CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

On Translating Gaganendranath Tagore's *Bhondaṛ Bahadur*

Sanjay Sircar

Abstract: This paper discusses the problems of translating Gagendranath Tagore's *Bhondar Bahadur* (Bengali) to English. The translator, here writes about certain issues related to translation, regarding the target readership, cultural translation, cultural associations or nuances. There is a discussion about the relevance of translation with reference to this children's comic fiction and the need for explanatory notes, translator's observation in the text.

Keywords: *cultural translation, transability, target-readership*

There was once a time in India, not so very ago, when translation as a topic was thought unworthy of academic attention. (An eminent academic who did his doctorate overseas on translations from the Bengali was met on his return to Calcutta with "doctorates are not done on translation", from someone perhaps much less eminent.) In today's less limited milieu, writings on the theory and practice of translation tend to leave unsaid the basic truth that whatever the high and noble reasons that lead translators to translate, those translations are done to get published, and it is the publisher or their deputy gatekeepers (internal or external referees or editors) who decide what sees the light of day. Thus, however impeccable the justification for practice, and whoever knows more or better on a matter, accommodation to external demands will carry the day (the alternative being a principled rejection by the translator, and a translation sitting in a bottom drawer). Following are notes on my attempt to translate into English the fantasy fiction for children, *Bhondaṛ Bahadur* (1926), and on the reactions to my attempt.

Bhondaṛ Bahadur is the only such work by painter Gaganendranath Tagore (1867-1938), elder brother of Abanindranath Tagore, and nephew of Rabindranath Tagore. And this project is in a sense a repayment of a cultural promise made in my own childhood. Mrs Nilima Gupta of the renowned Signet Press and part of reformist progressive Brahmo society (the Tagores, the

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

Rays) was a connection by marriage of my father's cousin. In c. 1967, at a Christmas lunch in Alipore, she told me that yes, her press had indeed published English and Hindi translations of *Kheerer Putul* by Abanindranath Tagore --- and that they had not sold, so there had been no similar translation of *Bhondaṛ Bahadur*. But, she said, I was welcome to try.

All translation is "cultural translation", in that even closely related or juxtaposed languages carry their own cultures with them, not all aspects of which move seamlessly from one to the other. The culture of the text is a relatively stable given; and the basic question here is: which culture is a translation directed to, that is, what is its intended audience? English may or may not be an "Indian language" today, but rightly or wrongly, for whatever socio-historical reasons, the more privileged strata of society tend to be able to follow it, or endeavour to acquire it if they do not. Without recourse to the particularities of "Indian English", Anglophone Indians follow certain things in that "Indian English" which other English-speakers do not. It goes without saying for example that all Anglophone Bengalis and probably most Anglophone Indians would know what a Brahmo is and who the Tagore and Rays were in the paragraphs above, that my father's "cousin" was a particular sort of cousin in Bengali (and that it is not necessary to specify the sort in English), and at least approximately what the kheer of the *Kheerer Putul* is --- which people outside South Asia would not.

After a decision about the "target culture", the audience(s) is made, the "poetics" of the translation relate to the principles underpinning the "best", most "tactful" aesthetic choices --- the problems, solutions, principles underpinning the solutions, and the countering principles that might be adduced by others. These choices basically relate to how general or how precise aspects of a translation should be. Let me start with the putative audience.

Problem: Nature of potential target audience/culture. Solution: as wide as possible. Principle: Readerships are not and should not be exclusive. Counter Principle: Scholarly work should not be compromised for the vulgar hoi polloi. I have endeavoured over thirty years or so to disseminate information about older 19th and early 20th century "non-mainstream" "meritorious" work to audiences unfamiliar with it. So what of an early twentieth century text

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

for children from the Bengal Renaissance --- what is the ideal imagined audience for a translation of it?

The only thing that can be said with any confidence is such a translation is *not* for readers literate in Bengali, who would have no need to bother. Is such a translation for readers already familiar with Bengali literature in translation? Is it for English-reading children --- in India, or in the rest of the world (if so, to be reached how, in work published where)? Or is it for literary scholars --- if so, in what area: Indology? Bengali literature? Children's literature? "Multicultural" children's literature? "Earlier" children's literature of (merely?) historical significance? Or is it more for non-Bengali and even non-Indian readers reading *BB* for the first time without necessarily any great familiarity with Bengali literature? My answer is: the ideal imagined audience is that bourgeois old-fashioned construct, Virginia Woolf's "Common Reader", anyone interested enough to expand their horizons to something unfamiliar, be they adult or child, the academic or general reader, with enough time and interest and a disposition generous enough to try something out of the way in case they like it.

So, how does one aim for the broadest group of Common Readers possible? How far does a scrupulous scholarly translation, as free from academic jargon as possible, with apparatus and bibliography, conflict with the provision of a pleasurable, easy read for the general public? If one aims for this broadest possible public, whatever one does (however much or little one provides in the way of linguistic and cultural background, in whatever manner) will almost inevitably attract the charge of falling between two --- or however many --- stools. If one errs on the side of caution --- with an eye on a hoped-for foreign readership --- one provides "what every [South Asian] schoolboy [sic] knows"; contrariwise, if one takes things for granted, one is not providing adequate help in crossing cultural bridges. One seeks a balance between being "detailed enough" and being well-crafted enough not to drown anyone.

Problem: does translation of a children's book constitute a special case? Solution: No. Principle: Readerships are not and should not be exclusive. Counter Principle: One must not drown the reader in information. One is always open to the charge of drowning the reader --- particularly any potential child reader --- in a mass of scholarly detail and cumbrous

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

apparatus attached to a comparatively slight text --- for there is still an automatic prejudice that books for children are automatically "easy". The answer to this is texts that seem "short and slight" at first glance are not necessarily so (mountains of criticism have accumulated over the "Lucy" poems", which might have once struck people as similarly short and slight). Another answer is that there is or was certainly a tradition of books with dual audiences – there was a nineteenth century book of folktales, illustrated, for children –--- with detailed scholarly notes at the end after a page warning children to go no further. I ignored the warning (perhaps intended as a temptation?) and enjoyed what I found. I even enjoyed the "Questions and Exercises" at the end of my inherited copy of *Granny's Wonderful Chair*, which I did not realise was a text-book, as an aid to understanding rather than seeing these as taking the bloom off the butterfly, breaking that butterfly upon the wheel, murdering to dissect, rendering pleasure into examination-exercise. Quite possibly there are other children as curious as I was. Any apparatus can be ignored by those who so wish, taken by those who are interested.

I started with an attempt to deal tactfully with the weight of the past --- despite there being no previous translation of this text ---regarding its title and the animal involved; if it should be translated or transliterated, and if the latyer, how (since it has been variously rendered *bhondar*, *bhodor*, *bhadar*, *bondor*, *bhomdada*, *bhomdar*, and *bhaondad*)?

Problem: weight of tradition. Solution: relative accuracy over tradition. Principle: relative accuracy over tradition. Counter-principle: A potentially "off-putting" look. What is a *bhondaṛ* and how should the word be translated? In 1964, eight years after *BB* appeared in book form, scholar Kshitis Roy referred to it as "*Bhodor Bahadur* (Otter the Great)".[1] Following Roy, it seems, a history of art in 1994 had " "*Bhadar Bahadur* (Otter the Great)",[2] as did an art catalogue in 2004.[3] Following Kshitis Roy too, as the author tells me, an entry by R. Siva Kumar (1996) in a standard reference source refers to *Bhodor Bahadur* ('Otter the Great': Calcutta , 1956)".[4] With Roy as the ultimate source, Kumar's line seems to have become the source for this standard translation of the title in most subsequent references (e.g. Kumar cited by Wikipedia "Gaganendranath Tagore" as of February 2016). An undated item from an Indian art-historian and expert on cartoons similarly uses the translation "Otter the Great".[5] From Scotland a scholar who pointed me to the 1994 and 2004 works has "the

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

children's book *Bhodor Bahadur* ('Otter the Great')."[6] And at the level of cataloguing an Indian library catalogue summary has "an otter personified as a belligerent general",[7] and a booklist from the same source refers to "an otter that's as real as your neighbor. …come alive in this delightful tale".[8]

Thus we have the weight of half a century behind this perhaps uncertain translation of the "otter" for this animal and the title "Otter the Great". The *ud-biṛal* (*ut-biṛal*), otter, can also be called the *māchh-bhondaṛ* ("fish-bhondaṛ). Context sometimes clarifies which animal is meant. In a Bengali folk nursery rhyme there is a parrot in a boat taken away by a fish, and a bhondaṛ dancing at the sight, who is in turn asked to watch the dancing of a little boy. In this watery and fishy context, the bhondaṛ is probably indeed an udbiṛal. And this animal, the ud-biṛal as māchh-bhondaṛ, seems responsible for the curious fish on the top right hand corner of the cover-art of the standard edition of *BB* by Satyajit Ray, while his stylised representation of the animal on that cover could be anything. But otters of various sorts like fresh or salt water, while our bhondaṛ shows no signs of these tastes and lives concealed in a human dwelling, and there are no fish in the text or in the internal illustrations by Birath Datta in the standard edition.

In the *Bangala Shabdakosh* (dictionary) of Jogeshchandra Ray Bidyanidhi, a very trustworthy guru on these matters, the lexicographer differentiates the bhondaṛ from the *ut-biṛal* (otter), and the *bhām*. Here the bhondaṛ is identified as the large Indian civet, Viverra zibetha, whereas the palm civet or toddy cat is a *bhām*. In context, halfway down the page to our left in the manuscript of "A Palanquin Song", on a procession of ghosts and spectres, Abanindranath Tagore has the phrase *bhondaṛ-bhām* yoked together as part of a group. His rhyming lines are included within black-and-white line illustrations, including the one with these animal/s, but again, the illustration is so stylised that the animal/s could be anything.

Colloquial usage is not always as scrupulous as it should be, or as lexicographers are. It seems to me unlikely that the large Indian civet would live in a broken pillar in an urban house as the bhondaṛs of this story do. So, the bhondaṛs of our sort, I think, are members of the musang genus, who belong to the palm civet species, also called toddy-cats after their taste for toddy. There are about thirty varieties of palm civets. The Latin name for one of these varieties,

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

"Paradoxurus Bondar", the Terai Musang, actually uses our Bengali word, but in Bengali "bhondaṛ" is *also* used for the Paradoxurus Musanga, the Common Musang variety, as well. Both these varieties of palm civets, the Terai Musang and the Common Musang, are (or were) found near suburban houses, or take up (or took up) residence in inaccessible parts of them, or lived in hollow trees. Both varieties are agile climbers, and night-animals, as is ours. (It is thus also possible that the "tree-cats" of Abanindranath's *Kheerer Putul* are also bhondaṛs in our sense.) Hence, I feel it is most likely that our Bhondaṛ Bahadur and his family are indeed Palm Civets of the Common Musang species. I await being shot down in flames by those more knowledgeable than I.

The animal of the title leads to the matter of translation or transliteration. "Bahadur" is now and has been for some time quite enough of an English word, but "bhondaṛ" itself is not, though it has been adapted into Latin. If its unfamiliarity were thought to be off-putting to a non-Indian audience, some version of "civet cat" could be used all through instead. But would this title put off non-Bengali Common Readers (specialist or generalist, old or young) completely? Would "Brave Sir Bhondaṛ" work and not be too culturally "English-y" or hybrid? "Sir Badger" was another possibility, albeit a loose one, but it sounds much "too English" to me for an Indian story. So, I thought, why not risk "Bhondaṛ Bahadur", hoping that its unfamiliarity for non-Bengalis would not be an initial deterrent so great as to stop potential readers from even taking up the text to taste it?

Not just the bhondaṛ, but much of the cultural background taken for granted within the text might be unfamiliar even to a modern pan-Indian audience, and would certainly be very puzzling to a non-Indian one. So the bhondaṛ leads to the more general ***Problem: What does one translate as part of the text, what explanation of untranslatable matter can one insert; then, what does one do with the rest?*** The basic matter here is: What is "in" the text, and what is the "background" of what is in the text, as cultural inflections which require explanation for the text to be adequately understood. ***Solution: put in what one can without breaking the flow of the prose; provide short explanatory footnotes where possible; longer appendices when needed. Principle: Immediate Ease of Reading; one Translates, then Annotates. Counter-principle: Over-weightiness, "too much information".***

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

The translator, having translated a word as seems to best suit the context, must make the judgement about how much of its cultural baggage to explicate, in what form, where, and at what length (how much is enough?). Footnotes are appropriate for short, snappy immediate explication that cannot be woven into the prose. Thus, I provide a few lines of footnote on the bhondaṛ at the bottom of the page where he first appears. (I would have thought that these lines could quite as well appear in brackets in the text itself, and be noted as an additions, but the authorities say that it is not so.) The rest of the material on the bhondaṛ, and the reasons for the decision on the animal in question and the local word used for it go into longer notes at the end. For sometimes footnotes cannot do justice to the matter, and longer notes must follow.

There is a tradition in India in relation to classical texts of providing full notes on cultural matters added to the translation proper --- thus C. H. Tawney's two-volume translation of the *Katha Sarit Sagara* (1880-1884) was elaborated into ten volumes by N. M. Penzer (1924 ff.). This tradition was later followed in the case of folktale materials by A. N. Ramanujan's relatively extended notes on "Types", "Motifs" and most importantly "Comments" in *A Flowering Tree* (1997; it seems some of the cultural notes are not as extended as they might be because the translator did not live to complete them). Sauce for the classical texts is gravy for the folktale and should similarly be *āchār*-condiment (a cultural pun for Indian readers) for children's literature as well. Here the best model for the annotation of culturally relevant material --- though translation is not the issue --- is perhaps the tradition of the sequence of Martin Gardner's *The Annotated Alice* (1960), *More Annotated Alice* (1990), *The Definitive Edition* (1999), and *150th Anniversary Deluxe Edition* (2015) explaining contemporaneous cultural references and traditions, poems parodied, wordplay, then including a chapter omitted in the original, finally including new illustrations, original relevant contemporaneous art and a filmography. Quite separate from the broader matters of the literary influences on *BB* and its generic location, which'I deal with in an introduction, here are the similar cultural matters raised by *BB* in translation.

Diction, Syntax, Look

Problem: method of translation in matters of diction: what "should" one do with Indian keywords? A recent edition of *Kheerer Putul* often takes the path of direct use of loanwords or

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

English equivalents, sometimes different ones for the same loan-word, which I think could lead to potential confusion. ***Solution: the "use-and explain" "doublet" method.*** To foreground the "Bengaliness/Indianness" of the narrative, I decided in favour of such doubling-phrases as "rakshasa-demon", "danava-demon", "Tal-Betal-siddha Lathi --- Ghoulie/Ghostie Staff", etc., in the hopes that the "exotic", "non-local, unfamiliar", "un-English" look and feel will attract rather than repel, while immediate explanation trumps potential Incomprehensibility. At the risk of putting off foreign readers, foreign child readers or their intermediaries (teachers, librarians, readers-to-children), I attempted as faithful a translation as I could --- though I could not always keep the original syntax and punctuation --- which retains the cadences of Gaganendranath's prose as far as possible in English. Hence my translation tries to be "a *comprehensible*, accessible Bengali in English". I have been warned from the U.K. that this fidelity might mean that the results are not a "voice suitable for (British?) children (of today?)". If so, so be it. "Transcreation" into Cockney would not suit them either. For that matter, the National Book Trust is on record as saying that such works are only suitable for Bengali children, not other Indians. We shall see.

Problem: period forms or contemporary form of word? Solution: period form for period flavour. Principle: truth to period over contemporary practice. Counter-principle: Reactionary maintenance of imperialistic baggage in translation, when the text itself does not use a period form. *BB* is a text from British-occupied India before Independence, when "Calcutta" was the Anglicised form of the city, so I have retained it, though the current "Kolkata" as it is in the text was always the colloquial Bengali word.

Problem: how render significant non-Bengali words and phrases? Solution: put the matter into the prose, present the linguistic phenomenon by transliteration and explain the cultural significance separately in the notes. Principle: providing pointers to "cultural specificity" to alert the unaware. Counter-principle: solution mars "integrity of text". Here is a perfect example: in *BB*, the modern Chinese carpenters at Kamalapuli railway station "hammered in large nails, screwed in the wheels [into the mobile railway platform] and said, 'Everything has been fixed. Go, now ring the bell.'".- As a social import from the late British period, these ethnic Chinese --- called "China Sahebs" to indicate their foreignness (*not* the high status with

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

the English language associates with "saheb") --- speak lingua franca Hindi rather than Bengali, even when speaking to Bengalis, as part of the modern multiculturalism of the narrative. This was my solution: They "hammered in large nails, screwed in the wheels and said --- in Hindi --- '*Sab theek ho gaya*. *Jao, ab ghanti maro*' ('Everything has been fixed. Go, now ring the bell')." Thus, I think, the Authorised Version left in the Aramaic embedded in the Koine Greek of the original and then translated it. "--- in Hindi", the phrase within the dash, might indeed technically violate the "integrity of the text", since the text does not *say* they spoke in Hindi, they just *do* --- but it means that one can "get it" as one goes, without looking down at the end of the page.

But the same sort of solution by transliteration is not possible with English loan-words in Bengali now put back into English, so I used punctuation in the prose text and comment as part of the text (not in the original) --- to indicate a character mixes high and low registers with his: "'Upon this day the 'missing'" --- he used the English words --- "of the train has occurred'". Here "miss" has a comic stylistic significance that "train", also a loan-word, does not. As long as one points out that these are unavoidable additions to the text, I fail to see that they mar or disrespect the "integrity of the text.

Problem: is any amount of explicatory matter, very much part of the "cultural background taken for granted" permissible for significant Bengali words and phrases? Solution: Apparently: none. Principle: providing pointers to "cultural specificity" to alert the unaware. Counter-principle: this unacceptable solution mars the "integrity of the text". I remember from the days of my degree that, apparently in a tradition of such distinctions, Dryden said that all translation could be reduced to "three heads: "metaphrase", going word by word and line by line: "paraphrase" described as "translation with latitude" never losing sight of the author, but following not so much the words but his sense, "and that too is admitted to be amplified, but not altered": and "imitation", that is very free translation, taking "hints from the original", but departing from words and sense as the translator sees fit.[10]

Again, there is a difference between a scholarly translation of a Sanskrit palm-leaf manuscript and an informative translation of a book for children, aimed at the widest possible audience at

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

home and abroad. So I would have thought that "translation with latitude", for ease of reading, clarity and comprehension would be permissible, particularly if all the points at which latitude was taken were noted. Following the practice of such translators as Robert Graves, I inserted a little explanatory material into the text to enrich reading, and noted clearly that the inserted phrases and sentences were on:

(i) the perhaps unfamiliar animals --- the bhondaṛ species and the small mouse, and on plants, a curious eggplant "tree";

(ii) such specifically Bengali social matters as Navami Puja, its fireworks and its musical instruments, Bengali reckoning of storeys, the connotations of two proper names, and "mother" as a term of respect;

(iii) matters relating to loosely to high chivalry and the days of feudalism: clothes, the priest's scarf, priestly blessing, a traditional warrior's vow, the auspicious sounds of ululation, and cowrie-currency;

(iv) the traditional associations of the ingredients of a magic medicine; the mythical associations of the *vishalya-karani* plant, fabulous, fabled jewels; and

(v) such modern elements as a reference to a gaslamp, the unfixed railway platform raised above the ground in case of flooding and not uncommon in riverine Bengal, and smoked glass slides.

Where required, I provided more explication was in the longer endnotes. I was wrong in what I thought. Such insertions are utterly verboten. For the first phrase in the original text, I had the greater detail of: "Today was Navami Puja, the ninth day of the yearly ten-day worship of the Goddess Durga, which celebrates her victory over Mahish-asura, the Buffalo Demon." I was reminded that the text has "Today Navami Puja's… " [festivities]. So what? In what sense would the strictly "accurate" translation "Ninth Day Worship" be "translation" in any meaningful sense at all? My "use and explain" technique here is indeed, I feel more truly "translation" --- for all that the original text takes all the details for granted, as it would Transferring these explanatory details into a footnote might just take the Practice of Scrupulous Accuracy riding Quixote-like into the Land of Pedantry.

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

My attempts at interpolation were met with the insulting suggestion that I was violating the "integrity of the text". It is not at all hard to transfer these phrases into footnotes; but I just think it goes some way to sacrificing ease of reading and perhaps even losing a few potential readers (though perhaps the longer notes and other features would have lost them in any case). Again, this is what my idea was of the romantic potion of the Ancient Apothecary, *without* the Western jerk of the star Swati as Arcturus in the west, which technically would be permitted by strict "metaphrase", and *with* a note stating clearly all the cultural resonances that are not "in" the text of *BB* but very much "behind" it, integrally part of the unspelt out "understood" magic of the "cultural associations" of the text that *is* there:

> "First, here is a spill of paper with a dose of fear-annihilating globules twisted up in it. Then, here are five ripe myrobalan-plums, the gall-fruit. The rejuvenating, life-prolonging fruit of the Himalayas, all-conquering King of Medicines, it is the universal panacea, used for over two millennia. These are greatest, most wonderful and most healing of all fruits, from the sole plant that has all the properties and potencies which a medicine can provide. They make a tonic for heart and brain alike. Here also are two fig flowers, proverbial for their rarity. Finally, add this half seer-measure of water from the constellation Swati, the third or fourth brightest star, who gives her name to the fifteenth mansion of the moon in the heavenly zodiac. It is the water of earthly and heavenly longing, for the chātak bird, the pied cuckoo or the swallow, drinks only the raindrops which fall when this star appears in the autumn sky, and so eagerly awaits its appearance of the star. This water is the water of transformation, for it produces pearls, or converts dewdrops into diamonds. Since Swati and her attendant stars form a lance or sword that easily cuts through obstacles, it is the water of power and free-spiritedness. In this mortar, pound and grind all these well, and eat up the mixture, all of you together. Many rakshasas live in this forest; they will not dare to touch you anymore."

And this is what strict metaphrase looks like on the page:

> "First, here is a spill of paper with a dose of fear-annihilating globules twisted up in it. Then, here are five ripe myrobalan-plums.[1] Here also are two fig flowers.[2] Finally, add this half seer-measure of water from the constellation Swati.[3] In this mortar, pound and grind all these well, and eat up the mixture, all of you together. Many rakshasas live in this forest; they will not dare to touch you anymore".

---

1. The bitter "gall-fruit", a genuine traditional ritual and medicinal ingredient. The rejuvenating, life-prolonging fruit of the Himalayas, all-conquering King of Medicines, it is the universal panacea, used for over two millennia. These are greatest, most

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

wonderful and most healing of all fruits, from the sole plant that has all the properties and potencies which a medicine can provide. They make a tonic for heart and brain alike. Here also are two fig flowers, proverbial for their rarity. (see note on the "Plants" p. xx ff.)

2. Proverbial for their rarity.
3. The star Arcturus the third or fourth brightest star, who in South Asia gives "her" name to the fifteenth mansion of the moon in the heavenly zodiac. It is the water of earthly and heavenly longing, for the chātak bird, the pied cuckoo or the swallow, drinks only the raindrops which fall when this star appears in the autumn sky, and so eagerly awaits its appearance of the star. This water is the water of transformation, for it produces pearls, or converts dewdrops into diamonds. Since Swati and her attendant stars form a lance or sword that easily cuts through obstacles, it is the water of power and free-spiritedness.

Which flows better: which is easier to read, the bare text or the "violated one" with insertion of explanatory lines? I think Option A; gatekeepers with power think otherwise.

One of the charming features of *BB* --- and I suppose of all translated texts --- is that there *are two kinds of cultural allusions* in it – the unmistakable allusions, for example to the epics, which its original audience and any modern one acquainted with the language, or even more broadly, Indic culture – would follow --- and the more playful allusions whereby the text invites readers to enjoy the pleasure of making a cultural connection themselves. I thought I was being scrupulous in inserting glosses into the text on such taken-for-granted things as "the age of Ramchandra", or Jatayu, and leaving the other more playful ones for the longer notes, That is, such things as the *vishalya-karani* and similar elements, Maiy the danava, and Haroun-al-Rashid respectively evoking the Ramayana and Mahabharata epics and the Arabian Nights. Or when the "toddypalm-leaf sepoys" embody an idiom just as Lewis Carroll's mock-turtle does. But such attempts at being scrupulous in pointing ordinary cultural allusions and leaving playful ones unpointed were in vain. No such distinctions are permitted, because no "additional matter" is permitted.

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

Problem: how to deal with culturally specific items whose Indianness/Bengaliness do not seem to matter greatly to the narrative? Solution: Generalise them. Principle: Ease of reading. Counter- principle: Fidelity to the source culture. In a few cases I generalized culturally specific items, which did not seem to merit spelling out in the prose translation. The "nursery" is literally "the room set apart where a mother gives birth". "Eating a little something" is the Bengali "sweetening the mouth a little". "Blessed our house with your presence" is I thought a phrase politely deferential enough to indicate welcoming a visitor, rather than the literal "giving the dust of your feet in our house". "Farewell and a safe return" replaces the Bengali "come" which is used for the unlucky direct "go". The practice I render as "obeisances" are the "taking the dust of the feet" of a revered person, by bending down and touching the feet with the right hand, then raising it to one's forehead. Similarly, I replaced the Bengali *sānāi* by *shehnāi*, the North Indian form of the word for the musical instrument. The shenai points out the minor matter of "standard Indian English", whereby often a North Indian word for an Indian thing is used as the standard form across India, and thus --- for wide comprehensibility --- to be preferred to a transliterated cognate in a regional language.

Problem: Should one ever compromise with strict transliteration? Solution: Yes. Principle: To make reading "easy on the eye". . Counter principle: Strict accuracy. The name of a particular *dānava*-demon should properly be rendered "Maya" according to the principles of standard transliteration, but that looks too much like the female name "Māyā", while "May" looks odd, as does the "Moy" of Bengali pronunciation. So the "incorrect" "Maiy" seemed to be the most suitable compromise.

Problem: how render untranslatable wordplay? Solution; if it cannot be translated, note it. Principle: ordinary prose over clumsy rendition of wordplay. Counter-principle -? There is one example of apparent word-play in *BB* which I attempted to foreground, but not translate. Ticket-seller clerks in railway stations would probably be called "babu", and the weaverbirds here are *babui*-s. The text has "ticket-babui-s", which seems to be a pun, so I introduced both "babu" and "babui" into the translation, and pointed out the possible word-play in the notes. '

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

Problem: what to do with ambiguities there in the text? Solution: Leave them in. Principle: Authorial prose over forced clarity. Counter-principle: clarity. The end of the story says only that on the Old Mother's forehead glowed a *teep*-dot (i.e. *bindi*, *bottu* for non-Bengalis) "of the *sandhyātārā*", the evening star. After much cogitation and consultation, it seems that this teep could literally *be* that star, but a dainty, small primrose-like salver-shaped flat *flower* is also said to be commonly called the *sandhyātarā* in Bengali. Various "jasmines" make up the Old Mother's adornments, so the red colour of this flower and its place among the so-called jasmines make it likely that the Old Mother's forehead-dot might have been a flower, i.e. either made out of one *or* patterned on its model, not a star. This translation attempts to retain the ambiguity in Gaganendranath's text with: "on her forehead glowed an auspicious dot of the *evening star, which gives its name to the oval, flat evergreen rock-jasmine flower*, coloured a rich pale- or rose-pink or mauve, with a yellow or orange central eye."

Problem: diacritical marks: yes or no? Solution: No. Principle: ease of reading. Counter-principle: being and looking scrupulously highbrow (pedantry?). I would have thought that a minimum of diacritical marks --- the long ā and the retroflex *ṛ* as in *bhondaṛ*, sometimes the nasal ã and the combination of the two for such things as the rakshasas' call ""Hm̃au-mm̃au-khm̃au, I smell humans nõw!"" only when it seemed necessary --- would have been enough. Apparently not: it is all or nothing --- and people are admonished to adopt a clear and strict *policy* on such matters. Consistency is all, omitting the unnecessary of no consequence. So: better none than too many diacritical marks, I say ---for we are not dealing with Sanskrit scripture in translation, but something much lighter and more modern that deserves a lighter and more modern touch where possible.

Endnotes/appendices

Problem: What materials constitutes the longer endnotes/appendices, set out how? Solution: Cultural materials grouped together by similarity. Principle: Ease of Reference. Counter-principle: "too much information".

Short footnotes and longer endnotes (appendices) both appeared to be in order, along with some explanation and justification of choices made in an attempt to pre-empt the inevitable negative criticism. So I spell out clearly the method of translation at the end of the introduction, provide

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

short footnotes when I can along the way, and finally longer endnotes (appendices). These longer notes, on groups of key-words on various materials and their cultural resonances, rather than appearing piecemeal, must be consolidated by group.

Hence in *BB* I opted for consolidated notes on: the supernatural and folklore elements, the musical instruments (the *dhāk*, *dhol*, *sānāi* by (*shehnāi*), *mridang*, and the *jhā̃jhar*); the old-style measures of weights, money, time, falling out of use, and no longer always familiar in the metric systems of today's India, and justified in the text on the rounds of period authenticity (the seer as the Anglicised form of the Bengali *shér*, *tākā-kaṛi* --- the *tankā*-rupee-and-cowries, the *kāhan*, *pan* and *gandā*, and the *prahar*). These were short and easy enough.

But the Magic Lantern as a scientific Instrument, which appears in a very puzzling and obscure passage in the text in which "the trees and plants of a garden inscribe their life-histories on smoked glass", was more troublesome. I translated the passage as it was, footnoted the "magic lantern" as an explanation, then expatiated upon the smoked glass slides and stylus-like instruments of the magic lantern in the consolidated notes.

Problem: what to do with surprising finds? Solution: include them. Principle: Useful contextual informsat6ion. Counter-principle: Too much information.

There turned out to be somewhat more than "what every Indian knows", though, on some of the traditional supernatural e;ements: -the-*asura*-s in general and in particular, the *dānava*-s (*dānab* in Bengali), the *rākshasa*-s. It seemed noteworthy that two proper names in the text are taken from those of the two heroines of the Itu Bratakatha, a tale told by women when they worship the Bengal goddess Itu, a goddess of fertility. It seemed similarly noteworthy that the initial image in the narrative of a black cat stealing away an infant in the night recalls a cultural image from various versions of an Aranya-Shashthi Bratakatha in which a sacred black cat, vehicle of the goddess Shashthi punishes a guilty mother by thus stealing her children.

The most intriguing of all these materials is Gaganendranath's comic invention of Brother Bhondaṛ's magic semi-personified Staff, the *Tāl-Betāl-siddha lāthi*, and its link with an actual practice --- which neither the Indian or Foreign Common Reader would be likely to know

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

immediately, and which ones hopes they would rejoice in. Let me tell you about it (if the editor allows.) This Ghoulie-Ghostie Staff takes its name from traditional dangerous spirits, the *tāl* and *vetāl* (Bengali betāl), attendants on the god Shiva, the goddess Kali, and the god Yama. Vetāl-s haunt cremation-grounds where they animate undecaying corpses, and appear in Hindu, Buddhist and Jain literary works from the eighth to the eleventh centuries, reaching as far as Tibet, Mongolia, Laos and Iran. A *siddha* is an ascetic who has attained *siddhi*, perfection in supernatural power. *Tāla-siddhi* is not a common term, but *vetāla-siddhi* is. In this practice, first comes the raising of a vetāl, *vetālotthapana*; then subduing and propitiating it, *vetālasadhana*; then obtaining the power over vetāls or power from them, *vetālasiddhi*. The Kulachudamani Tantra says that by reciting the secret "root syllable" one gains *vetāla-siddhi*, *khadga-siddhi* (an invincible sword), *anjana-siddhi* (deep and far sight) and *tilaka-siddhi* (the power to diminish).

A two-part ritual on separate nights, in which both parts involve a corpse. comes before the distinct rites and mantras for these last three siddhis. The second part ends with smearing ash on a staff and sandals (*pādukā*-s) and a mantra for the goddess to bless the staff with all-conquering power. A separate mantra for the pādukās follows, but no separate ritual. No vetal or vetals themselves appear. I can find no name for a separate staff-siddhi, but this two-part ritual with the corpse seems to be a vetālasādhanā, and the empowered staff alone, or with sandals, seems to be part of the fruits of vetālasiddhi. Bhondaṛ promises to tell the story of how he came by his staff, but never does. It is likely, however, that it comes from one of the outright evil or ambiguous ascetics (*sadhu*-s or *yogi*-s) of both Indic classic romance and folktale, such as the vetāl-corpse raising evil faqir in "The Story of Raja Vikram and the Faqir", though there is no staff involved.[11] But there are such ascetics and such staffs/clubs in two stories in the *Madanakamarajankadai*, a seventeenth century Tamil "literary text", and the second one, The Tortoise Prince, Episode Two: the Quest for the Flower has a *semi-personified protective, loyal, obedient speaking club*,[12] either a direct ancestor or an early analogue for Gaganendranath's Staff.

There is *also* the motif of a magic staff/club/stick that beats thieves in folk-fairytale, usually part of a series of objects, usually found in forms of the folktale type AT 563, "The Table, the

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

Ass and the Stick", where the objects themselves are the everyday kind that strike, beat or whip and what "makes them magical is that they work by themselves when activated by the human voice"[13] This feature accords with Bhondaṛ's Staff. There is usually no personification of the objects in these tales, but in non-Indic forms the implement can be varied into "a container with a manikin who beats on command"[14], a feature which goes some way towards the personification of the Staff. And there are non-Indian analogues in black tradition with only one object which provides both desirable things and then beatings.[15] So Gaganendranath's Staff has both a literary ancestry solo brethren elsewhere. Who would have thought it?

Explanatory material on special textual allusion

Problem: is an interleaf form of explanatory material permitted as the equivalent of an overlong footnote or an endnote one needs to flick to? Solution: As long as that leaf is clearly indicated as not part of the "core text", yes! Principle: Ease of what is literally a "cross-reference" for immediate access to material relevant to full comprehension of the main text, with a certain elegance to it. Counter-principle: violation of the "integrity of the text" (!) There is a folk rhyme hidden in the prose of *BB*, immediately noticeable by a native Bengali-speaker, and essential to full understanding and pleasure. I render the relevant form of it into English verse which approximately replicates the original metre and rhyme scheme, with its own footnotes, and thought it should be set out for ease of reference in a separate page intercalated with the main narrative --- on the left hand side, perhaps in a different colour for the typeface or a different font, to indicate that it is different in kind" from the main text, as material alluded to, not part of the text, even stating this on the page. It would thus be a side-note, the equivalent of a footnote, but not at the bottom of the page, which could be seen by looking to the left, so that the eye moves to the side rather than up and down the page. It would thus be *like* the poems in the margins of Martin Gardner, but less cramped. A translation --- of another work, not *BB* --- facing a similar matter, puts the translated rhymes at the end. This might indeed be scholarly "correct standard practice", but if anything would deter a potential child-reader or an ordinary reader-for-pleasure, this would. The charge in this case of "violation of the integrity of the text" strikes me as po-faced pedantry carried a step too far. But again, if one wishes to see work in print, and narrow-mindedness carries the day, one must decide between the competing claims of principle or pragmatism.

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

Breathing space and pointers for the new reader

Problem: does helpful division of the text with chapter headings compromise scholarship? Solution: Apparently so. Principle: Ease of Reading, noting that the chapter headings are added should allay any concerns. Counter-principle: "Violation of integrity of text". The published text of *BB* has no chapters, only gaps between sections of text (unclear whether these are authorial or editorial, in the first publication or not). I would have thought that additional chapter headings would facilitate ease of reading, particularly for potential child readers, but apparently they too "violate textual integrity". I wonder if a compromise of the sort of "boxed text" on the side of the main text that used to summarise contents of sections in old books --- things are notes and look like them --- would be a similar violation, or whether it would pass.

A trip through the translator's minefield

I started with the bhondaṛ, an animal from the beginning of the text; let me end with a plant from the end, and show you just what a translator contends with in trying to solve: what is it, what should it be called? I provided a set of consolidated notes on the plants of the story: the magic slimy cherry-plum, the sal tree, the haritaki, the palmyra palm, the mythical and modern vishalya-karani plant, "holy bent-grass" and the "jasmines" – the needle-jasmine, the night-blooming jasmine, a flower which is ambiguously the chrysanthemum or the chameli-jasmine, a puzzling "flower of eternal good fortune", and a "rock jasmine". Here, I drew upon *The Useful Plants of India* (1986) and much else. I thought on balance that rather than using and explaining Indian (and Bengali names), English-language names would better bring out the commonality of the flowers without the sacrifice of elegance, while aiding interpretation, perhaps without too much stiltedness. (A further charge to be levelled at me will doubtless be that the material has not been synthesised, but simply copied out, which is not the case. I will risk it.)

Unexpectedly, the plants turned out to be the most difficult of all the materials to annotate, given the sheer amount of cultural baggage which some of them carry. In *BB*, the haritaki is only one of the ingredients in the Ancient Apothecary's potion, and it seems in context that "gall nut" is best suited to English because of its bitter connotations, which accord with the bitter potion.

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

But haritaki turns out to have so much cultural baggage that "enough to follow" it turned out to be a great deal indeed.

However, the most difficult case within the plants was that of the *sadāsohagini* flower "of eternal good fortune" which presented both a semantic and an aesthetic problem much like the bhondaṛ. I tried to solve it by reting to find what it was, then selecting the best,/"most fitting" English word in context, then giving my justification. We know from the sandhyātarā/rock-jasmine that all the flowers adorning the Top-Knotted Old Mother seem to be "jasmines", so-called, whether in strict botanical accuracy or otherwise. Her ear-hoops are "composed of" the *sadasohagini* flower of "eternal good fortune for a woman", a good fortune with specific cultural connotations of female married, husbandly-beloved, never-widowed caresses and bliss. The dictionaries seem to be silent on this flower, but *"*sadasohagini*"* here *seems* to be an unusual name in Bengali for the little flower more usually called the *nayantārā* (literally "eye-star", the pupil of the eye, metaphorically "most beloved object"), since in Hindi and related languages, the Bengali nayantārā is named by a word which corresponds to *sadasohagini*: *sadasuhagan*.]

The prefix *sadā-* means "eternal". In Hindi and/or related languages the other names related to *sadāsuhagan* for this plant --- *sadāphul*, *sadāpushpi*, *sadābahar*, *sadābihari*, *sadābasant*, etc. --- all have approximately the same meaning of "being ever in bloom" (in its native tropical conditions). So do its names in Sanskrit and Tamil, *nitya-kalyani*, "ever-fortunate", as well as the Gujarati *barmasi* ("twelve-month-long"), and an English name, "everyday flower" --- while another English name, "Old Maid", i.e. "Ever Virgin", implies the same year-round flowering, with exactly the opposite female connotation to "always married". But one must beware, for just as the sadasuhagan *flower* also has many other unrelated names in various Indian languages, the *word I"*sadasuhagan" itself is also a name for *other* flowering plants in India ---such as the pink/bush morning glory, *behaya*, *besharam* (Ipomaea carnea); the annatto plant, *latkan* (Bixa Orellana); and the sweet chestnut (Castanea sativa 'regal'). Nevertheless, the claims of the Hindi sadāsuhagan as the Bengali nayantārā to be our sadāsohagini flower might be most compelling.

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

So, what should this flower --- always-blooming, ever-fortunate, never-widowed, always enjoying her husband's caresses --- be called in an English translation? We may choose from "flower best-beloved" (in direct translation), "eye-star" (in direct translation of what seems to be the common Bengali name), or --- "pure flower", "rosy flower", "goat-rose", "East Indian periwinkle" (because there is a West Indian one, though Indians resent the term "East Indian"), "pink/white/yellow/common periwinkle", "tiny/small rose- periwinkle", "sea-rose", "beautiful periwinkle", "flower of the bound-together plant", or "Sorcerer's Violet" (a European name). All these are found over the eight species of the Catharanthus genus to which the sadāsuhāgan/nayantārā belongs. The reddish colour of the petals and/or centres of various species varieties led to "rose/rosy/red/pink periwinkle" and also "ram-goat rose" and "goat rose". Earlier names for the Catharanthus roseus species and its varieties (some still current) give us the colours red, yellow and white, then "of the seashore", fungus rose", "thoroughly bound together", "small", "narrow", "spotted", "beautiful" and the name of a German prince.

But "periwinkle" sounds much "too European" a word for Bengal, and it might lead to even further confusion, for the word "periwinkle" is itself variously used.[16] The nayantārā flower seems to be reddish, and so I chose the rare name "cayenne jasmine", which probably refers to the cayenne/chilli-like red colour of the flower, to link this sadasohagini/nayantara flower to the other so-called "jasmines" in the same passage.

The flowers of various varieties of the Catharanthus roseus species range from pale pink or rose-pink or mauve, tinged with red, through pale-yellow to whitish (or indeed, variegated and "spotted"), and some of these flowers have a dark pink, purple, or maroon "eye" --- and yes, the colour does make a literary difference to the meaning in textual context. For the Old Mother's ear-hoops "composed of" sadasohagini flowers could be red flowers, which would accord with much of the rest of her ornaments. But if these flowers are yellow or white, the ear-hoops could be made of yellow/yellowish flowers like gold, or *literally* be gold earrings in a pattern of a nayantara flower or flowers. Or the ear-hoops could be made of white flowers (to signify purity?). If the earrings are *made* of flowers (rather than being in a *pattern* of flowers) --- these flowers could even be a mixture of red and yellow and white (or spotted, like

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

other varieties). So, my translation hedges its bets by referring to its other possible colours as well, and spells the whole matter out in the notes on the plants.

The only other note I thought necessary was not strictly related to translation, but another sort of contextual explication. I thought given Gaganendranath's primary cultural location as a visual artist a few pointers on some of the relationships of this text to his artwork would be appropriate. Future editions should undertake investigation of manuscript and similar material, and note the textual and illustrative differences between the first publications and later editions.

From bhondaṛs to sasdasohagini flowers, translating a light fantasy fiction for children with an eye on a broad audience and the necessity of accepting the dicta of the publishers' readers --- in the teeth of what I must say seems occasionally like an emphasis on pedantic style over substance with the invocation of the mantra "integrity of the text" --- the path of the translator is not an easy one. How much justification for one's choices is one to engage in (since omitting it would doubtless lead to snide "comment" on and "correction" of a matter a translator has considered)? One accepts what one must in one's defeated old age. I did my best. I suspect that the problems I faced, or very similar ones, are faced by all translators from Bengali to English. I do not know whether my solutions are satisfactory ones. Do they result in falling between all stools, pleasing no audience at all as a result, a galumphing monster in consequence, with too much weight placed on the back of a slight text…? Others must judge the results.

Notes

1. Kshitis Roy. *Gaganendranath Tagore*, New Delhi: Lalit Kala Akademi, 1964 (reprinted 1986), viii.

2. R. Siva Kumar 1996: "Tagore: (2) Gaganendranath Tagore" in *The Dictionary of Art*, (known as *The Grove Dictionary of Art*), Vol. 30, ed. Jane Turner. London/New York: Macmillan/Grove's Dictionaries, 1996, 236 (new ed. London: O.U.P., 2003; online entry as of 8 Feb 2016: Grove Art Online. Oxford Art Online. Oxford University Press <http://www.oxfordartonline.com/subscriber/article/grove/art/T082998pg2>; Oxford Art Online" database that cross-searches several of O.U.P. art reference works, online version of "The Dictionary of Art" now titled "Grove Art Online", continually updated).

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

3. Krishna Chaitanya, "Pioneers of Modernism. III. "Gaganendranath Tagore", *A History of Indian Painting: Modern Period*, New Delhi: Abhinav Publ., 1994, 192, 221.

4. Neville Tuli, *Masterpieces & Museum Quality III: Indian Contemporary Paintings with Rare Books & Vintage Film Memorabilia*, Mumbai: Osian's, 2004, 238.

5.Mrinal Chatterjee, "Gaganendranath Tagore: the Pioneer" at <http://www.cartoonsamachar.com/gaganendranath-tagore-the-pioneer/?>).

6. Christine Kupfer, "Gaganendranath Tagore [1867–1938], Rabindranath's cousin once removed*[by English reckoning]" at<http://www.scots-tagore.org/#!gaganendranath-tagore/cbp2>.

7. National Centre for Children's Literature library catalogue for Call No. 891.443 TAG-B at <59.177.81.15:8000/.../chameleon?...Bhondor%20Bahadur>

8. "Aabol Taabol Roy, Sukumar Kolkata - National Book Trust ..." at <nbtindia.gov.in/nccl-images/bangla%20books.Pdf>.

9. Abanindranath Tagore, "A Palanquin song", in *Chhotoder Omnibas: Abanindranath Thakur* (*Compendium for Children: Abanindranath Tagore*), Kolkata: Asia Publishing Co., 1998, 8. The introduction, "About this Book", 4, mentions Abanindranath's uncollected papers in the files and trunks of his grandsons, and renders thanks for reproduction to his daughter's son, Sri Shobhanlal Gangopadhyaya (Ganguli), so this page thus probably comes from the latter's collection.

10. John Dryden. "On Translation".in *Theories of Translation: An Anthology of Essays from Dryden to Derrida* , ed. Rainer Schulte and John Biguenet, Chicago: University of Chicago P, 1992, 17.

11. Sheikh Chilli [pseud. Srisa Chandra Vasu (Basu)], in *Folk-Tales of Hindustan* [1908), Allahabad: Panini Office, 1913, 109-114, 128-129).

12. Pandit S. M. Natesa Sastri, *The Dravidian Nights Entertainments*, Madras: Excelsior Press, 1886: Sixth Story": The Two Princes, Episode 3: The Four Objects, 129-136; "Seventh Story"" The Tortoise Prince, Episode Two: the Quest for the Flower, 149-150, for the club see 152-153 ff.

13. See Herbert Halpert, J.D.A. Widdowson, *Folktales of Newfoundland: The Resilience of the Oral Tradition* [1996], London etc.: Routledge, 2015, 354.

14. The club can be varied into "a container with a manikin who beats on command: Halpert and Widdowson, 352.

15. black tradition with only one object which provides both desirable things and then beatings (Halpert and Widdowson, 355).

CAESURAE: POETICS OF CULTURAL TRANSLATION VOL2: 1 (ISSN 2454 -9495)
SPECIAL ISSUE, JANUARY, 2017

16. For "periwinkle" is a common name of plants in *two* related genera in the oleander family: the Catharanthus genus *and* the Vinca (periwinkle) genus. Thus various varieties of *both* the catharanthus roseus species *and* the vinca minor (lesser periwinkle) are called the "common periwinkle". Both can also be called "myrtle"!

Works Cited

_____. *The Useful Plants of India*. New Delhi: Publications & Information Directorate, Council of Scientific & Industrial Research, 1986.

Bandyopadhyaya, Haricharan, ed. *Bangiya Shabdakosh* (1946). 2 vols. Kolkata: Sahitya Akademi, 1988.

Bidyanidhi, Jogeshchandra Ray, ed. *Bangala Shabdakosh*. Kolkata: Bhurjapatra, [1322 i.e. 1915], reprint 1397 (i.e. 1990).

Ramanujan, A. K. *A Flowering Tree and Other Oral Tales from India.* Ed. Stuart Blackburn and Alan Dundes. Berkeley etc.: University of Califormia Press, 1997.

Tagore, Gaganendranath. *Bhondaṛ Bahadur* (1926, 1956). Calcutta: Signet Press, 1960 (Agrahayan 1367 B.S. "2nd edition", the standard edition, used here). Cover illus. Satyajit Ray, Illustrations by Birath Datta.

Bio-note:

Sanjay Sircar wrote the first Australian higher degree in children's literature within the discipline of English, thirty-five years back. He has a longstanding interest in the marginal literary traditions, and has published work in these areas in England, America, Austria, Australia, Germany, Estonia, Italy and India. A taste of his work in translation is at "An Annotated Chhaṛa-Punthi: Eighteen Nursery Rhymes from Bengal", Asian Folklore Studies (University of Nagoya, Japan), 56:1, 1997, 79-108, accessible at https://nirc.nanzan-u.ac.jp/nfile/272 and "Shashthi's Land: Folk Nursery Rhyme in Abanindranath Tagore's The Condensed-Milk Doll", Asian Folklore Studies, Vol. 57, No. 1, 1998, 29-31, accessible at <http://nirc.nanzan-u.ac.jp/nfile/331>