



# Textual Summary Traditional Storytelling 2025



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**Note** – The textual summary is a mandatory part of the entry which is sent by the participants. It explains the art form being presented by the participants. The textual summary sent by the participants are printed as received. Hence, we have not corrected or edited any part of the textual summary sent by the participants.

## Table of Contents

|                                              |    |
|----------------------------------------------|----|
| Andaman and Nicobar Islands .....            | 1  |
| Andhra Pradesh .....                         | 3  |
| Arunachal Pradesh .....                      | 5  |
| Assam .....                                  | 6  |
| Bihar .....                                  | 7  |
| Chandigarh .....                             | 8  |
| Chhattisgarh .....                           | 9  |
| Daman and Diu + Dadra and Nagar Haveli ..... | 10 |
| Delhi .....                                  | 11 |
| Goa .....                                    | 12 |
| Gujarat .....                                | 14 |
| Haryana .....                                | 16 |
| Himachal Pradesh .....                       | 18 |
| Jammu & Kashmir .....                        | 20 |
| Jharkhand .....                              | 21 |
| Karnataka .....                              | 22 |
| Kerala .....                                 | 24 |
| Lakshadweep .....                            | 26 |
| Madhya Pradesh .....                         | 28 |
| Maharashtra .....                            | 30 |
| Manipur .....                                | 31 |
| Meghalaya .....                              | 33 |
| Mizoram .....                                | 34 |
| Nagaland .....                               | 35 |
| Odisha .....                                 | 36 |
| Puducherry .....                             | 38 |
| Punjab .....                                 | 39 |
| Rajasthan .....                              | 40 |
| Sikkim .....                                 | 41 |

|                    |    |
|--------------------|----|
| Telangana.....     | 42 |
| Tripura .....      | 43 |
| Uttar Pradesh..... | 45 |
| Uttarakhand .....  | 47 |
| KVS .....          | 48 |
| NVS .....          | 49 |
| EMRS .....         | 50 |

## Andaman and Nicobar Islands

### Name of Participants:

1. Mimma Biswas
2. Sweety Roy

**Sub-category of Traditional Story Telling:** Traditional Story Telling incorporating Drama

**Details of the Art Form:** Baul Storytelling of the Havelock & Tarmugli Massacre - The performance is based on the Baul storytelling tradition of Bengal, adapted in the Andaman & Nicobar Islands to commemorate the Havelock and Tarmugli Massacre. Originally from rural Bengal, the Baul tradition was brought to the Islands by Bengali settlers after Partition. Today, it thrives among the Bengali community in the Islands, particularly in Havelock, Tarmugli, and Port Blair, serving as a cultural bridge between ancestral heritage and local history. The adaptation preserves folk spirituality while conveying the tragic yet inspiring story of resilience and remembrance rooted in the Islands' collective memory.

**Historical and Cultural Background:** The Baul tradition originated in rural Bengal centuries ago as a mystical folk movement combining music, poetry, and spirituality. Bauls are wandering minstrels who express divine love and human unity through soulful songs and simple living. When Bengali settlers migrated to the Andaman & Nicobar Islands after Partition, they carried this tradition with them. Over time, the Baul style evolved into a storytelling medium to preserve local history—such as the Havelock and Tarmugli Massacre—blending devotion, oral history, and environmental harmony. It now serves as both a cultural heritage and a means of remembrance and reflection.

**Performance:** The students presented the Baul-style storytelling with heartfelt emotion, combining narration and song to depict the Havelock and Tarmugli Massacre. Dressed in traditional attire, they used symbolic props and live folk music to create an engaging atmosphere. Their synchronized singing, expressive gestures, and clear narration captivated the audience and conveyed deep historical reverence.

**Instruments used:** The performance featured traditional Baul instruments such as the ektara (one-stringed lute), dugdugi (hand drum), and dotara, along with simple percussion using khamak and manjira. Costumes were made of handwoven cotton fabrics, while natural materials like bamboo and gourds were used for instruments, reflecting eco-friendly and traditional craftsmanship rooted in folk culture.

**Additional Information:** This Baul-inspired storytelling of the Havelock and Tarmugli Massacre serves as a bridge between history, culture, and collective memory. It conveys a powerful message of peace, resilience, and remembrance, urging younger generations to value freedom and humanity. In contemporary times, it stands as a reminder of the cost of conflict and the importance of unity across communities. By blending art with history, the performance not only preserves cultural identity but also promotes emotional healing, environmental harmony, and intergenerational learning within the diverse society of the Andaman & Nicobar Islands.

**Photos:**



## Andhra Pradesh

### Name of Participants:

1. Kumari Eluripati Satya Lalitha Sai Mahathi
2. Master Kurella Karithikeya Himanish

### Sub-category of Traditional Story Telling: Harikadha

**Details of the Art Form:** Harikadha is art form of Andhra Pradesh introduced by HARIKADHA PITHAMAHA” Srimadjjada ADIBHOTLA NARAYANA DASU garu. He is from the village of Ajjada in Sri kakulam District of Coastal Andhrapradesh. He wrote so many harikadhas such as bhakta ambarisha, parvathi kalyanam, naladhamayanthopakyanam, thyagarajavaibhavam, seethakalyanam etc, he was appreciated by great poet sri Ravindranath Tagore by his talent, in this art form the story teller looks in a traditional look with full of ornaments, anklets(gajjelu), neckgarland, castanets etc. the sound of castanets is the main attraction of this art form. The artist plays castanets according to the rhythm of song which is included story telling. The Artist performs dance with navarasas according to the situation. The slang of the Hari Kadha is different from normal story telling. Hari kadga is a composite of south India Art form that uses story telling poetry, dance music and drama. The theme of the harikadha will be taken from puranas , ithihasas, such as Indian epic like Ramayana, Mahabharata, Bhagavatha etc, the harikadha performer is called bhagavatar. Sri Kota Saccitananda Sastri garu, Smt Vinnakota Rama Kumari garu, Mannargudi Sambasiva Bhagavatar garu, are the well known bhagavatars from Andhra Pradesh.

**Historical and Cultural Background:** HARIKADHA is a Hindu religious discourse and the meaning is story of Lord Vishnu. It uses a combination of telling story music, dance, philosophy to convey devotional, educational and moral values to mass audiences. The roots of the harikadha can be traced in bhagavathapuranam. Harikatha flourished in south India particularly in Andhrapradesh. It was a popular form of entertainment that effectively transmitted religious values to people in villages and towns. The performer known as Bhagavatar recounts a religious theme and is often accompanied by co artists like violin and mridangam. The story teller looks in south India traditional manner and holds kartal (castanets) wearing a neck garland and thirunamam on forehead. This art form was appreciated by the great poet Ravindranath Tagore. Thiruvalluvar Krishna Bhagavatar is considered a key figure in modernization of Tamil Harikadha and Telugu harikatha tradition developed by Sri Adhibhotla Narayana Dasu garu with traditional Telugu poetry (yakshagana) and music. It was also influenced by Kannada dasa poets like Purandaradasa, Kanakadasa etc, Maharaja Swathi Thirunal also introduced this Harikadha in his royal court.

**Performance:** At present I am going to perform this art form “ SITA KALYANAM” written by Srimad Ajjada Adhibhotla Narayana Dasu garu. In this story I am going to start this form with Viswamitra's arrival, going to forest for Yaga Samrakshana, Bala, Athibala Sweekarana by Rama and Lakshmana, after that going to Mithila Nagara to attend swayamvaram of Seetha, after breaking of Siva's elbow called 'AJAGAVA’. Rama married Seetha and went for his kingdom called Ayodhya.

**Instruments used:** In this Art form the story teller holds castanets (chidatalu) and another one performer holds kanjira which is a percussion instrument to support the story according to the situation. The sound of kanjira is different from other percussion instruments which is made of goat skin or synthetic material. It is covered one side with a drum head made of lizard skin.

and another instrument castanets (kartal) is made of wood and brass. This is a folk instrument. The sound of castanets is very peculiar and attractable.

**Additional Information:** The traditional story HARIKADHA gives information to the present generation about our history and religion. The theme of harikadha (seetha Kalyanam) is taken from Ramayana written by the great poet VALMIKI. By hearing this art form people feel the divinity of story and they will involve into story very curiously. It is our responsibility to tell our younger generation about our heritage and culture. The movement and dance are integral to the performance helping to convey emotion and connect with audience. Historically it was a popular medium for entertaining illiterate people and the aim is to imbue people with devotion to righteousness. Though we follow western trend according to the present society it is very important to hold our roots to recollect our ancient culture and knowledge and wisdom.

**Photos:**



## Arunachal Pradesh

### Name of Participants:

1. Jimey Choden
2. Pema Yangjom Dirkipa

### Sub-category of Traditional Story Telling:

**Details of the Art Form:** Traditional storytelling through Drama. Geographical presence- Thembang, west kameng District, Arunachal Pradesh.

**Historical and Cultural Background:** The story tells about the children of a king Gyalpo Kalawangpo who was the king of monyul region of Arunachal Pradesh in the 7 th century. This story basically teach us that no matter the situations or the challenges we face we can overcome it and will have a great life.

**Performance:** The students present this storytelling through act.

**Instruments used:** Traditional clothes called, khanjar and chupa (worn by king), and Singka (worn by king's sister). A bag called Danga and a king's hat.

**Additional Information:** This story conveys a deep message that 'Good always wins over Evil'.

### Photos:



## Assam

### Name of Participants:

1. Luna Hatimuria
2. Sukonya Buragohain

### Sub-category of Traditional Story Telling: Traditional Story Telling

**Details of the Art Form:** Traditional folk tales reflect the culture, history, and environment of the regions they come from. Their geographical presence shapes characters, themes, and beliefs, making each tale unique to its locality. Passed orally across generations, they preserve regional identity, values, and traditional wisdom.

**Historical and Cultural Background:** Folk tales are traditional stories passed down orally from generation to generation. They originated long before written literature, serving as a way for early communities to explain natural events, teach moral values, preserve cultural beliefs, and strengthen social identity. Rooted in local customs, traditions, and everyday life, folk tales reflect the history, environment, religion, and social structure of the people who created them. They often include myths, legends, fables, and hero stories, carrying cultural wisdom and collective memory across ages.

**Performance:** The story “Sesh Nuhua Sadhu” was previously performed at both the district and state-level story-telling competitions during Kala Utsav, where it secured the first position. It is a matter of great pride that Delhi Public School, Nazira, invited the student to present this story once again. The performance was delivered successfully and received high appreciation from the audience.

**Instruments used:** Not necessary

**Additional Information:** 3. Traditional folk tales remain highly relevant today as they preserve cultural identity and connect younger generations to their roots. They teach universal moral values like honesty, courage, and kindness, which are essential in modern life. Folk tales stimulate imagination and inspire literature, theatre, and media. They also offer subtle social criticism, helping people reflect on issues like inequality and justice. In education, folk tales develop language, creativity, and critical thinking. They strengthen community bonding through storytelling traditions and preserve indigenous knowledge about nature and society. Thus, folk tales continue to guide, inspire, and enrich present-day life.

### Photos:



## Bihar

### Name of Participants:

1. Shreyash Bhardwaj
2. Naina Kumari

### Sub-category of Traditional Story Telling: Traditional Theatre Storytelling

**Details of the Art Form:** Traditional theatre storytelling is a storytelling-based performance style widely practiced in the Mithila region of Bihar. It blends narration, dialogue, expression, and enactment to bring folk tales to life. This art form is especially popular in Darbhanga, Madhubani, and nearby areas, where local culture and linguistic flavor enrich the storytelling tradition.

**Historical and Cultural Background:** Traditional Drama storytelling of Mithila is an important part of its cultural heritage. Since ancient times, folk stories have been used to educate society, entertain audiences, and pass on wisdom. Characters like Gonu Jha hold a special place for their sharp intellect and wit. The art combines expressive acting, dialogue delivery, and local language, making it engaging for all generations. This form continues to preserve the cultural identity of Mithila and connects young learners with the richness of their roots.

**Performance:** In this performance, the participants presented the story “Gonu Jha and the Thieves” through expressive narrative theatre. The students skillfully portrayed the humor and intelligence of the characters using dialogues, expressions, and coordinated enactment. Their stage presence, clarity of speech, and confident delivery made the presentation engaging and lively.

**Instruments used:** The presentation used simple background recorded music according to scene and theatrical materials suitable for traditional storytelling, including basic costumes, turbans, scarves, and minimal props. Light sound effects and vocal modulation supported the narration. The overall setup was intentionally traditional to maintain the authenticity of Mithila’s narrative theatre culture.

**Additional Information:** The story “Gonu Jha and the Thieves” remains relevant today as it highlights wisdom, presence of mind, and humor in daily life. Such performances help children develop creativity, confidence, and communication skills. Traditional narrative theatre plays a vital role in preserving local folklore and cultural identity. It encourages young performers to appreciate their heritage while delivering meaningful messages through engaging storytelling.

### Photos:



## Chandigarh

### Name of Participants:

1. Arshainbir Singh
2. Jasmat Singh

### Sub-category of Traditional Story Telling: “किसान मेला”

**Details of the Art Form:** ‘कृषि’ एक ऐसा पेशा है जो जीवन का आधार है। भारत के उप-क्षेत्र जैसे उत्तर, दक्षिण, पूर्व, पश्चिम भारत और पहाड़ी क्षेत्र, सभी अपनी मिट्टी की उर्वरता के अनुसार कृषि करते हैं। इस पेशे को ऊँचाइयों तक ले जाने के लिए नई तकनीकों का उपयोग अत्यंत आवश्यक है। 2047 की कृषि ऐसी होगी जहाँ हर बीज में विज्ञान होगा और हर किसान में आत्मविश्वास। “जय जवान, जय किसान”

**Historical and Cultural Background:** भारत में कृषि का इतिहास हजारों साल पुराना है। सिंधु घाटी सभ्यता के समय से ही लोग फसलें उगाते आ रहे हैं। समय के साथ, इसके तरीके बदले और इसका व्यवसायीकरण शुरू हुआ। कृषि भारतीय संस्कृति की रीढ़ है। भारत में कई त्योहार फसलों की कटाई से जुड़े हैं। यह सिर्फ धरती से जुड़ी एक गतिविधि नहीं, बल्कि भारतीय जीवन के हर पहलू में रची-बसी एक परंपरा है। धरती को माँ का दर्जा दिया गया है। हमारी संस्कृति कृषि को न केवल रोजगार का साधन मानती है, बल्कि सेवा और सम्मान का प्रतीक भी मानती है।

**Performance:** कहानी के दोनों पात्र “किसान मेला” के माध्यम से कृषि के शुरुआती दौर से आधुनिक युग की ओर बढ़ रहे हैं। प्राचीन किसान समस्याओं से जूझ रहा था, लेकिन आधुनिक किसान स्मार्ट तरीके अपना रहा है। कृषि के नए तरीके अपनाए जा रहे हैं। ड्रोन, सेंसर का इस्तेमाल हो रहा है। बिना ज़मीन, बिना मिट्टी, पानी में खेती हो रही है। अब किसान विज्ञान का सुल्तान बन गया है। इसलिए कहा जा सकता है “मज़बूर से सुल्तान, 2047 का किसान।”

**Instruments used:** प्राचीन कृषि से आधुनिक कृषि तक की यात्रा को दर्शाने के लिए इस्तेमाल किए गए प्रॉप्स पर्यावरण के अनुकूल हैं। पर्यावरण की शुद्धता का विशेष ध्यान रखा गया है। इन्हें बनाते समय अखबार और कार्डबोर्ड का इस्तेमाल किया गया है। आधुनिक कृषि को दर्शाने वाले ‘ड्रोन’ का भी इस्तेमाल किया गया है।

**Additional Information:** इस कहानी के माध्यम से यह दिखाने की कोशिश की गई है कि किसान अब सच्चे अर्थों में ‘अन्नदाता’ है। किसान अब किसी मजबूरी में खेती नहीं कर रहा, बल्कि अपनी इच्छा से उसे अपना रहा है। विकसित भारत में कृषि को ‘के.जी. से पी.जी.’ तक एक विषय के रूप में समझाया जाएगा। हमारे देश की ऐसी तस्वीर बनेगी कि लोग बाहर से भी देखने आएंगे।

“भारत सोने की चिड़िया था, है और रहेगा।”

### Photos:

## Chhattisgarh

### Name of Participants:

1. Muskan Sahu
2. Kirtika Sahu

### Sub-category of Traditional Story Telling: Traditonal story telling - Pandwani

**Details of the Art Form:** Pandvani is a folk singing style involving narration of tales from the ancient Indian epic Mahabharat. The singing also involves musical accompaniment. Bhima, the second of the pandava is the hero of the story in this style. The form of the pandvani singing art is performed in two styles: *buzis* and *ness vedmati* and *kapalik* styles. The basic of this art is prevalent in Chhattisgarh area particularly

**Historical and Cultural Background:** Pandvani is a traditional narrative ballad form from the Chhattisgarh region of India centred on the retelling of the ancient Epic Mahabharat. The term *pandvani* literally translates stories of the *panda* the hero/princess of the EP. This art form combines story telling with music and dance performed by a lead narrator after. Rooted in regional cultural practices and oral traditions, it has historically served as a method of transmitting religious and moral lessons across generations. The late *Teejan Bai*, a renowned exponent who brought the art to international recognition, epitomizes its rich legacy.

**Performance:** The story of Draupadi's disrobing is a deeply tragic event from the Mahabharata period. After Yudhishtira lost a game of dice, *Dushasana*, at *Duryodhana's* instigation, attempted to disrobe Draupadi. Despite Draupadi's repeated pleas, no one in the assembly objected. She then called upon Lord Krishna. Lord Krishna saved her honor and continued to disrobe her.

**Instruments used:** Pandvani, a traditional storytelling art form from Chhattisgarh primarily uses the *Tambura*, a single-stringed instrument, as a central instrument. The performer holds the *Tambura* and uses its resonant sound to maintain rhythm and dramatic effect. & The harmonium is also commonly used in modern pandvani performances to provide melodic accompaniment and enrich the musical arrangement.

**Additional Information:** In modern times, the relevance of pandvani lies in its moral and social teachings. This art form presents complex human emotions and concepts of dharma and duty in a simple and entertaining manner. Artists often incorporate contemporary issues and social criticism into the story, making it relevant to audiences. Furthermore, female artists like *Teejan Bai* have challenged gender stereotypes through this art form and promoted the message of women's empowerment. Thus, Pandvani is not only a cultural heritage but also a powerful medium to educate and inspire society even today.

### Photos:

## Daman and Diu + Dadra and Nagar Haveli

### Name of Participants:

1. Kavya Mori
2. Purna Solanki

### Sub-category of Traditional Story Telling: विषय: बिरसा मुंडा

**Details of the Art Form:** बिरसा मुंडा का जीवन परिचय, स्वतंत्रता आंदोलन में उनके योगदान, उनके कार्यों, आदिवासियों को उनके कर्तव्यों और अधिकारों के प्रति जागृती लाने का कार्य कहानी के माध्यम से किया जाएगा। छात्र कहानी द्वारा बिरसा मुंडा के जीवन का परिचय देंगे।

**Historical and Cultural Background:** ब्रिटिश शासन द्वारा आदिवासियों का शोषण करना, इस अत्याचार के खिलाफ बिरसा मुंडा का उनके विरोध में आवाज उठाना, जंगलों पर आदिवासियों का अधिकार है, जंगल अधिनियम का विरोध करना, उनमें जनजागृति लाने का कार्य बिरसा मुंडा ने किया।

**Performance:** छात्र कहानी के माध्यम से बिरसा मुंडा का जीवन परिचय, पर्यावरण में आदिवासियों का योगदान, अंग्रेजों द्वारा आदिवासियों पर किये जाने वाले अत्याचारों को प्रस्तुत करेंगे।

**Instruments used:** छात्र सफेद कपड़े में लिपटी एक गुड़िया, एक झंडा, तीर -कमान, एक थाली चम्मच, एक लकड़ी का डंडा, रंगोली के लिए फूल आदि का प्रयोग करेंगे और मंच सज्जा के लिए दो पेड़, एक झोपड़ी का प्रयोग किया जाएगा।

**Additional Information:** कहानी के द्वारा स्वतंत्रता आंदोलन में बिरसा मुंडा के चरित्र के माध्यम से यह अवगत कराया जाएगा कि आजादी की लड़ाई में आदिवासियों का भी महत्वपूर्ण योगदान है, जंगलों पर पहला अधिकार आदिवासियों का है। यदि हमें भारत को विकसित भारत बनाना है तो हमें आदिवासियों के महत्त्व को समझना होगा।

### Photos:



## Delhi

### Name of Participants:

1. Takshila Sharma
2. Khushi Gaba

**Sub-category of Traditional Story Telling:** Incorporating Dance, Drama, Music or Visual arts or more than one art form.

**Details of the Art Form:** The art form is “Katha Vachan”, a traditional Indian style of storytelling. It is widely practiced across North and Central India, especially in states like Uttar Pradesh, Madhya Pradesh, and Rajasthan. This form blends narration, music, and expression to convey moral, historical, and cultural tales to audiences.

**Historical and Cultural Background:** Traditional story-telling has been an integral part of India’s cultural heritage since ancient times. Art forms like Katha Vachan, Harikatha, and Pandavani were used to narrate tales of bravery, devotion, and wisdom through voice, expression, and music. These performances not only preserved history but also educated and united communities. In this presentation, “Viksit Bharat ki Yatra,” the same art form is used to depict India’s inspiring journey—from the valour of freedom fighters to the vision of a developed India by 2047.

**Performance:** In this presentation titled “Viksit Bharat ki Yatra”, the student narrates India’s journey from the era of freedom struggle to the vision of a developed nation by 2047 through the art of Katha Vachan. The performance combines storytelling, expressive narration, background music, and brief dramatic scenes to make the story lively and inspiring.

**Instruments used:** The presentation uses traditional storytelling aids such as a dholak and manjira for rhythm, along with background music to enhance emotions. Visual props like flags, costumes, and symbolic items representing historical events are used. A microphone and stage lighting support the performance, creating an engaging and cultural atmosphere.

**Additional Information:** Katha Vachan conveys timeless messages of truth, courage, and patriotism through the art of narration. In contemporary times, it remains relevant as it connects the younger generation with India’s cultural roots while promoting moral values and national pride. By blending tradition with modern themes—like the vision of Viksit Bharat 2047—this art form inspires citizens to contribute towards the nation’s progress, reminding everyone that India’s strength lies in its unity, heritage, and continuous journey of development.

### Photos:



## Goa

### **Name of Participants:**

1. Ved Amonker
2. Shaurya Sawant

**Sub-category of Traditional Story Telling:** Traditional story telling incorporating Dance, Drama, Music, visual Art or using more than one art form

**Details of the Art Form:** “Shankasur Kalo” is a ritualistic Goan folk play that inverts mythology for a communal purpose. Using comedy and satire, it engages the community in a symbolic cleansing—the demon of chaos is welcomed and then expelled—ensuring prosperity and showcasing a unique, vibrant living tradition.

**Historical and Cultural Background:** “Shankasur Kalo” is a traditional Goan folk-drama depicting the slaying of the demon Shankasur by Lord Vishnu. This mythological story, where Vishnu defeats the demon who stole the Vedas, is brought to life through a vibrant blend of song, dance, and dialogue. As an integral part of temple festivals, the performance often culminates a night of celebrations. More than just entertainment, “Shankasur Kalo” serves as a dynamic means of passing down Indian mythology and ancient traditions to younger generations, preserving Goan cultural heritage.

**Performance:** Our performance narrates an ancient Goan folk tale inspired by the Matsya Avatar—the first incarnation of Lord Shri Vishnu. Presented in the traditional Goan folk form ‘Kalo’, this act blends narration, dance, drama, and music to bring alive the divine story of truth triumphing over arrogance. Through rhythmic movements, soulful music, and expressive performances, the act portrays the cosmic battle between ego and enlightenment, where Matsya defeats Shankasur and restores the Vedas to their rightful place. Rooted in Goan culture and tradition, our rendition celebrates the eternal message that knowledge without humility leads to destruction, while true wisdom lies in surrender to the divine.

**Instruments used:** The folk essence of the Shankasur Kalo is amplified by its traditional musical ensemble. The Pakhawaj provides the core rhythm, accentuating songs and highlighting dramatic dialogues. The Harmonium supports the melody, tuning the songs for a harmonious performance. Complementing them is the Zanj, a percussion instrument that reinforces the taal and rhythmic structure. Together, the blend of these three instruments creates the authentic, resonant soundscape that defines this Goan traditional art form. Also some suggestive visual art cutouts props are used.

**Additional Information:** This vibrant folk art form serves as a powerful gateway to ancient scriptures, making their profound philosophy accessible and engaging for today's youth. Where straightforward narration might not captivate, the dynamic blend of dance, music, and humorous dialogues becomes the soul of the performance. This lively and entertaining approach effectively conveys its message, ensuring these timeless traditions are not just learned but experienced and cherished by a new generation.

**Photos:**



## Gujarat

### **Name of Participants:**

1. Hasti Pankajbhai Gor
2. Heer Tarakbhai Upadhyay

### **Sub-category of Traditional Story Telling:** Traditional Story Telling

**Details of the Art Form:** TRADITIONAL STORY TELLING: As per the rules of the traditional story telling competition, the story 'Bhaibandhi' has been selected for the story telling. The story 'Bhaibandhi' has been taken from the collection of stories 'Saurashtrani Rasadhar: part-1' by the famous Gujarati writer, known as 'National Poet', Shri Zaverchand Meghani. In the presented story, apart from the unique friendship and bravery of the brave men of Gujarat, Darbar Matrawala and Jalamsang, the noble spirit of returning favor with favor is beautifully revealed here.

**Historical and Cultural Background:** Storytelling is an ancient art form famous throughout India. Storytelling originated and developed in a particular religious tradition for the purpose of writing the biography of a great man of that religion or clarifying the religious doctrines, which include stories, myths, sadhu stories, vow stories, etc. An entertaining story that has been created entirely from one's own imagination or has been given a new form by a storyteller based on a popular story and given it a new form by communicating his creative talent.

A story that has been entertaining people from generation to generation in a traditional way, without any specific creator being known and to which additions have been made gradually is a folk story. The main basis of Indian story literature is the Vedas, Upanishads, Brahmanas, etc., the Jataka stories of the Buddhist tradition, and the stories in the Agamas, Niryuktas, Rasas and Prabandhas of the Jain tradition are essentially traditional folk stories. Thus, traditional storytelling is an ancient and popular art form.

**Performance:** In traditional storytelling, the story is presented in a group of two students. The students, dressed in traditional attire, present the story in Kathiawadi, a folk dialect of Gujarati. The story is presented in a laconic tone and style. The atmosphere of a traditional room in a village in Gujarat has been created in the background.

**Instruments used:** The contestants participating in this art form have worn traditional Gujarati clothes and ornaments. Handmade godari, pearl toran, hukka, frame made of Kutchhi Bharatagunthan, mudwork etc. have been used for stage decoration. The traditional folk instrument Ravanahattha has been used in the storytelling, which the storyteller will play herself.

**Additional Information:** In the present times, values like love, loyalty, and friendship are on the decline. At a time when relationships have become self-centered, Meghani's story 'Bhaibandhi' presents a unique example of friendship. The courtier considers friendship more important than the life of his son and does not fail to repay favors with favors even in difficult times, which inspires the maintenance of relationships.

**Photos:**



## Haryana

### Name of Participants:

1. Shobha
2. Khushi

### Sub-category of Traditional Story Telling: Traditional Story Telling

**Details of the Art Form:** Storytelling is an ancient art that has been passed down through the ages, through which the younger generation is introduced to the heritage, culture, and moral values of their country. Tales of the bravery of great leaders and kings from historical stories ignite the spirit of patriotism in the youth. Stories like the Panchatantra teach us to adopt moral values in life. Biographies of many great personalities like Lord Rama, Krishna, Lord Buddha, Mahavir Jain, Maharishi Dayanand, Maharishi Valmiki give us the message to maintain faith in religion. The life stories of every great personality and patriot like Mahatma Gandhi, Jawaharlal Nehru, Abdul Kalam, etc. will continue to give us the message of how to face the challenges of life with courage and bravery and to live life with honour and self-respect.

**Historical and Cultural Background:** The story will be a rich, interdisciplinary presentation, blending narrative and poetic styles with elements of drama, dance, music, and visual arts. It will be presented by two students. The event will commence with both participants paying tribute to the Mother Goddess through Bengali-style music and dance. Arousing curiosity about why and when Mother Durga took the mantle of Mahakali, one participant will preface the tale by announcing its title. One participant will narrate the story, and the second participant will simultaneously enact those events through drama or dance. A strong message of women's empowerment will be the driving finale of their presentation.

### Performance:

1. A Flex Board conveying the message of a woman's power (Nari ki Shakti ka Sandesh).
2. An image of the Goddess Durga made on a chart, decorated with flowers, and placed on a stand.
3. A model of a mountain made with paper sheets
4. Various pictures used to display the story in a sequence.
5. A hawan kund (sacrificial fire pit), trident (त्रिशूल), stool/seat (चौकी), drops of blood, a sword, and masks etc.

### Instruments used: N/A

**Additional Information:** Through this story, we aim to convey the message that every woman is a form of Mahakali. To curb the cases of sexual offenses and violence against women today, it is essential that women understand the immense power hidden within them and practice self-defense so that no one dares to raise an eye on them.

- Raktabīja represents our toxic habits, negative desires, ego, fears, and vices.
- Mahākālī is the fierce, dark, and powerful aspect of the Divine Mother who represents Time, Death, and radical Transformation.
- Thus the story conveys the message of confronting our deepest negativity with total awareness, courage, and non-attachment—not just fighting the symptoms, but destroying the root cause entirely.

**Photos:**



## Himachal Pradesh

### Name of Participants:

1. Dixita
2. Disha

**Sub-category of Traditional Story Telling:** Incorporating with Dance Drama and Music.

**Details of the Art Form:** Traditional storytelling in Himachal Pradesh is an age-old art performed through expressive narration and gestures. Story Telling in Himachal Pradesh combines expressive narration, music, and dance. The story of Shreekhand Mahadev Bhasmasur Vadh portrays the triumph of virtue over evil. The performer uses rhythmic movements, gestures, and dialogue to bring mythological characters to life, reflecting the state's deep spiritual and cultural essence.

**Historical and Cultural Background:** Traditional storytelling, locally known as Lok Kathā in Himachal Pradesh, is an ancient art that merges spoken word with rhythmic dance and devotional music. It conveys legends of gods and goddesses, teaching moral and spiritual values. The story of Bhasmasur Vadh connects to Lord Shiva's sacred abode, Shreekhand Mahadev, a revered pilgrimage site in the state. Such performances preserve oral traditions, celebrate local deities, and strengthen community faith in divine power and righteousness.

**Performance:** The student beautifully combined narration with graceful dance movements to depict Bhasmasur Vadh. Expressions, gestures, and rhythmic footwork enhanced the storytelling. The performance reflected devotion towards Lord Shiva and showcased Himachali culture through coordinated action, emotion, and storytelling rhythm.

**Instruments used:** The performance used cardboard cut-outs for mountains, local pine trees, and character props, along with hand-painted boards to depict scenes from Shreekhand Mahadev. White cloth created the snow effect. Local pine leaves, simple ornaments, traditional accessories, and light rhythmic instruments added authenticity and enhanced the visual storytelling.

**Additional Information:** Traditional storytelling is a powerful medium that keeps local culture, beliefs, and moral teachings alive. The tale of Bhasmasur Vadh conveys an important message—that arrogance and misuse of power lead to destruction, while devotion and righteousness always triumph. In today's times, such stories help children stay connected to their heritage, promote respect for nature and local deities like Shreekhand Mahadev, and inspire values of humility and discipline. This art form strengthens community identity and encourages young performers to preserve Himachal's rich oral traditions. This story reminds us to follow righteousness and self-control. It also encourages respect for nature, culture, and spiritual heritage, keeping traditional values alive among the youth.

**Photos:**



## Jammu & Kashmir

### Name of Participants:

1. Palak Balgotra
2. Divya Langeh

### Sub-category of Traditional Story Telling: Story Telling on “Baba Jitto Ji”

**Details of the Art Form:** Our art form is traditional story telling. It is an old tale that has been passed down from one generation to another generation. It usually teaches a moral lesson and reflects the cultural belief and life style of community. These stories often include wise characters and brave heroes. These help people understand their history and values.

**Historical and Cultural Background:** Traditional story telling about Baba Jitto is a beautiful way of keeping our cultural wisdom alive. The character of Baba Jitto represents kindness, courage and values that guide a good life through simple and meaningful incidents, the stories teach important lessons about honesty, respect, unity and bond human and nature.

**Performance:** “Baba Jitto” story telling competition is an exciting platform where students express their imagination, creativity and cultural understanding through stories. It aims to inspire young minds to develop confidence, communication skills and appreciation for traditional story telling.

**Instruments used:** Dolki, Handmade Plough, Handmade sword, Handmade Darwar of Mata ji, wheat.

**Additional Information:** It conveys the message to society especially the younger generation to understand their roots and cultural identity.

### Photos:



## Jharkhand

### Name of Participants:

1. Puja Kumari
2. Neha Kumari

**Sub-category of Traditional Story Telling:** Oral Story Telling (Percussion – Method of Communication)

**Details of the Art Form:** Storytelling is the art of sharing a narrative to convey a message, experience, or knowledge in an engaging way. It is a fundamental human practice used for entertainment, education, cultural preservation, and communication across various mediums like oral tradition, writing, and digital platforms.

**Historical and Cultural Background:** The history of storytelling began with prehistoric oral traditions, as seen in ancient cave paintings, and evolved through written forms like epic poems and fables, and later the printing press. Today, stories are shared through a vast array of mediums, including digital platforms, but the fundamental human need to create and consume narratives remains constant.

**Performance:** A student's storytelling performance is assessed based on narrative skills like structure, engagement, and delivery, and can be broken down into key components: story content (plot, characters, conflict, resolution) and performance execution (vocal delivery, body language, pacing, and audience connection). Effective storytelling engages the audience, simplifies complex ideas, builds emotional connection, and makes information more memorable.

**Instruments used:** The core elements include Knife, plot, characters, conflict, and point of view.

**Additional Information:** The core elements include Knife, plot, characters, conflict, and point of view.

### Photos:



## Karnataka

### **Name of Participants:**

1. Lanchana Luma Marathi
2. Jayashri Ramachandra Marati

### **Sub-category of Traditional Story Telling:** Traditional Storytelling

**Details of the Art Form:** Dodddata is a traditional folk art of Karnataka, widely popular in the districts of Dharwad, Gadag, Haveri, and Vijayapura. It blends mythological stories, devotional songs, dance, and music, serving as a medium of both entertainment and religious teaching. It stands as a living symbol of rural cultural life.

**Historical and Cultural Background:** Dodddata is an ancient folk theatre form of Karnataka, originating from rural religious rituals and divine storytelling traditions. It evolved through a blend of mythological tales, devotional songs, dance, and music. It is most popular in the districts of Dharwad, Gadag, Haveri, and Vijayapura. Performed during festivals like Ganesh Chaturthi, village fairs, and Dasara, this art reflects the religious faith, moral values, and cultural unity of rural people. Led by the “Ata Master,” Dodddata stands as a living symbol of Karnataka’s vibrant folk heritage.

**Performance:** Among the folk theatre forms of Karnataka, Dodda Atta is prominent. In this style, stories are narrated through music, dance, and dialogues. In this style comes a Ramayana story about women’s equality: Rama and Sita come to the banks of the Palguni river. Rama goes to fetch materials for the pinda daana ritual when the spirit of Dasharatha appears before Sita, asking for the offering. In Rama’s absence, Sita makes a pinda out of sand and offers it into the river. When Rama returns and asks for proof, the river and the cow deny seeing it, but the banyan tree speaks the truth. Realizing his mistake, Rama declares that women too have the right to perform pinda daana. Sita curses the river to flow hidden, curses the cow to eat humans’ leftovers, and blesses the banyan tree to be revered like a god. This story teaches devotion, truth, women’s dignity, and moral values.

**Instruments used:** In Dodddata, instruments like maddale, taal, harmonium, dolu, chende, nagari, shehnai, and kinjari are the main musical instruments. They enhance the rhythm, emotion, and energy of the play. These instruments bring life to scenes of divine entry, dance, songs, and celebrations. In our storytelling, we have used recorded (pre-recorded) music related to this.

**Additional Information:** Dodddata remains a vibrant folk art even in modern times. It is not merely a mythological play but a medium that conveys messages of morality, humanity, and cultural unity. As the voice of rural people, it addresses contemporary issues like environmental protection, education, and women’s empowerment through drama. It inspires the younger generation to appreciate, respect, and preserve folk traditions.

**Photos:**



## Kerala

### **Name of Participants:**

1. Tiya Jacob
2. Josmariya Jojo

### **Sub-category of Traditional Story Telling:** Traditional Storytelling

**Details of the Art Form:** Kathaprasangam (lyrical narrative or traditional story telling performance) is a popular traditional performing art form originating from and primarily present in the Indian state of Kerala. It combines speaking, acting and singing to present a story. Costumes, make-up, or settings are not used. The artists(khadikan), tells the story, acts and sings with two or three instruments.

**Historical and Cultural Background:** Kathaprasangam (traditional story telling) is a performing art of Kerala, India. It was originated from an earlier art form Harikatha. While harikatha was based on themes from puranas and epics, Kathaprasangam received themes largely from classical and popular literature.

This art form's origin is deeply rooted in Kerala, tracing back to Swami Sathyadevan, a disciple of Sree Narayana Guru collaborated with the poet Kumaranasan's efforts to use it as a tool for social reform and education among the underprivileged (1924). It has contributed to Kerala's social and educational renaissance. It has flourished and gained immense mass appeal across the state, with artists performing at local festivals, social gatherings, and political events.

It shows affinity to other South Indian storytelling traditions, such as Harikatha (Kerala), Burrakatha (Andhra Pradesh) and Villupattu (Tamil Nadu).

**Performance:** “Even when God gives blessings to humans, they move away from God - this is the truth revealed in this incident. This is a story taken from Bible history. It is about King Ahab trying to take the vineyard that was inherited by his servant Naboth. Naboth tells the king that he cannot give up the land, as it is the inheritance of his fathers and forefathers, and that is his wish. Hearing this, the king becomes angry and returns home, where Jezebel, the queen, consoles him and sends officials to have Naboth killed and take the vineyard. After Naboth is killed and the vineyard is taken, God curses the king and his kingdom. Hearing this, the distressed king appeals to God for mercy. Moved by this, God tells the king that no curse will come upon him and his family, and blesses him. This is the incident we are presenting here.”

**Instruments used:** Harmonium and tabla are used in storytelling. These instruments help to make the songs and dance more beautiful and make the story more attractive. The grandeur, humor, humility, and politics in the story can all be made more beautiful with these instruments. They help to attract people more and make them understand better.

**Additional Information:** Kathaprasangam maintains significant relevance in the contemporary period by serving as a powerful medium for social commentary, cultural preservation, and community engagement.

Originally a tool to fight casteism and superstitions, Kathaprasangam is highly relevant today for addressing modern challenges such as growing religious intolerance, communal rivalries, the suppression of artistic freedom, and global conflicts.

The art form's directness and urgency in communicating with people remain unparalleled. It provides an immediate, people-to-people medium for discussing sensitive and complex issues in an engaging and accessible manner.

As a cherished part of Kerala's cultural heritage, Kathaprasangam plays a vital role in educating younger generations about history, social struggles, and literature. Workshops in schools and colleges are seen as a way to nurture new storytellers and preserve the art form.

**Photos:**



## Lakshadweep

### **Name of Participants:**

1. Fathimath Beebi B.K.
2. Aslaha Farhath A.C.

### **Sub-category of Traditional Story Telling:** Incorporating Dance, Drama

**Details of the Art Form:** Traditional Storytelling Incorporating Dance and Drama is a vibrant folk art form practiced across India, especially in states like Kerala, Karnataka, Tamil Nadu, Andhra Pradesh, and West Bengal. It blends spoken narration with expressive dance movements and dramatic actions. This form preserves regional stories, myths, and cultural traditions through lively, interactive performances.

**Historical and Cultural Background:** Traditional Storytelling Incorporating Dance and Drama has deep roots in India's ancient oral traditions, where stories were shared during festivals, temple rituals, and community gatherings. Art forms such as Koothu, Yakshagana, Harikatha, and Kathaprasangam combined narration, expressive gestures, and dramatic enactments to convey myths, moral teachings, and historical events. These performances helped communities pass down cultural knowledge, entertain audiences, and strengthen social bonds. Over generations, this storytelling tradition became an essential part of cultural life, preserving regional identity and keeping folklore alive. Even today, it continues to inspire and educate through its rich blend of movement and narrative.

**Performance:** The student's performance in Traditional Storytelling with Dance and Drama was expressive, clear, and engaging. They narrated the story confidently, used appropriate gestures and facial expressions, and incorporated smooth movements to enhance the narrative. Their presentation reflected creativity, cultural understanding, and strong communication skills, making the performance lively and impactful.

**Instruments used:** The Traditional Storytelling with Dance and Drama performance uses no musical instruments. Instead, it relies on expressive tools such as the performer's voice, body movements, facial expressions, costumes, and simple hand-held props. These elements help portray characters, emotions, and scenes effectively, making the storytelling visually engaging without the need for instrumental accompaniment.

**Additional Information:** Traditional Storytelling with Dance and Drama conveys messages of culture, morality, and community values through expressive narration and movement. It helps preserve local legends, folktales, and historical stories, keeping cultural memory alive. In today's digital era, this art form is especially relevant because it encourages imagination, strengthens communication skills, and promotes cultural awareness among young learners. By blending drama, dance, and expressive narration, it offers an engaging alternative to technology-driven entertainment and helps communities stay connected to their roots.

**Photos:**



## Madhya Pradesh

### Name of Participants:

1. Hariom Singh Sikarwar
2. Anurag Rajawat

### Sub-category of Traditional Story Telling: Traditional Storytelling

#### Details of the Art Form: कला रूप का नाम: परंपरागत कहानी वाचन (Paramparik Kahani Vachan)

● भौगोलिक उपस्थिति: परंपरागत कहानी वाचन भारत की प्राचीन लोककला है, जो उत्तर से दक्षिण तक विभिन्न रूपों में प्रचलित है। राजस्थान में मौखिक कथा परंपरा और तमिलनाडु की 'थेरुकुथु' शैली इसके जीवंत उदाहरण हैं। यह कला भक्ति, लोकभावना और संस्कृति का प्रतीक है। --- 🌿 ऐतिहासिक एवं सांस्कृतिक उदाहरण (Historical and Cultural Significance) परंपरागत कहानी वाचन का इतिहास अत्यंत समृद्ध है। प्राचीन काल में महाभारत, रामायण और पुराणों की कथाएँ मौखिक रूप से कथावाचकों द्वारा जन-जन तक पहुँचाई जाती थीं। मध्यकाल में तुलसीदास, नामदेव, और मीराबाई जैसे संतों ने इसी वाचन परंपरा से भक्ति आंदोलन को गति दी। राजदरबारों में भी वीर-गाथाएँ और नीति-कथाएँ प्रस्तुत की जाती थीं। सांस्कृतिक दृष्टि से इस कला ने लोकभाषाओं जैसे ब्रज, अवधी, राजस्थानी और तमिल को संरक्षण दिया तथा समाज में भक्ति, नैतिकता और एकता के भावों को दृढ़ किया। यह आज भी भारत की जीवंत लोकपरंपरा का प्रतीक है।

**Historical and Cultural Background:** परंपरागत कहानी वाचन का इतिहास अत्यंत समृद्ध है। प्राचीन काल में महाभारत, रामायण और पुराणों की कथाएँ मौखिक रूप से कथावाचकों द्वारा जन-जन तक पहुँचाई जाती थीं। मध्यकाल में तुलसीदास, नामदेव, और मीराबाई जैसे संतों ने इसी वाचन परंपरा से भक्ति आंदोलन को गति दी। राजदरबारों में भी वीर-गाथाएँ और नीति-कथाएँ प्रस्तुत की जाती थीं। सांस्कृतिक दृष्टि से इस कला ने लोकभाषाओं जैसे ब्रज, अवधी, राजस्थानी और तमिल को संरक्षण दिया तथा समाज में भक्ति, नैतिकता और एकता के भावों को दृढ़ किया। यह आज भी भारत की जीवंत लोकपरंपरा का प्रतीक है।

**Performance:** हमारा वाचन "द्रौपदी चीरहरण" पर आधारित है। इसमें द्रौपदी के अपमान और उसकी प्रतिज्ञा का भावनात्मक चित्रण अभिनय, संवाद और भावाभिव्यक्ति के माध्यम से किया गया है। कथा को जीवंत बनाने के लिए संवादात्मक शैली, पारंपरिक हावभाव और पृष्ठभूमि संगीत का प्रयोग किया गया, जिससे प्रस्तुति अत्यंत प्रभावशाली बनी। --- 🎵 Instruments and Material Used (उपकरण एवं सामग्री का उपयोग) शंख, चक्र, गदा, 2D कट-आउट पोस्टर, साड़ी, ढफली, चौसर, पाँसे।

**Instruments used:** शंख, चक्र, गदा, 2D कट-आउट पोस्टर, साड़ी, ढफली, चौसर, पाँसे।

**Additional Information:** हमारी कथा "द्रौपदी चीरहरण" केवल एक पौराणिक प्रसंग नहीं, बल्कि समाज को झकझोर देने वाला संदेश है। इसमें यह दिखाया गया है कि प्राचीन समय में स्त्रियों को वस्तु की भाँति समझा जाता था — यहाँ तक कि द्रौपदी जैसी वीरांगना को भी जुए में दाँव पर लगा दिया गया और सभा में अपमानित किया गया, जबकि सब मौन रहे। परंतु यह कथा भविष्य की उस नारी का प्रतीक है जो अब मौन नहीं रहेगी। सन 2047 के

विकसित भारत की नारी शिक्षित, आत्मनिर्भर और साहसी होगी। वह अन्याय के विरुद्ध अपनी आवाज़ उठाएगी, समाज में समानता का दीप जलाएगी, और सशक्त भारत की नई दिशा तय करेगी।

**Photos:**



## Maharashtra

### Name of Participants:

1. Om Shrawan Funde
2. Sahil Jitendra Maske

### Sub-category of Traditional Story Telling: Life of Chhatrapati Shivaji Maharaj

**Details of the Art Form:** Storytelling is an ancient art form that conveys ideas, emotions, and culture through spoken words, gestures, and expressions. It connects listeners to imagination and tradition, blending creativity with communication. Used in education, entertainment, and moral teaching, storytelling preserves heritage and inspires audiences across generations through voice, rhythm, and emotion.

**Historical and Cultural Background:** Chhatrapati Shivaji Maharaj's story is rooted in 17th-century Maharashtra during the decline of the Mughal and Bijapur Sultanates. Born in 1630 at Shivneri Fort, he grew up inspired by Hindu epics and regional valor traditions. Guided by his mother Jijabai and mentor Dadoji Konddev, he envisioned Swarajya—self-rule based on justice, courage, and devotion. Culturally, his movement revived Marathi pride, promoted local administration, and respected all faiths. Shivaji's coronation in 1674 marked the rise of a powerful, independent Maratha kingdom that united people through bravery, discipline, and devotion to the motherland.

**Performance:** Afzal Khan, a general of Bijapur, tried to deceitfully kill Chhatrapati Shivaji Maharaj during a meeting at Pratapgad in 1659. However, Shivaji anticipated the betrayal, wore hidden armor, and used his tiger claws (wagh nakh) to kill Afzal Khan, marking a significant victory for the Marathas.

**Instruments used:** During Shivaji Maharaj's time, various instruments and materials were used in warfare and administration. Weapons included swords, spears, daggers, shields, bows, and cannons. Protective gear like armor and helmets were crafted from metal and leather. Horses, elephants, and forts made of stone played vital roles in defense, communication, and royal ceremonies.

**Additional Information:** The story of Shivaji Maharaj conveys the message of bravery, intelligence, and self-rule. It teaches that true leadership lies in courage, justice, and devotion to one's people and nation. Shivaji's vision of Swarajya inspires unity, determination, and the belief that righteousness and wisdom can overcome even the strongest enemies.

### Photos:

## Manipur

### **Name of Participants:**

- (1) Yumnam Ribikson Meitei
- (2) Kshetrimayum Malemnganbi Chanu

### **Sub-category of Traditional Story Telling:** Incorporating Drama

**Details of the Art Form:** The art form of traditional story telling is Leela (Theatre). “Leela” is a theatrical tradition and is central to Meitei (A Manipuri Ethnic group) culture. The roots of Leela in Meitei society can be traced back to ancient folk rituals. It serves as a powerful medium for storytelling and social commentary of Manipuri society.

**Historical and Cultural Background:** The story of Lai Khutsangbi is a Manipuri folklore/folktale ( Phungga Wari), which is originated from story telling of the Meitei people. Before written literature developed, such tales were transmitted orally from generation to generation, often told by elders during evening sitting around the fireplace to the youngster. In olden era, everyone believed in existence of Gods, demons, spirits etc. with whom human beings have a strong connection. The tale of Lai Khutsangbi is one such depiction of the encounter between a demoness and a family of human being.

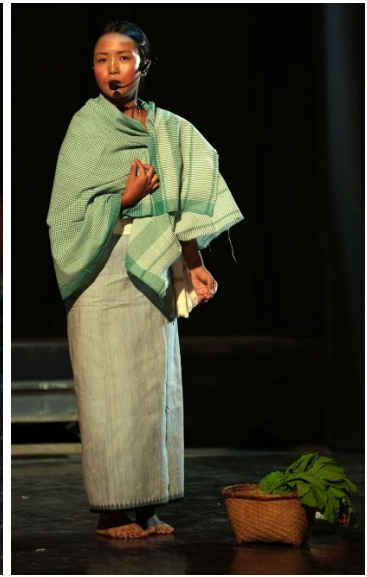
**Performance:** Sachi’s mother suddenly heard her cow’s cries while doing household work and saw that it was killed by the demoness “Lai Khutsangbi”. She was worried since they were all alone at home. At nighttime when the demoness asked about Sachi’s father, she lied that her husband is at home and made the demoness fled from their house. Again when Sachi’s father was at home, Sachi’s mother lied to the demoness that he’s not at home. Then the demoness slipped in her long hand to eat up Sachi and the mother. But Sachi’s father cut off the hand with his sword. Thus the demoness was chased away never to return back.

### **Instruments used:**

- 1) Instrument – Organ or Keyboard instrument
- 2) A small Bamboo basket and some vegetables
- 3) Kouna Reed Mat

**Additional Information:** The tale of Lai Khutsangbi is the battle between good and evil. Lai Khutsangbi was known for her fierce strength, sharp claws, long hand and hunger for human flesh. In this Leela, the performers clearly portrayed the fierce appearance of Lai khusangbi. The courage and wisdom of Sachi’s mother were also well depicted during the presentation. This Leela conveys a beautiful message to all that bravery, wisdom and intelligence could easily defeat the powerful demons. Thus in the present context also, we learned that the power of good always triumphs over evil.

**Photos:**



## Meghalaya

### Name of Participants:

1. Revealstar Kharsati
2. Laniewkor Sari

### Sub-category of Traditional Story Telling: Folklore

**Details of the Art Form:** Mawnguid Briew is a well-known Khasi folktale that teaches an important moral lesson about kindness, humility, and the consequences of greed. In the story, a mysterious and powerful being—often described as a spirit or guardian—appears in the form of an ordinary person to test human behavior. Those who treat Mawnguid Briew with respect and compassion are blessed, while those who show arrogance or cruelty face misfortune.

**Historical and Cultural Background:** The story of Mawnguid Briew is rooted in the traditional folklore and oral history of the Khasi people, reflecting the values, beliefs, and moral teachings passed down through generations. Historically, Khasi society preserved its knowledge and cultural identity through storytelling, where tales like Mawnguid Briew played a central role in educating the community, especially children. The narrative belongs to the early period when Khasi clans lived in close harmony with nature, and moral lessons were conveyed through symbolic characters and supernatural elements.

**Performance:** The students represent the Mother telling a story through her cries for the loss of her children

**Instruments used:** Traditional music and music track

**Additional Information:** The tale reflects the deep Khasi belief that every person carries dignity, and that the way one treats others reveals one's true character. It also highlights the traditional value that good deeds are always rewarded, even if not immediately, while selfishness eventually brings loss. Passed down orally through generations, the story of Mawnguid Briew continues to be told in homes and schools, preserving an important part of Khasi moral teaching and cultural identity. "Mawnguid Briew" mirrors the social structure and worldview of the time—emphasising respect for elders, the importance of kindness, and the consequences of greed or disobedience. It also highlights the Khasi tradition of explaining natural phenomena or human behaviour through mythic stories. As a part of Khasi heritage, the tale serves as a cultural record of how the community understood right and wrong and maintained social harmony long before written literature evolved in the region.

### Photos:



## Mizoram

### Name of Participants:

1. Ruthi Lalruatsaki
2. Vanlalruatdiki

### Sub-category of Traditional Story Telling:

**Details of the Art Form:** The art form is Traditional Storytelling, known locally as “Mizo Thawnthu”, practiced in Mizoram, a state in the Northeast of India. It has been an integral part of Mizo culture, used to pass down historical events, folk tales, and moral lessons through oral narration, expressions, and symbolic performance.

**Historical and Cultural Background:** Traditional storytelling in Mizoram has deep roots in the oral traditions of the Mizo people. Before the advent of written literature, stories of heroes, chiefs, and social customs were passed down through generations by elders. These stories often carried moral and social lessons. The story of a famous Mizo chief’s daughter Laltheri stands as a cultural milestone, symbolizing the reform of marriage customs and the breaking of class barriers within the Mizo society.

**Performance:** The performance was presented by two Class 12 students in the Traditional Storytelling category. The choreography depicted a student visiting a gallery of famous Mizo Chiefs, where she becomes curious about the image of the chief’s daughter Laltheri. As she wonders, another student portraying Laltheri emerges and narrates her own tragic yet reformatory story. The performance effectively blended narration, acting, and visual storytelling to bring history to life.

**Instruments used:** The materials used for the traditional storytelling included traditional Mizo women’s attire, a traditional bamboo smoking pipe (Tuiburly), and a large image depicting a famous Mizo chief and important personalities.

**Additional Information:** The story of Mizo chief’s daughter Laltheri Sailo conveys a powerful message of love, courage, and social reform. It highlights how one woman’s defiance brought lasting change to Mizo society by challenging unjust traditions. In today’s context, the story remains relevant as it promotes equality, freedom of choice, and the importance of standing up against discrimination and rigid social barriers.

### Photos:



## Nagaland

### Name of Participants:

1. Mr. Samir Gurung
2. Miss Imtisola Jamir

**Sub-category of Traditional Story Telling:** Traditional story telling incorporating drama

**Details of the Art Form:** It is a sculpture of Lijaba, who is considered as the Creator of Earth and everything in it by the Ao Nagas, and the two sisters, Nüngjasangla and Alala, of Akhoya village, Mokokchung, Nagaland.

**Historical and Cultural Background:** It is believed that Lijaba blessed the two sisters' paddy field on his departure after his overnight stay at their small hut. It happened in the 2nd generation after the establishment of the Akhoya Village.

A stream in the Akhoya village is named after the younger sister, 'Alala' as 'Alatzüyong', since they have collected water from that stream. It still flows in Akhoya village even today and it never dries up even in dry season, which signifies the continuity of the blessings that Lijaba bestowed on the two sisters. The villagers have erected statues of Lijaba and the two sisters whom he had blessed and they still stand tall today.

**Performance:** The performance is about Lijaba's visit to his people, who have become greedy and have forgotten the good values. On his visit, the only people who welcomed him into their homes were the two sisters who were destitute themselves but happily offered him whatever they had. In gratitude, Lijaba blessed them with a bountiful harvest from their small field.

### Instruments used:

- a) Per (indigenous winnowing basket)
- b) Molok (indigenous bamboo basket)
- c) Mishi (indigenous fireplace)
- d) Alichipo (indigenous earthen pot)
- e) Chikok (indigenous bamboo ladle)
- f) Jang (rice)

**Additional Information:** The Ao-Naga story of Lijaba, the supreme deity and creator, conveys messages about the consequences of human complacency and ingratitude, the importance of hard work and humility, and the continued presence of divine wisdom. It's themes remain relevant in contemporary times, particularly as Nagaland society navigates modernity and preserves its cultural identity

### Photos:



## Odisha

### **Name of Participants:**

1. Sreyan Satapathy
2. Momin Zaki Ahamad

**Sub-category of Traditional Story Telling:** Birsa Munda, a young Santhal warrior, led a rebellion against British colonial authorities in the late 19th century. Frustrated by forced conversions to Christianity, Birsa fought to protect his people's traditional way of life and the land they inhabited. His bravery and unwavering commitment to his culture inspired his people to stand up against oppression.

**Details of the Art Form:** Santhal folk art and songs are traditional forms of storytelling and cultural expression in regions like Jharkhand, West Bengal, and Odisha. These art forms often depict stories of heroes like Birsa Munda, emphasizing themes of resistance, nature, and community, preserving Santhal heritage through vibrant visuals and rhythmic songs.

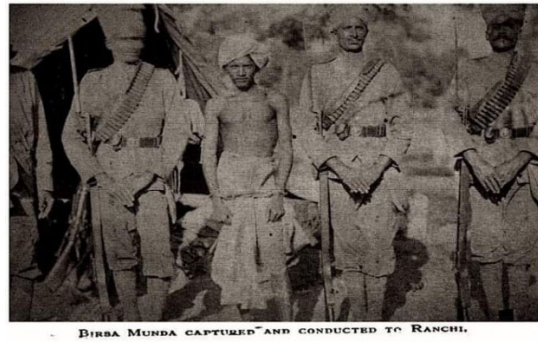
**Historical and Cultural Background:** Santhal folk art and songs are traditional cultural expressions from the Santhal community in regions such as Jharkhand, West Bengal, and Odisha. These art forms include vibrant murals, dance, music, and storytelling that reflect their history, nature, and social life. Historically, these practices served to pass down legends, including stories of heroes like Birsa Munda, who fought against British oppression. Santhal songs and art play a crucial role in festivals, rituals, and community gatherings, helping to preserve their identity and cultural heritage. They symbolize resistance, unity, and reverence for nature.

**Performance:** The student will present their project confidently, using visual aids and clear speech to explain the Santhal art and cultural practices. They may include storytelling, singing, or a demonstration to engage the audience and showcase their understanding of the tradition. The presentation will be organized and expressive to highlight key points.

**Instruments used:** Photographs or Portraits of Birsa Munda – To introduce the leader visually. Historical Images or Illustrations – Depicting his life, struggles, and movements. Timeline Charts – Highlighting key events in Birsa Munda's life. Traditional Munda Attire or Ornaments – To showcase cultural elements. Storyboards or Comic Strips – To narrate his life story visually. Audio or Video Clips – Songs or speeches related to Birsa Munda and his movement. Traditional Instruments or Items – To reflect Munda culture.

**Additional Information:** Birsa Munda was a brave tribal hero from Jharkhand, born in 1875. He fought against British rule and unfair landlords to protect his land and culture. Through his leadership, he united the tribes and inspired a great uprising called "Ulgulan" or "The Great Tumult." Though he died young in 1900, his spirit of courage and resistance continues to inspire. Birsa Munda is remembered as a symbol of tribal pride and the fight for justice.

**Photos:**



## Puducherry

### Name of Participants:

1. Kirupavir. P
2. Sahana. S

### Sub-category of Traditional Story Telling: Traditional storytelling

**Details of the Art Form:** Kuuthu (or Koothu) is an ancient Tamil art form combining dance, music, drama, and storytelling to enact epics, folklore, and religious tales, serving as both entertainment and education. The term literally means “dance,” but it encompasses complex narrative performances, sometimes blending with ritualistic traditions in temples.

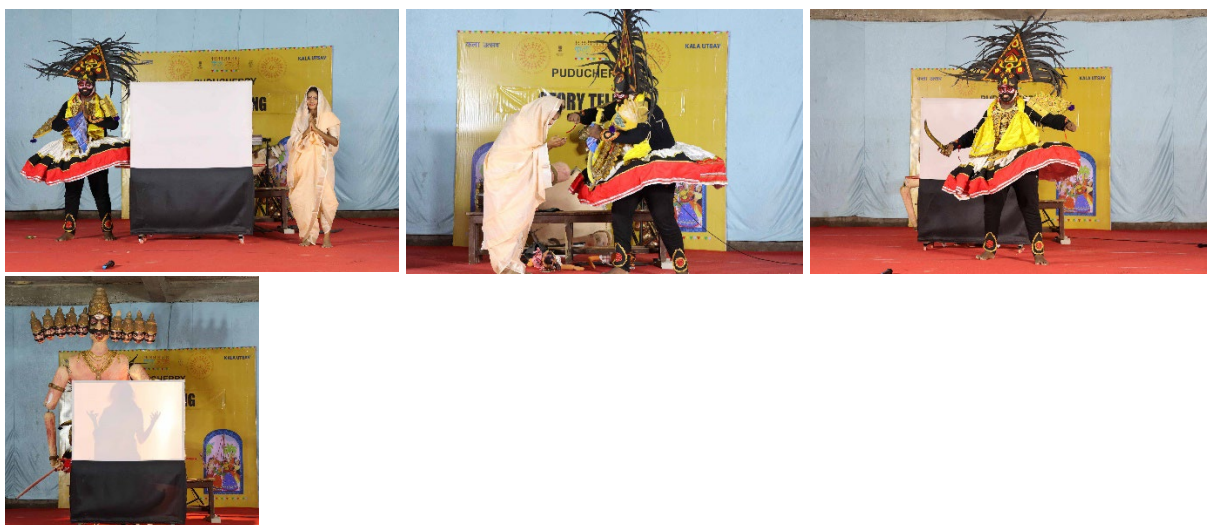
**Historical and Cultural Background:** Origin: Ancient Tamil Sangam literature mentions Koothu, with deep roots in religious and folk traditions. Koothu, or Therukoothu, is an ancient Tamil art form, where artists enacted scenes from epics and folklore with dance and music. It is a form of storytelling art that originated in the early Tamilakam, and served as an entertainment and a medium to educate the people about religion and history.

**Performance:** Students performing a extract of Ramayan, Ravana kidnapped Sita by tricking her into leaving a protective line drawn by Lakshman, appearing as a sage, then revealing his demon form and taking her to Lanka in his flying chariot (Pushpak Viman). The abduction was fueled by revenge for his sister Surpanakha and his ego, ultimately leading to the war between Rama and Ravana.

**Instruments used:** Students telling the story using toy puppet, and shadow Puppet

**Additional Information:** The moral of Surpanakha in the Ramayana is that unchecked lust and vengeance lead to destruction, while righteous actions prevail; conversely, modern interpretations view her as a wronged woman whose punishment for expressing desire was unjust. Consequences of actions: A personal, vengeful act can trigger massive, far-reaching consequences (the war).

### Photos:



## Punjab

### Name of Participants:

1. Ekam Kaur
2. Jasmeen Kaur

### Sub-category of Traditional Story Telling: Traditional Story Telling - Group

**Details of the Art Form:** Traditional Story Telling (Name of the form storytelling and its geographical presence is in Punjab, India and diaspora communities. This form of visual storytelling honours the martyrdom of Baba Zorawar Singh and Baba Fateh Singh, the youngest sons of Guru Gobind Singh Ji.

### Historical and Cultural Background: Historical Background

In 1704, Guru Gobind Singh and his family were forced to leave Anandpur Sahib due to a siege by the Mughal army and hill chiefs. The Guru's family was separated, and his two youngest sons, Zorawar Singh (9 years old) and Fateh Singh (7 years old), along with their grandmother Mata Gujri, were betrayed and captured by the Mughals.

The Sahibzade were presented before Nawab Wazir Khan, the governor of Sirhind, who attempted to intimidate them into converting to Islam. However, they displayed extraordinary bravery and unwavering faith, refusing to renounce their beliefs. As a result, they were bricked alive on December 12, 1705, on the orders of Wazir Khan.

### Cultural Practices

Shaheedi Diwas, Veer Bal Diwas, Kirtan and Katha, Processions and Akhand Path. These practices serve as a testament to the enduring legacy of the Chote Sahibzade and their unwavering commitment to Sikh principles.

**Performance:** We are presenting a story titled “ Chote Sahibzadeyan Di Shaadat”. Two students of our school are narrating the story. We are using Harmonium, Maracus and some other props to make the story impressive.

**Instruments used:** Harmonium, Maracus, Placards and Signboards

**Additional Information:** The story of Chote Sahibzade has inspired today's generation to uphold truth, justice, and equality. It has also led to the establishment of Gurdwara Fatehgarh Sahib, a sacred site in Sikhism, and the observance of Veer Bal Diwas, a tribute to the bravery of children.

### Photos:



## Rajasthan

### Name of Participants:

1. Sugnateli
2. Laxmi Teli

### Sub-category of Traditional Story Telling: Drama

**Details of the Art Form:** It is performed in various regions of india, especially in northern states, to depict moral values, duty and spirituality through acting.

**Historical and Cultural Background:** The krishn arjun dialogue, knows as the bhagwat geeta is one of the most significant parts of the indian epic mahabharata. It took place on the battle field of kurukshetra, where lord krishna guided arjuna.

**Performance:** The expressions, emotions were inspiring. The students performed the krishna arjun dialogue, presenting the teaching of the bhagwat geeta effectively.

**Instruments used:** Traditionals costumes, Crowns, Arrows, Bow, Flowers, Chariot, Banners etc. The stage was decorted with banners.

**Additional Information:** The message relevant even today, guiding people to make moral and balanced, decisions in life. the dialogue not only imparts spiritulas wisdom but also inspire dedication and faith.

### Photos:



## Sikkim

### Name of Participants:

1. Marina Lepcha
2. Shristi Giri

### Sub-category of Traditional Story Telling: Act accompanied by Music

**Details of the Art Form:** Traditional Story Telling based on folk story of Lepcha community about the origin of Yeast. It is common in Lepcha Community residing in Siikim, Darjeeling, Kalimpong area. Yeast is used for making 'Chee' traditional drink which is indispensable item among the community used in various rituals like worshipping nature, marriages, deaths ceremony etc.

**Historical and Cultural Background:** Story of Yeast is a Lepcha folk story about the origin of Yeast, the secret of its making was brought by Cockroach from a lady 'Matilee Nheu' residing in the underworld. Yeast is made out of Rice, Flour by mixing the root of a medicinal herb scientifically known as Polygala Arillata locally called Tungboom Chilok (Lepcha) and Luinche phool (Nepali). Then after for fermentation the Rice Biscuit is wrapped in wild fren Lukshium (Lepcha) Pirey Uniu (Nepali).

**Performance:** It is presented in a form of Act by a student with another student telling story from the background accompanied by traditional music. The act replicates action of Matilee Nheu and Cockroach. Perfectly synchronizing with the flow of the story. With the use of various props representing the folk figures of the Lepcha communities.

**Instruments used:** Woods, Clothes, Carton, Cotton, Clay, Iron Nail, Wig, Traditional Necklace, Feathers, Plastics.

**Additional Information:** The Art aims to preserve traditional story and wants to pass it on to younger generations. It also aims to inculcate traditional values and sense of respect to one's culture and traditions in this fast changing world influenced by western ideas. It conveys the message of being proud in one's own culture. It also sensitizes people, especially the younger generations against the over use of alcoholic beverages like 'Chee'.

### Photos:



## Telangana

### Name of Participants:

1. Badal Nayak
2. V Sonalisri

### Sub-category of Traditional Story Telling: Traditional Story Telling (Group)

**Details of the Art Form:** Traditional Storytelling (Harikatha / Folk Narration) is practiced across Telangana and Andhra Pradesh, where stories from epics and folklore are narrated with expressions, dialogue, rhythm, and simple props.

**Historical and Cultural Background:** Traditional storytelling has been part of village gatherings, temple festivals, and family traditions for centuries. Narrators passed stories orally from generation to generation, preserving culture, values, and history through expressive narration, music, and character portrayal.

**Performance:** The students narrated the story of Draupadi using expressive dialogue, voice modulation, clear sequencing, and traditional gestures. They adopted old customs where males portrayed female roles and presented the story with confidence, emotion, and smooth coordination.

**Instruments used:** Violin, Tabla, Simple hand props, costumes, veil/saree, tambura/talam for rhythm support, and minimal stage setup suitable for traditional narration.

**Additional Information:** Traditional storytelling teaches moral values, courage, and respect for women. It remains relevant today as it preserves cultural identity, strengthens communication skills, and promotes creativity. Through stories like Draupadi's, students learn resilience and the importance of standing against injustice.

### Photos:



## Tripura

### **Name of Participants:**

1. Katrina Debbarma
2. Bironika Jamatia

### **Sub-category of Traditional Story Telling:** Drama

**Details of the Art Form:** The traditional storytelling of the Raima Saima folktale, popular among the Borok people of Tripura, India, is an oral narrative that blends cultural and spiritual themes, explaining the origin of the Gomati River and emphasizing themes of loyalty and divine intervention.

**Historical and Cultural Background:** The traditional storytelling of the Raima Saima legend is part of the rich oral tradition of the indigenous Borok people (Tripuri) of Tripura, India, passed down through generations to convey cultural values, social practices, and their connection to the land and the origin of the Gomati River. The story blends human elements with animal fables and Hindu mythology, serving as a cultural touchstone.

**Performance:** The father of Raima and Saima was an ochaikotor or chief priest, who performed rites and rituals for the welfare of the villagers, and was always busy drinking and merrymaking. He did not have time to think for the family, and the mother also followed the father. The two sisters were left by themselves most of the time. The family was dependent on huk or shifting cultivation, and as the parents did not have time, it was the two sisters who were involved in the cultivation. In such cultivation, construction of a garing or temporary hut was essential to protect them from rain and sun, and for taking rest when needed. Both the sisters time and again told their father to build a garing for them at the huk land but to no avail. One day, while the two sisters were in the huk land, there was a sudden storm and as both the sisters did not have a garing they were left unprotected. In such a situation the elder sister Raima out of deep sorrow and anguish made a vow to marry anybody or any creature whoever would build a garing for them.

**Instruments used:** Traditional storytelling in Tripura is reflected in the vibrant Rignai, Risa, and Rikutu dresses worn by women, which are rich in cultural significance and often woven with intricate designs that tell stories of nature, animals, and traditions. The Rignai is a handwoven wraparound skirt for the lower body, while the Risa and Rikutu are for the upper body, with the Rikutu being a larger cloth draped around the chest and shoulders. they also used “LANGA” - a traditional Basket

**Additional Information:** The traditional story of Raima and Saima is a creation myth of the Tripuri people (Borok) that conveys messages about the importance of nature, family loyalty, and divine will. Its contemporary relevance lies in highlighting environmental conservation and the preservation of indigenous culture. Overall, the Raima Saima folktale continues to function as an important cultural repository, offering moral guidance and a framework for understanding the complex relationship between the Tripuri people, their environment, and their social structures.

**Photos:**



## Uttar Pradesh

### Name of Participants:

1. फलक खान
2. सिद्धि पाण्डेय

### Sub-category of Traditional Story Telling: पारम्परिक कहानी वाचन

**Details of the Art Form:** कला रूप का नाम 'आल्हा' है। 'आल्हा' एक लोकगीत शैली है जिसमें आल्हा और उनके छोटे भाई ऊदल के वीरता की कहानियों का वर्णन किया जाता है। 'आल्हा' को "आल्हा खण्ड" भी कहा जाता है। यह एक लोकगाथा है जो मुख्य रूप से उत्तर प्रदेश और मध्य प्रदेश के बुन्देलखण्ड क्षेत्र में प्रचलित है। 'आल्हा' का गायन वर्षा ऋतु रक्षाबन्धन के दूसरे दिन से लेकर शरद ऋतु तक गाया जाता है। यह एक मौखिक परम्परा है जो पीढ़ी दर पीढ़ी चली आ रही है और हमारी सांस्कृतिक विरासत का एक महत्वपूर्ण हिस्सा है।

**Historical and Cultural Background:** 12वीं शताब्दी में चन्देल राजा परमाल के दरबारी कवि जगनिक ने "आल्हा खण्ड" (जिसे परमाल रासो कहते हैं) की रचना की थी। जिसमें महोबा के दो वीर योद्धा आल्हा और ऊदल के शौर्य एवं पराक्रम का वर्णन किया गया है। इसमें इन दोनों भाईयों के 52 युद्धों का रोमांचकारी वर्णन है। आल्हा-ऊदल चन्देल राजा परमाल के सेनापति दसराज के पुत्र थे जिन्होंने अपनी मातृभूमि की रक्षा के लिए कई युद्ध लड़े जिसमें पृथ्वीराज चौहान के विरुद्ध लड़ा गया युद्ध सबसे प्रसिद्ध है। 12वीं शताब्दी में पैदा हुए ये दो वीर अपनी वीरता के लिए जाने जाते हैं। कहावत प्रचलित है कि आल्हा और ऊदल में 100-100 हाथियों का बल था। ऐसा माना जाता है कि अन्त में आल्हा सन्यास ले लिये और अमर हैं। मैहर की शारदा माता को पहला फूल आल्हा-ऊदल ही चढ़ाते हैं ऐसी मान्यता है।

'आल्हा' बुन्देलखण्ड और आस-पास के क्षेत्रों की पहचान और गौरव का प्रतीक है। कई सदियों से यह उनकी संस्कृति का अभिन्न अंग है। यह गीत वीरता, साहस और मातृभूमि के प्रति प्रेम एवं समर्पण का संदेश देता है। समकालीन समय में यह लोकगाथा हमें अपनी सांस्कृतिक विरासत में जोड़े रखती है तथा युवाओं को वीरता एवं देशप्रेम की प्रेरणा देती है।

**Performance:** 'आल्हा' लोकगीत की एक प्रमुख शैली है। इसकी प्रस्तुति के माध्यम से हम उस समय के सामाजिक मूल्यों युद्ध की रणनीतियों और जीवन शैली को समझ सकते हैं। इस लोककला के प्रदर्शन के माध्यम से हम मनोरंजन के साथ-साथ शिक्षा, देशप्रेम, वीरता, साहस, न्याय के लिए लड़ने की प्रेरणा देते हैं। यह गाथा क्षेत्रीय संस्कृति और इतिहास का महत्वपूर्ण हिस्सा है जो पीढ़ियों से चली आ रही है और लोगों को अपनी जड़ों से जोड़े रखती है। इसी जुड़ाव को हम अपने प्रस्तुति के माध्यम से बनाये रखना चाहते हैं। इस प्रदर्शन से हम यह बताना चाहते हैं कि आज भी अपने सम्मान एवं मातृभूमि की रक्षा के लिए लड़ना कितना आवश्यक है। साथ ही हम अपनी सांस्कृतिक विरासत से भारतवर्ष को जोड़े रखना चाहती हैं।

**Instruments used:** 'आल्हा' गाथा के प्रदर्शन में ढोलक, झांझड़ और मंजीरे जैसे पारम्परिक वाद्य यन्त्रों का उपयोग किया जाता है। छात्राओं द्वारा मंजीरे एवं ढोलक (रिकार्डेड) का प्रयोग किया गया है। साथ ही इस प्रस्तुति में वीर रस से युक्त साज-सज्जा एवं तलवार का उपयोग किया गया है। माँ शारदा, आल्हा-ऊदल एवं अन्य तस्वीरों का प्रयोग किया गया है।

**Additional Information:** आल्हा-उदल महोबा के चन्देल शासक परमर्दिदेव के सेनापति थे, इनकी वीरता इतनी प्रसिद्ध थी कि लोग उन्हें पाण्डवों का पूनर्जन्म मानते हैं। आल्हा युधिष्ठिर एवं ऊदल भीम के अवतार माने जाते हैं। बुन्देलखण्ड में आज भी आल्हा को अपना भगवान मानते हैं और कई जातियाँ तो इन्हें अपना पूर्वज मानती हैं। यह लोकगाथा कितनी गहराई के साथ लोगों से जुड़ी हुई है यह इस बात का प्रमाण है। आल्हा-ऊदल की वीरगाथा श्रोताओं में जोश और साहस भरने की क्षमता रखता है। ‘आल्हा’ मध्यकालीन भारत के वीर योद्धाओं के साहस और शक्ति का प्रतीक है जो आज भी लोगों को प्रेरित करता है। इस वीर रस से भरे गाथा को ढोलक, झांझर, और मंजीरे की संगत में गाया जाता है। बुन्देली और अवधी भाषा में आल्हा गाया जाता है, आल्हा गायक को अल्हैत कहा जाता है। आल्हा आज भी प्रासंगिक है क्योंकि यह युवाओं को अपनी संस्कृति एवं इतिहास से जोड़ता है साथ ही लोगों में साहस, पराक्रम एवं देशप्रेम की भावना को जगाता है एवं सांस्कृतिक महत्व आज भी प्रासंगिक है और लोक साहित्य का यह एक महत्वपूर्ण हिस्सा है।

### Photos:



## Uttarakhand

### Name of Participants:

1. Kritika Bisht
2. Meenakshi

### Sub-category of Traditional Story Telling: Group

**Details of the Art Form:** कला रूप: विवरण - कला नाम: कुमाऊंनी लोककथा वाचन (ग्वैलज्यू देवता की कथा). - भौगोलिक उपस्थिति: उत्तराखंड (कुमाऊं क्षेत्र: अल्मोड़ा, नैनीताल, पिथौरागढ़). - विषय: लोक देवता ग्वैलज्यू की अवतरण कथा. - मध्यम: पारम्परिक कथावाचन + अभिनय. - संदेश: सांस्कृतिक विरासत, लोक मान्यताएं.

**Historical and Cultural Background:** कुमाऊंनी लोककथा वाचन: ऐतिहासिक और सांस्कृतिक पृष्ठभूमि कुमाऊं (उत्तराखंड) में ग्वैलज्यू देवता की पौराणिक कथा पीढ़ियों से मौखिक परंपरा में प्रचलित है। ग्वैलज्यू (ग्वाल देवता) गायों के रक्षक माने जाते हैं। त्योहार: ग्वाल जात्रा में कथावाचन, नृत्य, भजन होते हैं। संस्कृति: लोक विश्वास, कृषि, पशुपालन से जुड़ा। आज: सांस्कृतिक संरक्षण, सामुदायिक एकता का प्रतीक।

**Performance:** छात्र की प्रस्तुति ग्वैलज्यू देवता की कथा का पारम्परिक वाचन करेंगे। अभिनय, स्वर, भाव से लोक देवता का अवतरण जीवंत करेंगे। संदेश: सांस्कृतिक विरासत, लोक मान्यताओं का सम्मान।

**Instruments used:** सामग्री - मुख्य: वाचक की आवाज, अभिनय. - सहायक: पारम्परिक वेशभूषा, ढोल, दमरू, थाली. - स्थानीय वस्तुएं: गाय के प्रतीक, फूल, धूप. - मंच सज्जा: कुमाऊंनी पृष्ठभूमि, दिवे, लोक चित्र.

**Additional Information:** कला का संदेश और समकालीन प्रासंगिकता संदेश: ग्वैलज्यू कथा परंपरा, सामुदायिक एकता, प्रकृति प्रेम को जीवंत रखती है।

आज की प्रासंगिकता:

- सांस्कृतिक संरक्षण: विलुप्त होती लोककथाओं का पुनरुद्धार.
- समाजिक: ग्रामीण जीवन, पशुपालन का महत्व.
- शिक्षा: नैतिक मूल्यों, सहिष्णुता का संदेश.
- पर्यटन: कुमाऊं की विरासत को बढ़ावा.
- भावनात्मक: लोक देवताओं से जुड़ाव.

निष्कर्ष: विरासत = पहचान

### Photos:



## KVS

### Name of Participants:

1. Nadia Sheikh
2. Ayushi Singh

**Sub-category of Traditional Story Telling:** “Nangeli’s Defiance and Breasts of Courage”  
(Traditional Storytelling: Group)

**Details of the Art Form:** The forgotten dalit women who stood up against Travancore Breast Tax. In the early 19th century women of KERALA from the lower caste were not allowed to cover their breast. If they do so they had to pay.... MULAKKARAM meaning BREAST TAX.

**Historical and Cultural Background:** Nangeli rebelled against an exploitative regime in Travancore state which charged exorbitant taxes from the common people particularly a tax called Mulakkaram which was levied on all Dalit women, to those who were covering their breasts. The upper caste men or tax collector used the size of breast as a criteria to decide the amount of tax.

**Performance:** In our story we chose offwhite saree to represent the tribes of Kerala. We have chosen oxidised jewellery to represent the lower caste women specifically an anklet in the right leg is a sign of dalit women also a ring necklace which somehow shows the imposed slavery on the lower cast. Also 200 years ago women were not allowed to keep their hair open so they had to make a bun in the side forehead portion of their head.

**Instruments used:** We have created a scene of a village where Nangeli used to live. There is a hut representing Nangeli's house, with a water well in the backyard. The coconut tree depicts the environment of Kerala. There's also a portrait of Nangeli. We've brought bundles of husk to showcase Nangeli's livelihood. A map of early Kerala is displayed, locating Travancore. Behind the curtain, we represent an act with shadow formation, depicting the sensitive incident of Nangeli cutting her breast with a hasiya (sickle) and presenting it on a banana leaf to the tax collector, leading to her death.

**Additional Information:** Nangeli's husband decided to support Nangeli and on that day she decided to cover her breast without giving tax. As this information spread over the state the tax collector went to Nangeli's home. Nangeli, the brave lady cut her breast and presented it in the leaf of banana in front of the collectors. They all ran back. Nangeli died due to excessive bleeding but her brave step saved the women of Kerala from this inhuman tax. This was the story of Travancore.

### Photos:



## NVS

### Name of Participants:

1. Rahul Das
2. Tanuja Bharati

### Sub-category of Traditional Story Telling: Group

**Details of the Art Form:** Sudarshan Chakra: The divine discus, symbolizing sovereignty, justice, and the relentless cycle of progress and protection.

**Historical and Cultural Background:** This presentation draws from India's centuries-old storytelling traditions like katha, dastangoi, and village folklore, where tales were shared orally to educate and entertain. Rooted in communal gatherings, these narratives used music, expression, and moral themes. Adapting Seth's poem continues this cultural legacy of blending emotion, wisdom, and performance.

**Performance:** In this presentation, Rahul portrays the overbearing Frog while Tanuja embodies the gifted Nightingale. Their performance is enriched with thoughtfully chosen props and subtle background music, creating an engaging and expressive rendition of the story. The coordinated elements enhance the narrative's emotional depth and overall visual appeal.

**Instruments used:** Props and Background music

**Additional Information:** The story remains highly relevant today as it highlights issues of exploitation, misplaced trust, and the pressures faced by genuine talent. In an age of competition and external influence, it reminds us to value self-belief, recognize manipulation, and protect creativity from those who misuse authority for personal gain.

### Photos:



## EMRS

### **Name of Participants:**

1. Bariya Divyangkumar Vijaybhai
2. Patel Trushali Dineshbhai

**Sub-category of Traditional Story Telling:** Kanseri Devi: The Heart of the Tribal Community

**Details of the Art Form:** Traditional storytelling in tribal communities is an age-old oral art form used to preserve history, beliefs, and cultural values. Passed down through generations, these stories celebrate nature, agriculture, deities, and ancestral spirits. This presentation shares a tribal narrative connected deeply with farming traditions and the worship of Kanseri Devi, the village guardian deity.

**Historical and Cultural Background:** For centuries, agriculture has been the lifeline of tribal society. Their traditions, festivals, and rituals revolve around farming cycles and natural forces. Among these beliefs, Kanseri Devi holds a sacred place as the Kuldevi (family deity) and protector of the fields. The story of Kanseri Devi is rooted in the faith that divine powers safeguard crops, ensure prosperity, and guide the community during hardships. Tribal storytelling not only preserves these ancient traditions but also strengthens social harmony, moral values, and the community's deep relationship with nature and spirituality.

**Performance:** The presentation narrates the story of Kanseri Devi, highlighting her love for agriculture and her role as a fierce protector of the village fields. Through expressive narration, gestures, and traditional storytelling style, the performance illustrates how the Devi confronts obstacles to safeguard her people—reflecting the courage, unity, and devotion found in tribal culture.

**Instruments used:** The storytelling performance uses a variety of traditional materials that reflect the rural and agricultural life of the tribal community. The narrator employs a small handheld percussion instrument to create rhythm, along with a wooden staff used symbolically throughout the narration. The stage is decorated with miniature wooden farming tools and other hand-crafted implements, highlighting the agricultural theme. Baskets filled with grains, earthen pots, fresh leafy plants, and natural straw are placed to recreate the atmosphere of a tribal village. Visual aids, including images of rat and a poster depicting a ploughing scene, support the story's message. The performers appear in traditional tribal attire and ornaments, adding authenticity to the cultural setting and enhancing the overall storytelling experience. The focus remains on voice modulation, expressive narration, and authentic storytelling techniques to convey the essence of the tale.

**Additional Information:** The story imparts timeless moral lessons—perseverance in challenges, the power of hard work, and the importance of determination. Kanseri Devi's actions teach selflessness, unity, and protection of the community, just as farmers protect their crops. Traditional storytelling keeps such values alive, reinforcing cultural identity and connecting youth with their ancestral heritage. This rendition celebrates the strength of tribal belief systems and their harmonious bond with nature, agriculture, and divine guardianship.

## Photos:



विद्यया ऽ मृतमश्नुते



एन सी ई आर टी  
NCERT

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