

Historiography of Translations in Bangladeshi Context 1947-1999

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Abstract

This paper aims to prepare a historiography of translations in the Bangladeshi context. It consists of two parts: the quantitative section, and the qualitative section. Both parts employ two different procedures of translation studies. Instead of a regular bibliographic catalog, in the quantitative section, a periodized catalog is compiled to answer the questions of when, by whom, and with what frequency translations appeared in the mentioned period. The qualitative section is based on two recent concepts of the sociology of translation: sociology of translating (translating process) and translation as a social practice. The provided data indicates that the number of translations as product varies based on the contemporary socio-political situation. The years of historical events show the lowest number of productions. However, there has been a gradual increase in the production of translations since 1947 to 1999 in each clustered decade. In the post-Liberation war decades, translations reached at a peak, and thus, expanded the literary and linguistic domain. Translators' fame and position also play a significant role in the translational process in Bangladeshi context.

Keywords: *translation, Bangladeshi, history, sociology of translation, Bangla, corpus.*

Introduction¹

There has been no previous concise history of the translation situation in the Bangla² language in Bangladesh that could shed light on the historiography of Bangla translation from 1947 to 1999. Hence, the presence of a significant number of translations cannot be ignored. The role and impact of translations from the South Asian Bangladeshi perspective are still unexplored. Not only is the role of translations as social practice undiscovered, but the number of translations over centuries is also unclear. Despite the challenge of including the maximum number of translations in an article, this paper offers an overview of the frequency of translations in East Pakistan and the Bangladeshi region until the Twentieth century.



The increasing proliferating number of translations in the Twenty-first century has prompted a search for the historiography of previous decades. This article does not delve into the existing translational rules of translation into Bangla from any language. Conversely, this article attempts to explore the relationship between translations and Bangla society during the mentioned period, a time when people experienced turbulent political crisis, questioning concepts such as rights, sovereignty, and identity and fighting for these ideologies. Numbers never deceive. The frequency of translations becomes understandable when connected to the history of the people in the target culture. Therefore, this paper aims to construct a historiography of translations within the Bangladeshi context and, subsequently, establish a connection between the history of translation and the political situation of society. This will be approached from the viewpoint of the sociology of translation, which explains translation as a social activity, focusing on when translations appeared, who produced them, and their frequency over the years.

Literature Review

Since translation studies as a discipline in Bangladesh has not yet been established at the higher education level, dissertations and articles are the only sources available for a brief literature review on the proposed topic. In his PhD dissertation titled “Translation and Imagination of Indian and World Literature: Towards a Historiography of Translation” (2015), Mrinmoy Pramanick, while developing a discourse on “Indian Literature,” theorized the Bangla discourse on translation and traced a history of translation in Bangla literature. He emphasized that the processes of translation change with the development of the Bangla language and adjust “vis à vis social and cultural” needs (Pramanick 8). He also pointed out that this kind of research had not been attempted so far in highlighting the relationship between the Bangla language, literature, and translation (8). Pramanick methodically identified the relationship between language developments and translations and claims that the prefaces of the translations lead to a concept of Indian translation of the translators. This monographically written research on translations in Bangla is a fundamental work to understand why translation becomes a necessary tool to expand any literary domain in the mentioned region. In his brief compilation, among 344 entries of translations in the appendix, Pramanick provided corpora organized in seven tables to establish the fact that the publication of translations are the records that indicate “the way of civilizing missions of colonizers” in a similar way to the “orientalists” did for the “imperialism” (Pramanick 114).

Mrinmoy Pramick has conducted the first study on Bangla translations and dealt with the translational features formed in the early Bangla literary domain formation. He also examined the translation concept perceived by the prominent Bangla literary figures including Rabindranath Tagore, Bishnu Dey, Buddhadev Bose, and several others. Despite the fact that editors have placed a considerably more emphasis on translations in recent times, theoretical examinations of Bangla translational methods or concepts still remain mostly unaddressed.

Therefore, it is obvious that even in the area of translation studies in Bengal³ context, a concise history of literary translations is still an unexplored area. However, a recent essay on translation studies in Bangla is mentionable. An essay in a literary magazine briefly presented a Bangladeshi perspective of translation. The essayist Mazhar Jiban covered almost each of the dots the Bangla translational phases went through since the Arakan court before Mughal empire to the formation of Bangla Academy in Pakistani period (Jiban 50–54). No sooner had this magazine reached the mass readers, the first Bangla academy compilation on translations appeared in the same year in 2021. Unfortunately, except Mazhar Jiban's essay, no other writing proceeded to explore the translational concepts formed the area. Nonetheless, it cannot be said that the translational phases did not occur over centuries in Bengal as it existed along with the creative literary world. The essayist, Majhar Jiban, succinctly described the translational developments since the Arakan empire, when Bangla started to flourish as a language (Jiban 54). This may be the first essay in Bangladesh to provide a concise overview of the history of translations in Bengal region.

There are two other notable books, one of which was published during this period. Zillur Rahman Siddiqi compiled a book titled *Onubad* published by Bangla Academy in 1985. The other one is a journal *Bangla Academy Onubad Patrika* published by Bangla Academy in 2021. While not delving into the past of Bangla translation, these publications predominantly examine current theories and notions within the realm of global translation. The literature review presented in this section suggests that the emergence of translation studies in Bangladesh is likely in the coming years. The abovementioned recent studies indicate that the establishment of translation studies as an academic discipline is not far off, and my research will contribute to the field.

Methodology

This article is organized based on the contemporary theoretical frameworks of diverse procedures of translation studies. This paper consists of two parts: a quantitative section, and

a qualitative section. The quantitative part is a periodized catalog, in other words, a corpus, which is attached as an appendix at the end of the paper showing chronological publications to develop a historiography of translations in the Bangla language of the translations published between 1947 and 1999. The corpus includes a column that specifies the source language, indicating the language of the original work and not the translator used as a source. Given the widespread use of the English language, it is possible that the majority of translators used English versions as their source material. However, as this article does not aim to analyze the differences in source languages, the leftmost column has been added solely to indicate the culture of the source language.

In the field of translation studies, during the Twentieth century, catalogs received more attention by the scholars in the relevant field. Catalogs are, in general, bibliographies. According to Pym's proved idea, the catalogs alone cannot produce "substantial knowledge" (Pym 171). For instance, Yukio Fujino's *Modern Japanese Literature in Translation* (1979) is a compiled catalog of translations of Japanese literature into various language, including Bangla. It is one of the most valuable works of translations for Japanese literature due to Fujino's effort in compiling more than three thousand works of 1400 authors (Fujino and The International House of Japan Library). According to Cooper, this meticulously compiled data leads to an understanding that a vast number of works has been circulated around the world, hence, raise questions about what the data can add on the quality of the works, despite the fact that some were rendered from earlier English versions (Cooper 513). Certainly, this kind of bibliographic works are not able to produce the relevant answers about Pym's questions on "when, where, by whom and with what frequency" (Pym 168) if not studied at a secondary level. Therefore, to explore the translational historiographic socio-cultural influences on the production of translation in the target society, a bibliographic catalog is not suitable. Instead, following Pym's idea on "Catalogues to corpus" (Pym 170) is more appropriate for my study in exploring Bangla translational situation in the mentioned period. As Anthony Pym sated, "The history of one translation is inseparable from the history of numerous translations that contributed to its setting", who also raised the question for "when, where, by whom and with what frequency" for developing a historiography of translations (Pym 168).

Therefore, the quantitative section for this essay is a periodized corpus that can construct a historiography of the works relating the socio-cultural influences. This corpus is added as an appendix at the end of this article. The corpus is compiled with the help of

selected literary history books, catalogs, dissertation, websites, and book apps: *Bangla Natyasahityer Itihas*, Part 1 and 2, by Ashutosh Bhattacharjee, 1961, *Bangla Sahityer Itihas*, Mahbulul Alam, 2016, *Bangladesher Sahityer Itihas* by Shohid Iqbal, Ahmad Publishing, 2018, Dhaka university Library Opac and Rokomari.com, Muthoboi and Amarboi apps. As the data of translations published by Bangla Academy is not publicly available, a prior survey at the academy was also conducted in Dhaka. Also, a thorough search was done in the catalogs of two popular publishing houses: Sheba Prokashoni and Muktohdara Prokashoni as these two publication houses played a significant role in producing Bangladeshi creative literature and translations in the post-Liberation years. Since the survey is primarily based on the secondary sources, there are a few entries which do not show the sources or the names of the original authors.

The qualitative section addresses the question of what factors have influenced the translational fluctuations over the decades. The data prepared in the quantitative section is analyzed from the perspective of the sociology of translation. This method establishes a connection between history and society. Translation studies encompass three major strands: first, descriptive translation studies, which examines the language aspect; second, translation studies after cultural turn, which focuses on the positioning of the translator and translational system; and third, the sociology of translation, which is based on Bourdieu's concept of symbolic capital in translations. In *Übersetzen – Translating – Traduire: Towards a “Social Turn”?* Michaela Wolf and Andrew Chesterman have discussed three major types of sociology of translations: first, the sociology of translators/agents; second, the sociology of translating/translation as a process; and third, the sociology of translation as products (Blakesley 3). On the other hand, while outlining the contemporary issues and future prospects, Johan Heilborn and Gisèle Sapiro emphasized that if translations have to be understood in social context, political, economic and cultural dynamics have to be taken into account (Wolf 93). If translating is considered a social activity, it also connects the sociology of culture, social functions, and the previously mentioned dynamics, and thus, brings new perspectives to translation studies (Sapiro). My paper deals with the second trends of study mentioned by Michaela Wolf and Andrew Chesterman, which is sociology of translating as a social activity. According to Michaela Wolf, the process of translation is active in two levels: a structural level that “encompasses influential factors such as power, dominance, national interests, religion or economics,” and a second level that continuously internalize these

factors and “act in correspondence with their culturally connotated value systems and ideologies” (Wolf 4). “Social” and “cultural” are two so intertwined words that one cannot avoid other while analyzing and the system theory of translation in cultural turn appears as a relevant consideration. Even-Zohar (Even-Zohar 45–51), Lefevere (Lefevere 11–13) and Venuti (Lawrence 3) have drawn the territory of factors focusing on power dynamics while studying translation as a part of socio-cultural system and “never made clear what driving forces are behind the ongoing dynamics” (Wolf 7). This paper is based on the concept Wolf finally established in the end that to unearth the societal “realities” of translation as a practice, “we must address macro clusters, such as politics of media concerns, the publishing industry, or institutional principles” or “systemic identification of the problems that condition and influence the selection, production and reception of translation” (Wolf 25–26).

Analysis

Translations: when and in what frequency

The overall scenario on the gradual increase of translations since 1947 to 1999 is showed in the following figures (figure 1 and figure 2, see Appendix) as an approximate proliferation in recent decades. However, these figures do not include translations of Russian literature⁴, those published in Russia and distributed in the Bengal region during the discussed period. Figure 1 provides the fluctuation in each year. However, despite the irregular fluctuations in the observed five decades, there is a gradual increase detected in the production of translations (figure 3). The graph (figure 1) shows that after 1952, which is the year of language movement in East Pakistan, there is an average availability of translation in each year. The expansion of literary readership domain through periodicals that occurred in the second half of the Nineteenth century (Mitra 367), is replaced in the second half of the Twentieth century by translations. The political and cultural situation was never stable in the East Pakistan regime after the 1947 partition due to geopolitical and leadership differences in East and West Pakistan. In the history of Bangladesh, from 1947 to 1999, several political events occurred that had a tumultuous influence on the East Pakistan and Bangladesh regimes, such as the 1952 Language Movement in the 1950s, the Six Points Movement, and the 1969 Mass Uprising in the 1960s, Liberation War in 1971, political unrests throughout the 1970s Bangladesh, Martial Laws in 1980s, and Anti-dictatorship Movement in 1990s. The years of events do not show the highest number, for instance, the years 1952, 1969, 1971, and 1991. It is a fact that political events, and movements do not occur instantly, the

previous socio-political situation deeply roots for the uprisings to happen. The socio-political unrest also brings instabilities, anxiety, worries, and uncertainties that can instantly influence the initiation of interpretation as a social practice. As history shows, the language movement that took place in 1952 resulted in the announcement of Bangla as the state language in 1956. Interestingly, the highest number of translations published in East Pakistan is merely 22 books till the 1950s. It is possible that this trend in productions was influenced by the contemporary language movement.

A similar context relating the socio-political situation has been witnessed in the latter decades. In the 1960s, the highest numbers of translations were seen in 1964, 1965, and 1966; later, the Agartala Conspiracy Case against East Bengal's leaders happened in 1968, and the number of translations dropped to a low of 3 books in the year 1968. The fall in the production of translations is only explainable if the socio-political context is considered. After the assassination of President Bangabandhu Sheikh Mujibur Rahman in 1975, the number almost doubled in the immediate year. In fact, the Bangla Academy played a significant role in producing translations of literary text, philosophy, and history after 1971.

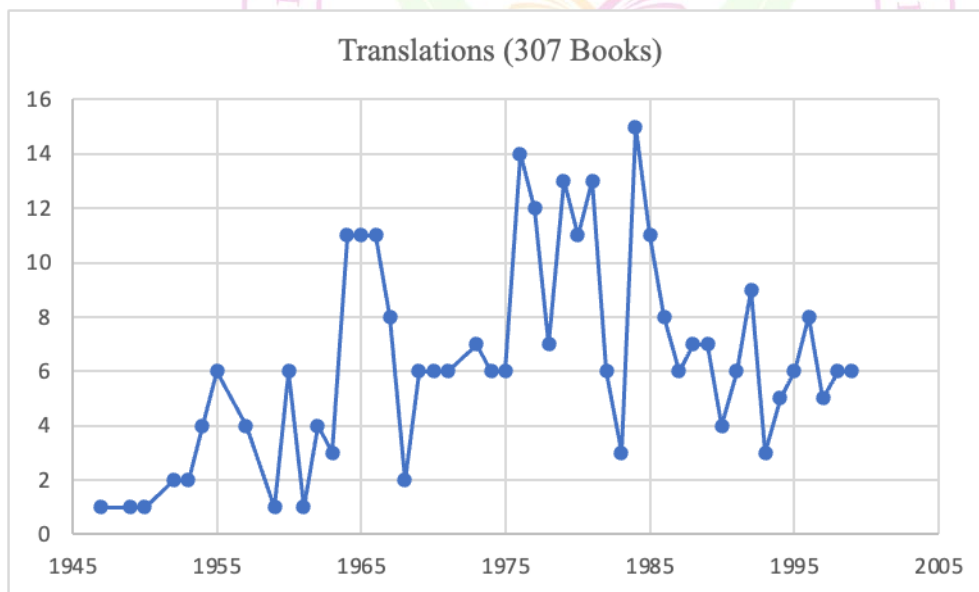


Figure 1 Historiographic Data of Translations

On the other hand, if the data is shown as a clustered figure since the 1950s, there appears to be a gradual increase in translations until the 1980s (Figure 3). It dropped by one-third of the previous decade in 1990s. It does not indicate that the availability of translations

has decreased in the decade. As Pym said that the history of one translation is “inseparable” (Pym 168) from the other, this drop is also explainable by studying the availability of Russian translations in the decade (figure 2)⁵. During the 1980s and 1990s, various works by Nicholay Nosov, Leo Tolstoy, Maxim Gorky, Mikhail Sholkov, Alexei Tolstoy, Nikolai Ostrovosky, Fyodor Dostoyevsky, Pirmkul Kadyrov, Ivan Turgenev, Vasily Sukhomilinsky, Konstantin Pustejovsky, and Kornei Tchaikovsky appeared in translations. The diversified genres, which include children’s literature, education, story, novel, novella, fiction, history, biography, science fiction, travelogue, folk tales, essays, sociology, drama, poetry, and economics, insinuate that the purpose of the translations was to transfer Russian revolutionary ideologies and messages through interpretation. The Martial Law of the 1980s Bangladesh had an apparent disagreement with the power of the Soviet Union in the newly independent Bangladesh. This diplomatic imbalance with the Russian government could not stop entering Russian ideologies via translations. The young generation and university students were greatly inspired by the translations as fine products. The actual scenario is that the sparseness during the 1990s found in Figure 1 is adjustable with the surplus seen in Figure 2. This leads us to an understanding that the excess number of translations after 1971 fulfills the vacuity of producing creative Bangladeshi literature. The killings of intellectuals right before Bijoy Dibos (Victory Day) in 1971 were an intentional attempt to demolish the Bangladeshi nation’s backbone, which is closely related to this literary vacuum in the country. There is a distinct absence in creative literary productions during the 1970s. However, noteworthy creative literary texts began to emerge in the following decade.



Figure 2 Russian Translations

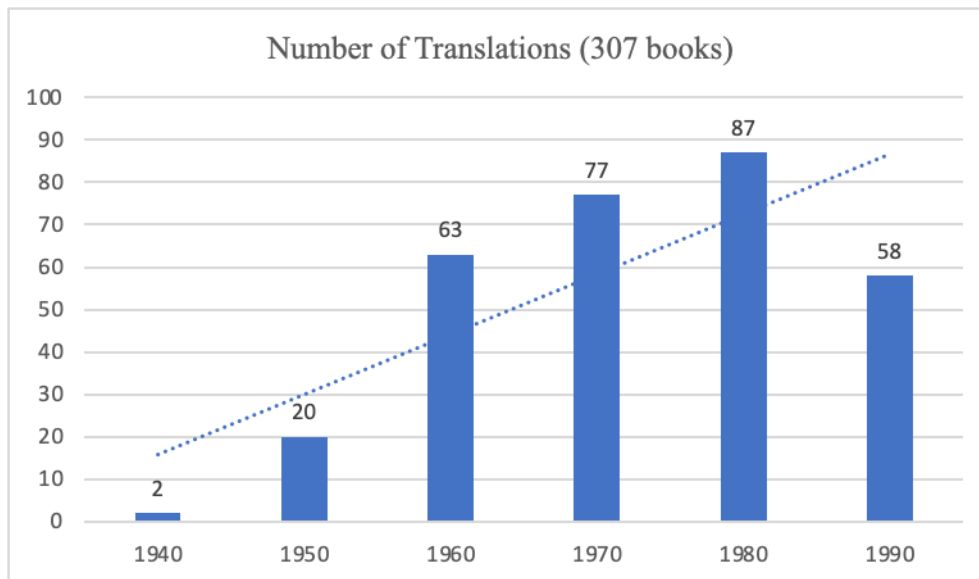


Figure 3 Number of Translations (clustered)

By whom

Among the 193 translators, Kabir Chowdhury, Abdus Sattar, Abdul Hoque, Maniruddin Yusuf, and Jafor Alom are the five translators whose contributions to translations are higher than any other translators during the mentioned period. Kabir Chowdhury is an intellectual who chose to profess and write and is among the highest awardees in Bangladesh in the literary and education fields. Translators are the agents, and publishers are the patrons while studying the sociology of translation. Within the Bangladeshi context, literary translations rendered by socially renowned translators are more highly regarded and, consequently, circulate more extensively in the target population due to their accreditation as literary personnel in comparison to translations rendered by less renowned translators. Although the translators themselves are factors within the translation process, their social standing contributes to their impact at a secondary level. Lefevere identified translators as the professionals in the literary system who act as inside factor (Lefevere 11). Interestingly, the secondary factor, patronage (Lefevere 12), is not the only main determining factor while choosing that translation work for publication in Bangladeshi. Instead, the translator's translational fame influences the publisher's preference in selecting that particular translator's work. The term "Patronage" or "Patron" in system theory of literature or sociology of translation is different from the term used in political science or politics. In Lefever's idea, the patronage can be from any person, group, political party, social class or

institution as patronage in literature is focused on “ideology” of literature (Lefevere 12). Hence, in the South Asian Bangladeshi perspective, the translator’s fame and the translator’s position are two of the most important considerations the publishers take into account while publishing. Thus, at a secondary level, the translator’s fame or skillset shapes the target Bangladeshi culture. Accordingly, in the Bangladeshi context, a translator’s fame or recognition also plays a role in circulating a foreign text in the target society.

It is assumed that translating helps shape a writer’s creativity at an early stage. For instance, Maniruddin Yusuf’s first work was a translation of Iqbal’s poems in 1960. He is also another prominent writer in Bangladesh who was awarded the Bangla Academy Award. After his first creative novel in 1962, two subsequent novels by him appeared in 1981. During this period, he mostly wrote prose and did translations. While a more comprehensive analysis of the quality of each novel is necessary to determine if translation influenced the novel’s inventiveness, the quantity of translations is not insignificant in comparison to the number of novels. Maniruddin Yusuf has also written literature for young people and published Bangla literary research works. The connecting link between translation and creative literature during the mentioned 1947-1999 period is that individuals with a career in creative literature also have promising careers as translators. Consequently, it can be said that being only a translator was not a preferred job in the Bangladeshi context, as translators remained behind the curtain during that period.

On the contrary, only Jafar Alam’s career in translation contradicts the abovementioned generalized idea about choosing translation as profession. Jafar Alam’s contribution to translations surpasses the number of his creative literary writings. Furthermore, his fame and recognition as a translator are more widespread than those of an essayist. He started his professional life as a journalist during the East Pakistan regime. His preference for selecting translation is a noteworthy decision, considering that he chose to be a translator at a time when translators did not receive comparable appreciation from creative writers. Hence, observing his choice of source languages-Urdu and Hindi, it can be speculated that his linguistic skills on these languages, honed during his journalism career in the East Pakistani regime, were key skills for establishing a career as a translator.

Conclusion

The intended readers of this article are academically and commercially related individuals who are interested in translation in the Bangla language and who are curious to

know how the translations expanded the Bangla literary domain. This paper was prepared to accomplish the vacuity Bangla literary studies have in translation. As the periodized catalog is designed based on secondary sources, the source languages remained unidentified and, subsequently, could not show the historiography of the translations focusing on the source languages. This article will serve as a critical reading for learning about Bangladesh's translational history. This write-up is not about the language nor the quality of the translated works, which are discussed in the descriptive translation studies. Rather, it is partly a recapitulated version of the Bangladeshi translational perspective that was prepared as a relevant discussion in my ongoing PhD research on Japanese literature into Bangla translations. This article does not aim to provide a fully elaborated context. Instead, the conceptualized points serve as key findings concerning translational history in Bangladesh. The prime focus is on the relationship between translation and national politics in the specified area, addressing the questions of when, by whom, and with what frequency. This study serves to fulfill the primary objective of the article: to prepare a historiography of Bangladeshi translations from 1947 to 1999. According to the provided statistical data, the quantity of translations as a product fluctuates depending on the current sociopolitical climate. Historically significant years have the fewest productions. Since 1947 to 1999, there has been a gradual increase in the number of translations produced in each grouped decade. In the decades following the Liberation War, translations flourished, expanding the literary and linguistic landscape in the target language. In the context of Bangladeshi translational history, the reputation and standing of translators also play a role in publishing and circulating translation as a product.

Endnotes

¹ I greatly acknowledge the invaluable guidance and support provided by Akiyoshi Suzuki, Professor, Nagasaki University, whose interest in the overall translational perspective led me to prepare this study, which answers a relevant (not major) question— that is what the translational scenario in Bangladesh is— in my ongoing preparation of my PhD dissertation at the Graduate School of Global Humanities and Social Sciences at Nagasaki University, Japan.

² The language is known as “Bengali.” in this paper, “Bangla” replaces the language “Bengali” to insinuate the national language of Bangladesh, as well as asserting the decolonizing tendency while using the original pronunciation and thus disregarding the word imposed by the colonial administration in Company ruled India.

³ Despite the fact that the language is known as “Bengali,” in this paper, “Bangla” replaces the language “Bengali” to insinuate the national language of Bangladesh, as well as asserting the decolonizing tendency while using the original pronunciation and thus disregarding the word imposed by the colonial administration in Company ruled India.

⁴ This is also a redacted analysis of the ongoing PhD investigation. The sociology of translation is used to compare the main data on Japanese literature in Bangla in my PhD study.

⁵ Interestingly, based on the 221 translations, the historiography also shows a similar gradual increase since 1947 to 1999. However, the total number of Russian translations published in Russia is 345. As there were no published years printed on the 124 books, these could not be added to develop a periodic history. Despite this limitation, it can be said that those books were published between 1949 and 1990 as products of the State Publishing House of Foreign and National Dictionaries, the Soviet Union, Foreign Language Publishing House, Raduga, and Pragati. Due to the word limitation of this paper, the periodized catalog for Russian translations is not provided in this article as an appendix.

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Appendix

Year	Source	Transliteration of title	Writer	Translator
1947	Farsi	<i>Masnaviye Rumi</i>	Jalaluddin Rumi	Kazi Akram Hossain
1949	Sanskrit	<i>Rotnaboli</i>	Harsha	Neelmoni Pal
1950	Hindi	<i>Godan</i>	Munshi Premchad	
1952	Chinese	<i>China Premer Golpo</i>	Various	Habibur Rahman
1952	Urdu	<i>Fulki o Ful</i>	Krishan Chand	Partho Kumar Roy
1953	Russian	<i>Khorotorongo</i>	Turgeniv	Abul Kalam Shamsuddin
1953	Chinese	<i>Chiner Upokotha</i>	Various	Jayantakumar
1954	Sanskrit	<i>Bidyapoti Shatok</i>	Bidyapoti	Dr. Muhammad Shahidullah
1954	Chinese	<i>Chiner Rupkotha</i>	Various	Khagendranath Mitra
1954	Farsi	<i>Shantishopan</i>	Al Gazali	Moulvi Chowdhury Kazem Udin Siddiki
1954	English	<i>Thank You Jeeves</i>	PG Odhohues	Nripendrokrishno Chattopadhyay
1955	Farsi	<i>Romuiz-E Bekhudi</i>	Iqbal	Abul Farah Mohammad Abdul Hoque
1955	English	<i>Shesh Onke Pompai</i>	Edward Bulware Lytton	Ashok guha
1955	Sanskrit	<i>Oviggyan-Shokuntola</i>		Nadnakumar Roy
1955	English	<i>Lorna Doone</i>	R. D. Blackmore	Rabindronath Das
1955	Sanskrit	<i>Chondi Rotnamrito</i>		Shyamacharan Kobiratno
1955	English	<i>Sakko Vanjetti</i>	Haoward Fast	Unknown
1957	Chinese	<i>Chiner Rupkotha</i>	Various	Khagendranath Mitra
1957	Chinese	<i>Chine Lanthan</i>	Various	Leela Majumdar
1957	Chinese	<i>China Golpo</i>	Feng Suye Feng	Priyadarshan Sensharma
1957	Chinese	<i>Chiner Putul</i>	Various	Swapan Kumar

1959		<i>Shohider Protikkhay</i>		Kabir Chowdhury
1960	Malaylam	<i>Koirol Singham</i>	K M Manikkor	bommana bisshwanathom
1960	French	<i>Choto Rajkumar</i>	Antoine de Saint- Exupery	Father Dautien
1960	Norwegian	<i>Shotru</i>	Henrik Ibsen	Kabir Chowdhury
1960	Farsi	<i>Ikbaler Kabbo Shonchoyon</i>	Iqbal	Maniruddin Yusuf
1960		<i>Nanar Hati</i>	Muhommod Bashir	Nilina Abraham
1960	Chinese	<i>Chiner Kaljoyee Kishor Golpo</i>	Many	Shaymol Sen edited
1961	Hindi	<i>Lal Mukut</i>	Krishan Chand	
1962	Farsi	<i>Rubaiyat E Hafij</i>	Hafiz Khwaja Shamsuddin Muhamad	Nojrul Islam
1962	Greek	<i>Oedipous</i>	Sophocles	Sayed Ali Ahsan
1962	Chinese	<i>Chiner Dragon</i>	Various	Sotyannarayan Sinha
1962		<i>Shotru</i>		Kabir Chowdhury
1963	Arabic	<i>Amor Kabya</i>		Dr. Muhammad Shahidullah
1963	Arabic	<i>Islam Prosongo</i>	Kasida Gousia	Dr. Muhammad Shahidullah
1963		<i>Panchti Ekankika</i>		Kabir Chowdhury
1964	Latin	<i>Swornogordov</i>	Lucius Apuleius	Abdul Gani Hajari
1964		<i>Arabi Kabbototto</i>		Abu Rushd
1964	Arabic	<i>Arabi Kabyatattwo</i>	Ibn Khaldun	Abu Rushd
1964	Arabic	<i>Arabi Chotogolpo</i>		Abul Kasim Muhammad Adomuddin
1964	Arabic	<i>Tuhafutul Folasifa</i>		Abul Kasim Muhammad Adomuddin
1964	Arabic	<i>Arabi Chhotogolpo</i>	Varoius	Abul Kashem Muhommad Adomuddi, Alauddin Al Azad

1964	Arabic	<i>Arabi Chhotogolpo</i>	Various	Alauddin Al Ajad
1964	Sanskrit	<i>Gitagovinda</i>	Jaydev	Bijaychandra Majumdar
1964	Japanese	<i>Japaner Rupkotha</i>		Sheikh Ahmad Jalal
1964	English	<i>Samrat Jones</i>	Eugene O Neil	Kabir Chowdhury
1964	Hindi	<i>Diwan-E Galib</i>	Mirja Asadullah Kha Galib	Maniruddin Yusuf
1965		<i>Swarno Gordov</i>		Abdul Gani Hajari
1965	Arabic	<i>Arabi Kobita</i>		Abdus Sattar
1965	English	<i>Digbijoyi Taimur</i>	Harold lamb	Abul Kalam Shamsuddin
1965	Hindi	<i>Podmabati</i>	Malik Muhammad Jaysir	Alaol
1965		<i>Ahaban</i>		Kabir Chowdhury
1965	Farsi	<i>Rumir Masnabi</i>	Jalaluddin Rumi	Maniruddin Iusuf
1965	English	<i>Jipsy Lokokotha</i>		Nikhil Sen
1965	English	<i>Tushar Jug Asonno</i>	Leverett G. Richards	Reba Mukhopadhyay
1965	Norwegian	<i>Buno Hans</i>	Henrik Ibsen	Sirajul Islam Choudhury
1965	Hindi	<i>Premchondro Golposhomogro</i>	Munsi Premchand	
1965	French	<i>Anudhyan</i>	René Descartes	Mahiuddin
1966	Norwegian	<i>Mohaspoti</i>	Henrik Ibsen	Abdul Hoque
1966	Norwegian	<i>Pretatta</i>	Henrik Ibsen	Abdul Hoque
1966	Norwegian	<i>Putuler Sangsar</i>	Henrik Ibsen	Abdul Hoque
1966		<i>Hridoyer Jagoron</i>	Abram Tarj	Dilip Dutta
1966	English	<i>Chayabasona</i>	Eugene O' Neil	Kabir Chowdhury
1966	English	<i>Oma Rajonir Pothe</i>	Eugene O' Neil	Kabir Chowdhury
1966	English	<i>Sei Nirala Prantor</i>	Eugene O' Neil	Kabir Chowdhury
1966	Farsi	<i>Masnabir Golpo</i>	Jalaluddin Rumi	Khalilur Rahman
1966	Farsi	<i>Masnabir Golpo</i>	Jalaluddin Rumi	Khalilur Rahman
1966	Urdu	<i>Kalame Ragib</i>	Ragib	Maniruddin Yusuf

1966	Farsi	<i>Rubaiyat</i>	Omar khayyam	Sikandar Abu Zafor
1967	Norwegian	<i>Rosmersholm</i>	Henrik Ibsen	Abdul Hoque
1967		<i>Khapchara</i>		Abu Jafor Shamsuddin
1967	English	<i>Parlbarker Seragolpo</i>	Pearl Buck	Abu Jafor Shamsuddin
1967	French	<i>Shilpir Sadhona</i>	Andre Moroa	Abu Jafor Shamsuddin
1967		<i>Illiad</i>		Abul Kalam Shamsuddin
1967	Ukranian	<i>Shat Nombor Ward</i>	Tarsis Valery	Hosne Ara Rahman
1967	Norwegian		Henrik Ibsen	Kabir Chowdhury
1967	Urdu	<i>Nogor Bodhu</i>	Mirza Muhammad Hadi Rasuah	Kazi Masum
1968	Norwegian	<i>John abriel Borkman</i>	Henrik Ibsen	Abdul Hoque
1968	English	<i>Oedipas</i>	Sophoclis	Syed Ali Ahsan
1969	English	<i>Richard Nixon</i>	Arl Majo	A R Chaterjee
1969		<i>Dag Hammershold</i>		Abdullah Abu Sayeed
1969	French	<i>Hektor</i>	Jean Giraudoux	Kabir Chowdhury
1969		<i>Ochena</i>		Kabir Chowdhury
1969	Russian	<i>Din Ashbe</i>	Nikola Vapsarov	Suvash Mukhopaddhay
1969	German	<i>Zarasthatru Bollen</i>	Friedrich Nietzsche	Mahiuddin
1970	English	<i>Praner Cheye Priyo</i>		Kabir Chowdhury
1970	English	<i>Somudrer Swad</i>	Jack London	Kabir Chowdhury
1970		<i>Soptorothi</i>		Kabir Chowdhury
1970	Russian	<i>Oporadh o Sasti</i>	Fyodor Dostoevsky	Akbaruddin
1970	Chinese	<i>Mao Se Tung er Kobita</i>	Mao Se Tung	Shondip Sengupta
1970	Turkish	<i>Najim Hikmet er Kobita</i>	Najim Hikmet	Suvash Mukhopaddhay
1971	English	<i>Areopagitica</i>	John Milton	Jillur Rahman Siddiki
1971	English	<i>Great Gatsby</i>	F. Scott Fitzgerald	Kabir Chowdhury

1971	English	<i>Ar Zuddho Noy</i>	Ernest Hemingway	Kamrul Islam
1971	English	<i>Tushar Hongsi</i>	Paul Galico	Naresh Dev
1971	French	<i>Thatta</i>	Milan Kundera	Shekh Abdur Rahman
1971	English	<i>Tomas Man er Srestho Golpo</i>	Thomas Mann	Muzaffar Ahmed
1973	English	<i>Bali o Fena</i>	Kahlil Gibran	Abdus Sattar
1973	English	<i>Garir Nam Basonapur</i>	Tennessee Williams	Munir Choudhury
1973	German	<i>Goether Faust</i>	Goethe	Mahiudin
1973	Arabic	<i>Al Muqaddima</i>	Ibn Khaldun	Nur Mohammad Mia
1973	English	<i>Shingher Natok</i>	John Milton	Sikandar Abu Zafor
1973	English	<i>Bangladesh Lanchita</i>	Anthony Mascarenhas	Mazharul Islam
1973	English	<i>Plator Republican</i>	Plato	Sayed Maksud Ali
1974		<i>Kathelin</i>		Kabir Chowdhury
1974		<i>Aorangzeber Potraboli</i>		Abdur Razzak
1974	Arabic	<i>Adhunik Arabi Sahitya</i>	Various	Abdus Sattar
1974	Chinese	<i>Chin Arabi Kobita</i>	Various	Mohammad Shidullah
1974	Urdu	<i>Galiber Kobita</i>	Galib Mirza Asadullah Khan	Shakti Chattopadhyay
1974	Tamil	<i>Tamil Golposhonchoyon</i>		Bishnupod Vottacharya
1975	Bulgarian	<i>Tango: Adhunik Bulgeriyo Classics</i>	Georgi Karaslavof	Meher Kabir
1975	English	<i>Africar Golpo</i>	Various	Korunamoy Gosshami
1975	Arabic	<i>Adhunik Arabi Golpo</i>	Various	Abdus Sattar
1975		<i>Taniya</i>		Unknown
1975	English	<i>Moni Mojurir</i>	Agatha Christie	Asit Mitra
1975	English	<i>Mousetrap</i>	Agatha Christie	Asit Mitra
1976	English	<i>Shukh</i>	Bertrand Russell	Motaher Hosen Choudhury
1976	French	<i>Mopansar Golpo</i>	Mopasan	Purnendu Dostidar
1976	German	<i>German Shahityo</i>	Various	Sayed Ali Ahsan

1976	Hindi	<i>Ebong Alo Ebong Andhar</i>	Khaza Ahmad Abbas	Akhter-un-nabi
1976	various	Bishwabikhyata Science Fition	Khwaja Ahmad Abbas	Akhter-un-nabi
1976	German	<i>Jorothustru Bolen</i>	Friedrich Nietzsche	Mohiuddin
1976	Swiss	<i>Abirvab</i>	Erich Faun Daniken	Ajit Dutt
1976	French	<i>Caligula</i>	Albert Camus	
1976	French	<i>Nisshongo Norok</i>	Jean Paul Sartre	
1976	Urdu	<i>Londoner Saat Rong</i>	Krishan Chand	ABM Kamaluddin
1976	Urdu	<i>Golpo Lekhok O Oshlilota</i>	Sadat Hasan Manto	Jafor Alom
1976	Urdu	<i>Ek Tukro Mishri Matro Chhoto Golpo Songkolon</i>	Sadat Hasan Manto	Jafor Alom
1976	Various	<i>Bishwer Sera Golpo</i>	Various	Mustafizur Rahman
1976	Arabic	<i>Adhunik Arabi Natok</i>		Abdus Sattar
1977	English	<i>Africar Kobita :Senegal</i>	LS Senghor	Shamsujjaman
1977	Farsi	<i>Ferdousi Shahnama Prothom Khondo</i>	Ferdowsi	Maniruddin Yusuf
1977	English	<i>Ostittwer Songshoy</i>	Bertrand Russell	Siddikur Rahman
1977	French	<i>Topto Batase Dujon</i>	Eugene Eunesco	Abu Shahriar
1977	Urdu	<i>Ami Gadha Bolchi</i>	Krishan Chand	Mostofa Harun
1977	French	<i>Chayahin Kaya</i>	Jean Paul Sartre	Abdar Rashid
1977	Greek	<i>Antigone</i>	Sophocles	Abdar Rashid
1977	Urdu	<i>Gaddar</i>	Krishan Chand	Amwara Begum
1977	Urdu	<i>Miss Nainital</i>	Krishan Chand	Jafor Alom
1977	Urdu	<i>Ganje Pherosta</i>	Sadat Hasan Manto	Mustafa Harun
1977	Urdu	<i>Nirbachito Urdu Golpo</i>	Various	Mustafa Harun
1977		<i>Rohosshomoyi-1</i>		Kazi Anwar Hossen
1978	English	<i>Antone o Chleopetra</i>	William Shakespeare	Abu Shahriar
1978	German	<i>Galileo</i>	Bertolt Brecht	Abdus Selim
1978	Spanish	<i>Khun Jhora Biye</i>	Federico Garcia Lorca	Mustafizur Rahman
1978	Urdu	<i>Ami Gadha Bolchi</i>	Krishan Chand	Mustafa Harun

1978	Urdu	<i>Malarani</i>	Krishan Chand	ABM Kamaluddin
1978	English	<i>Rokte amar Hayena</i>	Helen Macauloy	Asit Maitra
1978		<i>Nognoshotta</i>	Komola Das	Komol Gupta
1979	Various	<i>Asiar Lokokahini</i>	Various	Various
1979	English	<i>Nisshongo</i>	Elechi Amadi	Mobarak Hossen Khan
1979	Farsi	<i>Ferdousi Shahnama 2nd Khondo</i>	Ferdowsi	Maniruddin Yusuf
1979	French	<i>Shikole Ontore</i>	Jean Paul Sartre	Shahid Akhand
1979	Various	<i>Sholo Desher Sholo Kahini</i>	Jack London	Layla Samad
1979	Hindi	<i>Ak Layla Hajar Mojnu</i>	Krishan Chand	
1979	English	<i>Nisshongo</i>	Elechi Amadi	Mobarak Hossain Khan
1979	English	<i>Hamlet: Denmark Rajkumar</i>	William Shakespeare	Abu Shahriar
1979	French	<i>Electra</i>	Jean Paul Sartre	Abdar Rashid
1979	Urdu	<i>Gadhar Attokotha</i>	Krishan Chand	Mostofa Harun
1979	English	<i>Atongker Dip</i>	H.G.Wells	Muntasir Mamun
1979	English	<i>Nirob Shwakkhi</i>	Agatha Christie	Babu Mukhopadhyay
1979	Arabic	<i>Arbi Chhoto Golpo</i>	Adamuddin	Abul Kasim Mohammad
1980	English	<i>Shahasra Shurjer Alo</i>	James Follett	Abul Bashar
1980	English	<i>Dorshoner Itikahini</i>	Will Durant	Abul Fazal
1980	Various	<i>Jyotirindranath Thakurer Onubad Golpo</i>	Variuos	Jyotirindranath Thakur
1980	Urdu	<i>Tin Gonda</i>	Krishan Chand	Akhter-un-nabi
1980	Bulgerian	<i>Adhunik Bulgerio Kobita</i>	Various	Kabir Chowdhury
1980	Russian	<i>Vatsorover Kabita</i>	Vatsorov	Kabir Chowdhury
1980	Bulgarian	<i>Adhunik Bulgeriyo kabita</i>	Various	Kabir Chowdhury
1980	Farsi	<i>Masnabir Golpo</i>	Jalaluddin Rumi	Abdus Sattar
1980	Farsi	<i>Maolana Rumi</i>	Jalaluddin Rumi	Abdus Sattar
1980	Bulgarian	<i>Kobita: Nikola Vapsarov</i>	Nikola Vapsarov	Kabir Chowdhury

1980	English	<i>Return Ticket</i>	Khaza Ahmad Abbas	Jafor Alom
1981	English	<i>Doctor Faustus</i>	Christopher Marlowe	Zia Haider
1981	French	<i>Chander Boloy (Ring Round the Moon)</i>	Jean Anouilh	Nurul Islam Khan
1981	Farsi	<i>Machnobi Sharifer Banganubad</i>	Jalaluddin Rumi	Syed Abdussalam Iccchapuri
1981	English	<i>Othelo</i>	William Shakespeare	Kabir Chowdhury
1981	English	<i>Tridhara</i>	Melville Herman	Raihana Khan
1981	French	<i>Godor Protikkhay</i>	Samuel Becket	Kabir Chowdhury
1981	Japanese	<i>Rashomon</i>	Ryūnosuke Akutagawa	Khalikuzzaman Elias
1981	English	<i>Shreshtho Kobita</i>	Kahlil Gibran	Shakti Chattopadhyay
1981	English	<i>Shikarir Guha</i>	Geraldine Elliot	Fouzia Khan
1981	Vietnamese	<i>Mrityunjoi Konghowa</i>	Nguyen Ngoc	Fakir Ahsraf
1981	English	<i>Othelo</i>	William Shakespeare	Kabir Chowdhury
1981	English	<i>Shikarir Guha</i>	Geraldine Elliot	Fouzia Khan
1981	English	<i>Tridhara</i>	Melville Herman	Raihana Khan
1982	English	<i>Adorsho Swami</i>	Oskar Wild	Anisuzzaman
1982	Chinese	<i>China Kobita</i>	Various	Dinesh Goswami
1982	English	<i>Shreshtho Kobita</i>	Czeslaw Milosz	Manobendro Bandopadhyay
1982	English	<i>Six Million Dollar Man</i>	Mike Jahn	Rokib Hasan
1982	Russian	<i>Yugoslaviar Choto Golpo</i>	Various	Bashir Al Helal
1982	Persian	<i>Tarikh-E Firuzashahi</i>	Golam Samdani Korayashi	Ziyauddin Barani
1983	Pali	<i>Chandragomi Lokanandanatok</i>	Chondragomi	Rotna Basu
1983	Farsi	<i>Hafizer Gazalguccho</i>	Hafiz	Abdul Hafiz
1983	Chinese	<i>Jelkhanar Korcha</i>	Ho chi Min	Obomikumar Shannal
1984	various	<i>Bangla Onubad natok Samikkha</i>	Various	Pramod Mukhopadhyay

1984	Persian	<i>Hafizer Gazalguccho</i>	Hafiz khwaja Shamsuddin Muhamad	Abdul Hafiz
1984	Persian	<i>Hafizer Kobita</i>	Hafiz khwaja Shamsuddin Muhamad	Suvash Mukhopaddhay
1984	Danish	<i>Hans Andersoner Rupkotha</i>	Hans Christian Anderson	Rajia Mahbub
1984	Russian	<i>Haji Murad</i>	Leo Tolstoy	Akbar Uddin
1984	Japanese	<i>Japaner No Natok:Arther Welir No Place</i>	Arthur Waley	Anowara Begum
1984	German	<i>Jononi Sahosika o Tar sontanera</i>	Bertolt Brecht	Kabir Chowdhury
1984	English	<i>Kalo Teer</i>	Robert Lui Stivenson	Niyaj Moeshed
1984	Spanish	<i>Licistrata</i>	Aristophanes	Kabir Chowdhury
1984	Farsi	<i>Masnabiye Rumi</i>	Jalaluddin Rumi	Maolana Abdul Majid
1984	English	<i>Mobidik: Ekti Timir Kahini</i>	Herman Melville	Ruhul Kader Babul
1984	Farsi	<i>Rubai</i>	Omar khayyam	Shakti Chattopadhyay
1984	French	<i>Shatiya o Nondontottobishoyok Tinti Forasi Probondh</i>	Various	Mohammad Harun ur Rashid
1984	English	<i>Srestho Golpo</i>	Jack London	Roma Bhattacharja
1984	English	<i>The Unbearable Lightness of Being</i>		Milan Kundera
1985	Arabic	<i>Allahr Pother Shoinik</i>	Najib Kilani	Muhammod Abdul Mabud
1985	French	<i>Astitwo O Manobotabad</i>	Jean Paul Sartre	Sharif Harun
1985	English	<i>Bertrand Russell Shongshoyi Rochonaboli</i>	Bertrand Russell	Ahmad Chafa
1985	English	<i>Beuwolf</i>		Kabir Chowdhury
1985	Various	<i>Bishwer Ononyo Golpo</i>	Various	Mobarak Hosain khan
1985	Chinese	<i>China Premer Kobita</i>	Various	Fayaz Ahmed Fayez
1985	Urdu	<i>Gaddar</i>	Krishan Chand	
1985	Japanese	<i>Japani Shishu Golpoguccho</i>		Rahima Wahid

1985		<i>Oniket Bedona</i>		Ali Anwar
1985	Various	<i>Tribeni</i>	Various	Abdar Rashid
1985	French	<i>The Plague</i>	Albert Camus	Kazi Mujammil Haque
1986	Italian	<i>Apnake Bolchi Sir Barbiana School Theke</i>	Marino Cardona	Salil Biswas
1986	English	<i>Bhek</i>		Kabir Chowdhury
1986	English	<i>Bihonogo</i>		Kabir Chowdhury
1986	French	<i>Count of Montecristo</i>	Alexandre Dumas	Niyaj Morshed
1986	German	<i>Faust</i>	Goethe	Ahmad Chofa
1986	English	<i>Ivanho</i>	Sir Walter Scott	Niyaj Morshed
1986	Hindi	<i>Shatranj Ki Khilari</i>	Prem Chand	Jafor Alam
1986	Indonesian	<i>Voy</i>	Muchtar Lubis	Fajle Rabbi
1987	German	<i>All Quiet on the Western Front</i>	Erich Maria Remarque	Abdul Hafiz
1987	Chinese	<i>Chin Japaner Rupkotha</i>	Various	Mihir Sen
1987	English	<i>Nexus</i>	Henry Miller	Abu Kaysar
1987	Greek	<i>Odessey</i>	Homer	Hasan Hafizur Rahman
1987		<i>Rotnogiri</i>		Rowshon Jamil
1987	English	<i>Whitmaner Kobita</i>	Walt Whitman	Sayed Ali Ahsan
1988	Hindi	<i>Chambal Ki Rani</i>		Jafor Alom
1988	English	<i>King Lear</i>	William Shakespeare	Mafiz Chowdhury
1988	Farsi	<i>Maolana Rumir Masnabi Sharif</i>	Jalaluddin Rumi	Abdul Hoque
1988		<i>Rista Botever Kabita</i>		Kabir Chowdhury
1988	German	<i>Three Comrades-1</i>	Erich Maria Remarque	Masud Mahmud
1988	English	<i>Tokolosh</i>	Ronal Segal	Subir Roy
1988	Japanese	<i>Janalar Dhare Tottochan</i>	Tetsuko Kuroyanagi	Hiroko Kasuya
1989	Chinese	<i>Adhunik China Lyric</i>		Fayaz Ahmed
1989	English	<i>Galivarer Bhromon Kahini</i>	Jonathon Swift	Khaliquzzaman Elias

1989	Various	<i>Bhishwer Shera Boro Golpo Part 1</i>	Various	Abdul Mannan Sayed
1989	Bukgarian	<i>Hristo Smirnenski er Kobita</i>	Hristo Smienenski	Kabir Chowdhury
1989	Farsi	<i>Rubaiyat-e Omar khaiyam</i>	Omar Khayyam	Kaji Nazrul Islam
1989	English	<i>Stella</i>	Henry Rider Haggard	Khosru Chowdhury
1989	English	<i>The Grapes of Rath</i>		Kabir Chowdhury
1990	English	<i>Deshe Asa</i>	John Macfee	Bashir Al Helal
1990		<i>Manob Bidweshi</i>		Kabir Chowdhury
1990	German	<i>Rupantor</i>		Kabir Chowdhury
1990	French	<i>Sahilor Unmadini</i>	Jean Giradoux	Kabir Chowdhury
1991	Japanese	<i>Dheu er Gan</i>	Yukio Mishima	Jafar Talukdar
1991	Japanese	<i>Japani Shishukahini o Chora</i>		Sheikh Ahmad Jalal
1991	French	<i>Kandid</i>	Voltaire	Habibur Rahman
1991	Farsi	<i>Shahnama Chhoy khondo</i>	Ferdowsi	Maniruddin Yusuf
1991	French	<i>The Bridge on the River Kawai</i>	Pierre Boulle	khosru Chowdhury
1991	English	<i>The Iron Mistress</i>	Paul Wellman	Taher Shamsuddin
1992	English	<i>All The King's Men</i>	Robert Penn Warren	Kabir Chowdhury
1992	Norwegian	<i>Gonoshotru</i>	Henrik Ibsen	Abdul Hoque
1992	Pali	<i>Jatoker Golpo</i>	Unknown	Girishchondro Ghosh
1992	Japanese	<i>Joler Vetore Chad O Onnanp Japani Golpo</i>	Various	Belal Chowdhury
1992	English	<i>Canterbury Upakhyan</i>	Chausar	Atoar Rahman
1992	English	<i>Kahlil Jibran er Kabita</i>	Kahlil Jibran	Kabir Chowdhury
1992	Turkish	<i>Kobita: Yunus Emre</i>	Yunus Emre	Arshad Uj Jaman
1992		<i>Promithius</i>		Abdullah Abu Sayeed
1992		<i>Usha Disahhara o Onyanyo Natika</i>		Kabir Chowdhury
1993	Chinese	<i>Chiner Srestho Rupkotha</i>	Various	Shusheel Kumar Dasgupta
1993	Arabic	<i>Telapokar Bhaggo</i>	Tawfiq Al Hakim	Abdus sattar

1993	English	<i>Ted Huger Nirbachito Kabita</i>	Ted Hughes	Raju Alauddin
1994	English	<i>Aloshtyer Jayga</i>	Bertrand Russell	Arshed Ajij
1994	English	<i>Aloshtyer Joyogan</i>	Bertrand Russell	Arshad Ajij
1994		<i>Hasan Boyatir Shukh Dukkho</i>	Anwar Ridwan	Md Harunur Rashid
1994	Greek	<i>Itibritto</i>	Herodetus	Shahed Ali Khan
1994	English	<i>Old Man and the Sea</i>	Earnest Hemingway	Kabir Chowdhury
1995	English	<i>Hakolberyfiner Dusshahoshik Obhizan</i>	Mark Twain	Nurul Momen
1995	Japanese	<i>Japaner Rupkotha</i>	Various	Amirul Islam
1995	Urdu	<i>Kudratullah Shehaber Dairy</i>	Shehab Qudratullah	Doulat Mostofa
1995	Farsi	<i>Masnabiye Rumi</i>	Jalaluddin Rumi	Maolana Abdul Majid
1995	English	<i>Samson Agnistij</i>	John Milton	Zillur rahman Sidiki
1995	Urdu	<i>Shreshtho Urdu Golpo</i>	Various	Sahahidul Alom
1996	English	<i>Ben Hur</i>	Lew Wallace	Muntassir Mammoon
1996	English	<i>Bhoyal Upotyaka</i>	Arthur Conan Doyle	Muntassir Mammoon
1996	English	<i>Chorom Porikkha</i>	Arthur Miller	Tahmina Ahmed
1996	Hindi	<i>Hiramon: Nirbachito Hindi Golpo</i>	Various	Zia Hayder
1996	Italian	<i>Italo Calvinor Golpo</i>	Italo Calvino	Kawsar Hussein
1996	English	<i>Shoytaner Sagred</i>	George Bernard Shaw	Mahmud Hasan
1996	English	<i>Sobai Amar Chele</i>	Arthur Miller	Mahmud Hasan, Bajlul Karim
1996	English	<i>Ted Hughes er Kobita</i>	Ted Hughes	Raja Alauddin
1997		<i>Baba Jokhon Chhoto Chilen</i>		Nirmolenud Gun
1997	French	<i>Chotto ek Rajkumar</i>		Johurul Haque
1997		<i>Hamlet Mashin</i>		Kabir Chowdhury
1997	French	<i>Madam Bovary</i>	Gustave Flaubert	Jahangir Tarek
1997	English	<i>Raiders of the Lost Ark</i>	Campbell Black	Muntassir Mammoon
1998	Greek	<i>Antigone</i>	Sophocles	Khairul Alom Ssabuj
1998	Greek	<i>Freida</i>	Aristophanes, Seneka	Kabir Chowdhury

1998	English	<i>Nirbachito Golpo</i>	Jack London	Atoar Rahman
1998	Various	<i>Panchti Bishwonatok</i>	Various	Said Ahmad
1998	Greek	<i>Shasti</i>	Aristophanes	Kabir Chowdhury
1998	French	<i>Uridice</i>	Jean Anouilh	Khairul Alom Ssabuj
1999	English	<i>Becketer Duiti Natok</i>	Samuel Beckett	Kabir Chowdhury
1999	German	<i>Bertolt Brecht er Kichu Golpo Kichu Kobita</i>	Bertolt Brecht	Mafij Dwin Sheikh
1999	French	<i>Neel Pakhi</i>	Maurice Maeterlinck	Atoar RAhman
1999	Hindi	<i>Nirmola</i>	Munshi Premchad	Olok Roy
1999	English	<i>On the Banks of Plum Creek</i>	Laura Ingalls Wilder	Kazi Anwar Hossen
1999	Hindi	<i>Shatranj ke Khilardi</i>	Munshi Premchand	Jafor Alom

