



NFT NITY

Editor Mr.Dilip Kumar Sen, Head, Dept. of English

Joint Convener - Ms. Leena Sarkar Bhaduri ,Dept. of English

Ms. Barnali Goswami, Dept. of CA

Member - Mr. Sajal Saha, Dept. of CA

Mr. Arindam Chatterjee, Registrar(Acting)

Ms.Rumpa Saha, Dept. of EE

Dr. Subhasis Biswas, Dept. of Chemistry

Dr. Sumit Nandi,Dept. of Chemistry

Students - Sourav Majumdar EE2A

Arittra Pramanick IT2

Souradeep Sinha EE2A

Indranil Samanta IT2

Bhaswati Chatterjee ECE1A

Bhaglyalakshmi Mishra IT2

Arsi Chatterjee CSE2A



Achievements

Department of Computer Application published the inaugural issue "International Journal of Frontier Computing (IJFC)". The inaugural issue contains 10 high quality peer reviewed paper.

Department of Electrical Engineering organized one day workshop on "Electrical Energy and Future" on 11.02.12

NIT organized an event on the occasion of 150th birth anniversary of Swami Vivekananda on 25.04.12

NIT organizes a blood donation camp on 09.02.12

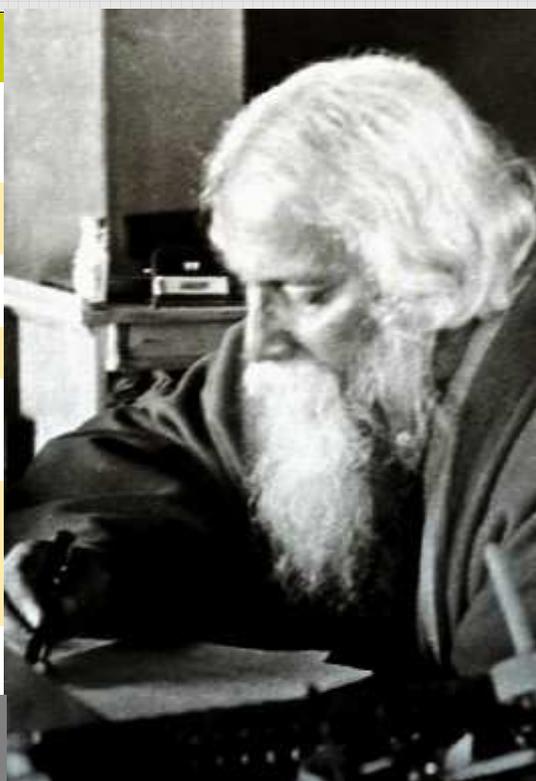
JIS Group organizes an inter college cricket tournament where JIS college of engineering, Kalyani won the trophy and Narula institute of Technology was the runners up.

English department organized interdepartmental power point presentation competition 03.05.12

Department of ECE organized national level workshop "Antenna modeling using HFSS and it's Application" on 22nd-23rd June, 2012.

Women cell of NIT organized a seminar on "Adolescent Health" on 09.02.12

Layout design by **Sajal Saha**,
Assistant professor, Department of CA



Inside this issue:

The Other Tagore	3
Tagore Remixed: Modernization or Vandalism?	5
Reflection on Paintings of Rabindranath Tagore	7
রবীন্দ্রনাথ ও বিজ্ঞান	9
Event	12
Photo ultimo	13
Sketch	12

An Initiative of Literary Committee, Narula Institute of Technology. Please send your article for the next issue to infinity@nit.ac.in Send your feedback at infinity@nit.ac.in

EDITORIAL

The beautiful April is born out of the womb of Mother March when we started our literary venture **infiNITY**. This April is very beautiful for us because we have decided to offer our heartfelt tribute to our national heart-throb **Rabindranath Tagore** on the auspicious occasion of his 150th Birth Anniversary. The April 2012 edition has totally been based on Tagore.

Tagore genius is really an absolute wonder beyond our measure. He was a poet, novelist, essayist, dramatist, drama director, actor, singer, music director, painter, teacher, philosopher, organizer, humourist, and many more. And to our utter surprise, whatever he did he achieved an international height, if not the world best. We are honoured indeed to pay this great man our special homage through this edition of our magazine.

Prof. Dilip Kumar Sen, Dept. of English

The Other Tagore

Arindam Chatterjee- Registrar(Acting)

In the auspicious sesquicentennial birth (150th) anniversary of 'GURUDEV' a small effort on my part is rendered to discover the secret selves of Tagore.

Since the time of Prince Dwarakanath Tagore, Jorasanko Thakurbari became a place of musical creations by different stalwarts of Hindustani Classical music. The trend remained unaltered by the positive influences of Maharshi Debendranath Tagore and later on by his son Jyotiridranath Tagore.

Continued to next page.....

Rabindranath's early training in Ragas and Talas was deeply influenced by Bishunupur Ghara-nas. Tagore grew up listening, learning and absorbing the Dhrupad and Khayal traditions from personalities like Bishnu Chakraborty, Jadu Bhatta, Radhika Goswami, Srikanta Singha.



As it is said earlier, Mr. Jyotirindranath Tagore, the founder of the entire pattern of Swaralipi, used to experiment with traditional Dhrupad and Khayal compositions and encouraged his youngest brother, Rabi, to compose music which in turn may be held as primarily responsible for creation of 'Rabindrasangeet'. Touches of dhrupad, dhamar, Nidhu Babu's tappa are quite distinct in the early pases of Tagore's composition. In the own words of Tagore-

"From my childhood, Hindustani music has filled my ears and mind. But (while composing) mere imitation will result in a shipwreck...."

Though, in later pass of his prolific creations, we can sense moods of baul, kirtons as well as Indian and West-ern folk songs.

Rabindranath went to England to train himself as a barrister, but instead learned math of verse and melody over there along with western music.

Poet came in touch with bauls after the establishment of Shantiniketan at Birbhum. Originally the district of Birbhum in West Bengal was the

Centre of all activity. Though the root of the culture belongs to Lalon Fakir Shah (1774-1890) who was the greatest mystic singer and the most radical voice in India during British colonial life.

Before Rabindranath Tagore, bauls were considered as vagabonds and beggars. Lalon regularly visited zamindarbari of Shilaidaha where he met Jyotirindranath Tagore. Tagore was a great admirer of baul music and culture. It was said that Rabindranath never



met Lalon. His elder brother Jyotirindranath sketched the portrait of Lalon which is the only authentic document of Lalon Fakir. Rabindranath wrote about bauls-

"One day I chanced to hear a song from a beggar belonging to the baul section of Bengal...what struck me in the simple song was a religious expression that was neither grossy concrete, full of crude details, nor meta-physical in its ratified transcendentalism...."

He was deeply influenced by Gagan Harkara who regularly visited Shilaidaha. Later, bauls mere also influ-enced by Tagore's song.

"Amar praner manus ache prane", "Amar sonar bangle", "Gram chara oi ranga matir path" has a considerable amount of touches of baul atyles.

In will be relevant to mention that in Rabindrasangeet, such coherence is fully on view. The songs thus created fall in a particular category of influenced called "bhanga gaan".

Continued to page 10.....

The flight was about to take off. I fastened my seat belt. A young girl was seating beside me. At that moment her phone rang playing a Michael Jackson tune. After she cut her phone, she looked at me and asked ‘Bengali?’

I said, ‘Yeah.’

‘I was here in Kolkata for a week. Now going to Bombay. Your city is really nice. So welcoming!’

‘Thanks’

‘ I wish I could have stayed here long. I could have tried some more Bengali dishes and explored your culture. I have heard that Bengalis have a strong musical heritage.’

‘Yeah you are right. We have Rabindrasangeet, Nazrulgeeti....’

Interrupting me in the middle she said, ‘Are these the names of different form of music like Jazz, Pop etc?’

‘No no. Rabindrasangeet are those songs which were written and composed by Rabindranath Tagore,a genius, a noble laureate poet. Bengalis often refer him as ‘Kobithakur’ means ‘god of poetry’ And then my phone rang playing a remixed version of ‘Paglahawa’ from the film Bong Connection. She curiously asked, ‘ Is this Rabindrasangeet?’

I paused for a moment. Later I said, ‘Yes, but remixed version.’

‘Oh I see. Actually it sounded like a pop. So you guys remix the creations of Tagore, who is according to you “god of poetry”?’

‘Yes. Is there any problem in that?’

‘No. But it sounded like changing the name of Shakespeare’s characters or adding music to Beethoven’s symphonies.’

She was a foreigner who made the comment very casually. But being a Bengali from heart and soul it strokesme from inside.

The remixed version of Rabindrasangeet are racy and rhythmic- attributes which are not readily associated with a Tagore song. But these newer, spiced up versions are lapped up by the youth. Though purists and Tagore pundits are squirming in their seats, these jazzed up versions are constantly belted out these days in various films and albums. Percussionist Bickram Ghosh sees no harm in it. “The younger generation gets drawn to a slightly fast-paced music and none should object if rabindrasangeet is mixed with western or pop beats to make it palatable to the youth. But it has to be aesthetic,” says Ghosh. He has recently launched an album ‘Tagore lounge’ in which he has fused Rabindrasangeet with blues, sufi and jazz music.

It all started with ‘Ami chini go chini’ by Kishore Kumar in 1964 in the film ‘Charulata’ where an young Amal(played by Soumitra Chatterjee) sang the song to Charulata(played by Madhabi Mukherjee). Some Tagore scholar and members of Visva-Bharati found it blasphemous. It was such massively criticized that Satyajit Ray(director of Charulata) was obliged to point out that there was a second notation approved by Tagore which Kishore has followed.

Continued to next page.....

Since then there has been many attempts of improvisation. But in that era those were considered to be blasphemous. One of those singers who tried to experiment was Debabrata Biswas. In 1964 Visva-Bharati denied him the permission to record which led to a legal fight between him and the board. But later he decided to stop recording. This famous conflict was mentioned in his autobiography 'Bratyajaner Rudhasangeet' which was published in 1979.

Biswas's songs also got huge popularity. But the absence of legal freedom stopped improvisation at that copyright era. But it kick started a debate which still continues 'whether notations could be sacrificed in the alter of popularity'. But after the copyright withheld by Visva-Bharati in 2001, musicians were free to experiment.

According to Bickram Ghosh, "Just as we graduated to digital music which is downloadable, we need to upgrade the sound of the traditional music as well. And if it appeals to the youngster, why not? After all its getting them to listen to Rabindrasangeet. But yes, it should be done by competent people who won't be tampering with basic character of the songs,"

But thinking of the elite Bengali class is a bit different. According to them it is nothing but vandalism. They also think remixing Tagore may here nice to the youth, but it is ultimately driving the youth to a cultural abyss. They even raise a question that whether the youth are so dumb to take the tampering done with classic creative work down their system just to believe that this will help them learn about the genius poet's work better. According to a blogger Ratan Dutta, "Jazzed up Rabindrasangeet may be initially considerer 'hit'. Porn literature is also very famous among some section of the society. But till date even the modern society has not given it recognition. Similarly this short term popularity may not last very long. Nobody will remember those guitar strumming singers but they who remained within the 'Gharana' will always be remembered."

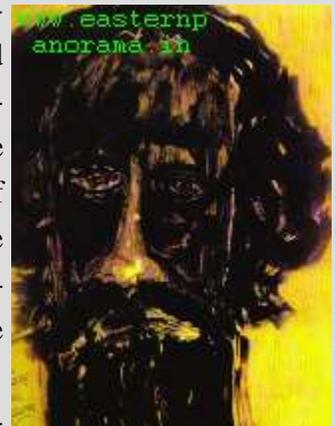
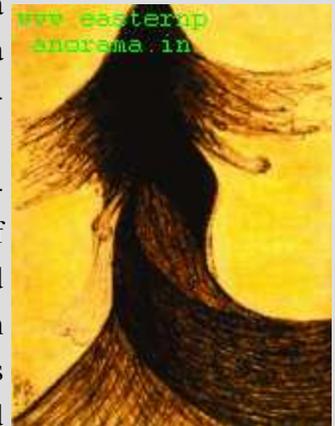
But the fact is today's youth want some change in the Rabinrasangeet and they do not take it as vandalism. And what I feel is without some changes things become stagnant. Stagnancy is fatal. We can justify it with an example- there is huge difference between a stagnant water and a water of a river. No one feel happy to see a stagnant water tank but we feel fresh when we see water of a river. Just because of the unchangeable nature of Sanskrit language although it has been referred to as 'devbhasha' but people didn't use it and it transformed to a dead language. Whereas languages like English, Bengali or Hindi is improvised everyday by each and every speaker. Similarly there was a time when people were losing interest in those slow-paced Rabindrasangeet. My dad have some rabindrasangeet CD's also but it is confined to him only because neither me nor my elder sister was interested in listening that slow paced music. But now I am also having number of rabindrasangeet in my mobile. That means charm of Rabindrasangeet has been revived. These songs are now used in films, serials, played in discos. These songs are now topping the chartbusters. And the best proof of Rabindrasangeet's charm being revived is that being a youth instead of a Michael Jackson song I am having a Rabindrasangeet as my ringtone and I am writing an article on Rabindrasangeet.

We all know that Rabindranath Tagore was a master of words. But he was also a great painter. The drawings of Rabindranath Tagore proved that the poet, though a master in the use of words, felt that certain things can be better expressed, or perhaps only expressed in the language of line, tone and colour.

Rabindranath had never any formal training in art. He transformed his lack of formal training of art into an advantage and opened new horizons as far as the use of line and colours are concerned. He was prolific in his paintings and sketches and produced over 2500 of these within a decade. Over 1500 of them are conserved in Viswa-Bharati, Shantiniketan. He seemed to explore darkness and mystery in his drawings. The Indian poet draws more than he paints. He uses ink, Indian ink and water – colours, and he has developed a special technique. He uses his pen normally and with the back side and also his fingers. The abundance of subjects and not less the multiplicity of the technical experiments are surprising. The dominating black ink lines divide the colour. The masks represent the manifold form the human face. Only recently has this poet–thinker ventured to enter into the field of painting. He thinks himself that he has reached the rhythm of the lines through the rhythm of thoughts and music. It is evident that in his search of newer form of expression in line and colour he tried to express something different from what he did in his poetry and songs. And he says, “My pictures are verses in lines.”

In 1926 Tagore had long discussions on his art with Romain Rolland. Romain Rolland who was himself a Nobel laureate wrote in his book `Inde-journal` on 3rd July, 1926. The other day Tagore was discussing on his application of colour in paintings. He likes very little red colour, the dominance of red colour in Italian village did not attract him. His love goes violet and blue and he has more liking for green. Tagore had discussions on art with another Nobel Laureate, French poet Saint John Perse also.

His self portraits are true representation of style. According to the scholars, his self-portraits reflect a deeper psychological need of a creative person always in search of self. His self portrait stands as an art of sheer excellence. He was immensely attracted to primitive art. Distortion of form and the aberrant use of colour characterized his paintings. Theories of colour, mysticism and contemporary speculations are likely to have interested him and this has found expressions in his paintings. Silence is the chief theme in his paintings. Colour, season and emotion all gain a remarkable dimension in Tagore`s paintings. His paintings had a strange surrealism and bizarre emotions.



Continued to next page.....

Rabindranath's effort could be noticed in the various corrections and doodles in his manuscripts particularly during the penning of 'Purabi' which was noticed with amazement and admiration by none other than Victoria Ocampo during Tagore's visit to Buenos Aires in 1924. She arranged the first exhibition of Tagore's paintings in Paris in May 1930. Later the exhibitions moved to other famous destinations in Europe and America – in Birmingham, London, Berlin, Munich, Dresden, Copenhagen, Geneva, Moscow, Boston, New York and finally Philadelphia in May 1931.

In this exhibition there are elements which remind us about things from Egyptian monuments, from modern Greek Graphic art, from Japanese wood cuts, from English water – colour paintings and from primitive decorative art. There are elements which possess certain likenesses to the antique orient and elements which remind us about the Scandinavian Drake style and the Gauguin Exotism.

The German papers were also equally generous in their expressions on Tagore's paintings. The Muenchener Telegram, Zeitung wrote on 23.07.30 – "The poet calls his paintings 'Verses in Line'. He also announces that for him the rhythmic form is the important one. Looking at from these points of view, the spectator experiences a feeling of contact in these paintings which are most interesting venturing along the road of modern European aspirations.

Rabindranath Tagore as a painter made a major contribution to the evolution of Indian art by opening the 'Kala Bhavan' which proved to be a decisive landmark in the history. He was born in Jorasanko on 7th May 1861. His early life was spent in an atmosphere of religion and arts, principally literature, music and painting. He learnt drawing in his childhood and was attracted to the sketches drawn by his elder brother Jyotirindranath Tagore. In 1917 he founded the innovative Viswa Bharati University in the rural settings of Shantiniketan. He quietly opened the art wing of his university called 'Kala Bhavan' after the Jallianwalabagh Bagh massacre. The great painter ended his journey on 7th August, 1941. But He and His work will remain immortal to us.

Tagore as an Educationist

Prof. Dilip Kumar Sen- Dept. of English

Education is the key to solve any problem in the world. It changes the pattern of our life. Tagore highlights the intellectual, moral, economic, social, physical and spiritual facts of human life. With the help of the total development of all these a man attains true personality which helps him to lead his life for the entire sense of the term. Tagore's educational philosophy is based on spiritualism. Man should be spiritually inclined. He wanted development of imagination, creative thinking and desire of knowing more. Good physique is also necessary. Yoga, sports & games and different physical exercises are very much important in our life. Above all, one should be a good human being. He should love all and be a great believer in international brotherhood. That we have come from God, our ultimate father should never be forgotten.

Tagore also emphasised on the relationship of man with nature. The nature is the storehouse of our knowledge and peace. We cannot exist going away from nature. As an object of nature we should grow and develop in the bosom of Mother Nature. One cannot be regarded as human being only because he is born as a human being. He has to attain humanity through education. And humanity can be truly achieved by nurturing social relationship and believing in the fact that every relation is a treasure.

রবীন্দ্রনাথ ঠাকুর বলতেন “এতে কোনো সন্দেহ নেই যে আমি কোনো বিজ্ঞানী নই, কিন্তু ছোটবেলা থেকেই আমার বিজ্ঞানের রস উপভোগ করার গভীর ইচ্ছের কোনো পরিসীমাই ছিল না।”

বিজ্ঞান মনস্ক রবীন্দ্রনাথকে আমরা ততটা চিনি না যত গভীরভাবে আমরা কবি গুরুকে জানি। কিন্তু রবীন্দ্রনাথ ঠাকুরকে শুধু কবিতা পড়ার মধ্যে দিয়ে অথবা তার গান শোনার মধ্যে দিয়ে পরিসীমিত করে রাখতে পারি না। ১৯৩৭ সালে ছোটোদের জন্য লেখা “বিশ্বপরিচয়” বই এর মধ্য দিয়ে আমরা রবীন্দ্রনাথের বিজ্ঞানের প্রতি আগ্রহ ও বৈজ্ঞানিক চিন্তাধারার পরিচয় পাই। এই বইটিতে কবি ভৌতবিদ্যা, জীবনবিদ্যা, রসায়নবিদ্যা, ও জ্যোতির্বিদ্যাকে বুঝিয়েছেন বিভিন্ন গল্পের মধ্য দিয়ে। সেখানে তিনি বিজ্ঞান ও সামাজিক জীবনের মেলবন্ধন ঘটিয়েছেন নিজের গল্পের মধ্য দিয়ে। কবির সাহিত্যিক ক্ষমতা, ভাষার লালিত্য ও কল্পনা শক্তি-র পারদর্শিতা বইটিকে করে তুলেছে অন্যান্য বিজ্ঞানের বই সমগ্রের মধ্যে একটি অনন্য সৃষ্টি। শুধুমাত্র বিজ্ঞান ভিত্তিক ব্যাখ্যাই তিনি দেননি, দিয়েছেন শব্দের সঠিক ব্যাখ্যা। যখন তিনি এই বিশ্বের সৃষ্টি ও গঠন সম্পর্কে বর্ণনার পর বলেছেন “এই জন্যই আমাদের ভাষায় এই বিশ্বে বলে জ-গ-ৎ অর্থাৎ এর সংজ্ঞা হচ্ছে- এ চলছে। চলাতেই এর উৎপত্তি, চলাই এর স্বভাব” শব্দতত্ত্ব অনুসারে বাংলাতে জ = মূল উৎস, গ = গঠন, ত = পরিবর্তন বোঝায়। “বিশ্বপরিচয়” বইটি উৎসর্গ করেছেন বিজ্ঞানী সত্যেন্দ্রনাথ বোসকে। এই বই থেকে আরো জানা যায় কবি কি ভাবে ছোটোবেলাতে অভিভূত হয়ে যেতেন তার শিক্ষক সীতানাথ দত্তের ছোট ছোট বিজ্ঞানভিত্তিক পরীক্ষা নিরীক্ষা তে। কবির কথা অনুসারে সেই সময় থেকেই তিনি অনুভব করেছিলেন আমাদের চারপাশের যে সকল জিনিস গুলোকে নিয়ে আমরা কখনই ভাবি না, তাদেরকে সহজ ও স্বাভাবিক মনে করি সেগুলো মোটেই ততটা সহজ নয়।

বিজ্ঞানের প্রতি আগ্রহ ও আশ্চর্য হবার পালা চলছিল কবির জীবনের অনেক শুরু থেকেই। তিনি যখন তার পিতা মহর্ষি দেবেন্দ্রনাথ ঠাকুরের সাথে ডালহৌসিতে থাকতেন, তখন অন্ধকার রাতে আকাশের তারাদের সম্পর্কে কবির জ্ঞান অর্জন হতো নিজের পিতার কাছ থেকে। গভীর মনযোগ সহকারে তিনি শুনতেন কোন গ্রহ কত দূরে অবস্থিত, তাদের সূর্যের চারপাশে বার্ষিক গতিবিধি কি রকম আরও অনেক কিছু। তিনি যা শুনতেন তাই লিখে নিজের সংগ্রহে রাখতেন। বয়স বৃদ্ধির সাথে সাথে ছোটবেলার বিজ্ঞানের প্রতি এই আগ্রহ একটুও কম হয়নি উপরন্তু তিনি জ্যোতির্বিদ্যার অনেক বই পড়তে শুরু করেন। কখনো কখনো জটিল গণিত কবিকে সমস্যাতে ফেললেও কঠোর প্রচেষ্টার মাধ্যমে তিনি মূল অর্থ নিষ্কাশনে সমর্থ হতেন। কবি, স্যার রবার্ট বয়েল-এর লেখা বই খুব পছন্দ করতেন এবং পরবর্তী কালে তিনি জীব বিদ্যার ওপর হ্যাঙ্গলের রচনাও পড়েছিলেন।

বিজ্ঞানের প্রতি কবির টান গভীর ও দৃঢ় সম্পর্ক গড়ে তুলেছিল বিজ্ঞানী আচার্য জগদীশচন্দ্র বোসের সাথে। রবীন্দ্রনাথের সাথে বিজ্ঞানী আচার্য জগদীশচন্দ্র বোসের আন্তরিক বন্ধুত্ব সম্পর্কে অবগত হই রবীন্দ্রনাথের পুত্র রথীন্দ্রনাথের লেখাতে। যেখানে তিনি জানিয়েছেন শিলাইদহতে থাকাকালীন কবির সাথে বিজ্ঞানী আচার্য জগদীশ চন্দ্র বোস প্রতি সপ্তাহান্তে দেখা করতেন এবং প্রতিবার নতুন গল্পের আর্জি রাখতেন। কবি তার বন্ধুর জন্য প্রতি সপ্তাহে একটি নতুন গল্প রচনা করতেন। বন্ধুর ইংল্যান্ডে বৈজ্ঞানিক পরীক্ষা নিরীক্ষা চালাবার জন্য শুধুমাত্র আর্থিক সহায়তাই করেননি উপরন্তু সেসই কাজ সম্বন্ধে বঙ্গবাসীকে ওয়াকিবহাল করিয়েছেন তার লেখার মধ্য দিয়ে। এই সব কিছুই কবির বিজ্ঞানের প্রতি টানের প্রকাশ। পরবর্তী কালে আচার্য জগদীশচন্দ্র বোস স্বয়ং কবির বিজ্ঞান মনস্কতার প্রশংসা করেছিলেন।

গাছের যে পান আছে তা কবির কল্পনাতেও প্রকাশিত হয় ১৯২৬ সালে বনবাণীতে লেখা “বৃক্ষ বন্দনা” কবিতার মধ্য দিয়ে, যেখানে তিনি বৃক্ষকে নায়কের ভূমিকায় অবতীর্ণ করিয়েছেন, যে এই বিশ্বে প্রাণের সঞ্চারণ করায়। রবি ঠাকুরের কাছে ‘প্রকৃতি’ সবসময়েই এক জীবন্ত স্বর্ষা রূপে প্রকাশ পেয়েছে, একটি পবিষ্ট শক্তি - যা মানবের জীবনকে আকার দেয় এবং মানব সমাজের এক অবিচ্ছেদ্য অংশ। সঞ্চয়িতায় প্রকাশিত “বসুন্ধরা” কবিতাটিতে তিনি পৃথিবীকে মাতুরূপে বন্দনা করেছেন। প্রকৃতির প্রতি সৎবেদনশীলতা এবং মাগ্যতার জন্য পরবর্তী কালে বিশ্বভারতীর সৃষ্টি হয়। “আকাশ ভরা সূর্য তারা.....” এই গানটির মধ্য দিয়ে রবীন্দ্রনাথ বিশ্বব্রহ্মাণ্ডের রচনা সম্পর্কে আশ্চর্যান্বিত হয়েছেন। বিজ্ঞানের মূল সত্যকে খুব সহজে তুলে ধরেছেন গানের ভাষায় যেখানে আজানাকে তিনি খুঁজেছেন জানার মধ্যে।

১৯৩০ সালে জার্মানিতে রবীন্দ্রনাথের অ্যালবার্ট আইনস্টাইন-এর সাথে প্রকৃতির বাস্তবতা নিয়ে দীর্ঘ কথোপকথন কবির বৈজ্ঞানিক চিন্তাধারাকে আরো সুস্পষ্ট ভাবে প্রকাশ করে। এছাড়া ১৯২৮ সালে বিজ্ঞানী হেইসেনবর্গ-এর সাথে কোয়ান্টাম থিয়োরী নিয়ে কবির আলোচনা উন্মোচিত করে কবির বৈজ্ঞানিক ভাবধারাকে।

The Other Tagore

continued from page 2

In the days of Shantiniketan, music composer Rabindranath was closely associated with his grand nephew Dinendranath Tagore. He had also taken the route of Rabindranath and from west he returned with enriched musical knowledge instead of being a barrister. Dinu (nick name) became the master of writing swaralipi and made it in most of the songs written in the later phases of poet's life. It was heard that to avoid losing of priceless creations, poet spent many sleepless nights and in the next early morning he rushed to Dinu for writing it in the form of a swaralipi to make them eternal.



In the later part, Tagore's compositions grew up with more complex experiments. From the year 1891 to 1901, Rabindranath spent considerable time in the countryside in East Bengal (now in Bangladesh), mostly in his famous estate at Shilaidaha Kuthibari, a picturesque, pyramid shaped, two storied, terraced bungalow is nested within eleven acres of orchard of mango, jackfruit, and others, a flower garden and two ponds. It is heard that the entire Zamindari of Bangladesh was owned by Dwarakanath Tagore on 1807 from Rani Bhawani at the cost of Rs.13(approx) and later at the time of permanent settlement it was leased by means of a will executed in his favor by Ramlochon Tagore.



He used to sit at the desk of Kuthibari or boat in the river Padma. He wrote a number of masterpieces over there like Sonar Tari, Chitra, Chitali, Katha O Kahini, naibedya, Kheya etc. He wrote Postmaster after a few conversations with local non resident postmaster of his own estate.

Actually the scenario changes abruptly in Jorasanko at the middle phase of Tagore's life. The 'Tennis Player' poet made a series of departures, breaking away of Tagore's family which started with his great grand father Nilmoni Tagore and under the influence of Brahminical roots, Tagore broke out from his 'aristocratic' landed past into modernity, art, individualism and of course glamorous mystique.

In the early days in East Bengal, Rabindranath looked into the matters of zamindari Administration, which itself is a very complicated matter and he had to report to his father about the activities periodically being the field manager. The two other field officers were at Shahajadpur and Patisar.

Dwarakanath Tagore was a pioneer businessman and heavily engaged himself with shipping, mining, tea, sugar, indigo etc. After his death all those businesses were gone. The situation aggravated with the death of his two younger sons. Being the eldest son and head of the family, Debendranath Tagore took the charge of the entire estate. Although he was kept busy with brahmo movement and believed different types of management, he occasionally sent his sons and sons-in-law to meet the naibs and gomostas in the Kachharis of Shilaidaha and run the day to day Administration.

Dwarakanath was the first Bengali millionaire. Being his grandson, Rabindranath was well aware of the economic arenas set by Permanent Settlements and related aspects.

At the age of 22 years, Rabindranath married a 16 year old half Literate village girl, the daughter of a poor and petty employee of his own zamindari. At the age of 16, his young wife who could hardly look after herself, had given birth to two children. His allowance from the zamindari fund was only Rs.200/- per month. Later, after

Continued to page 11.....

A tribute to tagore by Parna Dutta, ECE IA



Continued from page 10

his onerous task, he was to receive Rs.50/- more per month.

The burden was extremely heavy on our beloved poet. First and foremost duty was to deposit Rs.50,000/- (approx) to British Government at the end of each fiscal year. Moreover, as the total living members of his family was around 150 (1905), he had to reserve a living allowance of not less than Rs.50,000/- as liability in the treasury. A good amount of contribution was also being made on a regular basis to brahmo movement. Even at the old age, he had to submit his accounts personally to his father to make him satisfied.

Tagore introduced a document maintenance system at estate office. He trained office bearer and despite his arrival at Shilaidaha at irregular intervals, he supervised the whole work with his strong administrative ability and control.

Debendranath Tagore joined as Assistant Treasurer and later Director of Union Bank at the age of 17. Being his youngest son, Rabindranath had fair sense of banking operation at micro level. His conditions to core financial sector was also unforgettable. He founded Kaligram Krishi Bank in 1905 and from some documentary evidences from the bank Patisar and Shilaidaha estate, it is clear that the concept of collateral free micro credit to rural borrower was originated from Tagore ledger of documentary evidence. It was there at a Patisar Seresta where poet gave the bank to go ahead with Tk 1,30,000/- for lending to farmers at a minimum rate of interest with no physical collaterals.

‘Chiro nutoner doot’ ended his journey of scintillating life in 1941. His priceless contributions as an educationist, scientist, social reformist, lyricist, musician, actor, choreographer and painter will remain alive and inspirational for more centuries. We can only say –

“Praner thakur laha pranam”.

“22she Shrabon” is a date etched in the memory of almost all human beings that speak Bengali as their mother tongue, though the person in question is an International figure. Kabiguru Rabindranath Tagore left this world and journeyed to eternity on this very day, 22she Shrabon, 1348 according to the Bengali calendar. To commemorate this occasion, Narula Institute of Technology had organized a cultural programme on at the seminar hall to pay tribute to Kabiguru Rabindranath Tagore. Students, Faculties and Staffs of Narula Institute of Technology participated with ample enthusiasm to make this occasion a grand success, and remembered the great poet, philosopher, writer, music composer and globe-trotter in their own way.

Prof. Dr. Jayanta Kumar Roy, erstwhile Principal, Narula Institute of Technology, inaugurated the cultural programme by lighting the lamp. Other dignitaries and head of the departments were also present during the lamp-lighting ceremony. A colorful cultural function followed resembling the various shades of Tagore’s life. This being also the 150th birth anniversary of Rabi Thakur, any cultural programme or celebration is getting extra impetus to mark the special occasion.

Students performed a small dance drama from one of the Tagore’s works. A few faculty members performed recitations, lifting the atmosphere of the crowd with their voice modulations and punctuations. A couple of dignitaries also spoke about Tagore’s value and outlook towards life, and how in modern day scenario, Rabi Thakur remains an inspiration to all class of people in society. Any function commemorating Rabindranath Tagore remains incomplete without Rabindrasangeet, since his creations are a genre of music itself. Students and Faculty members performed numerous rabindrasangeets, and the music with its depth and stature, united all of us with the eternal celebrity of our land, Rabindranath Tagore.

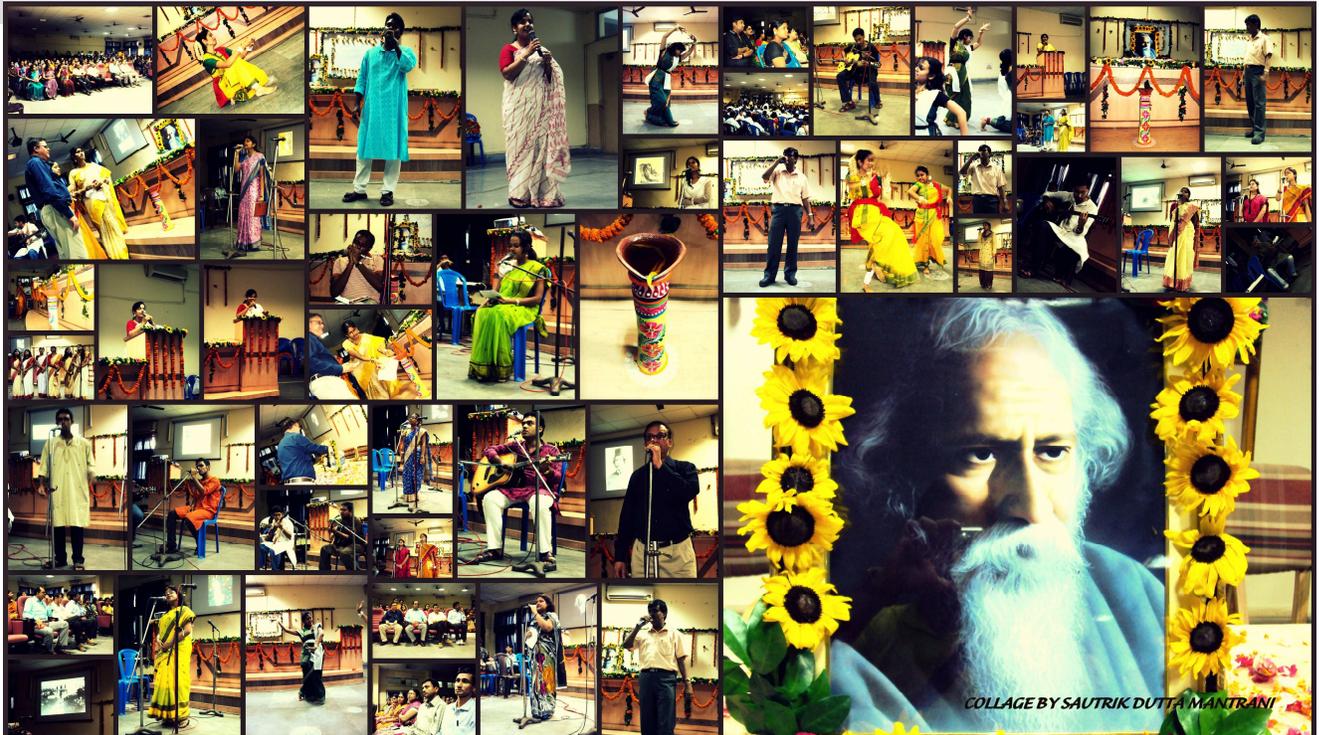


Photo Ultimo1

Arindam Chatterjee
Registrar (Acting)



Diner seshe ghumer deshe.....

Photo Ultimo2

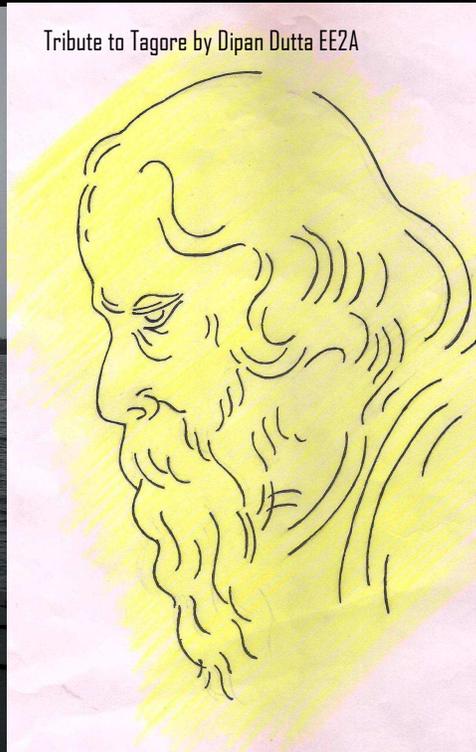
Joydip Chakroborty EE4

Tribute to Tagore by Dipan Dutta EE2A



In search of a ride.....

21/02/2012



Call for submission in Infinity Logo Contest

Explore your imagination and design a logo for college newsletter "infiNITY" considering the following criteria

1. Background should be transparent.
2. Substring NIT must be in capital letter i.e. "infiNITY"

Submit your logo within 15.07.12 at infinity@nit.ac.in and best logo designer will be rewarded.

Submit your photography and show your talent

We are searching for the photographer in you. So submit your photograph for the following two categories:

1. Photo Ultimo contest
2. Campus click contest(represents the lifeline of NIT)

All photos must carry a caption. Submit your photograph at infinity@nit.ac.in