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জয়ধ্বনি*

THE VICTORY CALL

- Jhanavi Sharma, Kopili House Captain, XII

*Joyodhoni

Once, Bengal trembled under British rule. The streets witnessed lathi charges, arrests, censorship, and the silencing of anyone who dared to question authority.

Indians felt like strangers in their own land, and the pursuit of freedom itself became an act of rebellion. During those dark years, one slogan rose above fear and echoed through the voices of revolutionaries: "Inquilab Zindabad." It was not merely a chant; it was anger.

It was the refusal of a people to remain silent. The British feared the rise of voices, and history, as it so often does, has a way of repeating itself.

When people begin to unite through their words, power begins to waver. Bengal existed in a very different era until recently, yet the atmosphere of political fear and ideological conflict felt oddly familiar.

The majority was often portrayed as a threat by the then-ruling party. It is also no secret that the political establishment under the All India Trinamool Congress was frequently accused of encouraging political violence, intimidation, suppression of opposition voices. Elections in Bengal no longer resembled festivals of democracy, but battlegrounds marked by fear, infiltration, clashes, as well as

relentless struggles for power. Whether one agrees with these accusations or not, it cannot be denied that Bengal's political climate had become deeply polarised. Bengal, once celebrated as the land of culture, had slowly become a land where people feared to even utter "Ram Naam."

Mamata Banerjee's double standards became increasingly evident to many people in Bengal. The masses, often known as "Shakti Bhaktas," found themselves confined within their own homes while several religious practices faced heavy restrictions. Many believed that the sentiments of the majority were being consistently ignored while the government argued that such measures were necessary to maintain law and order. The All India Trinamool Congress repeatedly claimed that the slogan "Jai Shri Ram" was being weaponised as a form of provocation. In the month of May 2019, Mamata Banerjee herself stepped out of her convoy to confront people chanting "Jai Shri Ram" in

West Bengal, referring to them as “BJP criminals.” But when ordinary people begin to believe in something, history often shifts. One such shift came with the recent political change in Bengal, culminating in the BJP’s victory in 2026 under Suwendu Adhikari. This victory was not merely about a political party defeating another; for many, it symbolised relief from years of political frustration and ideological suffocation. To countless citizens, the outcome felt like a long-awaited exhale

after years of silence. The people of Bengal could finally speak without the constant fear of political retaliation. “Jai Shri Ram” was no longer merely a religious slogan it had transformed into the sound of defiance against a regime many had come to fear. And perhaps that is Bengal’s greatest lesson to power: the moment a people stop whispering and begin to speak aloud, no throne remains untouchable- *Singhasan khali karo ki janata aati hai!*”

**“WHEN PEOPLE
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The Call of the Tabla

- Akshaj Chowdhury, IX

Every practice session starts off the exact same way: a moment of silence, the subtle scent of powder on the puri, and the first hit. There is a unique magic and flavour in the initial Dha- where the high pitched angelic voice of the Daina comes together with the smooth, deep voice of the Bayan. For a tabla player, this isn’t just some noise, it’s the start of a conversation that will span decades.

The joy of tabla mostly lies in the complexity of it. We don’t just play, we calculate. Mastering a kaida or navigating a 16-beat tritaal cycle requires an analytical sharpness that feels like a workout session for the brain. It is similar to a

calculating, mathematical dance. There is a great feeling of satisfaction when a complex problem finally “clicks”, and your fingers begin to move faster than your own thoughts. In a world of constant noise, the tabla offers a sanctuary. The intense focus needed to maintain the laya (tempo) forces everything else in our mind to just disintegrate. This active “meditation” aligns your breathing with the rhythm, creating a state of flow that reduces the stress and brings a profound sense of inner peace. When you are locked into a rhythm, it’s no longer just an instrument; it’s an extension of your own heartbeat. One of the most beautiful aspects of our craft is its vocal nature. We speak the Bols- Dha, Dhin, Ta, Te, Re, Ke, Te- before we actually play them. This unique “language” allows us to tell stories through percussion, with a sweet beginning (uthan/peshkar), a thrilling plot (kaida), and a satisfying ending. Whether it’s a solo performance that requests individual expression or the collaborative dialogue of a jugalbandi, the tabla allows us to express ourselves in a way not even words can often describe.

The true joy of being a tabla player is knowing the fact that the journey never truly ends. There’s always a faster rela to play, a more intricate tihai to compose, a harder gharana to master, and a deeper level of resonance and peace to discover. The tabla is a lifelong companion that teaches patience, discipline, and the simple pure happiness of finding harmony in two drums. It never leaves our side (or hands).

the art of jugaad

- Lorene Rapsang, XI

The term *Jugaad* is a colloquial Hindi word, roughly translating to a “quick fix” or a “hack,” but in reality it expresses an age-old Indian philosophy of survival through innovation during times of adversity. Used widely across the subcontinent, the spirit of *jugaad* can be seen everywhere, from a farmer in Punjab proving necessity is the mother of invention by watering his crops using a modified mixer-grinder motor, finally giving his wife a legitimate reason to ask where her kitchen appliances disappeared to; to Sonam Wangchuk creating the famous “Ice Stupas” by spraying glacial meltwater into freezing winter air through simple gravity pipes, forming giant towers of ice that slowly melt in spring to

it as unreliable or temporary, arguing that it merely patches problems instead of solving them at the root. Yet for millions, *jugaad* is not carelessness, it is survival.

As the world enters an increasingly volatile era marked by climate change, overlapping wars, collapsing supply chains and growing geopolitical tensions around the Strait of Hormuz, India is being forced to adapt. Modern warfare no longer remains confined to battlefields; it disrupts energy supplies, transportation networks and access to critical technologies. Rising fuel prices and LPG shortages already visible across the country are reminders that India cannot depend endlessly on fragile global systems. In such times, the *jugaad* mindset becomes essential. Repurposed cylinders turned into wood-burners, waste-oil stoves, backyard biogas, generators and low-cost electric alternatives may appear small, but collectively they represent resilience.

Even India’s military is embracing this philosophy, using affordable commercial technologies and modified civilian equipment to counter modern drone warfare. However, if India truly wishes to prepare for the future, *jugaad* must move beyond improvisation and enter mainstream engineering, education and policy. IITs and colleges must shift students from classrooms to workshops, where they build, fail and innovate with their own hands.

Simultaneously, the government must invest heavily in research and development while encouraging greater participation from private players. India’s greatest strength may not lie in abundance, but in its ability to create in scarcity, because when resources run thin, *jugaad* becomes the difference between collapse and survival.

**“INDIA’S
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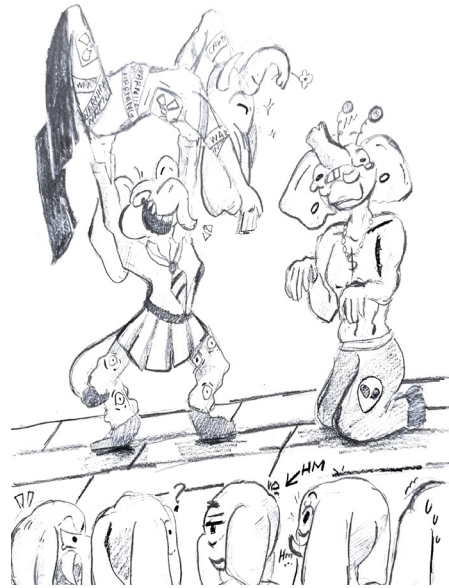
irrigate farms. At its heart, *jugaad* is not merely a shortcut; it is a mindset. It is the ability to think frugally, adapt rapidly and innovate even in scarcity. Critics often dismiss

Campus Caricature

DUNKIN'*

**In rference to the Interhouse Basketball Competition*

Illustrated by Austin Nameirakpam, VIII



CAMPUS NEWS

INTERHOUSE ONE ACT PLAY

The awaited Inter House One Act Play took place on 13th June 2026, and the WMH was a buzz of excitement and preparations. The judges for the evening were Mr Ranjiv Lal Borah, Mr

Abhinav Gogoi and Dr. Asha Choudhury. The evening showed off the excellence of the AVS Dramatic Society, where each house took to the stage with original scripts on modern social issues.



JINARI MANAS

- Lara Khaidem, XI

Jinari-Manas presented Satya Sarnam Paristhitham an engaging one-act play that explored the themes of political corruption and the suppression of free speech. Written by Agniv Prakash Borah, the story centred on a corrupt politician, portrayed by Drishaan Jatim Borah, and Ajay, a journalist played by Agniv Borah, who dares to question those in power.

The narrative takes a dramatic turn when Ajay is arrested simply for raising a critical question. The plot relied on a relatively straightforward storyline with only a few major twists, it effectively conveyed its central message. One of the most notable features of the production

was the use of a projected news headline video, which added realism to the performance and enhanced audience engagement. Through its interesting narrative and creative presentation, the play offered a commentary on media freedom and the dynamics of political power.

SUBANSIRI NAMDANG

- Shivangi Kashyap, XI

The compelling one-act play presented by Subansiri-Namdang House blended humour, social commentary, and emotional drama. Written by Vidhi Chopra and N. Chingkhei, the script was clearly the queen of the evening and helped the team put forward an excellent show. The production opened with an intense argument between a young couple, Aishwarya and Bijay, portrayed by Vidhi Chopra and Naman Agarwala. The confrontation soon gave way to an unexpected engagement, with both actors doing an excellent job of establishing their characters' personalities from the outset.



The story follows Bijay as he brings his city-bred fiancée to his village Kurukantha in Assam to meet his mother, a woman deeply rooted in traditional values. Spriha Kashyap playing the role of the mother delivered an exceptional performance balancing the portrayal of a rustic woman with the nuances of a doting mother. The play reaches its emotional peak with the arrival of Aishwarya's father. Embarrassed by his humble rural background, Bijay asks his



mother to remain hidden throughout the visit. When she eventually emerges, he panics and falsely introduces her as the household maid. This heartbreaking moment formed the emotional core of the production, exposing the consequences of shame, prejudice, and misplaced social aspirations. Naman Agarwal is natural as

Bijay playing the role of the self-serving son effortlessly. His nuanced and restrained performance draws as much laughter as it does shock from the audiences. Mayuri Bordoloi as the neighbour and Gumku Nemey as her daughter-in-law portray their roles beautifully keeping it from becoming mere caricatures. The production itself was well executed. The decision to maintain a single set throughout the

performance ensured smooth scene transitions and sustained the flow of the narrative. Combining strong performances, emotional depth, and technical excellence, the play emerged as the standout production of the competition. Its success was reflected in the awards ceremony, where Subansiri-Namdang House secured the Best Actor Award, the Most Promising Actor Award, and the coveted Dramatics Cup.

BHOROLI LOHIT

- Tonmoyee Buragohain, XI

Bhoroli- Lohit's 'Kismat of Sonit Mehta', written by Rianna Lingjel Irom, was a thoroughly engaging production, distinguished by its strong performances and gripping storyline. From the very beginning, the opening scene established an effective atmosphere and immediately captured the audience's attention, setting the stage for an absorbing performance. The cast delivered a convincing and well-executed performances with Lorene Rapsang as Mrs. Smriti Mehta, Aanavi Ghosh as Mr. Sonit Mehta, Yeasel Lamtha standing out for her portrayal of Kismet, the mysterious sultry character who draws Mr. Sonit Mehta into a web from which there is no escape. The script maintained suspense and kept the audience invested in the unfolding narrative that began from incessant domestic abuse to freedom. The repeated use of a red suitcase first as a desk and then a drink's trolley and finally a coffin was very smart use of prop which caught the audience's attention.



The play's greatest strength lay in its climax. The revelation that Kismet had orchestrated the game as part of a calculated plan to eliminate Mr. Mehta was both shocking and cleverly executed. The heated confrontation between the couple showcased some of the strongest acting of the evening, demonstrating the performers' emotional range and stage presence. The final image of the victim concealed within the red suitcase provided a striking and memorable conclusion, leaving a lasting impression on the audience.

KOPILI DHANSIRI

- Arnichandra Konjengbam, XI

Written by Pahal Bajaj Shackles of Success" delivered a powerful commentary on the immense academic pressure faced by young people in an increasingly competitive society. The play followed the story of a talented young artist



whose passion for painting is overshadowed by his father's insistence that he prepare for the IIT entrance examinations. Despite attempts by his elder brother to reason with their father, the boy's aspirations are repeatedly dismissed, ultimately leading him to run away in pursuit of his artistic dreams and freedom from the titular "shackles of success." The production was emotionally compelling and resonated strongly with the audience. Mashungsingh Keshing gave a particularly moving portrayal of the aspiring artist and impressed the audience by creating a live painting on stage in under two minutes.

Krishanu Seram also stood out with a powerful performance, culminating in an emotional closing monologue that reflected on being left behind while his brother escaped to follow his dreams. Through its heartfelt narrative and strong performances, Shackles of Success effectively highlighted the way societal expectations can often suppress a child's individuality.

Results:

1st Position: Subansiri Namdang

2nd Position: Jinari Manas

3rd Position: Kopili Dhansiri

4th Position: Bhoroli Lohit

Best Actor: Spriha Kashyap, Subansiri

Most Promising Actor: Mayuri Bordoloi, Subansiri



INTERHOUSE ARCHERY

The Interhouse Archery Competition was organized on 9th and 10th May 2026. A total of 25 archers participated in the competition. The results are as follows:

1st Position: Bhoroli-Lohit

2nd Position: Jinari-Manas

3rd Position: Kopili-Dhansiri

4th Position: Subansiri-Namdang

Individual Results are as follows:

1st position: Vikuosanuo Rio

2nd position: Hansika Agarwal

3rd position: Naisha Nandini Gogoi

Best Archer Of the Tournament: Vikuosanuo Rio.

Most Promising Archer of the Tournament: Zoya Kharchandy.



Ripple #273

- Aanya Paul Sarkar, Deputy Editor,
ISC Batch 2026

*For six thousand years, they met
beneath London's fading light,
An angel dressed in mercy, a
demon dressed in spite.
Heaven opened its gates, Hell said
everything must end,
But neither could call it paradise if
they could not bring their friend.*

Tongue Of Slip!!

1. "I am the worst drawer." - Nameirakpam Austin, VIII (*You must've left your brain in the cabinet.*)
2. "I don't want to work in corporeal." - Sneha Ngangom, Deputy Editor, XII (*Your grammar is as abstract as you aspire to be.*)
3. "Suezerela cheese." - Spriha Kashyap, XII (*Could you act out what that tastes like?*)
4. "The audience was audiencing." - Aastha Potsangbam, X (*We fear the adrenaline from performing has gone to your head.*)
5. "Do you look the differenc.?" - Aanavi Ghosh, X (*You should go look through a Wren & Martin.*)



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