

AUGUST 25-31, 2024

SUNDAY POST

HERE . NOW



COVER STORY

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How safe are we?



Manoj Kumar Khatoi from Konark has carved a space for himself as a cinematographer, working in movies and web series like 'Budhia Singh - Born to Run', 'Notebook', 'The Fame Game', 'Mismatched Season 2', and 'Uunchai'. He has also contributed to Tamil, Malayalam, and Marathi films. When not working, Manoj enjoys spending time in nature and relaxes by reading, watching movies, and listening to music



With Sooraj Barjatya

Morning routines

I wake up early and take some time for myself each morning. I also enjoy playing tennis, travelling, and exploring nature.

Homemade delights

I'm a big fan of seafood and okra, and I always prefer homemade meals. I definitely steer clear of sweets. When I'm at home on holidays, I enjoy cooking chicken pulav and fish curry.



With Jerry

Pet companions

I love to spend my time with Jerry, a Himalayan Indie. I also am a pet father to a monkey, whom I adopted while on a shoot. Additionally, I have another pet named Leo in my hometown, who stays with my parents.

Embracing flexibility

I don't have a set work schedule, so I treat any day I'm not working as a Sunday. I listen to my body and rest when needed, rather than waiting for a specific day. When I'm not on set, I like to visit my hometown to be with family, or go for a long drive.



With family

MADHUSMITA SAHU, OP

WhatsApp This Week

Only on Sunday POST!

Send in your most interesting WhatsApp messages and memes at: features.orissapost@gmail.com And we will publish the best ones

THE BEST MEMES OF THIS ISSUE

- What do you call a fly buzzing inside a blonde's head? A Space Invader.
- What do bees do with their honey? They cell it.
- Why didn't the dog want to play football? It was a boxer!
- Why did the snowman call his dog Frost? Because frost bites!

ANIL'S FITNESS

Sir, This refers to veteran actor Anil Kapoor's story appeared in Tinsel Town page. The actor shared that he performed on the song Ramta Jogi of Taal with no rehearsals at all which is incredible. Anil still is one of the fittest actors around in the Hindi film industry. When it comes to defying age and staying fit, the veteran actor continues to set the bar high. Recently, the 67-year-old actor shared a picture of his impressive physique that caught the attention of Producer Rory Millikin, who playfully compared his shredded look to that of fitness icon Arnold Schwarzenegger. While Kapoor's dedication is admirable, it's not just about looking like a movie star. Staying active and healthy in later years is crucial for overall well-being and quality of life.

KISHORE SAHOO, SAMBALPUR

LETTERS

A WORD FOR READERS

Sunday POST is serving a platter of delectable fare every week, or so we hope. We want readers to interact with us. Feel free to send in your opinions, queries, comments and contributions to features.orissapost@gmail.com B-15, Industrial Estate, Rasulgarh, Bhubaneswar - 751010, Orissa. Phone (0674) 2549982, 2549948

How safe are we?

OVER THE PAST FEW YEARS, THERE HAS BEEN SOME IMPROVEMENT IN WOMEN'S SAFETY, PRIMARILY DUE TO HEIGHTENED AWARENESS AND ADVOCACY. HOWEVER, THESE CHANGES ARE OFTEN LIMITED TO URBAN AREAS, WHEREAS WOMEN IN RURAL INDIA CONTINUE TO REMAIN VULNERABLE TO SEX PREDATORS, SAYS PRAMILA SWAIN, CONVENER, NATIONAL ALLIANCE OF WOMEN ODISHA



MADHUSMITA SAHU, OP

On a cold, dark night, December 16, 2012, 23-year-old physiotherapy intern Jyoti Singh was beaten, gang-raped, and brutalised in a bus, in Munirka, a neighbourhood in South Delhi.

Moumita Debnath, a trainee doctor at RG Kar Medical College in Kolkata, was raped and murdered August 9, 2024.

A Bangalore student, returning from party, was raped by a biker who gave her Lift August 18, 2024.

These are not stray incidents of just three metros, but an order of the day with many more cases going unnoticed and unregistered.

Whether it is in a public place, a working place, or anywhere, such occurrences have triggered debates about the safety of women and professionals in India. In recent years, the issue of women's safety has become a focal point in global discussions, particularly in countries like India where incidents of gender-based violence often hug headlines. Despite legislative changes, awareness campaigns, and a growing public discourse on the matter, the question remains, how safe

women really are? **Sunday POST** explores the pressing question by examining the complexities of the issue through various lenses and personal experiences while incorporating opinions from different perspectives.

'The pace of social change is far too slow to bring about substantial improvements'

Pramila Swain, Convener, National Alliance of Women Odisha (NAWO), shared, "The current state of women's safety in our society remains a pressing concern. While there have been efforts to address the issue, significant gaps persist. The safety of women, both in public and private spaces, continues to be compromised, largely due to deep-seated cultural and societal norms that perpetuate gender-based violence and discrimination. Despite some progress, such as increased awareness and more women coming forward to report crimes, the pace of change is far too slow to bring about substantial improvements."



ments."

"Over the past few years, there has been some improvement in women's safety, primarily due to heightened awareness and advocacy. However, these changes are often limited to urban areas, leaving women in rural regions still vulnerable. The lack of uniformity in safety measures and awareness across different parts of society underscores the need for a more comprehensive approach. Many women still face daily threats to their safety, whether in their homes, workplaces, or on the streets," she added.

"One of the biggest challenges women face regarding personal safety is the pervasive threat of violence, which can manifest in various forms, including domestic violence, sexual harassment, and online abuse. In public spaces, the fear of harassment or assault often forces women to alter their behaviour, restrict their movements, and limit their opportunities. In private spaces, domestic violence remains

a significant issue, often exacerbated by societal expectations that discourage women from speaking out," said the

convener.

"The existing laws aimed at protecting women from violence are often insufficient and poorly enforced. The justice system's handling of violence against women cases is often slow and biased, with many cases going unreported due to fear of victim-blaming or lack of trust in the system. Reforms are needed to ensure faster, more transparent, and victim-centred processes that provide justice without re-traumatising the survivors," she shared.

"What keeps me motivated as an activist is the belief that every woman deserves to live free from fear and violence. The stories of survivors, the progress we've made, and the possibility of a safer future for all women continue to drive my commitment to this cause. There is still much work to be done, but with collective action and determination, I believe we can create a society where women's safety is no longer an issue," she concludes.

'It's high time we make women feel safe in this world'

"As a woman, I can confidently say that we live in fear in this society.

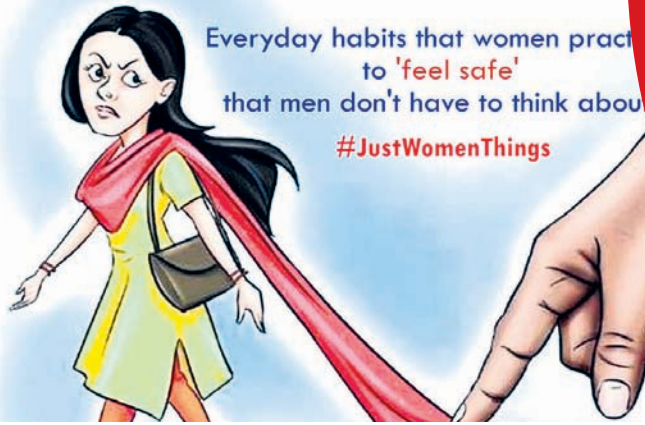
Whenever we find ourselves alone, we're constantly on edge, worrying about what might happen if someone has bad intentions," shared Avipsa Panda, who is currently pursuing MBBS.



She continued, "Whenever I am on call or on night duties we travel alone, in the back of my head I'm constantly worried about being catcalled or someone following me and being suspicious of cab and auto drivers. And it's not just in late nights, even in broad daylight too. We think twice before wearing something, and not just to our workplace. Life for women is different than for men. We do not want to live a life where we need to be constantly reminded subconsciously that we are safe somewhere, be it home, public places, work places, etc. It's high time we make women feel safe in this world without having to make demands for it."

when men don't live in fear, why should we have to every single day?" she questioned.

"I would prioritise equality in the workplace, where we foster openness and encourage empathy, compassion, and confidentiality for all. We need to educate all, not just women, about the safety policies as well. Give equal opportunities to men and women. To install



"We live in a patriarchal society, and it's deeply embedded in our culture. Even if a man isn't a harasser, doesn't sexualise women, or isn't a rapist, men still benefit from the privileges that come with patriarchy. I believe that women are more often the victims of this system. Why should a man feel obligated to protect a woman? Why is it seen as a man's responsibility to protect women when the same isn't expected the other way around? What we need to change is this mindset rooted in patriarchy because women don't need to be protected. If we were truly treated as equals, such expectations wouldn't exist," shared Panda, who is doing her internship at the Maharaja Institute of Medical Sciences.

safety devices and ensure there's active surveillance. Women's safety has no way improved on a large scale. Yesterday it was Nirbhaya, today it is Abhaya, so clearly we are standing in the same place today even after almost 15 years. And there are multiple victims who aren't even reported. We should hope tomorrow it's not any of us," she ends.

'Social attitudes play a crucial role in increasing cases of crime against women'



Lipsha Dash, from Bhubaneswar, shares her opinion on how safe women really are. She said, "Even after 78 years of independence, women in our country still do not feel truly safe. Reports of rape and harassment continue to surface from all sectors, with incidents of sexual harassment in the workplace increasing daily. Professionals across various fields are facing sexual harassment and inappropriate behaviour from their colleagues. The environment for women employees remains bleak and hostile. Strict laws, safety measures, and proper surveillance are essential to ensuring a safe workplace for women."

on how safe she feels in her daily life, she said, "As a woman, I don't feel secure in my daily life—not just because of the presence of hoodlums, sexual predators, or stalkers on the streets, but also because of the unsettling silence from people who are so indifferent that they don't step in when a woman is being abused."

others to dismiss their safety as a secondary issue. This lack of regard for women's safety can lead to a culture where harassment and violence are normalised, making it even harder to combat."

She also highlighted if there is a stigma around speaking out about safety concerns.

"If I had the opportunity to implement changes to enhance women's safety, I would prioritise comprehensive security measures, especially in workplaces, ensuring that women working night shifts have the protection they



"No, there is no stigma around speaking out about safety concerns. Because nowadays, whether in schools or workplaces, safety issues are regularly addressed with proper implementation," she shared, adding, "Social attitudes play a crucial role in this. The way society perceives women and their roles often influences how seriously safety concerns are taken. When women are objectified or not given equal respect, it becomes easier for

need. Additionally, I would advocate for stricter laws and policies that address harassment and violence against women, as well as wellness programs that support women's physical and mental health," says Lipsa.

She concluded, "Over the past few years, I don't believe women's safety has improved significantly; in fact, in some ways, it has worsened. Despite efforts to raise awareness and enforce laws, the frequency of incidents and the pervasive fear many women feel indicate that much more needs to be done. Whether in schools, workplaces, or society at large, we need to continue pushing for changes that prioritise the safety and well-being of women."



INGRID BERGMAN

BIRTH-DEATH ANNIVERSARY - AUGUST 29

An enduring legacy

KNOWN AS ONE OF THE MOST CELEBRATED ACTRESSES IN CINEMATIC HISTORY, INGRID BERGMAN'S CONTRIBUTIONS TO THE FILM INDUSTRY, MARKED BY HER BEAUTY, TALENT, AND VERSATILITY, HAVE LEFT AN INDELIBLE MARK ON HOLLYWOOD AND BEYOND

The journey of Swedish actress Ingrid Bergman, one of the most iconic actresses of the 20th century, to stardom began in Europe before she transcended borders to become a Hollywood star.

Her breakthrough role came in the 1942 classic *Casablanca*, where she portrayed the iconic Ilsa Lund opposite Humphrey Bogart. The film's timeless romance captured viewers' hearts worldwide, catapulting Bergman to international fame.

Born August 29, 1915, Bergman's remarkable journey through the world of film came to a close on the very same date in 1982. This extraordinary symmetry in her birth and death dates serves as a poignant reminder of her enduring legacy in the entertainment industry.

Early Life

Ingrid's parents were Frieda Henrietta Adler, a German, and Justus Samuel Bergman, a Swedish artist and photographer. Tragedy struck early in Bergman's life; her mother passed away when she was only two years old, and her father died when she was twelve. Following these losses, she moved in with her elderly uncle.

Journey begins

Bergman's journey to stardom began after her formal schooling. At 17, she made her acting debut with a minor, uncredited role in the Swedish film *Landskamp* (1932). Despite this modest start, her future was promising. In 1935, she landed a speaking role in *The Count of the Old Town*, where

she played Elsa Edlund. This was followed by her significant role in *Intermezzo* (1936) as Anita Hoffman. This film caught the attention of American producer David O. Selznick, who was instrumental in bringing her to Hollywood.

Hollywood glory

Bergman's American debut came with the 1939 remake of *Intermezzo* by United Artists, which was a commercial success. Her distinctive beauty and remarkable acting skills set her apart in Hollywood. Her versatility and dedication to her craft quickly earned her acclaim.

Bergman won three Oscars, performed in five languages, starred in movies across six decades and six countries, forged a theatre career, conquered television, and also managed to marry three times, survive a notorious scandal, and bear four children

In 1942, she starred in the classic *Casablanca* opposite Humphrey Bogart, a film that remains iconic.

Oscar-winning portrayals

In 1943, Bergman was nominated for an Academy Award for her role in *For Whom the Bell Tolls*. The following year, she won her first Oscar for Best Actress for her performance in *Gaslight* (1944) as Paula Alquist. Her exceptional career continued with multiple notable films, including *Spellbound* (1945), *Saratoga Trunk* (1945), and *The Bells of St. Mary's* (1945). Her role as Sister Benedict in *The Bells of St. Mary's* earned her a third

and sparked a media frenzy. This relationship led to a highly publicized scandal and Bergman's departure from her husband, Dr. Peter Lindstrom, and their daughter Pia Lindström. During her time in Italy, she gave birth to a son and later twins, Isotta and Isabella Rossellini, the latter becoming a renowned actress.

Career & legacy

Bergman's career was marked by a seamless transition between Europe and Hollywood. She returned to Hollywood in 1956 with the title role in *Anastasia*, which earned her a second Academy Award. Her film career remained vibrant with several high-quality productions, showcasing her enduring talent.

In 1978, Bergman gave a remarkable performance in *Autumn Sonata*, which led to her final Academy Award nomination. Although she did not win, many considered this role to be among her finest. Ingrid Bergman's final major role was in the miniseries *A Woman Called Golda* (1982), where she portrayed Israeli Prime Minister Golda Meir. Her performance earned her an Emmy Award for Best Actress. Unfortunately, Bergman did not live to see the recognition of her work in this series, as she passed away in 1982.

Ingrid Bergman's legacy endures as one of the most celebrated actresses in cinematic history. Her contributions to the film industry, marked by her beauty, talent, and versatility, have left an indelible mark on Hollywood and beyond.

INGRID'S TOP 5



Casablanca- 1942



Notorious-1946



Gaslight-1944



Anastasia-1956



Autumn Sonata-1978

Kat on balancing career, business

Actress Katrina Kaif has spoken about how she manages her time between her acting career and running her beauty brand Kay Beauty. Speaking in an interview, she revealed that it can be demanding and at times her husband-actor Vicky Kaushal tells her to put down the phone at the dinner table.

She said, "As a model and actress, I've experienced the intimidation of unrealistic beauty standards, which inspired me to create a community that champions acceptance and diverse representation. It's crucial for women to understand their unique strengths and power. Constant exposure to ideal beauty standards does not encourage confidence or the celebration of one's unique identity."

Katrina added, "Balancing my career as an actor and as an entrepreneur is incredibly rewarding but also demanding.

There are times when my husband tells me to put down the phone at the dinner table, but I often have just one last thing to do for a key launch."

On the work front, Katrina was last seen in *Merry Christmas*.

AGENCIES



'I'm determined to make Mohiniyattam popular'

In the world of Indian classical dance, the stage is a sacred space where stories come alive through movement and expression. For Rekha Raju, a distinguished Mohiniyattam and Bharatanatyam dancer from Bangalore, the stage is more than just a platform—it's her life's purpose. Her journey in the world of dance has been a testament to her unwavering dedication to preserving and promoting India's classical dance forms, especially Mohiniyattam. The danseuse was in the city for a cultural programme. On the sidelines of the event,

Sunday POST had a breezy chat with the exponent. Excerpts:

RESHMI YADAV, OP

■ **What led you to focus on Mohiniyattam?**

■ My decision to specialise in Mohiniyattam stems from my roots in Kerala, where this graceful dance form originated. I've trained in various classical dance styles like Kuchipudi, Kathak, and Odissi, each for about a year, from different states of India. However, on the advice of my guru and my parents, I chose to focus on mastering one art form. Mohiniyattam felt like a natural choice because it belongs to Kerala, where I was born.

■ **Mohiniyattam is often overshadowed by other classical dance forms. How do you view this?**

■ Mohiniyattam is not as popular or widely accepted as other classical dance forms like Bharatanatyam or Kathak. I am determined to change that. My goal is to make Mohiniyattam more widespread and appreciated all over the world. It's not just about performing; it's about elevating the art form to a level where it's recognised and celebrated globally.

■ **How has your experience been visiting Odisha?**

■ Odisha holds a special place in my heart. I've visited the state four times, and each visit has been memorable. The people of Odisha have always welcomed me with open arms. My visits to Puri, the spiritual heart of the state, have left a lasting

impression. I've been fortunate to take the blessings of Lord Jagannath, which was truly a spiritual experience.

■ **What do you have to say on criticism?**

■ Highs and lows are part of life, and as an artist, you can't ignore them. You have to face criticism and move forward. Carrying any art form means you also carry your roots and unique style, which can sometimes bring criticism. It does affect my mind at times, but I try to ignore it and move forward positively.

■ **Do you find any difference between Odissi and Mohiniyattam?**

■ Both Odissi and Mohiniyattam are deeply rooted in tradition, but they are distinct in their movements, expressions, and essence. Odissi is characterised by its sculptural poses and intricate footwork, while Mohiniyattam is more fluid and graceful, with a focus on the gentle swaying of the body. Each dance form has its own beauty, and it's important to appreciate these differences.

■ **How do you give back to the dance form?**

■ As the Artistic Director of the Nrithya Dhama Temple of Fine Arts, I've nurtured over 400 students, teaching them several forms of dances.

The academy is a sanctuary where the next generation of dancers is groomed under my watchful eye. My contributions to classical dance have been recognised with numerous awards, including the prestigious Ustad Bismillah Khan Award from the Sangeet Natak Akademi in 2022.



RANI'S FAVOURITE CHARACTER

Actress Rani Mukerji has talked about why she loves her character Shivani Shivaji Roy from *Mardaani*, which has completed 10 years in Hindi cinema Thursday.

She said: "Shivani Shivaji Roy is my most favourite on-screen character. She is a defiant, fierce force of nature who will stand up for what is right no matter what. She is someone who subverts gender norms in cinema and shows how a woman can also lead from the front in a male-dominated field."

As the film celebrates its 10th anniversary, Rani is grateful for all the love and acclaim that she

has received.

She said: "I'm truly proud of my *Mardaani* franchise. It is a franchise that keeps on giving. The love, adulation, and the respect that I have received from *Mardaani* is truly humbling."

Last week, the makers of the film teased fans about the next chapter of the franchise.

Production Yash Raj Films banner took to YouTube, where they dropped a teaser of sorts, which begins from the first installment, which first released in 2014.

Rani is too excited to reprise the role and don the cop uniform once again.

IAN S

Awful account of post-war Tokyo

The film is set outside Atsugi Naval Air base (in Yokohama province, about 40 kms from Tokyo) teeming with bars, dance halls and brothels. We meet the characters inhabiting a dilapidated rental house, run by the Landlady (Isuzu Yamada), onboarding a new tenant a student- Nishida (Fumio Watanabe), we meet a consumptive man, a communist, a couple, and many others. A young woman Shizuko (Ineko Arima) who is trying to make an honest living working in a bar is fancied by the gang boss Joe (Tatsuya Nakadai). The relationship between Joe, Shizuko and Nishida drives the narrative forward. The landlady wants to demolish the house and create a love hotel for the American forces, recruits Joe to evict the tenants. The tenants organise a resistance but it withers against the bribery & violence of Joe's gang and they all scatter leading to a dark finale.

In the film we see Joe remarking 'remember what happened at Sunigawa' while negotiating with the landlady to evict the tenants. Tatsuya Nakadai goes on to feature in 11 of Kobayashi's films. The reference is to the expansion of the Tachikawa Air Force, outside Tokyo, where ancestral farming land was acquired in the town of Sunigawa, violence erupted between protesters and police in 1955 and again in a larger scale in 1956, the press referred it 'bloody Sunigawa.' The massive protests led to the government restricting the expansion of American Military bases in 1960s. Kobayashi joined a groundswell of popular protest against post-war policies in this film which had been brewing since the 50s. The Naval Air base at Atsugi was a major staging area in the Korean and Vietnam wars in 60s. The area is depicted with brothels and panpan, freelance streetwalkers who earned more than Japanese salaried women. The bars and strip clubs exist because of the military might on display behind them.

The film underscores two dominant axes of Japanese society – the US military and the Yakuza, the alternatives seem to dwindle in this world where no recourse seem possible. Protest and organisation to resist is futile. We don't see any American characters other than the extras, what is visible is the military presence, the entire town seems to be servicing the military base, all the characters in the rented house seem to be subordinate to the Yakuza Boss or the military. In the film we see one of the tenants trying to grow a vegetable garden using fertiliser from human feces out of the building's waste container. In a sense we allude to the military base as a giant fecal zone where waste of all

kinds provides livelihoods. The society seems to have created its own monsters in the face of– the US Military – succumbing to its own contradictions. By hosting the US troops, Kobayashi is suggesting the Japanese failure to safeguard

bases was cemented in the 1960s where the bases still remain and close to 100,000 people are in active duty across the country.

The Japanese authorities decided to set up a Recreation and Amusement

by these workers and prevent sexual violence upon women in the cities. Close to fifty thousand women were engaged under RAA, supported by the Japanese government but it was shut down by March 1946 by General MacArthur with the rise of venereal disease in the occupying forces.



FILM REVIEW

Title - Black River (Kuroi Kawa) (1956)
Language: Japanese
Duration: 110|B&W

its own interests, resurrecting conservative military culture that was prohibited by the post-war constitution. Notice the use of shadows in critical scenes along with the Army trucks as a looming presence – particularly the last scene.

The American occupation of seven years ended in 1952, the armies stayed, the treaties signed by the Japanese government allowed the US forces to intervene in domestic unrest – riots, demonstrations. It also gave the Americans' primary jurisdiction over crimes committed by American security forces in Japan. The existence of military

Association (RAA) for the benefit of allied occupation troops. On August 18, 1945 three days after the announcement of Japanese surrender, the Home Ministry directed all the governors and police chiefs to make 'comfort facilities' in the areas where occupation forces were to be stationed. These facilities (dance halls, restaurants, bars in addition to brothels) were to be staffed by women who already were in sex work. The paucity of sex workers led the Japanese authorities creating campaigns to recruit women using patriotic language. The idea was to create a barrier

About the director

Born in northern island of Hokkaido, Masaki Kobayashi (1916-1996) spent his childhood near the mountains, he studied ancient oriental arts and philosophy in Waseda University, Tokyo. After Graduating in 1941, he was drafted into the Army and sent to Manchuria, was a prisoner of war during the last phase of the war, was released in 1946. His experience in the Army and being a pacifist at heart, marked him for life, we see that experience in his "Human Condition" a testament to the degradation of war. Kobayashi made 22 films in his career spanning four decades.

Other crew members

- **Producer:** Ryotaro Kuwata
- **Story:** Takeo Tomishima
- **Screenplay:** Zenzo Matsuyama
- **Cinematography:** Yuharu Atsuta
- **Editing:** Yoshiyasu Hamamura
- **Production design:** Shukei Hirataka
- **Music:** Chuji Kinoshita
- **Cast:** Shizuko (Ineko Arima), Nishida (Fumio Watanabe), Joe (Tatsuya Nakadai), Landlady (Isuzu Yamada)



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SUHANA



WANT TO BECOME A MODEL?

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