An adequate definition of short story can never be given. It has been a debatable topic since its inception. So many definitions have been given by the critics of the short story and each definition focuses attention on one or a few aspects. However, our interest here is not to concentrate on the definitions given by different critics but to discuss on the brief history of the development of the short story in general and Tagore's genius as a short story writer in particular.

Story telling is an ancient practice and short fiction in its various forms such as parable, fable, allegory and homily can be found in the pages of history as popular forms of entertainment. But the term short story has been a relatively new literary development. It emerged after the Industrial Revolution or specifically it emerged in the early nineteenth century. The main reason of its emergence and development were that the novel had been established as a serious form of literature in the eighteenth century and people were interested to have a new form of literary genre like short story. The rapid growth of newspapers and periodicals was probably an another reason that led to the demand for short fiction. In that process as the writing of better stories had been the demand, so at the same time critical study of short story writing became an order of the day. Although short story had been originated in Germany and France, the American writers had been responsible for its development.

At its early stage between 1812-1830 a group of writers in four different countries had been busy in publishing short stories, and, therefore,
the credit of being the originators of short stories can be given to them without any doubt. Amongst them the first name that comes to our mind is the Grimm brothers of Germany who published their volume of fairy tales between 1812-1815. After them E.T.W. Hoffmann (1776-1822) also published three collections. Hoffmann's first collection of stories *Fantasiestucke* had been published in 1814. In France, Merimee (1803-1870), Balzac (1799-1850) and Gautier (1811-1872) had been busy in their work. It is worth mentioning here that they were responsible for the establishment of short story in France by 1829-1831. Washington Irving (1783-1859) brought out his sketch book in 1820 in America. N.V. Gogol (1809-1852), the Russian author, also started his career as a short story writer by 1831. In 1831 and 1832, he published two volumes of stories about the Ukraine named *Evenings on a Farm Near Dikanka*.

Washington Irving's (1783-1859) *Rip-Van-Winkle* Edgar Allan. Poe's (1809-1849) *Manuscript Found in a Bottle* and Nathaniel Hawthorne's (1804-1864) *Twice-Told Tales*, a collection of short stories occupy a significant place in the field of short stories. In fact, the work of Irving, Poe and Hawthorne in the 1830s and 1840s had played a very crucial role to the development of the aesthetics of the short story. Importantly, we should have to mention here that Poe's 1842 review of Hawthorne's *Twice-Told Tales* has been considered as the most influential early analysis of the process of short story writing. This analysis became very famous at that time. He was the first writer who claimed that the short story should have unity of impression and singleness of purpose. Poe's theory also claims that the design and artistic completeness are essential part of the short story. Since then, there has been an immense change in its form and content and the process has been on to negate the limitations imposed
by him but the basic principles laid down by him have been remained true for major short story writers of all times such as Herman Melville (1819-1891), Stephen Crane (1871-1900), Kate Chopin (1851-1904), Jack London (1876-1916), Edith Wharton (1862-1937), Henry James (1843-1916), Ernest Hemingway (1899-1961), William Faulkner (1897-1962), Eudora Welty (1909-2001), James Thurber (1894-1961), Raymond Carver (1938-1988) and Alice Walker (b. 1944). It is worth mentioning here that Poe's poetry and short story influenced Charles Baudelaire (1821-1867), Stephen King (b.1947) and even Arthur Conan Doyle (1859-1930).

Edgar Allan Poe, Guy de Maupassant (1850-1893), Somerset Maugham (1874-1965) and some other writers took the initiative to popularise the kind of story structured round the close-knit plot. They insisted on the depiction of the fantastic and external in their stories to get maximum effect.

Anton Chekhov's (1860-1904) style of writing was different from Poe's style of writing. In this context we may quote a critic's observation, 'The form with him is the organic expression of each particular flash of vision.' Chekhov cut the beginning and end of his stories. About the development of the short story as an art form, he was very much concerned and in this connection he remarked, 'Maupassant in France, and I in Russia began writing very short stories'. In Chekhov's style, we can observe that he rejected the stereotyped story of effect and put emphasis on a natural realistic and individual method of story writing.

Robert Louis Stevenson (1850-1894) and Thomas Hardy (1840-1928) of England had been the leading short story writers of the later part of the nineteenth century. Stevenson was born twenty years after Thomas Hardy but his first book named The New Arabian Nights (1882) had been
published before Hardy's first collection *Wessex Tales* (1888). There is a remarkable contrast between the style of writing of Robert Louis Stevenson and Thomas Hardy. We may quote here a critic's observation, 'When they began to write, a short story in England was still apt to appear simply as a chain of incidents or to rely for its point on some violent, romantic, or spooky happening. Stevenson's contribution, as we have seen, was rather one of form and Hardy of Content'. However, Stevenson died earlier than Hardy and Hardy continued to write short stories after Stevenson's death, Hardy's last book of short story was published in the year 1913, a year before the publication of James Joyce's *Dubliners*. To create a pictorial and emotional effect, James Joyce (1882-1941) used word music in *Dubliners*. After reading *Dubliners*, A.E. Coppard pays tribute to Hardy as a direct influence.

We may mention here few other names who contributed a lot to the development of this genre. They are Ernest Hemingway (1899-1961), Katherine Mansfield (1888-1923), Sherwood Anderson (1876-1941), D.H. Lawrence (1885-1930) and so many others. They worked on different premises and carried the short story a long way. Hemingway learnt his art from James Joyce and was influenced by two of his fellow Americans like Gertrude Stein (1874-1946) and Ezra pound (1885-1972), while living in Paris. Hemingway has been widely accepted as the great short story writer of the modern period. About his style the same critic observes, 'He uses his stories not simply to look at people but to build up the Hemingway vision — of male action, of physical skills, of courage even in the face of failure — his own powerful if reiterated values.' Katherine Mansfield is one of the most famous British short story writers. She, by a few short stories alone, was able to place herself in Western literature.
She published *Bliss*, a volume of short stories, in 1920. In this context we may quote a critic's observation, 'Bliss was in fact an epoch-making book, and it was no sooner published than Katherine Mansfield's reputation was established.' Small moments of daily life that evoke larger truths with powerful emotion was enough for her. Influenced by Chekhov, she described it simply eliminating complex plotting after minute observation.

Sherwood Anderson (1876-1941) expressed in his stories his own simplicity of outlook. During his time, critics were of the opinion that he had a great admiration for Chekhov and especially for Ivan Turgenev (1818-1883). But he denied their views. Writing a letter to Paul Cullen he told that the critics had spoken of the influence the Russian story writers had on him, even before he had read their work. He was one of the first American writers who tried 'to explore the unconscious in the psychology of his characters' Anderson's prose style is direct and unornamented. Till now the readers like him for the depiction of bleak social situation and profound portrayal of human character in his stories.

Although D.H. Lawrence had been appreciated for his novels in his lifetime, he has been accepted as the modern era's most important short story writer. His interest centred round Freudian psychology and the dynamics of human sexuality for which his writings became controversial during his lifetime. But in his writings we can observe his untiring effort of examination of modern life in connection with the exploration of sex.

Short story in Bengali literature emerged suddenly. The first unconscious effort for the development of the short story in Bengali literature had been initiated in order to meet the need of the periodicals. It is said that the first successful short story had been published in the pages of *Bangadarshan*. The short story named *Madhumati* was published in
the year 1874 (B.S. 1280, Jaistha) and in the month of May-June. The story was written by Purnachandra Chattopadhyay who was the brother of the famous Bengali novelist Bankimchandra Chattopadhyay. Though Madhumati is considered as the successful short story in Bengali literature, yet it was the unconscious effort of the creator. It is worth mentioning here that the short story Madhumati had been identified by the reader as a novel which published in the pages of Bangadarshan. 

After Madhumati by Purnachandra Chattopadhyay, Rabindranath Tagore published his first short story Bhikharini in the year 1878 (B.S.1284) in the periodical Bharati. But this story had not been warmly received by the Bengali readers because of the lack of maturity in style. After that Tagore wrote two more stories Ghater Katha and Rajpather Katha. But both these stories could not have earned warm reception due to lack of style of writing short stories. Though Tagore wrote short stories, yet it was not up to the mark because till then Tagore did not even observe the life style of people and also their world they live in. It is worth mentioning here that exactly at that time the short story had been blossomed in the hands of a litterateur who faced so many difficulties in his life but never ignored love while living his life. The litterateur is none other than Sri Troilokyanath Mukhopadhyay (1847-1919). Troilokyanath consciously had given the shape of Bengali short story. His short stories are the products of harsh experiences of his life. His first short story Birbala had been published in the year 1893 (B.S. 1299). His best stories are Birbala, Lulu, Bangal Nidhiram and Nayanchander Byabsa. These stories had been published in the collection of Bhoot O Manush in January, 1896.
Rabindranath Tagore created a new literary genre — i.e., the short story — in Bengali literature. At the beginning of his literary career he wrote only poetry but he started writing short stories when he went to Shelaidah, Shazadpur, and Potisar in order to manage the family estates. In his conversation with Jitendralal Bandyopadhyay, he said:

To begin with I only wrote poetry — I did not write stories. One day my father called me and said, 'I want you to take charge of the estates.' I was astonished: I was a poet, a scribbler — what did I know about such matters? But father said, 'Never mind that — I want you to do it.' What could I do? Father had ordered me, so I had to go. Managing the jamindary gave me the opportunity to mix with various kinds of people, and this was how my story writing began.29

Tagore's forefathers were the zaminders of large estates covering Shelaidah, Shazadpur, and Potisar in East Bengal. Tagore took charge of these estates in 1891 in order to fulfil his father's wish. At that time he got an opportunity to mix with various types of people of rural Bengal. The scenic beauty of rural Bengal and the simple life-style of the villagers were what attracted Tagore to them. So he started writing short stories at that time. In an English interview, published in the Forward Magazine on 23rd February, 1936, Tagore replied to a question on the background of his short stories:

It was when I was quite young that I began to write short stories. Being a landlord I had to go to villages, and thus I came in touch with village people and their simple modes of life. I enjoyed the surrounding scenery and the beauty of rural Bengal. The river system of Bengal, the best part of this province, fascinated me and
I used to be quite familiar with those rivers. I got glimpses into the life of people, which appealed to me very much indeed. At first I was quite unfamiliar with the village life as I was born and brought up in Calcutta and so there was an element of mystery for me. My whole heart went out to the simple village people as I came in close contact with them. They seem to belong to quite another world, so very different from that of Calcutta. My earlier stories have this background, and they described this contact of mine with the village people. They have the freshness of youth. Before I had written these short stories there was not anything of that type in Bengali literature. No doubt Bankimchandra had written stories but they were of the romantic type; mine were full of the temperament of the rural people ... There is a note of universal appeal in them for man is the same everywhere. My later stories have not got that freshness, that tenderness of the earlier stories.30

It is clear from the interview that he was fascinated by the rivers of Bengal and the life of the village people. From his early childhood he had a close relationship with Nature but he did not as yet have the opportunity to get in touch with life in rural Bengal before his visit to Shelaidah, Shazadpur and Potisar. He now looked at people with open eyes.

But Tagore was basically a poet and he also identified himself as 'only a poet' till the end:

The moment I begin to write poetry, I enter into my true life; true for all time. I distinctly feel that there lies my true home .... Poetry is the sole refuge of all the deepest truths of my life.31

As far as I can see, it is in poetry that I can most at home .... of all the Muses, she is the one that comes closest to me.32
As going round the long circling course of life, I have at parting-time today the entire circle in view, I well realize that there is just one thing to know me by, that I am only a poet.33

His stories reflect his surroundings. Tagore himself considered his earlier stories better than the rest because of their freshness and spontaneity. In his earlier short stories there are men and women related to Nature and 'locality' related to the scenic beauty of Nature. In a letter dated June 25, 1895, Tagore wrote:

As I sit writing bit by bit a story for the *Sadhana*, the lights and shadows and colors of my surroundings mingle with my words. The scenes and characters and events that I am now imagining have this sun and rain and river and the reeds on the river bank, this monsoon sky, this shady village, these rain nourished happy cornfield to serve as their background and to give them life and reality.34

These are, therefore, stories written by a poet aware of, and responsive to, the demands of his calling. In this regard, we have to look at the structure and the texture of each of the short stories written by Tagore, because the question of a story as a narrative form mutating into a poem is ultimately bound up with the dialectics of structure and texture. In this context, we may also quote A. E. Coppard:

Some of Hardy's stories struck me with the same startling enchantment as Keats' poem *La Belle Dame Sans Merci*.35

A short story may often aspire to the condition of poetry depending on the nature of its organization, the value attached to its language and the transmutation of experience into words. Endowed with an extraordinary
imaginative sensibility, Tagore also wrote stories which — in their fusion of matter and form, experience and words — fulfil about all the conditions of poetry as either an idea transmuted into words or, more precisely, as an exploration of the possibilities of language.

In *The Poetic Image*, C. Day Lewis observes:

... the poet cannot see things as they really are, cannot be precise about them, unless he is also precise about the feelings which attach him to them. It is this need for expressing the relationship between things and feelings, which compels the poet to metaphor ....

Rabindranath Tagore also used metaphors in his short stories in order to express 'the relationship between things and the relationship between things and the feelings.'

In *Bangala Sahitye Gadya*, Sukumar Sen observes, 'Outwardly Tagore's prose style is based on metaphor, simile, allegory, pun, and oxymoron. Amongst them metaphor plays the predominant role in Tagore's prose'.

Tagore is a writer whose style of writing is complex and multi-dimensional. His short stories not only observed all the rules of traditional short stories but also are fused with images mainly metaphors and similes. Tagore's metaphors and similes are drawn from simple everyday life seen and experienced in towns and villages. His images, like Shakespeare's, may also be divided into two groups, those from nature and those from indoor life and customs. The images taken from nature are: the life of rural Bengal, the weather and its changes, the seasons, the sky, the sunrise and the sunset, the clouds, rain and wind, sunshine and shadow, the garden, flowers, trees, growth and decay, moonlight, the river and its bank and boats, animals, birds and insects, village
games and the like. Images taken from indoor life and customs are: occupations of human beings, their household activities, supernatural elements, sleep and dreams, parents and children, birth, death, marriage and the like.

In his stories there are kings and queens, common people, poor farmers, zaminders, ill-fated village brides, cruel hearted men, helpless children, helpless women, teachers and servants. His themes include loyalty of a servant to his master, love of a father for his daughter, motif of love for illusion, delicate and sweet love-affair, aching love, complicated and tragic love-affair, the sad remembrance of childhood days, victims tortured by oppressors, the nature of the old time babus, greed, anger, and selfishness of men and women, and finally the essential loneliness of men. In most of Tagore's short stories human beings are closely related to nature. When he started writing short stories, he directed his attention towards the phenomena of the material world as a whole. He considered himself as a poet of nature. But Tagore has never presented nature theoretically or spiritually in his short stories. Nature came to his stories naturally and with the images captured by the senses. He wrote about the life of rural Bengal which is tied, as it were, to nature. He never described things as mere phenomena of the material world or for their own sake alone. In his stories nature almost assumes the role of a character mysterious and elusive but evoking human emotions in their amazing multiplicities.

Regarding Tagore's style of prose writing another critic Buddhadeva Bose has said:

The prose of Rabindranath Tagore is as much a poet's work as his verse: at their best the two have the same quality and effects us in a similar fashion ....

Rabindranath himself drew a distinction between two kinds of poetry: 'poetry, that aims at realism and dwells in a world of material things, and the
The present study will offer an interpretation of the poetic organization of Tagore's stories or their symbolic landscape. For this purpose, we have divided all his stories into three groups representing three different phases of his career. In making this division, we have left out five short stories written by the poet during 1877-1885 because these stories lack the maturity of vision of the writer. Such a division is helpful in an analysis of the characteristic features of stories written in a particular period of his life, thus enabling us to come to terms with his developing vision. The three groups are:

I. The First Phase: the period consisting of stories written during 1891-1911 when he achieves maturity of vision.

II. The Second Phase: the period including stories of the years 1914-1917 when we see the rejuvenation of the poet.

III. The third Phase: the period consisting of stories written during 1925-1941 dealing with psychological and social problem.

The stories of the first phase were all published in periodicals like *Hitabadi, Sadhana*, and *Bharati*. The stories of the second phase and the third phase were published in *Sabujpatra*. *Sabujpatra* was launched by Pramatha Choudhury (1868-1946), a distinguished short story writer of Bengal.

In the *Galpaguccha*, there are ninety-five short stories. During 1891-1895, Tagore wrote forty-four short stories for the periodicals *Hitabadi* and *Sadhana*. *Hitabadi* was launched by Krishnakamal Bhattacharjee (1843-1932), the famous thinker of Bengal, in 1891 on 30th May with Tagore as its
Amongst forty-four short stories thirty six were written for *Sadhana*. *Sadhana* was first started from the Tagore family at Jorasanko in the last part of 1891. The publication was stopped in 1895. Tagore's nephew Sudhindranath was the editor for the first three years and Tagore himself was the editor of the last year. During 1891-1895, Tagore also wrote the poetic collections like, *Sonar Tori (The Golden Boat)*, and *Chitra*. At that time he was 30 to 33 years old.

During 1896-1897, Tagore did not write a single short story — as he devoted himself at that time to the writing of *Chaitali*, a collection of poems, *Malini*, a poetic-drama and *Kahini*, a collection of poems and poetic-dramas. Some of his story-based poems related to *Katha* were also composed in 1899. These poems clearly show the transformation of his short stories into the form of verse. The poems belonging to 1896 and 1897 are mainly story-based. Some of the poems of *Chaitali* have also the same effect.

In 1898, Tagore wrote seven short stories and all of them were published in the periodical *Bharati*. *Bharati* was started by the Tagore family and Tagore himself was the editor for the first year of its publication. In 1899, again, Tagore stopped writing short stories. From 1900, Tagore wrote seven short stories and also poems comprising of *Kanika*, *Kalpana*, and *Kshanika*. Of these seven short stories three were published in *Bharati* during 1900-1901 under the editorship of Sarala Debi, the niece of Tagore. In 1901, *Nastanir (The Broken Nest)* was serially published in seven instalments, though some critics consider it a short novel rather than a short story.

The stories written during 1901 to 1941 are different from the ones written before 1901. The stories written during 1891-1900 project his vision of the relationship between man and nature and evoke human feelings in their manifold variety. The stories belong to the later period deal with the fate of the
individual pitted against the totality of circumstances and the revolt of the individual against another.

In 1914, Tagore wrote seven short stories which were published in the periodical *Sabujpatra*. In the same year he also wrote one of his celebrated poems *Balaka*. Between 1915 and 1916, Tagore stopped writing short stories and concentrated instead on writing two novels — *Ghare Baire (Home and Abroad)* and *Chaturanga*. In 1917, he wrote only three short stories and *Palataka*, a collection of poems. From the stories written during 1914-1917, it is clear that Tagore worked with the same theme in his stories as he did in *Balaka* and *Palataka*. It is interesting to note that most of the stories written during this period make use of the first person narrative absent in his earlier works. Tapobrata Ghosh observes:

Never before had Rabindranath adopted this mode so intensively. He seems to have lost interest in sequential narrative; instead he focuses on the protagonist’s analysis of his self, and his quest for a self. He was conscious of this atrophy of narrative intent. He wrote to Pramatha Choudhury on 8 July 1914: ‘Readers athirst for stories will not easily drink down these pieces. Perhaps we should not call them stories at all.’

It is interesting to note that Tagore himself was not satisfied with these stories written during this period.

The stories of the last phase were all published in *Sabujpatra*. In 1925, Tagore wrote only one story. Between 1928 and 1929, he wrote three short stories. In 1933, he wrote only one story. During 1939-1941, he wrote eight short stories. He adopted a new style while writing his later stories. Tagore was interviewed by Mr. Chandra Gupta, Mr. Sudarshan, Mrs. Satyabati Debi and Mr. Banarasidas Chaturvedi about his writing of short stories. The interview
was published in the *Forward Magazine* on 23rd February, 1936. When he was asked by Mr. Chandra Gupta about the new style of his later stories, he replied:

My later stories have not got that freshness, though they have greater psychological value and they deal with problems. Happily I had no social or political problems before my mind when I was quite young. Now there are a number of problems of all kinds and they crop are unconsciously when I write a story. I am very susceptible to environment and until and unless I am in the midst of a certain type of atmosphere I cannot produce any artistic work. During my youth whatever I saw appealed to me with pathos quite strong, and therefore, my earlier stories have a greater literary value because of their spontaneity. But now it is different. My stories of a later period have got the necessary technique but I wish I could go back once more to my former life. ...

It was an honest confession made by the poet himself, unhappy with the new style he adopted in his later stories. He also suggests that his earlier stories have a greater literary value. In Tagore's earlier short stories, there are men and women bound up with Nature, locality related to the scenic beauty of Nature and above all the presence of Padma suggestive of a new spirit in Tagore's life. It was like a bridge between the human world and the world beyond in Tagore's life:

Last night a rushing sound in the water awoke me — a sudden boisterous disturbance — probably the onslaught of a freshet: a thing that often happened at this season. One's feet on the planking of the boat become aware of a variety of forces at work
beneath it. Slight tremors, little rockings, gentle heaves, and sudden jerks, all keep me in touch with the pulse of the following stream.

There must have been some sudden excitement in the night, which sent the current racing away. I rose and sat by the window. A hazy kind of light made the turbulent river look madder than ever. The sky was spotted with clouds. The reflection of a great big star quivered on the waters in a long streak, like a burning gash of pain. Both banks were vague with the dimness of slumber, and between them was this wild, sleepless unrest, running and running regardless of consequences. To watch a scene like this in the middle of the night makes one feel altogether a different person, and daylight life an illusion. Then again, this morning, that midnight world faded away into some dreamland, and vanished into thin air. The two are so different, yet both are true for man.

The day world seems to me like European Music — its concords and discords resolving into each other in a great progression of harmony: the night world like Indian Music — pure, unfettered melody, grave and poignant. What if their contrast be so striking — both move us. This principle of opposition is at the very root of creation, which is divided between the rule of the King and the Queen; Night and Day; the One and the Varied; the Eternal and the Evolving.

We Indians are under the rule of night. We are immersed in the Eternal, the One our melodies are to be sung alone, to oneself; they take us out of the everyday world into a solitude
aloof. European Music is for the multitude and takes them along dancing through the ups and downs of the joys and sorrows of men.61

Padma is thus a metaphor for the human souls in the stories of Tagore. In her he had seen the true picture of human life, its joys and sorrows, the motif of love for illusion, the anger of men, the sense of guilt and the like. In his earlier stories Tagore has successfully depicted the true picture of human life through imagery. I have divided all his stories into three groups representing three different phases of his career. The first phase consisting of stories written during 1891-1911. But the stories written during 1891-1900 clearly show the basic principle of Tagore's short stories and this period of nine years is considered the golden period of his literary career marked as well by the publication of *Sonar Tori, Chitra, Chaitali, Kahini, Kalpana, Katha*, and *Kshanika*.

Although Tagore wrote short stories, he was first of all a poet. In his earlier stories, we feel the unmistakable presence of a poet evoking human feelings and emotions through various images. Images become poetic when a human and intellectual life is transferred to them from the poet's own spirit. According to Coleridge (1772-1834), imagination is a symbol-making and symbol-perceiving faculty. Images are made according to the perception of the poet. On the basis of this idea, Coleridge observes that there are two types of imagination — the Primary Imagination and the Secondary Imagination. He defines the Primary Imagination as:

...living Power and prime Agent of all human Perception, and as a repetition in the finit mind of the eternal act of creation in the infinite I AM.62
So the Primary Imagination is a universal human faculty basic to any knowledge of reality. The Secondary Imagination, on the other hand, works in the making of poetry. Coleridge even specifically says how it operates:

- It dissolves, diffuses, dissipates, in order to re-create it struggle to idealize and to unify. It is essentially vital, even as all objects (as objects) are essentially fixed and dead.⁶³

Therefore, the Secondary Imagination is a special power of artistic knowing. This special power, according to Coleridge, is the 'Esemplastic Power' — the power that unifies and creates experience and constitutes the essential principle of unification in human consciousness. Tagore's short stories have this power.
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15. Ibid, p. 120.
16. Ibid, p. 120.


25. Ibid, p. 68.


27. Ibid, p. 71-72.

28. Ibid, p. 82.

29. Conversation with Jitendralal Bandyopadhyay, May 1909. This conversation has been quoted from William Radice (Tr.): *Rabindranath Tagore Selected Short Stories*, p. 4.

30. Conversation with Mr. Sudarshan. This conversation has been quoted from Visva-Bharati (Edn., Vaisakh 1397): *Granthaparichay to Galpaguccha Akhanda*, p. 1006-7.


33. Address delivered at Santiniketan on his seventieth birthday (First published in Pravasi, 1931). This has been quoted from Taraknath Sen: *Western Influence on the Poetry of Tagore*, composed in Sahitya Akademi (Pub.): *Rabindranath Tagore A Centenary Volume 1861-1961*, p. 251.
34. Somnath Maitra: *The Letters of Rabindranath Tagore*, This has been quoted from Sahitya Akademi (Pub.): *Rabindranath Tagore A Centenary Volume 1861-1961*, p. 165.


37. Sukumar Sen: *Bangala Sahitye Gadya*, p. 130, (Tr. mine).


40. Bhabatosh Chatterjee: *Rabindranath Tagore And Modern Sensibility*, p. 44.

41. Pramatha Choudhury was married to Indira Debi Choudhurani (1873-1960), the niece of Rabindranath Tagore. *Sabujpatra* was launched by him in 1914 on the occasion of poet's birthday, 25 *Vaishak* (usually 8th May).

42. Promathanath Bisi: *Rabindranather Chotogalpa*, p. 4, (Tr. mine).

43. Sisir Kumar Das: *Bangla Chotogalpa*, P. 87, (Tr. mine).

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50. Ibid, p. 5.


54. Ibid, 12.


56. Ibid, 12.

57. Ibid, 12.

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63. Ibid. p. 23.