

Anand Math" at Hindi Academy: An Ensemble Journey of Conscience, Sacrifice, and National Awakening



Presented under the cultural initiative of **Hindi Academy, Delhi, Anand Math** by **Theatre Actor's Studio**, staged on 6

January at Shri Ram Centre, Mandi House, unfolded as a profound, disciplined, and ideologically resonant theatrical experience. Based on the timeless novel by **Bankim Chandra Chattopadhyay**, the production rose beyond historical retelling to become a living reflection on sacrifice, moral conflict, and collective awakening.

The **adaptation by Ashraf Ali** retains the philosophical gravitas and nationalist spirit of the original text while shaping it into a theatrically fluid narrative. Personal stories are intricately woven into the larger political and spiritual struggle, allowing the audience to engage with the material at both emotional and ideological levels.

Conceptualization and Direction by Rajesh Bakshi emphasize restraint, clarity, and ensemble harmony. Eschewing ornamental spectacle, Bakshi builds the production on inner discipline, rhythmic staging, and collective physicality. His direction reinforces the idea that *Anand Math* is not a tale of isolated heroism, but of shared resolve—an approach deeply aligned with the ethos of the Sannyasi movement.

The performance opened with a traditional invocation, immediately situating the audience within the spiritual and cultural world of the play. The presence of eminent guests—**Former Hindi Academy Secretary Dr. Hari Suman Bisht, Senior Theatre Practitioner Shyam Kumar, Hindi Academy Secretary Sanjay Garg, along with Jagdish Sharma and Mridul Awasthi**—added institutional dignity and cultural depth to the evening. The Hindi Academy platform itself underscored the literary and historical significance of the production.

Set in **late 18th-century Bengal**, amid famine, colonial exploitation, and social upheaval, the play traces the emergence of the **Sannyasi movement**. Within this expansive ideological canvas, the characters of **Mahendra Singh (Raju Raje Singh)** and **Kalyani (Ritika Mishra)** form the emotional spine of the narrative. Mahendra's internal struggle—caught

between domestic responsibility and national duty—is portrayed with restraint and quiet intensity. His gradual moral awakening anchors the audience's emotional journey.

Kalyani, portrayed with sensitivity and dignity, emerges as a pillar of emotional strength. Ritika Mishra lends the character a composed resilience and silent courage, transforming Kalyani into a moral compass rather than a passive presence. Her emotional endurance and spiritual clarity subtly guide Mahendra's transformation and deepen the human dimension of the play.

The ideological axis of the production is embodied in **Satyanand (Nikhil Sahu)**, whose composed authority, ascetic discipline, and philosophical depth give voice to the spiritual foundation of the Sannyasi movement. His presence lends the play gravitas and ethical clarity. Characters such as **Jivanand (Vikrant Sharma)** and **Bhavanand (Naveen Kumar)** further reinforce the collective strength of the movement through performances rooted in physical discipline and controlled intensity.

An equally significant presence is **Shanti, portrayed by Pragya Singh Rawat**, whose performance brings a nuanced blend of emotional vitality and ideological commitment. Shanti functions as a bridge between personal emotion and collective purpose. Pragya Singh Rawat's expressive clarity, controlled physicality, and sustained stage energy lend the character depth and conviction. Her presence in ensemble scenes adds momentum, while her individual moments reflect inner resolve and quiet determination, making Shanti an integral force within the narrative structure.

The entire ensemble—including **Muskan Bhandari (Bhabhi)**, **Disha Negi (Nimai)**, **Akshay Dobra (Dheeranand/Guard)**, **Akshat Avi Kishor (Captain)**, **Hemlata (Mata)**, **Saurabh Kumar (Lindley)**, and **Saurabh, Sachin Gehlot, and Nitesh Tiwari as peasants, soldiers, and dacoits** performed with remarkable cohesion. No

character dominates; instead, each contributes to a unified dramatic fabric through disciplined body language, focused expression, and shared rhythm. The collective energy, especially in group scenes, stands out as the production's greatest strength.

Choreography by Neelakshi Khandkar provides a powerful kinetic language to the play. The symbolic and rhythmically precise movement patterns—particularly in the Sannyasi formations—visually reinforce themes of unity, sacrifice, and spiritual discipline.

Lighting Design by Rahul Chauhan sensitively shapes the emotional landscape, while **music by Shivankar Deshwal** infuses the performance with restrained intensity, enhancing both dramatic tension and ideological resonance.

In its entirety, *Anand Math* stands as a compelling example of **ensemble-driven theatre**, where individual journeys—especially those of **Mahendra, Kalyani, and Shanti**—intersect meaningfully with a larger national and spiritual vision. Presented on the prestigious platform of Hindi Academy, this production reaffirms theatre's enduring power to engage history as living consciousness.

Anand Math is not merely a performance—it is a collective meditation on duty, sacrifice, and conscience, leaving the audience reflective, stirred, and deeply moved.

A Graceful Beginning: Inauguration of the Padmashri

Daya Prakash Sinha Theatre Studio & Art Gallery



Delhi witnessed a moment of cultural significance as the *Disha Group of Visual and Performing Arts* inaugurated the **Padmashri Daya Prakash Sinha Theatre Studio & Art Gallery** on 2–3 December 2025. The ceremony, dignified and heartfelt in its essence, was formally opened by **Shri Somesh Ranjan**, senior social worker and son-in-law of the late Daya Prakash Sinha. The event brought together eminent personalities from the fields of art, culture, education, and theatre – including **Subodh Sharma** (RSS/Sanskar Bharati), veteran theatre artist **J.P. Singh**, senior critic **Anil Goyal**, theatre personalities **Shyam Kumar** and **Anil Sharma**, critic-performer **Munmun**, Principal **Ravindra Kumar**, community figure **Lala Rajkumar**, renowned sculptor **Devidas Khatri**, and cultural coordinator **Dinesh Agrawal**.

Founded in 1990, the Disha Group has carved a notable space in Indian theatre with more than **26 productions** staged across the country. For this studio initiative, **Dr. Satya Prakash** (Secretary) and **Sampa Mandal** (Theatre Director) played a pivotal role in shaping the vision and the event. Dr. Prakash described the studio as a *free, open creative space* where young artists can rehearse, experiment, and grow without any financial barriers. Significant contributions were also made by members **Sandhya Verma, Neelima Verma, and Varuna Verma**, whose dedication strengthened the foundation of this cultural endeavour.

Following the inauguration, **AAOMA – The Third Space Foundation** presented two plays based on the writings of Daya Prakash Sinha. The first, "**Naak Ka Sawal**," a sharp humorous satire, kept the audience thoroughly engaged. **Ankit Chaudhary (Thakur)**, **Udit Koli (Pandey ji)**, and **Shreerag M.S. (Kunwar)** delivered lively and well-timed performances that evoked continuous laughter. The second play, "**Purane Chawal**," unfolded with emotional depth and sincerity. **Shikha Arya (Chadmilal)**, **Gagan Chaudhary (Ranjit)**, **Kishlay Raj (Dheer)**, and **Mohammad Siraj (Harish)** portrayed the inner conflicts of their characters with remarkable nuance and sensitivity.

Behind the scenes, technical support by **Aditya Mukul** (Music/Lights), **Kashish** (Costume/Makeup), and **Vipin Kumar & Mohan Koli** (Camera) ensured a seamless theatrical experience. Both plays were directed by **Meeta Mishra**, whose thoughtful staging and rhythmic pacing elevated the aesthetic appeal even with minimal resources.

The next day offered a moment of pure artistic resonance through the Odissi presentation of **Tiara Tripathi**, who performed a soulful tribute to the late Daya Prakash Sinha. Trained under the acclaimed **Guru Madhavi Mudgal** since the age of five, Tiara has immersed herself in the Odissi tradition for over **15 years**, performing at prestigious festivals including the Youth Festival and Konark Festival, and at

institutions such as **Sangeet Natak Akademi** and **National School of Drama**.

Her chosen piece, "**Khela Lola**," an Oriya *champu* from *Kishora Chandranand Champu*, brought forward the subtle charm of Radha being teased by her friend for desiring the unattainable. The choreography – shaped by legends like **Guru Kelucharan Mohapatra** and **Madhavi Mudgal** – allowed Tiara to display both expressive finesse and technical mastery. Her command over *abhinaya*, clean geometry of movement, and serene stage presence created a performance that was at once evocative and deeply poetic.

Holding both **BA and MA degrees in Dance** and awarded the **Scholarship for Young Artists**, Tiara's artistic journey now extends into the intersection of **dance and mental health**. As the founder of the **Mudrika Art Foundation**, she continues to nurture interdisciplinary collaborations in contemporary, Odissi, semi-classical movement, and therapeutic arts. Her presentation stood as one of the evening's most memorable highlights – a luminous blend of devotion, skill, and artistic maturity.

The ceremony was smoothly anchored by **Praveen Kumar Bharti**, while the organisational support of **Harish Tiwari (President)**, **Madhulika Singh (Vice-President)**, **Kewal Krishna Bhatia (Vice-President)**, and **Surendra Verma (Treasurer)** ensured a highly successful event.

The inauguration of the Padmashri Daya Prakash Sinha Theatre & Art Culture Studio emerges as a **meaningful cultural milestone** – honouring a towering figure of Indian theatre while opening new pathways for training, experimentation, and innovation. It marks the arrival of a vibrant creative hub, offering young performers a dedicated space to learn, explore, and contribute to Delhi's ever-evolving theatrical landscape.

Art, Theatre, and Thought: 'Fireplace' Captivates Kala Sankul Audience"



Delhi's cultural landscape comes alive every month, and the last Sunday at **Kala Sankul** has become a beacon of creativity, where literature, theatre, and thought-provoking dialogue converge. This is not just an event—it is a continuous celebration of artistic consciousness, fostering empathy, conversation, and the resilience of the human spirit. In this ongoing journey, the play "**Fireplace**" took center stage this

month 30th November, 2025, leaving an indelible echo in the hearts of its audience.

The event began with a ceremonial lamp lighting, graced by distinguished guests: Sh. Abhijeet Gokhale, Akhil Bhartiya Sangathan Mantri of Sanskar Bharti; Sh. P.K. Mohanti, Registrar of the National School of Drama; Play Director Rohit Tripathi; and Mr. Raj Upadhyay. Their presence lent both dignity and gravitas to the occasion.

Addressing the audience, Sh. Abhijeet Gokhale ji said, *"We must never forget the pain of Kashmir in 1990, yet we must unite to usher in a new dawn."*

His words perfectly mirrored the spirit of the play—acknowledging historical pain while urging hope and collective resilience.

Some plays are simply watched; others are felt deep within. Upstage Art Group's "Fireplace" belongs to the latter. It masterfully evokes the tragedy of 1990s Kashmir, the displacement, and dreams buried under the ashes of broken homes, touching the audience with raw sensitivity.

Dr. Rajiv Mishra's script approaches Kashmir's suffering not with blame, but through the lens of human compassion, truth, and memory. Director Rohit Tripathi's vision avoids melodrama, opting for a precise, measured, and deeply moving performance. The play's message is clear: it is not against any community, but a poignant voice for the innocents scorched by violence.

The cast delivered performances that transcended acting. Tripathi's Baba carried profound grief and hidden fragility; Vipin Jagga as Kaleem Dar embodied calm humanity; Ashutosh Banerjee as Rahul Raina exuded sharp intensity; and Anamika Sagar's Sarita Dutt portrayed heart-wrenching anguish. Moments on stage blurred the line between performance and audience, drawing viewers completely into the story.

Tripathi's direction deserves special acclaim. He wove silence

into the narrative as a language itself—a silence that struck deeper than dialogue ever could.

The technical team amplified the play's impact: Parag Sharma's lighting sculpted mood, Tarun Mishra's sets created immersive spaces, Naresh Kumar's music enriched the emotional texture, and Chandrakanta's costumes added authenticity and depth.

The event's seamless execution owed much to volunteers Shyam Kumar, Mun Mun, Sneha Mukherjee, Harshit Goyal, and Pradeep Pathak, while stage management by Vishwadeep ensured elegance and precision. Raj Upadhyay delivered the vote of thanks, and the evening concluded with a serene chant, marking a dignified and unforgettable cultural experience.

“Fireplace” was more than a play—it was a journey into memory, grief, resilience, and hope, resonating long after the final curtain fell

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 *Sanskrit 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 *Sanskari 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.

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 Janki 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 **Pranjali 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.