

Michael Madhusudan Dutt's *The Captive Ladie*: Text Context and Perspectives.

Dr. Sutanuka Ghosh Roy

Associate Professor in English, Tarakeswar Degree College, The University of Burdwan, West Bengal, India.

Mail Id: sutanukaghoshroy421@gmail.com | Orcid - [0000-0001-8321-3607](https://orcid.org/0000-0001-8321-3607)

Abstract

Michael Madhusudan Dutta (1824-1873) is a revered name in Bengali Literature. To gauge his merit is an arduous task. It is he who changed the literary sky of Bengali literature with grace and elan. He began writing English poetry at the age of seventeen and started sending his works to publications in England, including *Blackwood's Magazine* and *Bentley's Miscellany*. However, his desire to go to England and make a name in English literature became largely unfulfilled. He succumbed to familial pressure and was forced to leave Calcutta for Madras. In 1849 he composed *The Captive Ladie* a poem of two cantos. This paper is a fresh take on *The Captive Ladie* beyond the conventional, canonical critical approaches that usually estimate *The Captive Ladie* from social, and philosophical perspectives, the paper takes recourse to the cultural issues of India as a nation, language 'differences', identity politics, personal struggle.

Keywords: *English poetry, Bengali Literature, England, Social, identity politics.*

Introduction

Michael Madhusudan Dutta (1824-1873) was a meteoric talent who filled the literary sky with new light. He was born in Sagardari, Jessore now in Bangladesh to parents Rajnarayan and Jahnabi. He was the only child of his parents and received an education in the English language. Rajnarayan had intended this Western education to open up avenues for a government job for his son (*Journal of the Calcutta Historical Society*). After completing his formal education in Sagardari, he was sent to Hindu College in Calcutta for higher studies with the eventual aim of becoming a barrister. At Hindu College students had to study under a Westernized curriculum, speak the language, dress as English men, and eat British cuisine with cutlery. The British wanted to create an anglicized middle-class Indians who would serve as officials in the colonial administration. As a student of Hindu College Calcutta, he was inspired by his teacher David Lester Richardson who helped him understand the works of Shakespeare, Milton, and other eminent literary figures of English literature. He was largely influenced by European classical writers like Homer, Milton, Dante, Tasso, Aristotle, Shakespeare Byron, Keats, Shelley, and others. He embarked on a journey with the European classical writers and accepted their culture and sartorial choices. He developed an aversion towards his mother tongue Bengali. In one of his poems, he writes,

Where man in all his truest glory lives,
And nature's face is exquisitely sweet;
For those fair climes, I heave impatient sigh,
There let me live and there let me die". (Chakraborty, 33).

While Dutta was studying at Hindu College, he imitated Derozio another popular academic and poet who taught previously in Hindu College. Derozio left an indelible mark in the minds of the progressive class of Indians. He sowed the seed of freedom in the hearts of his students and followers. In Hindu College, Dutt mastered the languages and developed intimate friendships with Gourdas Basak, Bhudev Mukhopadhyay, Sriram Chattopadhyay, Swarup Mukhopadhyaya, Hari, Banimadhav Basu and Rajnarayan Basu. He began writing English poetry at the age of seventeen and started sending his works to publications in England, including *Blackwood's Magazine* and *Bentley's Miscellany*. Richardson was instrumental in shaping Dutt's literary career. He not only taught Dutt the English language but also painstakingly corrected his manuscripts. In a poem written in 1841, Dutt expressed his desire to go to England and become a famous poet in the English tradition. His father strongly objected to this and fixed his marriage with a beautiful Bengali girl. He had to abide by his father's wish and aborted his dream to go to England.

In 1843 he embraced Christianity at the Old Mission's Church despite stiff resistance from his parents and relatives. On account of being a convert, he had to leave Hindu College. After his conversion to Christianity, he composed the poem *King Porus* which was published in *Literary Gleaner*. The 140-line poem *King Porus* was divided into six paragraphs. A probe into the poem reveals that the first and last paragraphs of the poem are arranged in a similar vein and the four paragraphs in the middle are of different types. The most striking feature of the poem is Dutt's patriotism. He was a follower of the West in 1841 and considered Albion as his native land. But he underwent a sea change in the last two years. This patriotic vein is reflected in *King Porus*,

But where, oh! Where is Porus now?
And where the noble hearts that bled
For Freedom---with the heroic glow
In patriot-bosoms nourish'd---
---Hearts, eagle-like that reeked not Death,
But shrank before foul Thralldom's breath?
And where art thou – fair Freedom! –thou –
Once goddess of Ind's sunny clime! (Madhusudan *Rachnabali*, 477)

In 1844 he resumed his studies at Bishop's College where he stayed for three years. His conversion to Christianity created a furore in familial as well as societal relationships. He was immediately ostracized by the conservative Hindu society. His father disinherited him, (Paranjape, 76-78) as a result of which Dutta met with an acute financial crunch. He moved to Madras (Chennai) in 1847 and began his career as an "usher" at the Madras Male Orphan Asylum. Dutt had always wanted to marry a blue-eyed blonde and could never settle for marrying a Bengali girl of his parent's choice. He got married in 1848 to Rebecca a resident of the Madras Female Orphan Asylum. In 1849 he composed *The Captive Ladie* a poem of two

cantos. Four years later, in 1851, he became a Second Tutor in the Madras University High School. (Paranjape, 76-78). He started reading the Sanskrit classical literature and Indian epics.

In Madras, he was away from his family and friends and Rebecca was his oasis. He was madly in love with his newlywed bride. After his marriage, he composed four love poems under the pen name of Timothy Penpoem. We are not sure why he adopted this particular pen name—Timothy was the name of Shelley’s father. We are to remember that Byron and not Shelley was his favourite author, even though he had striking similarities with Shelley. After the publication of his poems in the *Madras Circulator* he acquired fame as an aspiring poet. After three and half months of their marriage, Rebecca was pregnant. Dutt’s happiness knew no bounds. It was in this state of mind that he wrote *The Captive Ladie* (An Indian Tale) in two Cantos for the *Madras Circulator* and *General Chronicle*, later on, he appended to it *Visions of the Past-A Fragment* and published both together in a book form in 1849.

This paper is a fresh take on *The Captive Ladie* beyond the conventional, canonical critical approaches that usually estimate *The Captive Ladie* from social, and philosophical perspectives, the paper takes recourse to the cultural issues of India as a nation, language ‘differences’, identity politics, personal struggle. The paper further tries to trace the hyphenated status of the poet. The paper also unearths in the poetry of the maestro the cultural tensions between the East and the West, and negotiations that struggle for recognition of Michael Madhusudan Dutt as a poet.

As for the sources of *The Captive Ladie* Dutt refers to, (in his last note to the second canto), Alexander Dow, a British historian. The note is an important one, as it provides the only reliable source from which Dutt might have derived the subject matter of his poem:

It was in those days a custom of the Hindus, that whatever Raja was twice worsted by the Mussulmen [sic], should be, by that disgrace, rendered unfit for further command. Jeipal in compliance with this custom, having raised his son to the Government, ordered a funeral pile to be prepared upon which he sacrificed himself to his Gods. (Dow's *Ferishta*, Vol. 45. (Third Edition) (Notes on Canto 511).

He dedicated the poem to his friend Richard Naylor who helped him in more than one way. After Dutt wrote more than one canto, he changed his mind and dedicated the poem to George Norton, the advocate general of Madras. In the dedication he writes:

To/George Norton, Esquire/ The following tale/ is/ (by permission)/ most respectfully dedicated, / by his most obedient/ and most humble servant/The author.

Norton was a popular public figure in Madras and he was strict in his demeanor as is evident by the use of the word “by permission”. Apart from being the Advocate General, he was a patron and advisor to many organizations (Murshid, 118). In this context, Dutt wrote to his friend Gourdas Basak,

he will consider it an honour to have a work exhibiting such great powers and promise dedicated to him (Shome,60).

George Norton liked the poem and encouraged him a lot. In a letter to his friend Gourdas Basak, he writes,

You have no idea what a kind and flattering reply I got from him. He says he will consider it an honour to have a work "exhibiting such great powers and promise" dedicated to him. I have great hopes for his patronage. I wonder how the Calcutta critics will receive me.

In the Preface to *The Captive Ladie* Dutt writes,

The following tale is founded on a circumstance pretty generally known in India, and if I mistake not, noticed by some European writers---A little before the famous Indian expeditions of Mohommed of Ghizni, the king of Kanoje celebrated the "Raj-shooio Jugum" or as I have translated it in the text, the "Feast of Victory". Almost all the contemporary Princes, being unable to resist his power, attended it, with the exception of the King of Delhi, who is a lineal descendant of Pandu Princes—the heroes of the far-famed "Mohabarut" of Vyasa—refused to sanction by his presence the assumption of a dignity—for the celebration of this Festival was a universal assertion of claims to being considered as the lord-paramount over the whole country—which by right of descent belonged to his family alone. The King of Kanoje, highly incensed at this refusal, had an image of gold made to represent the absent chief. On the last day of the Feast, the King of Delhi, having, with a few chosen followers, entered the palace in disguise, carried off this image, together, as some say, with one of the Princesses Royal whose hand he had once solicited but in vain, owing to his obstinate maintenance of the rights of his ancient house.—The fair Princess, however, was retaken and sent to a solitary castle to be out of the way of her pugnacious lover, who eventually affected her escape in the disguise of a Bhat or Indian Troubador."

The Captive Ladie is a poem of two cantos each of which is preceded by lines from Byron's *The Giaour* and Moore's *Lallah Rookh*. It begins with an 'Introduction' comprising eleven stanzas and is based on legend, history, and fiction. *The Captive Ladie* commences with a song sung by a bard, entitled "The Feast of Victory," which describes the preparations in the city to celebrate the joyful occasion.

And all around the dazzled eye,
Met scenes of gayest revelrie:-
For, here beneath the perfum'd shade,
By some bright silken awning made,
Midst rose and lily scatter'd round... (486)

Dutt presents a peaceful image of India and depicts the Muslim invaders as 'rude' and 'unsparing' 'demons', raiding the land of her riches. What is striking is that, for the first time in poetry written in English by an Indian, the appellation 'father-land' for India. Dutt's use of the term 'father-land' instead of the usual Indian personification the 'motherland' stems from Western influences. It is a term that was also commonly used by the Dutt family Album (*Rachanabali*, 71).

The first canto quotes from *The Giaour*:

Love will find its way/
Through paths where wolves would fear to prey';
and the second canto is preceded by lines from *Lallah Rookh*:
Land of the Sun!
what foot invades
Thy pagods and thy pillar'd shades,
Thy cavern shrines and idol stones,
Thy monarchs and thousand thrones?
Tis he of Gazna! (*Rachanabali*, 480,494)

There is a remarkable similarity with Derozio's "The Enchantress of the Cave". It seems that long after Derozio passed away he remained as an unconscious echo in the minds of the students of the Hindu College. *The Captive Ladie* is based on the central tenet of the opposition of two cultures, ideals, and religions between the Muslim invaders and the Hindu invaded which more than often results in fearful battles between the two sides.

They say the Crescents' on the gales
Which whisper in our moon-lit vales -
They say that Moslem feet have trod
The fanes of him - the Bramin's God -
And that from western realms afar
Fast flows the tide of furious war. (*Rachanabali*, 487)

The second canto shows the Muslim invaders as 'aggressive' and 'fierce'. Dutt is influenced by Jones' translation "A Persian Song of Hafiz" as he refers to Rocnabad and Mosellay (Jones' *Poetical Works*, 191). In the poem Dutt narrates the history of the East, he writes about *Kali*, *Lakshmi*, *Saraswati*, *Agni*, and *Rudra* (*Moniruzzaman*, 49).

Though the title of the poem is *The Captive Ladie* it is based on the character of Prithviraj the protagonist of the poem and the poem revolves around him. Dutt paid more attention to the narration of human feelings rather than history. Dutt's outlook towards the Indian content of his poem was indecisive in its position, sometimes assuming a native person's acquaintance with the subject, and, at most others, espousing the detached tone of a commentator. However, the poem shows Dutt's extraordinary command of the English language at a young age. It remains a significant milestone in his poetic oeuvre. The poet banks on the Indian epical tradition and re-tells the story of *The Ramayana*. He deftly describes the pain and solitude of Ram after the

abduction of Sita by Ravana the demon King,
And how the wanderer of the wood
Came home – but came to solitude-
And in his grief sought her in vain
O'er mount-in cave-by found-on plain (*Madhusudan Rachanabali* 469)
Dutt attaches a note to this allusion,

This is the subject of the Ramayana of Valmiki. The abduction of Seeta - the Indian Helen, and wife of Rama - by Ravana king of Ceylon. Seeta was taken away from the forest where Rama resided during his banishment from his kingdom. The consequence is well-known.

Thus, he acquaints the readers of the West with the legends, myths, history, and fiction of the West. Both the Indian epics found their way into *The Captive Ladie*. "It is as if the poet has written a garland of Indian mythology in a foreign language. On the other hand, in Bengali poetry, these references are very relevant to the story; the images are small and cohesive, often in the form of metaphors" (*Madhusudan's Poet-Spirit and Poetry*, 66). Dutt also banks upon the Indian epic --*The Mahabharata*. He describes the fall of Hastinapur and the defeat of Prithviraj by Gazni. In a dream, Sanjukta saw a blood-stained female figure/deity with a sheathless sword appeared before her. She was dark as a cloud around her waist was a hideous zone of hands with charnel lighting. She wore garlands of human heads that had blood dripping from their neck. She had a fierce look as if she represented death itself. The deity addressed her as daughter and warned her of the impending doom,

I saw a pyre
Blaze high with fiercely gleaming fire.
And one there came, --a warrior he,--
The faint yet bold --undauntedly,
And plung'd-oh! God! Into the flame
Which like a hungry monster rose,
And circl'd round a quivering frame,
A hideous curtain---waving close!

This phenomenon is explicated by Madhusudan as a 'popular belief, common amongst all heathens, that when misfortune is about to befall a family its Penates desert it.' (Notes on Canto 511).

The images of Rudra, Kali, and Agni are painted beautifully by the poet.

This is the goddess Cali. - "She (Cali) is black, with four arms, wearing two bodies as earrings, - a necklace of skulls, and the hands of several slaughtered giants round her waist as a girdle." &c. British India - Vol. II. There are some inaccuracies in this description, Cali does not "wear two dead bodies as earrings." I have in my description omitted the circumstances of her having four arms. (Notes on Canto, 511)

The queen had a second dream where she saw a warrior almost like a hungry demon bold and undaunting. Sanjukta thought this was her father Jaychandra and wondered whether his father forgave her finally and would help her husband Prithviraj in crushing the Muslim invader. Dutt uses several allusions from Indian mythology, and he substantiates his use of Indian antiquities in a letter to his friend Gourdas Basak,

Pray, tell Bhoodeb that when he gets my Poem, he will be surprised [sic] at my knowledge of Hindu Antiquities, for it is a thorough Indian work, full of Rishis - Calis - Lutchmees - Camas, Rudras, and all the Devils incarnate, whom our orthodox fathers worshipped. The 1st canto contains an episode called the "Raj-shooya Jujnum" with a terrible

battle and "a that." (Letters [37] Madras, 19th March 1849, 533. Bhoodeb Mukhopadhyay was a fellow Hindu College classmate, and an eminent scholar and writer), ("a that" is from Robert Burns whom the Derozians often quoted).

The characterization of Jaychandra is rather sketchy even the depiction of the character of Sanjukta is rather wobbly. The character of Prithiraj as portrayed by Dutt is a bit autobiographical. He focuses on Prithiraj's love for Sanjukta, his anger, pain, angst and finally winning her. In a way, he glorifies his protagonist's overcoming of the obstacles in the way of love, and it seems to be a reflection of Dutt's love for Rebecca in real life, resistance from his parents and society, and attempts to overcome the hurdles and finally his marriage with Rebecca. In *The Captive Ladie*, he writes,

Oh! Who can look upon the plain,

Where sleep the glorious – mighty slain –

Brave Hearts that for their country bled,

And read upon their eyes, tho' seal'd,

Lit by each spirit ere it fled –

Or mark the fierce disdain that lies,

Upon their lips and yet defies,--

Unquench'd by Death, like the last ray,

Of the set sun, still lingering there,

As if too loth to pass away,

But scorch and blast with lightning glare,

The poem was an instant hit in the literary circle of Madras and received rave reviews in the newspaper *Athenaeum*. Madhusudan's perception of its reception in Madras was, therefore, bright:

I wrote it [*Captive Ladie*] for the pages of a local paper, the editor of which, one of the most eminent in India, has been blowing my trumpet like a jolly fellow. It has excited great attention here, and many persons of superior judgment and acquirements have induced me to republish it in a bookish form (Letter,36, 511)

In a letter a writer by the penname of Laelius highly praised the poem and drew the attention of the editor:

Addressing you as a friend to Literature, and yourself a cultivator and reaper of its fruits, I am desirous of bespeaking your attention to a work of no ordinary Poetic talent just published at Madras, by Mr M. S. Dutt, entitled *The Captive Ladie*.

He also reiterated the fact that he has no personal connections with the poet.

In offering a few critical remarks, which some may think of too favourable a character, I must premise that they proceed from a total stranger to the author of this poem – the Preface and Introductory verses to which but too plainly proclaim an obscure and unbefriended man.

He also made an endearing comment regarding the introductory passage of the poem where Dutt wrote effusively about his lady love his wife, Rebecca.

There is a melancholy tenderness in that Introductory address, which at once charms from its poetic feeling, and elevates from its ardent manliness. In the whole range of recent Poetry, we shall rarely meet a sweeter strain of melody or more impassioned sentiment, addressed to beloved object than stream forth in the following lines.

Not only did he appreciate the poet he also wrote a critical analysis of the poem:

The poem, itself too much – and too fatally perhaps for its popularity – recalls the o'er burdened sentimentality of the Byron school; and may probably be the effusion of youthful or unpractised musing. It sins, therefore, in exuberance of epithet, and wanderings of fancy. The reader pauses too often to comprehend the feeling, which in truer and more perfect poetry at once reaches the heart. More care and fondness are displayed in dressing up the thoughts than in expressing the thoughts themselves. But it would be to deny to Keats and Shelley, and even to Byron himself, one-half of their poetic merit, to refuse all admiration of beauties, which, however graceful in themselves, often encumber rather than adorn the sentiments to which they are allied; and sometimes overwhelm the sentiments altogether.

The natural question that may haunt the readers is who is the writer of this letter? Is it his friend Richard Naylor or the poet himself? In defense, one can say that it is either of the two. How is it possible for an ordinary reader to buy a copy of *The Captive Lady* and write a letter to the editor of the journal within two weeks of its publication? If in case someone wrote this letter genuinely then seeing his poetic talent being compared to Byron Dutt might nurture the thought of achieving fame even without going to England. After receiving rave reviews from readers in Madras Dutt was eager to hear from his readers in Calcutta. He wrote several letters to his friend Gourdas Basak (MMD to Basak, Letter no. 40, 41) to enquire whether any reviews were published in the magazines/journals in Calcutta. Gourdas praised his poem and wrote him letters to express his feelings about Dutt's composition; however, one should remember that he was not a poet so one might ignore his comments and feelings about the poem.

Calcutta was silent about Dutt's composition, and this unnerved the poet. After waiting for a considerable amount of time *Bengal Hurkaru* a newspaper on 19th May 1849, published a review of *The Captive Lady*. The reviewer was rather severe and harsh in his tone,

There is nothing poetic in the curt and dumpy name of Dutt. No more would there be in the equally brief and insignificant patronymic of Scott were it divested of its associations. But the Scotts and above all the *Scotts*, have given to their name a classical euphony that makes it musical all over the world. Perhaps the Dutts may do as much for their own little pudgy appellation. Unpoetical as it sounds *now*, it designates a family whom the gods seem to have made poetical, or at all events, endowed with the wish to be or the belief that they are so. In Calcutta, we have at least three of the names who write English verses of faultless rhyme and musical rhythm, as our columns often show and as even the most inveterate contemner of Young Bengal must allow.

We find this review a bit problematic as the reviewer went out of his way and is more of a personal attack and the racist attitude of the reviewer is also exposed when he mentions the word “heathendom’. In the Preface to *The Captive Ladie* Dutt wrote,

I have, I am afraid, many reasons to apologize to the Public for the imperfections which have crept into the following poem. It was originally composed in great haste for the columns of a Local Journal— “*The Madras Circulator and General Chronicle*” —in the midst of scenes where it required a more than ordinary effort to abstract one’s thoughts from the ugly realities of life. – Want and Poverty with the “Battalions” of “Sorrows” which they bring, leave but little inspiration for their victim! –

To counter Dutt’s point the reviewer argued,

Possibly had our poet looked the ugly realities of life manfully in the face instead of trying to abstract his thoughts from them, he might not have been dependent on Want, Poverty, and Co. for his inspiration.

Further, he writes,

We are not those that think a poet must necessarily be poor and miserable, but we believe that a youth

Who pens a stanza when he should engross

Has only himself to blame if his pen neither brings him fame nor food.

When it comes to the poem itself, he says that it is amateurish in manner then he cannot but say, The style is Scott-Moore-Byronical-and quality of the poem may be judged from the following passage with which it commences is not bad:

The star of Eve is in the sky,
But pale it shines and tremblingly,
As if the solitude around
So vast-so wild-without a bound,
Hath in its softly throbbing breast
Awaken’d some maiden fear-unrest;
But soon-soon will its radiant peers
Peep forth from their deep-blue spheres
And soon the ladie Moon will rise
To bathe in silver Earth and Skies
The soft-pale silver of her pensive eyes.

The reviewer did not like *The Visions of the Past*, he was critical of Dutt’s knowledge of English Grammar and spelling, and he tried to pin down the poet by saying that,

These verses of M.M.S. Dutt are very fair amateur poetry; but if the power of making has deluded the author into a reliance on the exercise of his poetical abilities for fortune and reputation or tempted him to turn up his nose at the more common-place uses of his pen, the delusion is greatly to be regretted. We believe that none of our Calcutta Dutts has fallen into this ruinous error, but that steadily following their more homely and more profitable vocations, they

prudently reserve their poetical powers to amuse their moments of leisure-it will be well if the recreations of Young Bengal were always so innocent.

And he comes to a closure with a rather rude comment,

With this, we take our leave of M.M. S. Dutt and his poetry.

We can very well comprehend the mental state of the poet. If we look back thirty-one years ago, we find that a young poet was critiqued in three magazines England *Blackwood's Edinburgh Magazine*, *Quarterly Review*, and *British Critic*. That did not deter the young poet John Keats in his poetic journey. In the case of Dutt, he was criticized because he imitated Byron and Keats was critiqued for imitating Hunt. In a letter to his brother George, Keats wrote that he would leave an indelible mark in the history of English Literature after he died in the same vein Dutt wrote to his friend Gourdas Basak, that he is least perturbed by the review, All right, my boy, You seem to consider the "Captive" a failure, but I don't. For look you, it has opened the most splendid prospects for me and has procured me the friendship of some whom it is an honour to know... (Letter no 40, 41).

He was waiting for responses from his friends in Kolkata he was clear that his friends would not be influenced by responses in *Harkaru*. After nine days of publication of this review in *Hurkaru*, another review of *The Captive Ladie* was published in the *Hindu Intelligencer*. This reviewer was Kashiprasad Ghosh who had lived with Dutt in Khiderpur. Kashiprasad however could not whole-heartedly appreciate a fellow poet in spite he being a poet. He writes,

It has been noticed that the kind of poetic talent that we look in for a true poet Dutt has that in him. Nature has blessed him with immense mental strength if he can utilize that he is sure to stand tall in the literary circle – hope he achieves fame and name and our wishes are with him.

Naturally, Dutt was not pleased with this kind of review. Another review of *The Captive Ladie* was published at the end of the year in *Calcutta Review* Vol. 12, No. 24 entitled *The Poetry of the Dutt*s. In this review, Dutt's poetical prowess was considered to be below average lesser than the poetical prowess of Govinda Dutta. Dutt had also presented a copy of *The Captive Ladie* to John Drinkwater Bethune. Bethune wrote a letter to Dutt's friend Gourdas Basak where he advised Dutt to concentrate on studying his mother tongue. Though *The Captive Ladie* did not bring luck to the poet it remains a watershed moment in his poetic career. He had immense respect for classical writers like Homer, Virgil, and Horace he loved the epic tradition of John Milton. "*The Captive Ladie* displaying similar affiliations, written before he had turned to Bengali, and his first step towards publication in book form, may also be read as a nucleus containing the seeds of those trends in his authorial temperament that was to become prominent later in his life". (Chaudhuri, 173).

References

Chakraborty, Dipesh *Provincializing Europe: Postcolonial Thought and Historical Difference* (New ed.) Princeton University Press, 2001.

Chaudhuri, Rosinka, *Orientalist Themes and English Verse in Nineteenth-Century India*, University of Oxford, London, 1995.

Dow, Alexander. *The History of Hindostan Translated from the Persian* (Of FerishtaX 3 Vols. A New Ed. London, 1803.

Dutt, Govin Chunder, et al. *The Dutt Family Album*. London, 1870.

Kshetra, Gupta (edited), *Madhusudan Rachnabali*, Sahitya Sangsad, Calcutta, 2012.

Golam Murshid, *Ashar Chalane Vuli*, Ananda, Calcutta 2011.

Golam Murshid, *The Heart of a Rebel Poet: Letters of Michael Madhusudan Dutt*, Oxford University Press, New Delhi, 2004.

Jones, William. *Poetical Works 'A Persian Song of Hafiz'*, Poetical Works. First published in Jones's Poems. Consisting Chiefly of Translations from the Asiatick Languages, London, 1772.

Mohammad Moniruzzaman (edited), *Madhusudan: Kavyasamagra*, Bangla Academy, Dhaka, 1995.

Paranjape, Makarand R, *Making India: Colonialism, National Culture, and the Afterlife of Indian English Authority*. Springer, 2012.

Shome, Nagendra Nath. *Madhu-Smriti [Memories of Madhu]*. Calcutta: Gurudas Chatterjee and Sons, 1954.

Author Bio:

Dr. Sutanuka Ghosh Roy is an Associate Professor of English at Tarakeswar Degree College, The University of Burdwan. She has published widely and presented papers at National and International Seminars. She is a regular contributor to research articles and papers to anthologies, and national and international journals of repute like *Text*, *Journal of Writing and Writing Courses*, *Australia*, *Kervan International Journal of Afro-Asiatic Studies*, *University of Turin*, Italy, *Fiar*, University of Bielefeld, Germany, *Muse India*, *Setu*, *Lapiz Lazuli*, *The Times of India*, *The Statesman*, *Life and Legends*, *Kitaab*, etc. Her poems have been anthologized and published in *Setu*, *Piker Press*, *Harbinger Asylum*, *Teesta Journal*, etc. The titles of her books are *Critical Inquiry: Text, Context, and Perspectives*, *Commentaries: Elucidating Poetry*, *Rassundari Dasi's Amar Jiban: A Comprehensive Study*, *Ashprishya* (translated into Bengali, a novel by Sharan Kumar Limbale,). She is also a reviewer, a poet, and a critic.