

**NATIONAL
WORKSHOP ON
MULTI-LINGUAL
TRANSLATION**

**OF KAZI NAZRUL
ISLAM'S POEM**

5-6 MARCH, 2020

ORGANIZED BY:

**DEPARTMENT OF
MODERN INDIAN LANGUAGES
AND LITERARY STUDIES
(UNDER DRS PHASE III)**

IN COLLABORATION WITH:

**NAZRUL CENTRE FOR SOCIAL
AND CULTURAL STUDIES,
KAZI NAZRUL UNIVERSITY,
ASANSOL**

VENUE:

**SEMINAR HALL,
DEPARTMENT OF
MODERN INDIAN LANGUAGES
AND LITERARY STUDIES
FACULTY OF ARTS
UNIVERSITY OF DELHI**



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TRANSLATION
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National Workshop
on
**Multi-Lingual Translation of Kazi Nazrul
Islam's Poem**
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**Department of Modern Indian Languages & Literary
Studies, University of Delhi (Under DRS Phase-III)**

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**Nazrul Centre for Social and Cultural Studies, Kazi
Nazrul University, Asansol**



KAZI NAZRUL ISLAM
(1899-1976)

CONCEPT OF THE WORKSHOP

Kazi Nazrul Islam (1899-1976), the National Poet of Bangladesh, is one of the most notable poets of Bengal. His secular outlook has always remained a point of celebration. The objective of the workshop is to translate *Bidrohi*, his most celebrated poem, in different Indian languages. This workshop has been planned as a pilot event of the larger project of translating Nazrul's selected poems in various languages.

Being a pilot project, translator and participants of this workshop would be provided with multiple Hindi and English translations of the poem. Apart from the 8th Schedule Languages, Languages recognized by Sahitya Akademi and State Governments would also be included as much as possible. The translations would be published as a book. Depending on the success of this workshop, initiative would be taken to translate 100 selected poems and songs of Nazrul in each of these languages.

The Workshop will begin with addresses exploring the concept of multilingual translation and various aspects of translation in general. This would be followed by a review of the existing Hindi and English translations of *Bidrohi* and the process of preparing the ideal source text for translators who do not know Bengali. This would be followed by deliberations by experienced translators who have already translated the poem. They will discuss the issues they had to deal with while translating the poem

and how they resolved those issues. These are expected to offer a guideline to participants who have prepared a draft of the translations in respective languages and those participants who are yet to translate the poem.

We hope that this workshop would enable us to reassess the advantages and limitations of the model of multilingual translation and provide us with the required insight to chalk out a feasible plan of completing the task of translating Nazrul's selected works in various Languages. We also hope that this experience would enable others to take an effective initiative to bring a new phase of translation in India.

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TARGET LANGUAGES

Assamese, Awadhi, Bagheli, Bhojpuri, Bishnupriya, Chambiyali, Chhattisgarhi, Dogri, Garhwali, Gujrati, Haryanvi, Kangri, Karbi, Kannada, Kashmiri, Maithili, Mandyali, Marathi, Malayalam, Manipuri, Odia, Punjabi, Rajbanshi, Santali, Sanskrit, Sindhi, Siraiiki, Tamil, Telugu, Urdu

DEPARTMENT OF MODERN INDIAN LANGUAGES AND LITERARY STUDIES

The Department of Modern Indian Languages and Literary Studies was established in the year 1961. It runs Master's Programmes in Bengali, Comparative Indian Literature and Tamil, and Certificate, Diploma and Advanced Diploma courses in 11 Indian Languages. The research programme in the field of Comparative Indian Literature, Folklore and Indian Languages and Literature, initiated by the Department, have drawn the attention of scholars from India and abroad. The Department has produced a good number of scholars in these fields during these years. The Master's Programme in Comparative Indian Literature has also come to limelight for its unique design and its relevance in the multi-lingual and multi-cultural situation of India, where a wide variety of literatures are produced in different languages.

Department has also undertaken various initiatives under the ongoing UGC DRS assistance. Under this scheme, the thrust areas are: *Comparative Indian Literature, Translation Studies, and Indian Folklore and Tribal lore*. A series of National level seminars on these thrust areas have been organized during these years and few volumes are also to be published soon.

The Department celebrated its Golden Jubilee in the year 2010-11.

NAZRUL CENTRE FOR SOCIAL AND CULTURAL STUDIES (NCSCS), KAZI NAZRUL UNIVERSITY, ASANSOL

Vision

This research centre named after Kazi Nazrul Islam, the renowned Bengali poet seeks to concretize the values and principles envisioned by Nazrul in the domain of aesthetic excellence and socio-cultural regeneration. Nazrul's creative genius opened up new vistas of creativity and carved a unique niche in constituting a rich legacy of creative practices informed by social consciousness and reformist zeal. Nazrul is recognized within and outside India not only for his rebellious verses charged with profound emotions but also for his original contributions in the fields of music and performing arts, fiction and non-fictional prose, journalism, etc. His unflinching critique of all sorts of dogmatism including religious fundamentalism, his philosophic outlook, radical political ideas, great love for nature, and also his immense commitment to usher in social transformation have made him a towering poetic persona.

Pursuing the spirit and ideologies of Nazrul, the Nazrul Centre for Social and Cultural Studies (NCSCS) aims at nurturing and disseminating Nazrul's philosophy of inclusiveness and social justice through the cultivation of creative ventures such as literature, performing arts, cultural innovation and critical social inquiry.

Mission

Nazrul Centre for Social and Cultural Studies is an advanced research centre. Its primary area of focus is Humanities and Social Sciences and it aspires to conduct cutting edge research in these domains. It emphasizes research findings on different traditions of creative arts and performing cultures as modes of social and individual expressions and treats these genres of articulations as important repositories of innovative thinking and imaginative productions that can respond to different challenges of our society. It also undertakes intense analysis of different social phenomena and social behaviors to understand ongoing socio-political and cultural trends. It seeks to connect immediate local issues with global knowledge, focusing strongly on issues of social exclusion and inclusive policies. It strives to analyze existing conditions of those who are living on the fringes of society. It also encourages to forge global connections by reaching out to international bodies and research collectives to build bridges across thoughts. It also has plans to explore various trajectories of re-cultivating peace and social harmony through a revival of interest in various traditional socio-cultural practices through a deep critical understanding of our heritage. It plans to achieve global standards in research output and analytical expertise. To achieve its mission, Nazrul Centre for Social and Cultural Studies would focus on:

- bilateral and cultural relations between them Promoting co-operation on inter-cultural and inter-religious studies in the South Asian countries, with a view to strengthen
- Exploring the relevance of Nazrul's ideas on the emancipation of the oppressed such as the minorities and women
- To promote Nazrul's ideas against Fascism and oppression
- Developing an atmosphere for serious research activities on Nazrul's philosophical ideas
- Building a state-of-the-art Research Library enabling the ramifications of Nazrul's central socio-cultural and political thoughts
- Introducing major and minor research projects of both individual and collaborative nature in the areas of Nazrul's interest and the emerging allied areas
- Organizing Special Lectures, National and International Seminars and Conferences, Workshops, Symposiums throughout the year for 'critical analysis' of Nazrul's thoughts in the scenario of social, religious and political issues of the contemporary world
- Initiating research-oriented exchange programmes between reputed national and international research centres

- Publishing research output on the Centre's webpage, and in the form of Blogs, Newsletter, Research Journal, Books and Monographs
- Providing training to interested persons in relevant areas of Nazrul's work through Certificate and Diploma courses of short duration.
- Promoting creative writing practices and innovative thoughts

KAZI NAZRUL ISLAM (1899-1976)

Kazi Nazrul Islam (1899-1976) national poet of Bangladesh, called the 'rebel poet' for his brave resistance to all forms of repression. His poetry, with its vibrant rhythms and iconoclastic themes, forms a striking contrast to Rabindranath Tagore's poetry. Though he had great regard and admiration for the older poets and writers, he did not imitate any poet or writer, even not Rabindranath, though it was a fashion of the day.

Through literature, journalism and political activism, Nazrul fought against foreign rule, communalism, imperialism, colonialism, fundamentalism and exploitation. In response, the British colonial government proscribed his books and newspapers and put him behind bars. Through his written *Rajbandir Jabanbandi* (a political prisoner's deposition) and his 40-day hunger strike, Nazrul protested against the harassment. In support of him, Rabindranath dedicated one of his books to him.

Nazrul used subjects and vocabulary never used in Bengali poetry before. He became immensely popular for portraying in his poems contemporary political and social phenomenon. Some fundamental conflicts of human civilisation also formed the themes of his poems. Singularly non-communal, Nazrul drew upon his mixed Hindu and Muslim cultural traditions. He used Sanskrit and Arabic meters as easily as he did traditional Bengali

ones. He referred to Persian archetypes with as much ease as he did ancient Hindu ones.

He was aware of history, both ancient and contemporary, of his own country and of the world outside. Nazrul nourished almost all the streams of Bengali songs and established them on the solid foundation of north Indian classical music. It was through the originality of his musical talent that the folk base of Bengali songs was linked to the subcontinental tradition of classical music. Nazrul Songs can be described as the quintessence of Bengali songs apart from their being the Bengali edition of north Indian classical music. Through a wide variety of themes and tunes Nazrul truly turned Bengali songs into modern music.

Nazrul was born on 24 May 1899 in the village of Churulia in Burdwan, West Bengal. His father, Kazi Fakir Ahmed, was the imam of a mosque and the caretaker of a mausoleum. After his father's death in 1908, Nazrul took up his father's job as caretaker and also served as *muazzin* of the mosque to support his family. He passed the lower primary examination from his village *maktab*. Through the Islamic education he received in these early years, he became acquainted with the fundamentals of Islam, reading the Quran, prayers, fasting, *hajj* and *zakat*. In later life he drew upon this experience to translate Islamic traditions into his Bengali writings.

Nazrul was attracted to folk theatre, with its mixture of poetry, song and dance. He left his duties at the *mazar* and mosque, and joined a Leto group. This was

the beginning of Nazrul's life as a poet and artist. He acted with the group and also learnt the art of composing poems and songs at short notice. Through his association with the Leto group, he began to learn about the Hindu puranas. The young adolescent poet composed a number of folk plays for his Leto group: *Chasar San, Shakunibadh, Raja Yudhisthirer San, Data Karna, Akbar Badshah, Kavi Kalidas, Vidyabhutum, Rajputrer San, Buda Saliker Ghade Ron and Meghnad Badh*.

In 1910, Nazrul returned to school. He studied for some time at the Raniganj Searsole Raj School and then at Mathrun High English School (subsequently, Nabinchandra Institution), where the poet Kumud Ranjan Mullick was headmaster. Unfortunately, Nazrul again had to leave school for financial reasons. After leaving Mathrun he is believed to have joined a group of *kaviyals*. He then worked as a cook at the house of a Christian railway guard and later at a tea stall at Asansol. Thus, the young Nazrul, aptly nicknamed 'Dukhu Mia', experienced the harsh realities of life.

While working at the tea stall, Nazrul became acquainted with Rafizullah, a police inspector of Asansol, who succeeded in persuading the young man to return to school. In 1914 Nazrul got admitted to class VII of Darirampur School at Trishal in Mymensingh.

A year later he returned to his own village and in 1915 got admitted to class VIII of Raniganj Searsole Raj School. Here he continued his studies up to class X. However, he did not sit for the pre-test that would have qualified him to sit for

the Entrance Examination. Instead, towards the end of 1917, he joined the army. Nevertheless, during these formative years, he was influenced by at least four of his teachers at Searsole: Satishchandra Kanjilal in classical music, Nibaranchandra Ghatak in revolutionary ideas, Hafiz Nurunnabi in Persian literature and Nagendranath Banerjee in literature.

Nazrul joined the 49 Bengal Regiment and was posted to Karachi. His life in the army lasted about two years and a half from the close of 1917 to March - April 1920. During this time, from an ordinary soldier he rose to *havildar* (battalion quartermaster).

During his stay in the army, Nazrul learnt Persian from the regiment's Punjabi *moulvi*, practiced music with other musical-minded soldiers to the accompaniment of local and foreign instruments and at the same time pursued literary activities in both prose and poetry. Nazrul's stories and poems written at Karachi cantonment were published in different journals: his first prose writing 'Baunduler Atmakahini' (*Saogat*, May 1919), first published poem 'Mukti' (*Bangiya Mussalman Sahitya Patrika*, July 1919).

During his stay at Karachi, Nazrul subscribed to various literary journals published from Kolkata: *Prabasi*, *Bharatbarsa*, *Bharati*, *Manasi*, *Marmavani*, *Sabujpatra*, *Saogat* and *Bangiya Mussalman Sahitya Patrika*. During his stay at Karachi, Nazrul had books by Rabindranath and Sharat Chandra Chattopadhyay as well as writings of the Persian poet Hafiz. In fact, it was at Karachi cantonment that Nazrul's literary activities truly began.

At the end of the First World War, Nazrul returned to Bengal and began the career of a litterateur-journalist in Kolkata. His first accommodation was at the office of the Bangiya Mussalman Sahitya Samiti at 32 College Street, where he roomed with Muzaffar Ahmed, an official of the organization. People started becoming aware of a new talent in Bengali when journals like *Moslem Bharat*, *Bangiya Mussalman Sahitya Patrika* and *Upasana* published his novel *Bandhan-hara* and poems such as 'Bodhan', 'Shat-il-Arab', 'Badal Prater Sharab', 'Agamani', 'Kheya-parer Tarani', 'Korbani', 'Moharram' and 'Fateha-i-Doazdaham'. In a letter published in *Moslem Bharat*, the poet-critic Mohitlal Majumder profusely praised Nazrul's poems 'Kheya-parer Tarani' and 'Badal Prater Sharab' and welcomed him to the learned society of Bengal. At the office of the Bangia Mussalman Sahitya Samiti, Nazrul became close to quite a few contemporary Muslim litterateurs such as Mohammad Mozammel Haque, Afzalul Haque, Kazi Abdul Wadud and Muhammad Shahidullah. Nazrul also used to attend two other popular literary addas or talking clubs: 'Gajendar Adda' and 'Bharatiya Adda'. Here he came in close contact with top personalities of contemporary Bengali art, literature, music and theatre such as Atul Prasad Sen, Dinendranath Thakur, Abanindranath Tagore, Satyendranath Dutta, Charuchandra Banerjee, Ustad Karamatullah Khan, Premankur Atarhi, Shishir Kumar Bhaduri, Hemendrakumar Roy, Sharatchandra Chattopadhyay, Nirmalendu Lahiri and Dhurjatiprasad Mukhopadhyay. In October 1921, Nazrul went to Santiniketan with

Muhammad Shahidullah and met Rabindranath. For the subsequent two decades, up to Rabindranath's death in 1941, these two important poets of Bengal maintained a close association.

Nazrul's life as a journalist began with the publication of the evening daily *Nabajug* on 12 July 1920. Though Fazlul Haque (Sher-e-Bengali) was listed as editor, the work was mainly done by Nazrul. The political situation was volatile: the Non-Cooperation and Khilafat movements were in full swing. In this climate, Nazrul's fiery article, 'Muhajirin hatyar janya dayi ke?' (Who is responsible for killing the refugees?) led to the forfeiture of the security deposit of the paper. A police watch was placed on Nazrul.

Along with carrying out his journalistic activities, writing about the socio-political aspects of the national and international developments, Nazrul was also attending various political meetings with Muzaffar Ahmed. At the same time, he participated in cultural activities, attending social gatherings and rendering songs. He was yet to compose tunes for his songs, but Mohini Sengupta, a musicologist and member of the Brahma Samaj, set a few of his songs to music and published the songs with their notations. Among these songs were 'Hayta tomar paba dekha' and 'Ore e kon sneha-suradhuni'. Nazrul's song 'Bajao prabhu bajao ghana' was first published in the Baishakh issue of *Saogat* in BS 1327 (1920 AD).

April-June 1921 marked an important change in Nazrul's life. He met the book publisher Ali Akbar Khan at the office of the Muslim Sahitya Samiti and accompanied him to

Comilla. There he visited the house of Biroja Sundari Devi, where he met Promila, a young Hindu woman whom he would marry subsequently.

Nazrul accompanied Ali Akbar Khan to his village Daulatpur and stayed there for some time. Returning to Comilla on 19 June, he stayed there for 17 days. Comilla was in ferment on account of the non-cooperation movement. Nazrul joined many processions and meetings and sang his newly composed patriotic songs that he had set to music himself: “E kon pagal pathik chhute elo bandini mar anginay” (Who is this stranger rushing to the courtyard of the imprisoned mother?), “Aji rakta-nishi bhore/ eki e shuni ore/ mukti-kolahal bandi-shrinkhley” (On this blood-stained dawn why this clamour for freedom by prisoners in shackles?) Thus, the amateur composer and singer of Kolkata turned into a political activist and composer of patriotic songs.

In November 1921 Nazrul went to Comilla again. An all-India strike had been called on the day. Nazrul joined the procession of the non-cooperationists and sang “Bhiksa dao! Bhiksa dao! Phire chao ogo purabasi” (Give alms, give alms, look back O townspeople.) Many Muslims of India, led by Maulana Mohammad Ali and Maulana Shawkat Ali, had joined in the Khilafat movement to save Turkey's feudal regime. Nazrul had no faith in the philosophies of either Mahatma Gandhi's non-cooperation movement or the Khilafat movement. Instead he supported Mustafa Kamal Ataturk's new Turkish movement that had overthrown the sultanate and believed that only through armed revolution

would India be liberated. Nevertheless, he joined those movements for the sake of a united anti-imperialist struggle.

After his return to Kolkata in December 1921, Nazrul composed two of his most famous revolutionary writings: 'Bidrohi' and 'Bhabgar Gan'. These two compositions totally changed the tenor of Bengali poetry.

Towards the end of 1921 Nazrul composed another famous poem: 'Kamal Pasha'. This poem demonstrated Nazrul's sense of contemporary international history and the hollowness of the Indian Khilafat movement. Nazrul was most deeply influenced by the leadership of Mostafa Kamal Pasha, who had overthrown the feudal sultanate and turned Turkey into a secular and modern republic. Nazrul was particularly impressed by the way Kamal Pasha had removed fundamentalism from Turkish society as well as got women to give up their veils. He wondered why the reforms in Turkey could not be replicated in India and Bengal.

All his life Nazrul fought against fundamentalism, superstition and ritualistic social behaviour, especially among Muslims. The socialist revolution in Russia in 1917 also influenced Nazrul in many ways. This was borne out by the publication in *Langal* and *Ganavani* of 'Samyabadi' and 'Sarbahara' poems and his translation of the 'Communist International' under the title 'Jago Anashana Bandi Utha Re Yata' (Wake up and rise all the prisoners of hunger).

Among Nazrul's literary works published in 1922 the most notable were *Byathar Dan*, a collection of short stories, *Agni-vina*, a collection of poems, and *Yugavani*, a collection of essays. *Agni-vina*, which included 'Pralayollas', 'Agamani', 'Kheya-parer Tarani', 'Shat-il-Arab', 'Vidrohi' and 'Kamal Pasha', created a stir in Bengali literature and proved to be a turning point in Bengali poetry. Its first edition was sold out soon after publication, and several editions in quick succession had to be printed.

On August 12 1922 Nazrul published the *Dhumketu*, which played an important role in reviving the concept of armed revolution after the failure of the Non-cooperation and Khilafat movements. In a sense the *Dhumketu* became the mouthpiece of revolutionaries. The paper appeared, bearing on its mast these words of blessing from Rabindranath: "Kazi Nazrul Islam kalyaniyesu, ay chale ayre dhumketu/ andhare bandh agnisetu, durdiner ei durgashire udiye de tor vijay ketan" (Dear Kazi Nazrul Islam, Come O comet come. Blaze in darkness the bridge of fire, hoist your flag of victory atop this fortress in distress). After Nazrul's veiled political poem 'Anandamayir Agamane' (on welcoming the arrival of the goddess Durga) appeared in the *Dhumketu* on 26 September 1922, the issue was proscribed. Nazrul's book of essays, *Yugavani*, was also proscribed on 23 November 1922. The same day the poet was arrested in Comilla and brought to Kolkata. On 7 January 1923, Nazrul, as an under-trial prisoner, gave a deposition in self-defense in the court of chief presidency magistrate Swinho. That deposition, 'Rajbandir Jabanbandi', has been acknowledged as a piece of

literature. In the judgment delivered on January 16, Nazrul was sentenced to a year's rigorous imprisonment.

While Nazrul was serving his term in Alipore Central Jail, Rabindranath dedicated to him his musical play *Basanta* (22 January 1923). Nazrul celebrated the news by composing his poem about the ecstasy of poetic creation: 'Aj Srsti Sukher Ullase' (In the ecstasy of creation). On 14 April 1923, Nazrul was moved to Hooghly Jail. The same day he began a hunger strike in protest against the ill treatment of political prisoners. Rabindranath sent Nazrul a telegram saying: 'Give up hunger-strike, our literature claims you'. The telegram was not delivered. Meanwhile, under the pressure of public opinion, the civilian jail inspector, Dr. Abdullah Suhrawardy, visited the jail on 22 May 1923 and at his persuasion Nazrul broke his 40-day hunger strike. On 18 June, Nazrul was transferred to Behrampur Jail. He was released on December 15, after suffering imprisonment for a year and three weeks. While in Hooghly Jail Nazrul wrote his famous song, 'Ei shikal-para chhal m o d e r e shikal-para chhal' (Chains cannot bind us) and in Behrampur Jail he wrote another famous song 'Jater name bajjati sab jat-jaliyat khelchhe juya' (The communal cheats are gambling in the name of communities).

The first anthology of Nazrul's poems on love and nature, *Dolan-Chanpa*, was published in October 1923. Its long poem 'Pujarini' reveals Nazrul's multifaceted perception of romantic love. It was not surprising that Nazrul's thoughts at this time of political turmoil should have

turned to thoughts of love. His acquaintance with Promila had ripened to love, and, despite the disapproval of many, Nazrul married Promila in Kolkata on 24 April 1924. Promila was from a Brahma family and only her mother, Giribala Devi, accepted the marriage. Nazrul was also detached from his family. Nazrul and Promila set up home at Hooghly.

Two collections of Nazrul's songs and poems were published that August: *Biser Banshi* and *Bhabgar Gan*. Both the books were proscribed by the government in October and November. Meanwhile, Nazrul's songs were becoming popular. In 1925, His Master's Voice (HMV) produced the first gramophone record of Nazrul's songs. The record contained two of his songs, 'Jater name bajjati sab jat-jaliyat khelchhe juya' and 'Yak pude yak bidhir vidhan satya hok' sung by Harendranath Dutta.

Nazrul attended political meetings and functions of various parties and sang his songs calling upon his fellow countrymen to rise against foreign rule. In May 1925 at the Congress session at Faridpur, in the presence of Mahatma Gandhi and Deshbandhu Chitta Ranjan Das, Nazrul sang 'Ghor re ghor re amar sadher charka ghor' (Whirl, O my dear spinning wheel, whirl).

Towards the end of 1925, Nazrul joined politics and attended political meetings at Comilla, Midnapore, Hooghly, Faridpur, Bankura and many other places. Apart from being a member of the Bengal provincial congress, he played an active role in organising the Sramik-Praja-Swaraj Dal. On 16 December 1925, Nazrul started publishing the

weekly *Langal*, with himself as chief editor. The *Langal* was the mouthpiece of the Sramik-Praja-Swaraj Dal, which aimed to eradicate class differences in society. The manifesto of the party, which was published in the paper, demand full independence for India. At this time Nazrul published his book *Samyabadi O Sarbahara* containing songs for workers and peasants. Among Nazrul's other publications in 1925 were an anthology of short stories, *Rikter Bedan*, and four anthologies of poems and songs: *Chittanama*, *Chhayanat*, *Samyabadi* and *Puber Hawa*. *Chittanama* was a collection of songs and poems that Nazrul had composed on the sudden death on 16 June 1925 of Deshbandhu Chittaranjan Das, pioneer of the cause of Hindu-Muslim unity.

In 1926 Nazrul started living at Krishnanagar. In November 1926, Nazrul contested from East Bengal for a seat in the upper house of the central legislative council. In this connection he extensively toured East Bengal, especially Dhaka division. The knowledge that he had about this region from his early experience of school-life at Trishal - Darirampur and his marriage now became deeper. Meanwhile he continued to write songs. His patriotic songs no longer spoke of independence for India alone, but turned into songs for the downtrodden masses. In April 1927 Nazrul composed 'Jago Anashan Bandi', 'Raktapatakar Gan' (The song of the red flag), etc. On 12 August 1927 *Ganavani* and *Langal* were merged.

At Krishnanagar Nazrul also composed *ghazals*. Though these *ghazals* with their focus on love are very different

from the patriotic songs that Nazrul was writing at this time with their focus on struggle and revolution, they are in fact two aspects of youth. Atulprasad Sen had earlier composed poems in this genre, but the Bengali *ghazal* is mainly the creation of Nazrul. Nazrul's *ghazals* are structured like Urdu *ghazals* and are sung with or without *tal*.

It was about this time that Nazrul started publishing his songs with notations. These songs clearly manifest that it was though his life at Krishnanagar was one of poverty and hardship, his musical talent blossomed there. Famous singers and musicologists such as Dilip Kumar Roy and Shahana Devi presented and popularized Nazrul songs at different forums.

Nazrul attended the first annual conference of Muslim Sahitya Samaj at Dhaka on 28 February 1927. He came to Dhaka again in the second week of February 1928 to attend its second annual conference. This time he became acquainted with Kazi Motahar Husain, who was teaching at Dhaka University, as well as a number of university students: Buddhadeva Bose, Ajit Dutta and Fazilatunnessa. He returned to Dhaka again in June and met Ranu Soam (Protiva Basu) and Uma Moitra (Loton) of Sangeet Charcha Kendra. Nazrul's three successive visits to Dhaka provided him an opportunity to become acquainted with the city's progressive groups of teachers, students and artistes.

However, while Nazrul was becoming popular, he was also becoming the target of conservative Muslims and Hindus.

In 1927 Shanibarer Chithi began printing parodies of Nazrul's writings. His writings were also criticized in *Mohammadi*, *Islam Darshan* and *Moslem Darpan*. Progressive journals, however, such as *Kallol* and *Kalikalam*, came forward in defense of the poet. Mohammad Nasiruddin's *Saogat* also supported Nazrul. In an article in *Saogat*, Abul Kalam Shamsuddin described Nazrul as an epoch - making poet and called him the national poet of Bengal. Nazrul joined *Saogat* to run an entertainment section. This year also saw the publication of an anthology of Nazrul's poems and songs, *Fani-manasa*, and an epistolary novel: *Bandhan Hara*.

In January 1929 Nazrul visited Chittagong, where he stayed with Habibullah Bahar Chowdhury and his sister Shamsunnahar Mahmud. He also visited Sandwip, the birthplace of his friend, Muzaffar Ahmed. Anthologies of Nazrul's poems and songs published in 1928-29 include *Sindhu - Hindol* (1928), *Savchita* (1928), *Bulbul* (1928), *Jivjir* (1928) and *Chakravak* (1929). In 1929 the poet's third son Sabyasachi was born and in May that same year his four-year-old son Bulbul died of smallpox. Nazrul was terribly shocked by this death and in the view of many this marked a turning point in his life. Gradually he became an introvert and turned towards spiritualism. At Bulbul's sickbed Nazrul translated Hafiz's *Rubaiyat*. It was published as *Rubaiyat-i-Hafiz*.

Meanwhile, Nazrul had also become associated with HMV Gramophone Company. This association lasted from 1928 to 1932. The earliest of his songs produced as records

from HMV were 'Bhuli Kemane' and 'Eta jal o kaja chokhe', sung by Angurbala under his guidance. HMV also recorded Nazrul's recitation of his poem 'Nari'. Nazrul's first radio programme was broadcast from the Calcutta station of All India Radio in the evening of 12 November 1929. Nazrul also started composing songs for plays. In 1929 he composed songs and set them to music for Sachindranath Sengupta's play *Raktakamal* staged at Manomohan Theatre in Kolkata. Sachindranath dedicated the play to Nazrul. Nazrul also composed eight songs for Manmatha Roy's sensational play *Karagar*, staged in 1930. After running for 18 consecutive nights, the play was banned by the government. The banning did not lessen Nazrul's popularity.

On 10 December 1929 Nazrul Islam was accorded a reception at Albert Hall, Kolkata, on behalf of the people of Bengal. It was presided over by Acharya Prafulla Chandra Ray, the felicitation was read by barrister S Wazed Ali, and addresses of good wishes were given by Subhas Chandra Bose and Rai Bahadur Baladhar Sen. The poet was presented a set of golden pen and inkpot. At the reception Prafulla Chandra Ray said, "Amar Bishvas, Narul Islamer kavita pathe amader bhabi bangshadharera ek ekti ati manuse parinata habe" (It is my belief, by reading the poems of Nazrul Islam that each of our future children will become a superman.) Subhas Chandra Bose said, "Amra yakan yuddhaksetre yab takhan sekhane Nazruler yuddher gan gaoya habe!" (When we go to war we shall sing Nazrul's war songs. When we go to prison, we shall still sing his songs.)

The books published in 1930 include a political novel, Mrityuksudha, an anthology of songs, *Nazrul-Gitika*, a play, *Jhilimili*, and two anthologies of poems and songs: *Pralay-shikha* and *Chandravindu*. *Chandravindu* was proscribed, and a case was instituted against Nazrul for *Pralay-shikha*. Nazrul was arrested. On 16 December 1930, he was found guilty and awarded six months' rigorous imprisonment. Nazrul petitioned the High Court and was set free on bail. Meanwhile, under the Gandhi-Irwin Pact, the case against Nazrul was dismissed and he did not have to suffer imprisonment.

Nazrul visited Darjeeling from the second week of June to the middle of July, 1931. Rabindranath was also then visiting Darjeeling and the two met. During this year, Nazrul's novel, *Kuhelika*, an anthology of short stories, *Shiulimala*, an anthology of his songs with notations, *Nazrul-Swaralipi*, and a musical play, *Aleya*, were published. *Aleya* was first staged at Natyaniketan, Kolkata (3 Paus 1338/ Dec 1931). It had 28 songs. That year Nazrul also composed the music for several plays, among them the dramatised version of Jotindramohan Singh's novel, *Dhruvatara*, Manmatha Roy's stage play, *Savitri*, and radio play, *Mahuya*, broadcast from Kolkata radio station in 1932.

In November 1932 Nazrul attended the Bangiya Mussalman Tarun Sammelan at Sirajganj. On December 25 and 26, he attended the Bangiya Mussalman Sahitya Sammelan at Albert Hall, Kolkata, where he was garlanded by its president, the poet Kaikobad. Nazrul's publications

in 1932 were anthologies of songs, such as *Sur-Saki*, *Zulfikar* and *Bana-giti*.

During 1932-33, Nazrul left HMV for the Megaphone Record Company. The first two Nazrul songs recorded here were 'Jay Vani Vidyadayini' and 'Laksmi Ma Tui', sung by Dhiren Das. In 1933 Nazrul returned to HMV as their exclusive composer. This was when many of his songs were recorded. In 1933 Nazrul completed three valuable translation works: *Rubaiyat-i-Hafiz*, *Rubaiyat-i-Omar Khayyam* and *Kavya Ampara*.

In 1934 Nazrul became associated with motion pictures. The first picture for which he worked was based on Girish Chandra Ghosh's story *Bhakta Dhruva* (1934). Nazrul acted in the role of Narada, directed the film, composed songs for it, set them to music and directed them. He also did playback singing for four of Narada's songs. Of the 18 songs of the picture, Nazrul composed 17. He was also associated with other motion pictures such as *Patalpuri* (1935), *Graher Pher* (1937), *Vidyapati* (Bengali and Hindi, 1938), *Gora* (1938), *Nandini* (1945) and *Abhinay Nay* (1945). Nearly 50 Nazrul songs were used for different pictures up to 1945. During 1929 to 1941 Nazrul was associated with 20 stage plays in Kolkata including his own plays, *Aleya* and *Madhumala*. Some of the other plays were *Raktakamal*, *Mahuya*, *Jahangir*, *Karagar*, *Sabitri*, *Aleya*, *Sarbahara*, *Sati*, *Sirajaddaula*, *Devidurga*, *Madhumala*, *Annapurna*, *Nandini*, *Haraparvati*, *Arjunvijayand* *Blackout*. Altogether, these plays used 182 of Nazrul's songs.

All of Nazrul's publications during 1934 were related to songs, for instance, the song anthologies, *Giti-Shatadal* and *Ganer Mala*, and collections of notations, *Suralipi* and *Suramukur*.

Nazrul became formally associated with Kolkata radio station in October 1939. Many significant music programmes were broadcast under his direction, among them, 'Haramani', 'Mel-Milan', and 'Navaragamalika'. From 1939 to 1942, Nazrul, in association with the music maestro, Sureshchandra Chakravarty, broadcast from Kolkata station many raga-based music programmes of exceptional quality. This was regarded as the most significant phase of Nazrul's music life. Meanwhile, in addition to HMV and Megaphone, other gramophone companies, such as Twin, Colombia, Hindustan, Senola, Pioneer and Viellophone, were recording his songs. By 1950, HMV had issued 567 Nazrul records, Twin 280, Megaphone 91, Colombia 44, Hindustan 15, Senola 13, Pioneer 2, Viellophone 2 and Regan 1. In all, of the two thousand odd songs that Nazrul had composed, these companies produced over a thousand records.

On 7 August 1941, Rabindranath died. Nazrul spontaneously composed two poems - 'Rabihara' (Without Rabi) and 'Salam Astarabi' (Farewell, Setting Sun) - and an elegy, 'Ghumaite Dao Shranta Rabire (Let the Tired Rabi Sleep). Nazrul himself recorded 'Rabihara' and recited it on radio.

Within a year of Rabindranath's death, Nazrul himself fell ill and gradually lost his voice and his memory. His

treatment at home and abroad produced no results. For 34 long years, from July 1942 to August 1976, the poet suffered this unbearable life of silence.

With consent of the Indian government, Nazrul and his family were brought to independent Bangladesh on 24 May 1972. In recognition of his contribution to Bengali literature and culture, Dhaka University awarded the poet the honorary degree of D.Litt. at a special convocation on 9 December 1974. In January 1976, the Bangladesh government granted him citizenship of Bangladesh and on February 21 awarded him the 'Ekushey Padak'. On 29 August 1976 the poet died at the Institute of Post Graduate Medicine and Research (now BSMM University) in Dhaka.

The national poet of Bangladesh, Kazi Nazrul Islam was buried with state honour on Dhaka University campus, on the northern side of Dhaka University mosque. [Rafiqul Islam]

Source: Asiatic Society of Bangladesh, Bengalipedia

**Inaugurator: Prof. Sadhan Chakrabarti, Vice Chancellor,
Kazi Nazrul University**



Prof. Sadhan Chakrabarti is the Hon'ble Vice-Chancellor of Kazi Nazrul University. Besides having a Ph.D. in Philosophy from Jadavpur University, Prof. Chakrabarti also pursued a Post Graduate Diploma in Psychological Counselling and later a Master of Science in Applied Psychology. Given his eclectic credentials, Prof. Chakrabarti has professional experience of over three decades in diverse roles including that of a Prof., a Psychological Counsellor and also as a conductor and coordinator of academic courses and workshops.

**Keynote Address on Concept and Practice of Multilingual
Translation: Prof Udaya Narayana Singh, Chair-Professor &
Dean, Faculty of Arts, Amity University, Haryana**



Udaya Narayana Singh is Chair-Professor at Amity University Haryana, Gurgaon. Formerly, Director of CIIL, Mysore, Singh is a reputed author, translator and linguist with eight collections of poems in Bengali and Maithili, many plays, literary essays, and many edited and translated books. With 58 books, 180 research papers and 545 documentary films, he received the coveted Sahitya Akademi Award for Poetry 2017. He taught in the Universities of Delhi, Hyderabad, Baroda, Surat and Visva-Bharati, and established the National Translation Mission. A poet-invitee at the

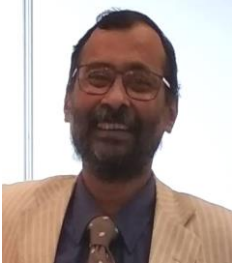
Frankfurt Book Fair (2006), London Book Fair (2009) and Leader of the Cultural Delegation to China (2007), he visited and lectured in twenty odd countries. See: www.udayanarayana.com

Keynote address on Resistant Texts: Translation and the Rebel Poet: Prof. Radha Chakravarty, Dean, School of Letters, Ambedkar University, Delhi



Radha Chakravarty is a writer, critic and translator. She has co-edited *The Essential Tagore* (Harvard and Visva-Bharati), nominated Book of the Year 2011. Her works on Tagore include translations of *Gora*, *Chokher Bali*, *Boyhood Days*, *Farewell Song: Shesher Kabita* and *The Land of Cards*, the edited volume *Shades of Difference*, and *Novelist Tagore*. She is the author of *Feminism and Contemporary Women Writers*. Nominated for the Crossword Translation Award, 2004, for *In the Name of the Mother* by Mahasweta Devi, she has also edited several anthologies of South Asian writing. Her poems have appeared in various collections. Her translation of Mahasweta Devi's memoirs is forthcoming from Seagull Books. She is Professor of Comparative Literature & Translation Studies at Ambedkar University, Delhi.

On Practical Aspects of Translations: V. Ramaswamy



V. Ramaswamy lives in Kolkata. He has translated three collections of short fiction by the Bengali anti-establishment writer, Subimal Misra, *The Golden Gandhi Statue from America*, *Wild Animals Prohibited*, and *Two Anti-Novels*. He was a recipient of the Literature Across Frontiers Fellowship in Creative Writing & Translation at Aberystwyth University in 2016. The other writers he is currently translating include Swati Guha, Adhir Biswas, Ansaruddin, Raghab Bandopadhyay and the Bangaladeshi writer, Shahidul Zahir.

Analysis of Hindi Translations: Dr. Sudha, Dept. of Hindi, DU



Dr. Sudha Singh is professor of Media, Journalism and Translation in Hindi Dept., University of Delhi. She has worked on the pre & post-independence women's writing. She is keenly interested in analyzing Media, Women's issues, language and literature from socio-cultural and historical perspectives. She has published various books such as *Gyanka Strivadi Path*, *Soochana Samaj*, *Stri Sandarbh mein Mahadevi*, *Sajha Sanskriti: Bhartiya Fasivad ka Stri Pratiyuttar*.

Analysis of English Translations: Prof. Jayanti Chattopadhyay, Dept. of MIL & LS, DU



Prof. Jayanti Chattopadhyay is a former professor of Bengali at the Department of Modern Indian Languages and Literary Studies, University of Delhi. She has published several essays on Bengali Literature in Bengali and English. She specializes in 18th century Bengali Literature.

Assamese Translator: Dr. Ratnottoma Das, Dept. of MIL&LS, DU



Dr. Ratnottoma Das is Assistant Professor in the Department of Modern Indian Languages and Literary Studies. Along with her teaching and guiding research scholars, Dr. Das has been associated with fieldwork based indigenous-lore (folklore) studies and has been working on the culture and lore of the Lepcha tribe of Kalimpong since 2008. Dr. Das is a creative writer with two critically acclaimed books (novel and novellas) published in Assamese till now. Her first novel, "*Harigunakahananajai*" received a prestigious state level recognition in Assam. Dr. Das has also got the "Travel Grant for Young Authors" by Sahitya Academi in the year 2016. A known newspaper columnist in Assam, Dr. Das writes two fortnightly columns

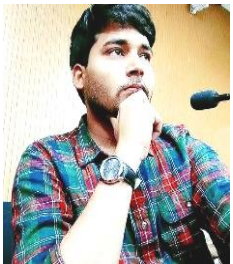
in two reputed Assamese dailies. She writes regularly in newspapers, journals and literary magazines and has keen interest in painting.

Awadhi Translator: Brijesh Yadav



Brijesh Yadav has submitted his Doctorate Thesis on *Awadh ki Pradarshankari Lokkala*. He has taught in Delhi University for a while. He has also held sub-editor's post in *Amar Ujala* for many years. At present, he participates in a Nagada performance group in Marriage procession for Awadhi folk songs (Birha) in Eastern Districts of Awadh (U.P). In his words now this is his job and career. His Awadhi writings have appeared in Diwali special edition of *Prabhat Khabar* and among various other magazines.

Awadhi Translator: Ashutosh Tiwari, SRF, DU



Ashutosh is Senior Research Fellow in Department of Hindi, University of Delhi. His M.Phil. dissertation discussed various aspects of Trilochan's poetic language. For his Ph.D., he is exploring the aesthetics of contemporary Hindi poetry. His interest in Awadhi poetry stretches from the early modern to contemporary. His poems and essays have appeared in various Hindi literary magazines, such as Akshar Parv.

Bagheli Translator: Gaurav Pandey, Dept. of Pol. Sc. DU



Gaurav Pandey hails from Rewa, Madhya Pradesh. He is pursuing Master's in Political Science from ARSD College, University of Delhi. He is interested in Languages and has completed certificate course in Spanish from Delhi University. His mother tongue is Bagheli and he wishes to contribute in its sustenance and enhancement.

Bhojpuri Translator: Dr. Atul Singh



Atul Singh earned his PhD degree from University of Delhi. His Master's and Bachelor's degree is from Allahabad University. He is interested in Cinema Studies, Feminist Criticism and Literary Theory. His critical writings have appeared in various national publications. He has worked as Guest Faculty at the Indira Gandhi Sharirik Shiksha and Khel Vigyan Sansthan, University of Delhi.

Bishnupriya Translator: Samarjit Sinha, Poet and Translator, Agartala, Tripura



Samarjit Sinha's mother tongue is Bishnupriya Manipuri, and he also writes in Bengali. From 1979 to 2001 he was the editor of *Tripura Che* (weekly) published in Bishnupriya Manipuri language by Tripura Govt. He was the editor of *Ebaka*, a little magazine weekly in Bishnupriya Manipuri, and *Dwadash Akshar Patrika*, a Bengali little magazine. His poetry collections are *Madhavi Lata*, *Utswargapristha*, *Godhuli Rachita*, *Eso*, *ChandJhap Dei*, *Chitra Nakshatraer Ghare*. His story collections are *Hananmuhurta*, *Ratri Math*. His novels are *Alan*, *Trararara*, *Antarjalkotha*. He has translated *Vaikom Muhammad Bashirer Galpo*.

Chambiyali Translator: Ashok Dard



Ashok Dard is from Chamba district of Himachal Pradesh. He has been actively publishing in Chambiyali and Hindi for last twenty years. His Chambiyali poems have been broadcasted from Doordarshan, Shimla and All India Radio stations of Shimla and Daramshala. Many renowned singers have also given voice to his Chambiyali songs and bhajans. His cultural writings include several essays on various subjects in Chambiyali. His Hindi

poetry collections include *Samvedna ke Phool*, *Anjuri Bhar Shabd*, *Mahaktey Pahad*, and *Mere Pahad*.

Dogri Translator: Mohd. Arif, Jammu



Arif is associated with Department of History and Culture of Jamia Millia Islamia, Delhi and has completed his M.Phil. under the supervision of renowned historian and novelist Mr. Mukul Kesavan. His main research area includes social history and conflict studies and is currently working on translation of revenue records of Jammu and Kashmir up till 1947 in Urdu. Apart from presenting research papers at various national and international conferences he also regularly contributes in many magazines and newspapers on various social issues. He regularly contributes to the New York based Café Dissensus.

Hariyanvi Translator: Pavitra Kumari, Assistant Professor, DU



She has been teaching English language and literature at College of Vocational Studies, Delhi University since September 2017. She is also pursuing PhD from the Department of Modern Indian Languages and Literary Studies, on Folkloristics. Her interest area includes Folkloristics, Performance Studies,

Oral Narratives, and Literary Theory. She has published several papers on translation studies and folklore of Haryana.

Kangri Translator: Rajiv Trigarti, Writer and Translator



Rajiv Trigarti lives in the Kangra district of Himachal Pradesh. His Hindi poems and satire have been published in different national magazines. He also has several Kangari short stories, poems and articles to his credit. He actively researches and writes on the history of Baijnath region of Himachal Pradesh.

Karbi Translator: Longbir Terang, Diphu



Longbir Terang is a poet, translator and a freelance writer. He is currently working as the editor of “Karbi Anglong Today”- a bilingual monthly magazine. He is also the Assistant Secretary of Jambili Literary Foundation, Diphu. Along with this, he is associated with research projects of the Centre for Karbi Studies, Diphu.

Longbir Terang has published the following works:

1. Sengve Alunjir, Vol.1 (collection of Karbi poems).

2. Karbi Ahirjir Aklong Alam Kangsirdam, Vol.1 (critical writings on some selected Karbi poems).

He has translated two poetry books from Karbi to English and has also edited Karbi language books.

Kannada Translator: Prof. T. S. Satyanath, Dept. of MIL&LS, DU



T. S. Satyanath is a former professor of Department of MIL and LS, University of Delhi. His areas of interest are Comparative Indian Literature, Translation Studies, Cultural Studies and Folklore Studies. He has published extensively in these areas.

Kashmiri Translator: Amir Qayoom



Amir Qayoom Wani has completed M.Phil. Research program in Comparative Indian Literature from Delhi University. He presently works as a strategic thinker for Valley Harvest Pvt. Ltd. The project is funded and recognized by JKEDI. He previously worked as a research assistant for the University of Western, Australia. Broadly his research interest includes intersectionality of gender and conflict, textuality and translation. His work has been published in numerous books and academic journals. He was part of

the prestigious 'young leaders meet' with U.S under Secretary at the American Embassy. He was jury for Criminal law enclave at Amity Law School Noida and was also invited as a panelist at (CIC) and LSR (DU).

Kumaoni Translator: Shriya Pandey, DU



Shriya Pandey is currently pursuing M. Phil. at the Department of Modern Indian Languages and Literary Studies, DU. Translation, transliteration and transcription suggests that boundaries and borders need to be re-examined unceasingly. She feels immense gratitude for having been given a chance to translate the poem of such momentous import.

Malayalam Translator: Prof. A. J. Thomas, Former Assistant Professor of English, Benghazi University, Libya



Thomas, A.J. is Indian English poet, fiction writer, translator and editor, with more than twenty-five books to his credit. He was Editor of *Indian Literature*, and is its Guest Editor now. He has taught English in Benghazi University, Ajdabiya Campus, Libya from 2008 to 2014. He was also a Senior Consultant at IGNOU. A recipient of Katha Award, AKMG Prize (which enabled him to tour USA, UK and Europe in 1997) and Vodafone Crossword Award (2007). Won Senior Fellowship, Department of Culture, Govt. of India and was

Honorary Fellow, Department of Culture, Government of South Korea. He has been invited as a Guest Speaker in writers' conferences and readings in South Korea (thrice), Australia, Thailand, Hong Kong and Nepal.

Manipuri Translator: Dr. Homen Ahantham Singh, Dept. of MIL & LS



Dr. Ahanthem Homen Singh is Assistant Professor of Comparative Indian Literature at the Department of MIL&LS, University of Delhi. His doctoral degree mapped the Ramkatha traditions in North-East India. He was previously a resource person for the History of Translation in Manipuri Literature project organized by Centre for Translation Studies, IGNOU at IAS, Shimla in August 2015.

Dr. Homen was also part of the research team which prepared study material for the Master's programme in Translation Studies, IGNOU. He also works with IGNCAs as a resource person for various seminars and cultural documentation projects, such as Editing and English translation of Mewati Ramkatha, Bundeli Ramkatha and Bhil Ramkatha.

**Odia Translator: Prof. P. C. Pattanaik, Dept. of MIL & LS,
DU**



Prof. P.C. Pattanaik teaches at the Department of MIL & LS, University of Delhi. He has published four books entitled, *Essays on narratives in Oriya* (2005), *Indian Folklore* (2001), *Tribes of India: Identity, Culture and Lore* (2007), and *Tribal Cultures of Odisha and Juang* (1985). He was the Principal Investigator for e-PG Content Development for Comparative Literature under the e-Pathshala project of UGC and MHRD, New Delhi. Prof. Pattanaik is a member of the Linguistic Expert Committee constituted to grant Classical Status to Odia language as well as an Expert Committee Member for the Deemed to be Universities under University Grants Commission, New Delhi.

**Punjabi Translator: Anuroop Kaur Sandhu, Assistant
Professor, SGBT College, Delhi**



Anuroop Kaur Sandhu is Assistant Professor of English at S.G.T.B. Khalsa College, University of Delhi. She is also pursuing M.Phil. in Comparative Indian Literature from Dept. of MIL&LS, University of Delhi. Along with this, Anuroop has assisted in the collection and translation of the titles of Punjabi language travelogues for the Travelogue Bibliography Archiving

Project at the CATA (Centre for Academic Translation and Archiving) Center in Dept. of English. Her English translation of sections of the poem “Khooni Vaisakhi” as “Bloody Baisakhi” originally written in 1920 by Punjabi Poet and Novelist, Nanak Singh, has been published in *Jallianwala Bagh: Literary Responses in Prose and Poetry* (Editor: Dr. Rakhshanda Jalil) in 2019. She has also presented a paper on the politics of Punjabi Language revival movement in the late 20th century at an international conference held at DCU in Dublin, Ireland in April, 2019. Her paper on the use of English in Salman Rushdie’s works is another attempt at assessing the role of translation and linguistic techniques in postcolonial and diaspora literature. Her translations are an attempt at preservation of the Punjabi language and pluralistic dissemination of regional knowledge, literature and experiences across diverse global languages and readers.

Rajbangshi Translator: Nripendra Nath Barman



Nripendra Nath Barman works as teacher and is a poet of ‘Rajbangshi’ language. There are very few poets and litterateurs in this language, and he is one of them. Although all his writings have appeared in print, he has gained popularity mostly through his writings on social media. Rajbangshi community reads his poems with heartfelt appreciation. Not only he has influenced Rajbangshi literature but also translated many works of literature into Rajbangshi. Among his five poetry

collections *Vijchis* and *Hridoy Likhchi* are memorable. Apart from Rajbangshi, he has also published two books in Bengali.

Sanskrit Translator: Mithilesh Kumar Pandey



Mithilesh Kumar Pandey is a PhD scholar at the Department of Sanskrit, University of Delhi. He is specializing in Sanskrit Poetics. He has presented his research in many National and International conferences, including the All India Oriental Conference.

Santali Translator: Sripati Tudu



Sripati Tudu is Assistant Professor of Santali at the Department of Santali, Sidho-Kanho-Birsha University, West Bengal. Apart from several collections of poetry and short stories in Santali, he also has many essays in Santali to his credit. He has recently translated West Bengal Council of Higher Secondary Education's prescribed History textbooks for class XI and XII into Santali. He regularly appears in various Santali language broadcasts from All India Radio and DD Bengali.

**Sindhi Translator: Dr. Ravi Prakash Tekchandani, Dept.
of MIL&LS, DU**



Dr. Ravi Prakash Tekchandani, former Director, Central Hindi Directorate (CHD), and former Director, National Council for Promotion of Sindhi Language (NCPSL), is a permanent faculty member working as Associate Professor in the Department of Modern Indian Languages and Literary Studies, University of Delhi. Apart from Sindhi Language, Dr. Tekchandani is proficient in Hindi, Urdu, Awadhi and English. With more than twenty books to his credit, Dr. Tekchandani has done laudable work in academic and pedagogic fields as well as in the study of Sindhi literature, and in the promotion of Sindhi language and culture. Dr. Tekchandani has done his Ph.D. on “Socio-Cultural and Linguistic Study of Sindhi Proverbs”, also published by Sindhi Language authority, Sindh, Pakistan. Sindhi literature makes a significant contribution in the area of Sufism, in particular, Shah Abdul Latif and Sachal Sarmast, the love-intoxicated. Dr. Tekchandani takes special interest in the wandering dervishes, their connection with folk-lore and their poetic utterances. Under the able guidance of Dr. Tekchandani, students have conducted profound research on topics like “A Critical Study of M.K. Jetley’s Contribution to Sindhi Language and Literature”, “Comparative Study of

Shah Latif and Bulleh Shah”, “Portrayal of Partition in Sindhi and Hindi Short Stories” trauma and displacement as depicted in Sindhi and Punjabi short stories" among others. Dr. Tekchandani has numerous publications and research papers presented at seminars and conferences across countries like London, Malaysia, Bangladesh, Pakistan, Canada and Uzbekistan. His recent book on Sufi paradigm titled “Sufism: The Road to Self-Realization” is a collection of enriching articles the quintessence of Sufism in India and abroad. Dr. Tekchandani’s travelogue, *Saryu Se Sindhu*, published by the National Book Trust has been well-acknowledged by readers.

Siraiki Translator: Dr. Rajkumar Malik



Malik Rajkumar has graduated in Law and doctorate in Hindi. He has published poetry collections, story collections, novels and travelogues in Hindi and Punjabi. He has published numerous research articles and edited several literary editions. He possesses great literary and oral command on various languages such as Hindi, Siraiki, Punjabi and Brajbhasha and holds specialization in Oral literature and Travel narratives. He has received accolades from Uttar Pradesh Hindi Sansthan, Ramprasad Vidyarthi Ravi Sarjana Purushkar. Currently he is the patron of All India Miyanwali District Association and has been running it for last 35 years.

Tamil Translator: Dr. G. Rajagopal, Dept. of MIL&LS, DU



Govindaswamy Rajagopal having joined the Department of Modern Indian Languages, University of Delhi as Lecturer of Tamil in the year 1987, he has been in service for the last 33 years and presently holding the position of Head of the Department since March 2017. Besides having penned 50 scholarly articles in Tamil and English on various literary themes, especially on the Sangam poetry and Bhakti literature, he has also authored 4 books in English and 1 book in Tamil. They are: *Beyond Bhakti: Steps Ahead* (2007), *Mind and Conduct: Behavioural Psychology in the Sangam Poetry* (2015), *Cultural Poetics and Sangam Poetry* (2016), *Etiquette and Ethos: Ethics in Tirukkuraḷ and Ācārakkōvai* (2016) and *Kāmaṇ Kadaippāḍal – ŌrĀyvu* (Ballad on Kāmdev – A Study) (1985).

Urdu Translator: Dr. Anjumand Ara



Arjumand Ara teaches Urdu literature in Delhi University. She did her PhD from Jawaharlal Nehru University in 2001 and has been engaged in research and writing on various poets and fiction writers of Urdu. Her works on Urdu poetry include editing of two important manuscripts of poetry from 18th and 19th century poets of

Delhi School of Poetry, *Ahsanullah Khan Bayan* and *Munshi Balmukund Besabar*, the latter being a disciple of *Ghalib*.

An award-winning translator (Delhi Urdu Academy, Govt. of Delhi), her enduring interest has resulted in the translation of several novels and biographies. Some of her translated works include:

1. *The Ministry of Utmost Happiness*, by Arundhati Roy
2. *Season of Migration to the North*, a novel by Sudanese writer Tayib Salih.
3. Three novels of Afghan writer Atiq Rahimi, namely, *The Patience Stone*, *Earth and Ashes*, *A Thousand Rooms of Dream and Fear*.
4. Short stories of Hassan Blasim: *Corpse Exhibition and Other Stories from Iraq*.
5. *The Tent*, a novel by Egyptian novelist Miral el-Tahawy.
6. *Suraj ka Saatvan Ghoda* by Hindi writer Dharavir Bharti
7. *Hashimpura: 22 May*, memoirs of Vibhuti Narain Rai on the worst-ever massacre of Muslims of Meerut in the state custody in 1987
8. *Findings, Keepings: Life, Communism and Everything and Losses, Gains*, the autobiography of Ralph Russell in two volumes.

Arjumand Ara writes and translates in Urdu and Hindi. She also translated some poems of Majaz, Ahmad Faraz,

Habib Jalib and Bilqis Zafirul Hasan into English and some poems of Mahmood Darvish into Urdu.

Telugu Translator: Mr. B.S. Rao



A graduate and Telecom Engineer from the Indian Army, Mr Rao has spent two decades in uniform and a decade plus in the corporate. Passionate about languages, music and literature, he is now a freelance translator and a voice artist. His translations include few technical and legal text books and sub-titles for many films. He translated, directed and voiced thousand plus radio skits for various Ministries. Mr Rao believes that life and literature are very closely related.

Valedictory Lecture: H. Balasubramanian, Sahitya Akademi Awardee for Translation



Dr. H. Balasubramanian, a Tamilian by birth and a native of Kerala graduated from Govt. Sanskrit College, Trivandrum, has acquired Masters and Ph.D. degrees in Hindi from Bhagalpur University apart from Diploma in Journalism and P.G. Diploma in Applied Linguistics. He has served the Ministry of Home Affairs and Central Hindi Directorate as Hindi

Lecturer and assistant Director. Appointed as Visiting Lecturer in JNU for a short period.

Well versed in Tamil, Malayalam, Hindi, Sanskrit and English, he is a versatile translator in Tamil. Malayalam and Hindi and has 50 works in prose, poetry, drama, poetics, and novels (some of them classics). His monumental works are the translation of *Tolkappiyam* ancient Tamil grammar into Hindi and *Sanrachanaavaad Ttar Sanrachana aur purrvi Kavyashastra* into Tamil. He has got nearly 25 National and International awards including Sahitya Akademi Translation award, Sauhard Samman of Uttar Pradesh Hindi Sansthan, president Award for Hindi service and Udayanan Award from Literary Forum London and Colombo Tamil Sangam. He visited UK, Paris, Denmark and Sri Lanka.

Project Coordinator: Dr. Swati Guha, Director, NCSCS, KNU



Dr. Swati Guha heads the Nazrul Centre for Social and Cultural Studies, Kazi Nazrul University. She earned a bachelor's degree in Bengali Literature from Presidency College. Her post-graduation and Ph.D. are from Jadavpur University. She has worked as a Social Communication Expert to deal with the human development issues in Rookkala Kendra, for more than ten years. As a passionate writer she has 14 published books and contributed to premier dailies and

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Project Coordinator: Dr. Amitava Chakraborty, Dy. Coordinator, UGC DRS, Phase III, MIL&LS, University of Delhi, Delhi



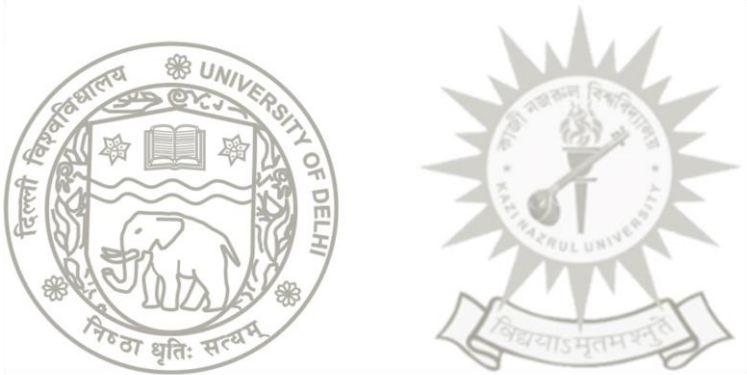
Dr. Amitava Chakraborty is Associate Professor of Bengali at the Department of Modern Indian Languages and Literary Studies, University of Delhi. He has taught Bengali Language and Literature at Tokyo University of Foreign Studies, Japan as a Visiting Faculty. He specializes in modern Bengali Literature and has several publications in Bengali and English to his credit.

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Dr. Agniv Ghosh is Assistant Professor of Bengali at the Department of Modern Languages and Literary Studies, University of Delhi. He received his doctoral degree from Centre for Studies in Social Sciences, Calcutta and Jadavpur University. His critical essays on modern Bengali cultural history have appeared in different national and international journals.

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