



SEBBA SOUVENIR 2025





South East Bengaluru Bengali Association - SEBBA

সাউথ ইষ্ট বেঙ্গালুরু বেঙ্গলি অ্যাসোসিয়েশন - সেব্বা
সাউথ ইষ্ট বেঙ্গালুরু বেঙ্গলি অ্যাসোসিয়েশন - সেব্বা

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SEBBA

A LEGACY BUILT TO LAST

Our very own SEBBA, born out of an emotion has matured into a profound organisation with its own character and identity.

Not too long ago it was a concept and a thought, but today it is a tangible and thriving organisation getting into its own with a lovely Durga Puja celebration in a majestic setting.

This year had been awesome for the simple reason that something that was in its infancy a couple years back has grown into a popular melting pot of rituals, fervour and fun.

The days of planning, brainstorming, hard work and final execution is actually worthwhile when you see the people walking in in all their festive finery with shining eyes and a sense of celebration.

The devotion in the eyes of devout with hands folded in belief and hope, makes an atheist realise what is it to believe and belong.

However, as we move into a new phase of growth, a sense of trepidation does creep in. Does progress and growth make us, a less of an emotion? A question that all of us here in SEBBA need to ponder on.

While we thrive on being an organisation that shuns hierarchy it becomes all the more important for each and every member of SEBBA to embrace propriety and accountability, empathy and fairness. As it is always said, with great power comes great responsibility.

As we get cognizant of our responsibilities, we will successfully manage our growth while we retain our empathy and will always remain a 'Puja with a Heart'.

I firmly believe so.
Long Live SEBBA.

Subrato Dasgupta

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Shubho Bijoya to all our **SEBBA** family members and their dear ones!

As we wrap up yet another Durga Puja with hearts full of joy and gratitude, it gives us immense pride to reflect on SEBBA's remarkable journey. In just three consecutive years, SEBBA has carved a unique identity in Bangalore's festive landscape, through creativity, commitment, and community. From the intricate charm of ***Potochitro*** in our inaugural year, to the metallic elegance of ***Dokra*** in the next, and this year's majestic celebration of "**Rajbarir Durgotsav**", every theme has showcased our team's artistic spirit and deep-rooted cultural pride.



Our beautifully designed mandap this year stood as a tribute to Bengal's royal heritage, echoing the grandeur of traditional rajbaris while preserving the warmth of a true gharoia pujo. Amidst the royal exuberance, the ***DNA of "Pujo with a Heart"*** remained at the core, uniting us in devotion, compassion, and shared celebration.

Our commitment to sustainability also shone bright this year, proudly hosting a ***Zero-Waste Pujo, echoing our responsibility towards the planet. In the same spirit of inclusivity, we continued our **collaboration with Samarthanam,*** serving bhog to children and extending the blessings of Maa Durga to all corners of our community.

The cultural performances added soul and rhythm to the festivities, featuring music, dance, and drama that connected generations and celebrated our shared roots. Devotees and guests alike admired the seamless blend of authenticity and inclusivity, often remarking on the special home-like feeling that defines SEBBA's Puja.



As the SEBBA family grows stronger, now with 95 members, our bonds deepen and our shared purpose strengthens. Each celebration reminds us that SEBBA is not just an association, it's a ***family built on faith, friendship, and the joy of giving*.**

A heartfelt thank you to our relentless working group and all active members, whose tireless efforts make this grand celebration possible year after year. Your devotion and teamwork are the true forces behind SEBBA's success.

As we look ahead, we assure our members and well-wishers of many more divine experiences, creative themes, and heartfelt celebrations in the years to come.

With gratitude and warm wishes,

Anjan Ghoshal
President, SEBBA

Associate Partners



Other Partners





A MESSAGE FOR THE SEBBA COMMUNITY

To all esteemed members, respected patrons,
distinguished guests, and friends of SEBBA,

It is with immense pleasure and a profound sense of pride that I extend my heartfelt greetings on this momentous occasion, marked by the release of our annual souvenir. This publication is a testament to our collective journey, a celebration of all different events and our internal SEBBA's talents, shared triumphs, and a chronicle of the vibrant spirit that defines our organization.

This is our 3rd year and through the dedication of our members/volunteers, we have successfully hosted Durga Puja (themed 'Rajbarir Durgotsav'). The event struck a perfect harmony between the warmth of a close-knit, homely gathering and the grandeur of a large-scale celebration, seamlessly connecting well-acquainted families with a broader, vibrant community. This achievement is not just a point of pride, but a powerful reflection of the synergy and passion that exists within our members. Every hour volunteered, every contribution made, and every new idea shared has brought us closer to fulfilling our mission.

I want to express my deepest gratitude to all the different teams for their relentless hard work and strategic leadership. To our selfless and dedicated members, your tireless efforts are the engine that drives this organization forward. And to our sponsors and well-wishers, your unwavering support enables us to turn our ambitions into reality.

Thank you for being an integral part of our journey. Let us continue to work together, united in purpose, for the betterment of our community.


With sincere gratitude,



As we turn these pages, we are reminded of our core USPs, "Amra Sobai Raja" / "serve our community" laid the foundation for everything we have achieved.

Bijan Ghosh,
General Secretary, SEBBA

Our Media Partner



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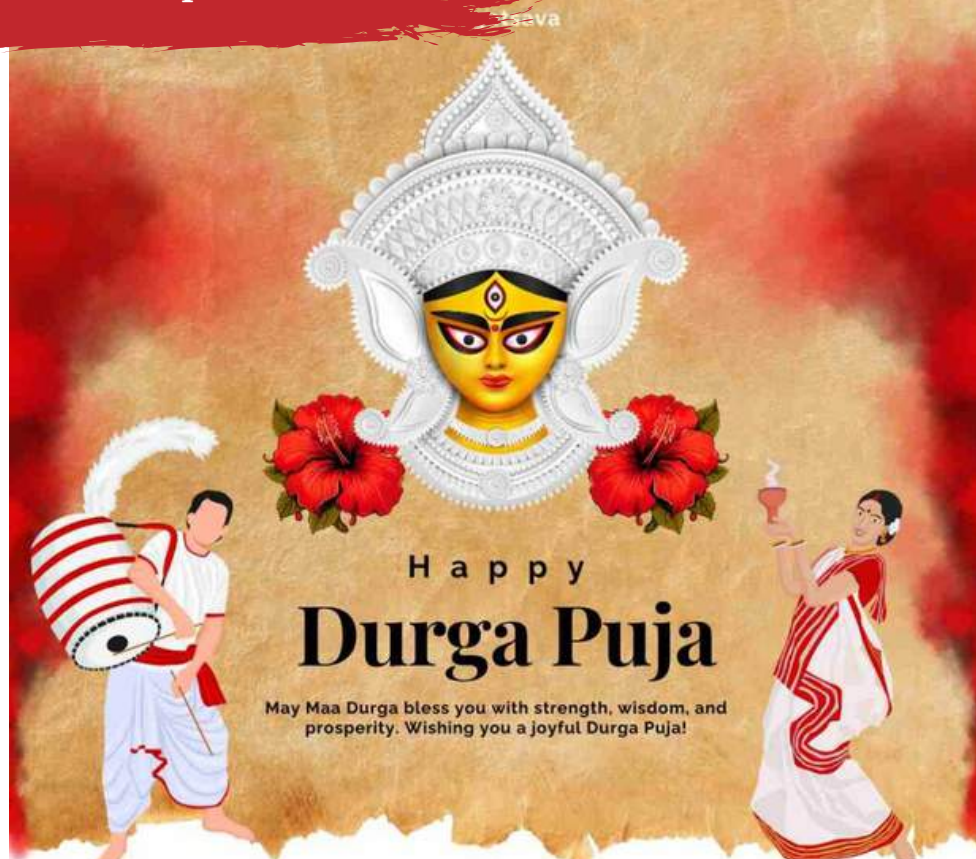
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SEBBA HSR Durga Puja 2025 – Theme, Idol & Overall Plan

"In SEBBA's 3rd year Durga Puja, the theme chosen was – *Rajbarir Durgotsav*, to showcase heritage Puja of Bengal, which dates back to 250+ years."

Durga Puja Theme for **SEBBA** is not just a stage decoration, it's to create the overall ambience of our Durga Puja through Art/Culture/Heritage of Bengal.

Overall Puja Ambience covers end to end – Stage Decoration, Complete Puja Venue decoration through Artists craftsmanship reflects the same, Idol design, Curated Music Programs, Performing Artists, Lighting and beyond. Our continued effort every year is to present a Puja Theme, that showcases the intricate craftsmanship of Bengal across several districts.

In the last 2 years, we reflected back on –

- SEBBA Durga Puja 2023 Theme: **Banglar Potochitro** (famous art from Medinipur district) & Wooden Craft (From Nutan Gram of Bardwan District) based theme (1st Yr-2023)
- SEBBA Durga Puja 2024 Theme: **Dokra Art** (Famous in Bankura & Purulia District).



There was a time when Durga Puja was not merely a celebration – it was a legacy. A grand confluence of faith, art, and royalty. In the courtyards of Bengal's majestic Rajbaris and Zamindar baris, the goddess arrived with regal splendor, welcomed with music, festivity, and boundless devotion.

This year, our theme – **Rajbarir Durgotsav** – brought that era alive once more.

We traveled back to the golden age when the sound of dhak echoed across the grand courtyards, the fragrance of incense mingled with the sound of dhaak, and the radiance of oil lamps bathed the arena in divine glow. The air was filled with anticipation – of the daughter returning home, of togetherness, and of joy shared by all.

COMPLETE END-TO-END DESIGN AND CREATION OF THE ROYAL AMBIENCE OF RAJBARIR DURGOTSAV



Our theme- **Rajbarir Durgotsav**, has been conceptualized through complete end-to-end design and creation of the **royal ambience** – starting from puja venue selection, to design of puja stage, lighting at the mandap, our Idol, and even carefully crafted music programs that align with the theme.



Rajbarir Durgotsav celebrates not just grandeur, but sentiment – the warmth of tradition, the pride of heritage, and the artistry of Bengal's finest craftsmen. 12 artisans of Bengal worked relentlessly over several weeks to create this heritage Rajbari with intricate design/craftsmanship that includes high pillars, heritage design arch, colour of the Mandap, Red Thakur Dalan etc. reflecting age-old architecture. The interior lighting with Jharbatis and even Idol backdrop (Chala) reflects the Rajbari ambience. Our main mandap decoration included - red-carpet on-stage floor (Red Thakur Dalan), red & white chanduya, Rajbari style red colored stair case – all capturing the essence of royal elegance. The center stage and entire venue had been further decorated with Traditional Thakurdalan Alpona, decoration items from Kumartuli and items that are embodiment of the Durga puja flavor, like Kash-phul. Our 12 ft tall Idol was perfectly created in Thakurdalan style of yester-year's heritage pujo, with golden colored sari & accessories, by famous Bengal Idol Artist – Tarun Paul. Even Dhakis from Bengal wearing Rajbari Styled Dress (Red Kurta) gave completeness of the theme.



Our cultural programs were also curated to align Rajbari Theme – from well-choreographed traditional **Dhunuchi dance** to **Jalsaghar**- Music Soiree, that featured selected classics or Puratani songs, to Shonkho Competition and many more. Renowned singer from Bengal, **Manomoy Bhattacharya** performance on our stage, which gelled extremely well with our core of Rajbarir Durgotsav theme. Through this theme, we tried to recreate that timeless splendor – the aristocratic charm, the rituals steeped in reverence, and the cultural spirit that bound entire communities together. It is a tribute to Bengal's royal households who nurtured art, music, and faith – and in doing so, shaped the identity of **SEBBA Durga Puja itself**.

Rajbarir Durgotsav is therefore not just a theme – it is a journey home. A celebration of devotion wrapped in nostalgia, where heritage meets heart, and the goddess once again reigns supreme – in all her royal grace.

Debasis Meta

SEBBA Durga Puja 2025 Glimpses



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SEBBA & Samarthanam – An ongoing saga of empathy and compassion

Inclusivity is more than a mere tagline at SEBBA. It is our motto. It lies at the core of our existence. When the association was formed, it was named appropriately to have our objective of 'seva' at every level of our interaction and involvement.

The association of SEBBA with Samarthanam Trust for the Disabled goes back in time since the inception of SEBBA. Many of our members actively work with Samarthanam at different levels, and every year, SEBBA celebrates Durga Puja in collaboration with them. SEBBA does not only stop at making contribution towards Samarthanam, as we believe, we need to go the extra mile to live our motto of inclusivity. 600+ Samarthanam children had daily Bhog-Prasadam with us on all days of Durga Puja. The children of Samarthanam also performed at our cultural events and mesmerized the audience with their brilliance, talent and dedication.



SEBBA proudly displayed a Samarthanam stall at our main Puja mandap to display and sell hand crafted items by their children and members. Mahanteshji, the esteemed founder-director of Samarthanam Trust was our chief Patron and he inaugurated our SEBBA Durga Puja festival on Shasthi. Coincidentally that day was his birthday and we had the pleasure to celebrate the day with him.



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SEBBA Durga Puja – Cultural Extravaganza



Our Saptami evening came alive when renowned singer **Manomay Bhattacharya** took the stage at SEBBA Durga puja. His soulful renditions of timeless Bengali melodies and contemporary favourites mesmerized the audience, creating an atmosphere filled with nostalgia and emotion. Along with him, his son Akash Bhattacharya also performed modern jeebanmukhi songs. The crowd joined in chorus, turning the event into a heartwarming celebration of music and togetherness. It was the biggest highlight of this year's festivities.





Our other external guest artists were **Anamika Deb**, winner of Folk genre of ZEE Saregama Bangla 2019, who enchanted us with beautiful folk renditions of Bengal on Shoshthi evening.



Sonali Banerjee, another ZEE Saregama contestant and a popular playback singer from Bengal, entertained our guests on Maha Ashtami evening with modern Bengali and Hindi numbers.



Snippets of In-House programs during Puja



SEBBA Choir presenting Agomoni on Shoshthi, followed by a collage of dance in different classical formats



Satirical drama 'e-Borton', presented by SEBBA Drama team on Shoshthi



SEBBA Junior Band Saptak rocked on Saptami evening



A creatively crafted musical show presenting 5 decades of Bengali movies – on Ashtami evening



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Jalsha – a royal treatment of music – aligning to our theme – on Navami evening



SEBBA Quiz show – tickling the grey matters – on Navami evening



Mesmerizing Dhunuchi dance on Navami evening

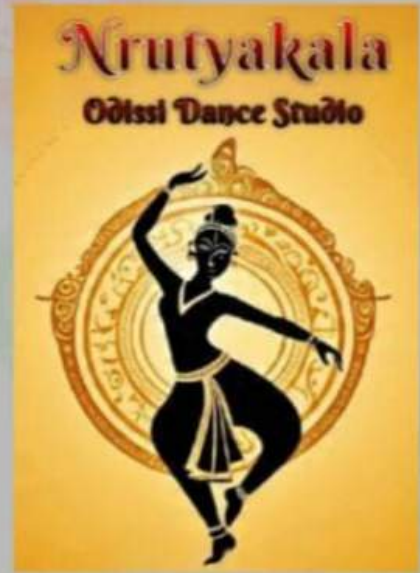


Dhunuchi couple competition – a majorly successful program on Navami evening



Sonkho competition on Ashtami morning

Odissi Dancer Tulana Sen



Odissi Dance **Nrutyakala** Studio

Beauty of Odissi form
is expressing devotion
to Lord Jagannath
through intricate body
movements, expressive
hand gestures (mudras),
and rhythmic footwork

A born Odissi dancer from the Age 3. She also
teaches Semi classical and Sambalpuri dance forms.



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SEBBA - Dignitaries Visit

We had many esteemed guests gracing our Puja with their presence during these 4 days of celebrations.

Dr Mahantesh GK, the visionary founder, trustee and Chairman of Samarthanam Trust for the Disabled, was our chief Patron and he inaugurated our Durga Puja.

Mr Satish Reddy, MLA, Bommanahalli constituency, visited our puja on the day of Saptami and lighted lamps in front of divine mother.

Mr N P Sridhar, Managing Director, Titan Engineering & Automation Ltd also honoured our pujo with his presence.

Among other significant dignitaries and guests were, **Mr Soumitra Bhattacharya**, Chairman, Robert Bosch, **Dr Suja Vinay**, MD of Manipal Hospital, Sarjapur Road, **Dr Archana Jha**, CMO of Manipal Hospital, Sarjapur Road, **Mr Debodiyuti Bhattacharya** Vice President of Sales & Marketing, Micro Labs Ltd, **Mr Partha Roy Chowdhury**, Chief Operating Officer, Converge Biotech and **Dr Minti Sharma**, Dental Surgeon, Smile Dental HSR Layout.

Last but most importantly, **Shri Saurav Mukherjee**, Chairman and Chief Trustee of Bharatiya Bongio Samaj, and **Samarjit Bera**, Trustee of Bharatiya Bongio Samaj graced our Puja on Navami.



Zero Waste Pujo - A Green Initiative



SEBBA pledged for a Zero-Waste Green Puja. Our Puja mandap was a Plastic free zone, and we ensured all members and guests are carrying reusable bags and bottles or puja thalis. Our bhog was served on steel plates in order to save disposable material also. Dry and wet waste segregation was done diligently and proper signage was put up everywhere to ensure visitors are not getting confused.

SEBBA Food Festival , Flea Market and Corporate Stalls



Our Partners Banners and Displays in our Pujo



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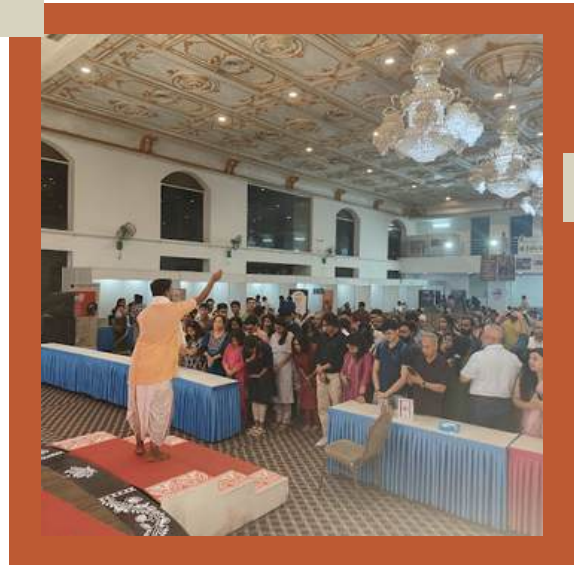
শুভ দিওগেছা

Wishing You All

Happy Durga Puja

Sharad Expressions

We are blessed 🙌🙌



In a city that rarely stands still, life often feels like a race against time. Mornings in Bangalore begin with alarms, quick breakfasts, and the familiar chorus of honking traffic. We rush to meetings, navigate ring roads, and chase goals that somehow keep moving further away. In all this hurry, we often forget to pause and notice the quiet blessings that make life truly beautiful.

I've come to realise that happiness isn't found in the grand events, but in the gentle rhythm of everyday living. Over time, I've learnt my own ways of finding balance — my sweet spot, as I call it. For me, it's in the earthy calm of gardening, where every new bloom feels like God smiling through nature. My bright flowers, nodding cheerfully in the breeze, remind me that life grows best when nurtured with patience and love. It's also in the joy of cooking — the aroma of freshly made chole bhature wafting through the kitchen, and the smile it brings to my husband's face. Those moments, simple as they seem, fill my heart with gratitude. And sometimes, it's in just looking up at the sky — that bright Bangalore blue painted with subtle hues — and feeling, for a moment, that all is well.

Fun fact: the average Bangalorean spends nearly two hours a day in traffic but rarely spends ten minutes appreciating the day's little gifts. We scroll through our phones a hundred times, yet seldom stop to feel the morning breeze or listen to the rain gently tapping on our windows.

God's blessings don't always arrive wrapped in miracles. They come quietly — through laughter shared over chai, an unexpected compliment, or the peace that comes from doing what you love. When we begin to see these moments for what they are — divine whispers — life itself starts to feel lighter, calmer, more meaningful.

So, as we continue navigating through deadlines and detours, let's remember to slow down and notice the good that already surrounds us. Because life, in all its imperfections, still glows with God's grace — in gardens that bloom, in meals cooked with love, and in skies that remind us every day that happiness often lives in the smallest of blessings.

When gratitude becomes our habit, joy becomes our constant companion.

Sunanda Ganguli

A Formidable Dream

It is all a dream,
A dream which might never come true.
The powerful are trampling the poor,
Age after age retelling the story.

Sometimes they scare you,
Sometimes they dishonour you, take your life.
They make you their slave,
Put a gun in a child's hands.

They turn and twist the words,
They make false promises.
They create a beautiful illusion, Alas, all is just for
their gain.

They can attack you in broad daylight,
Still they can easily escape the justice system.
They burn down our homes,
Still the timid, poor, commoner is to blame.

They will decide what you will wear,
They will decide when you will go out,
They will decide whom you make friends with,
They will decide depending on colour, race....
They will decide you are "who" and "what"?

But, who gave them so much power?
Why can they be so confident while doing wrong?
How can bullies run the society and thinkers get
mocked?

Everytime I think, it amazes me,
How the world benefits in others' doom?
I protest, I raise my voice.
I find myself with them.
Suddenly things change, as treacherous
promises come back.

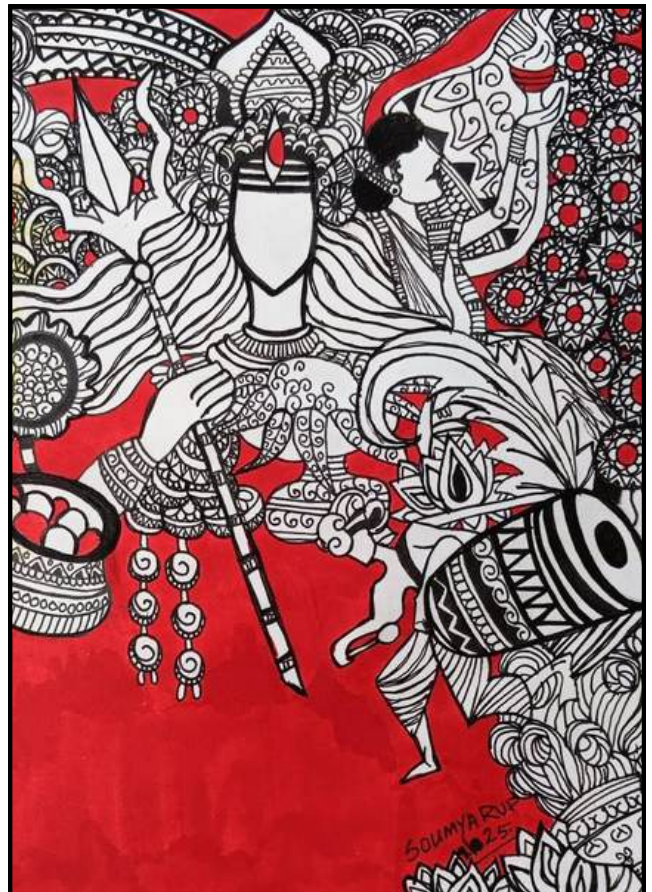
I decide to stay aloof,
I decide to ignore,
I decide to stay silent,
Because I am a commoner myself.

And the story recurs.
Yet, I am a commoner,
And I am born with "hope".
To rely, is self and those who brings hope.

Fewer discrimination,
More of acceptance.
Less of injustice,
More of righteousness.
This is all that matters most.

As dream is in past,
And hope is present and future.

Debanjana Chakraborty



Soumyarup Sengupta (20 years)

পরিযায়ী

ভালোবাসা পরিযায়ী হয় একলা রাতে।

তখন নিঝুম হয় চাঁদের আলোর শব্দ,
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দূরত্বের ছায়া জমে মুখের দুপাশে
গুড়ো চুলের মতো।

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মনোজবা ব্যানার্জী



Mandala Art by Nupur Saha

TATHAMMA, JEYPORE (1984)

Thud. Thud. Thud. I come out of the room, sleepyeyed, to see her sitting cross-legged in the veranda pounding rice in a two-feet-wide, round, stone vessel. ‘Don’t touch it. I will smash your fingers!’ she barks, without looking up. How does she always sense me? I stay away. But when she moves, like a kitten I follow her sari-wrapped form, finding safety in it.

I love watching Tathamma (great grandmother in Telugu) every morning. She is a walking-talking cluster of sparkling and jingling jewellery—ratnam mukku podaka, navaratnala chevvi puvvulu, vende mattelu, gaajulu, mangalasutram and nallapusalu.¹ All of which is bound together by a katan chera (cotton with an accent and sari in Telugu). I watch how she tucks her sari pallu and pleats carefully at the waist. ‘Anchu kucchilato padipotundi. Muggu ni padechestundi [Pallu with pleats will fall. Spoil the floor art].’ I nod and as usual get fixated by the cracks and wrinkles on her feet peeping out from under a few of the pleats. She squats. Her feet, adorned with lines and the shiny mattelu (silver toe rings)² go into hiding. She goes on, ‘The Vedas say we must feed 1000 mouths a day! But we cannot in real life, no? So, ants and birds will do instead.’ Then, the coarse rice powder, resting in a coconut bowl in her palm, slips through her fingers. The dance of the chukkallu- (dots) and geetalu (lines) begins....



From CHAPTER 5: ‘How do floor drawings help ants?’ (Designing floor art or muggu on thresholds gently nudges distraction away) -- Pages 128-129 -- Excerpt from *The Art of Decluttering: Ancient Practices for Modern Living* by Bhawana Pingali [Penguin Random House / Ebury Press]

Bhawana Pingali-Datta

সঙ্গীত

ভারতীয় সঙ্গীত ভারতের সংস্কৃতি ও কলাবিদ্যার ক্ষেত্রে এক অপরিসীম দান। সেই কোন অনাদিকালে ওঙ্কার ধ্বনি থেকে, সঙ্গীত ও সুর ছড়ালো মানুষের মনে ও সমগ্র ভূমন্ডলে। এই ওঙ্কার ধ্বনি বা নাদ হলো সঙ্গীতের মূল উৎস। নাদ হলো মধুর ধ্বনি আর কর্কশ ধ্বনি হলো কোলাহল। নাদের দুরকম প্রকারভেদ। আহত এবং অনাহত। আহত নাদ হলো যা সংঘাত, স্পর্শ বা আঘাত থেকে সৃষ্ট, আর অনাহত নাদ হলো খুব সুস্বাদু ও গম্ভীর। কঠোর যোগ সাধনার দ্বারাই একজন ঋষি তা উপলব্ধি করেন। এই ধ্বনি বা নাদকে অনেকে নাদব্রহ্ম বলেন। বৈদিক যুগে মুনি ঋষিগণ এই নাদব্রহ্ম কে অনেক কঠোর তপস্যা ও উপাসনার দ্বারা উপলব্ধি করতেন। অনেকে বলেন জগত সৃষ্টির মূলধারাও নাকি ঐ ধ্বনি বা নাদ, যা উপলব্ধি করলে ব্রহ্মসাধনার ফললাভ হয়।

শাস্ত্রে বলেছে 'শরীরম গাত্রবীনা' - শরীর হলো বীনা, কণ্ঠ হলো তার। গাত্র রূপ বীণার তারে সুর ঝনকৃত হয় কম্পনের সাহায্যে। আমাদের কণ্ঠের সুস্বাদু স্বরতন্ত্রীগুলি দেহের বায়ুর আঘাতে আন্দোলিত হয়ে কণ্ঠে সুর সৃষ্টি করে বা শব্দ উৎপাদন করে। ঈশ্বর সৃষ্ট এই বিজ্ঞানসম্মত শরীরযন্ত্র, যা কিনা দিবা নিশি সক্রিয়, তা বড় আশ্চর্যজনক। অধুনা এই সুর ও সঙ্গীত নিয়ে অনেক পরীক্ষা নিরীক্ষা চলছে। বিশেষ বিশেষ সঙ্গীত দিয়ে মানুষের মনে আনন্দ ও বিষাদের অনুভূতি সৃষ্টি করা যেতে পারে।

সঙ্গীতের প্রকারভেদ বহুবিধ। শাস্ত্রীয় সঙ্গীতের কত বিভিন্নতা - খেয়াল, ঠুমরী, টপ্পা, গজল, ধ্রুপদ, ধামার ইত্যাদি। এছাড়া অন্যান্য প্রকার সঙ্গীতের মধ্যে দেশজ লোকসঙ্গীত, বাউল সঙ্গীত, ভাটিয়ালি ইত্যাদি রয়েছে। শাস্ত্রীয় সঙ্গীতের কথা আলোচনা করলে প্রথমেই রাগের কথা চলে আসে। 'রঞ্জয়তি ইতি রাগঃ' অর্থাৎ কিনা যা রঞ্জন করে তাই রাগ। ভারতের শাস্ত্রীয় সঙ্গীত মহাসাগরের সাথে তুলনীয়, এত বিশাল তার ব্যাপ্তি। এক একটি রাগ বা রাগিণী ঋষিগণ সৃষ্টি করেছেন কোন মুহূর্তে কেউ জানে না। কারো পক্ষে বলা সম্ভব নয়, ভৈরব, টোডি, পুরিয়া, যোগিয়া, বসন্ত, সোহিনী, বাগেশ্রী, ইত্যাদি আরো অসংখ্য রাগ আসলে কাদের সৃষ্টি।

এছাড়াও শাস্ত্রে আরো রাগ সন্নিবিষ্ট আছে। প্রচলিত ধারণা মিঞা কি টোডি রাগটি সুরসম্রাট তানসেনের সৃষ্টি। পন্ডিত রবিশঙ্কর ও 'জন সম্মোহনী' নামে একটি নতুন রাগ সৃষ্টি করেছেন।

সঙ্গীতকার যখন শাস্ত্রীয় সঙ্গীত পরিবেশন করেন তার প্রক্রিয়া ঠিক একটি রঙ্গিন ফুলের মালা গাঁথার মতন। মালাকার বিভিন্ন রঙ্গিন ফুল সংযোগিত করে একটি মালা গাথেন। সেই ফুলের রং ও সুবাস দুই আমাদের মন ও হৃদয় আকৃষ্ট করে। ঠিক সেইভাবে বিভিন্ন তান, মীড়, খটকা, মুড়কি সমন্বিত একটি রাগমালা সঙ্গীতকার পরিবেশন করেন। অবশ্যই সঙ্গীতের মাধুর্য অনেকটাই সঙ্গীতকার এর গায়ন শৈলীর উপর নির্ভরশীল। মালাকার প্রত্যেকবার বিভিন্ন ফুল সংযোজন করেন মালায়, সঙ্গীতকার ও তেমনি একই রাগ বিভিন্ন স্থানে বিভিন্ন প্রক্রিয়ায় পরিবেশন করে আমাদের হৃদয় আবিষ্ট করে রাখেন। শাস্ত্রীয় সংগীতের এই রসমাধুর্য বিদেশে সমাদৃত হওয়ায় পাশ্চাত্য দেশেও এখন গুণমুগ্ধ শ্রোতার দল বেশ ভারী।

পরিশেষে বলা যায় দেশকাল ভেদে সঙ্গীতের নানা পরিবর্তন আসলেও যেটা অনেক সময় খুবই সুন্দর বা অনেক সময় কুরুচিপূর্ণ হলেও সঙ্গীতের সুর কখনও কুরুচিপূর্ণ হতে পারে না। সুর হলো অনাদি। বিশেষ গীতিকার কুরুচিপূর্ণ শব্দ প্রয়োগে তাকে কলুষিত করলেও সুররূপ ওমকারকে কেউই কলুষিত করতে পারে না। অধুনা কিছু সুর অবশ্য কোলাহল ব্যতিরেকে কিছু নয়। কিন্তু আমরা যদি দেখি প্রকৃতিসৃষ্ট সঙ্গীত যেমন বজ্র, বিদ্যুৎ, ঝড় - তাতে কি কোলাহল নেই? সেই কোলাহল যখন কর্ণ কুহরের সহ্য করার মাত্রাকে অতিক্রম করে, তখনও আমরা সেই সুর সহ্য করতে পারি না। তেমনি মনুষ্যসৃষ্ট পার্থিব এই সুর ও সময়বিশেষে আমাদের সহনশীলতার মাত্রা অতিক্রম করে, কিন্তু তার দ্বারা অনাদিসুরকে কেউ কলুষিত করতে পারে না।

কুহরের সহ্য করার মাত্রাকে অতিক্রম করে, তখনও আমরা সেই সুর সহ্য করতে পারি না। তেমনি মনুষ্যসৃষ্ট পার্থিব এই সুর ও সময়বিশেষে আমাদের সহনশীলতার মাত্রা অতিক্রম করে, কিন্তু তার দ্বারা অনাদিসুরকে কেউ কলুষিত করতে পারে না।

চন্দ্রিমা সেন

Reflections



Photography by **Arindam Gupta** - CAPE OF GOOD HOPE - South Africa - meeting point of Indian Ocean & Atlantic Ocean



The Lion King - Captured by **Anubhav Gupta**, South Africa

In Abhimanyu's fall, did Gita's Karmic essence fail the test of Destiny?

Born of Arjun and Subhadra, and nephew to Lord Krishna, sixteen-year-old Abhimanyu stands as one of the most luminous yet tragic figures of the Mahabharat. Youthful, gallant, and pure in purpose, he embodied the very spirit of courage — untainted by the guile that shadowed the older warriors of his time.

On the thirteenth day of the great war, Dronacharya, commander of the Kaurava army, devised



the formidable Chakravyuh — a spiral war formation designed to annihilate the Pandava forces and capture Yudhishtir. Of all the warriors on either side, only Arjuna knew the secret of entering and exiting this labyrinth of death. Yet destiny conspired otherwise — for Arjuna was deliberately lured to the far end of the battlefield by the Samsaptaka warriors, leaving his kin vulnerable to Drona's stratagem.

Abhimanyu possessed but half of that sacred knowledge. Still in his mother Subhadra's womb, he had heard Arjuna describe the art of breaching the formation — but before Arjuna could narrate the way out, Subhadra had drifted into sleep. Thus, the unborn child absorbed only the half-truth — the path of entry, not of escape.

When the Kaurava formation began to crush the Pandava ranks, Abhimanyu, urged by Yudhishtir, volunteered to enter the Chakravyuh. The prince was assured that Bhima, Nakul, Sahadev, and Yudhishtir himself would follow him closely. But fate was cruel. Jayadratha, armed with a boon that made him unconquerable for one day of his choice, blocked their entry, sealing Abhimanyu inside — alone, against the might of the Kauravas.

Once within, Abhimanyu fought like a blazing comet — fierce, beautiful, unstoppable. He slew princes and veterans alike, shattered formations, and laid waste to vast sections of the enemy army. But soon he found himself encircled by the greatest of the Kaurava champions — Drona, Karna, Ashwatthama, Duryodhan, Dushasan, Shakuni, Kripacharya, Shalya, Krittavarma, and others.

One by one, he fought and wounded them all. His valor, dazzling and unrelenting, shamed the veterans who faced him. And so, in desperation, Duryodhan broke the sacred code of single combat — commanding all to attack simultaneously. Even then, Abhimanyu fought on, stripped of his chariot, wielding a broken wheel as his weapon. In the end, surrounded and bloodied, he was struck down by seven warriors at once — a violation of every law of dharma yuddha.

Abhimanyu's death remains among the most haunting moments of the Mahabharat — a tale of heroism unmarred by cunning, and of destiny cruelly fulfilled.

The Circle of Responsibility

Who bears the burden of Abhimanyu's death?

1. The **Kaurava warriors**, who abandoned honor and slaughtered him in defiance of the sacred rules of war.
2. **Yudhishtir**, whose insistence and false assurance drew the young warrior into a snare he could not escape.
3. **Jayadratha**, who exercised his boon to keep the Pandavas at bay, sealing Abhimanyu's fate
4. **Dronacharya**, whose intellect created the Chakravyuh, and who, as commander, allowed the ethical code to be shattered before his eyes.
5. **Arjuna**, who, though the greatest of teachers, never found the time to complete his son's training- never taught him how to emerge from the formation he had mastered to enter.
6. **Subhadra**, whose moment of slumber in Arjuna's narration left her unborn son with fatal incompleteness.
7. **Bhishma**, whose original decree — that one warrior shall fight only one at a time — lulled Abhimanyu into believing that righteousness alone was protection enough.
8. And finally, **Lord Krishna** — the divine strategist who foresaw this tragedy even before Abhimanyu's birth:
 - It was he who urged Arjuna to elope with Subhadra, knowing Abhimanyu must be born to fulfill his role in destiny's script.
 - It was he who, despite mentoring Abhimanyu, never imparted the secret of exit.
 - It was he who allowed Arjuna to be led away, knowing Drona's snare awaited.
 - And it was he who, later, invoked this very violation — the massacre of Abhimanyu — as moral justification for the Pandavas' own bending of dharma in slaying Drona, Karna, and others.

In the Mahabharat, every act — noble or cruel — is part of a design that transcends human comprehension.

Destiny and the Limits of Karma

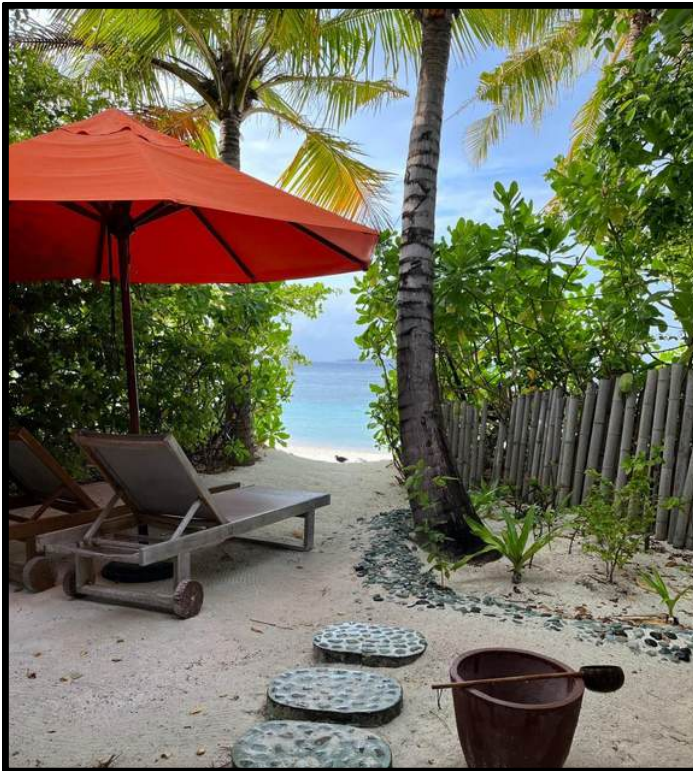
The Bhagavad Gita proclaims that **Karma** — righteous action — is supreme, that one must act without attachment to result. Yet Abhimanyu's story unsettles that truth. He did everything that duty and valor demanded, and still, destiny claimed him.

Perhaps this is where the epic whispers its deepest paradox: That while Karma defines the measure of a man, **Destiny** defines the limits of his reach. That even the bravest heart cannot always rewrite what the cosmos has already inscribed.

Abhimanyu's name thus endures — not merely as a fallen warrior, but as a symbol of luminous courage, youthful sacrifice, and the eternal tension between effort and fate.

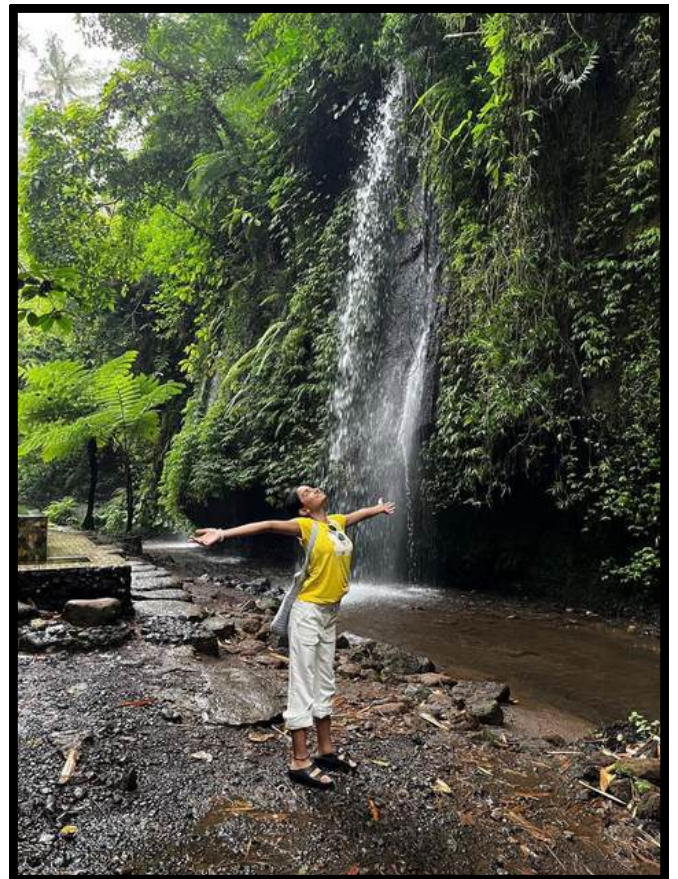
Somnath Daripa

Reflections



A few steps from the room and you're at the edge of paradise - sun, sea, and a slow kind of peace - Sangeli, Maldives

After a mile's trek and 200 steps down, we found a hidden cave where the waterfall breathed peace into the light - Tukad Cepung waterfall, Bali, Indonesia



Through the Lens of Sudatta Haldar

I Am The Sea

I dance and twirl in blue and green
I rise and dip in aquamarine,
My gown is trimmed with lacy white
It sparkles and glistens with sequins bright.

I feel the wind's passionate caress
I enjoy the shore's stolen kisses,
The yielding sand crumbles at my feet
I shape and mold him wherever we meet.

I am the fisherman's love eternal
I am the sailor's rocking cradle,
Come, if you dare! Embrace me!
Your mysterious love, I am the sea.

A compelling rhythm, my heart throbs
A mad rush to the shore, my frothy white sobs,
I cry! I roar! I break away!
Motionless moves, all night and day.

The fire in my bosom
Will someday rage free!
Your sharp thorns of uncared
Have stripped my gentle humility!
Till then these motionless moves are my destiny
My day will surely come,
For, I am the sea!

Youth

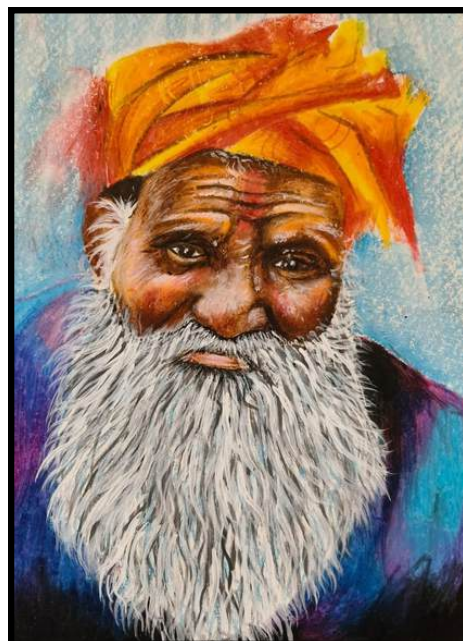
The lilting melody of amused giggles
Tickles your response
Ironing out your wrinkled brow.

And then nervous feet
Tapping an erratic rhythm
Catch you unawares.

The brow furrowed yet again
You ponder -
Is that the whisper of glee in sombre bass?
Or the sigh of agony in piercing alto?

I know! I think I do,
Or really, maybe I don't;
As I live over and over again
This gaping hole
Between child and adulthood.

Poems by Champa Saha



Paintings By Sreeja Dasgupta (18 Years)

তোমার সঙ্গে গাঁটছড়া তে

জীবন পথের পথিক,
কোন অজানা পথে
হাঁটছো একা একা?
আমি তোমার দোসর হব,
সঙ্গে নেবে?
তোমার মতো আমিও ছিঁড়েছি
মায়ার বাঁধন।
তোমার মতো আমারও এখন
বেহিসাবি জীবন যাপন।
স্বাধীন পুরুষ, ইচ্ছেমাফিক
ঘুরতে পারি যত্রতত্র,
যেমন খুশি।
তোমার মতো আমিও এখন,
সদানন্দ, মুক্তকচ্ছ।
দায় দায়িত্ব পুড়িয়ে দিয়েছি
আত্মঘাতী দাবানলে।
এখন আমার একলা জীবন,
ওড়ানো পোড়ানো
যেমন খুশি, যখন খুশি
যেমন তেমন।

লোকনিন্দায় কী আসে যায়!
তোয়াক্লা নেই কৈফিয়তের।
দায় দায়িত্ব, লালন পালন?
অনেক হোল, অনেক হোল
যুথবদ্ধ জীবন যাপন।
আমারও কিছু ইচ্ছা আছে,
একান্তই যা ব্যক্তিগত।
আমার চোখে এখন শুধুই
নীল দিগন্ত, উধাও আকাশ,
গ্রামীণ পথের রাঙা মাটি,
নাট মন্দির, সজল দীঘি।
ইচ্ছে কলম এখন লিখছে,
কবিতাবলী অফুরন্ত।
এইতো জীবন ভালোবাসার,
এইতো জীবন অভিলাষার।
তোমার সঙ্গে গাঁটছড়াতে
বাকি জীবন কাটিয়ে দেব,
বেহিসেবী, বেদিশারী,
তুমি আমায় সঙ্গে নেবে?

সমীর কুমার দাস



Paintings By Atreyi Sarkar (19 Years)



There are times when you do not seek clarity. Blurred but pristine.
#Kuaripass trek. **Captured by Somnath Daripa**



Emerged out of nowhere and took us through the arduous climbs.
Constantly stayed through day and night as we camped. Vanished at the first sight of civilization. #Kuaripass trek. **Candid moment by Manojaba Banerjee**



Through the whispering kash, the Goddess smiles.
Shutter wonder by Tapas Sarkar

“The Letter” — A Short Story About Time, Love, and Letting Go

Ever had a dream that left you somewhere between memory and meaning? 🌙🧠

I dreamt - I was writing an exam for my brother... 📝📄

Only to watch time, emotions, and roles blur across a classroom that wasn't mine. 🕒🗣️📅

A short story about caregiving, pressure, and second chances told through a letter, a teacher, and a dream that stayed with me. ❤️📖🌟



The exam hall was humming with silence - that strange, concentrated stillness where minds are loud but voices quiet. I was there, pen in hand, pouring careful words onto paper. Not for myself, though. I was writing on behalf of my brother. ✍️ He sat on the bench just ahead of mine, head bent, scribbling on his own sheet. Different subjects, different struggles. Still, in that moment, it felt like we were sharing the same exam, just taking it differently

Once I finished the letter, I walked up to the invigilator and hesitantly asked if the formatting was okay. She glanced at it, nodded. I returned to my seat, satisfied. Leaning forward, I whispered to my brother, “It’s done.”

He looked back, eyes defiant and determined. “I want to write it myself,” he said. Before I could say anything, he tore the paper. The very paper I’d poured effort into. And then, with a strange calmness, he started writing from scratch.

Minutes later, he walked out of the hall. 🧑🏫♂️

Then it happened. The smart screen at the front flashed:

“Time’s up.” 🕒

Panic struck me like lightning. ⚡ I looked at his empty seat, then at the clock, then back again. My legs moved before my thoughts did. I rushed out, calling his name - or maybe not his name. It didn’t sound right. Not the name I’ve always known him by. A blur of urgency. The teacher joined me in the search.

Soon, she returned, eyes wide.

“He’s been found. He’s injured.” 🩹

The scene shifted. I was outside now - in a garden where scattered students lounged like fallen petals. 🌿 And then, I saw him. He was being carried by two others. He looked smaller than I remembered, fragile. Without hesitation, I ran and took him into my arms, lifting him in a way that defied physics but made sense to the heart. ❤️

His fingers were bloodied, bandaged, and swollen. “Can you write?” I asked, already knowing the answer. He shook his head gently.

Back in the hall, I faced the invigilator. “English is his favorite subject,” I said, not knowing why. A voice called from the doorway. “History too!”

I smiled. “That’s Anwita Ma’am’s doing,” I replied - a little inside joke from another part of life.



Then, he began to dictate. Slowly, clearly. His voice was calm, like waves guiding a paper boat. And I wrote again - this time, not alone, but together. Just as I finished the letter and started chit-chatting with ma'am, my alarm went off. And I woke up. 🌞

Reflections: When Roles and Realities Overlap

After waking up, one detail stayed with me longer than the rest - the mention of Anwita Ma'am, my daughter's history teacher. She has no connection to my brother, yet in the dream, I credited her for his love of history. And the setting itself - the exam hall with a smart screen - felt more like my daughter's school than anything from my own past or my brother's.

It made me wonder: why did my mind bring these two worlds together? 🤔

Perhaps it's because, in some ways, I don't see myself only as a sister or only as a parent - the roles blur. I've often found myself supporting those I care for in ways that go beyond labels. Whether it's my daughter learning in a modern classroom or my brother navigating life in his own way, I find myself constantly toggling between guidance, protection, and quiet support. 💛

Maybe Anwita Ma'am represents the kind of influence I admire - someone who inspires a love for learning in a natural, lasting way. Maybe I wished my brother had someone like that too, at a time he needed it. Or maybe I was simply drawing from a familiar part of my life - my daughter's daily school experiences - to fill in emotional gaps in the dream.

The smart screen flashing "time's up" added urgency, but also a sense of modern structure and pressure - something I've noticed in today's academic environments. 📺⌚ My brain seems to have layered the dream with the present-day reality of my daughter's learning, adding elements of routine and responsibility I associate with her world.

So while the dream began with my brother, it quietly folded in echoes of parenting, of teaching, of caregiving, of wanting to do right by the people I love, even if they are on different journeys.



"Because sometimes, helping means doing. Other times, it means waiting until they ask. And the real test? Is knowing when to do which." ✅



Sudatta Haldar



By Bhawana Pingali Datta

HOPE

A point. A side. A corner.
Is it triangular? It is elliptical?
Is it rectangular?
Does hope have shape?

A lift. A drop. A float.
Is it more? Is it less? Is it enough?
Does hope have weight?

A high. A low. A flat.
Is it fast? Is it slow? Is it paced?
Does hope have rhythm?

A glimmer. A shine. A flake.
Is it glowing? Is it bright? Is it layered?
Does hope have soul?

A fraction. A moment. A part.
Is it measurable? Is it tangible?
Is it cyclical?
Does hope have time?

A here. A there. A everywhere.
Is it yours? Is it mine? Is it ours?
Does hope have us?
HOPE

Bhawana Pingali Datta

ভক্তের ভগবান দর্শন

বদ্রীনাথের এক সাধুর মুখে শোনা একটি মজার কাহিনী আজ শোনাবো তোমাদের।

এক গরীব ভক্ত বহুদিন থেকে পয়সা জমিয়েছেন বদ্রীনাথ দর্শনের জন্য। সেখানেই তাঁর মরার ইচ্ছা। গাড়ীতে টিকিট কেটে হরিদ্বার অবধি এসেছেন। কিন্তু এমনি দুর্ভাগ্য যে হরিদ্বার স্টেশনে তাঁর জমানো টাকার থলিটি চুরি হয়ে যায়। হাউ হাউ করে তিনি কাদতে থাকেন। এতদূর এসে এই বিপদ! এবার তিনি কি করবেন? কিভাবে বদ্রীনাথ দর্শন করবেন? এখানে পরিচিত কেউ নেই। তিনি তাঁর দুঃখের কথা স্টেশন মাস্টার, টিকিট চেকার, টিকিট কালেক্টর সবাইকে বললেন, কিন্তু কেউ তাঁকে কোনো সাহায্যই করল না। তিনি ভাবলেন ভীক্ষা করে পয়সা জমাবেন, যতদিন লাগে লাগুক।

কিন্তু ক্রমে ভিক্ষা করে তাঁর পেট চালানোই দুষ্কর হয়ে উঠল। পয়সা জমানো তো দূর, ঠিকমত খেতে না পেয়ে তাঁর শরীর খুব দুর্বল হয়ে পড়ে। চলার শক্তিও কমে আসে। অনেক অভিমানে তিনি বলতে থাকেন, 'হে ঠাকুর, তুমি দীননাথ পতিতপাবন নাম ধরছো, তবে এ দীনে কি দয়া হবে না? তুমি কি তবে অন্তর্যামী নও? আমার এ দুর্দশা কি তুমি দেখতে পাচ্ছ না? সবাই বলে তুমি ভক্ত বৎসল, মন দিয়ে ডাকলে সে ডাকে সাড়া দাও, কই তা তো কিছুই দেখছি না! আমি যে আমার বাড়ীর গোপালে পূজা অর্চনা করেছি, মালা গাঁথে তোমাকে পড়িয়েছি, সবই কি মিথ্যা? তুমি যদি আমাকে কৃপা নাই কর, তবে অন্তত বাড়ী ফেরার ব্যবস্থা করে দাও!'

এসব বলে কাদতে কাদতে তিনি ঘুমিয়ে পড়েন।

ঘুম ভাঙলে দেখেন, একটি ছেলে মাথায় এক বুড়ি পাকা ফল নিয়ে দাম হাঁকতে হাঁকতে যাচ্ছে। তিনি ভাবেন দুটো ফল খেলে খিদে মিটবে, ছেলেটিকে ডাক দেন। ছেলেটি কাছে আসতেই তাঁর মনে পড়ে যে তাঁর কাছে পয়সাই নেই কোনো, তিনি বলেন, 'না, ফল লাগবে না আমার, ভুল করে ডেকেছি তোমাকে, তুমি যাও।'

ছেলেটি একটুও রাগ না করে মোলায়েম স্বরে বলে, 'কেন গো আমাকে ডেকে ফিরিয়ে দিচ্ছ? আমি কি খারাপ ফল দেবো? দেখো একবার, সব পাকা, খুব মিষ্টি ফল। দাম ও কম করে দেবো তোমাকে।'

এ কথা শুনে ভক্ত বলেন, 'না বাবা, তুমি যা ভাবছ তা নয়, আসলে আমার কাছে পয়সাই নেই কোনো, কি দেব তোমাকে?'

ছেলেটি বলে, 'সে তো সত্যি কথাই বলেছ, বিনে পয়সায় দি কি করে? তবে তুমি দেখছি বৈষ্ণব ভক্ত। শাস্ত্রে বলে, সাধু বৈষ্ণবকে দান করলে মহা পুণ্য হয়। আমিও তো বৈষ্ণবের দাস। তোমাকে এই দুটি ফল আমি দান করছি। তাছাড়া গতকাল থেকে অভুক্ত আছো। আবার বদ্রীনাথ যাবে। নাও নাও ধরো তো!'

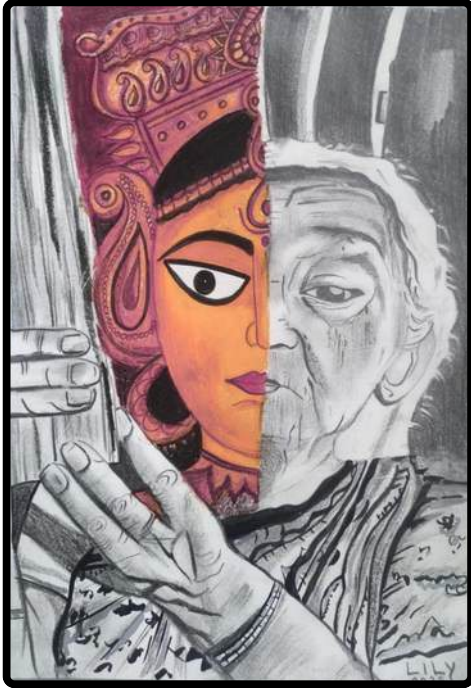
ভক্ত ফলদুটি হাতে নিতেই ছেলেটি হনহন করে চলে যায়। তিনি চিন্তায় পড়ে যান, ছেলেটি কে? সে কি করে জানলো তিনি অভুক্ত আছেন? কি করেই বা জানলো তিনি বদ্রীনাথ যাবেন? যাই হোক, তিনি ফল খেয়ে ফেলেন। সঙ্গে সঙ্গে তাঁর সমস্ত খিদে দূর হয়ে যায়। শরীরে বল আসে। তাঁর মনের জোর এত বেড়ে যায় যে তিনি বদ্রীনাথের উদ্দেশ্যে হাঁটা শুরু করেন। তিনদিন তিনরাত একটানা এই বিপদসঙ্কুল পথে হেঁটে তিনি বদ্রীনাথ পৌঁছে যান, অথচ পথে তাঁর কোনো কষ্টই হয়না। খিদেও পায় না। তাঁর আর বুঝতে বাকি থাকে না ওই ছেলেটি কে ছিল। দু চোখ বেয়ে তাঁর জল নেমে আসে।

এসব চিন্তা করতে করতে তিনি মন্দিরের পথে হাঁটা দেন। কিন্তু মন্দিরের সিঁড়ির মুখে পা পিছলে পড়ে যান, তাঁর পা ভেঙে যায়। আবার অভিমান ভর করে আসে মনে, 'হে ঠাকুর, এতদূর টেনে নিয়ে এসেছ, তখন দর্শন দাও ঠাকুর, হে কৃপাময় কৃপা কর। তোমার চরণে মরার ইচ্ছা, তার আগে একবার দর্শন দাও।' ইতিমধ্যে তাঁর চিৎকার শুনে আশে পাশে লোক জড়ো হয়ে যায়। সবাই মিলে তাঁকে ধরে ডাক্তারের কাছে নিয়ে যাওয়ার উদ্যোগ করে। কিন্তু ভক্ত কিছুতেই রাজি হন না। তিনি যেতে চান মন্দিরে আগে। সবাই তাঁকে ধরে ধরে নিয়ে যায় মন্দিরের ভেতর। নারায়ণ দর্শন করে তিনি প্রণাম করেন। তিনি স্পষ্ট দেখতে পান সেই ফল বিক্রেতা ছেলেটি বসে মন্দিরের সিংহাসনে। হাত জোড় করে তিনি বলতে থাকেন, 'হে দীনবন্ধু, হে কৃপাসিদ্ধ, তোমার কৃপায় সব বিপদ জয় করে এখানে এসেছি, তোমার দর্শন পেয়েছি। এবার আমার অন্তিম বাসনা পূর্ণ কর, ওই রাঙা চরণে আমাকে স্থান দাও।' বলতে বলতে তিনি মন্দিরে ঝাঁপ দিয়ে পড়েন। তাঁর শেষ বাসনা পূর্ণ করতে শ্রী নারায়ণ নেমে এসে তাঁর মাথা কোলে তুলে নেন।

সত্যিই ভক্তের আন্তরিক ডাকে ঈশ্বর সাড়া না দিয়ে পারেন না! শুধু চাই ডাকার মতো ডাকা!

সুধা দরিপা

Matriroop



By Lily Sarkar

Lippon Art



By Nupur Saha

Reflections



In the heart of the city, the heritage remains, though in memories, but appealing enough to remind you of beautiful winter mornings and the vibrance of Kolkata | Kolkata Trams (Esplanade-Khidirpur line) 2018, Kolkata

By Shutterbug Sailpik De

SEBBA Tiny talents



Aadvita Sarkar (6 years)



Aadvita Sarkar (6 years)



Raika Malakar (6 years)



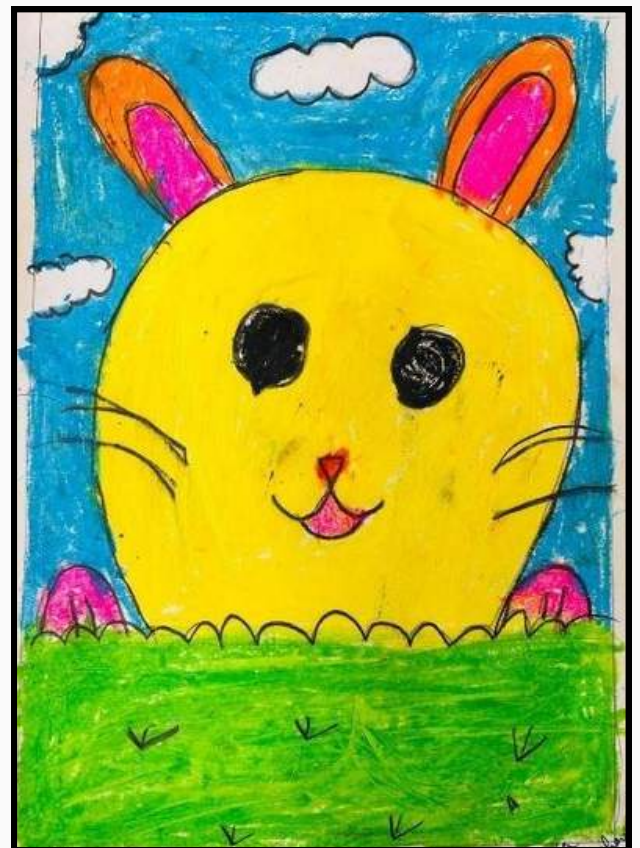
Dhriti Chatterjee (6 years)



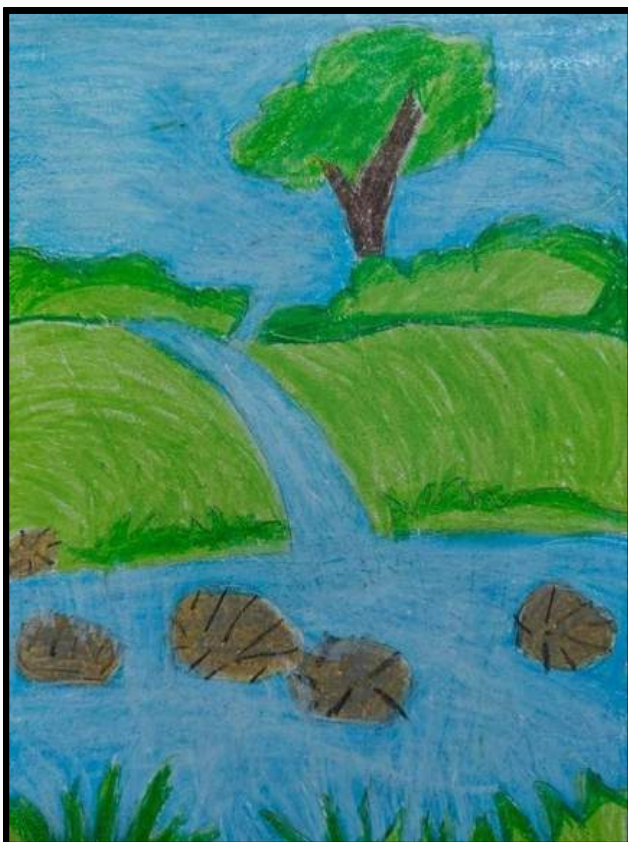
Advika Bhattacharya (6 years)



Dhriti Chatterjee (6 years)



Advika Bhattacharya (6 years)



Raika Malakar (6 years)



Souryarup Sengupta (7 Years)

SEBBA Young Hearts Corner



Aarush Roy (9 Years)



Deeptanshi Sen Parida (9 Years)



Riddhiman Chowdhury (9 years)



Aarush Roy (9 Years)



Aaditri Ghosh (11 years)



Riddhiman Chowdhury (9 years)

Deeptanshi Sen Parida
(9 Years)



Quantum Computing

Technology is massively progressing. Things that were unimaginable in the past have become a reality in the present. Every time we seem to have come across a limit, we break through it. In similar manners, computers have received a massive breakthrough recently.

We all are aware about the binary system and computers using it to functions. There is string on endless 0s and 1s in the code, but we have found ways to make it simpler through programming languages like Python and Java. But Quantum computer is another story. It uses quantum mechanics like entanglement and superposition to completely transform the world of computing.

Normally, a bit can either be a 0 or a 1 but in quantum computers it can exist as both simultaneously. They can also be linked to each other no matter how far they are. This opens up many windows for optimisation of computers. This may create even faster supercomputers which was unimaginable a few decades ago, considering how fast they already are.

This will lead to easier machine learning and the development of artificial intelligence. Newer encryption methods can also be used because nowadays almost everyone knows Morse Code and Caesar Cipher. These new encryption methods can only be coded and decoded by the computer itself. This will also boost scientific discoveries and aid newer innovations in becoming reality.

Souhrid Ghosh (13 Years)



Water Art by Abhinav Gupta (16 Years)



This picture with a green butterfly and a mandala art, may portray that a butterfly and a mandala art can be a part of nature since both are green in colour.

Painting by Aaditri Ghosh (11 years)



Arna Roy (11 Years)
(Inspired by Jamini Roy)



Arna Roy (11 Years)



Kanyaka Ghosh (10 years)



Suksha Gupta (13 Years)



Kanyaka Ghosh (10 years)

Kashmir – The heaven on earth

A widely famous quote about Kashmir, often attributed to the Mughal emperor Jahangir, states, “If there is a heaven on earth, it’s here, it’s here, it’s here”. This captivating place in India, accurately marked by the statement of the Mughal emperor Jahangir, is truly heavenly state, known for its rich history, culture, art and beautiful nature. It is not just about the icy white Himalayas, but there is also so much more to explore, including its lush greenery. Talking about food, this place has its own thali as well, which includes a variety of delectable dishes. It is one of the most wonderful and colourful places I have ever been to and I still and will always cherish those thousands of memories that we made during our stay there. So, what are you waiting for? Join me for a thrilling experience as I take you on a drive through the roads of Kashmir!

If you have never seen snow before, Doodhpatri, also known as, “The Valley of Milk,” because of the milky and frothy appearance of the Shali Ganga River, is a must-visit location. Most of the time, it is surrounded by heaps of snow, covering the lush greenery, which is mostly visible during the summers. Sonmarg is another beautiful place to visit, is 5 times as appealing as Doodhpatri. It is known as, “Meadow of Gold,” due to its charm, which is as wonderful as gold. There are also tons of activities that can be done there, including skiing, snowboarding, snowmobiling, white river rafting done in the famous Sindh or Indus River, etc. Out of these, we had done snowmobiling, where two of us sat on the snowmobile and would come from a higher altitude to a lower altitude, which, even though risky, but was a fascinating experience for us.

The famous Indus River also flows alongside the pathway towards Sonmarg, which was vibrant, graceful, and looked faintly turquoise, creating a striking contrast with the surrounding landscape. Our next destination would be Gulmarg, which is ten times as wonderful as Sonmarg and is often called, “Meadow of Blossoms.” During the summers and springs, Gulmarg is filled with vast, verdant green pastures, with the abundance of a wide variety of wildflowers while in the winters, this valley is characterised by its different adventurous and frolic activities. At this time of the year, Gulmarg is also called, “Heartland of Winter Sports” and “The Skiing Capital of India” due to its high-altitude slopes. Yes, skiing is an incredibly fun and engaging sport that we had done there. It really helped wear off the feeling of the chilled and cold winds blowing past us and instill a feeling of heat and comfort. The Phase II Gondola ride is also a must-go ride in this charismatic place, which takes you to the higher altitudes easily and comfortably.

The Indo-Pak border is also faintly visible from the highest point, where the Indian soldiers are seen camping alongside. In Phase I, we enjoyed Skiing, snowboarding, eating chips from the small shops and building a snowman while wearing gloves to protect ourselves from catching a harsh cold. The tall, olive green deodar and pine trees here create an yet more stunning view. Next comes Pahalgam, also known as, “Mini Switzerland of Kashmir,” due to its sea of foliage and colours everywhere. You can take a bumpy yet enjoyable horse-ride up the hill to view this mini version of Switzerland. In Srinagar, the “City of Lakes,” you can visit many multi-coloured locations such as Mughal Garden, Pari Mahal, Cheshmashahi, Shalimar Bagh, which are all known for its extremely wide varieties of distinct species of various kinds of flowers present here.

Dal Lake and Tulip Garden are must-go spots in Srinagar, famous for House-boat rides, stays, shopping, etc and rare and discrete varieties, species, and hybrids of tulips, respectively. We even saw picturesque apple orchards, mustard, and saffron fields during our travel, which was absolutely mesmerising for all of us.

Also, if, by chance, you are a foodie, the Kashmiri Thali is exclusively for you, which includes mouth watering and delicious items like Rogan Josh – a type of mutton curry, Yakhni, rice, etc, mostly prominent and preferable meal for non-vegetarians. For vegetarians, Nadur Yakhni, Kashmiri Haak, Phirni are a few desirable choices. Additionally, Lal Chowk, which literally means the “Red Square”, located in the city of Srinagar, is an excellent place to shop for reasonably priced and decent quality items as well.

Though I have authored an essay about my trip to Kashmir, my experience cannot be fully captured in just a few paragraphs. It would take countless more pages to describe every single detail of this marvelous and amazing location. Kashmir, the Heaven on Earth, is exceptionally outstanding. If you want to see snow, December to early February is the best time to visit. However, if you want to witness the flourishing flora and luxuriant vegetation alongside the snow-capped mountains and valleys, the best time to visit would be anytime between April to June. In conclusion, the trip was fascinating, especially since three families, including ours, went together. The fun and joy we experienced is impossible to express in words; it can only be felt. Kashmir truly is a land of profound combination of stunning natural landscapes, which can never be compared to any other place. Well, hope you enjoyed the ride, anyway!

Travelogue from her trip to Kashmir

Trayee Malakar (13 years)



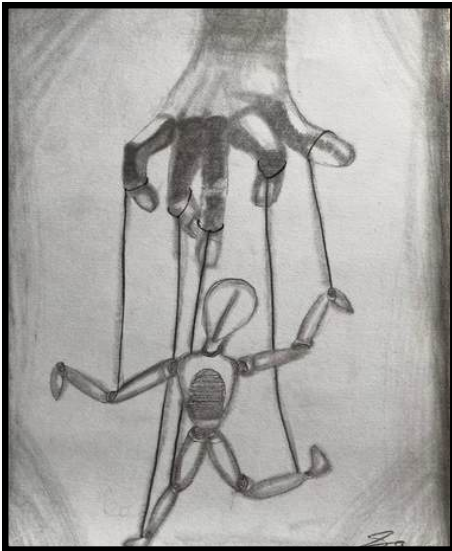
Paintings by Adhiraj Datta (14 Years)



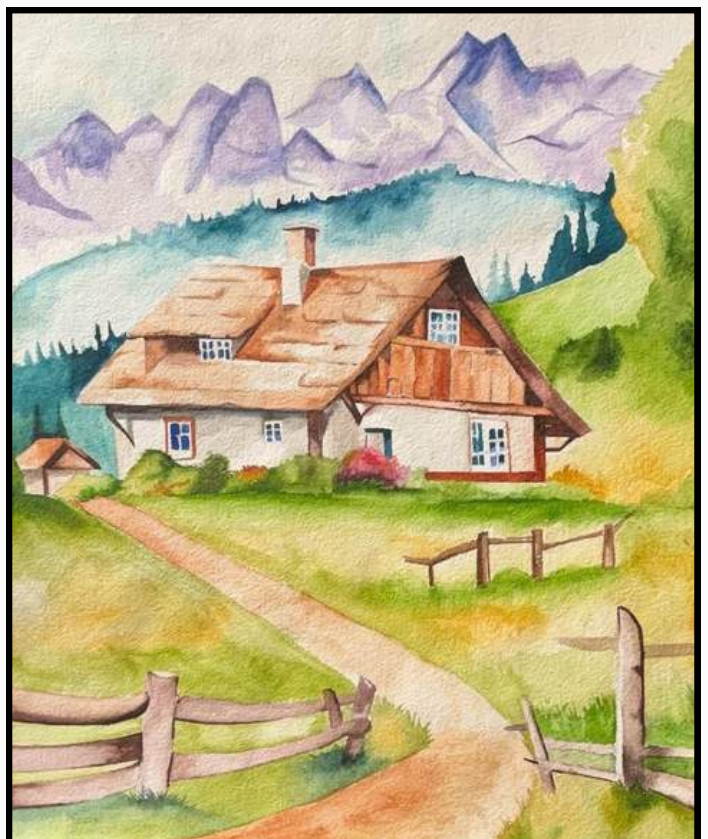
Shubhayu Saha (15 Years)



Shubhayu Saha (15 Years)



Suksha Gupta (13 Years)



Abhinav Gupta (16 Years)



Laboni Roy (16 Years)

SEBBA Won Big in 2024 Puja



SEBBA won Best Puja Award, and second prize in Theme and Idol categories in Sharod Samman 2024, awarded by Bhartiya Bongio Samaj. T



SEBBA in Times Of India

SEBBA's unique theme presentation and involvement in social activities even during Puja festivities have been noticed by media and SEBBA Puja was highlighted in Times Of India during the Puja weeks. Following are the snippets of news articles highlighting SEBBA.



BREAKING NEWS



SEBBA Stories in 2024 - '25



SEBBA Annual Picnic Jan 2025



SEBBA Christmas Party Dec 2024



Kali Puja 2024



Saraswati Puja Feb 2025



Barsho baron April 2025



Rabindra Nazrul Sandhya June 2025



SEBBA Committees

Management Committee

Anjan Ghosal – **President**
 Arindam Sen – **Vice President**
 Bijan Ghosh – **General Secretary**
 Sayambrita Dasgupta – **Joint Secretary**
 Sussanna Nayek – **Treasurer**
 Samir Chandra Shaw – Infrastructure
 Jhimli Gupta - Cultural
 Debasis De – Convenor
 Sajal Saha – Food
 Manojaba Banerjee – Publicity
 Santu Ghosh - Membership
 Debasis Meta - Pujo Theme & Idol

Sponsor & Marketing

Bijan Ghosh
 Samir Chandra Shaw
 Subrato Dasgupta
 Sussanna Nayek
 Anjan Ghosal
 Debasis Meta
 Arindam Sen
 Atanu Sinha
 Aurobindo Sen
 Bikash Ghosh
 Biplab Dutta
 Arindam Gupta
 Biplab Dutta
 Dipankar Paul
 Pinak Chaudhuri
 Rupam Sarkar
 Bipra Saha
 Avik Chatterjee
 Debasis De
 Sajal Saha
 Bhaskar Roy
 JK Parida
 Jhinuk

Infrastructure Committee

Samir Chandra Shaw
 Rupam Sarkar
 Debasis De
 Subrato Dasgupta
 Santu Ghosh
 Sajal Saha
 Soumen Sarkar
 Dilip Sinha
 Samrat Sanyal
 Sailpik De

Core Working Committee

Debasis Meta
 Subrato Dasgupta
 Anjan Ghosal
 Bijan Ghosh
 Arindam Sen
 Rina Meta
 Biplab Dutta
 Dipankar Paul
 Samir Chandra Shaw
 Rupam Sarkar
 Sajal Saha
 Sussanna Nayek
 Sayambrita Dasgupta
 Arindam Gupta
 Atanu Sinha
 Jhimli Gupta
 Bikash Ghosh
 Debasis De
 Santu Ghosh
 Manojaba Banerjee
 Avik Chatterjee
 Tapas Sarkar
 Pinak Pani Chaudhuri
 Bhaskar Roy
 Soumen Sarkar
 Tapas Sarkar
 Palash Bhattacharya
 Arijit Chatterjee
 Samrat Sanyal
 Nupur Saha

Cultural Committee

Jhimli Gupta
 Atanu Sinha
 Nupur Saha
 Sharmistha Roy
 Chiranjib Roy
 Sayantani Ghosh
 Ratnadipa Mandal

Puja Operations

Sayambrita Dasgupta
 Anjana Biswas
 Amrita Ganguly
 Avik Chatterjee
 Bratati Choudhuri
 Bristina Sashidhar
 Champa Saha
 Jui Roy
 Madhumoita Ghosh
 Mitali Shaw
 Moumita Chakraborty
 Nupur Saha
 Nitu Sarkar
 Rina Meta
 Rekha Pal
 Soumen Sarkar

Media & Publicity

Manojaba Banerjee
 Sussanna Nayek
 Tapas Sarkar
 Pritha Ghosh
 Anukriti Shaw
 Amrita Ganguly
 Palash Bhattacharya
 Jui Roy

Membership Team

Santu Ghosh
 Sayambrita Dasgupta
 Devarati Banerjee
 Bhaskar Roy
 Pinak Chaudhuri

Bhog Committee

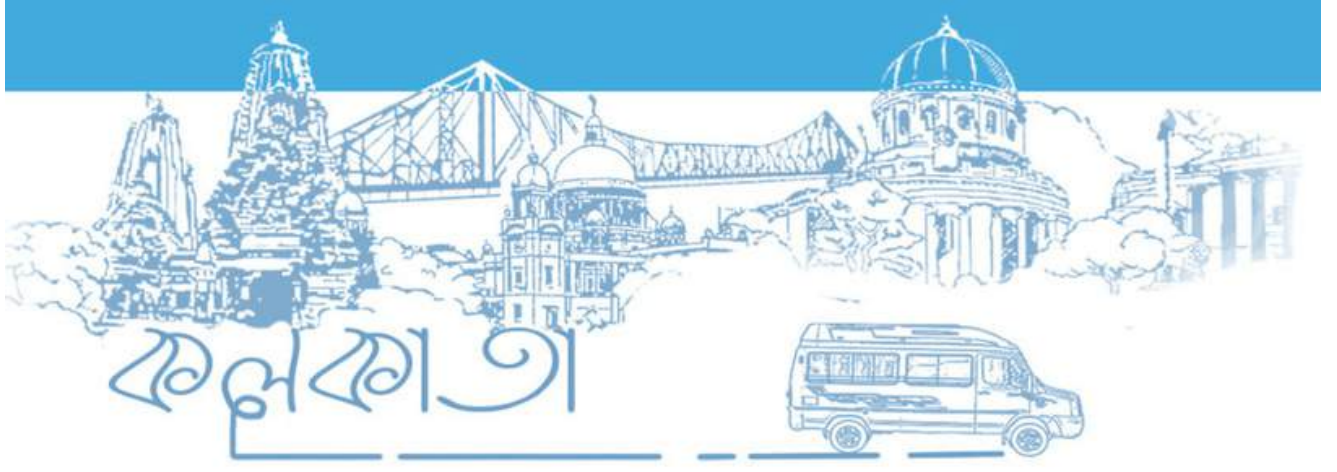
Sajal Saha

Pujo Theme & Idol

Debashis Meta
 Rina Meta
 Soumen Sarkar
 Sabina
 Nupur Saha
 Sonali Deb

Souvenir Committee

Manojaba Banerjee
 Somnath Daripa
 Sunanda Ganguli
 Jui Roy



HexaH2O
SHUTTLE APP

কলকাতার
পরিষেবা



কলকাতার
গর্ব

