhu khelichi anek khelā
13. bani taba dhāy ananta gagane
14. kemne rākhibi torā tāre lukiye
15. bhuvan hate bhuvanbāsi eso āpan
16. icchā yāre habe layo pāre
17. premānande rākho purna āmāre
18. cira purāno c ād
19. katokāl rabe balo bharatre
20. swarge tomāy niye yābe uriye
21. āmi kebal phul yāgābo
22. ogo hṛdaybanerī
23. kār hāte ye dharā debo hāy
24. birahe maribo bale chilo mane
pan
25. se sakhā mama hṛdaye he
26. dāko more āj e niṣithe
27. āmi ki bale karibo nibedan
28. bājāo tumi kabi tomār sangīt
sumadhur
29. e bharate rākhonita prabhu taba
30. swapan yadi bhānggile rajanī
prabhate
31. manmahan gahan yāmini se
32. āmāre karo jībandān
33. ye tore pāgal bale tāre
34. naba naba pallabbājī
35. bīnā bāje he mama antare
36. mama anggane swāmī ānande
hāse
37. timir duār khola eso eso
38. mare bāre bāre phirāle
39. āji nāhi nāhi nidrā ākhipāte
40. āmrā basba tomār sane
41. tumi kichu diye yāo mare
42. amṛter sāgare āmi yābo yābo re
43. jāy tabo bicitra anande he kabi
44. kār milan cāo birahī
45. jadi jharer megheer mata āmi dhāy
46. puspa phate kon kuñjabane
47. dārāo man ananta brahmānda
48. yā hāriye yāy tā āgle base raibo
49. ei malin bastra chārte habe
50. nibhṛta prāner debatā
51. jājār prāne nāth barisan karo
52. rākho rākhore jībane jībaban
pallab
53. timirmaý nibir niṣā nāhire nāhi
54. biswa yakhan nidrāmagna, gagan
andhakār
55. ebār nīrab kare dāo he tomār
56. yatabār ālo jwālāte cāy
57. bajre tomār bāje bāsi se ki
58. dayā diye habe go mor jīban
dhuti
59. citta āmār hārālo āj megheer
mājhe
60. Ai re tarī dila khule
61. mahābiswe mahākṣe
mahākālmājhe
62. āji mama jībane nāmiche dhīre
63. pāntha ekhano kena alasita angga
64. pratidin taba gāthā gābo āmi
sumadhur
65. pratidin āmi he jīban swāmī
66. āmār e ghare āpanār kare
67. jumi ye esecho mor bhubane
68. āpanāke tāi jānā āmāy phurārbe
nā
69. āji nirbhāy nibhṛtabhubane jāge
70. e ye mor ābharan
71. eta ālo jwaliche ei gagane
72. āmār bhulte nāiko tomār bhai
73. āmār bānī āmār prāne lāge
74. nibir ehana ādhāre jwaliche
drubatārā
75. gabhir rajanī nāmilo hṛdaye
76. ki bāje āmār prāne āmii jāni
77. tumi ye āmāre cāo āmi se jāni
78. caran dhvani śuni tabo nām
jībantīre
79. ānaderi sāgar hate esechē āj bānī
80. rājā rājendra jāy jāti jai
81. jāgrata biśwa kolāhal mājhe
82. jāgite habe re
83. ekono tāre cokhe dekhini
84. hṛday man diye prādhis ācho
gopane
85. śonore śonore abodh mon śono
86. śunya prān kāde sadā
87. ai pohālo timir ratri
88. āmi eklā calchi ebhābe

- | | |
|------------------------------------------------|---------------------------------------------------|
| 89. ogo puro bāshi āmi dwāre dāriye
āchi | 115. bahe nirantar ananta ānanda
dhārā |
| 90. anek diyecho nāth | 116. ānanda gān uthuk tabe bāji |
| 91. peyechi sandhān tabo antaryāmi | 117. ādhār rajanī pahālo jagat purilo
pulake |
| 92. dhār diyechigo āmi ākāser pāne | 118. Ai amal hāte rajani prāte |
| 93. tomār dekhā pābo bale esechi ye | 119. gāne āmār pulak lāge cokhe
ghanai ghor |
| 94. tomāri madhur rupe bharechi
bhuban | 120. prāne khuśir tiphān utheche |
| 95. āmār prāne gabhir gopan | 121. eta ānanda dhvani uthilo
kothāy |
| 96. eman ār katodin cale yābe re | 122. kshata yata kshati taba miche
hate miche |
| 97. āmi dīn ati dīn | 123. bipul tarangga re bipul
tarangga re |
| 98. śunechi tomār nām anādh ātar jān | 124. preme prāne gāne gandhe āloke
pulake |
| 99. śono tār sudhābānī śubho
muhurte | 125. edin āji kon ghore go khule
dilo ghor |
| 100. āmār niśith rāter bādāl dhārā | 126. tār anta nāi go ye ānande gara
āmar angga |
| 101. yakhan dekhā dāoni rādhā | 127. ananda dhārā bahiche bhubane |
| 102. bandhur lāgi keśe parbo eman
phul | 128. Jagate ānandajgga āmār
nimantrane |
| 103. mādhuritu nitya haýe railo
tomār deśe | 129. pāriba nā ki yog dite ei cāde ye |
| 104. ogo śānta pāsān murti śundari | 130. tomār ānada ai elo ghare elo
elo |
| 105. āmi phul tulite elem bale | 131. āloy ālokmaý kare he ele |
| 106. bijaymālā eno āmār lāgi | 132. bāje bāje ramya bīnā bāje |
| 107. āmār hāriye yāoyā din | 133. amal kamol sahaje jaler kole |
| 108. naba jībaner yātrāpathe dāo dāo
ei bār | 134. heri taba parimal o mukhobāti
dur halo |
| 109. ne natun | 135. āmi samsāre man diyechinu |
| 110. ai mahādeb āse | |
| 111. naba ānande yāgāo āji | |
| 112. āji e ānanda sandhyā | |
| 113. sadā thāko ānande samsāre
nirbhaýe | |
| 114. hrday āsano puran halo | |

Original text is given in English transliteration side by side with the English text. No introduction or notes on translations are provided. About the translator's identity is written: 'Mohit Chakravarty (1941) teaches Education and English at Visva-Bharati University, Santiniketan; A member of the International Council on education for teaching (ICCET), Wasshington D.C.' In Preface the translator says: 'To read the poems and songs of Tagore is to be in tune with the celestial master-mind. If the book serves this purpose and evokes the ardent entry of every revered reader into the cathedral of conscious, I would consider myself lovingly complemented.' Remarkable aspect of the book is that the translator tried to create rhyme for the rhymed original and he has achieved significant success.

64.52 Rabindranath Tagore. Ed. Krishna Dutta and Andrew Robinson. London: Picador, 1997. 100 pp.

Includes translations of only 21 poems along with translations of plays, memoirs, travel writings, letters, essays, statements and conversations, short stories, and novel.

10 poems are translated by the editors. These are Shahjahan, To Shakespeare and poem no. 15 from *Balākā*; Poem No. 8 from *Prāntik*; Poem No. 21 from *Rogśyyāy*; 'Injury' from *Śānāi*; 'The Skeleton' from *Purabī*; Nos. 13 and 16 from *Śes Lekhā*. 1 poem (No. 7) from *Arogya* are translated by A.K. Ramanujan, the well-known South Indian poet.

Of the 11 epigrams 8 are translated by Rabindranath Tagore which occur in *Lekhan* (1926). Three epigrams from *Kanikā* are translated by the editors. The four translated songs are 'The flower says' from *Gītābitan* (No.3, translated by John Boulton, composed for dance drama *Chandālikā* in 1933), 'Well-beloved of the whole world' (*Gītābitan* 1, trans. by Kshtis Roy), 'Those who struck him once' (translated by Tagore) and 'The Ocean of Peace' (translated by the editors)

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The introduction deals with various aspects of Rabindrath Tagore's original poems and translations. About Tagore's own translations the editor says: 'When Tagore collaborated face to face with W.B Yeats and with Thomas Sturge Moore in 1912-13, the results were promising... but when he worked on his own the results were mainly mediocre...very few of his poetry translations after the *Crescent Moon* are better than trite and many are embarrassingly clumsy, whimsical or saccharine.'

64.53 *The Gitanjali of Rabindranath Tagore.* Trans. Joe Winter. Writers Workshop, 1998.

Intro. 15 pp.

Includes translations of all the poems as they occur in the original *Gītāñjali* (1910). In the introduction the translator discusses various issues of translation of Tagore's poems. The objective of the present translation, the translator says, is to present the poems of *Gītāñjali* more adequately than the earlier translators.

64.54 *Here I Send You My Poems.* Trans. Rabindranath Tagore. Dhaka: Ankur Prakashani, 1996. 157 pp.

This is the same book of Tagore's *Gitanjali: Song Offerings* (1912) published under the present title.

64.55 *Lipika.* Trans. Indu Dutt. Bombay: Jaico Publishing House, 1999. 131 pp.

Includes translations of all the poems of the original *Lipikā* (1922).

The book does not provide any introduction or preface or any notes on translation.

64.56 *Songs of Tagore.* Trans. Muhammad Anisur Rahman. Dhaka: Pathak Shamabesh, 1999.

Intro., 6 pp; Paintings by various artists based on the themes of songs included. 32 pp.

Includes translations of 53 selected songs.

Translator's title and the sources are as follows:

No.	Translator's first line/title	Original source
1.	Awake, awake, awake, o music	jāgo jāgo re jāgo samgīt
2.	Their thunders your flute	baere tomār bāje bāsi
3.	My days slides into the eve	āmār belā ye jāi
4.	You are standing on the other shore of my song	dāriye ācha tumi āmār gāner opāre
5.	Will you grant me an abode	tomār surer dhārā
6.	I stay there only to sing your song	āmi hethāi thāki śudhu

No.	Translator's first line/title	Original source
7.	The many songs that I sing to you	āmi tomāy yata śuniyechilām gān
8.	None has time	samay karo ye nai
9.	Remember this	ei kathāti mane rekha
10.	Lovely one I donot get the end of you	madhur tomār śes ye nā pāy
11.	You and I shall unite	tomāy āmāy milan habe bale
12.	The cloud says 'I shall go'	megh bale yāba yāba
13.	Who is it—more than intimate	ke go antartara se
14.	Not just your word	āmār nā balā bānīr ghana yāminīr mājhe
15.	In the dense night of my unsaid word	śudhu tomār bānī
16.	Stand before my eyes	dārāo āmār ākhir āge
17.	My heart longs to give you something	tomāy kichu deba bale cāy ye āmār man
18.	O my lord what nectar is it	he mor debatā
19.	You have boundless wealth	aśīm dhan to āche tomār
20.	Dressed as the frightful	rudrabeśe keman khelā
21.	In the great universe	mahābīśme mahākāśe
22.	I have tied my soul with you	āmi tomār sangge bēdhechi āmār prān
23.	Make me thy vina and lift it up	āmāre karo tomār bīnā
24.	I have no words	bānī mor nāhi
25.	Who has caught her in the folds of painting?	ore citrarekhādore bādhila ke
26.	There were songs in your lute	tomār bināy gān chila
27.	Last night the song came to my mind	kāl rāter belā gān elo mor mane
28.	In the twilit sky	godhūli gagane meghe
29.	Once you, my love	ekadā tumi priye
30.	If you did not give love in my heart	yadi prem dile nā prāne
31.	Silently shall you dwell	tumi rabe nīrabe
32.	O my dream-self	ogo swapnaswrupinī
33.	I shall sing to you	tomāy gān śonāba
34.	How you play the lute of fire	agnibīnā bājāo tumi
35.	When I laid my offering of pain	mama dukkher sādhan
36.	When my pain brings to your door	āmār byāthā yakhan āne āmāy
37.	Every time I want to light the lamp	yatabār ālo jwālāte cāi
38.	She had in her hand a garland of flower of joy	tār hāte chila
39.	You leave your footmarks	kusume kusume carancinha
40.	Reverberations of drums sounded in the heart	hṛdaye mandrila damaru guru guru
41.	You came, yet you did not	esechile tabu āso nai
42.	Who has dressed the wood in colour	rang lāgāle bane bane ke
43.	Leave thou something with my soul	tumi kichu diye yāo

No.	Translator's first line/title	Original source
44.	Fulfilled is my birth	sārthak janam āmār
45.	Mother will you send your son	mā ki tui parer dwāre
46.	We are the runners of the new youth	āmṛā nūtān yaubaneri dūt
47.	Smash the barrier	bhānga, bādh bhenge dāo
48.	In one hand he has the sword	ek hāte or kṛpan āche
49.	There sounds the trumpet	ai jhañjhār jhamkāre jhamkāre
50.	My days did not rest in the golden case	dinguli mor sonār kācāy
51.	I am restive	āmi cañcala he
52.	The arrival	oi mahāmānab āse
53.	O the new one!	he nūtan

The purpose of Anisur Rahman's translation is 'to convey the thoughts and images in the originals as faithfully as possible as a singer would visualize and try to communicate them while singing. This admittedly has its limitations as translations but I have kept this way.'

64.57 Particles, Jottings, Sparks: The collected brief poems of Rabindranath Tagore. Trans. William Radice .New Delhi: Herper Collings, 2000. 200 pp.

Pref. 2 pp. intro. 32 pp; app. A pp.161–172, app. B 25 pp. app. C 24 pp.

Includes translations of Tagore's works *Kanikā* (1899), *Lekhān* (1927) and *Sphulingga* (1945). This book is published with an attractive look. Preface and introductory notes focuss on the greatness of Tagore. Radice tells about his purpose of the present translation: 'By translating all three of his books of brief poems, however, I hope to show what he achieved in this particular genre.' Radice mentions that he was influenced to translate these poems being influenced by 'Martin Kampchen's German translations of a hundred of them' About Tagore's own translations Radice says: 'Some of Tagore's English versions of his brief poems are beautiful and memorable in themselves, and it's probably best to think of them as an entirely different creative effort rather than a translation. But a few examples from *Stray Birds* of aphorisms based on poems in *Kanikā* indicate the problems if one starts to compare them with the original' Citing some examples from Tagore's translation Radice comments '... for anyone with a knowledge of Bengali as well as English, reading the aphorisms, no less than Tagore's other translations, is a frustrating business'. Radice's own

attempt is to translate all Tagore's brief poems 'afresh into verse, not prose'. This book had been reviewed by Ketaki Kushari Dyson at URL//www.parabaas.com/translation/database/reviews.

Uddin, Jasim (1903–1976)

Popularly known as 'Pallikabi' (poet of the village) Jasim Uddin was born at Tambulkhana in the district of Faridpur, Bangladesh. He took MA in Bengali and taught Bengali in the University of Dhaka. Contemporary to Kazi Nazrul Islam and the poets of the thirties, Jasim Uddin became different by devoting himself to create folk literature. His well known poetical works are: *Rākhāli* (1927); *Balucar* (1930), *dhānkṣet* (1931); *Naksi Kāthār Māṭh* (1927) and *Sojan Badiār Ghāṭ* (1933).

65.1 *The field of The Embroidered Quilt: A Tale of Two Indian Villages*. Trans. E.M. Milford. London:Oxford University Press, 1939. 72 pp.

Translations of the poet's long narrative poem *Naksi Kāthār Māṭh* (1928) Second edition came out in 1958, revised third edition in 1964.

This book was translated by sponsorship of UNESCO. In the introduction Mrs. Milford says: The verse of Jasim Uddin varies from the dancing metre of genuine folk-poetry, to the terse wit of proverbs, and prosy passages of story telling and description. To carry this over into English has only been possible by taking certain liberties of metre in the translation.'

Foreword is written by Verrier Elwin, who stayed in Bengal for many days, came in contact with the rural folk and comments on the features of Jasim Uddin's poems. About the present translation Verrier says: 'I do not know how far Mrs. Milford's version reproduces the rhythm of the original nor do I know the source of her technique. But I cannot end without remarking on what seems to me a very notable artistic achievement. Mrs. Milford's verse is entrancing; there is no other word for it. You are not caught at once but you are caught in the end. The form and rhythm of the English version exactly suit the matter and could hardly be improved.'

This book is currently available by Jasim Uddin Academy (Dhaka).

65.2 *Gipsy Wharp*. Trans. Barbara Painter and Yan Lovelock. London: Unwin Brothers Limited, 1969. 195 pp.

First published in 1969. intro. 17 pp., app.1 and 2.

Translations of the long narrative poem *Sojan Badiār Ghāt*, originally published in 1933. The book was accepted in the Bengali literature translation series sponsored by the United Nations Scientific and cultural Organisation (UNESCO). Currently the book is being published by Palash Publilshers, Dhaka Foreword is written by Jasim Uddin.

In the Introduction Barbara Painter discusses Jasim Uddin's life and work and gives a brief outline of the plot of *Gipsy Wharp*. Appendix 1 (pp183) is the translation of Jasim Uddin's most famous poem *Kabar* (Graves) and appendix 2 'On Translation, and on translating Jasim Uddin' focuses on translation in general and the translator's approaches to translation.

The translator explains the linguistic and cultural differences between Benglai and English, points out the characteristic features of Jasim Uddin's use of peasant dialect and other stylistic devices and says how he has tried to find closest linguistic style in English. In the beginning of every chapter Jasim Uddin uses epigrams which echo the theme of the chapter. While preserving the quality of the originals in translation the translator says that he has tried to add more epigrams which can produce equivalent tone in English so that the western readers can understand the themes well. The translator's approach is to make the eastern text readable to the western public retaining, at the same time, qualities of the original poem's technical style as well as the theme. He says 'if a poem is good and *Sojan Badiar Ghat* is very good, it deserves to read well in translation. It deserves to read like a poem and not a patent word for word transmogrification.' In order to give this feel of the original poem the translator obviously has taken certain liberty. He is also humble enough to admit the inadequacies of his translation saying: 'It is evident that mine is not a scholarly translation, and that scrupulous

literal accuracy has been sacrificed for the sake of attempting a readable English poem with the feel of the original'

65.3 *Selected Poems of Jasim Uddin*. Trans. Hasna Jasimuddin Moudud. Dhaka: Palash Publishers, 1975. 66 pp.

Intro. 17 pp. Includes translations of 20 selected poems.

Translator's titles are as follows:

- | | |
|--------------------------------------------|-----------------------------------------------------|
| 1. Charm flute | 10. Manuscript specimen of the snake charmer's song |
| 2. Manuscript Specimen of A Farewell | 11. The Snake Charmer's Songs |
| 3. Village Rain | 12. First Love |
| 4. In Return | 13. To Take a Flower |
| 5. O Father Come Let Us Plough | 14. Sand Bank |
| 6. Come Another Day | 15. Boatman's song |
| 7. Manuscript specimen of Come Another Day | 16. My Country |
| 8. Lost Flute | 17. Come to the Garden by Night |
| 9. Rice Field | 18. Kabar |
| | 19. The chariot of Dhamrai |
| | 20. Palli -Barsha |

Translator Hasna Jasimuddin Moudud is the poet's own daughter. In the introduction the translator highlights the important events of the poet's life and work. About her approach to translation she says: 'I have tried to capture the Bengali flavour in English translation. It has not been my ambition to imitate the poems' rhythms, but I have tried to reproduce my father's style of saying things simply. At places my translation seems to be freer than perhaps my father would approve. Elsewhere I have intentionally let my English version move as in Bengali with all its emotion and love of repetition.'" She also adds 'Alliteration, assonance, and word play are among other frequently used poetic devices in Jasim Uddin's poetry. Alliteration gives his lines an extremely musical and spontaneous quality. However these techniques can not be demonstrated in translation.'

ANTHOLOGIES

66. *Modern Bengali Poems*. *Trans. Martin Kirkman and others. Kolkata: Signet Press, 1945. 123 pp.

Contains translations from Mohitlal Mazumder, Jatin Sengupta, Kazi Nazrul Islam, Jibanananda Das, Amiya Chakravarty, Annada Sankar Ray, Bishnu Dey, Humayun Kabir, Buddhadev Bose, Premendra Mitra, Subash Mukherjee and others.

This book is extremely rare now. According to the bibliographical list of Dipali Ghose (Dipali Ghose. *Bengali Works into English*. London: Mansel Publishing, 1985.) this book exists in the Library of the School of Oriental and African Studies (SOAS), University of London.

67. *Poems From East Bengal*. *Trans. various hands. Pakistan: PEN, 1954. 144 pp.

This book includes some translations of twentieth century Bengali poetry that were originally written between 1389 and 1954.

68. *Green And Gold*. Ed. Humayun Kabir. Kolkata: Asia Publishing House, 1957.

This book includes translations of a few poems of the twentieth century Bengali poems along with translations of some short stories. The following poems are included:

- | | |
|------------------------------------------------|----------------------------------------------|
| 1. A Parting by Buddhadeva Bose | 9. Earthworm by Sunil Sarker |
| 2. The Traveler by Amiya Chakravarty | 10. Juhu by Arun Kumar Sarkar |
| 3. Sailor by Jibanananda Das | 11. The Magic Tree by Asoke |
| 4. The End by Sudhindranath Dutta | 12. The Rats by Premendra Mitra |
| 5. A Sonnet by Bishnu Dey | 13. Thieves and Robbers by Kazi Nazrul Islam |
| 6. Devaluation by Santosh Kumar Ghose | 14. The Question Ajit Dutta |
| 7. Partings by Humayun Kabir | 15. The Two Poles Sajani Kanta Das |
| 8. The Bamboo Trick by Achintya Kumar Sengupta | 16. The Padma Pramathanath Bishi |
| | 17. On My Birthday Sanjay Bhattacharya |

The prefatory note says that poem Nos. 1–8 are translated by the respective author and Nos. 9–17 are translated by a group of translators consisting of the following five members—Lila Ray; Benoy Choudhury; Amalenda Das Gupta; Chidananda Dasgupta; Zahiruddin Ahmed; Chancel Sarker and Humayun Kabir.

69. *Anthologies Facing the Dragon: A few poems Of Resistance.* Trans. Rathindra Chattopadhyaya. Kolkata: Birendra Chattopadhyaya, 1963. 8 pp.

A pamphlet. Includes translations of only seven poems by seven different poets each with one poem.

Translated titles and the names of poets are as follows:

No.	Name of the translated poem	Name of the original poet
1	Thanks	Premendra Mitra
2	China	Sanjay Bhattacharya
3	China 1962	Dakshinaranjan Basu
4	Promise	Manindra Ray
5	Don't Pardon Him	Aindra Majumdar
6	Masquarade	Arun Bhattacharya
7	Birendra Chattopadhyaya	You Have Promised My Brother's Name

The objective of this publication is stated on the cover page: 'Composed to fight out the unholy Chinese aggression against India, unparalleled in modern times for its utter betrayal and maddening hostility, without any provocation.'

70. *Poems.* Trans. Mizanur Rahman Shelly and Sahed Kamal. Dhaka: Poetry Pakistan, 1967.

Intro. 3 pp; Note 1 p.

Includes translations of 45 poems selected from the works of Mohammad Moniruzzaman (18 poems), Mizanur Rahman Shelly (14 poems) and Shahed Kamal (13 poems).

17 poems are translated by M.R. Shelly and 28 by Shahed Kamal.

71. *Some Post Independence Bengali Poems.* Trans. Pradip Banerjee. Kolkata: Writer's Workshop, 1969. 28 pp.

Includes translations of 20 poems by 20 different poets. Translated titles and the names of poets are as follows:

No.	Titles	Poets
1	Lucidity	Ananda Bagchi
2	The Repartition	Lokenath Bhattacharya
3	The Stairs	Susana Bhattacharya
4	To the Night	To the Night
5	The Fettered Hero	Goal Bromwich
6	Instead	Amiya Chakravarty
7	It is Poetry	Nagendranath Chakravarty
8	The Hand of Yours	Shanty Chattered
9	Tireless	Bishnu Dey
10	Those Wild Ducks	Jibanananda Das
11	For You my child	Alokeranjan Dasgupta
12	The Fragment of a Poem	Ajit Datta
13	The Quest	Sudhindranath Datta
14	The Face	Most Intimate
15	Quite Easy	Sunil Gangopadhyay
16	My City	Premendra Mitra
17	The Peace-Blossom Days	Subhas Mukherjee
18	Finale	Sankha Ghose
19	The Dreams of the Morning	Manindra Ray
20	The Paul Robeson	Ashim Ray
21	Farewell O Heaven	Samar Sen

72. *The Big Big Sea: An Anthology of Contemporary Poetry of East Pakistan.* Trans. Kabir Chowdhury. Dhaka: Bureau of National Reconstruction, Government of East Pakistan, 1969. 75 pp.

No edition or reprint of the book is found till 2000.

Includes translations of 40 poems selected from 20 different poets.

Translated titles and the names of the poets are as follows:

No.	Translator's title	Names of poet
1	The Sailor of the Seven Seas	Farrukh Ahmed
2	Son of Man	Farrukh Ahmed
3	How Long More for the Night to be over	Farrukh Ahmed
4	From Naufel and Hatem	Farrukh Ahmed
5	My East Bengal I	Syed Ali Ahsan
6	My East Bengal II	Syed Ali Ahsan

No.	Translator's title	Names of poet
7	My East Bengal III	Syed Ali Ahsan
8	When Heat and Cold Meet	Syed Ali Ahsan
9	An Idle Day	Sanaul Huq
10	A Skeptical Thought	Sanaul Huq
11	The Plunge	Sanaul Huq
12	A Pictorial Procession	Sanaul Huq
13	Mouth-organ	Shamsur Rahman
14	Sorrow	Shamsur Rahman
15	Three Boys	Shamsur Rahman
16	Myths	Shamsur Rahman
17	On the Death of a Poet Play-Wright	Abul Hussain
18	To My Daughter	Abul Hussain
19	D.H. Railway	Abul Hussain
20	The Sea is Very Big	Ahsan Habib
21	Flowers Will bloom	Ahsan Habib
22	The Sun	Sikander Abu Jafar
23	And I Followed Him	Sikander Abu Jafar
24	Wives of a few Bureaucrats	Abdul Gani Hazari
25	In the Light and Shadow of the Press Club	Abdul Ghani Hazari
26	Like a Denuded Barren Field	Hasan Hafizur Rahman
27	Look in the Desolate Garden	Hasan Hafizur Rahman
28	The Pitcher of Time	Al-Mahmood
29	Fingers of Truth	Al-Mahmood
30	Moonlight like a ghost Stands at the Door	Abdul Mannan Syed
31	Strange Serenade:2	Abdul Mannan Syed
32	The Monument	Alauddin Al-Azad
33	I Shall Have to Go Out	Syed Sanaul Huq
34	The Annihilation	Mohammad Moniruzzaman
35	Epilogue	AbuZafar Obaidullah
36	My Country	Ataur Rahman
37	Desires within a casket	Zia Haider
38	Hasina	Omar Ali
39	Said He	Fazal Shahabuddin
40	Mares of Fancy	Mahboob Talukdar

Translations in the anthology precede a good introduction focusing on the trend of Bengali poetry. The purpose of such an anthology is stated: 'I believe that the contemporary Bengali poetry of East Pakistan deserves to be better known both in West Pakistan and in the outside world than it is at the present moment. Perhaps this slim volume will go a tiny little way towards vindicating that belief.' But the translator says nothing about the translations.

73. *A Handful of Some Modern Poetry From West Bengal and East Pakistan.* Trans. Prithvindra Chakravarti. Port Moresby: Papua Pocket Poets, 1970. 32 pp.

Notes 2 pp. Includes translations of some poems from the works of 20 different poets.

74. *To Each My Blood and Other Hymns.** Trans. Prithvindra Chakravarty. Port Moresby, Papua Pocket Book, 1971. 28 pp.

Includes translations of some poems that were originally written for the martyrs of the February struggle, 1952 and the freedom fighters of the March Revolution, 1971 of Bangladesh.

75. *Poems On Bangladesh.** Ed. Ranju Nag. Kolkata: Usha Chatterjee, 1971. 50 pp.

76. *Bangladesh : A Voice of a New Nation.**Trans. Pritish Nandy. Kolkata: Dialogue Publications, 1971. 48 pp.

Poems are selected from 50 different Bengali poets.

- 77 *Poems From Bangladesh: Voice of a New Nation. *Trans. Pritish Nandy. London: Lyrebird Press, 1972. 79 pp.*

Pref. 3 pp. Includes translations of selected poems of thirty four Bangladesh Poets. Selections are made by Feliks Topolski.

78. *Bengali Poems on Calcutta.* Trans. Subhoranjan Dasgupta & Sudeshna Chakravarty. Kolkata: Writers Workshop, 1972. 129 pp.

Notes 5 pp. sketches by Paritosh Sen & Desmond Doig.

Contains translations of 43 poems from works of 29 poets.

No.	Name of the original poet	Name of the poem
1.	Rabindranath Tagore	The Flute
2.	Rabindranath Tagore	Chance Meeting
3.	Jibanananda Das	Night
4.	Jibanananda Das	Walking on the Road
5.	Amiya Chakravarty	Calcutta
6.	Amiya Chakravarty	The Green Giver
7.	Sudhindranath Datta	In the Cinema

No.	Name of the original poet	Name of the poem
8.	Premendra Mitra	Prayer for the City
9.	Premendra Mitra	That Day
10.	Ajit Datta	If Not
11.	Arun Mitra	In Calcutta
12.	Bishnu Dey	A Page of Questions
13.	Bishnu Dey	Chowringhee
14.	Sanjoy Bhattacharya	Night
15.	Sanjoy Bhattacharya	The City of Night
16.	Dinesh Das	Clive Street
17.	Dinesh Das	Calcutta
18.	Sushil Roy	Calcutta
19.	Samar Sen	Morning and Evening
20.	Samar Sen	Departure from haven
21.	Kamakshiprasad Chattopadhyay	Near Monikarnika
22.	Haraprasad Mitra	A Pedlar in Aswin
23.	Kiranshankar Sengupta	No Blackout
24.	Subhas Mukhopadhyay	The Bride
25.	Subhas Mukhopadhyay	The Cry of the Tiger
26.	Monindra Ray	Chowringhee
27.	Birendra Chattopadhyay	From the Heart of Bengal
28.	Birendra Chattopadhyay	The Grave of Michael
29.	Mangalancharan Chatterjee	Suddenly in the Air
30.	Arun Kumar Sarker	Garden Reach Jetty
31.	Jagannath Chakravarty	Calcutta, Calcutta
32.	Nirendranath Chakravarty	To you Calcutta
33.	Nirendranath Chakravarty	Kitchen Garden
34.	Arun Bhattacharya	Calcutta 1871
35.	Sukanta Bhattacharya	September 1946
36.	Siddheswar Sen	A Tame and Wild City
37.	Lokenath Bhattacharya	Springs Still Comes to Calcutta
38.	Asit Bhattacharya	Will itself is tired
39.	Sunil Kumar Nandy	Here I am in Calcutta
40.	Sunil Kumar Nandy	Calcutta
41.	Sarat Kumar Mukhapadhyay	Written While Drunk
42.	Sarat Kumar Mukhapadhyay	Midnight
43.	Sarat Kumar Mukhapadhyay	Return Home

79. 20th Century Bengali Poetry. Ed. Samir De & Abhijit Ghose. Kolkata: K.L. Mukhopadhyay, 1973. 95 pp.

Intro. 6 pp; Fore.; by Hiranmoy Banerjee. Poems are selected from 104 poets each with one poem. Translations are done by various hands.

Translated titles, the names of translators and the names of the original poets are as follows:

No.	Translated title	Translated by	Original Poet
1	21st February	Pritish Nandy	Abdul Ghani Hazari
2	The Road	Manish Nandy	Abdul Mannan Syed
3	Wanton Woman	K. Roy	Abu Bakar Siddique
4	The Girl	Pritish Nandy	Abu Jafar Obaidulla
5	My Truth, This Land	Abu Hena Mustafa Kamal	Pritish Nandy
6	Lebe Wohl	Sanndipan Mitra	Abu Kaiser
7	For Tomorrow	Pritish Nandy	Abul Ahsan Chowdhury
8	For Mehedi	Manish Nandy	Abul Hussain
9	A Daily Scene	Pritish Nandy	Ahmad Mansur
10	To Malati	Umanath Bhattacharya	Ajit Datta
11	What Remained	Pritish Nandy	Alauddin Al Azad
12	Consolation	Pritish Nandy	Al Mahmood
13	The Maid Said	Subho Ranjon Dasgupta	Alokeranjan Dasgupta
14	Childhood	Alok Sarkar	Alok Sarkar
15	Brother in blood	Nikhiles Guha	Amitabh Dasgupta
16	Echange	Abu Sayeed Ayyub and Jeremy Nelso	Amiya Chakravarty
17	They	Pritish Nandy	Anisuzzaman
18	Ashtray	Ananda Bagchi	Lila Ray
19	Birthday	Annada Sarkar Ray	Lila Ray
20	All Our Lamps	Anwar Pasha	Manish Nandy
21	The Inheritance	Buddhadeva Bose	Arabinda Guha
22	A Summar Storm	Arun Kumar Kumar Sarkar	Lila Ray
23	Pushing the Door of Sleep	Arun Mitra	Ranadhir Mitra
24	I am a Coward	Pritish Nandy	Asad Chowdhury
25	The Storm	Lila Ray	Ashok Bijoy Raha
26	Bengali Language	Animeshkanti Pal	Ashraff Siddique
27	Picnic	Amartya Mukhopadhyay	Barnik Ray
28	8 th Falgun	Pritish Nandy	Begum Sufia Kamal
29	To My Goddess	Subho Ranjan Dasgupta	Benoy Majumdar
30	The Moon in a Blind Alley	Bimalchandra Ghose	Lila Ray
31	For a Rotten Fruit	Birendra Chattopadhyay	Lila Ray
32	Across the Atlantic to Hell	Bishnu Dey	Bishnu Dey
33	Sweethearts	Buddhadeva Bose	Buddhadeva Bose
34	On Friendly Terms Again	D. Lakshi Narayan	Dakshina Ranjan Bose
35	The Search	Nimal K Ghose	Daud Haider
36	The Sickie	Nachiketa Bharadwaj	Dinesh Das
37	To a Paragon of Beauty	Alok Bhattacharya	Dinesh Das

No.	Translated title	Translated by	Original Poet
38	One Tree ad a Hundred Flowers	A.K Chandra	Durgadas Sarkar
39	A Poem for a Girl	Pritish Nandy	Fazal Shahabuddin
40	The Riddle	Gopal Bhaumic	Goopal Bhaumic
41	Soliloquy of a Coward	Somesh Dasgupta	Gouranga Bhowmic
42	Nature of Night	Subho Ranjan Dasgupta	Habibur Rahman
43	The Stars	Bibekananda Ray	Haraprasad Mitra
44	The Immortal 21 st February	Pritish Nandy	Hasan Hafizur Rahman
45	Soliloquy For Fate	S.R. Dasgupta	Hayat Mahmud
46	The Statue of Park Street	Jagannath Chakravorty	Jagannath Chakravorty
47	Blood Bank	Alok Bhattacharya	Humayun Azad
48	Asmani	Jasimuddin	Lila Ray
49	The Serpent's Crest	Lila Ray	Jatindra Mohan Bagchi
50	Tears	Lila Ray	Jatindranath Sengupta
51	I do not Understand	Jayanta Sen	Jayanta Sen
52	On the Way to Recovery	S.R Dasgupta	Zia Haider
53	Banalata Sen	P Lal and Shymasree Devi	Jibanananda Das
54	Krishnachura	Kaisul Huq	Pritish Nandy
55	Salvation Pre-Mortem	Kalidas Roy	D. Lakshmi Narayan
56	Whispered	Lila Ray	Karun Nidhan Bandypadhyay
57	Afterthought	Lila Ray	Kavita Sina
58	An Image	Barnik Ray	Kiransharkar Sengupta
59	The Old Gramophone is Mended	Lila Ray	Kumud Ranjan Mallik
60	The World Did Not Weep	Krishna Dhar	Krishna Dhar
61	Darling	Nikhiles Guha	Lokenath Bhattacharya
62	Eternal	Lila Ray	Malay Sankar Dasgupta
63	Agony	Mangalacharan Chattapadhyay	Mangalacharan Chattapadhyay
64	Gorky	Dattatreya Datta	Manish Ghatak
65	The Love Letter	Pritish Nandy	Mohammad Moniruzzaman
66	Red Flower	S.R. Dasgupta	Mohit Chattopadhyay
67	Release	Lila Ray	Mohitlal Mojumdar

No.	Translated title	Translated by	Original Poet
68	Promised Land	Kathleer and Joseph T.O. Connel	Monindra Ray
69	Announcing Myself	Pritish Nandy	Motiyur Rahman
70	Deep in My Heart	Gobinda Lal Ray	Nachiketa Bharadwaj
71	Sakuntala	Lila Ray	Naresh Guha
72	Mine!River so Deep! You are Mine	Lila Ray	Nazmul Islam
73	The Christ of Calcutta	Alok Bhattacharya	Nirendranath Chakravorty
74	The Lonely Man	Pritish Nandy	Omar Ali
75	In My Voice	Shyam Shreshtha	Pabitra Mukhopadhyay
76	Take Back Your Holy Hymns	Phanibhuson Acharya	Phanibhusan Acharya
77	That Day	S.R.Dasgupta and Sudeshna Chakravorty	Premendra Mitra
78	The Unadorned	Birendranath Sikdar	Pranabendu Dasgupta
79	About Myself	Lila Ray	Pramatha Chaudhuri
80	Blessed I am	Nirmal K Ghose	Purnenda Patri
81	My Golden Bengal	Marian Maddern	Rabindranath Tagore
82	Cophetua	Rajlakshmee Debi	Rajlakshmee Debi
83	Landscape	Ram Basu	Bibekananda Ray
84	I Can Not Sleep	Ratneswar Hajra	Ratneswar Hajra
85	The Nude	Pritish Nandy	Shaheed Quadri
86	Just Once	Meenakshi Mukherjee	Sakti Chattopadhyay
87	History	Amalendu Bose	Samar Sen
88	Undiscovered	Subho Ranjon Dasgupta	Samarendra Sengupta
89	The Victorious	Kedar Bhaduri	Sanaul Haque
90	To Suparna	Sanjoy Bhattacharya	Sanjoy Bhattacharya
91	Hateful Intimacy	Allen Ginberg and Sankar Chattopadhyay	Sankar Chattopadhyay
92	Champaka	Lila Ray	Satyendra Nath Datta
93	The Bastard	Sankha Ghose	Sankha Ghose
94	To a Martyr's Mother	Lila Ray	Sahidulla Kysar
95	Pariah Dog	S.K Mitra	Shamsur Rahman
96	For a Poem	S.R. Dasgupta	Subhash Mukhopadhyay

No.	Translated title	Translated by	Original Poet
97	In Quest of a Job	Jites Ch. Guha	Suddhasattwa Bose
98	L. Eternite	Nikhiles Guha	Sudhindranath Dutta
99	Interruption	Allen Ginsberg	Sunil Gangopadhya
100	Alone	Jagannath Chakravorty	Swadesh Ranjan Datta
101	Handful	Lila Ray	Syed Ali Ahsan
102	His Death	Jyotirmoy Dutta	Syed Shamsul Huq
103	Story of the Bicycle, The Donkey and the Laundryman	Deepak Majumdar and Mary M. Lago	Tarapada Ray
104	America, America	Lila Ray	Tushar Ray

This anthology was published by the editors as is mentioned in the general introduction by Lila Ray: 'It is the work of two enthusiastic young Bengali poets who are publishing it at their own cost, a fact which considering current conditions in the book trade, is adequate proof of their sincerity.' About the translations Hiranmay Banerjee says: 'In many cases the translation has been done by the original writer himself which no doubt ensures to a considerable degree, a faithful rendering. In other cases the work has been done by translators who have established their own reputation in the field like Lila Ray, Abu Sayeed Ayub and Dr. Sisir Chatterjee. In other cases the rendering appears to have been done with competence. The translation is invariably in prose; but it makes little difference as the original in the majority of cases is composed in prose.'

80. *Bengali Poetry Issue.* *Trans. Pritish Nandy. Rochester MI: Journal of South Asian Literature, 1974. 181 pp.

Pref. 2 pp. Notes 5 pp. Poems are selected from 40 poets from West Bengal & Bangladesh. Special issue of JSAL Vol. IX No. 4 Summer '74.

81. *Take Me Home Rickshaw: Poems by Contemporary Bangladesh Poets.* * Trans. Farida Majid. London: The Salamander Imprint, 1974. 23 pp.

Intro. 1p. Includes translations of a selection of poems from 5 poets—Humayun Azad, Shaheed Quadri, Nirmolendu Goone, Dawood Haidar and Shamsur Rahman.

82. *I Have Seen Bengal's Face* Ed. & Trans. Sibnarayan Ray & Marian Maddern. Kolkata: Editions India, 1974.203 pp.

Intro. 31pp; Notes etc. 14 pp.

Translated titles and the names of translators are as follows:

Jibananada Das (1899–1954)

Translator's title	Translator
Birds	Marian Maddern
I Have Seen Bengal's Face	Marian Maddern
Evening	Marian Maddern
Harvest Has Come and Gone	Marian Maddern
Kite O Golden -Winged kite	Sibnarayan Ray
A Star Comes	Sibnarayan Ray
On the Edge of the Sea	Marian Maddern
On the Top	Marian Maddern
A Strange Darkness	Marian Maddern

Sudhindranath Datta (1901–1960)

Translator's title	Translator
Truth	Marian Maddern
Camel Bird	The author
Prayer	Sibnarayan Ray
Jason	Sibnarayan Ray
Antinomies	The author
The Fool	The author
The Vagrant	The author

Amiya Chakravarty (b. 1901)

Translator's title	Translator
Rain	Marian Maddern
Obbligato	Marian Maddern
Harappa	Marian Maddern
Ohio	Marian Maddern
Coney Island	The author
South Germany	Marian Maddern
The Daily Kansan	The author
The Traveler	The author
Flowered Image	Marian Maddern
Festival	Marian Maddern

Annada Sanker Ray (b. 1904)

Translator's title	Translator
Difference	Lila Ray
Remembrance	
Credo	

Premendra Mitra (b. 1904)

Translator's title	Translator
Rats	Marian Maddern
In the Tiger's Amber Eyes	Marian Maddern

Ajit Datta (b. 1907)

Translator's title	translator
Fragrant of a poem	Sibnarayan Ray
Footsteps	Marian Maddern
What Did You Gain, What Did You?	Sibnarayan Ray

Budhadeva Bose (1908-)

Translator's title	Translator
Sonnets for 3 A.M	The author
Desert Journey	The author
Exile	The author
To a dog	The author
Eternal Conflict	The author
To my unwritten poems	The author
Two Birds	The author
For My Forty-Eighth Winter	The author
Moment of Release	The author
Goethe's Eighth Love	The author
To a Young Poet	The author
Nearing Fifty	The author

Sanjoy Bhattacharya (1909-1969)

Translator's title	Translator
Accidental	Sibnarayan Ray
Postscript	Sibnarayan Ray
On a Birthday	Sibnarayan Ray

Bishnu Dey (b. 1909)

Translator's title	Translator
April	Marian Maddern
The New Moon	The author
In the Darkness no Fears Retain	Marian Maddern
Come to Calm Autumn	Marian Maddern

Villanelle	Marian Maddern
Sonnet	Pranati Dey
Rain Moves Rain Endlessly	Marian Maddern
Memory	Marian Maddern
Transformation	Marian Maddern
From <i>Poetry Interrupted: Bangladesh</i>	The author

Subash Mukhopadhyay (1909–)

Translator's title	Translator
At Day's End	Sibnarayan Ray
Let Me Never See	Sibnarayan Ray
Deeper Still	Sibnarayan Ray
At Every Step	Sibnarayan Ray

Birendra Chattopadhyay (1920–)

Translator's title	Translator
Dew on Lotus Leaf	Marian maddern and Sibnarayan Ray
Between Your Breasts	Marian Maddern and Sibnarayan Ray
All Other Sounds	Marian Maddern and Sibnarayan Ray
From Man's Face	Sibnarayan Ray
Feeling	Sibnarayan Ray

Mongalacharan Chattopadhyay (1920–)

Translator's title	Translator
Although	Sibnarayan Ray
The Warmth of Your Breast	Sibnarayan Ray
Come, See Here	Sibnarayan Ray
Day, Night	Sibnarayan Ray
In the Lamp's Yellow Circle	Sibnarayan Ray
Oh, Laugh	The author

Sibnaryan Ray (b. 1921)

Translator's title	Translator
James McAuley	Marian Maddern
Autumnal	The author
Yarra	Marian Maddern

Arunkumar Sarker (1921)

Translator's title	Translator
Meditation	Marian Maddern
On Your Birthday	Marian Maddern
Chrysanthemum	Marian Maddern
Rains	Marian Maddern

Sayed Ali Ahsan (b. 1922)

Translator's title	Translator
My Daily Words	Marian Maddern
In That Case, I am Victorious	Marian Maddern
On Coming Home	Marian Maddern

Nirendranath Chakravarty (1924-)

Translator's title	Translator
Go, Bird	
The Ring	Marian Maddern and Sibnaryan Ray
Tiger	Marian Maddern
Heaven's puppet	Marian Maddern
In the Rain, My Face	Marian Maddern Marian Maddern
Clay Image	Marian Maddern
Raised Finger	Marian Maddern
Story, Song Paintings	Marian Maddern
Solitary Traveler	Marian maddern and Sibnarayan Ray
Afternoon in the City's Outskirts	Marian Maddern
Watch and See	Marian Maddern

Shamsur Rahman (b. 29)

Translator's title	Translator
Police Report	Marian Maddern
But Before That Happens	Sibnarayan Ray
Picture	Sibnarayan Ray
Poem	Marian Maddern
Herds of zebras	Marian Maddern
This City	Marian Maddern Marian Maddern
I Want to Make Them Speak	Marian Maddern
Crows	Marian Maddern
There is No Admittance	Marian Maddern
Stray Dog	Marian Maddern

Sankha Ghosh (b. 1932)

Translator's title	Translator
Joy	Marian Maddern
Offering	Marian Maddern
Toads	Marian Maddern
Renunciation	Marian Maddern
Falling Rain	Marian Maddern

Sakti Chattopadhyay (b. 1934)

Translator's Title	Translator
Sonnet 8	Sibnarayan Ray

Translator's Title	Translator
Sonnet 13	Sibnarayan Ray
Walks Behind, Yet Stays Remote	Sibnarayan Ray
For Me Today	Sibnarayan Ray
Just Once Try	Sibnarayan Ray
A Smiling Net	Marian Maddern
Close to Him	Marian Maddern
Going Near to Men	Sibnarayan Ray
Walks About, Loves Just to Walk About	Sibnarayan Ray
How I Know Words	Marian Maddern
Poetry's Ears	Marian Maddern
The Days Pass, Burglar's Hole in the Wall	Marian Maddern

Al Mahmood (1936-)

Translator's title	Translator
Pritest at Wing-Breaking	Marian Maddern
Wind's Foam	Marian Maddern
At My Blood	Marian Maddern
Refuge	Marian Maddern
This World and the Next	Marian Maddern
Rabindranath	Marian Maddern and Sibnarayan Ray
Simple-Minded Accusation	Marian Maddern
Remembrance	Sibnarayan Ray

A total of 130 poems are selected and translated from the works of 20 poets. 67 poems are translated by Marian Maddern; 31 by Sibnarayan Ray; 6 by Marian Maddern and Sibnarayan Ray and the rest are by the poets themselves.

Translations are preceded by a long introduction focusing on the history of Bengali poetry. This book is reviewed by Sujit Mukherjee both favourably and unfavourably in the following location: Sujit Mukherjee, *Translation as Discovery and Other Essays on Indian Literature in English* (Hyderabad: Orient Longman, 1994), pp.70-73.

83. *Contemporary Bengali Literature: Poetry*. Ed. Sukumar Ghose. Kolkata: Academic Publishers, mid 1970s. 139 pp.

Pref. 4 pp by Amalendu Bose. Includes translations of 119 poems selected from 73 poets of the twentieth century.

The following translations are included:

No.	Translated Title	Translator	Original Poet
1	If I Were	Martin Kirkman	Jibananda Das
2	Banalata Sen	Martin Kirkman	
3	O Kite	Martin Kirkman	
4	Before Death	Shirshendu Chakraborty	
5	Meditation	Martin Kirkman	
6	In The Restless Wheels of Change	Martin Kirkman	Kazi Nazrul Islam
7	Exchange	Abu Syed Auyyub and Jeremy Wilson	Amiya Chakraborty
8	Calcutta	Martin Kirkman	
9	Harappa	Martin Kirkman	
10	Camel Bird	Sudhindranath Dutta	Sudhindranath Dutta
11	Name	Martin Kirkman	
12	The Eternal Truth	Pritish Nandy	
13	Sonnet	Martin Kirkman	Pramathnath Bisi
14	Kurani	Manish Ghatak	Manish Ghatak
15	One day	Martin Kirkman	Achintya Kumar Segupta
16	Asmani	Lila Ray	Jasim Uddin
17	Companion of the Road	Lila Ray	Annadasankar Ray
18	Remembrance		
19	The Tunnels	Premendra Mitra	Premendra Mitra
20	The Poet		
21	The Flaw		
22	Dedication	Martin Kirkman	Ajit Datta
23	Else	Nandagopal Sengupta	
24	Frogs	Buddhadeva Bose	Buddhadeva Bose
25	Morning at Chilka	Buddhadeva Bose	
26	Song of a Man in Love	Prithvindra Chakravorty with Ulli Bier	
27	Crossing the Bridge	Ranadhir Mitra	Arun Mitra
28	Pushing the door of Sleep	Ranadhir Mitra	
29	Desire	Samir Dasgupta	Bishnu Dey
30	Love	Martin Kirkman	
31	With My Hands	Samir Dasgupta	
32	Memory	Nandagopal Sengupta	Sanjoy Bhattacharya
33	Behula	Manish Nandy	
34	An Evening	Shisendu Chakravorty	Ashokebijoy Raha

No.	Translated Title	Translator	Original Poet
35	Do Not Call	Lila Ray	Bimalcharan Ghosh
36	The Hunter	Martin Kirkman	Jyotirindranath Moitra
37	Sonnet	Martin Kirkman	Chanchal Chattopadhyay
38	The Bee	Martin Kirkman	Dinesh Das
39	Tiger Time	Martin Kirkman	
40	The Girl	Chidanananda Dasgupta	Samar Sen
41	Love	Chidanananda Dasgupta	
42	No Escape	Samar Sen	
43	The Morning After Christmas	Martin Kirkman	Kamakshiprasad Chattopadhyay
44	Images Within Images	Sumit Mitra	Haraprasad Mitra
45	A Pedlar in Aswin	Haraprasad Mitra	
46	The Wind of Bengal is Roaring	Sankarananda Mukhopadhyay	Kiran Shankar Sengupta
47	Promised Land	Kathleen and Joseph Connel	Manindra Ray
48	The One Eyed	Martin Kirkman	
49	This Land	Prithish Nandy	Subhash Mukhopadhyay
50	I Didn't Tell You	Prithvindra Chakrovarty and Ulli Bier	
51	May Day	Martin Kirkman	
52	Rupashee Bangla	Ramendra Naryan Nag	Birendra Chakravorty
53	In Front of Visa Office	Ramendra Narayan Nag	
54	A Portrait of Time	Chitta Ghosh	Chitta Ghosh
55	Agony	Manglacharan Chattopadhyay	Manglacharan Chattopadhyay
56	Love	Manglacharan Chattopadhyay	
57	In a Restaurant	Jyotirmoy Datta	Arun Kumar Sarkar
58	Elegy on Krishnachura	Jagannath Chakravorty	Jagannath Chakravorty
59	Supernatural	Lila Ray	Naresh Guha
60	Tiger	Sujit Mukherjee and Meenaskshi Mukherjee	Nirendranath Chakravorty
61	Evening in the Field	Prithvindra Chakravorty and Ulli Bier	
62	My Corpse	Marcia Tergo	Arun Bhattacharya
63	A Whirl	Satyabrata Mukherjee	Mriganka Roy
64	Here I am	Ram Basu	Ram Basu

No.	Translated Title	Translator	Original Poet
65	Lead me then	Ram Basu	
66	No Greater Shame	Jyotirmoy Gangopadhyay	Jyotirmoy Gangopadhyay
67	The World did not Weep	Krishna Dhar	Krishna Dhar
68	The Full Moon is a Charred Bread	Prithvindra Chakravorty and Ulli Bier	Sukanta Bhattacharya
69	Death of a Distant Hope	Martin Kirkman	
70	The Mead of the Mother's Mouth: Bengali Language	Rathindranath Chattopadhyay	Siddheswar Sen
71	In Preparedness	Siddheswar Sen	
72	The Ghost Town	Ashim Ray	Ashim Ray
73	My Proposal	Pritish Nandy	Lokenath Bhattacharya
74	The House	Rajlukshmee Debee	Rajlukshmee Debee
75	The Inheritance	Buddhadeva Bose	Arabinda Guha
76	Death Anniversary	Pritish Nandy	Shamsur Rahman
77	Prejudice	Pritish Nandy	
78	Exile	Sunil Kumar Nandy	Sunil Kumar Nandy
79	A jugglar	Prithvindra Chakravorty and Ulli Bier	
80	The Tree	Paritosh Sanyal	
81	Friends	Saratkumar Mukhopadhyay	Saratkumar Mukhopadhyay
82	Homeless	Bhabani Ghosh	Alok Sarkar
83	The King	Bhabani Ghosh	
84	On a Poem Unwritten	Dilip Mukhopadhyay	Amitabha Chattopadhyay
85	They	Dilip Mukhopadhyay	
86	Mirror Growing Old	Jugantar Chakravorty	Jugantar Chakravorty
87	Bed of Dreams	Arun Bagchi	Purnendusekhar Pattrea
88	The End	Prithvindra Chakravorty and Ulli Bier	Sankha Ghose
89	The One Without a country	Asok Mukhopadhyay	
90	Friends	Prithvindra Chakravorty and Ulli Bier	Tatun Sanyal
91	Question, my questions	Tatun Sanyal	

No.	Translated Title	Translator	Original Poet
92	From the Blood Stained Glass Window	Alokeranjan Dasgupta and Mukherjee	Alokeranjan Dasgupta
93	Beside the Wall	Alokeranjan Dasgupta and Buddhadeva Bose	
94	Unheroic	Nikhil Kumar Nandy	Nikhil Kumar Nandy
95	Hateful Intimacy	Sankar Chattopadhyaya	Sankar Chattopadhyaya
96	Often Fatal Snake Bites	Prithvindra Chakravorty and Ulli Bier	Shakti Chattopadhyay
97	Forgive Me	Prithvindra Chakravorty and Ulli Bier	
98	Rakhi	Subinay mustak	Saktinarayan Dev
99	Kolkata and I	Sujit Mukherjee and Meenkshi Mukherjee	Sunil Gangopadhyay
100	A Confession	Jyotirmoy Datta	
101	For Poetry Alone	Pritish Nandy	
102	Most Thing Happen in the Organ	Mohit Chattopadhyay	Mohit Chattopadhyay
103	Totan is Sleeping	Sibsambhu Pal	Sibsambhu Pal
104	Marcy? For Whom the Mercy	Seekha Chatterjee	Amitabha Dasgupta
105	The Last Horse	Amitabha Dasgupta	
106	Poem Number 1	Arup Bose	Benoy Majumdar
107	Poem Number 2	Amitabha Dasgupta	
108	The Artist's Touch	Manish Nandy	Samarendra Sengupta
109	King	Manish Nandy	
110	A Chemistry	Ranjan Chatterjee	Sukumar Ghosh
111	Lost Continent	Ranjan Chatterjee	
112	In the Book Dark One Day	Pritish Nandy	Al Mahmood
113	Consolation	Pritish Nandy	
114	The Discovery of India	Pritish Nandy	Tarapada Roy
115	Snail	Prithvindra Chakravorty and Ulli Bier	Jyotirmoy Datta
116	Like a Worm	Pranabendu Dasgupta and Maryan Dasgupta	Pranabendu Dasgupta
117	More Pictures of Nature	Amitabh Dasgupta	Utpal Kumar Bose
118	Inheritance	Pranab Mukhopadhyay	Pranab Mukhopadhyay
119	My Mother	Subinoy Mustafi	Subinoy Mustafi

A distinctive quality of the anthology is that in 'content' it provides a short biographical note of the poets selected here. The preparatory note by Amalendu Bose precisely gives an idea about the characteristic features of modern Bengali poems. The linguistic aspect of these modern poems, Bose says, 'can not impress itself on the reader through translation.' Bose also mentions: 'Reading an anthology, the reader naturally evaluates the poems for their broad patterns. But poetry as complex and rich as modern Bengali poetry goes beyond broad patterns. It is the embodiment of individual achievement, the fulfillment of unique creative energies. An anthology should lead the reader on to the reading of individual poets and this anthology will have amply justified itself if it can arouse the curiosity of its readers towards fuller representations of the poets.'

84. *Three Poets.* ed. M. Harunur Rashid. Dhaka: Bangladesh Books Int. Ltd., 1976.73 pp.

Intro. 14 pp by M. Harunur Rashid; notes 7 pp. Reprinted in 1991.

Includes translations of 32 poems selected from Shamsur Rahman, Al Mahmud and Shaheed Quaderi.

Shamsur Rahman

- | | |
|--------------------------------------------------|------------------------------------------------|
| 1. Mother trans. Kabir Chowdhury | 8. Love Song trans.M Harunur Rashid |
| 2. The City trans.Zillur Rahman Siddiqui | 9. I Move in fear trans.Zillur Rahman Siddiqui |
| 3. A Dog in the Street trans. Manzur-i-Mowla | 10. Consumption trans.M haruur Rashid |
| 4. The Contrite trans.Zillur Rahman Siddiqui | 11. Preferences trans.Zillur Rahman Siddiqui |
| 5. A Certain Pride trans. Kabir Chowdhury | 12. A Familiar Morning trans.M Harunur Rashid |
| 6. Dreams Have Fallen Off trans.M Harunur Rashid | 13. Myths trans.Kabir Chowdhury |
| 7. Three Boys trans.Kabir Chowdhury | 14. Desire trans.M Harunur Rashid |

Al Mahmud

- | | |
|----------------------------------------------|---------------------------------------------|
| 1. My Mind trans.Harunur Rashid | 4. Consolation trans.Zillur Rahman Siddiqui |
| 2. The Pitcher of Time trans.Kabir Chowdhury | 5. Froth of the Wind trans.Alamgir Kabir |
| 3. Nature trans.Alamgir Kabir | |

- | | |
|----------------------------------------------------------|---------------------------------------------------------|
| 6. Myself in an earthly mirror
trans.M Harunur Rashid | 9. Reincarnated man
trans.Alamgir Kabir |
| 7. The Fugitive trans. Almgir
Kabir | 10. Fingers of Truth trans. Kabir
Chowdhury |
| 8. A Night in Spring trans.Kabir
Chowdhury | 11. Eloi eloi lama sabachtani
trans.M Harunur Rashid |

Shaheed Quaderi

- | | |
|----------------------------------------------------|------------------------------------------------------------------|
| 1. The Deluge trans.Kabir
Chowdhury | 5. My Brother to Someone Calling
On Me trans.M Harunur Rashid |
| 2. A Man in Rain trans.Zillur
Rahman Siddiqui | 6. Two Faces: Some Odd Little
Scenes trans.M Harunur Rashid |
| 3. Left Right Left Right trans.M
Harunur Rashid | 7. I Salute You Darling trans.M
Harunur Rashid |
| 4. Where the Faces Meet trans.M
Harunur Rashid | |

Of the 32 poems 13 poems are translated by M. Harunur Rashid, 8 poems by Kabir Chowdhury, 5 by Zillur Rahman Siddiqui, 4 by Alamgir Kabir and 1 by Manzur-i-Mowla. This anthology, though a slim one is distinctive for its good introduction, translators' identity, footnotes on Bengali words. The editor makes some comments on translation of poems in general and his own experience as a translator. He states: ' Translation is a difficult art and it is particularly so when the divergence between the cultures the translator shuttles in and out from are so great that they tend to be almost antithetical in nature. As a translator I have always felt that the work which is considered to be mere linguistic exercise has the agony and the intensity of a creative work. It may not be creative in the sense a poem is. But while struggling to pull out from the indigenous culture and find for the poem the appropriate climate in an alien soil, the translator undergoes the same agony that a poet does when the words he is desperately trying to seize upon slip away refusing to fit into this form. The translator has two forms to struggle with. The original shrewishly rebukes him and at times accuses him of inconsistency while he is busy searching for beauty in the form he is trying to fit her in. He can not afford to be simply faithful, nor can he run after beauty, leaving her behind—this is the translator's dilemma, a see-saw that tortures him, and what emerges out of this agony is the measure of his success and failure.'

85. *Anarcy And The Blue: A Collection of Contemporary Drawings And Verses.**
Ed. Shuva Prasanna and Shakti Chattopadhyay. Kolkata: Biswabani Prakashani, 1976. 88 pp.

Includes translations of some selected poems from 16 different poets. Bengali and English Text. Translations are by Pritish Nandy and Sandip Sarker.

86. *Bengali Poetry Into English?: An Impossible Dream.* Marian Maddern. Kolkata: S. Ghatak and the Department of Indian Studies, University of Melbourn, 1977. 104 pp.

This book is not exclusively a translated work. It was an M Phil thesis by Marian Maddern published in 1997.

Includes the following translations:

No.	Translator's title	Source Poet
1	Bengali	Michael Madhusudan Datta
2	Italy, Famous Land	Michael Madhusudan Datta
3	Clouds on Clouds Gather	Rabindranath Tagore
4	My Golden Bengal	Rabindranath Tagore
5	Adversity	Rabindranath Tagore
6	The Golden Boat	Rabindranath Tagore
7	Simile	Mohitlal Majumdar
8	I Have Seen Bengal' Face	Jibanananda Das
9	Mother of Blood-Red Clothes	Nazrul Islam
10	Obbligato	Amiya Chakravarty
11	Rats	Premendra Mitra
12	In the Darkness No Fears Retain	Bishnu Dey
13	Chrysanthemum	Arunkumar Sarker
14	Clay Image	Nirendranath Chakravarti
15	Simple-Minded Accusation	Al Mahmud

The book is divided into three sections. Section A and Section B deal with translation issues and section C includes translations of some poems. One distinctive aspect of Maddern's translations is that she has tried to stick to the faithfulness of the original that she explains in the notes below each translation.

87. *Fifty Poems From Bangladesh.* Trans. Kabir Choudhury. Kolkata: United Writers, 1977. 87 pp.

Pref. 2 pp; notes 5 pp. Translations of fifty poems selected from 25 poets each with 2 poems. No edition or reprint is found till 2000.

Translated titles and the names of source poets are as follows:

Ahsan Habib

- | | |
|----------------------------------|-----------------------|
| 1. When the Hostile Wind Changes | 2. Steeped in Silence |
|----------------------------------|-----------------------|

Sikandar Abu Jafar

- | | |
|-------------|-------------------|
| 1. My Dream | 2. I followed him |
|-------------|-------------------|

Abul Hossain

- | | |
|-----------------|---------------------|
| 1. D.H. Railway | 2. The Middle-class |
|-----------------|---------------------|

Ali Ahsan

- | | |
|-------------------|------------------------------------------|
| 1. My East Bengal | 2. A Radiant Message in Two Rounded Star |
|-------------------|------------------------------------------|

Sanaul Huq

- | | |
|---------------------------|----------------------|
| 1. A Pictorial Procession | 2. My Land of Poetry |
|---------------------------|----------------------|

Abdul Gani Hazari

- | | |
|-------------------------------|----------------------------------------------|
| 1. Wives of a Few Bureaucrats | 2. In the light and Shadow of the Press Club |
|-------------------------------|----------------------------------------------|

Shamsur Rahman

- | | |
|-----------|---------------|
| 1. Mother | 2. For a Poem |
|-----------|---------------|

Alauddin Al Azad

- | | |
|-----------------|------------------|
| 1. The Monument | 2. At the Museum |
|-----------------|------------------|

Hasan Hafizur Rahman

- | | |
|----------------------------------|-------------------------|
| 1. A Sojourner in my Native Land | 2. Life's Immortal Slit |
|----------------------------------|-------------------------|

Kaisul Huq

- | | |
|----------------|---------------------------|
| 1. My Business | 2. Wonder Bridge of Words |
|----------------|---------------------------|

Syed Shamsul Huq

1. To the Press Reporter
2. March 1 1971

Al Mahmud

1. Finger of Truth
2. Poetry was Like This

Mohammad Moniruzzaman

1. In Memoriam
2. Toilette

Zia Haider

1. Dreams in a Casket
2. The Last Word

Fazal Shahabuddin

1. Alone in the Fire of Thirst
2. Like Your Face From Dilwar

Dilwar

1. Sunrise Over the Keane bridge
2. As Long as You Live From

Shaheed Quadry

1. The Deluge
2. Salute to You, Dearest

Arunava Sarkar

1. Neither a sleep nor a wake
2. Exchange

Asad Chowdhury

1. Glimpses
2. My Predicament

Rafiq Azad

1. Give me Food, Bastard
2. Surrender of a Freedom Fighter

Abdul Mannan Syed

1. Dream-stricken
2. Each other

Mahadeva Saha

1. Life
2. Men are changing

Nirmalendu Goon

1. Firearm
2. Guest of honour

Abul Hasan

1. Abu Hasan
2. Epitaph

Daud Haider

1. Bangladesh Your Face
2. Calcutta, my Calcutta

This anthology provides a short bio-sketch of all the poets whose poems had been included here. In the Preface Kabir Chowdhury says: 'Representative or not, in the strictest sense of the term this volume, hopefully, will give the reader a broad general idea about the contemporary verse of Bangladesh, acquaint him with some of the things that attract her poets and some of the techniques her poets employ in exploring those themes.'

88. *Glimpses of Modern Poetry From Bengal.* *Ed. Bijon Ghose. Kolkata: Sanyal Prakasan, 1978. 64 pp.

Most of the poems in the volume are translated into English and some are originally written in English. Biographical notes on the poets are included.

89. *Young Poets of Bangladesh Trans.* Kabir Chowdhury, Dhaka: Bangla Academy, 1981, pp. 112

Pref. 2 pp; notes 4 pp. Includes translation of 35 poems selected from the works of 14 poets.

90. *Poems on 21st.* Trans. Members Chowdhury. Dhaka: Bangla Academy, 1981. 112 pp.

Pref. 2pp, notes 4 pp. Includes translations of 35 poems selected from the works of 14 poets.

Reprinted in 1992. Bengali & English text.

A total of 35 poems are translated. No other edition or reprint was brought out by 2000.

The following poems are included in the book:

No.	Original title/ first line	Poet	Translator
1.	ekhāne yarā prāṇ diyéche	Mahbub Ul Alam Chowdhury	Syed Monzoorul Islam
2.	āmār eman madhur bāṃlā bhāsā	Jasimuddin	Syed Monzoorul Islam
3.	āścarya eman din	Sufia Kamal	K. Ashraf Hossain

No.	Original title/ first line	Poet	Translator
4.	āśaiśab astitwer prahar	Ahsan Habib	K. Ashraf Hossain
5.	deśer mānuṣ ekṭi daṇḍe	Sikander Abu Jafar	K. Ashraf Hossain
6.	tomāke niyei yata khelā	Abul Hossain	Mohammar Nurul Huda
7.	kakhano kabitā keu lekhe	Sanaul Haque	Syed Najmurrin Hashim
8.	orā āmār mukher kathā	Abdul Latif	Mohamed Mijarul Quayes
9.	ei duḥkha bhule yābo	Zillur Rahman Siddiqui	Mohamed Mijarul Quayes
10.	nakṣtrapuñjer mata jwaljwale	Shamsur Rahman	Kabir Chowdhury.
11.	āmmā tār nāmṭi dhare	Hasan Hafizur Rahman	Kabir Chowdhury
12.	smṛtir minār bhengeche	Alauddin Al-Azad	Kabir Chowdhury
13.	āmār chele supryā	Kaisul Huq	K. Ashraf Hossain
14.	āmār bhāyer rakte rāngāno	Abdul Gaffar Chowdhury	Kabir Chowdhury
15.	kumra phule phule	Abu Jafor Obaidullah	Mohamed Mijarul Quayes
16.	eso chiniye ni āmāder	Syed Shamsul Huq	K. Ashraf Hossain
17.	kakhano dāṛāi ese	Mohammad Mahfujullah	A.Z.M Mustafizur Rahman
18.	āmi kothāo yābo nā	Abu Hena Mustafa Kamal	Rezaur Rahman
19.	koýekṭi ātmā caucir haye	Fajal Shahabuddin	Abedin Quader
20.	esab rātrike dheke dāo	Mohammad Moniruzzaman	Mohamed Mijarul Quayes
21.	tārita duḥkher mata	Al Mahmood	Kabir Chowdhury
22.	dhīre dhīre sab bedakhal haye	Omar Ali	K. Ashraf Hossain
23.	āmi apekṣāy āchi	Humayun Chowdhury	A.Z.M Mustafizur Rahman
24.	yakhan śatruke	Shahid Quadri	K. Ashraf Hossain
25.	mahān ekuśe, rakte rāngāno	Mohammad Rafiq	Syed Manzoorul Islam
26.	bāyānnay āmi chilām	Sikandar Aminul Huq	Rezaur Rahman
27.	fāgun ele pākhi dake	Asad Chowdhury	K. Ashraf Hossain
28.	bhitarmahale khub cunkām	Mahadeva Saha	K. Ashraf Hossain
29.	tomār pāyer nīce	Nirmalendu Goon	K. Ashraf Hossain
30.	minār curṇita hale	Humayun Kabir	Mohamed Mijarul Quayes

No.	Original title/ first line	Poet	Translator
31.	śekale bādhā shyāmal	Humayun Azad	Farida Majid
32.	hāter bhetar swapna	Habibullah Siraji	Mohamed Mijarul Quayes
33.	mānuserā nadī naý	Mohammad Nurul Huda	Syed Manzoorul Islam
34.	ei ghās ei māñir buke	Daud Haider	Mohamed Mijarul Quayes
35.	rāt bāroṭā ek miniṭe	Shihab Sarkar	Mohamed Mijarul Quayes

This book provides introductory note on the background of 1952 as well as the aspects of Bengali poems written on the theme of 21st. The identity of the translators and the original poets is appended at the end of translations. The titles of the poems have not been given perhaps because the theme of all poems are related to the 21 st February. The purpose of such a volume is stated in the introduction as: 'to pay our tributes to the martyrs of the language movement. The other reason is that we consider it our duty to tell others how deeply committed we are to all that February 21 has come to symbolize for us.'

91. *Four Poets From Bangladesh.* Trans. Abu Rushd. Dhaka: Bangla Academy, 1984. 61 pp.

Pref. 3 pp. Includes translations of a selection of 35 poems of which 7 poems are selected from Ahsan Habib, 9 from Farrukh Ahmed, 9 from Abul Hussain and 10 from Syed Ali Ahsan.

Translator's titles are as follows:

Ahsan Habib

- | | |
|-------------------------|-----------------------------|
| 1. The Kashmir Girl | 5. On a Wedding |
| 2. To a Certain Princes | 6. So Vast is the Sea |
| 3. A Duet | 7. Leaving Something Behind |
| 4. When I Get a Break | |

Farruk Ahmed

- | | |
|-------------------------------|-----------------------------|
| 1. Gousul Azam | 6. From Naufel and Hatem I |
| 2. Tiredness | 7. From Naufel and Hatem II |
| 3. Night at Kanchrapara | 8. Extract from Hatem Tai |
| 4. A Winter Morning at Syhlet | 9. The Last Night at Sea |
| 5. Railway Station | |

Abul Hussain

1. The Signal
2. My thoughts
3. How Much Better A Quiet
4. Exit from the Stage
5. My Son
6. The Tiger of Bengal
7. Calcutta
8. A Certain Giant
9. The Hero

Ali Ahsan

1. Solitude
2. My Urgent Self
3. My Mother
4. The Moon on That
5. Foggy Night
6. My Dead Body
7. Everyday With One Step
8. On the Threshold
9. A Prayer
10. Istambul

In Preface the translator briefly discusses the very characteristics of the poets who are selected in the volume. About the selection he says: ' It is not only because of my close friendship with each of them—one now unfortunately outside the pale of all human contacts but also because they together, for the first time, formed a modern school of Bengali Muslim poetry which developed separately from the trio of Gholam Mustafa-Nazrul Islam-Jasim Uddin.'

92. *Hiroshima Mon Amour: An Anthology of Anti-War Poetry*. Ed. Abul Hasnat. Dhaka: Bangladesh Afro-Asian Writers Union/Bangladesh Afro-Asian Peoples Solidarity Organisation, 1984. 117 pp.

Intro. 5 pp. Pref. 3 pp.

Poems by 23 Bangladeshi poets. Bengali & English texts. Translations are by various hands.

93. *A Choice of Contemporary Verse From Bangladesh*. Ed. M. Harunur Rashid. Dhaka: Bangla Academy, 1986. 282 pp.

Intro. 20 pp. Includes translations of 120 poems of 70 different poets.

Translated titles, poets' names and the translators' names are as follows:

No.	Translator's title	Poet	translator
1.	First Love	Jasim Uddin	Hasna Jasimuddin Moudud
2.	The Chariot of Dhamrai	Jasim Uddin	Hasna Jasimuddin Moudud

No.	Translator's title	Poet	translator
3.	There Is No More Time	Sufia Kamal	Ahrar Ahmed
4.	Listen O God	Sufia Kamal	Kabir Chowdhury
5.	These Topsy Turvies	Ahsan Habib	Abid Anwar
6.	Bow String	Ahsan Habib	Abid Anwar
7.	Distant Horizon	Farruk Ahmed	Mohammad Ali
8.	The Dahuk	Farruk Ahmed	Mohammad Ali
9.	My Dream	Sikandar Abu Jafar	Kabir Chowdhury
10.	And I Followed Him	Sikandar Abu Jafar	Kabir Chowdhury
11.	To Some Foreign News Reporters	Abul Hossain	Abir Anwar
12.	The Middle Class	Abul Hossain	Kabir Chowdhury
13.	My East Bengal	Syed Ali Ahsan	Kabir Chowdhury
14.	A Radiant Message in Two Rounded Stars		Kabir Chowdhury
15.	Peace	Sanaul Huq	Syed Nuruddin
16.	This Rain	Sanaul Huq	Lila Ray
17.	Wives of a Few Bureaucrats	Abdul Ghani Hazari	Kabir Chowdhury
18.	First Class Passengers	Abdul Ghani Hazari	Kabir Chowdhury
19.	Study	Ashraf Siddiqui	Mohamed Mijarul Quayes
20.	Taleb Master	Ashraf Siddiqui	Mohamed Mijarul Quayes
21.	Abdus Sattar, of Late	Abdus Sattar	Abid Anwar
22.	The Rain	Abdus Sattar	Abid Anwar
23.	Wiser Now	Ataur Rahman	Kabir Chowdhury
24.	About the Right and the Left	Ataur Rahman	Kabir Chowdhury
25.	The Progeny	Zillur Rahman Siddiqui	Zillur Rahman siddiqui
26.	Falstaff	Zillur Rahman Siddiqui	Zillur Rahman siddiqui
27.	Bangladesh Dreams	Shamsur Rahman	Zillur Rahman Siddiqui
28.	My Kind of Pride	Shamsur Rahman	Zillur Rahman Siddiqui
29.	Killing, Only You Be Gone	Hasan Hafizur Rahman	Kabir Chowdhury
30.	A Sojourner in My Native Land	Hasan Hafizur Rahman	Kabir Chowdhury
31.	The Monument	Alauddin Al Azad	Kabir Chowdhury
32.	At the Museum	Alauddin Al Azad	Kabir Chowdhury
33.	The Arrest of the Fugitive	Sayeed Atiqullah	M. Harunur Rashid
34.	In Gushing Winds	Sayeed Atiqullah	Mohammed Mijarul Quayes
35.	My Business	Kaisul Huq	Kabir Chowdhury
36.	The Wonder Bridge of Words	Kaisul Huq	Kabir Chowdhury
37.	The Monologue of an Inheritor	Abu zafar Obaidullah	M. Harunur Rashid

No.	Translator's title	Poet	translator
38.	Kamol's Eye	Abu Zafar Obaidullah	Quazi Mostain Billah
39.	Grandeur	Habibur Rahman	Kabir Chowdhury
40.	I Am Care, I Am Love	Abu Bakar Siddique	Peter Stuart Whisson
41.	In the Name of My Country	Abu Bakar Siddique	Peter Staurt Whisson
42.	To the Press Reporter	Syed Shamsul Huq	Kabir Chowdhury
43.	March 1, 1971	Syed Shamsul Huq	Kabir Chowdhury
44.	Bones	Azeezul Huq	Kabir Chowdhury
45.	The Multiplication Table	Azeezul Huq	Mohammar Nurul Huda
46.	A Martyr's Father	Mohammar Mahfuzullah	Kabir Chowdhury
47.	Alone in Darkness	Mohammad Mahfuzullah	Kabir Chowdhury
48.	Mysterious	Abu Hena Mustafa Kamal	M. Harunur Rashid
49.	The Poet	Abu Hena Mustafa Kamal	M. Harunur Rashid
50.	A Familiar Alley	Fazal Shahabuddin	M. Harunur Rashid
51.	In the Blinding Light of this Century	Fazal Shahabuddin	M. Harunur Rashid
52.	The Point of View of the Grandson	Mohammad Moniruzzaman	Suraiya Khanum
53.	In Memoriam	Mohammad Moniruzzaman	Kabir Chowdhury
54.	Laughter of an Enthroned Emperor	Al Mahmood	Alamgir Kabir
55.	Eloi Eloi Lama Sabachtani	Al-Mahmood	M. Harunur Rashid
56.	My Mother	Zia Hyder	Bhabani Sengupta
57.	When I shall Return	Zia Hyder	Bhabani Sengupta
58.	Sun Rise over the Keane Bridge	Dilwar	Kabir Chowdhury
59.	The Pheidipides	Dilwar	Alfaz Tarafder
60.	Native Land	Belal Chowdhury	Harunur Rashid
61.	The Huge Wheel of Death	Belal Chowdhury	Tasarroque Hussain
62.	A Passionate Lover	Omar Ali	Harunur Rashid
63.	The Rains and A Sparrow	Omar Ali	Kabir Chowdhury
64.	Indebter	Khaleda Edib Chowdhury	Kabir Chowdhury
65.	Portrait of My Native Land	Hyat Mamud	Kabir Chowdhury
66.	Elegy	Munzur-I-Mowla	Mohit Ul Alam
67.	If It Rains Tonight	Munzur-I-Mowla	Mohit Ul Alam
68.	An Alien Surrounding	Mustafa Anwar	Alfaz Tarafder
69.	Neither Asleep Nor Awake	Arunava Sarker	Kabir Chowdhury
70.	Exchange	Arunava Sarker	Kabir Chowdhury
71.	The Deluge	Shaheed Quaderi	Kabir Chowdhury

No.	Translator's title	Poet	translator
72.	I Salute You Darling	Shaheed Quaderi	M. Harunur Rashid
73.	Gratitire by Sikder	Aminul Huque	Alfaz Taraffer
74.	Mark of Water	Sikder Aminul Huque	Kabir Chowdhury
75.	A Voice	Afzal Chowdhury	Kabir Chowdhury
76.	This Sham City	Hayat Saif	M. Harunur Rashid
77.	The Disease of Having No Disease	Shamsul Islam	M. Harunur Rashid
78.	Each Other	Abdul Mannan Syed	Kabir Chowdhury
79.	Premonition of Death	Abdul Mannan Syed	Ribakar Barua
80.	Give me food, Bastard	Rafiq Azad	Kabir Chowdhury
81.	Those Armed Handsome men	Rafiq Azad	Harunur Rashid
82.	Ekushey	Mohammad Rafiq	Syer Manzoorul Islam
83.	The Inauspicious Cat	Mohammad Rafiq	Abu Rushd
84.	Lamentation	Asad Chowdhury	M. Harunur Rashid
85.	Some Worries Still Linger on	Asad Chowdhury	Mohamer Mijarul Quayes
86.	Native Land	Ahmed Safa	Muhammad Nurul Huda
87.	Rape and Remembrance	Rabiul Hussain	Rubiul Hussain
88.	Solar Justice	Abu Kaiser	M. Harunur Rashid
89.	I Remember	Abu Kaiser	M. Harunur Rashid
90.	Nationalization	Mahadev Saha	M. Harunur Rashid
91.	Life	Mahadeva Saha	Kabir Chowdhury
92.	What Sin would Redeem me	Nirmalenru Goon	M. Harunur Rashid
93.	Firearm	Nirmalendu Goon	Kabir Chowdhury
94.	Inspid Without Love	Humayun Kabir	M. Harunur Rashid
95.	My Brother	Humayun Kabir	Munzur-I Mawla
96.	The Crows	Subrata Barua	Muhammad Nurul Huda
97.	Poetry and Revolution	Farhad Mazhar	M. Harunur Rashid
98.	When You Wake Up at Midnight	Farhad Mazhar	Kabir Chowdhury
99.	This Afternoon Knows	Ruby Rahman	Muhammad Nurul Huda
100.	To Lord Buddha	Ashva Ghosa	Suraiya Khanam
101.	Native Language	Abul Hasan	M. Harunur Rashid
102.	The Inner Expansion	Abul Hasan	M. Harunur Rashid
103.	Insurgence	Humayun Azad	Abid Anwar
104.	Past and Future	Humayun Azad	Abid Anwar
105.	Recognized Boder	Sazzad Qadir	Muhammad Nurul Huda
106.	Baptismal Dust	Sanaul Huq Khan	Kabir Chowdhury
107.	Inrebtter to Beauty	Mahboob Sadiq	Abir Anwar
108.	The Symphony That Was Never Composed	Habeebullah Sirajee	Mir Waliuzzaman

No.	Translator's title	Poet	translator
109.	Life in the Zoo	Habeebullah Sirajee	Mir Waliuzzaman
110.	If I Die Today	Maquid Haider	Muhammad Nurul Hura
111.	A Big Farewell	Muhammad Nurul Huda	M.Harunur Rashid
112.	A Copperry Nation We Are	Muhammad Nurul Huda	Abir Anwar
113.	Just War	Asim Saha	Muhammad Nurul Huda
114.	I Won't Turn to You	Quazi Rosy	Alfaz Tarafder
115.	Wish	Zahirul Huq	Kabir Chowdhury
116.	Sixth January Mother's Death Anniversary	Daud Haider	Lila Ray
117.	Grenade	Abid Azar	Tassarroque Hussain
118.	The Day I Am Going to Die	Shihab Sarker	Shihab Sarker
119.	Suppose It's Tamralipti	Rudro Muhammad Shahidullah	Muhammad Nurul Huda
120.	Foot Prints	Kamal Chowdhury	Muhammad Nurul Huda

This anthology was a good attempt to publish translations of a large number of poets. Introduction on contemporary Bengali poets and poetry, brief identity of the poets and translators etc. have increased the quality of this publication. About the necessity of such a publication the editor says: 'The book is a modest attempt to give to the English-speaking world some idea about the trends and themes of Bangla poetry written over three decades since the late forties.' He also added 'This compilation of 120 verses of 70 poets translated by translators is intended to make a modest attempt to give an idea about the sweep of Bengali poetry written, with the exception of Sufia Kamal and Jasim Uddin, roughly between the late forties and the mid-seventies'.

94. *Bangla Love Poems*. Ed. Farid Kabir. Dhaka: Anya Prakash, 1986.111 pp.

Second edition came out in 1998. About second edition the editor says: 'In second edition 13 poets had been included and four of the original poets are excluded.'

The titles both in English and Bengali, names of the poets, the names of the translators (according to second edition) are as follows:

No.	Translator's title	Bengali Title	Poet	Translator
1.	I'm Drowning	ḍube yācchi	Ahsan Habib	Khondoker Ashraf Hossain
2.	So Many Days	kato din	Shamsur Rahman	Kaiser Haq
3.	You are Not Mine	tumito āmār nao	Shamsul Haq	Tito Choudhury
4.	Aloneness of our Souls	ekaki, āmāder astitwe	Fazal Shahabuddin	Fazal Shahabuddin
5.	Refuge	āśráy	Al Mahmood	Marian Maddern
6.	Two Love Poems	premer kabitā	Abu Zafar Obaidullah	AUM Fakhruddin
7.	Never Return the Women	nārīrā phere nā	Arunav Sarker	Debabrata Mallick
8.	Alone	ekā	Mofazzal Karim	AUM Fakhruddin
9.	Quite a good dream	swapnañāi to bhālo chilo	Asad Chowdhury	M.N.Huda
10.	Hohenzollern	hahenjolern	Shamsul Islam	Alfaz Tarafder
11.	Story of the Rivers	narider galpa	Rabiul Hussain	Rabiul Husain
12.	You	tumi	Abdul Mannan Syed	Syed Manzoorul Islam
13.	In This Bitter Cold	ekhan duranta śīt	Sikandar Aminul Haque	Syed Mnazoorul Islam
14.	Pairs	yugal kabitā	Mahadev Saha	Aftab Ahmed
15.	The Dreamdealer	swapnajībī	Ruby Rahman	Syed Manzoorul Islam
16.	The word man	mānuṣ sabdaṭi	Abul Hasan	Syer Manzoorul Islam
17.	October 1997	akṭobar 1997	Altaf Hossain	Parvin Elias
18.	Poster	postār	Zahirul Haque	L R Selim Tori
19.	A big Farewell	biśāl bidāi	Muhammad Nurul Huda	M. Harunur Rashid
20.	The Victor	Lābanya ami-i-i jaýi	Khandaker Ashraf Hossain	Khondoker Ashraf Hossain
21.	On The Wings of my Mind		Shihab Sarker	Shihab Sarker
22.	Let me unveil to You	tomāke dekhite dei	Abid Azad	Debabrata Mallick
23.	Incurable	nirāmaýhīn	Nasir Ahmed	Farooq Mehedi
24.	Relationship	samparka	Shamim Azad	Tito Chowdhury

No.	Translator's title	Bengali Title	Poet	Translator
25.	A Night Thirty Years After, Thirty Years Before	tiriś bachar pare ek rāte tiriś bachar āge	Iqbal Aziz	Mohammed Mijarul Quayes
26.	The Lady in Silk and Belal	belāl o silker meye	Ashraf Ahmed	Aftab Ahmad
27.	The Inevitable Meet	anibārya dekhā	Mohammed Sadique	Debabrata Mallick
28.	Terracotta	terācotā	Hasan Hafiz	Zahirul Huq
29.	The New Human Map	mānuṣer māncitra	Rudra Muhammad Shahidullah	Debabrata Mallick.
30.	What is This Violence	kiser santrās	Zahid Haider	Syed Manzoorul Islam
31.	The Opposite Rain	biparit barsā	Kamal Chowdhury	Mridula Bhattacharya
32.	Heritage	uttarādhikār	Saifullah Mahmud Dulal	kabir Chowrhury
33.	Towards the Sea	samudrer dike	Dara Mahmood	Syed Manzoorul Islam
34.	Love-Spell	prem mantra	Farid Kabir	Syer Manzoorul Islam
35.	Body, My Soul	śarīr, tumi	Syed Al-Farook	Debabrata Mallick
36.	Rain	bṛsti	Masud Khan	Masud Khan
37.	You Not a Woman	tumi	Abu Hasan Shahriar	Debabrata Mallick
38.	You	tumi	Aftab Ahmad	The Poet
39.	The Dryad	banparī	Sajjad Sharif	Subrata Augustine Gomes
40.	The Rickshaw Ride	riksāy	Subrata Augustine Gomes	Subrata Augustine Gomes
41.	Coo	kuhu	Bratya Raisu	Subrata Augustine Gomes
42.	Where I Am	āmi yekhāne	Arun Mitra	Debabrata Mallick
43.	To My Sweetheart	priyatamāsu	Nirendranath Chakravarty	A.F.M Fakhruddin
44.	Gift from a Peacock	maṣur diyeche	Purnendu Patri	A.U.M. Fakhruddin
45.	Love	prem	Kabita Sinha	A.U.M. Fakhruddin

No.	Translator's title	Bengali Title	Poet	Translator
46.	Revenge	pratihimsā	Sankha Ghose	Khondoker Ashraf Hossain
47.	To Neera	nīrār kāche	Sunil Gangopadhyay	Syed Manzoorul Islam
48.	Song of Joy	ānanda bhairabī	Shakti Chattopadhyay	Syed Manzoorul Islam
49.	Beauty	sundarī mahilāke kono	Pabitra Mukhopadhyay	Aftab Ahmed
50.	Love Song	pranai gīti	Joy Goswami	Syed Manzoorul Islam

One interesting aspect of the book is that it provides the Bengali text from the poet's hand written copy. Also it includes a photograph of each poet with brief bio-sketch and the address. The selections of the poems as love poems were also done by the individual poet as the editor mentions in the Preface: Manuscripts of the poets have been published with a view to introducing the readers with the handwriting of the poets. Moreover a brief introduction of the poets along with their photographs and address is presented in order to bridge the gap between the readers and the poets.'

95. *Verses For Peace : An Anthology Of Anti-War Poetry.* * Ed. Abul Hasnat. Dhaka: Bangladesh Afro-Asian Peoples Solidarity Organisation, 1986.

Bengali and English texts. Selection of poems from 26 different poets. Translations are by various hands.

96. *Poetry From Bengal The Rising Delta Trans.* Ron D.K. Banerjee. London: Forest Books/Unesco, 1989. 181 pp.

Unesco Collection of Representative Works.

Pref. 8 pp. Translations of a selection of poems from 30 different poets from West Bengal.

Translated titles and the names of source poets are as follows:

No.	Translated Titles	Names of the poets
1	Chimera	Archana Acharya chowdhury
2	Commotion	Ramendrakumar Acharyachowdhury
3	I Cann't	
4	Water Mirror	
5	Green, blue, yellow	
6	Relentlessly	
7	Futility	Shamsher Anwar
8	The Woman the Swans	Sukanta Bhattacharya
9	O Great Life	
10	Convoy	
11	Graffiti	
12	All too Suddenly	
13	Moment	
14	Sunshine Melody	
15	November 21, 1946	
16	Anxious Moment	
17	Futile Exodus	
18	Holderilin	Buddhadeva Bose
19	Icarus	
20	One day, Always	
21	My tower	
22	Calcutta's Jesus	
23	Death's Hand	Nirendranath Chakravorty
24	On the Battlefield, Easily	
25	Open Fist	
26	Quicksands	
27	The Tree	
28	In the Temple	Kamakhshi Chattopoadhyay Sakti Chattopadhyay
29	In Memory of the Poet	
30	Gold Lives in the Water	
31	Moving	
32	The Visitor	
33	Twenty Third Spring	
34	That's No Time	
35	Sickle	Dines Das
36	Ethiopia	
37	Shame	
38	Bengal	
39	Banalata Sen	Jibananda Das
40	Naked Solitary Hand	
41	Night	
42	The Wild Ducks	

No.	Translated Titles	Names of the poets
43	This Earth	
44	Birthday	Bishnu Dey
45	So Long Ago	
46	As I Was Saying	
47	Paul Robeson	
48	Futile Vigile	
49	Oneday Like George Samsa	Nabanita Deb Sen
50	The Real Thing	
51	Where Silvery	Ajit Dutta
52	Or Else	
53	The Dark Countryside	Mrinal Dutta
54	Waste	Sudhindranath Dutta
55	Hell	
56	Doubt	
57	Ending	
58	Ice Age	
58	Ice Age	Sunil Gangopadhyay
59	Only for Poetry	
60	My Lord King	
61	Suddenly for Neera	
62	Holiday	Sankha Ghosh
63	Restoration	
64	My Aunt Ranga	
65	Munya	
66	In to the Newborn's Hand	Samsul Haque
67	You are Sunward	Kabirul Islam
68	Sometimes Hot	
69	Words Within Word	
70	8 th March, 1960	Binay Mazumdar
71	16 th June, 1961	
72	George Bernardshaw	Premendra Mitra
73	Discovery	
74	For You a Letter	
75	The Lady Won't Ever	Sarat Mukhopadhyay
76	Proposal	Subhas Mukhopadhyaya
77	No Matter How Far	
78	My Task	
79	That Empty Space	Vijaya Mukhopadhya
80	Irrelevant	
81	Company	
82	When I Die	
83	Sonnet 1	Monindra Roy
84	Sonnet2	
85	Bandmaster	Tushar Roy
86	Nowadays	

No.	Translated Titles	Names of the poets
87	Repeatedly Retreating	Samar Sen
88	Before Understanding Poetry	
89	Poem to One's Mistress	
90	Wherever You Go	
91	Meghadut	
92	Exile From Paradise	
93	Separation	
94	Rhythm of Silence	Siddheswar Sen
95	Unemployed Lover	
96	For Pandora Again	
97	Instant of Metamorphosis	
98	Who Descend into the Water	
99	Would the Century Listen	
100	The Cock's Crow	Kabita Sinha
101	Suntouched	
102	I am that Girl	

This book is handsomely published with quality paper and attractive cover design. Translations precede a short bio sketch of the original individual poet. In the Preface the translator briefly discusses the various aspects of Bengal's history and its poetic tradition. Banerjee also makes some important comments about his view regarding poetry translation and his own approach: 'I have tried to be scrupulously faithful to the original poems, but not at the cost of their poetic value when read in English. Even line divisions involve a different rhythm. Some of Jivanananda's lines, to cite an example, contain as many as forty-two syllables, creating an impression of rivers meandering on the page. I have eschewed the temptation of reproducing such implicit images. I have accepted formal constraints when translating poems in defined verse forms—a sonnet for example. But I don not subscribe to the literalist theory of translation which implies that a poem is reified on the page. Nor do I accept the Crocean theory of the untranslatibility of poetry which, from the opposite point of view, posits the same view *Traduttore, traditore*, says the Italian adage. But not if the translator remains loyal to the authenticity of the original, the power that had moved him in the first place. For a poem exists in the act of reading, not merely on the page. And, if truly vibrant, it is recreated with each reading, as its subliminal possibilities take life in the reader's mind, in new shapes, around what William Frost calls its pillar symbols. A translation if it is a poem, is no different. It is a bridge to alien shores,

which become familiar when we have crossed over. Whether one calls it translation, transcreation or imitation makes little difference.’

97. *A Book of Bengali Verse. Trans. Oneil Biswas. Kolkata: Writer’s workshop, 1990.**

Intro., 32 pp; notes 13 pp; glos. 11 pp; bibl., 4 pp.

Includes translations of 282 Bengali poems selected from the writings between 900 AD and 1941 AD.

The poems/poets belonging to the twentieth century are the followings:

No.	Name of poets and period	translator’s titles
1.	Dwijendranath Tagore (1849–1926)	Poet
2.	Krishna Candra Majumdar (1837–1906)	Dawn
3.	Gobinda Candra Roy (1838–1917)	The Yamuna Soil
4.	Gobinda Candra Das (1855–1918)	A Person Dead
5.	Devendranath Sen (1855–1920)	Mother
6.	Aksay kumar Badal (1865–1918)	Prayer
7.	Swarna Kumari Debi (1855–1932)	Match Maker
8.	Girindramohini Dutt	The Unknown
9.	Kamini Ray	Lest People Disapprove
10.	Mankumari Basu	Why Again
11.	Rabindranath Tagore	The Eternal Love; The Golden Boat; Urvasi; A Caged bird; The Last Ferry; A Different Mother; Concert; The First Days Sun; Flute; Question; An Auspicious Moment; Man as Bird; I; Birth Day; A Flock of Herons; The Degraded.
12.	Dwijendralal Ray (1863–1913)	Nandalal; A Child’s Game
13.	Bejay Candra Majumdar (1851–1942)	Ahalya
14.	Kedarnath Bandeyopadhyaya (1863–1949)	Last Wish
15.	Rajanikanta Sen (1865–1912)	Mother’s Coarse Cloth; An Old simpletom

No.	Name of poets and period	translator's titles
16.	Jagadis Candra Basu (1859–1937)	Poetry and Science
17.	Swami Vibekananda (1863–1902)	In the Bay of Bengal
18.	Balendranath Tagore (1870–1899)	Konarak
19.	Abanindranath Tagore (1871–1951)	Cock
20.	Priyamvad Devi (1871–1935)	Sport
21.	Atul Prasad Sen (1871–1934)	Solitude
22.	Sasanka Mohan Sen (1872–1928)	Meghna
23.	Bhujangadhar Roy Chowdhury (1872–1940)	A Village Evening
24.	Dijendranarayan Bagchi (1873–1927)	A Lifelong Wife
25.	Karunanidhan Bandyopadhyay (1877–1955)	At Waltair
26.	Jatindramohon Bagci (1878–1948)	An unmarried Blac Girl
27.	Saticandra Ray (1882–1904) Kumudramjan Mallik (1882–1971)	A Portrait of God Flood
28.	Kalidas Ray (1889–1975)	Poet's Farewell
29.	Pramatha Chowdhury (1868–1948)	Self Utterance
30.	Jatindranath Sengupta (1887–1954)	Pessimist
31.	Mohitalal Majumder (1888–1952)	Sorrow Offering
32.	Kirandhan Cattopadhyya (1887–1921)	Notebook
33.	Satyendranath Dutta (1882–1922)	Ganga-Hridi Banga-Bhumi; To the Padma
34.	Kazi Nazrul Islam (1899–1976)	Mother Bangla;Casteism
35.	Sukumar Ray (1887–1923)	Nonsense
36.	Annadasankar Ray (1904–)	Infant and Adult
37.	Jibanananda Das (1899–1954)	Banga's Face; Kite
38.	Sanjoy Bhattacharyya (1909–1979)	To the Blue; Earthing
39.	Premendra Mitra (1904–1988)	Anonymous Port
40.	Bishnu De (1909–1982)	Hoseman
41.	Samar Sen (1916–1987)	Confession
42.	Sudhindranath Dutt (1901–1961)	Ostrich; Presentation
43.	Amiya Chakravarty (1901–1986)	Flight; Sandwip
44.	Oneil Biswas (1916–2003)	Space-Time Continuum; Love

No.	Name of poets and period	translator's titles
45.	Achintya Kumar Sengupta (1903–1976)	Two Worlds
46.	Ajit Datta (1907–1990)	Scarlet Evening
47.	Manis Ghatak (1901–1979)	Ultima
48.	Buddhadeva Basu	Morning at Cilka ; Kanka
49.	Pramathnath Bisi (1901–85)	You and I
50.	Golam Mostafa (1897–1964)	Evening Queen
51.	Jasim Uddin (1903–1976)	A Boatman of the Deep Sea
52.	Himendra Kumar Ray (1888–1963)	A Dark Girl
53.	Bande Ali mia (1906–1979)	An Aquatic Creeper
54.	Asok Bejoy Raha (1910–)	Waking Up
55.	Subhas Mukhopadhyaya (1919–)	Proposal
56.	Dinesh Das (1915–1985)	Sickle
57.	Bimal Chandra Ghose (1910–1981)	On the first day of Asad
58.	Nisikanta (1909–1973)	The Bull-Head
59.	Paramananda Saraswati (1916–1980)	Self-Satity
60.	Anirvan (1896–1978)	A Spring With Its Month
61.	Balicand Mukhopadhyaya (1899–1971)	Abinas
62.	Sajani Kanta Das (1900–1962)	Sannyas
63.	Arun Mitra (1919)	Red Menifesto
64.	Sukanta Bhattacharya (1926–1947)	21 November, 1946
65.	Birendra Cattopadhyaya (1920–1986)	Naciketa
66.	Jyotirindranath Mitra (1911–1977)	Welfare Utterance
67.	Manggala Caran Chattapadhyaya (1921–)	In Cloud Rain and Storm
68.	Jagganath Chakravarty (1924–)	Bugbear's New year
69.	Nirendranath Chakravarty (1924–)	Calcutta's Jisu
70.	Ramendra kumar Acarya Chowdhury	Mirror City
71.	Sunil Gongopadhyaya (1934–)	None Has Kept His Word
72.	Tarun Sanyal (1932–)	The Fire In the Palm
73.	Alokeranjan Dasgupta (1933–)	I Take Refuge I the Buddha
74.	Gnan Praks Mandal (1942–)	A Fawn in a Sepahi Fen
75.	Binoy Majumdar (1934–)	One Bright Fish
76.	Sankha Ghose (1932–)	Ganga Jamuna

No.	Name of poets and period	translator's titles
77.	Hrsikes Halder (1954–)	As If Socrates
78.	Manohar Biswas (1943–)	Valmiki
79.	Sudhendu Mallik (1935–)	The Baul Does Not Return
80.	Belal Chowdhury (1938–)	Self Portrait
81.	Syed Shamsul Huq (1934–)	Poem 577
82.	Nirmalendu Gun (1945)	Man
83.	Dilwar (1937–)	Aggrieved Friendship
84.	Rafiq Azad (1941–)	Aesthetics

This anthology is undoubtedly a good publication that includes translated poems from early period to the present age. It is a finished book with introduction of Bengali poetry, translator's identity, glossary etc. The translator's identity is stated as: 'Born in 1916; after a brilliant academic career, Oneil Biswas joined the executive wing of the Government after competitive examination, but managed a happy co-existence of administration and writing. A spirit of research led him to pasture fresh and new. He could integrate different disciplines in his writing in Bengali and English. His treasury is replete with knowledge of politics, economics, sociology, philosophy, religion, law, art and literature on the one side, and of mathematics, logic, physics, chemistry, botany and statistics on the other... The Sahitya Akademi has recorded Dr. Biswas's name in its *Biography of Indian Literature* (1901–1903) as a poet and critic and also in *Who is Who of Indian Writers*, 1983.' About translations the translator says that there are three kinds of translations—translation proper, translation adherence and transcreation. He comments that the first shows the equivalence of the original in translated language, while the third becomes original. The second category partakes of the nature of both. It follows a middle path that he follows.

98. *Paintings And Poetry : An Anthology Of Bengali Poems With English Translations* Ed. Sunil Gangopadhyay. Kolkata: M.C. Sarkar & Sons, 1992. 72 pp.

Translations are by various hands. Bengali & English text. each poem illus. by Charu Khan.

99. *Twenty Five Modern Bengali Poems.* *Trans. Mahmud Hasan. Dhaka: Academic Publishers, 1995. 24 pp.

Intro. 2 pp. Translations of twenty five Bengali poems selected from seven different poets.

100. *Untold Words: Poems With Translations. BICA/ Asian Community Arts.* Hyde/Manchester UK: Collection of New Poetry By British Bangladeshis, 1996.*

Bengali & English text. Translation is done by various hands.

101. *Modern Poems From Bengal.* Ed. Seraphim Banerjee. New Delhi: UBS Publishers' Distributors, 1996. 207 pp.

Intro. 7 pp. notes on translation 18pp; notes on poets 8 pp. Contains translations of one hundred and fifty five modern Bengali poems selected from 13 different poets.

The following translations are included:

From Jibanananda Das (1899–1954)

No.	Translator's title	Translator
1.	Blue Skies	Clinton B Seely
2.	Sensation	Clinton B Seely
3.	In Camp	Clinton B Seely
4.	Thousands of Years Merely Play	Clinton B Seely
5.	The Hunt	Clinton B Seely
6.	A Ray Eight Years Ago	Clinton B Seely
7.	Bird	Clinton B Seely
8.	In Fields Fertile and Fallow	Clinton B Seely
9.	On the Sidewalks	Clinton B Seely
10.	Before Death	Clinton B Seely
11.	Banalata Sen	Clinton B Seely
12.	Grass	Clinton B Seely
13.	Alas, Kite	Clinton B Seely
14.	Suranjana	Clinton B Seely

No.	Translator's title	Translator
15.	Such	Clinton B Seely
16.	To You	Clinton B Seely
17.	Sailor	Clinton B Seely
18.	I have Seen the Face of Bengal	Clinton B Seely
19.	I will Come Back Again	Clinton B Seely
20.	Evening Falls—Peaceful Silence on Everywhere	Clinton B Seely
21.	Aghran	Clinton B Seely

From Amiya Chakraborty (1901–1986)

No.	Translator's title	Translator
1.	Three Questions	Amiya Chakraborty
2.	Exchange	Jeremy Nelson and Abu Sayeed Ayyub
3.	Ohio	Marian Maddern
4.	Night in Picadilly Circus	Amiya Chakraborty
5.	A Conflagration	Sujit Mukherjee
6.	Petition to the Boss	Buddhadev Bose
7.	Carmelita	Buddhadeva Basu
8.	African Signature	Amiya Chakravarty
9.	1604 University Drive	Buddhadev Bose
10.	The Traveler	Amiya Chakraborty
11.	Calcutta	Martin Kirkman
12.	Rain	Buddhadev Bose

Sudhindranath Dutta (1901–1960)

No.	Translator's title	Translator
1.	The Autumn Serenade	Arun Kumar Das Gupta
2.	Idolatry	Arun Kumar Das Gupta
3.	Thy Name	Arun Kumar Das Gupta
4.	The Eternal	Arun Kumar Das Gupta
5.	Lost Labour	Arun Kumar Das Gupta
6.	The Great Truth	Arun Kumar Das Gupta

No.	Translator's title	Translator
7.	The Predestiner	Arun Kumar Das Gupta
8.	Night	Arun Kumar Das Gupta
9.	Resurrection	Arun Kumar Das Gupta
10.	The Ostrich	Arun Kumar Das Gupta
11.	Contradiction	Arun Kumar Das Gupta
12.	Nectar	Arun Kumar Das Gupta
13.	An Apology	Arun Kumar Das Gupta
14.	A Question	Arun Kumar Das Gupta
15.	Waste	Arun Kumar Das Gupta

Bishnu Dey (1909–1982)

No.	Translator's titles	Translator
1.	Damini	Damini Dey Swerhone
2.	Expatriate	Damini Dey Swerhone
3.	A Kafi	Damini Dey Swerhone
4.	I Also	Damini Dey Swerhone
5.	In My Mind There is No Tiredness at All	Damini Dey Swerhone
6.	On 14th August	Damini Dey Swerhone
7.	Already a Farewell Song	Damini Dey Swerhone
8.	Bad Times	Damini Dey Swerhone
9.	She Was Sitting	Damini Dey Swerhone
10.	Which Composition of Rabindranath (Tagore) Touched You	Damini Dey Swerhone
11.	You are The Ocean	Damini Dey Swerhone
12.	Bami	Damini Dey Swerhone
13.	Memory Rushing In	Damini Dey Swerhone

Buddhadeva Basu (1908–1974)

No.	Translator's title	Translator
1.	The Fire of Touch	Subho Ranjan Dasgupta
2.	Now Battle with the World	Subho Ranjan Dasgupta
3.	Rain and Storm	Subho Ranjan Dasgupta
4.	In the Winter	Subho Ranjan Dasgupta

No.	Translator's title	Translator
5.	Birth	Subho Ranjan Dasgupta
6.	Transformation	Subho Ranjan Dasgupta
7.	Another World	Subho Ranjan Dasgupta
8.	Exchanging Table	Subho Ranjan Dasgupta
9.	The Burden of Responsibility	Subho Ranjan Dasgupta
10.	Sonnet at Three AM	Subho Ranjan Dasgupta
11.	Goeth's Eighth Love	Subho Ranjan Dasgupta
12.	Dhritarashtra's Lament	Subho Ranjan Dasgupta

Arun Mitra (1909–)

No.	Translator's titles	Translator
1.	Dilemma	Surabhi Banerjee
2.	Ceasefire	Subho Ranjan Dasgupta
3.	The Barbed Wire	Subho Ranjan Dasgupta
4.	At the Station	Subho Ranjan Dasgupta
5.	I am Waiting	Subho Ranjan Dasgupta
6.	Unsteady	Subho Ranjan Dasgupta
7.	Time	Subho Ranjan Dasgupta
8.	Sleeplessness	Subho Ranjan Dasgupta
9.	Where I am	Subho Ranjan Dasgupta
10.	Even if You Cann't Hear	Subho Ranjan Dasgupta
11.	Cacophony	Subho Ranjan Dasgupta
12.	As the Last Train Leaves	Subho Ranjan Dasgupta

Subhas Mukhopadhyay (1919–)

No.	Translator's title	Translator
1.	Ecologue	Subho Ranjan Dasgupta
2.	The Flower Blooms or Not	Subho Ranjan Dasgupta
3.	For one Poem	Subho Ranjan Dasgupta
4.	The Face of Procession	Subho Ranjan Dasgupta
5.	Morning	Subho Ranjan Dasgupta
6.	Red Red Day	Subho Ranjan Dasgupta
7.	My Task	Subho Ranjan Dasgupta

No.	Translator's title	Translator
8.	The Riddle	Subho Ranjan Dasgupta
9.	My Heart	Subho Ranjan Dasgupta
10.	The Adversary	Subho Ranjan Dasgupta
11.	I Leave	Subho Ranjan Dasgupta
12.	Letter from the Frontier	Subho Ranjan Dasgupta

Nirendranath Chakraborty (1924-)

No.	Translator's title	Translator
1.	Last Prayer	Surabhi Banerjee
2.	The Wall	Surabhi Banerjee
3.	In the Golden Circle	Surabhi Banerjee
4.	Quicksand Within the Heart	Surabhi Banerjee
5.	My Own Face in the Rain	Surabhi Banerjee
6.	Night at House Within	Surabhi Banerjee
7.	Meeting off and on	Surabhi Banerjee
8.	To My Dearest	Surabhi Banerjee
9.	In Language in Love	Surabhi Banerjee
10.	Really Selucus	Surabhi Banerjee
11.	Existence Means	Surabhi Banerjee
12.	Homes Within Memory	Surabhi Banerjee

Alokeranjan Dasgupta (1933-)

No.	Translator's title	Translator's name
1.	The Handmaid	Subhoranjan Das Gupta
2.	In the Aquarium	Subhoranjan Das Gupta
3.	A Harlot Easily Enters an Inter Temple	Subhoranjan Das Gupta
4.	Lopamudra	Subhoranjan Das Gupta
5.	Freedom	Subhoranjan Das Gupta
6.	Woman, You Drive a Tractor at Tubingen	Subhoranjan Das Gupta
7.	My Address	Subhoranjan Das Gupta
8.	Ethnic	Subhoranjan Das Gupta

No.	Translator's title	Translator's name
9.	Told You	Subhoranjan Das Gupta
10.	Peretroika	Subhoranjan Das Gupta
11.	The Last Dialogue	Subhoranjan Das Gupta
12.	Persephone	Subhoranjan Das Gupta
13.	I Collected Memory-Cluster	Subhoranjan Das Gupta

Shankha Ghose (1932-)

No.	Translator's title	Translator
1.	The Drunkard	Surabhi Banerjee
2.	Home	Surabhi Banerjee
3.	The Maskwrath	Surabhi Banerjee
4.	Only the Other Day	Surabhi Banerjee
5.	The Beggar	Surabhi Banerjee
6.	Whom Do You Call Lonely	Surabhi Banerjee
7.	Stone Inscription	Surabhi Banerjee
8.	Kovalam Beach	Surabhi Banerjee
9.	Our Last Words	Surabhi Banerjee
10.	Glass	Surabhi Banerjee
11.	That Is Why You are So Parch	Surabhi Banerjee
12.	Love is Half Sculptor	Surabhi Banerjee

Shakti Chattopadhyay (1934 -1995)

No.	Translator's title	Translator
1.	Sonnet No. 63	Jayanta Mahapatra
2.	The Kingdom of the Heart	Jayanta Mahapatra
3.	I Won't Want Anything	Jayanta Mahapatra
4.	Easy	Jayanta Mahapatra
5.	For You, Rhitwik	Jayanta Mahapatra
6.	Grif's Weight Entire	Jayanta Mahapatra
7.	Marriage and Abandon	Jayanta Mahapatra
8.	Cat	Jayanta Mahapatra
9.	The Body's vital parts	Jayanta Mahapatra
10.	Lightness	Jayanta Mahapatra

Sunil Gangopadhyay (1934–)

No.	Translator's title	Translator
1.	For Neera	Surabhi Banerjee
2.	We Meet or We don't	Surabhi Banerjee
3.	In this Ambience	Surabhi Banerjee
4.	Neera, Don't Fare Away	Surabhi Banerjee
5.	Vacillation	Surabhi Banerjee
6.	For Poetry Alone	Surabhi Banerjee
7.	Too Much	Surabhi Banerjee
8.	To the Critic	Surabhi Banerjee
9.	The Fall	Surabhi Banerjee
10.	Three Questions	Surabhi Banerjee

Joy Goswami (1954–)

No.	Translator's title	Translator
1.	Christmas	Ananda Lal
2.	Grave	Ananda Lal
3.	Curse	Ananda Lal
4.	Illusion Sea	Ananda Lal
5.	Isles of Golden Peaks	Ananda Lal
6.	Distance	Ananda Lal
7.	Aarabian Nights	Ananda Lal
8.	Bath	Ananda Lal
9.	I have Come from Sun	Ananda Lal
10.	Love	Ananda Lal
11.	Poem of Another Land	Ananda Lal
12.	Scientist	Ananda Lal

This anthology is a finished work with attractive cover page design, quality paper and good introductory and prefatory notes on selected poets and translations. Surabhi Banerjee comments on the present selection and the translation thus: The poets selected here are well-known modern Bengali poets... these poets become influenced by European modernism and wrote poetry being modern but distinctively. I am not skeptical about the translatability of poetry though I am aware that poetry loses its distinctive feature in translation ... An effective

translation can always transfer the poetic stance and the novelty and nuances of words and transmit of what may be called the inner story of the poem in the target language. I am all for the effacement of the nebulous borderline between poems and translation of poems'

102. *Voices From Bengal : Modern Bengali Poetry in English Translation.* Ed. Manabendra Bandyopadhyay and others. New Delhi: Sahitya Akademi, 1997. 158 pp.

Pref. pp 4 pp. Notes pp 19 pp. Includes translations of 120 poems of 60 different poets (each with two poems).

APPENDIX 1

Original poetical works of Rabindranath Tagore

No.	Name of the poetical work	Year of first publication	Total number of poems
1	Sandhyā Sangīt	1880	21
2	Prabhāt Sangīt	1883	13
3	Chabi O Gān	1883	27
4	Bhānusingha Ṭhākurer Padābali	1884	20
5	Kaṛi O Komal	1886	81
6	Mānasī	1890	63
7	Sonār Tarī	1894	41
8	Nadī	1894	1 long poem called Nadi
9	Citrā	1896	36
10	Caitālī	1896	79
11	Kaṇikā	1899	110
12	Kathā	1900	25
13	Kāhinī	1900	6
14	Kalpanā	1900	48
15	Kṣanikā	1900	62
16	Naibedyā	1901	100
17	Smaraṇ	1903	27
18	Śīśu	1903	49
19	Utsarga	1903–4, 1914	59
20	Kheyā	1906	54
21	Gītāñjali	1910	157
22	Gītimālyā	1910	111
23	Gītālī	1912	119
24	Balākā	1916	45
25	Palātakā	1918	15

No.	Name of the poetical work	Year of first publication	Total number of poems
26	Śiśu Bholānāth	1922	
27	Pūrabī	1925	75
28	Lekhān	1926	181 epigrams
29	Mahuā	1929	65
30	Banabānī	1930	14
31	Pariśeṣ	1931	92
32	Punaśca	1932	49
33	Bicitritā	1932	31
34	Śeṣ Saptak	1935	56
35	Bīthikā	1935	78
36	Patrapuṭ	1936	18
37	Śyamālī	1936	21
38	Khāpchārā	1938	129
39	Charār Chabi	1937	31
40	Prāntik	1938	18
41	Sējuti	1938	22
42	Prahāsinī	1938	32
43	Ākāśpradīp	1939	35
44	Nabajātak	1939	35
45	Sānāi	1940	60
46	Rog Śayyāy	1940	39
47	Ārogya	1941	33
48	Janmadine	1941	29
49	Charā	1941	11
50	Śeṣ Lekhā	1941	15
51	Sphulinga	1941	260

APPENDIX 2

Tagore's Poem 'Sonār Tarī' in English Transliteration and the Multiple Versions

Sonār Tarī

gagaṇe garaje megh, ghana baraṣā.
kūle ekā base āchi nāhi bharasā.
rāśi rāśi bhārā bhārā
dhān kāṭā hala sārā,
bharānadī kṣurdhārā
kṣraparasā
kāṭite kāṭite dhān elo baraṣā.

ekkhāni choṭo kṣet, āmi ekelā,
cāridike bākā jal kariche khelā.
parapāre dekhi ākā
taruchāyāmasīmākhā
grāmkhāni meghe dhākā
prabhātbelā—
e pārate choṭo kṣet āmi ekelā.

gān geḃe tarī beḃe ke āse pāre,
dekhe yena mane hai cini uhāre.
bhara-pāle cale yāy,
konodike nāhi cāi,
dheuguli nirupāi
bhāngge dudhāre—
dekhe yena mane hai cini uhāre.

ogo, tumi kothā yāo kon bideśe,
bārek bhiṛāo tarī kūlete ese.
yeo yethā yete cāo,
yāre khuśi tāre dāo,
śudhu tumi niḃe yāo
kṣnik hese
āmār sonār dhān kūlete ese.

yata cāo tata lao taraṇī-'pāre
ār āche? ār nāi, diḃechi bhare.
etokāl nadīkūle
yāhā laḃechinu bhule
sakali dilām tule
thare bithare—
ekhan āmāre lao karunā kare.

ṭhāi nāi ṭhāi nāi —choṭo se tarī
āmāri sonār dhāne giyeche bhari.
śravan gagan ghire
ghana megh ghure phire
sūnya nadīr tīre
rahinu paṛi—
yāhā chilo niye gelo sonār tarī.

(i) Translated by Tagore

THE RAIN FELL fast. The river rushed and hissed. It licked up and swallowed the land, while I waited alone on the lessening bank with my sheaves of corn in a heap.

From the shadows of the opposite shore the boat crosses with a woman at the helm.

I cry to her, 'Come to my island coiled round with hungry water, and take away my year's harvest.'

She comes, and takes all that I have to the last grain; I ask her to take Me.

But she says, 'No'—the boat is laden with my gift and no room is left for him.

[Source: Sisir Kumar Das, *The English Writings of Rabindranath Tagore* (New Delhi: Sahitya Akademi, 1994), p. 252]

(ii) Translated by Marian Maddern

The Golden Boat

From the heavens' roaring clouds fall the rains.
On the river-edge I sit, hope is vain.
Sheaves of rice beside me heaped, now the harvesting has ceased,

full, the river currents sweep, keen as blades,
At harvest-time while yet I reaped came the rains.

Islanded, this bit of land, alone I stay.
All around, the curving waters purl and play.
Limned beyond the flood I see inky-shadow covered trees,
clouds the village cover-screen at break of day.
On this isolated bank alone I stay.

Who is this who sings and steers a boat to shore?
As I look she seems as one known before.

Coming on with billowed sails, neither right nor left her gaze,
helplessly the river-waves break and fall.
As I look she seems as one known before.

—Oh, whither are you voyaging, what land? I cried.
—Oh, from your course for once diverge and turn aside.
After, where you will, proceed, give to whosoe'er you please,
Only this petition heed: a moment smile,
and come and take my golden sheaves from the river-side.

I offered all that she might ask for her to take,
sheaf on sheaf until at last none remained.
That which by the river-side has so long enthralled my mind
On the boat was heaped and piled: all my grain.
Then I pleaded,—Take me, too, in pity's name.

[Source: *Bengali Poetry into English: An impossible Dream?* (Kolkata: Editions and Indian, 1977), pp 79–80]

(iii) Translated by Brother James

Golden Craft

Clouds are rumbling in the sky,
It's now the dense monsoon season,
I'm sitting alone on the river bank
without any expectation
Countless platforms are heaped with paddy,
Harvesting is over.
The current of the brimming river
is as sharp as razor
The monsoon came
even as the paddy was being cut

Here lies a small field
I'm all alone,
The swirling waters
are playing their winding game,
On the other side of the river
I see a village limned in dark lines
In the shade of the trees blackened more
by grey clouds at dawn
On this side there is a small field
I'm all alone.

Who is it that's coming to the shore,
Singing as he rows—

it seems to me I know him,
without looking in any direction
he speeds along with full sail,
the helpless waves are split in two
It seems to me I know him.

Dearly beloved, where
Is it you're going,
to what distant place—
Just this once
turn your craft around,
Come to the shore.

[Source: Brother James, *Sonar Taree* (Bangladesh: The University Press Ltd., 1986)]

(iv) Translated by William Radice

The Golden Boat

Clouds rumbling in the sky; teeming rain.
I sit 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.

One small paddy-field no one but me
Flood-waters twisting and swirling everywhere
Trees on the far bank smear shadows like ink
One a village painted on deep morning grey.
On this side a paddy-field, no one but me.

Who is this, steering close to the shore,
Singing? I feel that he is someone I know.
The sails are filled wide, he gazes ahead,
Waves break helplessly against the boat each side.
I watch and feel I have seen his face before.

Oh to what foreign land do you sail?
Come to the bank and moor your boat for a while.
Go where you want to, give where you care to,
But come to the bank a moment, show your smile—
Take away my golden paddy when you sail?

Take it, take as much as you can load.
Is there more? No, none, I have put it aboard.
My intense labour here by the river—
I have parted with it all, layer upon layer;
Now take me as well, be kind, take me aboard.

No room, no room, the boat is too small.
Loaded with my gold paddy, the boat is full.
Across the rain-sky clouds heave to and fro,
On the bare river-bank, I remain alone—
What I had has gone: the golden boat took all.

[Source: William Radice, *Selected Poems: Rabindranath Tagore* (England: Penguin Books Ltd., 1985), p. 53.]

(v) **Translated by O Neil Biswas**

The Golden Boat

Clouds rumble in the sky with teeming rain,
I sit on the shore hopeless and alone.
Paddy-reaping is over and the sheaves piled up,
The brimming river flows sharp and swift,
Rains start while paddy-cutting goes on.

I am alone in a small field,
Waters splash all around me.
On the other side, painted in tree-shade ink,
Is the village overcast with clouds at day break.
On this side, I—alone in a small field.

Who sings and rows his boat to the shore?
I think I recognize him.
He sails by, he does look not sideways.
Waves break helplessly on both sides—
I think I recognize him.

[Source: Oneil Biswas, *A Book of Bengali Verse* (Kolkata: Writer's Workshop, 1990), p. 257–258]

APPENDIX 3

Original Poetical Works of Kazi Nazrul Islam

No.	Poetical works	Number of songs/poems	Place of publication	Year of publication
1	Agni-bīnā	12	Kolkata	1922
2	Dolan-cāpā	21	Kolkata	1923
3	Bişer Bāśi	27	Kolkata	1924
4	Bhāngār Gān	11	Kolkata	1924
5	Chayānat	50	Kolkata	1925
6	Puber Hāoyā	11	Kolkata	1926
7	Sāmyabādī	11 The communist poems	Kolkata	1925
8	Cittonāmā	05	Kolkata	1925
9	Jhinge Phul	14	Kolkata	1926
10	Sarbahārā	10	Kolkata	1926
11	Phanī-Manasā	23	Kolkata	1927
12	Sindhu-hillool	19	Kolkata	1928 (probable)
13	Bulbul	49 songs	Kolkata	1927
14	Jīñjīr	16	Kolkata	1928
15	Cakrabāk	22	Kolkata	1929
16	Sandhyā	24	Kolkata	1929
17	Cokher Cātak	53	Kolkata	1929
18	Mahuār Gān	13	Kolkata	1929
19	Rubāiyāt-i-Hāfiz (translated poems)	72 translated songs	Kolkata	1930
20	Nazrul Gītikā	29	Kolkata	1930
21	Prolay Śikhā	20	Kolkata	1930
22	Candrabindu	61 poems	Kolkata	1931
23	Sursākī	96	Kolkata	1939
24	Ban-gīti	66	Kolkata	1932
25	Julfikār	24	Kolkata	1932

No.	Poetical works	Number of songs/poems	Place of publication	Year of publication
26	Gulbāgicā	74	Kolkata	1933
27	Kabya Ampārā (translation)	38	Kolkata	1933
28	Gīti-śatadal	101 songs	Kolkata	1934
29	Surlipi	02	Kolkata	1934
30	Gānermālā	95	Kolkata	1934
31	Nirjhar	24	Kolkata	1939
32	Natun Cād	30	Kolkata	1945
33	Maruvāskar	18	Kolkata	1951
34	Rubaiyāt-i-Omar Khayyām	197	Kolkata	1959
35	Rangā Jabā	99	Kolkata	1966
36	Debīstuti	11	Kolkata	
35	Harapriyā	06	Kolkata	---
35	Daśamahābidyā	16	Kolkata	---
36	Bulbul : Ditiyā Khaṇḍa	101	Kolkata	1952
37	Julfikār: Ditiyā Khaṇḍa	30	Kolkata	1932
38	Śeṣ Saogāt	41	Kolkata	1959
39	Jhaṛ	08	Kolkata	1961
40	Poems and songs unpublished in book form	1092	Kolkata	Compiled by Bangla Academy and published in 1993

APPENDIX 4

Kazi Nazrul Islam's 'Bidrohī' (The Rebel) and its Multiple Versions

Source Text in English Transliteration

'bidrohī'

bala bala bīr-
bala unnata mama śir!
śir nehāri' āmāri, nataśir oi śikhar himādrir.
bala bīr-
bala mahābiśwer mahākās phāri'
candra surya graha tārā chāri'
bhūlok duylok golok bhediā,
khodār āsan 'āras' chediā,
uṭhiāchi cira-bismai āmi biswa-bidhātrir.
mama lalāte rudra bhagabān jwale rāj-rājtikā dīpta jāyśrīr.
bala bīr-
āmi cira-unnata śir!
āmi ciradurdam, durbinīta nṛsaṃsa,
mahā-pralāyer āmi natarāj, āmi sāiclon, āmi dwaṃsa,
āmi mahābhay, āmi abhiśāp pṛthwīr,
āmi āmi durbār
āmi bhenge kari sab curmār!
āmi aniyam ucchṛṅkhal,
āmi dale yāy yata bandhan, yata niyam kānun śṛṅkhal.
āmi māni nā ko kona āin,
āmi bharā-tarī kari bharā-ḍubi, āmi torpedo, āmi bhīm bhāsamān māin.
āmi dhūrjaṭi, āmi elokeśe jhaṛ, akāl-baiśākhīr!
āmi bidrohī, āmi bidrohī-sūt biśwa-bidhātrir!
bala bīr-
cira-unnata mama śir!
āmi jhañjhā, āmighūṛni,
āmi patha sammukhe jāhā pāi jāy cūrṇi'.
āmi Āmi nṛtya-pāgal chanda,
āmi āpanār tāle nece yāi, āmi mukta jībanānānda.
āmi hāmbīr āmichāyānat, āmi hindal,
āmi cala-cañcal thamki chamki
pathe yete yete cakite camki'
phiṃ dii tin dol;
āmi capalā-capal hindal.
āmi tāi kari bhāi yakhan cāhe e man yā,
kari śatrur sāthe galāgali dhari mṛtyur sāthe pañjā

āmi unmād, āmi jhañjhā!
 āmi mahāmāri, āmi bhīti e dharitrīr;
 āmi śāsan-trāsan, samhār āmi uṣṇa cira-adhir.
 bala bīr-
 āmi cira unnata śīr
 āmi cira duranta durmad,
 āmi durdam, mama prāṇer peyālā hardam hāy hardam bharpur mad.
 āmi hom-śikhā, āmi sāgnik jamdagni,
 āmi yajña, āmi purohit, āmi agni.
 āmi sṛṣṭi āmi dhaṃsa āmi lokālay, āmi śmaśān
 āmi abasān, niśābasān.
 āmi indrānī-sut hāte cād bhāle sūrya,
 mama ek hāte bākā bāser bāsari ār hāte raṇa-tūrya.
 āmi kṛṣṇa-kaṇṭha manthan-biṣ piyā bythā-bāridhir.
 āmi byomkeś, dhari bandhan hārā dhārā ganggatīr.
 bala bīr
 cira unnta mama śīr!

āmi beduīn, āmi cengis,
 āmi āpanāre chārā karinā kāhāre kurniś
 āmi bajra, āmi īśān-biṣāṇe aṃkār,
 āmi isrāphiler śinggār maha-huṃkār
 āmi pināk-pānīr damru triśūl dharmarājer daṇḍa,
 āmi cakra o mahāśangkha, āmi praṇab-nād pracanḍa.
 āmi kṣyāpā durbāsā-biśwāmitrā-śiṣya,
 āmi dābānal-dāha, dāhan kariba biswa.
 āmi prāṇ-kholā hāsi-ullās, —āmi sṛṣṭi-bairī mahātrās,
 āmi mahā-pralaýer dwādaś rabir rāhu-grās!
 āmi kabhu prasānta,—kabhu asānta dāruṇ swecchācārī,
 āmi aruṇ khuner taruṇ, āmi bidhir darpahārī.
 āmi prabhañjaner uchwās, āmi bāridhir mahākallol
 āmi ujjwal, āmi projjwal,
 āmi ucchal jwal-chal-chal cal-ūrmir hindal-dol!

āmi bandhan-hārā kumārīr benī tanni naýane banhī
 āmi soṛośīr hṛdi-sarasij prem uddām, āmi dhanyi.
 āmi unman man udāsīr,
 āmi bidhābār buke krandan-śwās hā hutās āmi hutāsīr
 āmi bañcita bythā pathabāsī cira-gṛhahārā yata pathiker,
 āmi abamāniter maram-bedanā biṣ-jwālā priyā-lañchita buke gati pher!
 āmi abhimānī cira-khubdha hiyār kātaraṭā, bythā sunibiṛ,
 cita-cumban-cor kampan āmi thara-thara thara pratham paraś kumārīr.
 āmi gopan-priyār cakita cāhani, chal k'are dekhā anukhan,
 āmi capal meýer bhālobāsā, tār kākan-cuṛir kon-kan.
 āmi cira-śiśu, cira-kiśor,
 āmi yauban-bhītu pallibālār ācar kācali nicor!

āmi uttar-bāyū, malay-anil, udās pūrabī hāoyā,
āmi pathik-kabir gabhīr rāgiṇī, beṇu-biṇe gān gāoyā.
āmi ākul nidāgh-tiyāsā, āmi roudra-rudra rabi,
āmi maru-nirjhar jhar-jhar āmiśyāmalimā chāyā-chabi!
āmi turiyānande chūte cali, eki unmād, āmi unmād!
āmi sahasā āmāre cinechi, āmār khuliā giyāche sab bādh!

āmi utthān, āmipatan, āmi acetan-cite cetan,
āmi biśwa-taraṇe baijayantī, mānab-bijay-ketan.
chuṭi jhṛer matan karatāli diyā
swarga marty karatale

tāji borrak ār uccaiśrabā bāhan āmār
himmāt-hṛeṣā hēke cale!

āmi basudha-bakṣe āgneyādri bārab-banhi, kālānal,
āmi pātāle mātāl agni-pāthār kalarol-kal-kolāhal!
āmi taṛite caṛiyā uṛe cali jor tuṛi diyā, lampha,
āmi trās sañcāri bhubane sahsā sañcāri' bhūmikampa.
dhari bāsukir phaṇā jāpti,

dhari swargīya dūt jibrāiler āguner pākhā sāpti'!
āmi deb-śiśu, āmi cañcal;
āmi dhṛṣṭa, āmi dāt diyā chiṛi biswa māyer añcal!

āmi orphiāser bāśari
mahā-sindhu utalā ghūm ghūm
ghūm cumu diye kare nikhil biśwe nijhghūm
mama bāśarir tāne pāsari
āmi śyāmer hāter bāsari

āmi ruse uṭhe yabe chuṭi mahākās chāpiā
bhaye sapta narak hābiyā dojakh nibhe nibhe yāy kāpiyā
āmi bidraha-bāhī nikhil akhil byāpiyā.
āmi śrāban-plāban-bannyā
kabhu dharanīre kari baraniyā kabhu bipul dhwaṃsa-dhanyā-
āmi chiniyā āniba biṣṇu-baksha haite yugal kanyā.
āmi anyāy, āmi ulkā, āmi śani,
āmi dhumketu-jwālā bisdhar kal-phaṇī!
āmi chinna masta candi, āmi ranadā sarbanāsī,
āmi jāhānnāmer āgune basiā hāsi pusper hāsi.

āmi mṇmai, āmi cinmay,
āmi ajar amar akṣay; āmi abyay.
āmi mānab dānab debatār bhay,
biśwer āmi cira-durjay,
jagadīswar-īswar āmi purusttam satya,
āmi tāthiā tāthiā mathiā phiri e swarga-pātāl-martya.
āmi unmād, āmi unmād.

āmi cinechi āmare, ājike āmār khuliā giyāche sab bād̄h.

āmi parśurāmer kaṭhor kuṭhār,
niḥkṣatriyā kariba biśwa, āniba śānti śānta udār.
āmi hal balaram-skandhe,
āmi upāri pheliba adhīn biśwa abahēle naba śṛṣṭir mahānande.
mahā-bidrohī rana-klānta
āmi seidin haba śānta
yabe utpīṛiter krandan-rol ākṣe-bātāse dhwānibe nā,
attyācārir khaṛag kṛpan bhim rana-bhūme ranibe nā—
bidrohī rana-klānta
āmi seidin haba śānta.

āmi bidrohī bhṛgu, bhagabān-buke ēke dei pada-cinha
āmi sraṣṭa-sudan, sok-tāp-hānā khelībidhir bakṣa kari bhinna.

āmi bidrohī bhṛgu, bhagabān-buke eke dei pada-cinha!
āmi kheyālībidhir bakṣa kari bhinna!
āmi cira-bidrohībīr—
biśwa chāṛāye uṭhiāchi ekā cira-unnata śir!

(i) Translated by Mizanur Rahman

THE REBEL
(Vidrohi)

Proclaim, hero! Proclaim:
Towering high is my head
At the sight of the Himalayan peak bends low.
Proclaim, hero! Proclaim:
Tearing the great firmament of the great universe;
Trancending the moon and the sun, planets and
the constellation;
Piercing the heart of the earth, the celestial sphere and the cosmic path,
And through Allah's Arash—the Mercy Seat;
I have risen as the wonder eternal of the lord of the
universe,
With the mark of majestic might on my forehead blazing
bright!
Proclaim, hero Procaim: My head is ever held high.
I am invincible, insolent and cruel for ever.
I am the dancing on the day of doom;
I am the cyclone; I am destruction
I am the terrible terror, and curse of the earth
I am to be stopped by none.

I tear all things to tatters.
I am the indisciplinable I am chaos.
I trample down all fetters, all rules and regulations.
I acknowledge no law whatsoever.
I sink all boats, laden with loads, on the charted course,
The torpedo and floating mine that I am.
I am the deity of storm and hail and the ultimately norwester gale.
I am the rebel, the rebellious child of the lord of universe
Proclaim hero, proclaim: my head is ever held high

I am Tempest; I am Tornado.
I shatter all that I encounter before me.
I am the dance-mad rhythm
I dance to my rhythmic tune, being the delight of life, free and full
I am restless for the move, with the turns and twists, dash and dance.
I jump and bump, jostle and leap thrice over, hissing and as I move.
I am the wildest of waves with lightning speed.
I do whatever my mind prompts me to.
I clasp the enemy to my bosom and fight the duel with death
I am mad; I am Tempest
I am the great pestilence; I am the terror to the earth:
I am the dread of Administration; I am Destruction
I am hot and burning and restless for ever.
I am for ever wild and invincible.
I am indomitable, with my cup of life
always full of overflowing wine.
I am the flame of sacrifice;
I am the priest; I am the fire itself.
I am creation, I am Destruction,
I am Habitation, I am Desolation
I am the end and close of the darkest night.
I am the sun of Indra,
With the moon in my hand and the sun on my forehead.
I hold in one hand the curved bamboo-flute,
and in the other the trumpet of war.
I am black of throat, having drunk the poison churned from the ocean Pain.
I am Mahadev, holding up the Ganges stream, flowing
fast without check.
Proclaim hero! proclaim: my head is ever held high.
I am Beduin, I am Chengis.
I bow to none but my own self.
I am the thunder-bolt;
I am trumpet-sound in the north-west sky
I am the terrific boom of Ishrafil's Siren on the day of Doom.
I am the triple trident in Mahadev's hands;
I am the sceptre of justice in the Lord Justice's hand.
I am the Chakra and the Conch,
I am the great sound of the great Gong.

I am the mad of Durvasa, the disciple of Viswamitra.
I am the conflagration to consume the entire creation:
I am open hearted laughter and delight;
I am the enemy of creation and its terror.
I am the eclipse of the twelve suns of the day of total destruction.
I am by turns, placid and calm obstinate, wild and warm.
I am the youth with crimson blood;
I am the smasher of deity's pride.
I am the tempest's sigh and the ocean's wild commotion.
I am glittering, brilliant, bright.
I am the murmur of over-flowing waters.
I am the dash and dance of rolling waves.
I am the maiden's plait untied and the fire in her blooming eyes.
I am the lotus of love in the heart of a girl of sixteen.
I am the wildest love and the serene satisfaction.
I am the listless mind of a listless man.
I am the sobbing sigh in the widow's heart;
I am the disconsolate cry in the despondent heart.
I am the pain of deprivation of all wanderers,
Bereft of hearth and home for ever.
I am the anguished cry and the poisonous pangs of the insulted all.
I am the throb reborn in the heart forlorn as the result of lover's scorn.
I am restless and the deepest pain in the heart of one
forever sullen with resentful rage.
I am thrill and shiver of maid
at her first stolen kiss and touch.
I am the startled stare of a lover yet in guise and her
attempt, on this plea or that to see her beloved guy.
I am the laugh of a restless maid ;
I am the jingling bangles of her hands.
I am a life-long child and a life-long youth.

I am the budding breast of a rustic lass
Afraid of attaining youth of bashfulness.
I am the northern wind, the southerly breeze and the indifferent eastern air.
I am the deepest tune of a minstrel poet,
playing his flute and lute by turns.
I am the restless thirst of a summer,
and the sun with glittering glare.
I am the trickle of a desert stream,
and the verdure of a shadowy mead.
I rush and run, dash and dance like a man stark mad,
I have suddenly realized myself and all my bounds have snapped.
I am the rise, I am the fall and I am the awaking
in the hearts of unconscious all.
I am the flying flag at the universe's gate—
The Triumphant flag of Man.
I move like a storm with the thunder-clap,

holding heaven and hell in the hollow of my hand.
I ride on the Burraq steed and the horse of the ancient myth.
My steed of courage carries with undaunted speed.
I am the volcano in the bosom of the earth,
The ocean of fire and the conflagration.
I am the wildest commotion of the mad flames
in the subterranean ocean of fire.
I fly on the lightning, with thunderous claps
and daring deed of leap and dash.
I cause terror to the world causing sudden earthquakes.
I clasp the crest of the serpent.
I clasp the fiery wings of the angel Gabriel.
I am a restless divine child.
I am insolent, and tear with my teeth
The skirt of Mother Earth.

I am the flute of Orpheus.
I make the great ocean rise from its profound sleep.
I kiss the wide universe into profound sleep
by dint of the soul-stirring strains of my flute and pipe.

I am the flute in Krishna's hand
When I fly into a rage and traverse the great sky,
the seven Hells, including the Havia, tremble in terror,
and their flames quiver and die.
I am the Messenger of Revolution of the entire Universe.

I am the flood and the rains of Srabon,
blessing and cursing the earth by turns.
I will rescue the twin daughters from Vishnu's bosom
I am the evil, I am a Meteor, I am Saturn.
I am the Comet's flame and the poisonous cobra.
I am Chandi headless and Ranada destroying all.
I sit in the fire of hell but smile the smile of flowers.

I am of clay but endowed with ethereal ray.
I am without disease and death.
I am imperishable and inexhaustible.
I am the terror of men, devils and angels.
I am the Lord of Lords, the Best of Men and Truth!
I ransack, through and through,
the heaven and the earth below.
I am mad, I am mad!
I have realized myself, and all my bounds
have been unloosened this day!

I am Parsuram's merciless axe.
I will rid the world of the war mongering race.

I am the plough of Balram's shoulders.
I will uproot the world in chains, in complete disdain,
for the great delight of creating it once again.
I, the Great Rebel will tire of war, and be at peace
only then, when the anguished cry of the oppressed
shall no longer rend the sky and air,
and the tyrant's terrible sword
will no more rattle on the field of battle.
I, the Rebel, will tire of war, and be at peace only then.

I am the Rebellious Bhrigu,
imprinting his foot-prints on the chest of god.
I am the corrector of creation, and will cleave the chest
of the delusive god that strikes the world
with sorrow and distress.
I am the Rebellious Bhrigu,
Imprinting his foot-prints on the chest of god.
I will cleave the chest of the delusive god.

I am the Hero in revolt for ever!
I have risen beyond the universe, alone,
with my head ever held high!

[Source: Mizanur Rahman, *Nazrul Islam*, 2nd Edition (Iqbal-Nazrul Islam Society, 1960), pp. 47-52.]

(ii) Translated by Kabir Chowdhury

The Rebel

Say, valiant
Say, high is my head!
Looking at my head
Is cast down the great Himalayan peak!
Say valiant;
Ripping apart the wide sky of the universe,
Leaving behind the moon, the sky, the planet and the stars

Piercing the earth and the heaven,
Pushing through Almighty's sacred seat
Have I risen
I, the perennial wonder of mother-earth!
The angry God shines on my forehead.
Like some royal victory's gorgeous emblem
Say valiant,
Ever high is my head!

I am irrepressible, cruel and arrogant,
I am the king of great upheaval,
I am cyclone, I am destruction,
I am the great fear, the curse of this universe.
I have no mercy,
I grind all to pieces.

I am disorderly and lawless,
I trample under my feet all rules and discipline!
I am *Dhurjati*, I am the sudden tempest of untimely summer
I am the rebel, the rebel-son of mother-earth!
Say valiant,
Say: Ever high is my head!
I am the hurricane, I am the cyclone,
I destroy all that I find in my path!
I am the dance-intoxicated rhythm.
I dance at my own pleasure.
I am the unfettered joy of life!
I am Hambeer, I am *Chhayanata* I am *Hindole*.
I am ever restless,
I caper and dance as I move!
I do whatever appeals to me, whenever I like.
I embrace the enemy and wrestle with death.
I am mad, I am the tornado!
I am pestilence, the great fear,
I am the death of all reign of terror,
I am full of a warm restlessness for ever!
Say valiant,
Ever high is my head!

I am creation I am destruction
I am habitation, I am the grave-yard,
I am the end, the end of night!
I am the son of *Indrani*
With the moon in my hand
And the sun on my temple
In one hand of mine is the tender flute
While in the other the war bugle!
I am the Beduin, I am Chengis,
I salute none but me!

I am thunder,
I am *Brahama's* sound in the sky and on the earth,
I am the mighty roar of *Israfil's* bugle
I am the great trident *Pinakpani*,
I am the staff of the king of truth
I am the *Chakra* and the great *Shankha*
I am the mighty primordial shout!

I am *Bishyamtra*'s pupil *Durbasa*, the furious,
I am the fury wild fire,
I burn to ashes this universe!
I am the gay laughter of the generous heart,
I am the enemy of creation, the mighty terror!
I am the eclipse of the twelve suns,
I herald the final destruction!
Sometimes I am quiet and serene.
I am in frenzy at other times.
I am the new youth dawn.
I crush under my feet the vain glory of the Almighty!

I am the fury of typhoon.
I am the tumult roar of the ocean.
I am ever effulgent and bright.
I trippingly flow like the gaily warbling brook.
I am the maiden's dark glossy hair
I am the sparkle of fire in her blazing eyes.
In the sixteen year old's heart,
I am happy beyond measure!—
I am the pining soul of the lovesick,
I am the bitter tears in widow's heart,
I am the piteous sighs of the unlucky!
I am the pain and sorrow of all homeless sufferers.
I am the anguish of the insulted heart.
I am the burning pain and madness of the jilted lover!

I am the unutterable grief
I am trembling first touch of the virgin.
I am the throbbing tender of her first stolen kiss.
I am the fleeting glance of the veiled beloved.
I am her constant surreptitious gaze.
I am the gay tripping young girl's love.
I am the jingling music of her bangles!
I am the eternal-child adolescent of all times.
I am the shy village maiden frightened by her own budding youth.
I am the soothing breze of the south
I am the pensive gale of the east;
I am the deep solemn song sung by the wandering bard
I am the soft music played on his lyre!
I am the harsh unquenched mid-day thirst
I am the fierce blazing sun.
I am the softly trilling desert spring.
I am the cool shadowy greenery!
Maddened with an intense joy I rush onward
I am insane! I am insane!
Suddenly I have come to know myself.
All the false barriers have crumbled today

I am the rising, I am the fall,
I am consciousness in the unconscious soul.
I am the flag of triumph at the gate of the world
I am the glorious sign of man's victory,
Clapping my hand in exultation I rush like hurricane.

Traversing the earth and the sky
The mighty borrhak is the horse I ride
It neighs impatiently drunk with delight!
I am the burning volcano in the bosom of the earth
I am the wild fire of the woods,
I am Hell's mad terrific sea of wrath!
I ride on the wings of the lightning with joy profound,

I scatter misery and fare all around
I bring earth-quake on this world!

I am Orpheus' flute.
I bring sleep to the fevered world,
I am the heaving ocean quiet
I am the flute in the hands shyam!
When I rush across the sky mad with anger,
The fires of the seven hells tremble in fear and die.
I carry the message of revolt to the earth and the sky!

I am the mighty flood.
Sometimes I make the earth rich and fertile.
At other time I cause colossal damage.
I snatch from Bishnu's bosom the two girls!
I am injustice; I am the shooting star,
I am Saturn, I am the fire of the comet.
I am the poisonous asp!
I am Chandi, the headless, I am the ruinous Warlord,
Sitting in the burning pit of hell
I smile as the innocent flower!
I am the cruel axe of Parshurama,
I shall kill warriors
And bring peace and harmony to this universe!
I am the plough on the shoulders of *Balaram*,
I shall uproot this miserable earth effortlessly and with ease.
And create a new universe of joy and peace.

Weary of struggle, I the great rebel,
Shall rest in quiet only when I find
The sky and the air free of the piteous groans of the oppressed.
Only when the battlefields are cleared of jingling bloody sabres
Shall I, weary of struggles, rest in quiet,
I, the great rebel.

I am the rebel eternal,
I raise my head beyond this world,
High, ever erect and alone!
[Source: Mohammad Nurul Huda, ed., *Poetry of Kazi Nazrul Islam in English Translation*, Vol., one (Dhaka: Nazrul Institue, 1997), pp. 12–16]

(iii). Translated by Abdul Hakim

The Rebel

Say Hero —
Say erect is thy head,
Seeing thy head lies low that mountain peak!
Say Hero—
Say tearing the spacious firmament on high,
Out-stripping Sun and Moon and Stars,
Cutting a path through Earth and Heaven and selestial spheres,
Across the Great Throne of Eternal God,
Thou dost stand, a wonder of the whole creation!
On thy forehead doth blaze the fiery
Lord like a radiant royal symbol of victory!

Say Hero—
Thy head is ever-erect!
Thou art ever-indomitable, imperious and cruel,
Thou art Cyclone, thou art Destruction,
Thouo art the Dread, the Curse of the world.
Thou art uncontrollable,
Thou dost break everything into fragments!
The ocean of Pain was churned
and thou hast drunk the poison and thy
throat has become dark-blue
Thou art lord Bomkesh holding in
thy locks the liberated streams of the Ganges.

Say Hero—
Ever erect is thy head !
Thou art a Beduin, Chenghiz,
Thou dost bow before none save thee,
Thou art thunderbolt, thou art the
mystic sound “OM” in the horn of God Iswan.
Thou art great thunder of Titan Angel
Israfil’s trumpet.
Thou art the terrible trident of God
Shiva, thou art the Sceptre of the Lord of justice.
Thiou art the Discus and the great
Conch of Lord Vishnu, thou art the

thundering mystic Sound.
 Thou art the disciple of angry
 Durbasha and Viswamitra,
 Thou art a forest conflagration,
 bent upon burning the world to ashes!
 Thou art free, frank, wild laughter
 Thou art the Enemy of Creation.
 a great Terror,
 Thou art the eclipse of twelve
 suns on the Day of Universal Doom,
 Now calm, now wild, awfully self-willed,
 Thou art purple Dawn, the Vanquisher
 of the Aurtocrat—
 Thou art the swelling tempest, the
 great bellow of ocean,
 Thou art bright, thou art effulgent,
 Thou art Hindol dance of murmuring
 sparkling coquettish waves!
 Thou art the Braid of hair of a
 virgin fancy free and with fire in hereyes
 Thou art the surging Passion in the
 lotus-heart of a damsel of sixteen summers,
 Thou art indeed blessed!
 Thou art the unconcerned Mind of
 one indifferent to the world,
 Thou art the heavy sigh in the breast of a
 Widow, and the wailing's of the afflicted !
 Thou art the Agony of way-farers
 denied, disappointed and homeless.
 Thou art the mental pain of the
 disgraced, the bitter sufferings of
 unreturned love!
 Thou art the Anguish of a heart
 offended and ever-afflicted, thou art its deep grief;
 Thou art the shivering maiden experience
 of a damsel from stealthy kisses piled up;
 Thou art the bashful sidelong look
 of a beloved whose love is
 still undeclared by her lover,
 Thou art the love of the fickle girl,
 thou art the tinkling sound of her bracelet
 Thou art Eternal Childhood, Ever-lasting Youth,
 Thou art Cover for the breast of a village
 girl afraid of her ripening youth,
 Thou art the North wind, thou art the
 fragrant breeze from the South,
 thou art free 'Puravi' air in music,
 Thou dost represent the vagrant

Minstrel, his pathetic notes in
 his bamboo flute.
 Thou art the great Summer Thurst,
 the fiery rays of the sun,
 Thou art a murmuring Fount in the
 desert, the leafy shade of an oasis.
 Thou dost run wild as a mad man in thy
 characteristic tumult of joy.
 Thou dost suddenly recognized thy
 true self , all bonds are now
 loosened for thee —
 Thou art the Rise, thou art the fall,
 Thou brings consciousness to
 Unconscious minds.
 Thou dost embody the unfurled
 Banner at the Grand Gateway of the
 Universe, proclaiming the Victory of Man—
 Thou dost move with tempest speed
 clapping all the way,
 Heaven and Earth are held in the palm of thy hand —
 No less than the prophet's heavenly Borrak, and Indira's
 winged Uchbhaisrava, is thy
 matchless steed embodied in thine own self.
 Thou art a volcano in the bosom
 of Earth, a Submarine fire,
 the final conflagration of Annihilation,
 Thou art Pandemonium,
 the Anarchy, Confusion and Din
 of fire and water !
 In the twinkling of an eye, thou dost
 fly on the wings of lightning
 Thou dost strike panic in the world
 and cause a sudden Earthquake—
 Thou dost seize the stupendous hood of
 eternal Vasuki in thy arms,
 Thou dost clasp the wings of fire,
 of Heaven's ambassador Gabriel!
 Thou art a Prince of Heaven, thou art wayward,
 Thou art arrogant, thou dost tear with thy
 teeth the border of Mother Earth's apron—
 Thou art thre Lyre of Orpheus,
 The angry ocean doth sleep
 Sweet under the spell of thy music
 working as a lull-a-by
 Thou art the flute in the hands of
 legendery Sri Krishna!
 In anger, when dost thou manifest
 thy self across the great sky,

in fear are extinguished
 the trembling seven hells including
 the terrible Habia—
 Thou dost carry rebellion through
 the length and breath of the whole world.
 Thou art the great flood of the
 mouth of Sravan,
 At times eminently enriching the
 Earth, at times making her awfully desolate—
 Thou wilt snatch away the pair
 of damsels from the bosom of Vishnu!
 Thou art Lawlessness, thou art
 a Meteor, thou art the mischief-monger Discord.
 Thou art the Evil influence of Comet,
 the venomous Black Cobra,
 Thou art the terrible goddess Kali.
 who cut her own head for blood to drink,
 Thou art devastating War,
 Thou dost smile a flowery smile
 amid the fire of Perdition!
 Thou art made of earth, thou art
 possessed of Soul,
 Thou art not subject to decrepitude
 and death, thou art not subject to
 decay and change!
 Thou art Dread of man and God and demon—
 Thou art eve-invincible on Earth,
 Thou art the Lord of the Lord of the
 world, thou art indeed the
 Pre-eminent Personality,
 Thou dost move and act and have thy
 being heaven and Hell and Earth !
 Thou art mad, frighteningly mad!
 Thou dost now stand revealed to thy self,
 all bonds are now released for thee !
 Thou art the lifted axe of Parasuram,
 Thou wilt rid the world of the Kshtriyas
 and enthrone Peace, Serene and Sublime!
 Thou art the Plough of Mythological Balaram,
 Thou wilt dig out the slave Earth easily
 in the awful joy of a New creation,
 Thou war-wearied Rebel,
 Thou wilt rest that day!
 When the cries and lamentations
 of the oppressed shall not rend the air and skies,
 when th tyrant's sword and scimitar
 shall not flourish in the bloody field of battle—
 Thou war-worn Rebel,

Thou wilt rest that day!
Thou art Rebel Bhrigu, thou dost
 put thy foot on the breast of Bhagawan,
Thou art the killer of the Creator,
Thou wilt tear to pieces the bosom
 of the capricious God who sends down
 sorrow and grief!
Thou art Rebel Bhrigu, thou wilt
 put thy foot on the breast of Bhagawan,
Thou wilt tear off the bosom of
 the whimsical Lord!
Thou art an Eternal Rebel Hero—
Thou dost transcend the Universe,
Unapproachable, alone, with ever erect head!

[Source: Mohammad Nurul Huda, ed., *Poetry of Kazi Nazrul Islam in English Translation*, Vol., one (Dhaka: Nazrul Institute, 1997), pp. 17–21]

(iv) Translated by Syed Sajjad Husain

‘The Rebel Eternal: A Rhapsody’

Hail, my Hero, rebel eternal!
Say: I outtop the great Himalayas
in titanic majesty,
Abashed and humbled, the snow-capped mountain
bows its head before me.

Sublime, I tower
far above the infinite spaces of the universe,
above the sun, moon, planets and stars,
above the seat of heaven itself.
I am an ever-lasting wonder,
the invincible victor
whose stature dwarfs all.

I yield to none in submission, nor know tenderness.
I am the tempest’s ferocity,
the breath of the cyclone,
Ruin’s image, a terror, irresistible, impetuous, uncontrollable.

I trample on bonds,
obey no law,
recognize no rule.
I sport with loaded boats
in my revels
and send them down to the sea’s bottom

without mercy.
I am a torpedo,
an explosive mine.
I am the spirit of Siva, the destroyer.
I am the summer's storms
always seething with turbulence,
I am the wild wind:
I crush and sweep away all in my path.

I can be seen in the riotous rhythm of the dancer,
And heard in soft melody of song,
moving as I wish,
ever free, unrestrained. Fearless, I challenge my enemies;
bravely I battle with Death.
I am the fury of the hurricane,
terrifying like a pestilence,
impulsive, lawless.

ever unsubdued,
the bubbling wine of life fills my impassioned heart.
I am the flame which burns
on sacrificial altars,
I am both votary and sacred fire,
I am peaceful homestead as well as desolate graveyard.
I create and destroy.
I am the End,
The finale of Night and Day.
Great Indra's child
I bear the luminous moon in my arms
and the brilliant sun on my brow.
I carry the brilliant sun on my brow.
I carry the lover's lute in one hand
and the trumpet of war in the other.
I hold inside me,
Like siva, the pale-throated one,
all the liquid venom churned up at creation's dawn.
at creation's dawn.
I cradle Ganga's dawn.
I cradle Ganga's waters in my locks.

I am a recluse, a poet,
a prince who has the semblance of hermit.
I am a ruthless Chengis;
I am a roving nomad who owns no master,
I am the frightening roll of thunder,
the celestial trumpet's blast
Siva's trident,
the dreadful mace of the god of death.

Disciple of legendary Indian sages—
renowned for their wrath—
I will sear the universe with my scorching flames;

I am both joy and grief.
I am the demonic power
which will overwhelm all on Earth last day.
I am Tranquility as well as Commotion;
I am youth's crimson flesh,
A rebuke to God's pride.
I am the violence of the typhoon,
the impulse of the ocean,
resplendent like the glee of the sea's raging waves.

The gloss of a maiden's braided hair,
the amorous movement of her eyes,
the passion blossoming in her soul,
the sweetness of a girl's first caress,
the thrill of secret glances exchanged in love,
the tinkle of a young woman's bracelets,
the tremor in the voice of a village lass,
the throb of the lover's heart,
the sigh of the widow,
the wail of the frustrated,
the suffering of the homeless,
the misery of the downtrodden,
the cry of wounded pride—
recall me.

I am the Eternal Child who does not age.
I am also the tuneful zephyr,
the music of the wandering singer
borne on forest winds.
I am the Parched summer's thirst,
the cooing shade of the woods,
the soothing murmur of a desert spring.
I march onwards, resistless,
unfettered, glorying in self-knowledge.
I am Growth as well as Decay;
I am the quickening of conscience.
My banners fly in triumph
on the world's ramparts—
emblems of my sovereignty.

Dauntless, I speed across the measureless distances
of earth and sky.
like a gate,
on the back of winged mounts.

I am the quenceless fire
in subterranean volcanoes,
dark with no glow.
I leap from region to region
unhampered, reckless,
while the earth trembles in dismay underneath.

Alike I duel with primeval dragons
and grapple with Gabriel's flaming wings.
My parentage is divine.
I am restless and unquiet
and give no peace to my mother, the Earth.

I am Orpheus' lyre
as well as lord Krishna's flute—
able to lull the ocean to sleep with my strains.
When I rage and thunder
all hell's mansons shake in terror—
their flames snuffed out.

I am the deluge
which brings both plenty and devastation
in the rainy season.
I am Injustice incarnate,
a fiery meteor, an evil sign of the zodiac,
a baleful comet, a harbinger of disaster,
I represent Durga, the goddess of terror,
and like her dance and rollic
in the midst of hell's flames.

I am both earth-bound and ethereal,
indomitable, immortal.
blessed with unfading youth,
a menace to man and god and demon,
the ultimate mystery at the heart of Eternity,
I roam heaven and earth and underworld,
Unbound, unchained
While they quake under my tread.

I am armed with terrific axe and mighty plough—
famed both in ancient lore—
I will hurl the one at tyrants
and weild the other
to wrench the earth from its foundations,
That I may remould it
and read the world of sin amd wrong and herald a new era of peace.

I am weary of strife,

but I would have no rest
until the skies have caesed to ring
with the groans of tyrant's victims
and tyranny itself lies dead, vanquished.

I am the implacable foe
of cruel blind Destiny
which rules the universe,
the whimsical desipotic deity whom I despise,
I, the eternal rebel who never submits.

Translator's note

Nazrul Islam's rhapsody—The Rebel—is one of the most famous in Bengali. Its dazzling array of images and metaphors drawn from numerous sources, Indian, Islamic, Greek, and even industrial, strung together in apparent disregard of logic, is difficult to translsate. The repetitions, inconsistencies, and paradoxes in Bengali are redeemed by the vigour and energy of the verse and fascinating succession of rhymes. But I found that a literal rendering would result in a version which would not only fail to convey the superb beauty of the poem but even expose it to ridicule of foreign readers not familiar either with the idiom of the Bengali language or with non-western mythology. I have therefore pruned away lines which I thought would not translate well and also tried to avoid the repetitions which would tire the reader's ear in English. The translation is consequently slightly shorter than the original.

[Source: Mohammad Nurul Huda, ed., *Poetry of Kazi Nazrul Islam in English Translation*, Vol., one (Dhaka: Nazrul Institue, 1997), pp. 22–24]

(v) Translated by Sajed Kamal

The Rebel

Proclaim, Hero,

Proclaim: I raise my head high!
Before me bows down the Hiomalayan peaks!

Proclaim, Hero,
proclaim: rendeing through the sky,
surpassing the moon, the sun,
the planets, the stars,
piercing through the earth,
the heaves, the cosmos
and the Almighty's throne,
have I risen—I, the eternal wonder
of the Creator of the universe.

The furious Shiva shines on my forehead
like a royal medallion of victory!

Proclaim, Hero,

Proclaim: My head is ever high!

I'm ever indomitable, arrogant and cruel,
I'm the Dance-king of the Day of the Doom,
I'm the cyclone, the destruction!
I'm the great terror, I'm the curse of the world.
I'm unstoppable,
I smash everything into pieces!
I'm unruly and lawless.
I crush under my feet
all bonds, rules and disciplines!
I don't obey any laws.
I sink cargo-laden boats-I'm the torpedo,
I'm the dreadful floating mine.
I'm the destructive Dhurjati,
the sudden tempest of the summer.
I'm the Rebel, the Rebel son
of the Creator of the universe!

Proclaim, Hero,

Proclaim: my head is ever high!

I'm the tempest, I'm the cyclone,
I destroy everything I find in my path.
I'm the dance-loving rhythm,
I dance to my own beats.
I'm the delight of a life of freedom.
I'm Hambeer, Chhayanat, Hindol.
I move like a flash of lightning
with turns and twists.
I swing, I leap and frolic!
I do whatever my heart desires.
I embrace my enemy and wrestle with death.
I'm untamed, I'm the tempest!
I'm pestilence, dread to the earth,
I'm the terminator of all reigns of terror,
I'm ever full of burning restlessness.

Proclaim, Hero,

Proclaim: My head is ever high!

I'm ever uncontrollable, irrepressible,
My cup of elixir is always full.
I'm the sacrificial fire,
I'm Yamadagni, the keeper
of the sacrificial fire.
I'm the sacrifice, I'm the priest,

I'm the fire itself.
I'm creation, I'm destruction,
I'm habitation, I'm the cremation ground.
I'm the end, the end of night.
I'm the son of Indrani,
with the moon in my hand and the sun on my forehead.
In one hand I hold the bamboo flute,
in the other, a trumpet of war.
I'm Shiva's blue-hued throat
from drinking poison from the ocean of pain.
I'm Byomkesh, the Ganges flows freely
through my matted locks.

Proclaim, Hero,

Proclaim: My head is ever high!

I'm the ascetic, the minstrel,
I'm the prince, my royal grab embarrasses
Even the most ostentatious.
I'm Bedouin, I'm Chenghis,
I salute none but myself!
I'm thunder,
I'm the OM sound of Ishan's horn.
I'm the mighty call of Ishrafil's trumpet.
I'm Pinakpani's hourglass drum, trident,
the sceptree of the Lord ood Justice.
I'm the Charka and the Great Conch,
I'm the primordial sound of the Gong!
I'm the furious Durbasa, the disciple of Vishwamitra.
I'm the fury of fire, to burn this earth to ashes.
I'm the ecstatic laughter, terrifying the creation.
I'm the eclipse of the twelve suns
on the Day of the Doom.
Sometimes calm, sometimes wild,
I'm the youth of new blood—
I humble even the fate's pride!
I'm the violent gust of a wind storm,
the roar of the ocean.
I'm bright, effulgent.
I'm the murmur of over-flowing water,
Hindol dance of rolling waves!

I'm the unbridled hair of a maiden
the fire in her eyes.
I'm the budding romance of a girl of sixteen—
I'm the state of bliss!
I'm the madness of the recluse,
I'm the sigh of grief of a widow,
I'm the anguish of the dejected,

I'm the the suffering of the homeless,
I'm the pain of the humiliated,
I'm the afflicted heart of the lovesick.
I'm the trembling passion of the first kiss,
the fleeting glance of the secret lover.
I'm the the love of a restless girl,
the jingling music of her bangles!
I'm the eternal child, the eternal adolescent,
I'm the bashfulness of a village girl's budding
youth.
I'm the northern breeze, the southern breeze,
the callous eastwind.
I'm the minstrel's song,
the music of his flute and lyre.
I'm the unquenched summer thirst,
the scorching rays of the sun.
I'm the softly flowing desert spring
And the green oasis!

In ecstatic joy, in madness,
I've suddenly realized myself—
all the barriers have crumbled away !
I'm the rise, I'm the fall,
I'm the consciousness in the unconscious mind.
I'm the flag of triumph at the gate
of the universe—
the triumph of humanity!
Like a tempest
I traverse the heaven and earth
riding Uchchaishraba and the mighty Borrak.
I'm the burning volcano in the bosom of the earth,
the widest commotion of the subterreanean ocean
of fire.
I ride on lightning
and panic the world with earthquakes!
I clasp the hood of the Snake-king
and the fiery wing of the angel Gabriel.
I'm the child-divine-restless and defiant.
With my teeth I tear apart
the skirt of Mother Earth!

I'm Orpheus' flute.
I calm the restless ocean
and bring lethean sleep to the fevered world
with a kiss of my melody.
I'm the flute in the hands of Shyam.
When I fly into a rage and traverse the vast sky,
the fires of Seven Hells and the hell of hells,

Habia,
tremble in fear and die.
I'm the messenger of revolt
across the earth and the sky.

I'm the mighty flood.
Sometimes I bring blessings to the earth,
at other times, cause colossal damage,
I wrestle away the maidens two
from Vishnu's bosom!
I'm injustice, I'm a meteor, I'm Saturn,
I'm a blazing comet, a venomous cobra!
I'm the headless Chandi,
I'm the warlord Ranada.
Sitting amidst the fire of hell
I smile like an innocent flower!

I'm mad of clay; I'm the embodiment of the Soul.
I'm imperishable, inexhaustible, immortal.
I intimidate the humans, demons and gods.
I'm ever-unconquerable.
I'm the God of gods, the supreme humanity,
traversing the heaven and earth!

I'm mad, I'm mad!
I have realized myself,
all the barriers have crumbled away!!

I'm Parshuram's merciless axe.
I'll rid the world of all the war mongers
and bring peace.
I'm the plough on Balaram's shoulders.
I'll uproot this subjugated world
in the joy of recreating it.
Weary of battles, I, the Great Rebel,
Shall rest in peace only when
the anguished cry of the oppressed
shall no longer reverbrate in the sky and the air,
and the tyrant's bloody sword
will no longer rattle in battlefields.
Only then shall I, the Rebel,
Rest in peace.

I'm the Rebel Bhrigu,
I'll stamp my footprints on the chest of god
sleeping away indifferently, whimsically,
while the creation is suffering.
I'm the Rebel Bhrigu,

I'll stamp my footprints—
I'll tear apart the chest of the whimsical god!
I'm the eternal Rebel,
I have risen beyond this world, alone,
with my head ever held high!

[Source: Sajed Kamal, *Kazi Nazrul Islam: Selected Works* (Dhaka: Nazrul Institute, 2000), p. 106–111]

6. Translated by Basudha Chakravarty

The Rebel

Say, courageous one—
Say, high I hold my head!
The Himalays look up at mine and humbly bow their
peaks.
Say: I pierce through the great sky of the universe,
I reach above the moon, the sun, the planets and the stars,
I break through the limits of earth and all the heavens
And even the seat of God almighty,
And rise ever higher
To the eternal surprise of the Ruler of the Universe.
On my brow shines Shiva the Destroyer
as the benedictory seal of the triumph of king of kings !
Say, courageous one—
My head remains ever high!

I am ever irrepressible, impudent and merciless:
I am the dancing Shiva of the Great Cataclysm,
I am cyclone, I am destruction,
I am mortal terror, I am the curse of the earth,
I am irresistible,
I destroy everything to bits!
I am the negation of all rule, I am reckless,
I trample down all restraints, all bonds of do's and don'ts!
I obey no law,
I sink vessels laden to the brim,
I'm the torpedoes and the terrible floating mine!

I am Shiva with his flying locks
who ushers the untimely nor'wester of summer,
I'm the rebel, the mutinous child of the Goddess
of the universe!
Say, valiant one: my head remains ever high!

I am the storm, the tornado,
I go on pulverizing whatever comes in my way.
I am dance-mad rhythm,
I dance on to my own time-beat,
I am uninhibited joy of life—
I am the ragas Hambir, Chhayanat, Hindol,
I am quick with movement, I go my own way
 with quick gestures and sudden leaps and bounds—
I am Hindol with its lightning-quick arias.
So, friend, I do whatever my mood dictates,
I embrace adversaries or wrestle with them—
I am violent mad, I am the sudden storm!
I am the plague, the terrifier of the earth.
I am the ruler's terror, am mass destruction,
I am burning hot, ever restless.
Say, brave warrior—
Ever high stands my head.
I am ever reckless, ever ungovernable,
I am irrepressible, the cup of my life
 is always, yes always, full to the brim.
I am the sacrificial fire,
I am yamadagni who kept the sacred fire ever alive,
I am Yagna and the officiating priest,
I am Agni, the god of fire!
I am creation, I am destruction,
I am human habitation and the cremation ground,
I am the termination, the end of night!
I am the sun of the Queen of gods with the moon
 in my hand and the sun on my brow,
One hand holds the curved bamboo flute
and the other the trumpet of war.
My throat is black from drinking poison
 churned up from the ocean of pain!
I am Shiva who catches in his matted locks
the mad water of the cascade at Gangotri—
Say, fearless one: my head stands ever high.

I am the Bedouin, I am Chengis,
I salute none but myself.
I am thunder, I am the sound of OM on Shiva's horn,
I am the trumpet of Israfil that blasts fiercely,
I am the castanet and the trident of Shiva,
I am the staff of justice of the Great Just.
I am the fearsome din of the primeval Om,
I am the wheel and the great conch of Vishnu!
I am a disciple of the mad sages Durvasa and Viswamitra,
I am the forest fire and shall burn down the universe!
I am open-hearted laughter and exaltation,

I am creation's enemy—the great terror,
I am the Dragon's Head engulfing the Twelve Suns at the Great Destruction!
I am serene sometimes, sometimes restless, ruthlessly self willed,
I am Youth with red blood, I am he that humbles God.
I am the ebulliance of the storm, the ocean's great din,
I am bright, shining ever bright,
I am the rippling surge of water and the roll of moving waves!
I am the plaited braid of the heart-free maiden's locks,
and the fire in the eyes of the girl of winsome shape.
I am the wild love blossoming lotus-like
in the heart of the sweet sixteen—
Blessed am I!
I am the absent mind of the indifferent,
the tearful sigh in the widow's heart
and the lament of the despairing yearner,
I am the sorrow of deprivation in the heart
of the homeless wanderer living on the road,
I am the heart-pangs of the humiliated, and, again,
the burning torment in the soul of love outthrown!
I am the numbing pain in the offended, long-agrieved
heart,
I am the trembling stealer of imagined kisses
and the quaking first touch of the virgin.
I am lighting glance of the secret beloved
and the repeated looks on every pretence,
I am the love of the restless girl and the jingle of her bracelets.
I am the eternal child, the eternal boy,
I am the hem of the garment, the breast-cloth and the
scarf of the village maiden timorous of her youth
I am the north wind, the breezes of spring
and the east wind that causes the mind to stray,
I am the deep melody of the wayfaring bard
and the music of the bamboo flute.
I am the raging thirst of summer, the blazing sun,
I am the trilling spring in desert oases
and the kaleidoscope of lush verdure.
I rush forward in a transport of joy—
What madness! I am mad!
I have suddenly discovered myself, and all my bonds
have fallen off!

I am rise and fall, the consciousness in inert minds,
I am the banner of victory over the gateway of the world.
I rush, fleet as storm, clapping my hands that hold heaven
and earth—
My carriers, the spirited Borrak and Uchchaisarva,
sprint with challenging neighs!
I am the volcano in the bosom of earth,

the foresee fire, the holocaust of doom,
and the reverbations of the surging sea of fire in
bowels of the earth!

I climb the lightning and fly, leaping, snapping my fingers,
I set sudden earthquakes on and terrify the world.
I clasp to me the fangs of Vasuki the snake,
I catch with my hands the flaming wings of the angel
Jibrail!

I am a heavenly cherub, I am ceaselessly active,
I am impudent and tear with my teeth
The garment of the Mother of the universe!
I am the magic flute of Orpheus—its music lulls
the heaving ocean into drowsy forgetfulness, and
in sleep it kisses the earth and soothes it to complete silence.

I am the flute in the hands of Krishna.
As I rage and rush, enveloping the boundless heavens,
The fires of all the hells down below flicker and die
in panic!
I am the carrier of rebellion all over the earth.

I am the deluge and floods of Sravan,
I make the earth sometimes beautiful,
sometimes blessed in destruction—
I shall snatch away the twin ladies from Vishnu's breast!
I am lawless, a meteor, malevolent saturn,
I am the comet's terrific heat, the venomous killer snake!
I am Chandi of the severed head,
the goddess of war who causes absolute ruin,
I sit in the fires of hell and smile the smile of fowers!

I am of the earth made, I am formed of the spirit,
I am ageless, immortal, inexpendible, inexhaustible!
I am the terror of men and demons and the gods,
I am ever unconquerable in the universe,
I am the god supreme over the God of the universe,
The all-transcendent Truth,
I dance my way madly over heaven, hell and earth!
I am mad, I am mad!
I have discovered myself, and today all my bonds are off!

I am the ruthless axe that Parsuram carried
and will rid the world of its tribe of warriors
and usher calm, generous peace!
I am the plough on Balaram's shoulders
and will uproot with effortless ease this world
in chains, in the joy of creating it anew.
And I shall rest, battle-weary rebel, only on the day
when the wails of the oppressed shall not rend the air

and sky,
and the scimitar and the sword of the oppressor
shall not clang in the fierce arena of battle—
That day my rebel self, weary with fighting,
shall rest appeased.

I am Bhrigu the rebel, and I stamp
my footprints on the bosom of God !
I shall kill the creator and shall cleave the heart
of capricious God, who smites with grief and anguish!
I am Bhrigu the rebel and will stamp my footprints
on the bosom of God!
I will cleave the bosom of that capricious being—God!

I am the courageous, rebel eternal—
Alone, I tower over the universe with my head unbowed.

[Source: Basudha Chakravarty, *Kazi Nazrul Islam* (New Delhi: National Book Trust
India: 1968), pp. 63–70]

APPENDIX 5

Jibanananda Das's poems published in the works (Poems published in complete works by Gatidhara ed. by Debiprasad Bandyopadhyaya, 2000)

No.	Name of the poetical work	Number of poems	Place of publication	Year of publication
1	Jharā pālak	35	Kolkata	1928
2	Dhūsar pāṇdulipi	21	Kolkata	1936
3	Banalata Sen (addition in 1952 and 1954)	32	Kolkata	1942; 1952; 1954
4	Mahā Pṛthibī (addition 1954)	25	Kolkata	1944; 1954
5	Sāṭṭi Tārār Timir	40	Kolkata	1948
6	Jibananda Dāser Śreṣṭha Kabitā	12 (previously unpublished 4)	Kolkata	1954
6	Rūpasī Baṅglā	73	Kolkata	1957
7	Belā Abelā Kālbela	41	Kolkata	1961
8	Anyānya Kabitā (1919–54) published by Debiprasad Bandopadhyay ed. <i>Jibanānanda Dās Racanābali</i> . Dhaka: Gatidhara, 2000)	515 (including 10 English poems)	Dhaka	2000

APPENDIX 6

Jibanananda Das's 'Banalatā Sen' and Multiple Versions

'Banalatā sen'

hājār bachar dhare āmi path hāṭitechī pṛithibīr pathe,
siṃhal samudra theke niśīther andhakār mālay sāgare
anek ghurechi āmi; bimbisār aśoker dhūsar jagate
sekhāne chilām āmi, āro dur andhakāre bidarbha nagare,
āmi klānta prāṇ ek, cāridike jībaner samudra saphen,
āmāre dudanda śānti diyechila nāṭaer banalatā sen.

cul tār kabekār andhakār bidiśār niśā,
mukh tār śrābastīr kārukārya; atidūr samudrer par
hāl bhenge ye-nābik hāreyeche diśā
sabuj ghāser deś yakhan se cokhe dekhe dārucini-dwiper bhitār,
temani dekhechi tāre andhakāre; baleche se, 'etadin kothāy chilēn?'
pākhīr nīrē mata cokh tule nāṭarer banalata sen.

samasta diner śeṣe śīśīrer śabder matan
sandhyā āse; dānār raudrer gandha muche phele cil;
pṛithibīr sab rang nibhe gele pāṇḍulipi kare āyoyan
takhan galper tare jonākīr range jhilmil;
sab pākhi ghare āse sab nadī phurāy e-jībaner sab lenden;
thāke śudhu andhakār, mukhomukhi basibār banalatā sen.

(i) Translated by Jibanananda Das

'Banalata Sen'

Long I have been a wanderer of this world
Many a night,
My route lay across the sea of Ceylon somewhere winding to
The seas of Malay.
I was in the dim world of Vimbisar and Asoka, and further off
In the mistiness of Vidarbha
At moments when life was too much a sea of sounds,
I had Banalata Sen of Natore and her wisdom.

I remember her hair dark as night at Vidisha,
Her face an image of Sravasti as the pilot,
Undone in the blue milieu of the sea,
Never twice saw the earth of grass before him,
I have also seen her, Banalata Sen of Natore.

When day is done, no fall somewhere but of dews
Dips into the dusk; the smell of the sun is gone
Off the Kestrel's wings. Light is your wit now,

Fanning fireflies that pitch the wide things around
For Banalata Sen of Natore.

[Source: Clinton B Seely, *A Poet Apart A Poet Apart* (Kolkata: Rabindra Bharati University, 1999), p. 119]

(ii) Translated by Martin Kirkman

Banalata Sen

A thousand years I have wandered upon the earth
From the sea of Ceylon to the midnight sea of Malay
Much have I wandered: in the grey lands of Vimvisar and Asoka-
There have I been to dark, distant town of Vidarva;
Tired of this life, this foaming sea of life,
I found peace for a while with Banalata Sen of Natore.

Her hair is dark as the nights of far Vidisha
Her face the architecture of Sravasti. As the radarless pilot
Lost and drifting on a distant sea
Sees the island of cinnamon trees and green grass below,
So have I seen her in darkness, who asked me where have you been
So long away? This she asked raising her bird's's-nest eyes, Banalata
Sen of Natore.

At the day's ending evening falls with soft sound of dew;
The kites shake the smell of the sun from her wings,
And when earth's colours fade the fireflies weave
a tapestry of brilliant stories,
Birds return to their nests—all the rivers flow home—the ledger of
life is closed
Only darkness remains, the time to return to Banalata Sen of Natore.

[Source: P Lal and Shymasree Devi, ed., *Banalata Sen by Jibanananda Das*, enlarged second edition (Kolkata: Writers Workshop, 1962, 2000) p. 8]

(iii) Translated by Chidanada Das

Banalata Sen of Natore

For aeons have I roamed the roads of the earth
From the seas of Ceylon to the straits of Malaya
I have journeyed, alone, in the enduring night,
And down the dark corridor of time I have walked
Through mist of Bimbisara, Asoka, darker Vidarbha.
Round my weary soul the angry waves still roar;
My only peace I knew with Banalata Sen of Natore.

Her hair was the dark as night in Vidisha;

Her face the sculpture of Sravasti,
I saw her, as a sailor after the storm
Rudderless in the sea, spies of a sudden
The grass green heart of the leafy island.
“Where were you so long?” She asked, and more
With her bird’s-nest eyes, Banalata Sen of Natore.

As the footfall of dew comes evening;
The raven wipes the smell of warm sun
From its wings; the world’s noises die.

And in the light of fireflies the manuscript
Prepares to weave the fables of night;
Every bird is home, every river reached the ocean.
Darkness remains; and time for Banalata Sen

[Source: Chidananda Das. *Jibanananda Das* (New Delhi: Sahitya Akademi, 1972)]

(iv) Translated by Mukul Sharma

Banalata Sen

Yet, as always, alone, I remain
wandering into strange centuries again and again
with the same south sea fatigue
lingering at the outer limits of my feet
and shores of dense, dark seas
mangled by now into meaningless memories
of empires derelict of dust
forming life’s greatest oddities
where my lifeblood has mingled with sea foam
in uncanny cities.
But also as I beheld, I held the promise
of two moment’s of peace then
in the arms of my sometime, small town Banalata Sen
Whose hair in deep glades like a dark shade cascades
and calls. On whose lips my name, like
dewdrops on grass tips, slips and falls.
Like the shadowed shape of hull-broken boat
that has raced to the core of an island place
to rest its crew, for your half remembered,
pristine, sculptured face
long have I raced and grown restless for you
Restless for you to fold me in your ken
for peace comes only when
we might meet again,
winged-eyed, undisguised, Banalata Sen

[Source: P Lal and Shymasree Devi, *Banalata Sen by Jibanananda Das*, enlarged second edition (Kolkata: Writers Workshop, 1962, 2000) pp. 14-15]

(v) Translated by P Lal and Shyamasree Devi

Banalata Sen

I am a weary wanderer on life's many roads,
Passing in darkness from Cylonese waters to the Malyan Sea,
In the shadows of Bimbisar and Ashoka,
Lost in the deeper darkness of the city of Vidarbha,
A lost soul, O foam-lost, lost in life's sea,
I found peace for a moment with Banalata Sen of Natore.

The vanished nights of Vidisha in her hair,
Her face a sculpture of Sravasti;
Helmless, a broken sailor on a distant sea
Lost, O foam-lost,
Seas rise slowly the grass-green island of spice-
So she turned her bird's-nest eyes,
"Where have you been?" said Banalata Sen of Natore.

Night falls
At day's death with soft fall of dew,
The hawk wipes the smell of sunlight from his wings;
The lights of the earth close: twinkling fireflies
Collect in careful manuscripts.
Lost, all the birds return
Lost in life's sea, all giving and taking;
Only darkness remains,
Only darkness and her face: the face of Banalata Sen1

[Source: P Lal and Shyamasree Devi, ed., *Banalata Sen by Jibanananda Das*, enlarged second edition (Kolkata: Writers Workshop, 1962, 2000) p. 17]

(vi) Translated by Sanat Bhattacharya

Banalata Sen

I have walked the path of life for a thousand years
From the seas of Ceylon have I wandered,
In the darkness of night to Malaya's ocean,
I was in the dusty world of Bimbisar, in the far dark city of Berar
I am a weary soul, the foaming sea of life around me.
For a few moments I had peace with Natore's Banalata Sen.

Her hair was like a dark night in Bidisha,
Like Sravasti's architecture her face.
I saw her in shadows, as a lost sailor with a broken rudder
Sees green grassy peace on a Pacific island.
She asked, "Where had you been all this time?"
Her eyes, bird's nests, lifted, Natore's Banalata Sen.

At the end of day evening comes like the sound of dew.
The hawk wipes the smell of sunshine on his wings.
When the world's colours fade, paper glimmers in the light,

Glow –worms prepare for a story.
All the birds return home—all the rivers—life’s transactions are over.
Only darkness remains, and to sit face to face with Banalata Sen.

[Source: P Lal and Shymasree Devi ,ed., *Banalata Sen by Jibanananda Das*, enlarged second edition (Kolkata: Writers Workshop, 1962, 2000) p. 9]

(vii) Devi Mitra

Banalata Sen

Through thousands of years I walked the world
from dusty Indian plains to the Malayan seas.
I was there in the hazy world of Bimbisara
and earlier in the realm of Ashola.
I am a tired soul, around me oceans of life reign,
only for a moment happiness came to me with Banalata sen.

Her hair was like ancient dark Vidisha,
her face like the sculptured figurines of Shravasti.
Across distant seas, as a shipwrecked sailor
finally finds green slopes of spice islands,
I saw her through the darkness around me.
Where had you been all these days?
rising her eyes, like a dove's nest, asked Banalata Sen.

And after the long day, evening comes silent like the dew,
the eagle wipes the smell of the sun from its wings,
When the colours of the day disappear,
then the fireflies appear and it is time for stories.
All birds return and so do the rivers
and then end all transactions of life.
Only remains the darkness, and the time to sit
face to face with Banlata Sen.

[Source: P Lal and Shymasree Devi ,ed., *Banalata Sen by Jibanananda Das*, enlarged second edition (Kolkata: Writers Workshop, 1962, 2000) p. 13]

(viii) Translated by Joe Winter

Banalata Sen

For thousands of years Earth’s path has been my path. I have passed
At the dark of night the sea of Ceylon and the ocean of Malay;
The ashenworlds of Bimbisara and Asoka I have encompassed,
and Vidarbha town’s dark distance, in life’s far ocean-foam-play
and a touch of peace came to me once, the tireddest of all men
the gift of a village girl of Natore, Banalata Sen.

Her hair was all a midnight from Vidisha's town of the past,
Her face a sculpture out of Sravasti. Then as a steersman
On far seas, the rudder gone, to all the winds cast,
Feasts his eyes on green grass in the island of cinnamon,
So I glimpsed her in the darkness; and "Where were you then?"
Raising her bird's-nest eyes to me said Natore's Banalata Sen

All the day's end when the evening is here at last
In syllables of the dew; and kite cleans its wings of sun's smell;
The world's colour is all out; then a shimmering script is traced
In a sparkle of fireflies, a story to tell.
All birds make for home—all rivers—ended is all life's regimen;
darkness is all there is—and I face-to-face with Banalata Sen

[Source: P Lal and Shymasree Devi, *Banalata Sen by Jibanananda Das*, enlarged second edition (Kolkata: Writers Workshop, 1962, 2000) p. 12]

(ix) Translated by Ananda Lal

'Banalata Sen'

I have walked the paths of earth for thousands of years,
from the Sinhala ocean in midnight dark to the Malay sea.
I've circled much in Bmbisara and Ashoka's ashen sphere
I was there; in even more distant dark, in Vidarbha city;
I am an exhausted soul, all around me life's foaming ocean,
two moments' peace I was given by Natore's Banalata Sen.

Her hair like dark Vidisha's night of long before,
her face Sravasti artistry; when on the ocean far distant
the sailor who had broken his rudder and lost direction saw
nothing but the land of green grass within the cinnamon island,
So I saw her in the dark; she said, "Where were you all these days
then"
Raising her bird's-nest-like eyes at me, Natore's Banalata Sen

Like the sound of dew at a full day's conclusion
Evening comes; the kite wipes away the smell of sunshine from its
wings;
All of earth's colours fade, then for manuscripts make preparations
To twinkle with fireflies' colours for the sake of storytelling;
All birds come back home—all rivers—all give and take in this life
end;
only dark remains, sitting face to face with Banalata Sen.¹

[Source: P Lal and Shymasree Devi, ed., *Banalata Sen by Jibanananda Das*, enlarged second edition (Kolkata: Writers Workshop, 1962, 2000) p. 11]

(x) Translated by Sukanta Choudhury

Banalata Sen

I have walked the roads across the earth's breast for a thousand years
In the darkness of night, I have ranged far-from Ceylon waters
To the Malaya Sea; in Vimbisar and Asoke's grey world
Have I been, and the still more distant darkness of Vidarbha.
A tired being am I, round me life's foaming seas,
Banalata Sen of Natore gave me a moment's peace.

Her hair the dark night long ago in Vidisha,
Her face a Sravasti carving: beyond the farthest seas
As when a sailor, helm broken, his bearing lost,
A grassy green plain set in a cinnamon island sees
I saw her through the darkness. She asked, "Where were you so
long"?

Raising her eyes like bird's nests, Banalata Sen of Natore.

At the end of all the days, dusk comes like the sound of dew;
The kite wipes off the scent of sunlight from its wing
The earth's colours all quenched, the manuscript prepares
To tell its stories, lit by firefly gleams.
All the birds come home, all the rivers—all life's trade ends.
Only the dark abides; and, to sit face to face, Banalata Sen.

[Source: P Lal and Shymasree Devi, ed., *Banalata Sen by Jibanananda Das*, enlarged second edition (Kolkata: Writers Workshop, 1962, 2000) p. 10]

(xi) Translated by Clinton B Seely

Banalata Sen

For thousands of years I roamed the path of this earth,
From waters round Ceylon in dead of night to Malayan seas.
Much have I wandered. I was there in the grey world of Asoka
And Bimbisara, pressed on through darkness to the city of Vidarbha.
I am a weary heart surrounded by life's frothy ocean.
To me she gave a moment's peace—Banalata Sen from Natore.

Her hair was like an ancient darkling night in Vidisha
Her face, the craftsmanship of Sravasti. As the helmsman,
His rudder broken, far out upon the sea adrift,
Sees the grass green land of a cinnamon isle, just so
Through darkness I saw her. Said she, "Where have you been so
long?"
And raised her bird's nest-like-eyes—Banalata Sen from Natore.

At day's end, like hush of dew
Comes evening. A hawk wipes the scent of sunlight from its wings.
When earth's colors fade and some pale design is sketched,

Then glimmering fireflies paint in the story.
All birds come home, all rivers, all of this life's tasks finished.
Only darkness remains, as I sit there face to face with Banalata Sen.

[Source: Clinton B Seely, *A Poet Apart* (Rabindra Bharati University, 1999), p. 121]

(xii) Translated by Ron D.K Banerjee

Banalata Sen

I have walked earth's byways
for millenia
from Celon's coast
to the archipelago of Malya,
in the night's darkness,
moving ever.
I have been a guest
At the now hoary court
Of Vimvisar
And Asoka;
In the farther dark
Of the city of Vidharva.
Life's seas foamed
All around. I was weary.
And my sole respite came,
when
I spent a couple of hours
With Natore's Banalata Sen.

Her hair dark, like some long gone
Vidhisha's night,
her face like Sravasti's delicate
handwork
Like some mariner,
helm lost; gone astray
in far seas
by chance discovering
the greenness
of spice islands—
I saw her in the dusk
And raising eyes, like bird's nests,
She asked: 'where were you
So long?'
She asked me then.
Natore's Banalata sen.

Evening comes at all our day's end

like the sound of dew.
 The kite wipes off sunshine's scent
 From its wings.
 When all the earth's colours are spent,
 In the fireflies', brilliant hue,
 completing an unfinished tale,
 an old script
 finds a new arrangement
 All the birds return home,
 all the rivers.
 All the day's transactions end
 Just darkness remains
 and sitting with me
 face to face,
 Banalata sen.

[Source: Ron D.K Banerjee. *Poetry From Bengal: The Delta Rising*. (London/Boston: Unesco, 1989), p. 70-71

(xiii) Translated by Fakrul Alam

Banalata Sen

For a thousand years I have walked the ways of the world,
 From Sinhal's Sea to Malay's in night's darkness,
 Far did I roam. In *Vimbisar* and *Ashok's* ash-grey world
 Was I present; Farther off, in distant *Vidarba* city's darkness,
 I, a tired soul, around me, life's turbulent, foaming ocean,
 Finally found some bliss with *Natore's Banalata Sen*.

Her hair was full of the darkness of a distant *Vidisha* night,
 Her face was filigreed with *Sravasti's* artwork. As in a far off-sea,
 The ship-wrecked mariner, lonely, and no relief in sight,
 Sees in a cinnamon isle signs of a lush grass-green valley,
 Did I see her in darkness; and she, "Where had you been?"
 Raising her eyes, so bird's-nest like, *Natore's Banalata Sen*.

At the end of the day, with the soft sound of dew,
 Night falls; the kite wipes the sun's smells from its wings;
 The world's colors fade; fireflies light up the world anew;
 Time to wrap up work and get set for the telling of tales;
 All bird's home—rivers too—life's mart closes again;
 What remains is darkness and facing me—Banalata Sen!

[Source: Fakrul Alam, *Jibananada Das*, 2nd Edition (Dhaka: The University Press Limited, 1999, 2003), p. 61.]

APPENDIX 7

Original Poetical Works of Shamsur Rahman

No.	Name of the work	Published by	Published from	Number of poems	Year of publication
1	Pratham Gān Ditīo Mṛityur Āge	Birds and Books	Dhaka	41	1959
2	Raudra Karoṭite	East Pakistan Writers Forum	Dhaka	44	1963
3	Biddhwasta Nīlimā	Boi Ghar	Chittagong	46	1966
4	Nirāloke Dibyath	Maula Brothers	Dhaka	50	1968
5	Nijbāsbhūme	Mahtabun nesa/Nabajatak	Dhaka/Kolkata	57	1970
6	Bandī Śibir Theke	Aruna Prakashani	Kolkata	36	1972
7	Duḥsamāye Mukhomukhi	Aruna Prakashani	Kolkata	38	1974
8	Phiriye Nāo Ghātak Kātā	Boighar	Chittagong	35	1974
9	Adiganta Nagna Padadhwni	Sandhani Prakashani	Dhaka	46	1974
10	Ek Dharaner Ahaṅkār	Boighar	Chittagong	49	1974
11	Āmi Anāhārī	Boighar	Chittagong	57	1975
12	Śūnytāy Tumi Śoksabha	Sandhani prakashani	Dhaka	41	1977
13	Banglādesh Swapna Dekhe	Sandhani prakashani	Dhaka	46	1977
14	Pratidin Gharhīn Ghare	Sandhani prakashani	Dhaka	77	1978
15	Premar Kabitā	Ananda	Dhaka	30	1981
16	Ikāruser Ākaś	Sabysacī	Dhaka	22	1982

No.	Name of the work	Published by	Published from	Number of poems	Year of publication
17	Mātāl R̥itwik	Sandhani prakashani	Dhaka	98	1982
18	Udbhat Uter Pithe Caleche Swadeś	Sandhani prakashani	Dhaka	22	1982
19	Ekphōtā Keman Anal	Dantys	Dhaka	28	1983
20	Nāyaker Chāyā	Dana prakasanī	Dhaka	36	1983
21	Kabitār Sange Gerosthāli	Sandhani prakashani	Dhaka	39	1983
22	Āmar Kono Tārā Nei	Glob library Pvt.Ltd.	Dhaka	24	1984
23	Ye Andha Sundurī Kāde	Beauty Book House	Dhaka	34	1984
24	Astre Amār Biswas Nei	Beauty Book House	Dhaka	34	1985
25	Homārer Swapnamāy Rāt	Boighar	Chittagong	26	1985
26	Icche Hai Ekṭu Dārāi	Anupam Prakashani	Dhaka	24	1985
27	Śironām Māne Paṛe Nā	Ahmad Publishing House	Dhaka	35	1985
28	Dhūlāy Gaṛāy Śirastrān	Beauty Book House	Dhaka	36	1985
29	Abiral Jalabhrami	Anindya Prakashan	Dhaka	34	1986
30	Deśodrahī Hate Icche Kare	Beauty Book House	Dhaka	35	1986
31	Tebile Āpelgula Hese Oṭhe	Narbak	Kolkata	28	1986
32	Amār Kajan Sanggī	Nikhil prakashan	Dhaka	35	1986
33	Jharna Āmār Āngul	Narbak	Kolkata	30	1987

No.	Name of the work	Published by	Published from	Number of poems	Year of publication
34	Swapnerā Dukre Oṭhe Bārbār	Beauty Book House	Dhaka	30	1987
35	Khub Beshi Bhālo Thākte Nei	Pallab Publishers	Dhaka	26	1988
	Mañcer Mājkhāne	Pallab Publishers	Dhaka	25	
36	Buk Tār Baṃlādeśer Ridaý	Beauty book House	Dhaka	37	1988
37	Ridaýe Āmār Pṛthibīr Ālo	Beauty Book House	Dhaka	23	1989
38	Jhaṃnā Āmār Āngule	Beauty Book House	Dhaka	28	1989
39	Gṛiha Yuddher Āge	Beauty Book House	Dhaka	31	1990
40	Se Ek Parābāse	Beauty Book House	Dhaka	34	1990
41	Dhaṃser Kināre Base	Beauty Book House	Dhaka	59	1992
42	Khaṇḍita Gourab	Beauty Book House	Dhaka	54	1992
43	Hariner Hār	Ananda publishers	Kolkata	47	1993
44	Sāmsur Rahmāner Premer Kabitā	Beauty Book House	Dhaka	248	1993
45	Akās Asbe Neme	Beauty Book House	Dhaka	66	1994
46	Ujār Bāgāne	Beauty Book House	Dhaka	47	1995
47	Esho Kakil Eso Swarna Cāpā	Beauty Book House	Dhaka	47	1995
48	Tumii Nihshwās Tumii Ridspandan	Ryaman publishers	Dhaka	29	1996

No.	Name of the work	Published by	Published from	Number of poems	Year of publication
49	Mānab Ridaýe Naibedýa Sajāýe	Ryaman publishers	Dhaka	25	1996
50	Tumii Niswas Tumi-i Ṛdspandan	Ryaman publishers	Dhaka	27	1996
51	Tomākei Deke Deke Raktacaksu Kakil Hayēchi	Ryaman publishers	Dhaka	29	1997
52	Hemanta Sandhya Kichukāl	Beauty Book House	Dhaka	34	1997
53	Chayāganer Sange Kichuksan	Beauty Book House	Dhaka	36	1998
54	Ruper Prabāle Dagha Sandhya Rāte	Beauty Book House	Dhaka	25	1998
55	Ridpadme Jeytsnā Dole	Beauty Book House	Dhaka	34	1999
56	Meghloke Monoj Nibās	Pallab Publishers	Dhaka	30	1999
57	Nakṣatra Bājāte Bājāte	Pallab Publishers	Dhaka	34	1999
58	Śuni Ṛdayer Dhwani	Pallab Publishers	Dhaka	26	2000
59	Bhasmastupe Golāper Hāsi	Pallab Publishers	Dhaka	31	2000

APPENDIX 8

The Poem 'Pather Kukur' in English transliteration and the Multiple Versions

'Pather Kukur'

abaśya se pather kukur. sārādin
edik odik choṭe, kakhono-bā dāstbin khuṭe
juṛāy jaṭhar jwāla, kakhono ābār premikār
manorañjaner janya dei lāph harek rakam.
hāṛ niye mukhe base gācher chāyāy,
lej naṛe mājhe mājhe, phurtibāj prahare kakhono
dhulāi gorāi. kokhono se
śunyatāy sājai citkāre.
Āmi bandi nij ghare. Śudhu
Nijer niswās śuni, eto stabdha ghar.
āmrā k'jan swāsjībī
ṭhāi b'ase āchi
kabe theke. Āmi māne
ekjan bhayārta purus
se, arthāt santrasta mahilā,
orā māne kaekṭi ati mauna bālak bālikā—
āmrā kajan
kabure stabdhatā niye base āchi. naṛi nā cari nā
etaṭuku, eman ki deyālbihārī ṭiktiki
cakite uṭhle ḍeke, tākeo thāmiye dite cāi
pāche keu sabda śune ḍhuke paṛe phāli phāli cira madhybitta
nirāpattā, āmāder samasta śahare
sainyrā ṭahal dicche, yatheccha karche guli, dāgche kāmān
ebam cālācche tyāmk yatra tatra. marche mānuṣ
pathe ghāṭe ghare, yena plegbidha raktakta idur .
āmrā kajan śwāsjībī
ṭhāy base āchi
sei kabe theke. akasmāt kukurer
śānita citkār
kāne āse, yāi jānālār kāche, chāyāprāy. sei
pather kukur dekhi bārambār teṛe yācche jalpāi rang
ekṭi jīper dike, jīpe
saśāstra sainik katipāy. bhābi, yadi
antata hatām āmi pather kukur.

(i) Translated by Marian Maddern

Stray Dog

Untameable that stray dog. All day
He runs this way and that, sometimes he allays

Hunger's pangs by rummaging in dustbins; sometimes to entertain
 His lady-love he performs various leaps
 He sits in the shade of a tree with a bone in his mouth,
 Occasionally his tail stirs, sometimes in an hour of merry-making
 He rolls in the dust. Sometimes he
 Clothes the emptiness with barks
 I am a prisoner in my own house. I hear
 only my own breath, so silent the house.
 We few living creatures
 have been sitting here
 for so long. I, that is
 one fearful man,
 she one terrific woman,
 they, that is several absolutely silent children—
 we few people
 waiting in funeral silence, we don't move or stir
 at all, indeed when the lizard on the wall
 suddenly chirps, we want to silence it,
 lest someone hearing the sound burst in and tear to shreds
 our middle-class security. Through all the city
 soldiers patrol shooting at will, firing artillery
 And driving tanks everywhere. Men die
 On the roads, on the river-landings, in the houses like
 plague-stricken bleeding rats
 We living creatures
 have been sitting here
 For so long. Suddenly
 the dog's sharp barking
 comes to my ears: I go to the window like a shadow. I see
 that stray dog again and again threatening an olive-coloured
 jeep, in the jeep
 are armed soldiers. I think that—if only
 I were at least a stray dog.

[Source: Sibnarayan Ray and Marian Maddern, *I Have Seen Bengal's Face* (Kolkata: Editions Indian, 1974), p. 161–162.]

ii) Translated by Kaiser Huq

Pye-dog
 He's just a pye-dog
 Rushing about crazily all day,
 Sometimes he roots among garbage for scraps,
 At times he capers to entertain his lady-love
 Or squats, bone in mouth, in the shade of a tree
 Wags his tail and rolls in the dust
 On a carefree afternoon.

Sometimes he decks the emptiness with a cry
A prisoner in my own room
I listen to my breathing, it's so quiet.
A few living creatures, we've been sitting still.
For so long. I, a terrific man,
She a frightened woman,
They, a few mute boys and girls—
We sit in funeral silence,
Not stirring at all
When a gecko on the wall clicks its tongue
We wish we could chock it
Lest someone hear and come barging in
Splintering our middle-class security!
Soldiers petrol the entire city,
Shoot haywire, fire artillery,
Drive tanks any which way,
People dead on streets, landings
In their houses,
Like rats killed by the plague,
We are just a few breathing creatures
Sitting still since God knows when.
Suddenly sharp barks reach our ears.
Shadow-like I steal over to the window.
It's that pye-dog, charging repeatedly
At an olive-green jeep filled with armed soldiers.
I wish I were at least that pye-dog.

[Source: Kaise Haq, Selected Poems of Shamsur Rahman (Dhaka: Brac Prokashana, 1985), p. 21–23.]

(iii) Translated by Farhana Haque

Stray Dog
Of course, he is just a stray dog. All day
He rush this way and that,
Sometimes digs in dustbins
Encounters stomach pangs; sometimes for his bitch's
Entertainment he turns acrobat.
Bone in month he sits under tree shade,
Wags his tail in joy,
Rolls in dust. Sometimes he
Festoons the silence with his howls
I am imprisoned in my own house.
I only hear my own breathing, the room is so still
We are a few breathing creatures
Sitting rigid

For ages. I—meaning
 A frightened man;
 She—meaning a terrified woman;
 They—meaning several intimidated boys and girls.
 We are a few
 Sitting with the silence of the grave. Not stirring
 Even slightly—even when the wall-roaming lizard
 Suddenly calls ‘tik, tik’; I, too, want to freeze
 In case behind us, having heard this sound, someone enters and
 Lines up for execution this middle class
 Security of ours! The entire town
 Is guarded by soldiers, randomly shooting rifles, firing cannon,
 Aimlessly driving tanks. People are dying
 In the streets, ghats, houses like bloody rats struck by the plague.
 We are a few breathing creatures
 Sitting rigid
 For ages. Suddenly a dog
 Exciting barking
 Comes to my ears; I slip to the window almost like a shadow. I see
 That stray dog again and again rushing at an olive coloured
 Jeep. In the jeep
 Are a few armed soldiers. I think;
 Couldn't I have been, at least a stray dog?

[Source: Farhana Huq Rahman, *Poems of Shamsur Rahman* (Dhaka: Runa Prakashani, 1985)]

(iv) Translated by Manzur i-Mawla

A Dog in the street
 He, of course, is a pariah-dog, spending the whole of the day
 In aimless movements. Busy, at times, in search of food
 Form the dust-bin. At other times, an acrobat
 To please the girl friend.
 He sits under a tree with a piece of bone in the mouth
 Twists the tail, and when happy, rolls himself
 In the dust. Now and then,
 His loud voice scans the empty space.
 I am a prisoner in my own house. The room
 is quiet; the only thing I hear is my own breath
 a few of us, living on our breath alone,
 have kept on sitting frozen
 for a long time. I, that is,
 a frightened man
 she, that is, a scared lady
 and they, that is a few far-too-silence children--

we all sit here in the stillness of
a grave. We take care not to make the slightest
movement. The lizard on the wall must be silenced if it cries out in fear, we believe.
Lest someone hears the noise and enters to saw into pieces
The not-so-assured security we have. Every where in the city,
the soldiers patrol the road, open fire at random, use artillery
And drive tanks. Men like bloody rats suffering from plague
die in the street and in the house.
We, a few living on our breath,
sit frozen
since time unknown. Suddenly, I hear the sharp cry
of a dog and move near the window, like a shadow. I see
that pariah dog-advancing in repeated aggression towards
one olive-colored jeep; in the jeep
are men-hunters in uniform. I wish I could
At least be a dog in the street.

[Source: M. Harunur Rashid ed., *Three Poets*, 2 nd edition (Dhaka: Bougainvillea, 1991), pp. 19–20.]

APPENDIX 9

Bengali Poetry in English Translation Published Between 2001 and 2005

Individual Poets

Bose, Buddhadeva

Selected Poems of Buddhadeva Bose. Trans. Ketaki Kushari Dyson, New Delhi: Oxford University Press, 2003.

A richly translated work. Contains translations of 98 poems selected from almost all the poetical works of the poet. Notes on translation as well as a long scholarly introduction are given by the translator.

Goon, Nirmalendu

Selected Poems of Nirmalendu Goon. Ed. Khondakar Ashraf Hossain. Dhaka: Bangla Academy, 2001.

This book includes translation of ninety selected poems. Translation is made by various hands.

Haider, Daud

Obsedian. Trans. Swati Ghosh. New Delhi: Rupa and Co., 2003.

Contains translations of 29 poems. A finished book.

Nurul Huda, Mohammad

Selected Poems: Mohammad Nurul Huda. Trans. Mohammad Nurul Huda and Others. Dhaka: Bangla Academy, 2003.

Tagore, Rabindranath

***Rabindranath Tagore: Final Poems.* Trans. Wendy Barker and Saranindranath Tagore. New York: George Braziller, 2001.88p.**

This book includes translations of 38 poems selected from Tagore's original poetical works *Rogśayyāy* (1940), *Ārogya* (1941), *Janmadine* (1941) and *Śeṣ Lekhā*.

***Selected Writings For Children: Rabindranath Tagore.* Ed. Sukanta Chaudhury. Oxford: New Delhi: Oxford University Press, 2002.261 pp.**

This book includes translations of 30 poems of Rabindranath Tagore with nice illustrations along with some plays, short stories and the autobiography of the poet My Childhood.

***500 Songs of Rabindranath Tagore.* Trans. Debi Mitra. Kolkata: Writers Workshop, 2002.**

***Songs of Rabindranath Tagore.* Trans. Jadu Saha. Delhi: Shipra Publications, 2003.248 pp.**

***Rabindranath Tagore: Prantik.* Trans. Shailesh Parekh. Kolkata: Writers Workshop, 2003. pp. 125 pp.**

***The Flute. Selected Poems of Rabindranath Tagore.* Trans. Jadu Saha. Delhi: Shipra Publications, 2003.276 pp.
Saha, Mahadev.**

Saha, Mahadeva

***Blinded Eyes Looted Dreams: 100 Selected Poems of Mahadev Saha.* Trans. Fatema Zohra Haque. Dhaka: Pathak Samabesh Book, 2002.**

A bilingual edition. A finished book with attractive cover design and quality paper. With Photographs of the translator and the poet.

Rahman, Shamsur

***Selected Poems of Shamsur Rahman.* Trans. Saidur Rahman. Dhaka: Sahitya Mala, 2001. 151 pp.**

This is a bilingual text. This book includes translation of 44 selected poems.

Anthology

***Signposts: Bengali Poetry Since Independence.* Ed. Prabhat Kumar Basu. New Delhi: Rupa and Co., 2002.**

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