

TUWANGORBAFAR HITAR GAILIYA FUWA



THE RICH FATHER & HIS LAZY SON

ROHINGYA STORY-THREADING COLLECTION

ROHINGYA STORY-THREADING COLLECTION

TUWANGORBAFAR HITAR GAILIYA FUWA

THE RICH FATHER & HIS LAZY SON

Kissa gaan hoil fultuli yore Fatema
Narrated and embroidered by Fatema



ROHINGYA
CULTURAL
MEMORY
CENTRE

ROHINGYA
KIMOTI
ROSOMOR
GHOR



FORISO

Doshan yaat garir rosomor kissa ar gura halor yaat gari okkol, kissa innawre hoye de Rohingya rosomor yaat garir zagar fultolar habil okkole. Fotti ekkan kissa ye zibonor ekkan sobok de, shomazhor otoba nizor nizor, arkanor tarar chondo halor zibon zaban nore turamura dehaa.

Arkanor gaang zagat, Rohingya kissa hoiya okkol fukor mazor (Middle East) molluk loi mil ashil, Rakhine razawin, ar Bengali fuths. Itarar zubanor rosom, rosomor kissa okkole dawila bodoilla asor goribo kiyalla boli hoile tara ek fissan ottu ar ek fissan tai goijje de ettolla. Fhunoya okkolle kessu kissa mil faibo, ar anka ar fultola hator ham diye hamore zinda rakibolla Rohingya fultoloya maya fuain dore.

Saba tuloya kabil zetarare tuaiyore fai ye etharare CMC maze raikke, Saleha Akter Urmi ek bosoror owore doshwa ibar fultolar dair maya fuain loi ham goijje, notun kabiliyoti unnoti gori bolla modot gori tarar bafaa raki bolla kula hala shojuk diye, sabar zoriye tara nizere nize zahir gori bolla. CMC maze hibar yaat garir kissa okkol bishi moshur shundor. Ay shun doizza hator fultola ar hator horloi silaye de kithab okkol ash foijjontor tarar moksot ola projet.

“Anr ratto beshi kissa okkol hoi bolla ase. Ennan ekkan bala shozuk anrar gura halore mehsus gori bolla, ar anrar fuain dolla kessu sawli rakiballa,” fultolar habil okkole hoiye de, zetara neki ek maa shor owore hator ham gojil ar hefazot gori rakil yaat gari la kissa dollagori yore.

INTRODUCTION

Threading Stories is a collection of ten folktales and childhood memories, narrated and stitched by the embroidery artists of the Rohingya Cultural Memory Centre. Each story imparts a life lesson, whether social or personal, and represents a piece of their childhoods in Arakan.

In rural Arakan, Rohingya storytellers were familiar with many Middle Eastern *kissa*, Rakhine *razawin*, and Bengali *futhi*. Stories were passed down from generation to generation through oral storytelling, changing and taking on different influences with each generation's retellings. Audiences may find some of the tales familiar, while the drawings and *fultola* (embroidery) artwork offer a refreshingly original rendition by Rohingya women artisans.

As the founding artist-in-residence of the CMC, Saleha Akhter Urmi spent over a year working closely with the ten women of her embroidery group, helping them develop new skills, give free rein to their imaginations, and express themselves through art. *Threading Stories* is a capstone to her work at the CMC. These beautiful handstitched and hand-bound cloth books are their most ambitious project to date.

“We have many stories to tell. This was a good opportunity to relive our childhoods, and to preserve something for our children,” says the embroidery artists, who spent over a month creating the artwork and covers for the *Threading Memories* narrative collection.

Agor zobatan maze ek kan farat ere uggwa tuwangor manuss
ashil hitar bou bade fuwar fuwati. Hitar fuwawa bishi gail lya
ashil bade hamisha gum zai taitou.

Once there lived a rich man with his wife and son,
in a village. His son was very lazy and always slept.



Manusswa biyan niya soore boore udi zaitow ket holar saasita
hefazot gori balla.

The man used to wake up early in the morning to look
after his farm.



Hitaratun araw ashil nizer mush guru okkol, zinore hitar bou
bade hite zotton hefazot goitou hitar fuwar hono modod sara.

They also owned cattle which were looked after by
the man and his wife, with no help from the son.



Tuwangor manusswa bade hitar bouwa loi hamisha hoitou
hitarar fuwa ware goror hamhorosot maze modod gori balla,
kintuk hite borbad goit tou hitar din okkol lore gumzat maze
bade hitarare hotha re forba no goit tou.

The rich man and his wife always asked their son to help
with household chores but he spent his days sleeping
and ignoring them.



Ho ekdin bade, manusswa arsimbit bishi biyaram mot fore giyoi bade entakal formaye.

After a while, the man suddenly fell very ill and passed away.



Bouwaye kushis gojil hibar gail liya fuwa ware buzai balla iyanna hitartun har ekkan nor zima lowa fori bou zetelota hitar baf entekal formaye.

The wife tried to make her lazy son understand that he will have to take responsibility of everything since his father passed away.



Hitar mar kushis shor zariya, fuwawa dounot gil zimmar babute
buzi balla hitar mor torfot tun.

Motivated by his mother, the son went to the shop
to understand about responsibility from his uncle.



Hitar mouye hitare zimma okkol lore shikail bade hitar bafor'
shoshom botti okkol lor babu the hitare hobor zanail.

His uncle taught him the responsibilities and informed
the son about his father's possessions.



Tar foddin biyanniya, fuwa waye gurur mushor zakore soorai tou nigil goi bilot maaze bade hitarar shoshom botti okkol lore sola shuru gojjil. Der noite hitar zindagi bodoli gilgoi bade hite uggua kushis gori ham goroya boni ashil hitar bafor dekya.

Next morning, the son took the cattle to graze in the fields and began managing their property. Soon his lifestyle changed and he became hard working, just like his father.



lyar bade, hite honot din gali nogore arow hitar zimmare hithe
heshata nogoit tou bade hite hitar mar fuwa thi kushi ashi gori
taki tou.

Since then, he never became lazy or neglect his
responsibility and lived happily with his mother.



ACKNOWLEDGEMENTS

This is a publication by the Rohingya Cultural Memory Centre (RCMC). The RCMC is a unique IOM project preserving Rohingya cultural heritage through engaging Rohingya refugee artisans and cultural practitioners to research, document and re/produce their own heritage. RCMC centers the voices of refugees by providing them the necessary tools, platform and skill-building opportunities to express their individual and collective memories and aspirations that constitute the Rohingya experience.

Story and artworks by Fatema

Artist Facilitation by Saleha Akter Urmi

Translated by Mohammed Yousuf and Rezaul Karim

Edited by Tazrian Rahman

Photography by Hossain Ahammod Masum

Art direction and design by David Palazón

No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the author/s.

For further information about this publication and/or the activities at the IOM Rohingya Cultural Memory Centre, please contact Shahirah Majumdar (smajumdar@iom.int)

Copyright © 2020 International Organisation for Migration (IOM). All rights reserved.



Canada

Sweden
Sverige

Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra
Swiss Agency for Development
and Cooperation SDC

UKaid
from the British people

