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NABA BALLYGUNGE MAHAVIDYALAYA
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DETAILED REPORT OF THE INTERNATIONAL SEMINAR *MADHUSUDAN-200*

Topic of the Seminar: *Madhusudan-200*

Type of the seminar: International

Date: March 19, 2024

Organizers: Naba Ballygunge Mahavidyalaya, in collaboration with
Basanti Devi College and Heramba Chandra College

Speakers:

- ★ Professor Rafique Ullah Khan, Former Vice Chancellor, Sheikh Hasina University, Bangladesh
- ★ Professor Shakti Sadhan Mukhopadhyay, Former Chief Secretary, Bangiya Sahitya Parishad, Kolkata
- ★ Ms Nivedita Nag Tahabildar, Reciter, Voice Artist

Venue: Naba Ballygunge Mahavidyalaya Auditorium

Participants: 45

Link to the seminar on institutional YouTube channel:

https://www.youtube.com/watch?v=gWIWsF_6l9c&t=590s

Principal

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আয়োজক : নব বাল্লিগঞ্জ মহাবিদ্যালয়, কলকাতা
সহযোগী : হেরম্বচন্দ্র কলেজ, কলকাতা
বাসন্তী দেবী কলেজ, কলকাতা

আন্তর্জাতিক আলোচনাচক্র
মধুসূদন-২০০

বক্তা :- অধ্যাপক রফিকুল্লাহ খান
প্রাক্তন উপাচার্য, শেখ হাসিনা বিশ্ববিদ্যালয়, বাংলাদেশ
অধ্যাপক শক্তিমাধন মুখোপাধ্যায়
প্রাক্তন সম্পাদক, বঙ্গীয় সাহিত্য পরিষদ, কলকাতা

স্থান: সভাস্থল, নব বাল্লিগঞ্জ মহাবিদ্যালয় তারিখ: ১৯-০৩-২০২৪ | সময়: দুপুর ৯ টা

The flex... to pass on the information about the International Seminar *Madhusudan-200*

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সহযোগী : হেরম্বচন্দ্র কলেজ, কলকাতা
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আন্তর্জাতিক আলোচনাচক্র
মধুসূদন-২০০

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Kolkata, West Bengal, India
18A, 1A, Bosepukur, Kasba, Kolkata, West Bengal 700042, India
Lat 22.519993°
Long 88.383515°
19/03/24 01:08 PM GMT +05:30

The flex... at the venue

International Seminar titled *Madhusudan 200* on 19th March 2024, organized by Naba Ballygunge Mahavidyalaya, Heramba Chabdra College and Basanti Devi College

Ghosh
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The international seminar titled *Madhusudan-200* was chiefly an academic programme organized to commemorate and pay tribute to the poet Michael Madhusudan Dutt, a luminous star amidst the galaxy of Bengali poets and to celebrate the plethora of his mighty contributions to adorn the tapestry of Bangla literature. The introductory speech by the compere who briefly talked about the collaborative efforts of the three organizing institutions to carry on with the glorious legacy of Madhusudan since two hundred years, was followed by the welcome address delivered by the principal of Naba Ballygunge Mahavidyalaya, **Dr Ayantika Ghosh**. Dr Ghosh mentioned a very significant point about the coincidental occurrence of the date of the seminar, because 19th March stands out as a very significant date in the history of India-Bangladesh relationship; in 1972 on this date, the Treaty of Peace and Friendship spanning over 25 years between India and Bangladesh was signed by the then prime ministers— Mrs Indira Gandhi and Sheikh Mujibur Rehman, assuring bonhomie and camaraderie between the two countries conquering political hostilities. Dr. Ghosh's thoughtful words pointed out at the déjà vu—it is as if the dais was the microcosmic representation of that friendship, the seminar rekindled that spirit of cultural-political bonding—to have **Professor Rafique Ullah Khan**, a renowned academican representing Bangladesh and **Professor Shaki Sadhan Mukhopadhyay**, a litterateur representing on India together for exchange of ideas on a poet whose works are read and researched with equal passion by both Indian and Bangladeshi readers. Apart from welcoming the two resource persons, she also welcomed another esteemed guest of the seminar, a retired Faculty from the Department of Print and Publications, Dhaka University, the reciter and vocal artist **Nivedita Nag Tahabildar**, another speaker of the seminar, the former Head Master of Mitra Institution, Kolkata Shri Asit Baran Giri and all the audience on the other side of the dais.

The welcome address was followed by the enthralling voice of **Ms Pritha Chatterjee**, Assistant Professor, Department of English whose rendition of Madhusudan's *Bangabhoomir Prati* in "Rekho maa daasere mone" captivated the audience.

The seminar was inaugurated by lighting the lamp and paying homage to Madhusudan's portrait.



The compere introducing the seminar



Ms Pritha Chatterjee's song



Principal of NBM and the dignitaries garlanding



The lamp is being lit

Madhusudan 200 on 19th March 2024, organized by Naba Ballygunge Mahavidyalaya, Heramba Chabdra College and Basanti Devi College

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After the formal inauguration, the faculty members of Naba Ballygunge Mahavidyalaya, the host institute, felicitated the speakers on the dais

International Seminar titled *Madhusudan 200* on 19th March 2024, organized by Naba Ballygunge Mahavidyalaya, Heramba Chabdra College and Basanti Devi College



Professor Rafique Ullah Khan, Former Vice Chancellor, Sheikh Hasina University, Netrakona, Bnagladesh and a renowned academician, is being felicitated



Professor Shakti Sadhan Mukhopadhyay, Former Secretary, Bangiya Sahitya Prishad, Kolkata and renowned academician is being felicitated



Ms Nivedita Nag Tahabildar, Voice Artist and Reciter, is being felicitated


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After the completion of the inaugural session, the seminar moved on to its main purpose—disseminating the academic and thought-provoking ideas on Michael Madhusudan Dutt. **Professor Rafique Ullah Khan** began his riveting talk “*Michael Madhusudan Dutt’s Shipatattwa o Sahityabodh*” (trans: with a reference to the 19th century in Bengal and its relevance to the reawakening of Bengali literature and culture. 19th century literature and culture bears witness to agonies and ecstasy, tears and laughter, failures and achievements, emotions and passion of the Bengali community. Professor Khan added that the Bengalis have glorified Michael Madhusudan as a legend and there is a yawning gulf between Madhusudan the real man and Madhusudan, the legendary poet we have made out of him and this is reflected in the different versions of Madhusudan's biographies. The talk emphasised on the fact that more than Madhusudan's life, what has influenced the Bengalis and for that matter, the entire globe, is Madhusudan's creations. The poet influences and still continues to influence the nations across the globe through his fictional and non fictional works. Although very little has been explored from the poet's letters and a lot remains yet to be explored, Professor Khan's talk established the fact that through his letters, Madhusudan has provided the thinking minds with a fodder for thoughts. What intrigued the audience about Professor Khan's talk is his emphasis on Madhusudan's role in shaping the thoughts of the intellectual Bengalis.



Professor Rafique Ullah Khan on the podium, in his typical poised manner, delivers a talk on Madhusudan’s influence in unshaping and reshaping Bengali intellect. @Naba Ballygunge Mahavidyalaya on 19th March 2024

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It is Madhusudan who in spite of his Western education and embracing the Western knowledge endeavoured to decolonize the minds of the nineteenth century Bengalis. It goes without saying that the modernised Bengali intellect has been shaped and reshaped by Madhusudan's thoughts. In Professor Khan's views, Madhusudan Dutt is an exemplary classicist thinker as well as a man of letters who symbolizes the 19th century Bengal-British encounter—reflected in his profound mastery over Latin and Greek language and Greco-Roman literature as much as his immense knowledge of Indian classical languages like Tamil and Telugu. It is with his research insights that Professor Khan opined that it would be erroneous, misleading and a partial revelation of facts in attempting to explore Michael Madhusudan through the poet's English poems published during his brief literary stint in Madras. Professor Khan aroused attention of the audience to a neglected fact that has been left unexplored, unresearched in the vast domain of Madhusudan scholarship, which is the poet's empathy for the lower class, for the downtrodden sections of the society, in two of his phenomenal achievements— *Ekei ki bole Sabhyata?* and *Buro Shaliker Ghaade Ro*, especially the latter. He also emphasized that Madhusudan's aesthetics is reflected in a poem as majestically beautiful as *Tilottama Sambhava Kavya*. In Professor Khan's words, Michael Madhusudan's poetic craftsmanship lies in his ability to fit his romantic consciousness within the classical form and structure of his creation, as an example. He cited the example of sonnet in which Michael showcased his virtuosity within the structure of 14 lines, amitrakshar chhanda or blank verse and a defined rhyming scheme. Within the form of a sonnet Madhusudan could bring in his patriotism, his fierce and passionate love for mother tongue, revolutionary spirit. A line like "*Nishakale Naditirey Batabrikshatale Shivamandir*" (trans: A temple of Lord Shiva stands erect at the bottom of a banyan tree on the riverbank at night"). One witnesses in Madhusudan the quintessential ability to awaken the free spirit and the revolutionary consciousness in the minds of the Bengali readership. The speaker stated that no genre can express the majestic spirit and glory of a nation more ably than an epic does; and Michael has gifted the Bengalis a chef d'oeuvre like *Meghnadvadh Kavya*, which in its sublimity is as phenomenal as Balmiki's epic *Ramayana* albeit a pastiche of it. Madhusudan hence is nevertheless the sole creator of one and only Bengali epic. Creating a character like Ravana whose mighty lines emerging out of his agonized soul, Madhusudan makes the Balmikian anti-hero a heroic figure who exudes the Renaissance free spirit. Madhusudan has undauntedly, unabashedly reveals many truths which the Hindu morality dismissed or overlooked in *Ramayana*—like Rama's unethical killing of Meghnad who was weaponless and therefore, an unequal opponent. Professor Khan deftly drew the attention of the audience to the fact that Madhusudan was a trailblazer in the fiery Renaissance spirit of 19th century Bengali literature in changing the outlook of the readers, rekindling in them the mind that questions before accepting. The lecture, crisp and brief, subtly brought out the tremendous role played by Madhusudan Dutt in bringing a tempest in Bengali intellect and arousing the modern consciousness among the Bengalis.

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The next speaker was the voice artist **Nivedita Nag Tahabildar**. Emphasising on the fact that to bring out the emotion and essence of a poem through recitation, the reciter needs to know and perceive the personality and emotions of the poet, and hence her being a part of the seminar where as a reciter of Madhusudan's poem, she was lucky to be able to listen to the academicians specialized on the poet who enlightened her about the revolutionary spirit, which she acknowledged would reshape her thoughts about madhusudan's poems and would consequentially be reflected in her recitations henceforth.

Her first recitation, with perfect emotion and voice modulation, was Madhusudan's sonnet "Bangabhasha". Her style of utterance and emotions in her voice resonated the auditorium with the resolution in Madhusudan's mind to adopt Bangla as the language of his creativity henceforth. The final couplet "Palilam aajna sukhe pailam kaale/Matribhasha rupe khoni purno monijaale" (trans: I obeyed Her order with pleasure and consequentially got to explore the vast treasure hidden in the mine of mother-tongue" in its pronunciation, utterance and style brought out the peace and satisfaction that the poet got in resolving to carry out his literary creations in Bangla.

Her second rendition of another sonnet "Ishwari Patni" was carried out with justified grace and poise. She also explained that madhusudan was significantly influenced by *Annadamangal Kavya*.

The next recitation was "Annapurnar Jhaanpi" a continuation of *Annadamangal* and its impact on the poet. Her next and last recitation, from the Book III of *Meghnadvadh Kavya*, absolutely hed the audience spellbound. The fiery passion of Ravana, and the combination of veera rasa (heroism) and karuna rasa (melancholy) was impeccably perfected in her voice. It was an absolute pleasure for the audience to have performing arts fitted into the span of a two hours academic seminar.



Nivedita Nag Tahabildar, voice artist, reciting Madhusudan's poems in Madhusudan 200 at Naba Ballygunge Mahavidyalaya, on 19th March 2024

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The next and final speaker, **Professor Shakti Sadhan Mukhopadhyay**, came over to the stage to deliver a fascinating talk on “*Vidyasagar and Madhusudan: Sahityik Samparka*”. He began his lecture with his characteristic humour. Expressing his grievance mixed with pleasure (grievance because of the unwillingness visible amidst the Bengali culture to celebrate Madhusudan's works and pleasure over Naba Ballygunge Mahavidyalaya's effort to commemorate the poet on his 200th birth centenary), Professor Mukhopadhyay stated that if Madhusudan represents the revolutionary spirit, the spirit of new thinking of the Renaissance, Vidyasagar then represents Renaissance humanistic spirit. Bengal Renaissance refers largely to the social, cultural, psychological, and intellectual changes in Bengal during the nineteenth century, as a result of contact between certain sympathetic British officials and missionaries on the one hand, and the Hindu intelligentsia on the other. The setting for the Bengal Renaissance was the colonial metropolis of Calcutta. Professor Mukhopadhyay added about the massive role played by Raja Ram Mohun Roy as a pioneer of disseminating progressive thoughts and eradicating all conventions and rituals that dragged the Bengali community into a morass of stifling backwardness. He emphasised on pathbreaking initiatives taken by two stalwarts of Renaissance Henry Louis Vivian Derozio, the then professor of Hindu college and Pandit Ishwar Chandra Vidyasagar, the then student of Sanskrit college in finely combining Western scholarship with the Indian Knowledge System, in “acceptance of Western learning and revival of Indian knowledge”. The architectural structure of Hindu College was divided into two sections—Hindu College spreading Western education and Sanskrit College concentrating on Indian Knowledge. The two reformers in the pedagogical system representing this bifurcated architectural pattern of the building are Ishwar Chandra Vidyasagar and Michael Madhusudan Dutta—the former being the Father of Bangla prose and the latter, the epic poet.



Professor Shakti Sadhan Mukhopadhyay on the podium, with his characteristic humour in between his riveting talk in *Madhusudan 200* on 19th March 2024

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Renaissance, in Professor Mukhopadhyay's words, thus bore, two significances-- opening the vistas of knowledge for common people and spreading the humanistic zeal. The Bengal Renaissance thus resonates the same spirit of Italian Renaissance. He wondered how the cordial friendship could kindle between the two Renaissance souls- on the one hand, Michael Madhusudan Dutt, hailing from a luxurious affluent family from Sagardighi who hardly knew the meaning of sufferings, and on the other, Ishwar Chandra Vidyasagar, from a family from the suburbs of Midnapore who used to make both ends meet. Interestingly, in Professor Mukhopadhyay's analysis we see that he finds a parallel between the luxurious life that Madhusudan led with the Romanticism of poetry and the harsh reality that Vidyasagar faced with the solid ground of prose. The speaker added that history can create mystery. In Tagore's words, History is God. It is therefore no wonder that out of the soul of history, that this legendary friendship between Madhusudan and Vidyasagar emerged. Citing the beautiful line "Bangalir hiya amiya mathiya Nimai dhoreche Kaya" (Shri Chaitanya, the God, emerged stirring the souls of the Bengalis), Professor Mukhopadhyay stated that stirring the consciousness of the Bengalis the friendship between Michael Madhusudan Dutt and Vidyasagar emerged. He cited a parallel between Madhusudan and Vidyasagar and that between the Italian poet Dante Alghieri and Italian painter Giotto. Dante had eulogized his friendship with Giotto in *Divine Commedia* and Giotto painted the most beautiful portrait of Dante eternalizing their friendship; that friendship is reverberated in the camaraderie between Michael and Vidyasagar. He defined the *amitrakshar chhanda* or blank verse as a metre that is in a continuous flow, which pauses only when necessary-- for the sake of the story or for the sake of the rhythm. He pointed out that the aesthetic connection between the prose of Vidyasagar and verse of Madhusudan is that a rhythm that pulsates in the latter's epic also vibrates in the former's prose. The Original Dignity of Man, crystallized in that line of Hamlet "What a piece of work is Man!" which is the catchphrase of Renaissance Humanism, throbs in the creations of both Madhusudan Dutt and Ishwar Chandra Vidyasagar. Thus ended a very insightful and illuminating talk delivered by Professor Mukhopadhyay.

OUTCOMES:

The seminar helped in:

- ✓ Strengthening the collaborative bonding among the three organizing institutions, namely Naba Ballygunge Mahavidyalaya, Heramba Chandra College and Basanti Devi College, fostering the aim of collaborations among higher educational institutes, a scheme envisioned by NEP 2020
- ✓ Enriching the students' research acumen about Michael Madhusudan vis-à-vis 19th century Bengal Renaissance, literature and culture.
- ✓ Broadening the scholarship on Michael Madhusudan and his works
- ✓ Making the audience familiarized with the differences in style of rendition of two genres of Madhusudan—sonnets and epic.

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Feedback on
Madhusudan 200
from the
Resource Persons
and
Guests



NABA BALLYGUNGE MAHAVIDYALAYA

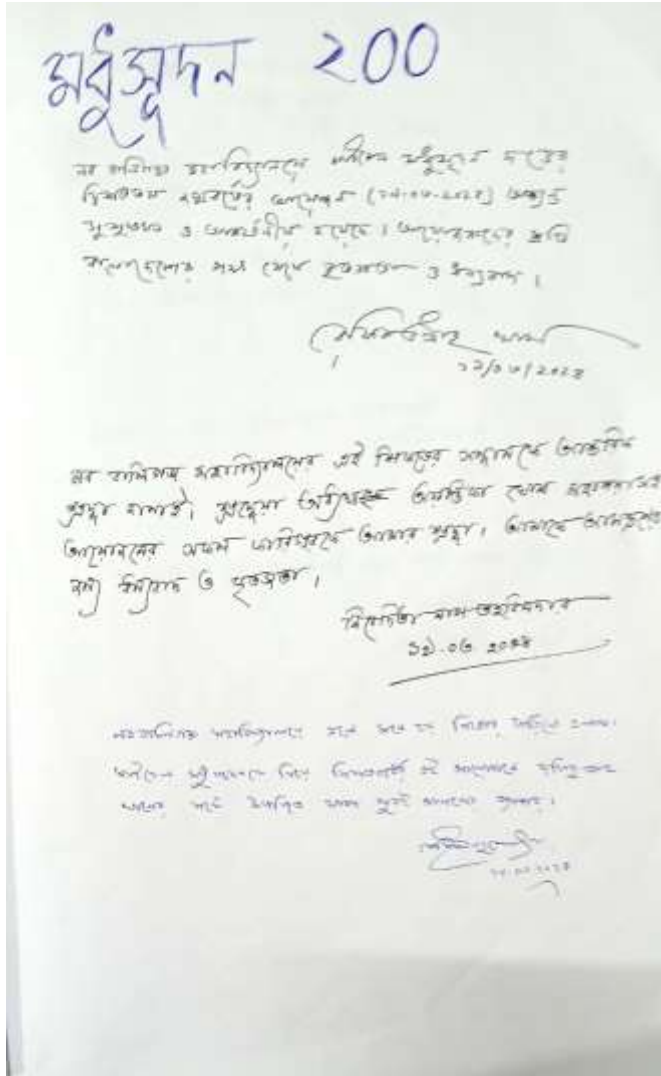
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ORIGINAL FEEDBACK

TRANSLATIONS



Madhusudan 200

“The 200th Birth Centenary of Michael Madhusudan Dutt organized by Naba Ballygunge Mahavidyalaya (19/03/2024) has been extremely well-arranged and a pleasurable experience. Expressing gratitude and appreciations from Bangladesh”

Rafique Ullah Khan, 19/03/2024

“Heartfelt welcome to Naba Ballygunge Mahavidyalaya’s attempt to seek for the roots of being. I pay gratitude to the principal Dr Ayantika Ghosh and everybody who have been instrumental in making the seminar a success. I am thankful to the authority for inviting me.”

Nivedita Nag Tahabildar, 19/03/2024

“It seems a homecoming every time I step into Naba Ballygunge Mahavidyalaya. On the occasion of celebration of Madhusudan Dutt’s 200th birth centenary, it was an absolute pleasure to be present with Rafique Ullah Khan.”

Shakti Sadhan Mukhopadhyay, 19/03/2024

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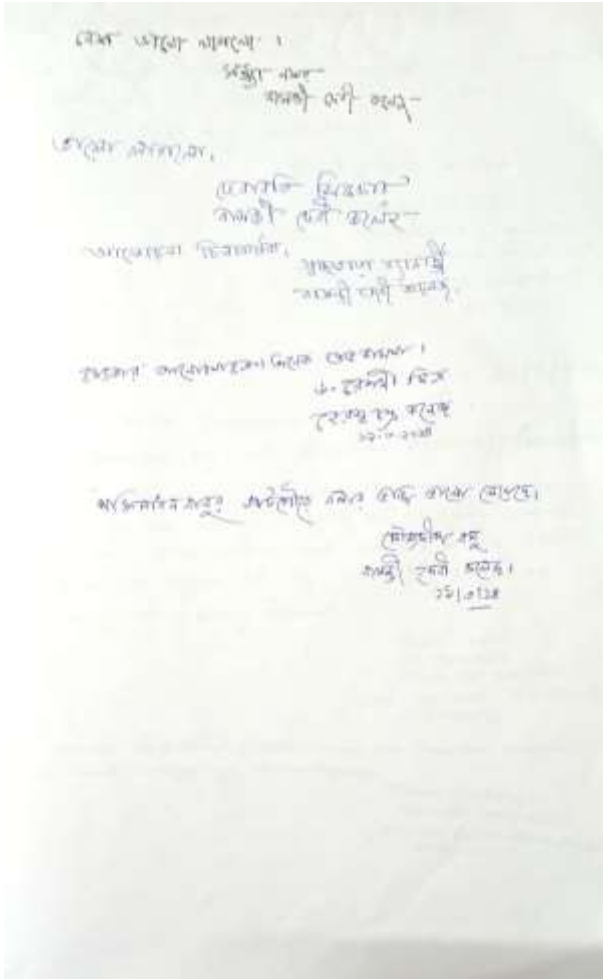
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ORIGINAL FEEDBACK

TRANSLATIONS



“I liked it a lot.”

Sandhya Naskar, Basanti Devi College

“I liked it.”

Debarati Biswas, Basanti Devi College

“The discussions were intriguing.”

Swachhatoya Banerjee, Basanti Devi College

“A wonderful seminar! Many good wishes.”

Dr Reshmi Mirtra, Heramba Chandra College

“The simple, unassuming presentation of Shakti Sadhan sir was enjoyable.”

Soumyadeep Basu, Basanti Devi College

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ATTENDANCE SHEET OF PARTICIPANTS

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