

# DAFWALA ISHKULYA MELAFUWA HASINA



ENTHUSIASTIC STUDENT HASINA

ROHINGYA STORY-THREADING COLLECTION



ROHINGYA STORY-THREADING COLLECTION

# DAFWALA ISHKULYA MELAFUWA HASINA

ENTHUSIASTIC STUDENT HASINA

Kissa gaan hoil fultuliyore Showmima  
Narrated and embroidered by Showmima



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.

Hasina hode hiba uggwa dosh bosorja melafuwa zibaniki hibar  
poribar ror fuwathi tai tou borma maze.

Hasina was a 10 year old girl who lived with her family  
in Myanmar.



Hiba ishkulot uitaw oinaw fuwan dor fuwati.

She attended school with other children.





Hasina hode hiba uggwa bala sha girit melafuwa naw bade fonna gin nore fura gori naw fare. Hibare hamisha mashtor re gail di tou bade oinaw sha girit fuwain de hibare loi mawzak goittaw.

Hasina was not a good student and could not complete classwork. She was often scolded by teachers and other students made fun of her.



Fottidin fereshan nor saate gor rot wafes ai tou.

She sadly returned home every day.



Ekdinna, mashtor uggwa hibar gorot gil bade Hasinar bafore hibar babute bisar dil.

One day, a teacher went to her house and complained about Hasina to her father.



Tarfod din, mashtor waye hoil sharit fuwan ginore hoilde  
zeniki sher uggwa mungkya ji gori fari bou bade classor  
muntu hoifaribou, hite bokshis uggwa faibou.

The next day, the teacher told the students that  
whoever could memorize a rhyme and recite it  
in front of the class, will receive a gift.





Hasina ye ay sher gware lagatat nozirai yore mungkiyazi goriballa khushis gozil kintuk ekbaraw nofare. Asimbit, miritun deval lor ore uggwa ook wuriballa kushis gorede dekil. Hibaye kiyal gojje iyanna hibatun haat aunai teng aunai kintuk ook kwa ye bishi kushis gojjil auri balla. Ook or mojbuthi faisala gane hibare boldil bade hibaye aasha ganore aeri node. Lasot tun hibaye sher gware yaad gori fajjil.

Hasina tried to memorize the rhyme persistently but failed each time. Suddenly, she saw an snail was trying to climb from the ground to the wall. She observed that it had no arms or legs, but it still tried very hard to climb. The determination of the snail motivated her and she did not lose hope. Finally she memorized the rhyme.



Tarfod din, sher gware fori funail hibar mashtor rawre bade class tiya tajub aoi gilgoi. Hasina re bokshiswa diya gil.

The next day she recited the rhyme to her teacher and the entire class was surprised. Hasina was awarded the prize.



Habaye kushis gori fail de bokshiswa loi kushir saate gorot  
gil goi.

She joyously returned home with her hard  
earned prize.



Uggwa ishkulliya fuwa dayika kya torki ailde hetolla hibare  
deki hibar maa baf bishi kushi ail.

Her parents were very happy to see their daughter  
had improved as a student.





Tarfoddin, mashtor okkole hibar bafore ishkullot dahail bade hibaya entanot bala gojjil boli hoiyore hitar zerfuwar tarif gojjil. Mashtore hitarar photo okkol loil bade class or fuain bekku lune izzot adoror saate taali majjil.

The next day, teachers called her father to the school and praised his daughter by saying that she is doing well in exams. The teacher took photos of them and everyone in the class room clapped in admiration.







## 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 Showmima

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](mailto: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



