

# 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.

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# **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.**

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## **Reflecting Society Through Playwriting: A Mirror to Social Challenges**



### **New Delhi, August 31**

The monthly symposium at the Central Office of *Sanskar Bharati* once again emerged as a vibrant confluence of art, literature, and culture. This gathering witnessed a rare harmony of music and theatrical literature, leaving the audience deeply moved and inspired.

The evening commenced with a soulful performance by young vocalist **Suhani Kaushik** and flutist **Sumit Sharma**, whose melodious notes transported the audience into a realm of devotion and artistic grace, setting the perfect tone for the sessions ahead.

The highlight of the symposium was the intellectual discourse on *"Playwriting from a Social Perspective: Possibilities and Challenges"*, led by **Prof. Rajnish Kumar Mishra** of Jawaharlal Nehru University and **Prof. Chandan Chaubey** of Delhi University.

Prof. Mishra emphasized that no art can achieve true meaning without immersing itself in the life of the people. He

observed that even today, society often feels uneasy when confronted with literature that dares to mirror its realities. Prof. Chaubey, on the other hand, highlighted how devotional traditions found their widest expression through performing arts, which have carried culture directly into the hearts of the masses. He further reflected on the responsibility of playwrights, noting that their craft contributes to shaping the cultural and historical dimensions of character creation.

The thought-provoking addresses inspired the audience towards deeper reflection and dialogue. The session was skillfully moderated by **Raj Upadhyay**, Stage Arts Coordinator of Delhi Province.

More than just a platform for artistic expression, *Sanskar Bharati's* monthly symposium reaffirmed its role as a forum for meaningful intellectual engagement on art, society, and culture. Once again, the event underscored the timeless truth that art, literature, and society together shape the cultural personality of the nation.

The program was graced by eminent Mohan Veena artist **Ajay Kumar**, Sanskar Bharati Delhi Province Minister **Dr. Prashant Upadhyay**, along with distinguished professors, research scholars, and students of Delhi University.

The success of the symposium was made possible through the dedicated efforts of Program Coordinator **Kuldeep Sharma**, Symposium Coordinators **Shruti Sinha, Bharti Dang, Garima Rani, Sneha Mukherjee, Harshit Goyal, Saurabh Tripathi, Vijender Kumar, Sushank, Brijesh** and team members. A special appreciation goes to **Vishwadeep**, who not only played a vital role as co-coordinator but also skillfully conducted the stage proceedings with grace and excellence.

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# **“Kilmoras and Hisalus” & other poems from Mussoorie by Rachna Joshi**

Reading at IHC

From my new book

The poem ‘Kilmoras and Hisalus’,

About my childhood

In Fernlodge Barlowgunj,

And the denizens

Of that village.

By **Rachna Joshi**

**Kilmoras and Hisalus**



Sikandar Hall, Mussoorie  
**Eating kilmoras and hisalus**

On the way to Naala Pani  
Past the Old Brewery  
And Sikandar Hall.

Fern Lodge perched atop a hillside  
With peach and plum trees  
Trailing along a slope.

Below, the cowshed  
Where the gwala comes to milk the cows  
And to keep encroachers at bay  
Who are creeping up the hillside.

Barlowgunj Market  
With Chaman Lala's shop

And the schoolchildren  
From St. George's  
Coming for tuck.

Chachi and Buaji in the kitchen  
On stilts  
Churning out pots of soup.

The old piano in the drawing room  
Which children liked to play.  
Patties and pastries in the evening.  
Granpa's green fingers in the nursery  
Where there were fuschias and begonias  
As well as a beehive.  
Hydrangeas in the gardens

### **Rhododendron Squash**

Mountains are a special place  
Where the mind soars  
Above the mundane  
and how creativity flowers  
among the cedars and rhododendrons.

Granma making rhododendron squash.  
Her deft fingers cutting the flowers  
And cooking them  
In sugar syrup.

This is how I would  
Like to remember  
My childhood  
In Fern Lodge Barlowgunj.  
Mussoorie Modern School





## **Mussoorie Modern School**

I remember

The pipes used to freeze  
In winter in Chaman Estate.

In the hostel dorms  
The matron used to change our clothes.

I remember the Tibetan teacher  
Putting butter and salt  
In her tea  
In the mess.  
Thal jus mukh, kator jus aankh.

Mr. Viegas, the Principal,  
With his wife Shirley and daughter Candy  
In a cottage by the side.  
Framed by flowering beds.

## **Driving to Dehradun**

Driving to Dehradun  
Passing Duckchick  
And Chital at Khatauli.  
Seeing the travelers and itinerants.

Having pakoras and chai,  
With the canal nearby  
And the bridge.

Attending the Doon readings  
At Hotel Aketa in Rajpur.  
With Mountain Echoes, Penguin  
And Doon Library.

Shekhar Pathak, Ruskin Bond  
And Anjali Nauriyal,  
Poetry of the hills.

The stately Rajpur Road  
With Daalanwaala and  
Welham Girl's High School.  
Astley Hall and Ellora's.

The Tibetan monastery  
At the end of the road  
Near Sahastradhara.

Getting caught in traffic jams  
While returning on Easter  
From Dehradun.

### **Seemadwar**

Walking to Seemadwar  
After eating khichri  
And passing Jagdamba's shop  
At Indiranagar.

Mrs. Chaturvedi's house  
And HARC.



Shukla Marriage Bureau  
And Anurag Paudhshala.

Sun Chasers  
Where Sumitaji  
Is having a conversation  
With the owner.  
A budding romance.

## **Ganga Aarati**



Ganga Aarati  
At Haridwar  
With diyas floated

On the Ganges,  
And the waving of lamps.  
Chanting and singing.

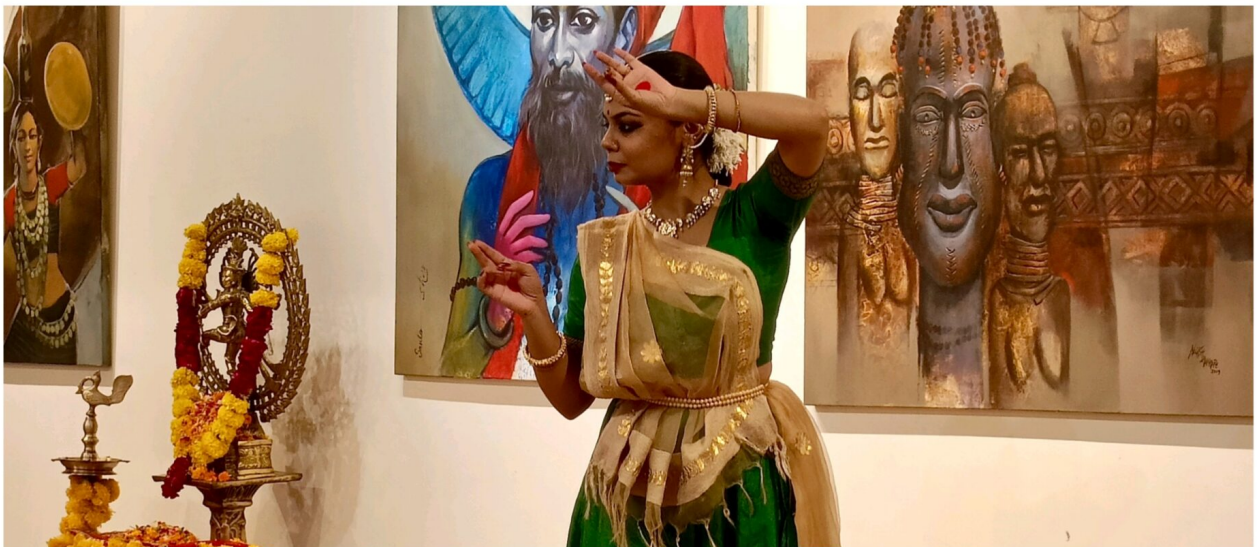
RACHNA JOSHI

Rachna Joshi is a poet and reviewer who has lived in India and North America. She has written five collections of poems: *Configurations* (Rupa & Co., 1993); *Crossing the Vaitarani* (Writer's Workshop, 2008); *Travel Tapestry* (Yatra Books, 2013); *Monsoon and Other Poems* (Tethys, 2020); and *Unraveling* (Authors Press, 2024). She has a master's in Creative Writing from Syracuse University in upstate New York, and has been widely published in magazines and anthologies in India and abroad. She worked as Senior Assistant Editor at the India International Centre, Delhi, for 28 years and lives in Noida, U. P.

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**Guru Purnima Celebration at  
Sanskar Bharati, Delhi – A  
Sacred Confluence of Art,  
Devotion, and Tradition**





On the auspicious day of 10th July 2025, the Guru Purnima Celebration held at the Kala Sankul premises of Sanskar Bharati, New Delhi, transformed into a vibrant cultural

expression of India's eternal guru-shishya tradition – not just in words, but through the language of dance, music, and soul.

The program began with Nataraja worship and Guru Vandana, infusing the atmosphere with a rare spiritual luminosity. The sacred invocation was not merely a ritual—it became a journey of surrender, discipline, and artistic elevation.

To confine Nataraja merely as the “Lord of Dance” would be to overlook His cosmic magnificence. This deeper essence came alive in the words of Chief Guest, Sh. Murari Sharan Shukla, who eloquently remarked that Nataraja is not a symbol bound to art alone, but the embodiment of motion and universal consciousness itself. His reflection echoed through the hearts of the audience:

“The posture of Nataraja resonates with the movement of the cosmos—it is the rhythmic expression of Shiva's creative power.”

Though Sh. Shukla's address came at the culmination of the event, its philosophical resonance permeated every segment of the evening.

The musical trio that followed offered a melodic glimpse into the richness of Indian ragas. Yagyata Gaba's performance reflected youthful innocence intertwined with musical maturity. Then came Urja Akshara, who rendered a composition in Raga Desh, evoking the musical aroma of the monsoon. Finally, the ensemble presentation by disciples of Sneha Mukherjee – Manya Narang, Ruhi Jaiswal, Lavanya Sinha, and Siddh Jaiswal – stood as a living testimony to the bond between guru and disciple.

Their collective performance glowed not only with technical finesse but with grace, harmony, and discipline. It was an offering, filled with sweetness and reverence, a melody wrapped in devotion.

The sequence of dance performances that followed created a visual symphony for the soul. Nandini's Kathak recital, a tribute to her guru Smt. Shruti Sinha, was a dance of devotion – an artistic pranam. Through the rhythm, expression, and precision of Kathak, she sculpted an unspoken homage to her teacher. The event was anchored gracefully by Garima Rani, whose poised compering added charm to the proceedings.

This celebration was far more than an annual ritual – it emerged as a sacred yajna, where each disciple offered their art in heartfelt tribute to their guru. Every act on stage was not just a performance, but a living sentiment – of respect, surrender, and the continuation of a timeless legacy.

This Guru Purnima will be remembered not only for its artistic brilliance, but because it upheld a profound truth:

That the Guru is the light of life, and Art is the language of that light.

Sanskar Bharati must be lauded for keeping this flame alive – not just on stage, but in the spirit of every participant. In honoring the guru, they honored the very soul of Indian cultural heritage.

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## **Three Days of Percussion Magic: Kala Chaitanya's Tabla-Dholak Workshop in**



# Priyadarshini Vihar

New Delhi, Priyadarshini Vihar –From May 27th to 29th, **Kala Chaitanya Society** organized a grand three-day Tabla and Dholak workshop at the *Priyadarshini Vihar Club*. The workshop was conducted by **Dr. Shrikant Shukla**, an awardee of the Uttar Pradesh Sangeet Natak Akademi and a distinguished expert in Tabla and Dholak. Art enthusiasts from Delhi-NCR and nearby regions participated with great enthusiasm.

The workshop was completely free of cost and open to individuals of all age groups. Participants received intensive training in the fundamentals of Tabla and Dholak, including basic techniques, understanding of rhythmic cycles (taals), hand coordination, and practical aspects of rhythm and tempo.

**Sh. Vishavdeep**, the President of Kala Chaitanya Society and an internationally acclaimed Kathak artist, shared that the objective of this workshop was not only to impart training but also to preserve and pass on vanishing art forms to future generations. He remarked, "Just as ancient languages like Prakrit and Pali faded away due to lack of preservation, many art forms are also nearing extinction. It is our collective responsibility to ensure that cultural conservation does not remain confined to words, but is practiced at a grassroots level".

The Society's Secretary, **Sh. Pradeep Kumar Pathak**, emphasized that the initiative aimed to connect people from all walks of life with music. He believes that engagement with the arts positively influences one's mindset, sensitivity, and social behavior.

The workshop commenced with a ceremonial welcome by **Sh. Ashok Tiwari, Secretary of Sanskar Bharati** – Kala Sankul, who felicitated **Dr. Shrikant Shukla** with a traditional angavastram. The event was graced by several esteemed

personalities, including senior Kathak guru **Sh. Subhash Chandra**, renowned theatre artist and Head of the Theatre Department at Modern School, Delhi, **Sh. Raj Upadhyay**, Secretary of Priyadarshini Vihar Club, **Smt. Shikha Sobti**, and Head of Dance at Mata Gujri School, **Smt. Ruchika Bagga**.

Over the course of three days, the workshop fostered an atmosphere of inspiration and deep emotional engagement. Participants described the experience as invaluable and expressed a keen desire for more such initiatives in the future.

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**Grace and Glory: Padma Shri  
Nalini-Kamalini Illuminate  
Kala Sankul Symposium**



The monthly cultural symposium held at Sanskar Bharati's central office, *Kala Sankul*, has blossomed into a vibrant celebration of Indian art and heritage, where the essence of tradition comes alive in its most graceful form. This month's gathering was made truly special by the **presence of the Chief Guest, Padma Shri Smt. Nalini-Kamalini**, the renowned Kathak duo, whose distinguished contribution to Indian classical dance brought gravitas and inspiration to the evening.

The program began with the **auspicious lighting of the ceremonial lamp**, symbolizing the light of knowledge and culture. The ceremony was conducted by **Padma Shri Shrimati Nalini-Kamalini, Sh. Vijay Kumar** (Regional Organizational Secretary, Sanskar Bharati), **Sh. Ashok Tiwari** (President, Kala Sankul), **Smt. Shruti Sinha**, and **Sh. Raj Upadhyay** (Coordinator, Performing Arts, Delhi Region).

The cultural performances commenced with a mesmerizing Kathak recital by **Ms. Anjali Munjal**, who beautifully portrayed the depth of classical dance through an elegant blend of *laya*, *taal*, and expressive *bhaav*. She was followed by **Ms. Damini**

**Bisht**, whose powerful Kathak performance, enriched with emotive expressions and rhythmic finesse, captivated the audience.

The evening reached a deeper resonance when the **Chief Guest, Padma Shri Shrimati Nalini-Kamalini**, took to the stage to address the gathering. Kamalini ji shared,

*“Art is not merely an expression—it is the beauty of the soul, shaped by years of devotion and discipline. It refines the individual and uplifts society.”*

She emphasized the value of consistency, purity, and dedication in artistic practice, highlighting art’s transformative power as a tool for national development.

*“In today’s world,” she said, “art awakens inner consciousness, fosters social unity, and becomes a powerful medium for cultural resurgence.”*

The symposium was gracefully anchored by **Garima Rani** and **Shri Vishwadeep**, who maintained a seamless flow and upheld the dignity of the evening. The event was enriched by the presence of many eminent personalities from the cultural sphere, including **Sh. Pradeep Mohanty** (Registrar, National School of Drama), **Kathak Guru Subhash Ji**, **Chhau exponent Sapan Acharya Ji**, renowned Kathak artist **Anu Sinha**, **Deepali Sinha**, and the duo **Vikash-Aparna**, among others.

The success of the event was the result of sincere efforts by a committed team of volunteers: **Shraboni Saha**, **Sneha Mukherjee**, **Sakshi Sharma**, **Bharti Dang**, **Priyanka**, **Nandini**, **Aanchal**, **Ayushi**, **Sakshi**, **Tarushi**, Senior Theatre Artist **Shyam Kumar**, **Kuldeep Sharma**, **O.P.Sagar**, **Saurabh Tripathi**, **Raman**, **Harshit**, **Digvijay Pandey**, **Brijesh**, **Shivam**, **Satyam**, and **Mrityunjay**—whose dedication brought vitality to the entire celebration.

Toward the end, Smt. Shruti Sinha delivered a heartfelt vote of thanks, expressing gratitude to all artists, dignitaries, and organizers. The symposium concluded with the **collective chanting of the Shanti Mantra**, a sacred moment that left an everlasting impression of the divinity and elegance of Indian art and culture in the hearts of all present.

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## “आत्मसंज्ञा”: A Vivid Exploration of Identity Through the Art of Uttarakhand



Held from **May 19 to 22, 2025**, at **Kala Sankul**, Sanskar Bharati's esteemed cultural centre in **New Delhi**, the group art exhibition “आत्मसंज्ञा” (meaning *identity*) is a compelling tribute to the artistic spirit of **Uttarakhand**. Organized by the **Rangeet Art Centre, Haldwani (Nainital)**, the exhibition aims to give national visibility to the region's artists—both emerging and established.



This thoughtfully curated event showcases contemporary artworks that are deeply rooted in the cultural soil of Uttarakhand. It presents a striking fusion of folk traditions and modern expression, offering viewers a fresh perspective on the region's identity, struggles, and everyday beauty.

The **inaugural event** was attended by notable figures including **Shri Ashok Tiwari** (Central Executive Member & Secretary, Sanskar Bharati), **Shri Digvijay Pandey** (Manager, Kala Sankul), **Shri Himanshu Dabral** (Programme Coordinator, Lalit Kala Akademi), and senior artists **Naval Kishore** and **Ajay Sameer**, who lent their support and presence to the cause of regional art.

The artworks featured in **आवाजें** reflect the landscapes, lifestyles, and layered emotions of mountain life. From the role of women in society to the quiet resilience of remote communities, each canvas tells a story with nuance and sincerity. In some works, traditional folk art forms like *Aipan* are reimagined through a contemporary lens—bridging past and present in powerful visual narratives.

The exhibition includes works by a diverse group of artists: **Tshering Negi, Priyom Talukdar, Kusum Pandey, Papil Manna, Maninder Singh, Shanu Sharma, Chetan Joshi, Kaveesh Nabiya, Ritika Bhatt, Dipanshu Dugtal, Khasti Palari, Riya Kabdal, and Archita Padiyar.**

Despite their varied techniques and themes, what unites them is a shared commitment to giving voice to Uttarakhand's cultural heritage.

Located in the heart of Delhi, **Kala Sankul** is more than just a gallery—it is a dynamic space for artistic exchange rooted in Indian knowledge traditions. The venue regularly hosts panel discussions, performances, and cultural programs, making it an ideal platform for showcasing regional creativity on a national stage.

In essence, **आयोध्या बाबु** is not merely an art exhibition—it is a cultural statement. It reaffirms the idea that art, when grounded in identity and tradition, can transcend regional boundaries and speak to a larger collective consciousness.

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## Ayodhya Babu Sanak Gaye Hain— A Mirror to Modern Madness



On April 29, 2025, the Sammukh auditorium of the National School of Drama, New Delhi, witnessed a deeply moving theatrical experience as part of the '**Katharang**' series. The play "**Ayodhya Babu Sanak Gaye Hain**", presented by Mailorang (Maithili Lok Rang) and staged by Sambhav Theatre Group, resonated profoundly with the audience. Based on a powerful

short story of the same name by noted writer Umashankar Chaudhary, the production explored the contradictions and emotional fragmentation in contemporary society through an impactful dramatic interpretation.

Directed by Professor Devendra Raj Ankur, the play reflected a sharp eye for detail and a deep sense of social sensitivity. He intricately wove the essence of the original story into the dramatic structure, using characters as instruments to deliver a scathing commentary on present-day societal realities.

Amit Saxena delivered a layered and sensitive portrayal of the son. His internal conflict, the clash between duty and emotion, and the discomfort arising from Ayodhya Babu's supposed madness were brought out with striking realism.

Hema Bisht, as the mother, left an unforgettable impression – especially in the final scene where her silent, broken presence on the deathbed conveyed volumes. Her performance evoked quiet grief and emotional depth.

Amitabh Srivastava brought the complex and multi-dimensional character of Ayodhya Babu alive on stage. His portrayal transcended mere eccentricity, revealing a soul tormented by truth and resistance against social hypocrisy. His 'madness' became a metaphor for the courage to speak truth in a world of convenient lies.

The lighting design by Raghav Prakash Mishra played a vital role in enhancing the emotional gravity of the scenes. Particularly in the strained moments between mother and son, the lighting subtly underlined the unspoken pain and tension.

With its naturalistic language, piercing dialogues, and emotionally resonant characters, the play captivated the audience from beginning to end. It was not merely a source of entertainment, but an invitation to introspect.

**“Ayodhya Babu Sanak Gaye Hain”** compels us to ask: who is truly

mad – the one who dares to speak the truth, or the one who comfortably lives with lies? This remarkable production by Maithili Lok Rang and Sambhav Theatre Group stood out as a shining example of theatrical depth, creativity, and social commitment. By the final scene, the audience was not only emotionally moved but left with lingering questions and reflections.

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## **When Objects Spoke, and ‘Gareeb Nawaz’ Raised a Question: A Moving Theatrical Evening in Katharang**



On 27th April 2025, at the Sammukh Auditorium of the National School of Drama, Delhi, the theatrical evening under the **"Katharang"** program—organized by **Mailorang (Maithili Lok Rang)**, **Delhi**—featured Sambhav's evocative presentation **"Unke Hisse Ka Prem evam Gareeb Nawaz"**. The performance offered an experience that touched audiences at their very core.

The direction was helmed by senior theatre practitioner Prof. Devendra Raj Ankur, whose theatrical finesse was evident in every scene and every emotion of the presentation.

The first story viewed love from an unusual yet striking perspective—where inanimate objects, rather than humans, become witnesses. Set in an office, the hidden layers of a boss's romantic entanglements are brought to life through the voices of his desk, chair, diary, mirror, and pen. While the concept sounds extraordinary, it was executed on stage with remarkable ease and believability. These lifeless symbols transformed into living characters before the audience's eyes, each one addressing the viewers—sometimes with sarcasm, at other times with compassion. The director's choice to turn objects into "characters" was a daring experiment in theatre, and it proved to be a wholly rewarding one.

The second story depicted a contemporary conflict within society, rendered in a simple yet powerful form. The struggle between Vishwamohan—who returns from America to start a BPO—and Riyaz, who opens a modest "Gareeb Nawaz Chicken Shop" next door, is not merely a business rivalry. It becomes a clash of two worldviews. Beneath its humor and wit, the story makes a poignant commentary: in the blind race for development, how many truths are trampled, and how many "Gareeb Nawaz" figures are pushed to the margins?

On stage, Nidhi Mishra, Gauri Dewal, Rachita Verma, Amitabh Srivastava, Amit Saxena, Harikesh Maurya, Sahaj Harjai, and Prakash Jha brought their characters to life with such intensity and nuance that each scene appeared to unfold right



before the audience's eyes. Their performances added soul to the characters, going beyond mere dialogues. Behind the scenes, too, a dedicated creative team worked tirelessly.

Music selection was curated by Rajesh Singh, and technical operation during the performance managed by Unish Yadav and Sahaj Harjai, whose acoustic execution ensured precise alignment of sound with the emotional tone and rhythm of each scene.

Lighting was sensitively designed by Raghav Prakash Mishra, whose balance of light and shadow added both visual clarity and thematic depth. Every aspect of stage design, management, and visual aesthetics reflected a mature professional sensibility and deep theatrical insight, elevating the performance to a level of artistic completeness.

It would not be an exaggeration to say that this presentation offered more than just two stories—it offered two distinct philosophies of life. One, where love remains forever incomplete; and the other, where in the name of “success,” human relationships and grounded realities are blurred. Prof. Devendra Raj Ankur's endeavor reaffirmed that theatre does not end at the stage—it becomes an extension of our consciousness.

Sambhav's performance reminded us that when acting, direction, and thought move in unison, theatre becomes more than performance—it becomes a dialogue that resonates deeply within the viewer, long after the lights have dimmed.