

**A Celebrated Voice of Hindi  
Theatre Honoured: Jaivardhan  
(J. P. Singh) Conferred with  
Sahitya Bhushan Samman**



On 14 March 2026, a dignified and culturally significant ceremony held at Crowne Plaza, Mayur Vihar, New Delhi, marked a proud moment for Hindi theatre as veteran playwright **Jaivardhan (J. P. Singh)** was conferred with the prestigious

**“Sahitya Bhushan Samman.” Organized by BPA Foundation and India Netbooks**, the event brought together eminent figures from the world of literature and theatre, lending it both gravitas and warmth. The honour was presented by noted writer Mamta Kalia and distinguished playwright Pratap Sehgal, making the occasion even more memorable.

This recognition stands as a fitting tribute to **Jaivardhan’s** long and impactful contribution to Hindi dramaturgy. Widely known in theatre circles as J. P. Singh, he has carved a niche for himself through decades of dedicated creative pursuit. His body of work, comprising 22 full-length plays and 6 children’s plays, reflects remarkable thematic diversity, ranging from social and historical narratives to deeply psychological explorations. His writing is distinguished by powerful dialogue, strong characterization, and an inherent sense of stagecraft that makes his plays both intellectually engaging and theatrically effective.

Among his notable works are *Jhansi Ki Rani*, *Arjent Meeting*, *Gandhari*, *Babu Harishchandra*, *Kissa Maujpur Ka*, *Kalpurush*, *Yugpurush*, *Paro*, and *Nirjan Karavas*. These plays have been widely performed across India and abroad, demonstrating their enduring relevance and appeal. His successful dramatic adaptation of Munshi Premchand’s classic novel *Godaan* further highlights his creative versatility and sensitivity toward literary heritage.

Jaivardhan’s contributions have been acknowledged by several prestigious institutions over the years. He has received honours from the Uttar Pradesh Sangeet Natak Akademi, Uttar Pradesh Hindi Sansthan (Lucknow), and various theatre organizations in Delhi. Notably, the World Hindi Secretariat, Mauritius awarded him first prize for his play *Kalachakra*, and the Bhartendu Natya Akademi, Lucknow conferred upon him an honorary title, underscoring his stature in the field.

Beyond writing, his involvement in the administrative and

cultural spheres has also been substantial. His long tenure of approximately 31 years with the Sahitya Kala Parishad, Delhi, significantly contributed to the enrichment of the capital's theatrical environment. Currently serving as an Associate Professor in the Film and Drama Department at Amity University, Noida, he continues to inspire and mentor a new generation of theatre practitioners.

Jaivardhan is not only a prolific playwright but also an accomplished director and actor, embodying a truly multifaceted theatrical personality. The conferment of the "Sahitya Bhushan Samman" is therefore not merely a recognition of his individual achievements, but also a celebration of the enduring tradition of Hindi theatre—one that continues to reflect society, history, and human sensibilities with depth and power.

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## **Yugpurush: The Soul of the Guru-Disciple Tradition and the Splendour of the Stage**



On 18th August, the historic Kamani Auditorium in New Delhi witnessed a theatrical evening that transcended performance and turned into a soulful experience. “**Yugpurush**”, written and directed by **Jayvardhan (J.P. Singh)**, offered precisely such a rare journey. Through this play, the director dared to bring to the stage the confluence of the guru–disciple tradition, spirituality, and human inquiry—and this daring vision succeeded on every level.

The performance began with the grand worship of Goddess Kali. The resounding beats of the dhak, the echo of conch shells, and the chanting of priests transformed the stage into a sacred temple. This was not just a religious tableau, but a conscious theatrical choice, transporting the audience to the spiritual ground where the journeys of Vivekananda and Ramakrishna began. Here, the culture of Bengal does not remain a mere backdrop but emerges as an inseparable part of the narrative. Costumes, music, and dance brought the stage alive—red-bordered saris, traditional dhotis, the melodic flow of kirtans, and classical gestures combined to transcend time

and space, carrying the audience to nineteenth-century Calcutta.

One of J.P. Singh's greatest strengths lies in his ability to balance tradition with modern theatrical technique. Stage design and lighting were not confined to creating atmosphere; they actively deepened the play's philosophical resonance. Whether it was the steps of the Dakshineswar temple or the historic moment of the Chicago Parliament of Religions, projections and scene transitions provided not only dramatic flair but also symbolic depth. Light at times expressed Vivekananda's inner turbulence, and at other times lingered on the compassionate smile of Ramakrishna.

The soul of the production was carried by its performances. **Vipin Kumar**, as Ramakrishna Paramhansa, infused the role with simplicity and spiritual radiance, making the presence of divinity palpable on stage. His compassionate gaze and subtle smile did not merely represent the character—they embodied it. **Sudheer Rikhari**, as Swami Vivekananda, brought to life the disciple's inquisitive, logical, and energetic spirit. His voice and body language rekindled the memory of that historic moment when Vivekananda introduced Indian philosophy and spirituality to the world in Chicago. Together, their performances created the heartbeat of the play—the tender assurance of the guru alongside the restless questioning of the disciple, ultimately merging into a profound philosophy of life.

The greatest strength of Yugpurush is that it is not a simple dramatic recreation of historical or mythological figures. It is, at its core, a philosophical journey. Vivekananda's scientific rationality and Ramakrishna's devotional fervor converge to remind us that even today the true path of life lies in balancing these two poles.

A special note must be made of Jayvardhan (J.P. Singh). As both playwright and director, he proves that theatre for him

is not merely an art form but a medium to bring life-philosophy to society. His writing lends depth to the dialogues, while his direction renders them alive both visually and aurally. For him, theatre is not simply “entertainment” but a path to “self-realization”—and this is the play’s greatest achievement.

In the end, “Yugpurush” is not just a stage production; it is a call of the soul. It demonstrates that the union of devotion and reason is the true essence of life. Even after the curtain falls, the experience resonates within the mind for long—and that is the hallmark of truly great theatre.

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**Dramatic Showcase: Masters in  
Performing Arts (Drama)  
Present's Two Plays  
“Kaalchakra” and “Bank  
Manager” at Rabindranath  
Tagore University**



A three-day workshop (28 to 30 in 2024) was organized at Rabindranath Tagore University under the Faculty of Sanskrit Prachaya Bhasha Kendra Manviki Udaar Kala Sankay. Its participants were students of Masters in Performing Arts (Drama). Two plays were prepared by them. The play "Kaalchakra" written and directed by J.P. Singh and the other play "Bank Manager" written by Anton Chekhov and directed by Shyam Kumar were staged in the Sharada Auditorium of the University on 30 May. The play "Kaalchakra" is based on the legend of Raja Bhoj and Gangu Teli, in which the lead roles were played by J.P. Singh as Raja Bhoj and Tarun Jalota as Gangu Teli. Vaidyanath Sharma as Vaidya and Amatya, Vashishtha Upadhyay played the role of Ang Raj, Jyoti Upadhyay as Chandramukhi, Ashfaq as Musician, Vansh Rathore as Singer, Neeraj played the role of Dwarpal and Lights Designed by Shyam Kumar. The play Kaalchakra was started with a Jarjar Puja as per the rules of Natyashastra. A unique amalgamation of music and acting was seen in the play.



The second story full of humour “Bank Manager” is about a woman who comes to a bank, forces the manager to fulfill her unreasonable demands, the play is full of some humorous exchange of dialogues between the two and ends with the manager literally losing his mind. Nagendra Sharma played the role of the bank manager, the role of the woman was played by Shraboni Saha, Sachin Verma played the role of the assistant manager, music was directed by Vansh Rathore and lighting was designed and directed by Shyam Kumar.



In both the presentations, senior theatre artist and former director of M.P.S.D. Alok Chatterjee and the Vice-Chancellor

of the University Dr. Aditi Chaturvedi Vats and the Vice Chancellor of the University graced their dignified presence as the chief guests. Alok Sir appreciated the play and praised the acting of all the artists. Dr. Aditi Chaturvedi Vats called the students' presentation commendable and called it the heritage of the University. All the students were given certificates after the play. The coordinators of this workshop were Dr. Sanjay Dubey and Dr. Savitri Singh Parihar, co-coordinator Dr. Deepak Tiwari, cooperation from the Faculty of Humanities and Liberal Arts and Mr. Sharad Mishra, Abhishek Deshmane.