A Profound Solo Performance of “Paagal Ki Diary”



On the evening of 12th November in Laxmi Nagar, Delhi, the cultural organization *“Shyama Gautam”, Ranchi* presented the solo play *“**Paagal Ki Diary**”* at 191 School Block, with the support of *Third Bell Art & Cultural Society* and of 13th November in Mitra Rangmanch, Patparganj, Delhi. Based on Lu Xun’s celebrated short story *“A Mad Man’s Diary”*, the play was adapted for the stage by Rajesh Kumar and performed as well as directed by **Malay Mishra**.

The narrative follows the inner journey of a man whose sensitivity compels him to see the world through an unsettling new lens. As he questions long-accepted beliefs, habits and inherited ideas, his diary becomes a reflection of his turmoil—filled with doubt, fear, rebellion and a relentless search for meaning. Malay Mishra portrayed this psychological depth with remarkable intensity, drawing the audience into the character’s fractured inner world.

His performance stood out as the strongest pillar of the production. With subtle shifts in expression, controlled modulation of voice, and a body language that oscillated between restlessness and eerie stillness, he brought the protagonist's mental disintegration vividly to life. There were moments when the boundary between the stage and the audience seemed to dissolve, making viewers feel as though they had stepped into the character's mind themselves.

The stage design was minimal yet deeply evocative—a chair, a bookshelf and a handful of objects that created the claustrophobic atmosphere of a solitary, enclosed world. The lighting played a crucial role in shaping the emotional landscape, moving from dim warmth to stark illumination and creating a visual rhythm that mirrored the protagonist's spiralling thoughts.

The play resonates on multiple levels. Beyond depicting one man's struggle, it raises unsettling questions about the pressures and unquestioned traditions that often shape human behaviour. The blend of satire and sensitivity allows the story to comment on the fragility of perception and the elusive nature of what society calls "normal".

As the play progresses, the character's anxiety intensifies, and this emotional surge reaches the audience as well. Many viewers later described the experience as gripping, disturbing and poignantly insightful. Despite its serious tone, the play holds attention throughout, leaving a lingering impact.

Ultimately, *"Paagal Ki Diary"* emerges as a powerful theatrical experience—one that goes beyond entertainment to explore the conflicts, contradictions and silent battles within the human mind. Malay Mishra's direction and performance elevate the narrative to an impressive artistic height. The Delhi staging by *"Shyama Gautam", Ranchi* turned out to be a memorable evening of profound thought and compelling theatre.

35th Urdu Drama Festival: “Jeb Qatra” – A Living Portrayal of Manto’s Human Sensitivity



New Delhi | November 12

The 35th Urdu Drama Festival at Shri Ram Centre, Mandi House, came alive with emotion and introspection as Adakar Theatre Society presented “**Jeb Qatra**”, a sensitive stage adaptation of Saadat Hasan Manto’s celebrated short story. The play was directed by ***Himmat Singh Negi***, with ***Prince Rajput*** as the assistant director.

🪞 A Mirror to the Human Conscience

Few writers have captured human vulnerability like Manto. His world is one where morality blurs, and truth emerges in the unlikeliest of hearts. **“Jeb Qatra”** (The Pickpocket) unfolds the story of a thief who, after stealing a woman’s purse, is struck by remorse upon realizing her pain. What begins as a simple act of theft becomes a journey of awakening — revealing that compassion and humanity never truly die within us.

> *“Manto’s world is not black and white — it’s painfully, beautifully human.”*

🎬 Direction: Simplicity with Depth

Director Himmat Singh Negi handled the play with remarkable restraint and clarity. Using minimal stage material and precise visual language, he transformed Manto’s prose into a living, breathing experience. Through dialogue, gesture, and silence, Negi underlined a universal truth — “Humanity is the real religion; Hindu and Muslim are but names.”

The lighting and music intertwined beautifully to highlight emotional shifts, while the staging remained both symbolic and grounded — a hallmark of thoughtful direction that never overshadows the writer’s soul.

🎭 Performances that Breathe Life into Words

Javed Sameer (as Kashi) and ***Nidhi Mahawan*** (as Bimla) led the cast with extraordinary poise and authenticity. Their chemistry, command over Urdu diction, and emotional restraint brought Manto’s text vividly to life.
Director Himmat Singh Negi, appearing briefly as the character Pandit, made a lasting impact through his controlled yet powerful presence.

The ensemble — ***Asif Khan, Mukesh Gupta, Nikunj Raj, Deepika Bisht, Mayank Tiwari, Sachin, Ishika Khankwal, Deepika Sharma,***

Angel Suryavanshi, Prateek, Ashish Singh, Mohammad Umar, Suraj, and Rahul – delivered strong performances that maintained rhythm and realism throughout.

> *"Each performer seemed to live inside Manto's sentences, not merely act them."*

Behind the Curtains: The Invisible Strength

The backstage team lent quiet brilliance to the performance. The play's lighting, designed by **Dev**, deepened the emotional tone, while **Sham Najim Khan's** music lent poignancy and flow. **Nikunj, Ashish,** and **Dalchand** designed costumes that reflected cultural subtlety and simplicity. The make-up by **Umar** and **Angel** was balanced and character-driven, while **Rishabh, Mukesh**, and **Mayank** handled sets and properties with an understated elegance that allowed the focus to remain on the actors and emotions.
Together, they created a seamless aesthetic that reflected Manto's realism – raw, restrained, and real.

Final Takeaway

"**Jeb Qatra**" was not merely a performance – it was a conversation between stage and soul. The fusion of Manto's empathy, Negi's direction, and the ensemble's sincerity crafted an experience that lingered beyond the final curtain.

> *"Manto's stories are not meant just to be read – they are meant to be felt, staged, and lived."*

As the audience rose in applause, it was clear that this rendition of "**Jeb Qatra**" had not only entertained but touched hearts – reminding us that even in darkness, humanity glows quietly within.

“Abhi Raat Baaki Hai” – A Deeply Moving Portrayal of Human Struggle and Social Reality



Presented under the joint banner of Drishyama Trust and Disha Group of Visual and Performing Arts, the acclaimed Marathi playwright Jayant Pawar’s play *“Abhi Raat Baaki Hai”* was staged on October 24, 2025, at *6:30 p.m.* in the *Sammukh Auditorium* at the *National School of Drama (NSD), New Delhi.*

Based on insights shared by **Dr. Satya Prakash**, the play draws inspiration from the industrial strikes of the 1980s, portraying the struggles of the working class. It powerfully

reflects the economic disparities that divide society and the fragile emotional bonds that hold families together.

The narrative centers around **Aai**, a mother who, after her husband's death, strives to keep her family united amid growing emotional and financial turmoil. Her four children, each absorbed in their own ambitions and conflicts, gradually drift apart – one toward literature, another into sports, one down a destructive path, and the daughter misled under the guise of work.

Shampa Mandal, who both directed the production and essayed the role of *Aai*, delivered a performance marked by depth, restraint, and emotional precision. Her portrayal of maternal resilience and fatigue formed the beating heart of the play.

The ensemble cast – **Shikha Arya, Aditya Mukul, Gagan Chaudhary, Aryan Singh, Sufiyan, Sachin, Mani, Saif**, and **Udit** – performed with sincerity and control. **Deepak Rana's** stage design authentically recreated the humble atmosphere of a working-class home, while **Dhirendra's** lighting and **Vishal Jodi's** music amplified the emotional cadence of the narrative.

The **costume design team** – *Nitin Tiwari, Nitish Kumar, Chanchal Agarwal,* and *Neeraj Singh* – enhanced the realism of the characters, supported by *Vikas Verma's photography*, *Noor Khan's videography*, *Madhvi's post-production*, and *props by Udit Kohli and Aryan Singh.*

Mr. P.K. Mohanty, Registrar of the *National School of Drama*, who attended the show, praised the direction and performances, calling it *"an artistically accomplished and emotionally stirring experience."*

According to **Dr. Satya Prakash**, the audience was deeply moved by the performance. *"There was a profound silence in the hall – the kind that speaks of shared empathy,"* he observed. *"This play did not just unfold on stage; it lingered in the hearts of those who watched it."*

In essence, *“Abhi Raat Baaki Hai”* stood out for its thoughtful direction, powerful performances, and sensitive depiction of social and emotional realities. It was not merely a play – it was an experience that resonated long after the curtain fell.

Kala Sankul Brings Art, Reflection and Devotion Together through “Yugpurush”



New Delhi, October 26, 2025 – A thought-provoking **Theatrical Review Symposium** was organized at **Kala Sankul**, the cultural hub of *Sanskar Bharati*, on Sunday. The event commenced with the traditional **lighting of the lamp**, symbolizing the illumination of knowledge and creativity. Present on the occasion were **Mr. Ashok Tiwari**, Convenor of Kala Sankul; **Mr. Rajesh Jain “Chetan”**, Chief Guest; **Mr. J.P. Singh**, playwright and director of the featured play; and veteran theatre artist

Mr. Avtar Sahni and **Mr. Raj Uadhyay**.

Kala Sankul, a vital initiative of *Sanskar Bharati*, aims to bring together the diverse dimensions of **Indian art and culture** on a shared platform. It is not only a space for artists to engage in dialogue, critical reflection, and self-exploration, but also a medium for the **promotion of Indian life values and creative traditions**.

As part of this ongoing initiative, a **theatrical review session** was held on *"Yugpurush"*, a play presented by **Rangbhoomi Delhi**. The play is based on the lives of **Sri Ramakrishna Paramhansa** and **Swami Vivekananda**, portraying the era when young Narendra had not yet become Vivekananda but was progressing toward self-realization and spiritual awakening.

Before the discussion, select impactful scenes from the play were screened for the audience. This was followed by an engaging interaction with the play's **director Mr. J.P. Singh**, along with **Mr. Vipin Kumar** (as Ramakrishna Paramhansa), **Mr. Sudhir Rikhari** (as Swami Vivekananda), and **Chief Guest Mr. Rajesh Jain "Chetan"**.

During the session, **Mr. Rajesh Jain** recited one of his beautiful poems, which resonated deeply with the spiritual essence of *"Yugpurush."* The discussion explored how the actors internalized such profound and spiritual roles—how portraying these revered personalities influenced their own perspectives and inner journeys.

Playwright **Mr. Jayvardhan (J.P. Singh)** shared insights into the creative process, explaining that *"Yugpurush"* is rooted in the sacred **guru-disciple relationship**, where both teacher and student act as reflections and complements of one another—together forming a spiritual unity that continues to inspire generations.

Following the review, **Mr. Sudhir Rikhari** rendered a soulful **bhajan** that filled the hall with emotional and devotional

serenity, perfectly complementing the theme of the play. The musical moment brought an air of peace and reverence, leaving the audience deeply moved.

The play also featured notable performances by **Arun Sode, Tripti Johri, Shuddho Banerjee, Gaurav Verma, Jitendra Chauhan, Ravi Parcha, Kaustubh Pandey, Anurag Malik, Sangeeta Suyal, Shreya Agarwal, and Hari Singh Kholiya**. All the artists were felicitated by the Kala Sankul family with traditional *angavastras* and potted plants as a mark of respect.

The success of the event was made possible through the dedication of many committed contributors, especially **Ms. Bharti Dang**, who served as the **Convenor and gracefully anchored the entire evening**. Special appreciation was also extended to **Shruti Sinha, Garima Rani, Sneha Mukherjee, Raj Upadhyay, Shraboni Saha**, and **Harshit Goyal**, whose efforts and enthusiasm ensured the program's memorable success.

With every monthly symposium, **Kala Sankul** strengthens its resolve to celebrate India's artistic heritage and inspire new generations of creative thinkers. It stands as a living testament to the belief that art, when rooted in cultural values, becomes a guiding force for individual and social transformation.

Shyam Swami: A Journey from Stage to Screen



The theatrical journey of **Shyam Swami**, which began in the historic lanes of Bikaner, Rajasthan, has evolved over the years into a significant cultural odyssey, seamlessly bridging the worlds of stage and screen. His earliest tryst with performance took place during his school years, where weekly assemblies became a platform for reciting poems, narrating stories, and enacting skits. His selection for a drama in the annual function further nurtured this emerging passion for theatre.

A pivotal moment arrived before his college years when he was selected for the Theatre Summer Workshop organized by the *Jodhpur Sangeet Natak Akademi*. This workshop provided him with an intensive introduction to various theatrical forms and techniques. It was here that he played the lead role in Charpai, written by Suresh Awasthi and directed by S.D. Chauhan – a performance that marked his first significant step as a theatre practitioner.

Following this, Swami became associated with the Marudhara Theatre Society. Under the direction of Ashok Joshi, he performed the lead role in *Tidorav*, a Rajasthani play authored by Harish Bhadani, which was successfully staged across the state in nine performances. During this period, he also participated in a *National School of Drama (NSD) workshop* conducted by Vagish Kumar Singh. The workshop resulted in the creation of *Ek Ped Ki Kahani*, an environment-themed play that was performed over 37 times throughout Rajasthan and received widespread acclaim from audiences.

Upon completing his graduation, Swami moved to Delhi for professional reasons. Although he stepped away from active theatre for a period, his engagement with the art continued through regular attendance at performances. A fortuitous meeting with director Ashok Talwar at Shri Ram Centre opened new avenues, leading to his selection for a role in the television serial *Vaidik Kaleen Nariyaan*. This opportunity brought him closer to the worlds of acting and production,

marking the beginning of a new phase in his artistic journey.

Swami then fully embraced production work, collaborating with some of the most eminent figures in Indian theatre and cinema, including *Tigmanshu Dhulia, Gulzar Sahab, Sagar Sarhadi, and Meghna Gulzar*. His passion for theatre remained constant, reflected in his significant contribution to the production of *Amal Allana's* teleplay *Devyani Ka Kehna*, a noteworthy milestone in his career.

During the Commonwealth Games, he undertook the production responsibilities for NSD professor Hema Singh's acclaimed solo play *Zindagi Madhur Hai*, Kuman Senu Mein, which was successfully performed more than thirteen times across India, including at the Bharat Rang Mahotsav. His dual role as actor and production member in the Parsi play *Khoobsurat Bala*, directed by *Vagish Kumar Singh* and *Hema Singh* for the Theatre Olympics, stands as a highlight of his theatrical career.

Years of active involvement in both theatre and screen ultimately inspired him to establish the *Skin and Stage Foundation (Trust)*. Today, Shyam Swami brings together his acting expertise and production experience to lead this institution as a vibrant cultural initiative. His journey exemplifies how dedication, passion, and creativity can converge to shape a meaningful artistic legacy, contributing to both traditional theatre and contemporary media.

Dance Tribute at Kala Sankul: A Divine Confluence of

Navaras and Navadurga



On 28th September, 2025, at the auspicious time of the festive season, the monthly stage art symposium organized under the aegis of Sanskar Bharati transformed the **Kala Sankul** premises in New Delhi into a vibrant cultural celebration. The theme “Navaras and Navadurga: Harmony of Emotion, Devotion and Art” brought together diverse performances and reflections that illuminated the depth and spiritual essence of Indian culture.

The evening commenced with the lighting of the ceremonial lamp by ***Padma Shri Shovana Narayan***, whose presence added grace and solemnity to the occasion. The aura was filled with devotion and beauty, as though the blessings of Goddess Durga herself sanctified the gathering.

The first performance came from **Sh. Abdul Khalid,** whose Kuchipudi presentation vividly portrayed the essence of the nine sentiments (navaras). Following this, **Ms. Muskan Nagpal**

enthralled the audience with her Kathak recital, embodying the nine divine forms of Goddess Durga. Her mastery of rhythm, expression, and movement captivated the audience, drawing prolonged applause that resonated throughout the auditorium.

In her keynote address, chief guest and veteran Kathak danseuse **Padma Shri Shovana Narayan** remarked:
"Art is not merely a medium of expression; it is a bridge that unites emotion, devotion, and social consciousness. The union of Navaras and Navadurga is a living testimony to the vastness and profundity of Indian culture."

Her words inspired the gathering to reflect deeply on the spiritual and cultural dimensions of art.

Art connoisseurs, students, and intellectuals in attendance experienced a rare blend of Indian classical dance and the spiritual power of culture. The performances were met with appreciation and admiration, leaving an indelible impression on all.

The Kala Sankul family of Sanskar Bharati expressed gratitude to the participants and guests, affirming that such events would continue to be organized regularly, preserving and promoting the invaluable heritage of Indian art and culture.

The event was successfully coordinated by **Sneha Mukherjee,** with stage comparing by **Garima Rani** and a gracious vote of thanks by **Shruti Sinha**. Valuable contributions were also made by **Raj Upadhyay**, Senior Announcer **Bharti Dang**, tabla maestro **Pradeep Pathak, O P Sagar along with Harshit Goyal, Raman Kumar, Mrityunjay, Faizy Abdul Kalam, Lavanya, Brajesh, Satyam** and others, whose collective efforts added grandeur to the evening.

Ultimately, the symposium held on 28th September, 2025 emerged as a spiritual dance offering to Goddess Durga, leaving the audience with a sense of fulfillment and cultural pride.

Katha Ek Kans Ki – A Powerful Stage Production by Noida Theatre





Noida Theatre, in collaboration with the Ministry of Culture, Government of India, recently staged the play *“Katha Ek Kans Ki”* as the culmination of a 45-day intensive workshop under

the **Parak Rangmanch initiative**. The production brought a refreshing experience to Delhi's theatre audiences. The play, written by the eminent playwright **Padmashree Daya Prakash Sinha**, was envisioned and directed by young theatre practitioner **Praveen Kumar Bharti**.

Unlike the conventional mythological portrayal, *Katha Ek Kans Ki* presents Kans in a new light. Here, Kans is not just the villain of the Puranas, but a timeless symbol of power-hunger and ambition. He emerges as a man consumed by authority, estranged from relationships, and trapped in a life of violence and loneliness. His journey is revealed through complex interactions with characters like his wife Asti, his beloved Swati, his friend Pradhot, and his minister Pralamb.

Praveen Kumar Bharti, essaying the role of Kans himself, held the audience spellbound with his performance. His piercing gaze and powerful delivery brought alive both the terrifying and the tragic shades of Kans. Other performers—**R.N. Srivastava, Rahul Varshney, David Solanki, Ganesh Kumar, Sanjay Kumar Yadav, Rahul Sharma, Aditya Sharma, Yogendra Narayan Yadav, Anshu Kapoor, Jeevesh Praveen, Mridula Nayak, and Pallavi Shrimant Sahu**—delivered memorable performances. Artists such as **Suvralina Mohanty, Dharam, Sanjay Kumar Yadav, Yogendra, Kisan Kumar Pandit, Jitendra Handa, and Abhay Mishra** also captivated the audience. Emotional moments, such as Swati's tearful expressions or Asti's poignant portrayal, moved the auditorium deeply. Devaki's suffering, Pralamb's shrewdness, and the innocence of young Jeevesh Bharti added striking layers to the narrative.

The visual and aural artistry of the play was heightened by **Meeta Mishra's lighting design** and **Mukesh Jha's music**, while the costumes and stage design further enriched the dramatic atmosphere.

The performance drew repeated applause, particularly during the scenes of Kans's inner conflict and ultimate downfall. The

final moments left the audience in profound silence, compelling reflection on the destructive nature of tyranny.

Katha Ek Kans Ki concluded with a powerful message: **every dictatorship inevitably ends in self-destruction**.

This production was not merely a play but the remarkable outcome of the Parak Rangmanch workshop—where youthful energy, creative direction, and collaborative spirit combined to create a theatrical experience destined to linger in memory.

A Theatrical Ode to the Stories of Santosh Choubey





A celebration of Santosh Choubey’s literary world on stage

New Delhi, September 5, 2025. The *Sammukh Auditorium* at the National School of Drama (NSD), New Delhi, witnessed a

powerful confluence of literature and theatre with the staging of two acclaimed stories by **Senior Poet–Novelist, Director of Vishwarang, and Chancellor of Rabindranath Tagore University, Sh. Santosh Choubey**–**Unke Hisse Ka Prem** and *Garibnawaz*. The plays were directed by veteran theatre director **Devendra Raj Ankur** and presented by **Sambhav Art Group, Delhi**, under the aegis of **Vanmali Srijan Peeth**.

Sh. Santosh Choubey, celebrated for his profound and sensitive contribution to Hindi literature and theatre, has carved a niche through his exploration of human emotions and the complexities of contemporary society. His stories, marked by simplicity of language and depth of expression, continue to inspire both readers and performers.

In *Unke Hisse Ka Prem*, the fragmented relationships and emotional struggles of an institutional boss are revealed through the unique perspectives of inanimate objects–his desk, pen, chair, diary, and mirror. By transforming these objects into living witnesses, Shri Santosh Choubey's pen captures the poignancy of solitude and the delicate nuances of human vulnerability.

Garibnawaz, on the other hand, starkly contrasts capitalist success with the resilience of the working class. The clash between Vishwamohan's opulent BPO office–symbol of globalized affluence–and the modest yet spirited *Garibnawaz Chicken Shop* next door, becomes a metaphor for the strength of labor and grassroots survival. Here, Sh. Santosh Choubey incisively exposes the paradoxes of urban politics, unauthorized encroachments, and local power nexus.

The stage came alive through remarkable performances by **Nidhi Mishra, Gauri Dewal, Rachita Verma, Amitabh Srivastava, Amit Saxena, Prakash Jha, Harikesh Maurya, and Sahaj Harjai**. The evocative musical design by **Rajesh Singh** and **Sahaj Harjai**, complemented by the lighting design of **Raghav Prakash Mishra**, intensified the impact of the narratives. The evening was

skillfully anchored by **Vikrant Bhatt**, Associate Director of Tagore Theatre School.

Adding a visual dimension, an exhibition based on the works and books of Shri Santosh Choubey was curated by **Prashant Soni, Vikrant Bhatt, Upendra Patne, and Yogesh Kumar**. The *Sammukh Auditorium* was packed with an enthusiastic audience, who responded with admiration for this rare blending of literature and performance.

Without relying on elaborate sets or theatrical gimmicks, the evening reaffirmed that the strength of theatre lies in the richness of writing and the precision of direction. **The pen of Sh. Santosh Choubey and the direction of Devendra Raj Ankur together proved that great stories are as alive on stage as they are in the imagination of the reader**.

Summer Theatre Festival: Natsamrat’s Celebration of Stagecraft



The LTG Auditorium at Mandi House, New Delhi, reverberated this August with the vibrancy of theatre and the thunder of applause. Organized by *Natsamrat*, the **Summer Theatre Festival** offered audiences a kaleidoscope of performances that made them laugh, stirred their emotions, and provoked deep reflection. Each play was directed by the acclaimed Delhi-based theatre director **Shyam Kumar**, whose creative vision and disciplined stagecraft elevated every production into a memorable experience.

The festival commenced on **2nd August** with Anton Chekhov's celebrated one-act play *The Proposal*. What begins as a simple marriage proposal soon spirals into a heated quarrel over land and dogs, leaving audiences in peals of unexpected laughter. On the same day, the satirical *Kallu Nai MBBS* was staged—an incisive portrayal of rural ironies through the comic clashes of a drunken barber and his wife. Both plays were so well received that they were restaged on **10th August**, once again

drawing enthusiastic applause.

On **15th August**, marking Independence Day, the same two plays returned to the stage. Amid laughter and wit, audiences were invited not only to reflect upon rural contradictions but also to rediscover the sharp brilliance of Chekhov’s pen.

The evening of **23rd August** brought a unique blend of sensitivity and humor. *Kuch Tum Kaho Kuch Hum Kahein* by Ashish Kotwal presented an intense dialogue between a lonely elderly doctor and the free-spirited Mansi, unraveling layers of relationships, empathy, and self-realization that touched the hearts of spectators. Following this, R.B. Singh’s satirical gem *Meri Biwi Ki Shaadi* had the audience roaring with laughter, as a hypochondriac patient, obsessed with his own imaginary death, entangled himself in absurd worries about his wife’s future.

The **30th August** evening immersed the audience in the layered world of Chekhov and the eternal theme of love. *Chekhov Ka Sansar* offered glimpses into the Russian master’s life philosophy and stories, while Satya Prakash’s *Kambakht Ishq* sensitively explored the loneliness of the elderly and their longing for true companionship—making the audience laugh as much as it moved them to tears.

The festival concluded on **31st August** with two powerful performances. J.N. Kaushal’s *Kya Karega Qazi* kept audiences entertained with the hilarious failures and fumbling efforts of the clumsy barber Fakhruddin. This was followed by *Bichchu*, inspired by Molière’s classic, which humorously portrayed the tug-of-war between lovers and fathers, blending satire with sparkling wit.

Throughout the festival, performers such as **Vishwajit, Munmun, Shivangi, Aman Kumar, Raman Kumar, Dhananjay, Ansh Rathore, Rajan K. Bhatheja, and Adyasha Mohanty** brought each story alive through their powerful stage presence and spirited

dialogue delivery. Balanced use of set design, lighting, and music added to the immersive experience, keeping the audience spellbound.

Equally significant was the contribution of the **technical team**, who worked tirelessly behind the scenes. **Sunil Rathore, Suraj Singh Pawan, Nisha, Raj Rani, Payal Rani, Rohit Prasad, and Poonam** managed costumes with precision, while **Vansh Rathore** created the musical atmosphere that enriched every performance.

More than a series of plays, the **Summer Theatre Festival** of NatSamrat Sanstha was a celebration of the diversity and power of Indian theatre. With humor, satire, and heartfelt storytelling, the festival not only entertained but also offered profound glimpses into the truths of life. For an entire month, LTG Auditorium pulsated with theatrical energy, leaving audiences with memories that will linger long beyond the final curtain call.

Gareebnawaz: Santosh Choubey’s New Story Collection Unveiled in Delhi



The Sahitya Akademi auditorium in Delhi recently hosted the grand launch of senior poet, storyteller, and Chancellor of Rabindranath Tagore University **Santosh Choubey's** much-awaited short story collection "*Gareebnawaz*". Jointly organized by Vanmali Srijan Peeth, Delhi, and Rajkamal Prakashan Group, the event drew the participation of many noted writers, critics, and literature enthusiasts. Prior to this collection, Choubey had already published six widely acclaimed volumes including *Halkey Rang Ki Kameez, Restauran Mein Dopahar, Nau Binduon Ka Khel, Beech Prem Mein Gandhi, Magar Shakespeare Ko Yaad Rakhna, and Pratinidhi Kahaniyan.* The new book was released in the presence of celebrated author Mamata Kalia and senior writer Jank**i Prasad Sharma,** who presided over the ceremony. Choubey himself read the title story "*Gareebnawaz*" and shared insights into his creative journey, emphasizing that readability, innocence, and visual intensity remain central to his craft.

Mamata Kalia praised Choubey for his commitment to social realities, describing "*Gareebnawaz*" as a powerful portrayal of class conflict and human resilience. Presiding guest Janki Prasad Sharma remarked that Choubey's greatest strength lies in his extraordinary readability, noting that his stories sweep readers along while raising urgent questions of

contemporary life and weaving memory and critique into their very fabric. Noted critic Akhilesh highlighted the originality of Choubey's storytelling, pointing out how his works resist conventional forms while engaging with the distortions of capital, technology, and power, ultimately defending the beauty of life. Senior critic **Vinod Tiwari** observed that the long stories in this collection will be remembered in the history of Hindi fiction, as they carry recurring motifs of love, compassion, humanity, and sensitivity while also transcending genres.

Writer **Alpana Mishra** admired the intimate pace of Choubey's stories that culminate in profound realizations, while young author **Ashutosh** noted how Choubey begins and ends his stories with curiosity, keeping them firmly in narrative control and marked by a scientific and humanistic outlook. The event began with a welcome address by senior poet **Leeladhar Mandloi**, Chairman of **Vanmali Srijan Peeth**, and greetings from **Jyoti Raghuvanshi**. It was skillfully anchored by young writer **Pranjal Dhar** and **Kunal Singh**, with **Ashok Maheshwari** of Rajkamal Prakashan extending a heartfelt vote of thanks. With the presence of distinguished writers, critics, and literature lovers from across Delhi NCR, the launch of "*Gareebnawaz*" became not just a book release but a vibrant celebration of Santosh Choubey's enduring contribution to contemporary Hindi literature.