Bishnu Dey's Bengali Translations of Yeats: Resistant Domestication and the Translator's Visibility

ABHISHEK SARKAR

Abstract

The Bengali translations of Yeats attempted by the pioneering Bengali modernist poet Bishnu Dey (1909-1982) may be regarded as "domesticating" (to borrow from Venuti's famous binary), but far from rendering himself invisible as a translator, Dey projects his own distinctive poetic style onto Yeats' texts. Dey's primary emphasis is apparently on the verbal music and formal structure of the poem and its readability in translation. Although the poems in translation adhere to the subject, cultural references, number of lines and often also the rhyme scheme of the source texts, they showcase Dey's hallmark poetic style with its abstruse Sanskrit diction and obscure, elliptical syntax. In his essays on Yeats, Dey marvels at the unadorned epigrammatic compactness that Yeats achieved in his poetry around 1910, but Dey does not follow such a style in his translations of Yeats. Dey's translations may be seen as presenting to an elite constituency of Bengali readers (trained in the appreciation of poetry) his own reading of Yeats as mediated through Dey's own recognisable poetic idiom.

Keywords: Yeats, Translation, Modernism, Bengali Modernist Poetry, Reception of Yeats in Bengali.

Introduction

This article examines the Bengali translations of W. B. Yeats' poems made by Bishnu Dey (1909-1982), the pioneering Bengali modernist poet, essayist and professor of English literature whose poems are noted for their erudite multicultural allusions and cultivated obscurity of vocabulary (Bose, 1948, pp. 63-64; Sarkar,

2010, pp. 39-43)[1]. Bishnu Dey's translations of Yeats may be seen as instantiating a "domesticating" practice rather than a "foreignising" one (to deploy Lawrence Venuti's famous binary based on Schleiermacher; Venuti, 2008, pp. 24-32) when one primarily takes into account their technical accomplishment and readability in the Bengali language. However, the copybook model of "domestication"/"foreignisation" does not apply to these translations because, far from rendering himself invisible as a translator (as would be required by Venuti's paradigm of "domestication"), Dey projects his own distinctive poetic style onto Yeats' texts and adapts Yeats substantially to his own recognisable aesthetics. Therefore, Dey's translations of Yeats may be seen as instantiating a "resistant domestication" of the source language texts as part of a confident aesthetic statement and cross-cultural negotiation.

When Dey's translations of Yeats were published as part of a collection for the first time in 1956, Dey had already produced eight volumes of poetry together with an anthology of his best poems, and he was firmly established as a leading poet of the post-Tagore Bengali literature and also a cult leader among the Kolkata literati (Chowdhury, 2011, pp. 84-85). Dey's translations of Yeats seem to afford the target constituency of Bengali readers (who would by that time be familiar with Dey's reputation and/or poetic corpus) the experience of reading Yeats in the Bengali language as mediated and

[1] Bishnu Dey was influenced early in his career by T. S. Eliot's concept of impersonality, the self-consciousness, irony and disillusionment evident in Eliot's early poems, together with their allusiveness and elliptical quality (Sen, 2020, pp. 118-20; Tripathy, 1974, pp. 222-24). But Dey also "brought a softer touch, a greater emotional feel, an ambience of the poetry of [Louis] Aragon and [Paul] Éluard to an intense, intellectual self-awareness" (Das Gupta, 1972, p. 13). At the same time, Dey rejected Eliot's political elitism and religious orthodoxy, being a lifelong communist sympathiser and drawn towards Marxism in his vision of class struggle and contemporary history (Saha, 2010, pp. 46-55; Sen, 2020, pp. 113-114; Tripathy, 1974, pp. 229-33). The dense allusiveness and obscurity of Dey's style can be gauged from the fact that a (partial, representative) glossary of the unfamiliar words in his poetry runs to 41 pages (Bandyopadhyay, 1992, pp. 1-49). Despite his sympathy for the downtrodden and political aspiration for a classless society, Dey wrote a highly learned and cerebral kind of poetry that would be accessible only to a narrow constituency of Western-educated Bengali readers who were well-versed in both Indian and Western literatures. This contradiction has been noted by Dey's younger fellow poet Samar Sen in Dey's obituary (Sen, 1992, pp. 16-17).

interpreted by Dey's poetic agency. In other words, the fact that Bishnu Dey translated these poems into Bengali would account for a great part of their appeal to the informed contemporary readers, even if they had access to or prior acquaintance with Yeats' poems in the original[2].

Literature Survey

Dey's translations of Yeats may be located within the continued process through which the major Bengali *adhunik* or modernist poets of the 1930s appraised and negotiated Yeats. Apart from Dey's translations of Yeats, this process would be exemplified by two essays on Yeats by Dey himself, one essay each by Sudhindranath Dutta (1901-1960) and Amiya Chakravarty (1901-1986), effusive comments on Yeats by Buddhadeva Bose (1908-1974) in a 1948 collection of essays tellingly entitled *An Acre of Green Grass*, the translation of Yeats' play *Purgatory* by Buddhadeva Bose and that of Yeats' play *Resurrection* by Sudhindranath Dutta, and recurrent echoes of Yeats' lines and images strewn across the poems by Jibanananda Das (1899-1954), who is considered to be the most original and memorable among the Bengali modernist poets and also happens to be the most widely emulated among them (Das Gupta, 1972, pp. 13, 25)[3]. Except for T. S. Eliot, Yeats has had the greatest influence on post-Tagore Bengali poetry of the 1930s onwards (Mukhopadhyay & Mukhopadhyay, 2022, p. 118). Jibanananda Das, Dey's contemporary Bengali modernist poet and also a professor of English literature, states in a 1941 essay that some young Bengali

[2] Ramkrishna Bhattacharya (1947-2022), Marxist Indologist, literary critic and professor of English literature, read Yeats in Bengali translation by different poets before encountering the original poems in English. He states that Bishnu Dey's Bengali translations of Yeats' poems provide a certain pleasure of reading, whether they are read in juxtaposition with the source language texts or in isolation. He finds that pleasure to be akin to the one of reading them in the original (Bhattacharya, 2010, p. 141), but he does not claim Dey's translations of Yeats to be slavish replications of Yeats' poems.

[3] For discussions on Jibanananda Das's reception of Yeats, see Asru Kumar Sikdar (1960, pp. 89-108), Krishna Gopal Roy (2005, pp. 339-342) and Tarun Mukhopadhyay & Ritam Mukhopadhyay (2022, pp. 71-74, 100-105). The two poems by Das most conspicuously showing a reworking of Yeats are *Hay Chil* ("Alas, Kite"; comparable with Yeats' poem "He reproves the Curlew") and *Samarudha* ("The Mounted"; comparable with "The Scholars"). For a fuller list of translations of Yeats into Bengali, see Mukhopadhyay & Mukhopadhyay (2022, pp. 118-127, 134-141).

poets of his time have been drawn to Baudelaire, the French Symbolists (especially Mallarmé and Verlaine), Yeats, Eliot and Pound repeatedly in search of an aesthetic sensibility that was not available to them in the Bengali tradition (Das, 2009, p. 29).

It needs to be recalled that in the Bengali language, the term *adhunikata* is used to denote both "modernity" and "modernism", as is seen in Abu Syeed Ayyub's usage in *Adhunikata o Rabindranath* (1968), where he associates *adhunikata* in literature with the crisis of faith and opacity of expression (Chakravorty, 2024, p. 133). Similarly, the adjective *adhunik* would refer to both "modern" and "modernist". Ayyub, in his preface to his edited anthology *Adhunik Bangla Kabita* (1940), provisionally defines *adhunik* poetry of the Bengali language as the one postdating the First World War, indebted to Western poetry and free from (or at least resistant to) the influence of Rabindranath Tagore (Chakravorty, 2024, p. 135). The Bengali poets mentioned in this paragraph may be identified as "modernist" because of their conscious, cultivated participation in "international modernism", which is broadly understood as "a current of arts and ideas occupying a little over 60 years from the end of the nineteenth to the middle of the twentieth century, which was itself a widely distributed phenomenon, with well-defined ideological affiliations, and fostered by an alliance of the cosmopolitan and the local" (Chaudhuri, 2023, p. 33). It is also possible to argue that Dey's translations of Yeats are of a piece with his own aesthetic inclinations and vision of cosmopolitan literary modernism.

There has been no comprehensive, authoritative academic article in the English language on Dey's translations of Yeats' poems[4]. In the Bengali language, there is a full-fledged article on this subject by Ramkrishna Bhattacharya (2010, pp. 140-151), where he identifies the source language texts for the poems in translation (Bhattacharya,

[4] I have not come across any such article in English in the course of my present research. The Bishnu Dey special issue of the little magazine named *Korok Sahitya Patrika* (*Book Fair issue*, January-April 2010) does not mention any such article in English. Further, the annotated bibliography of publications on Bishnu Dey, entitled *Bishnu Dey Charcha*, edited by Arun Sen and published by Thikthikana, Kolkata, in 2024, does not record any such article.

2010, pp. 141-143), deftly comments on the translation techniques for five poems in a single paragraph (Bhattacharya, 2010, p. 143) and devotes much attention to the context and analysis of Yeats' poem "Mohini Chatterjee" and its translation by Dey (Bhattacahrya, 2010, pp. 143-147). Apart from this, Tarun Mukhopadhyay and Ritam Mukhopadhyay (2022) discuss Bengali translations of Yeats' poems by other translators, considering Dey's translations of Yeats' poems only in a brief supplement. They mention only eight among Yeats' eighteen poems translated by Dey by way of sampling the aesthetics of his translation, provide brief excerpts from each of the eight translations and identify the source texts (Mukhopadhyay & Mukhopadhyay, 2022, pp. 125-126). Mukhopadhyay and Mukhopadhyay do not offer any logic for their choice of poems, and they make it amply clear that they do not attempt a full-fledged, in-depth analysis of Bishnu Dey's translations of Yeats. They succinctly comment on the diction of Dey's translations of Yeats with reference to excerpts from other Bengali translators such as Alokeranjan Dasgupta and Sunil Nandy (Mukhopadhyay & Mukhopadhyay, 2022, pp. 126-127). The present article attempts a more sustained and thorough study of Bishnu Dey's translations of Yeats' poems into Bengali.

Ramkrishna Bhattacharya (2010, p. 148) is of the opinion that Dey's translations of Yeats manage to transcend the inevitable inadequacy of translation as a process or product and become parallel creative texts in their own right. It may be useful to deploy Venuti's concept of "domestication" (Venuti, 2008, pp. 14-15) heuristically to adjudge Dey's translations of Yeats' poems, given their technical facility and readability in the target language as noted by Bhattacharya (2010, p. 148). However, as this article will illustrate, Dey's translations of Yeats are redolent of his own erudite and allusive poetic idiom, and they repeatedly offer resistance to comprehension like Dey's own original poems in Bengali[5]. In many

[5] Dey's fellow poet-essayist and intellectual peer Buddhadeva Bose has famously described Dey as "a singular, serious and difficult poet" who is "polished, accomplished, dazzling", but has also noted Dey's "elliptical manner, his literary allusiveness, and his use of obsolete Sanskrit and weird European words" together with his "careless grammar" and syntactic "incoherence" (Bose, 1948, pp. 63-64). Dey's idiosyncratic experiments with vocabulary and syntax are also amply evident in his translations of Yeats.

cases, the difficulty in understanding lines or images of Dey's translations of Yeats originates not from the inherent philosophical obscurity of Yeats' poems or the hazards of cross-cultural negotiation but because of unusual vocabulary or challenging syntax introduced by Dey himself, true to his signature style. This phenomenon seems to exemplify the opposite of what Venuti calls "the translator's invisibility" or the homogenising, ethnocentric violence of fluent translation (Venuti, 2008, pp. 32-33). Dey's primary objective is not to take the reader closer to Yeats' poems in English (as would be the case with "foreignising translation") but to make the poems readable in Bengali while aligning them with the well-known characteristics of his own poetry. Dey does not succumb to the translated poet's voice and sacrifice his individual idiom for the sake of comprehensibility or fluency in the Bengali language, but channels Yeats' poems through his distinctive and recognisable poetic style. In a different context, Tejaswini Niranjana envisages post-colonial translation as a necessarily interventionist practice that should attempt a "re-examination of liberal nationalism as well as the nostalgia for lost origins" and challenge "hegemonic interpretations of history" (Niranjana, 2002, p. 59). When discussing translations of medieval Kannada religious verses into English, she proposes,

> [S]ince post-colonials already exist 'in translation', our search should not be for origins or essences but for a richer complexity, a complication of our notions of the 'self', a more densely textured understanding of who 'we' are. It is here that translators can intervene to inscribe heterogeneity, to warn against myths of purity, to show origins as always already fissured. Translation, from being a 'containing' course, is transformed into a disruptive, disseminating one (Niranjana, 2002, p. 74).

Bishnu Dey's translations of Yeats do not seem to be part of such a radical and articulate post-colonial programme of exploring and asserting the fissured, hyphenated "self" as outlined by Niranjana, but his translations participate confidently in cosmopolitan modernism and engage with its aesthetics while being rooted unapologetically in a post-colonial/postcolonial culture. Dey's

translations of Yeats enact, unobtrusively, a deep-seated politics of resisting Western hegemony on the one hand and cultural nativism on the other, while accommodating both cosmopolitan aesthetics and indigenous heritage in a post-colonial location. Besides, they privilege translation as an individual, heterogeneous and creative act of interpretation and articulation.

Locating and Surveying Dey's Translations of Yeats

Dey's translations of six poems by Yeats were included in a 1956 volume of his translations from various languages, called *Hey Bideshi Phul* (O Foreign Flower). Translations of another 11 were added to a posthumous collection of 1986, which is entitled *Tumi Rabe Ki Bideshini* (Will You Remain a Foreign Woman?). Out of these, only the first six translations were present in the 1956 collection. The exact dates of the translations are not known[6]. These 17 poems by Yeats, together with their translations by Dey, have been catalogued and briefly described in the Appendix to this article[7].

In addition, the 1986 volume contains Dey's translation of Yeats' memorial reconstruction of a story by Oscar Wilde (corresponding to "The Doer of Good"). Dey gives it a new title that translates as "The Best Short Story in the World" and appends to it within parentheses a note to the effect that, "According to Oscar Wilde, this story by him is the best of short stories. William Butler Yeats wrote it down from his memory because of its terrible beauty" (Dey 1986, p. 119).

[6] Apart from the translations of Yeats collected in this volume, Dey in his essay "William Butler Yeats and Bengali" (Dey, 1998a) translates four and a half lines from "The Fascination of What's Difficult", the entire poem "Mohini Chatterjee", two lines from "I Am of Ireland", the final three lines from both "Under Ben Bulben" and "The Circus animals' Desertion", six lines from "Reprisals" and five lines from "THE STARE'S NEST BY MY WINDOW" (this translation being markedly different from the corresponding stanza included in *Tumi Rabe Ki Bideshini*). Further, in the essay "Rabindranath, Yeats, Pound" (Dey, 1998b), he provides the entire translation of "Mohini Chatterjee". Dey's three translations of "Mohini Chatterjee" differ from each other only slightly in terms of words and punctuation.

[7] For the text of Yeats' poem and its publication history, this article uses A. Norman Jeffares's edition (1996) of Yeats' poems. All translations from Bengali into English are mine unless otherwise indicated. As for the transliteration of Bengali words into the Roman alphabet, I have not followed any standard protocol like the IAST, avoided using diacritical marks and tried to reach a middle ground between Bengali orthography and pronunciation.

Yeats recounts the story in *The Trembling of the Veil* as he heard it from an actor who was close to Wilde, and adds," Wilde published that story a little later, but spoiled it with the verbal decoration of his epoch, and I have to repeat it to myself as I first heard it, before I can see its terrible beauty" (Yeats, 1922, p. 164). Yeats provides an almost identical version of the story in his signed introduction to *The Complete Works of Oscar Wilde*, vol. 3, published in 1923 and states in its commendation.

> It has *definiteness, the simplicity of great sculpture*, it adds something new to the imagination of the world, it suddenly confronts the mind - as does all great art - with the fundamental and the insoluble. It puts into almost as few as possible words [sic] a melancholy that comes upon a man at the moment of triumph, the only moment when a man without dreading some secret bias, envy, disappointment, jealousy, can ask himself what is the value of life (Yeats, 2005, p. 410; emphasis added).

Yeats was later much disappointed when he discovered Wilde's written version of the story because he felt that it sorely lacked the striking precision of the oral account.

> The other day I found at the end of one of his volumes, in a section called 'Poems in Prose', that very story expanded to fifty or sixty lines, and by such description as 'Fair pillars of marble', 'the loud noise of many lutes', 'the hall of calcedony [sic] and the hall of jasper', 'torches of cedar', 'One whose face and raiment were painted and whose feet were shod with pearls' (Yeats, 2005, pp. 410-411).

Dey evidently translates Yeats' reconstruction (free from Wilde's aureate, pseudo-biblical diction) rather than Wilde's story "The Doer of Good", which was first published in the July 1894 issue of *The Fortnightly Review*, London. Besides, Dey seems to have translated the version occurring in *The Trembling of the Veil* rather than the latter one since there is no phrase in the Bengali translation corresponding to "with glittering eyes", which is exclusive to the latter version (Yeats, 2005, pp. 410). Dey implies Yeats' account of the story to be a poem in prose. Dey's translation of the story is

printed as a prose piece but, in addition, is divided into three paragraphs, unlike either of Yeats' retellings of the story. The choice of including the prose story in the collection of translated poems is reminiscent of Yeats' act of beginning *The Oxford Book of Modern Verse 1892-1935* with a passage describing the *Mona Lisa* from Walter Pater's essay on Leonardo da Vinci. But Dey, unlike Yeats, does not go to the extent of dividing the prose passage into *vers libre* lines.

Dey's Poetics of Translation

As would be clear from the foregoing account and the Appendix, Dey does not select for translation those poems by Yeats that are most often anthologised or most widely read (with the exception of "The Second Coming"). For example, none of Yeats' poems translated by Dey appear in the 1941 edition of *The Golden Treasury*; only one of these, i.e., "To a Friend whose Work has Come to Nothing" occurs in *The Oxford Book of Modern Verse, 1892-1935* (1936; compiled by Yeats himself); while only two of these, i.e., "The Stare's Nest at My Window" and "The Second Coming" are included in *The New Oxford Book of English Verse, 1250-1950* (1972), edited by Helen Gardner. Even a much later collection, the fifth edition of *The Norton Anthology of Poetry* (2005; edited by Margaret Ferguson, Jon Stallworthy and Mary Jo Salter) includes only "The Scholars" and "The Second Coming" among Yeats' poems translated by Dey.

The unusualness of Dey's choice of Yeats' poems becomes clearer as one looks at a 1963 anthology of poems translated into Bengali, entitled *Sapta Sindhu Dash Diganta* ("Seven Seas Ten Horizons"), edited by two leading Bengali poets of the 1950s, Shankha Ghosh (1932-2021) and Alokeranjan Dasgupta (1933-2020). It includes predominantly the better-known poems by Yeats – seven of its 10 entries by Yeats being "The Wild Swans at Coole", "The Lake Isle of Innisfree", "When You are Old", "A Coat", "Leda and the Swan", "Sailing to Byzantium", and "The Municipal Gallery Revisited." This indicates that Dey had a thorough and intimate acquaintance with Yeats' publications. He was evidently not restricted to the widely circulated anthologies, and he sought to share

his own original and unorthodox taste in Yeats' poems with his audience unmediated by the dictates of the dominant, Western-centric canon. Dey's choices gesture towards the strategy of building an alternative canon in translation. He opts for poems that are more compatible with his aesthetic sensibility and idiosyncratic idiom as a practising poet in the Bengali language.

More important is the point about brevity and precision. It may also be seen from the Appendix that Dey is partial towards Yeats' short poems. The two shortest of Yeats' poems translated by him are of 6 lines each, whereas the longest one, "Mohini Chatterjee", is of 28 lines but has sharp, clipped, fast-moving lines that are of 6, 5 or even 4 syllables. Dey opted to translate Yeats' recounting of Wilde's short story about the futility of Christ's miracles rather than Wilde's short story itself, most probably because of his fascination with evocative, aphoristic expressions. The predilection for short, trim lyrics is consistent with Dey's stance in his two Bengali essays, "William Butler Yeats and Bengali" (n.d.) and "Rabindranath, Yeats, Pound" (1965), where he marvels at the robust epigrammatic compactness that Yeats achieved in his poetry around 1910 (Dey, 1998a, p. 190; Dey, 1998b, p. 201). The same stance has, in fact, been taken by Dey's fellow-modernist poet Amiya Chakravarty in the short biographical essay *Kabi Yeats* ("Yeats, the Poet") written in the late 1930s, where he commends the firmness and restraint of Yeats' style as evident in the collections *The Green Helmet* and *Responsibilities* (Chakravarty, 1960, p. 82). Another Bengali modernist, Sudhindranath Dutta, in his 1936 essay "W.B. Yeats and Art for Art's Sake", compares him with Li Po, the eighth-century Chinese poet, for his ability to capture a comprehensive vision of the cosmos within the regimented precision of a few lines. Dutta also extols the spontaneity and evocativeness of Yeats' language (Dutta, 1995, p. 171). In his 1948 collection of essays *An Acre of Green Grass*, Buddhadeva Bose declares, "If I had not read Yeats, I would have been left with only an imperfect notion of the capacity of the lyric: knowing him, I have known the uttermost meaning that a poem of twenty words may contain." (Bose, 1948, p. 13). He observes in the same volume, "We have … very good translations from Heine, Hugo, Stevenson, D. H. Lawrence, from Noguchi and

the Chinese Anthology. *Our poet-translators have persuaded even the difficult Eliot, but discreetly left alone the crystal clearness of Yeats*" (Bose, 1948, p. 16; emphasis added). Dey may be seen as trying to make up for the alleged deficiency and rising to the challenge as he tries to capture the compactness of Yeats' short poems in translation. It may be recalled that only one of Yeats' poems translated by Dey, "He wishes for the Cloths of Heaven", dates earlier than 1910, but it is characterised by the compactness of expression prized by Dey and his fellow-modernists.

Thirdly, the description provided in the Appendix to the present article also makes it abundantly clear that Dey's translations of Yeats' poems in either collection are presented at random, with no regard for the chronology of publication and no organising principle in evidence. Besides, the poems in Dey's translation are not equipped with any metadata (such as title of the source language text, date of composition or publication, the edition or version used) that would help relate the poems to Yeats' total corpus or appreciate their cultural/biographical context. Further, Dey does not choose to translate titles such as "He wishes for the Cloths of Heaven", "The Lover Pleads with his Friends for Old Friends", and "To a Friend whose Work has Come to Nothing" that would help identify the speaker persona of the poem, the addressee and the specific dramatic situation for the speech-act embodied in the dramatic lyric. Besides, excluding "The Best Short Story in the World", none of Yeats' texts translated by Dey contains any annotation provided by Dey. His reticence about the source text stands out when juxtaposed with the 1908 volume *Tirthasalil* by Satyendranath Dutta (1882-1922), which contains translations of about 180 poems from foreign languages such as Chinese, Japanese, Persian, Arabic, Norwegian, Polish, German, Italian, French and English, apart from several Indian languages. This anthology, which has been identified as the first collection of "world poetry" in Bengali (Chakraborty Dasgupta, 2006, p. 165), provides biographical sketches of the poets in an appendix. Similarly, the 1963 collection *Sapta Sindhu Dash Diganta* identifies the source language poems in an appendix, besides providing a long introduction on the poetics of translatorial practices.

In contrast, Dey gives no annotation even for his translation of "The Second Coming", which contains allusions to Yeats' eclectic, heterodox mythology that might baffle the uninitiated Bengali reader. Except for this text, Dey avoids translating Yeats' mythological poems. He also rejects the ones containing overt topical allusions to Irish life and politics, most probably keeping in mind the issue of accessibility to Bengali readers. It is for the same reason that he drops the place name (denoting one of the woods at Coole Park, Ireland) from the title of the poem "To a Squirrel at Kyle-na-no." Dey retains the mention of Bethlehem in his translation of "The Second Coming" and the allusion to Catullus in that of "The Scholars", but otherwise his translations of Yeats do not have unfamiliar Proper Nouns. On the whole, Dey apparently trusts the poems to speak for themselves in terms of their rhetoric, imagery and verbal music. His programme is apparently to eschew the encroachment of editorial or scholarly apparatus upon the pleasure of reading poetry. Comparably, one might add that the 17 translations of Eliot by Dey, which appear in the same volume (Dey, 2007, pp. 130-168), do not come with any notes, although they involve a complex, abstruse cross-cultural matching of quotations and allusions. Besides, Dey's translations of T. S. Eliot's poems "Ash Wednesday" and "The Hollow Men" show a more aggressive strategy of "domestication" insofar as he Indianizes most of the contexts and allusions of Eliot's poems without any explanation. As in the case of his translations of Yeats, Dey here expects the Bengali text to appeal to the readers primarily by virtue of their metre and verbal music[8].

Dey's omission of metadata for his translations cannot be traced to a lack of interest in Yeats or ignorance of his cultural context, because in his two Bengali essays on Yeats, Dey surveys the evolution of Yeats' poetry and astutely relates Yeats' literary corpus to his life and times. In both essays, Dey comments on Yeats'

[8] In the Preface to his 1956 volume of poems in translation, which is included in the subsequent enlarged volumes of his translations, Dey declares, "I have tried as far as possible to suggest through translation the original poem's structure, metre or at least its mood" (Dey, 2007, p. 5), but he is silent about how he has chosen to deal with the cultural context or epistemic content of the source language text.

alienation from the Irish masses and his search for the "common mind" or "unity of life" (Dey, 1998b, p. 200). Dey further relates this to Yeats' fascination with Tagore and India (Dey, 1998a, pp. 188-190; Dey, 1998b, pp. 201-203). In the essay "Yeats and Bengali", Dey observes that Yeats was not a philosopher but a *mahakabi* or "great-poet", who took recourse to philosophy or pseudo-philosophy as a support for his poetic vision (Dey, 1998a, p. 190). Dey further recalls reading out the poem "Mohini Chatterjee" to the subject of the poem, Mohinimohan Chattopadhyay aka Mohini Mohun Chatterjee, after the poem was published in two periodicals almost simultaneously in 1930 and 1931(Dey, 1998a, pp. 191-192; Dey, 1998b, pp. 208-209). Dey was personally acquainted with Mohini Chatterjee (1858-1936), who was a friend of Dey's father Abinashchandra and an attorney like him (Bhattacharya 2010, p. 145). Dey was therefore well-equipped to appreciate the reductiveness of Yeats' description of Chatterjee as "the Brahmin", which stereotypes him as a Hindu holy sage of the priestly caste[9]. Dey was also culturally competent to discern Yeats' enthusiastic misprision of Chatterjee's probable Vedantic message in the poem, where Yeats celebrates reincarnation as a triumph over death rather than an avoidable bondage (Sri, 1995, pp. 71-72). But Dey does not allow his own circumstantial knowledge about the poem to affect its enjoyment (or encroach upon its translation). He evidently prizes it for its verbal music, if nothing else (Dey, 1998b, p. 208).

Dey's strategy of omitting metadata for his translations indicates a strategy that is both cosmopolitan in its all-embracing interest in foreign literatures and postcolonial in its resistance to geopolitical

[9] Mohini Chatterjee was born into a distinguished Bengali family and followed Brahmoism, a monotheistic, non-idolatrous form of Hinduism arising in the nineteenth century that eschewed the traditional Hindu caste system (Mukhopadhyay, 2020, pp. 167-168). He graduated in law from the University of Calcutta and showed poetic skills in English, later having a successful legal career (Bhattacharya, 2010, p. 145). He was married to Sarojasundari Devi, a daughter of Rabindranath Tagore's eldest brother Dwijendranath (Deb, 1980, p. 102). Chatterjee was an early disciple and close associate of Helena Petrovna Blavatsky (1831-1891) and Colonel Henry Olcott (1832-1907), the founders of Theosophy. He travelled to the UK and the USA between 1884 and 1888 as a theosophical missionary and also to defend Blavatsky's allegedly supernatural powers, but by late 1886 was alienated from Olcott and Blavatsky (Sri, 1995, p. 62; Mukhopadhyay, 2020, pp. 179-181). Chatterjee met Yeats in Dublin in late 1885, impressing him intensely with his appearance and philosophical insights (Mukhopadhyay, 2020, pp. 176-178).

hegemony. Dey's interest in poetry of diverse languages signals an inclusive and non-hierarchical approach towards literatures from cultures other than his own. This approach seems to be motivated by confidence in global citizenship (at least in the world of letters) and is probably keyed to Dey's long-standing Marxist convictions[10]. At the same time, Dey seems to adopt the postcolonial strategy of refusing to act as an ethnographic informant for the poet in question and treating him as an aesthetic/intellectual peer despite the obvious geopolitical divide. Dey's emphatic and almost exclusive focus on the technical/formalistic aspects of the target language texts evidences his deployment of poetry in translation *qua* poetry as an instrument for bridging the gap between the global and the local in a postcolonial site.

As regards Dey's strategy for translating Yeats, the Bengali poems adhere to the number of lines of the source language texts, which is an admirable technical feat in itself. His translation of "Mohini Chatterjee" takes one extra line that also does not rhyme with the other lines, but this is useful for conveying the context for Mohini Chatterjee's observation and the poet-speaker's investment in it. Dey also tries to retain or at least approximate the rhyme scheme of Yeats' poems. For example, he follows the rhyme scheme for "A Coat" (ABBACDCEDE) and "Memory" (ABCDEC), adds a (rather uncommon) Verb to the final line of "To a Squirrel at Kyle-na-no" to ensure a rhyme, and replicates in the last four lines of the Bengali translation the technical innovation of "He wishes for the Cloths of Heaven" where entire words instead of rhyming syllables are repeated at the end of the lines.

However, Dey's hallmark poetic style with its abstruse Sanskrit diction surfaces frequently[11]. This may be illustrated by juxtaposing

[10] For a helpful account of Dey's Marxist sympathies and participation in anti-Fascist activism, see Saha (2010, pp. 44-56). The astonishing conjunction of cosmopolitanism and indigeneity in Dey's own lifestyle and personality has been noted by poet-journalist Samar Sen (1992, p. 17), and this same conjunction is discernible in Dey's poetic corpus and his translatorial politics.

[11] Dey wrote a particularly learned, cerebral kind of poetry that demands a high degree of technical and cultural competence on the part of the reader (Sarkar 2010, pp. 39-43), and his translations seem to be addressed to the same elite constituency of learned, well-trained readers for their optimum appreciation.

the final stanza of Yeats' poem "Remorse for Intemperate Speech" with Dey's translation of it.

> Out of Ireland have we come.
> Great hatred, little room,
> Maimed us at the start.
> I carry from my mother's womb
> A fanatic heart.
>
> *Ireland theke sab amra korechhi agaman,*
> *Prachanda prakanda ghrina, khudra basasthan,*
> *Arambhei amader bikalanga korey biparjay.*
> *Matrigarbha theke ami korechhi bahan*
> *Ekagra e amar hriday* (Dey, 2007, p. 117).

It is quite clear that Dey substitutes the familiar, quotidian English words used by Yeats with formal and stilted Bengali words derived from Sanskrit, making the Bengali translation sound rather contrived and ornate. For example, Dey replaces the rather commonplace verb "come" with the formal, Sanskrit *agaman*; uses two Sanskrit adjectives, *prachanda* (meaning "terrible") and *prakanda* (meaning "gigantic") for the simple "great" of Yeats' poem; substitutes "room" with the formal-sounding Sanskrit word *basasthan* (meaning "residence" or "habitat"); uses the Sanskrit word *bikalanga* for "maimed" and adds another Sanskrit word *biparjay* (meaning "calamity" or "disaster") to the same line whereas there is no equivalent word in the original. Besides, the Sanskrit word *ekagra* in the final line (meaning "focused" or "single-minded"; literally "one-pointed towards the front") does not capture the wild frenzy and intense energy suggested by Yeats' simple but memorable "fanatic." The fast movement of Yeats' lines and the hard-hitting precision of his simple, unadorned words have not therefore been replicated in this translation by Dey. This translation may be seen as inclined towards "domestication" in the sense that the target language text has an internal coherence of mood and register. However, it is a case of "resistant" rather than fluent and seamless "domestication" in the sense that the translation is invested with Dey's characteristic idiom (marked by florid, sonorous Sanskrit diction and a general effect of well-cultivated distance from everyday speech) that tests the reader.

Similarly, Dey's translations of "Politics", "The Choice", and "The Lover pleads with his Friends for Old Friends" are especially saturated with ringing and formal Sanskrit words that stand against the precision and light movement of the original poems. The final line of "Politics", "And held her in my arms", is rendered into the rather turgid Bengali line, *Ami je ashleshe chai meyetike bahur ashraye*, which is far removed from daily parlance and fails to do justice to the disarming simplicity and frankness of the original. The Sanskrit-derived word *ashlesh,* occurring in this line, meaning "embrace" or "physical union", especially stands out because it is rarely used in this sense in Bengali. Similarly, for the translation of the poem "He wishes for the Cloths of Heaven", the adjectives "dim" and "dark" are rendered respectively into the rather literary and sonorous Sanskrit-derived words *pandur* and *tamisra*. Further, for "An Appointment", he uses the unfamiliar Sanskrit-derived adjective *unmul* for "broken" in the second line and the more unfamiliar *uchchhrita* to translate the phrase "threw him up to" occurring in line 11 of the poem. Besides, Dey translates the phrase "A heavenly mansion" present in the third line of Yeats' poem "The Choice" as *Indranir harmya*, which may be translated as "the palace of the wife of Indra (the king of the gods in the Hindu pantheon)." As Ramkrishna Bhattacharya (2010, p. 143) correctly points out, this is the only instance in Dey's translations of Yeats' poems where he departs from the source language text conspicuously to bring in an Indian association. In another exceptional case, Dey expands the line "Edit and annotate the lines" occurring in "The Scholars" into two lines in Bengali, the first of which may be rendered in English as "Become doctors thanks to a thesis spreading literary phthisis." The words "thesis" and "phthisis", absent from Yeats' poem but relatively familiar to Dey's readership, are transliterated into Bengali, enabling an alliterative play.

Dey's indulgence in lush, stylised and ringing diction indicates that he does not aspire to the effects of spontaneity and fluid grace that accompany the compactness of expression in Yeats' mature poetry. Besides, what in Yeats appears to be pleasurably streamlined and pithy often becomes elliptical and ambiguous in Dey's rendition. Dey's translations of "Memory", "Church and State", "The Choice",

and "To a Friend whose Work has Come to Nothing" show this tendency to the point that some lines in Bengali defy comprehension without reference to the original poems. For example, Dey translates the second line of the poem "Memory", which goes, "And two or three had charm", into Bengali as *Dui tinjana chhilo labanya-dhup*. This line in Bengali is quite impenetrable, especially because of the compound *labanya-dhup* occurring at its end. As the *Samsad Bengali-English Dictionary* (2000) shows, the word *labanya* means "physical grace or charm" while *dhup* means "incense", but their combination is unusual to say the least. Moreover, the syntax of the line is disquietingly compressed. In the light of the line from Yeats' poem quoted above, the corresponding line in Dey's translation may be understood as meaning, "Some had physical charm that emanated from them just as incense emits fragrance", or, "Some had physical grace that pleased all others surrounding them just as incense pleases everyone surrounding it." There is no word in Yeats' poem suggesting incense or fragrance, and the resulting image in Dey's translation is quite convoluted and far-fetched.

Dey's translation of these poems by Yeats also recalls the elliptical syntax and daunting Sanskrit vocabulary of Dey's own poems, such as "Ophelia", "Cressida", "Jasmashtami", "Eurydíkē" and "Coda." Given Dey's insightfulness as a reader of Yeats and his indubitable technical prowess as a practising poet, this seems to be a conscious aesthetic decision. Dey's translations may be seen as deliberately presenting to a Bengali audience his own reading of Yeats as refracted through Dey's own recognisable poetic idiom and aesthetic sensibility.

Conclusion

Dey's contemporary Jibanananda Das (2009, p. 29) observes in a 1941 essay that his fellow poets have visited Yeats repeatedly in search of an emotionally kindred spirit and also for the sake of novelty. This would be part of the Bengali poets' efforts to distance themselves from the overwhelming presence of Rabindranath Tagore (1861-1941) and look for an alternative aesthetic. Buddhadeva Bose, a poet of the 1930s, later in his life recognizes Tagore's "unique merit" to be "his quantity, his immense range, his fabulous variety",

with which he contrasts Yeats' brevity and precision, "If I had not read Yeats, I would have been left with only an imperfect notion of the capacity of the lyric: knowing him, I have known the uttermost meaning that a poem of twenty words may contain" (Bose, 1948, p. 13). Dey, who does not try to replicate Yeats' brevity and semantic density in his translations of Yeats' poems, instantiates a confident, self-assured approach to a leading canonical poet from the West in that Dey absorbs Yeats within his own poetic voice rather than fashioning his style or aesthetic credo after Yeats'. Samar Sen, a poet of the 1940s, observes in these words how his predecessors in the previous decade constructed their unique identity in the face of Tagore's formidable influence.

> Among the poets of the thirties there was a silent struggle for supremacy. Tagore was a towering presence and there was no question of replacing the giant despite his shortcomings. The younger poets had each a distinctive style. Jibanananda Das with his magic world and idiom. Sudhindranath with his combination of logic and passion. Buddhadeva with his undiluted romanticism. Premendra Mitra with his awareness of slums and the working class, and *Bishnu Dey with his social satire and a vision, still forming, of a changing order* (Sen, 1992, p. 16; emphasis added).

Samar Sen does not here talk of Bishnu Dey's stylistics, but it is clear that Dey's thematic focus as well as his poetic technique is distinct from both Tagore's and Yeats'. Dey's hallmark stylistic features and poetic sensibility are evident in his translations of Yeats, which, in a large part, contribute to the process of "resistant domestication."

Placing Yeats in a collection of poems translated from Chinese and Japanese as well as French, Italian, German and English, Dey gestures towards an ideal of transhistorical cosmopolitanism that goes hand in hand with the model of literary modernism espoused by him and his fellow Bengali poets of the 1930s. The Bengali modernists of Dey's generation were committed to a fluid and non-hierarchical participation in world literature, rather than aspiring to a secondary, belated and provincial version of Western metropolitan

modernisms and acceding to imported aesthetic programmes (Chaudhuri, 2021, p. 81). Dey's translation strategy embodies a bid to deal with Yeats and other poets on Dey's own terms, treating them as peers rather than models for supine emulation. If Dey's omission of metadata and disregard for local colour are ostensibly culpable of cultural homogenization and political callousness, he is prepared to overlook such charges at least in the collection of translated poems because his primary commitment is to the pleasure of reading poetry and the projection of his own distinctive poetics. The fact that Dey's translations of Yeats defy and problematize the copybook binary of domestication/foreignisation theorised by Venuti bespeaks an understated but self-assured politics of translation, where it is not necessary to emphasise the foreignness of the source language text or ensure fluent readability of the target language text. This is because foreignness and indigeneity inform and enable each other in Dey's poetic vision that is simultaneously cosmopolitan and rooted in the post-colonial, indigenous culture. Although Dey's translations of Yeats do not embody a conspicuously interventionist politics as Niranjana would demand of the post-colonial translator (Niranjana, 2002, p. 74), they, in their own unassuming manner, problematise grand narratives of purity and identity, anticipating the post-colonial practice of disruption proposed by her.

Appendix

The translations of Yeats occurring in the latter collection (Dey, 2007, pp. 111-119), in the order of appearance and going by the titles given by Dey, are as follows.

1. *Punaragaman* – The title literally means "Return", the Bengali text being a translation of Yeats' poem "The Second Coming" (first collected in his 1921 volume *Michael Robartes and the Dancer*). Yeats' 22-line-long poem has been translated into 22 lines in Bengali, following the same division of stanzas and keeping the rhyme scheme intact except for 2 lines in the second stanza.

2. *Akashjadano thakto* – The title comprises the first two words of the Bengali text's first line, which translates as "If I had an embroidered quilt wrapping the sky." This is a translation of Yeats'

poem "He wishes for the Cloths of Heaven" (first collected in his 1899 volume *The Wind among the Reeds*). The Bengali translation has 8 lines like the source text, but whereas in Yeats' poem the words "cloth", "light", "feet", and "dreams" occur twice at the end of lines instead of rhyming words, this effect is replicated only in the final 4 lines of the Bengali text.

3. *Ektir mukh chhilo* – The title means literally "One's face was" and it comprises the first three words of the Bengali text. This is a translation of Yeats' poem "Memory" (first collected in his 1917 volume *The Wild Swans at Coole*). The original 6-line poem has been rendered into 6 lines, retaining the rhyme scheme, but the syntax is more convoluted in the Bengali translation.

4. *Jadio tomar dinguli* – The title means "Although your days", comprising the first three words of the Bengali text. It is a translation of the poem "The Lover pleads with his Friends for Old Friends" (first published in 1897 under the title "Song" and first collected in Yeats' 1917 volume *The Wild Swans at Coole*). Yeats' 8-line has been rendered into 8 lines in Bengali, keeping the rhyme scheme intact and replicating the alternation of long and short lines, but the syntax and diction appear contrived and literary when juxtaposed with the original.

5. *Kathbedalike* – The title literally means "To a squirrel", the text being a translation of the poem "To a Squirrel at Kyle-na-no" (first collected in Yeats' 1917 volume *The Wild Swans at Coole*). Yeats' 6-line poem has been rendered into 6 lines in Bengali, keeping the rhyme scheme intact, while the syntax is a bit strained compared with the simplicity of the original.

6. *Chnader moto dayalu* – Literally "Kind like the Moon", the title comprising the first three words of the Bengali text. It is a translation of "Human Dignity", the 12-line long second segment of the poem "A Man Young and Old" (first collected in Yeats' 1928 volume *The Tower*). The number of lines, stanza division and rhyme scheme of the original poem have been retained in the Bengali translation, but the diction appears a bit formal and literary in the Bengali text.

7. *Ekhan khulechhe gota satyer chehara* – literally, "Now the entire face of Truth has been revealed", the title comprising the first five words of the Bengali text, which is a translation of the poem "To a Friend whose Work has Come to Nothing" (first collected in Yeats' 1914 volume *Responsibilities: Poems and a Play*). Yeats' 16-line poem has been rendered into 16 lines in Bengali, and its rhyme scheme has been replicated, but the diction again appears contrived and literary.

8. *Baahaal* – The title literally means "Appointed." The Bengali text is a translation of "An Appointment" (first collected in Yeats' 1914 volume *Responsibilities: Poems and a Play*). Yeats' 12-line poem has been rendered into the same number of lines in Bengali, and its rhyme scheme has been retained, but the syntax and diction of the Bengali text appear especially strained, and it lacks the compactness of the original.

9. *Ekti jobba* – The title literally means "A Cloak" or "A Long, Flowing Outer Garment", which does not have the same level of cultural familiarity and currency in Bengali as the word "coat" has in English. The Bengali text is a translation of "A Coat" (first collected in Yeats' 1914 volume *Responsibilities: Poems and a Play*). Yeats' 10-line poem has been rendered into as many lines in Bengali, and its unusual rhyme scheme has also been retained. The syntax and diction are simpler here than in the other translations of Yeats by Dey, but the pointed, aphoristic quality of Yeats' last two lines is missing from the Bengali translation.

10. *Bardhakyer janye prarthana* – A translation of the poem "A Prayer for Old Age" (included in Yeats' 1935 play *A Full Moon in March*). The Bengali title literally translates the English one. Yeats' 12-line poem has been rendered into as many lines in Bengali. The Bengali translation also replicates the rhyme scheme and stanza pattern (three stanzas of four lines) of the original text and further follows the alternation of long and short lines. However, the diction of the Bengali text is more literary and experimental. It also brings in more words to explicate Yeats' compact, condensed expressions.

11. *Panditgan* – A translation of the poem "The Scholars" (first collected in Yeats' 1917 volume *The Wild Swans at Coole*). The

Bengali title literally translates the English one. The number of lines (twelve), rhyme scheme and stanza pattern (two stanzas of six lines) of Yeats' poem have been retained in Bengali, but the Bengali text has a copious and experimental diction that deviates markedly from the original.

12. *Girja o sarkarbahadur* – The title literally means "Church and the Honourable Government." It is a translation of the poem "Church and State" (included in Yeats' 1935 play *A Full Moon in March*). Yeats' 12-line long poem has been rendered into as many lines in Bengali, and the stanza pattern (two stanzas of six lines) has been replicated, but the Bengali translation deviates slightly from the original rhyme scheme. Besides, the diction of the Bengali text is literary and contrived.

13. *Mohini Chatterjee* – A translation of the poem "Mohini Chatterjee" (dated "1928" and first collected in Yeats' 1933 volume *The Winding Stair and Other Poems*). Yeats' 28-line-long poem has been rendered into 29 lines in Bengali; the second line of the source language text is translated into two lines for the clarity of meaning. While the rhyme scheme of the original poem has not been retained in Bengali, the impression of short lines and irregular, occasional rhyme is replicated in the translation.

14. *Asangjata kathar janye manastap* – A translation of the poem "Remorse for Intemperate Speech" (dated "August 28, 1931" and first collected in Yeats' 1933 volume *The Winding Stair and Other Poems*). The number of lines (15), stanza pattern (three stanzas of five lines), and rhyme scheme (AABAB) have been replicated in Bengali. In Yeats' poem, the fifth and tenth lines read "My fanatic heart" while the fifteenth line reads "A fanatic heart", but Dey translates all three as *Ekagra e amar hriday* (literally, "This my focused heart").

15. *Rajneeti* – A translation of the poem "Politics" (first collected in the 1939 volume *Last Poems and Two Plays*). Yeats' 12-line poem has been rendered into as many lines in Bengali, and the general impression of irregular line lengths and occasional rhymes has been replicated. The epigraph from Thomas Mann has also been retained in translation. But the diction of the Bengali text

lacks the easy familiarity of the original and appears rather stilted and literary.

16. *Antarjuddher samaye chintarashi - 6: Amar janalar samne moynar basha* – The Bengali title may be literally translated as, "Thoughts at the time of internal war - 6/The mynah's nest in front of my window". The Bengali text is a translation of the long poem "THE STARE'S NEST BY MY WINDOW", which constitutes the sixth section of "Meditations in Time of Civil War" (entire poem dated "1923" and first collected in Yeats' 1928 volume *The Tower*). Yeats' 20-line poem has been rendered into as many lines in Bengali, and the stanza pattern (four stanzas of five lines with an identical line at the end of each stanza) has been retained, but the rhyme scheme deviates significantly from the original.

17. *Nirbachan* – The Bengali title may be translated as "Election" or "Selection." The Bengali text is a translation of the poem "The Choice" (first collected in Yeats' 1933 volume *The Winding Stair and Other Poems*). The number of lines (eight), stanza pattern (two stanzas of four lines) and rhyme scheme of Yeats' poem have been replicated in the translation, but the Bengali text has a strikingly contrived and literary diction.

References

BANDYOPADHYAY, A. (1992). Bishnu Dey'r Kabitar Shabdartha. In S. Ghosh (Ed.), *Smriti o Sattay Bishnu Dey* (pp. 1-49). Utthak Prakashani.

BOSE, B. (1948). *An Acre of Green Grass: A Review of Modern Bengali Literature*. *Papyrus*. https://archive.org/details/in.ernet.dli.2015.125419/page/n1/mode/2up

BHATTACHARYA, R. (2010). Bishnu Dey-r Anubade Yeats. *Korok Sahitya Patrika*, Book Fair Issue (January-April 2010), 140-151.

CHAKRABORTY DASGUPTA, S. (2006). Texts on Translation and Translational Norms in Bengal. *Translation Today 3* (1 & 2), 162-175.

CHAKRAVARTY, A. (1960). Kabi Yeats. In *Sampratik* (pp. 78-83). Navana.

CHAKRAVORTY, S. (2024). Adhunikata o Ayyub. In *Pather Deshkal* (pp. 131-143). Ababhas.

CHAUDHURI, S. (2021). Which World, Whose Literature? *Thesis 11, 162*(1), 75-93.

CHAUDHURI, S. (2023). Registers of the New: Translating Modernity In 19th And 20th Century India. In Nishat Zaidi (Ed.), *Indian Modernities: Literary Cultures From The 18th To The 20th Century* (pp. 23-41). Routledge.

DAS, J. (2009). Rabindranath o Adhunik Bangla Kabita. In Bhumendra Guha (Ed.) *Samagra Prabandha* (pp. 25-32). Pratikshan.

DAS GUPTA, C. (1972). *Jibanananda Das*. Sahitya Akademi.

DEB, C. (1980). *Thakurbarir Andarmahal*. Ananda Publishers.

DEY. B. (1998a). William Butler Yeats o Bangla. In D. K. Mukhopadhyay (Ed.), *Prabandha Sangraha*, vol. 2 (pp. 188-197). Dey's Publishing.

DEY. B. (1998b). Rabindranath, Yeats, Pound. In D. K. Mukhopadhyay (Ed.), *Prabandha Sangraha*, vol. 2 (pp. 198-221). Dey's Publishing.

DEY, B. (2007). *Tumi Rabe Ki Bideshini*. Dey's Publishing.

DUTTA, S. (1995). W. B. Yeats o Kalakaibalya. In *Sudhindranath Dutter Prabandha Sangraha* (pp. 158-173). Dey's Publishing.

JEFFARES, A. N. (Ed.) (1996). *Yeats' Poems*. Macmillan.

LAHIRI CHOWDHURY, D. K. (2011). *Jibaner Indradhanu*. Ananda Publishers.

MUKHOPADHYAY, M. (2020). Mohini: A Case Study of a Transnational Spiritual Space in the History of the Theosophical Society. *Numen 67*, 165-190.

MUKHOPADHYAY, T., & MUKHOPADHYAY, R. (2022). *Yeats: Kavi o Natyakar*. Punascha.

NIRANJANA, T. (2002). Post-colonial Representation: Translation as Disruption. In R. B. Nair (Ed.), *Translation, Text and Theory: The Paradigm of India* (pp. 55-76). Sage.

ROY, K. G. (2005). *Ingreji Sahityer Ujjwal Nakshatra*. Bangiya Sahitya Samsad.

SAHA, D. (2010). Pragati-Sanskriti Andolan o Bishnu Dey. *Korok Sahitya Patrika*, *Book Fair issue* (January-April 2010), 44-57.

SARKAR, P. (2010). Bishnu Dey: Pratham Pathaker Sankat. *Korok Sahitya Patrika*, *Book Fair issue* (January-April 2010), 39-43.

SEN, A. (2020). Bishnu Dey-r Adhunikata. In *Prabandhasangraha* (pp. 113-124). Ebang Mushayera.

SEN, S. (1992). A Poet's Reminiscences of Bishnu Dey. In S. Ghosh (Ed.), *Smriti o Sattay Bishnu Dey* (pp. 15-17). Utthak Prakashani.

SIKDAR, A. K. (1960). *Bangla Adhunik Kabitar Digbalay*. Aruna Prakashani. https://archive.org/details/in.ernet.dli.2015.301647/mode/2up

SRI, P. S. (1995). Yeats and Mohini Chatterjee. *Yeats Annual 11*, 61-76.

TRIPATHY, D. (1974). *Adhunik Bangla Kabyaparichay*. Dey's Publishing.

VENUTI, L. (2008). *The Translator's Invisibility: A History of Translation*. Routledge.

YEATS, W. B. (1922). *The Trembling of the Veil*. T. Werner Laurie.

YEATS, W. B. (2005). W. B. Yeats on *The Happy Prince and Other Tales* 1923. In K. Beckson (Ed.), *Oscar Wilde: The Critical Heritage* (pp. 409-411). Routledge.

***

About the Author

Abhishek Sarkar is an Associate Professor, Department of English, Jadavpur University. He specialises in the literatures and cultures of early modern England and colonial Bengal.

Cite this Work:

Sarkar Abhishek, (2026). Bishnu Dey's Bengali Translations of Yeats: Resistant Domestication and the Translator's Visibility. *Translation Today*, *20*(1). 1-20.

DOI: 10.46623/tt/2026.20.1.ar1