

book launching

# A Labour of Intense Love

Publication ceremony of Jibanananda Das: Selected Poems with an Introduction, Chronology, and Glossary translated by Fakrul Alam held at Alliance Francaise cafe

By Ziaul Karim

THE most popular poet of Bengal for the last forty years or so Jibanananda Das is also the least translated poet. And most of the attempts to translate Das are unsuccessful mainly because his intricate local imagery, the movement and the structures of the verse pose a stiff resistance to translation. In *Jibanananda Das: Selected Poems with an Introduction, Chronology, and Glossary*, Fakrul Alam has brilliantly captured the visual richness, the subtle metaphysics and the deep sensuousness of Jibanananda Das's poems. This was how the reviewers greeted the most comprehensive attempt to translate Jibanananda at the launching of Fakrul's translation of Jibanananda held on Friday the February 25th at the cafe of the French cultural centre, Alliance Francaise at Dhamandi.

The volume is a welcome addition to our malnourished translation culture and it came out at a time when the poet's birth centenary is being celebrated throughout the Bengali speaking world.

The one hour launching ceremony was nicely punctuated with recitation from the original and Fakrul's faithful translation, read out by the translator himself, and constructive assessments from the reviewers. Syed Manzoorul Islam and Kondakar Ashraf Hossein — both front-ranking literary critics of our time.

Interestingly, the programme was hosted by artist Laila Sharmeen who did the cover painting of the volume capturing brilliantly the Jibananandanian world of idyllic imagery. The volume acquires a very pleasant personality for Laila's creative jacket painting. Speaking about Jibanananda from an artist's point of view she said his was a world predominantly of water-colour.

This is a much waited translation of Jibanananda," said Khondakar Ashraf to begin his discussion on the volume. The translation done by Fakrul, Ashraf considered a major breakthrough since Clinton B. Seeley's phenomenal *A Poet Apart*. In his view the translator had the linguistic capability to transport the typical Dasian world to the English speaking people. A poet as delicate as Das could only be rendered into a foreign language if the translator was deeply involved with the poems and Fakrul's translations, according to Ashraf, 'show the warmth of one who has newly fallen in love.'

Reflecting upon Jibananan-



Professor Syed Manzoorul Islam claims Fakrul's translation wonderfully close to the Bengali original

dais achievements as a poet. Khondakar Ashraf said in his view the line-up of Bengali poetry 'now stands as 'Madhusudan-Rabindranath-Jibanananda.' Though in his life time Jibanananda's recognition was under a shadow, as the days passing by he was gradually unfolding as a poet and shining brighter and brighter in our poetry firmament, opined Ashraf.

'Fakrul has done the job with a mission and a vision', Ashraf said adding that the volume would prove invaluable in the future readings of



Professor Anisuzzaman: chair of the launching ceremony of Jibanananda Das: Selected Poems

Jibanananda Das. After Kondakar Ashraf's enlightening review came Aminur Rahman, an accomplished reciter, and Nafisa Jamil to read from Jibanananda and Fakrul chipping in with the presentation of his translation. The audience was eminently delighted to have a bilingual recitation session and appreciated the reading by giving a good hand. The poems read — *Pakhira, Abar Ashibo Feere, Shandhya Hay, Kuri Bachher Pare and Hay Hriday* — for a moment cast

a metaphysical spell on the audience typical of Jibanananda Das.

'Fakrul learned Bangla while translating Jibanananda Das,' said Syed Mazoorul Islam adding, 'this is why his translation is free from any influence.' He compared Fakrul's translation with recently published volume from West Bengal by Sukanta Choudhury and claimed that Fakrul's one was successful in capturing the cadence of the Bengali original.

Said Manzoor: 'The most difficult part of any translation job is to successfully convey the cultural ambience to another language and Fakrul Alam has done it competently.'

Aminur, Nafisa and Fakrul then came in again with more poems to delight the audience. The poems were *Hawer Rat*,



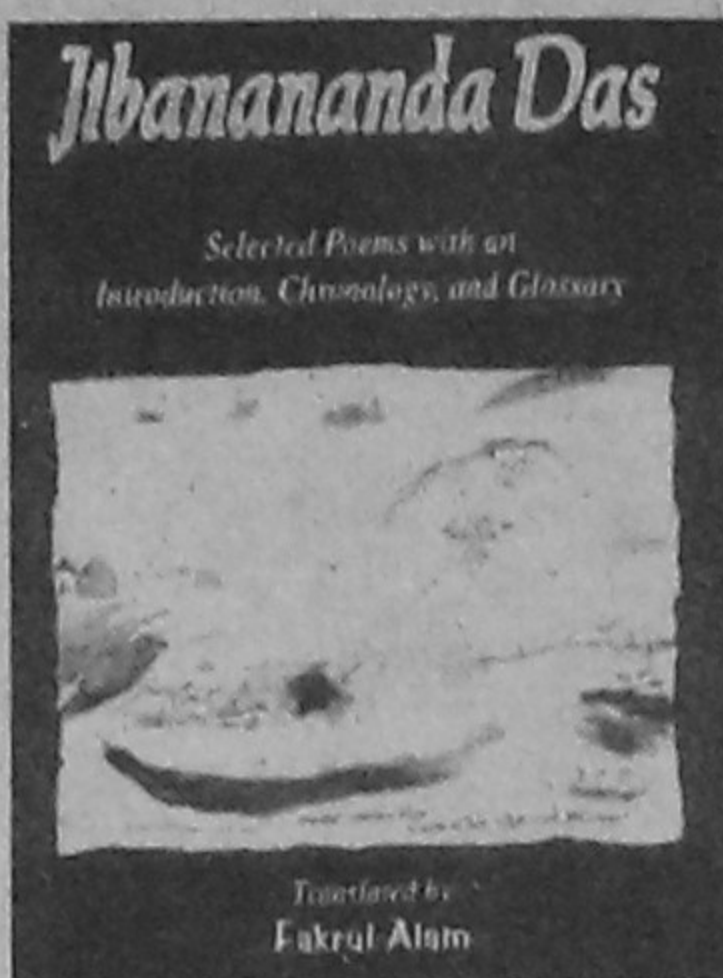
Lila Sharmeen, the artist of the cover painting

*Ajker Rat, Akashtina, Adbhut Aandhar Ek, and Shesh Holo Jeebaner Lenden*. The selection was done keeping in mind the important poetic phases of Jibanananda's career.

'In France we all know about Tagore and a little about Nazrul. Now thanks to Fakrul we will be knowing Jibananan-



Aminur Rahman brings out the languid beauty of Jibanananda Das's through his tuneful recitation. Fakrul Alam waits his turn to recite his English rendering



Das,' said Christophe of the French cultural centre, the organiser of the launching ceremony.

- Professor Anisuzzaman, the chair of the ceremony, said in his speech that his first encounter with Das's poems was with the volume *Satti Tarar Timur*, not the right book to begin with. Had it not been Ru-



Professor Kondakar Ashraf Hossein considers Fakrul's work as the most significant one since Seeley's *A Poet Apart*

poshi Bangla Jibanananda would not be a household name in Bengal, Anisuzzaman viewed.

Through Fakrul's translation, Anisuzzaman hoped Jibanananda Das's poetic achievements would be well represented in world literature.'



Fakrul Alam waits his turn to recite his English rendering

exhibition

# A Voice Against Oppression

An installation art show by Firoz Mahmud concludes at the Institution of Fine Arts

By Saima Islam

THE history of human society is that of domination and oppression. The conflict of interest between the have and the havenots is as old as the human society itself. An installation art show by Firoz Mahmud titled, 'Domineering Domination' based on this theme of eternal class struggle, took place at the Institute of Fine Arts, Dhaka University



Firoz Mahmud

from February 21 to 25.

His installation art show was a combination of sculptural and pictorial object.

Firoz in a small space created a microcosmic world of tyranny and showed the sufferings of the suppressed human beings. Black and white, the colour of good and evil and red, the colour of power, blood and revolution, find their way into Firoz's world of art.

On a high pedestal the powerful people preside with their usual ease and haughtiness, ignorant to the pain they cause to the ordinary man. Firoz has created a corner for this class to reside. Firoz just used heads to represent the whole human being. A man's head in red with a black face captures the highest



their face coming up from the ground, which represent the inevitable cry among the average man to fight the crime committed against them. We can trace Shubas Chandra Bose, Martin Luther King, Chey, Preeti Lata, Titumir, Nelson Mandela's faces among this crowd. The red scurf around their necks here



position and the wings at the back of his throne represent his ever swelling desire to go higher and higher at the cost of anything. His loyal followers also with their black face surround him.

At one side some head of common people are lying on the ground covered with plastic, representing the ordinary



man's limitation to express their view and also suggestive of the fact that the freedom of expression gets crushed under the feet of the powerful men.

But Firoz always tries to bring out different dimension in his works. On the other side there are some faces with intense look of conviction on



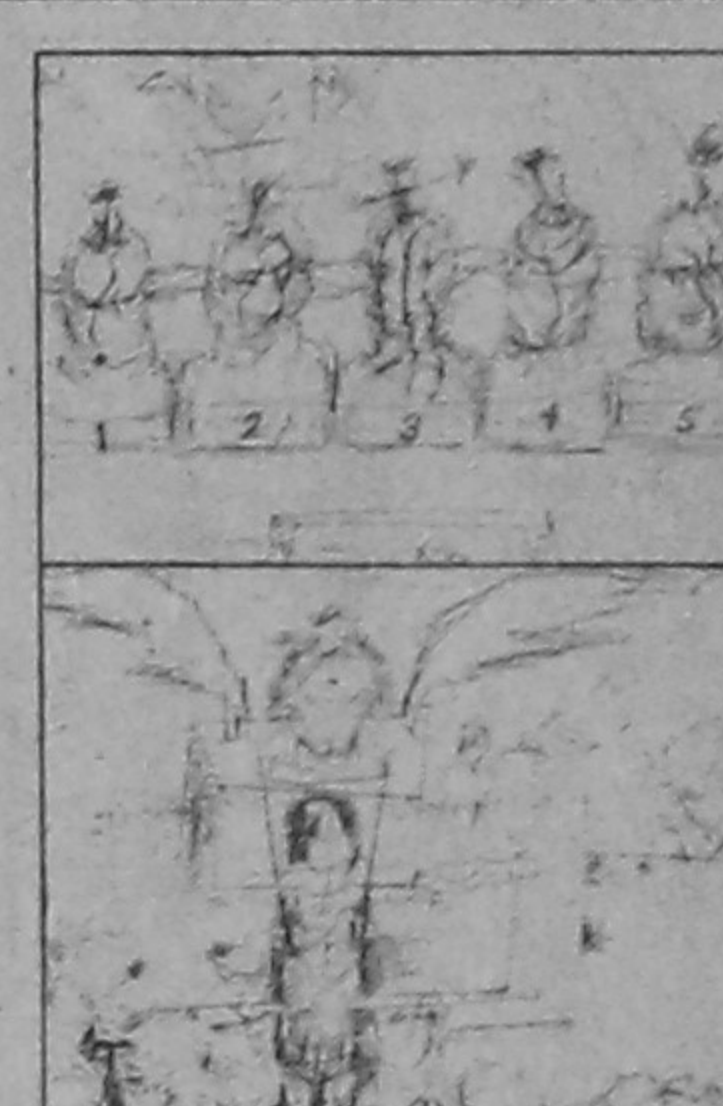
ing, watercolour, pencil sketch, pen sketch and Zainul Abedin Gold Medal from the Institution of Fine Arts, Dhaka University, Royal Overseas League's prize from U.K. Trave award to Japan and Elizabeth Greenfields Award from Canada.

symbolizes the force of their purpose that is freedom from all kind of coercion and cruelty. There are some drawings at the back, which shows the layout of Firoz's work.

'While painting, my mind was often filled with different ideas, which were not possible for me to express through my painting so I have opted for installation,' said Firoz.

Firoz graduated from Institute of Fine Arts, Dhaka University. He took part in several workshops and artistic campus including, 'Yuzen-en' in Japan, colour management, oil painting, watercolour and Calcutta Nandank's workshop in India from 1993 to 1999. His four solo exhibitions were held in Khulna, South Korea, Japan and Dhaka. Firoz also participated in 35 group exhibitions in India, U.K, Scotland, U.S.A, Germany, Japan and Bangladesh.

He received several awards including best award for draw-



ing, watercolour, pencil sketch, pen sketch and Zainul Abedin Gold Medal from the Institution of Fine Arts, Dhaka University, Royal Overseas League's prize from U.K. Trave award to Japan and Elizabeth Greenfields Award from Canada.



## TV Guide

Monday 28th February

(All programmes are in local time. The Daily Star will not be responsible for any change in the programme)

### BTV

3:00 Opening, 3:20 Open University, 4:00 Khabar, 4:30 Health Bulletin, 4:45 Sports Programme, 5:20 Anu-Paramanu, 5:20 Selected Programme, 6:00 Khabar, 6:15 Health Bulletin, 6:30 Programme from Chittagong Centre, 7:00 Weather Bulletin, 7:05 Dolon Chapa, 7:25 Barta Prabaha, 8:00 News in Bengali, 8:20 Drama, 10:00 News in English, 10:20 Badhan Hara, 11:30 Khabar/The News, 11:45 Closing.

### BBC WORLD

6:00 BBC World News, 6:30 World Focus: Reporters, 7:00 BBC News/Asia Today Inc. World Business Report/24 Hours, 7:45 Reporters, 8:00 BBC News/Asia Today Inc. World Business Report, 8:45 Reporters, 9:00 BBC News Inc. World Business Report/Usa Direct/Asia Today, 9:45 Reporters, 10:00 BBC World News, 10:30 Correspondent: Africa, 11:00 BBC World News, 11:30 World Living: Building Sights, 12:00 BBC World News, 12:30 India Business Reports, 1:00 BBC World News, 1:30 HARDtalk, 2:00 World News, 2:30 Correspondent: Africa, 3:00 World News, 3:30 HARDtalk, 4:00 BBC World News, 4:30 World Living: How Building Learns, 4:45 Unreel Estate, 5:00 BBC World Today, 6:30 Correspondent: Africa, 7:00 BBC World News, 7:30 World Living: Building Sights, 8:00 BBC World News, 8:30 India Business Reports, 9:00 BBC World News, 9:30 HARDtalk, 10:00 World News, 10:30 Correspondent: Africa, 11:00 BBC World News, 11:30 World Living: Building Sights, 12:00 BBC World News, 12:30 India Business Reports, 1:00 BBC World News, 1:30 HARDtalk, 2:00 World News, 2:30 Correspondent: Africa, 3:00 World News, 3:30 HARDtalk, 4:00 BBC World News, 4:30 World Living: How Building Learns, 4:45 Unreel Estate, 5:00 BBC World Today, 6:30 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