

SEPTEMBER 22-28, 2024

SUNDAY POST

HERE . NOW



CELEBRATING NOSTALGIA

COVER STORY

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Actor Subhransu Nayak, Luna to his peers, is also a documentary filmmaker, and voiceover artist. In a career spanning 24 years, he has acted in 15 Odia films and as many mega-series on television, collaborating with leading directors of the industry.

Besides, he has appeared in two Hindi serials, 10 popular commercials, and produced six documentary films. He went on to bag the State Tele Award as producer for documentary film 'Pita Prapita Pitamaha' in 2014. Subhransu, who was born in Kamakhya Nagar of Dhenkanal and now lives in Bhubaneswar, says he loves to spend his holidays with family



With a co-star on shooting set

Spiritual inclination

Because I am an early riser, I get about two hours for myself in the morning when others are sleeping. I love to sip a strong cuppa and dip myself in spiritual and philosophical reflections. If any new thoughts come to me, I also jot them down.

Working holiday

In the television industry, shooting is postponed on the second Sunday of a month. For me, that is a holiday. I also consider those days as Sundays when I don't shoot. However, I put in extra effort to finish the outstanding tasks that have been left undone all week.

Morning shopping, a statutory duty

I could use the excuse of shooting to get out of this responsibility on other days, but not on a holiday. Buying veggies and non-vegetarian stuff is a must on Sundays. I also make my wife go shopping with me to stay 'safe'. My favourite Sunday lunch is sharing a meal with my son and wife.

A day with green friends

My wife has a passion for plants, and I leave no stone unturned to fulfill it. So, a few Sundays are spent buying new seedlings, soil, and compost. Needless to say, we have a great day with our green pals.

Sunday sign off

Following a day's hard work, we head to theatres in evening to watch the new releases. We usually end our Sundays with dinner at a good city restaurant before starting a busy workweek.



With wife and son

BIJAY MANDAL, OP

WhatsApp This Week

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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

- Middle age is when work is a lot less fun and fun a lot more work.
- What did God say after creating man? I must be able to do better than that.
- A dog has an owner. A cat has a staff.
- You must have been born on a highway because that's where most accidents happen.



SHOCKING REVELATION

Sir, It's shocking to learn India holds the dubious distinction of having the highest global suicide rate, and what's concerning is that 41 percent of all suicides are by young people below the age of 30. It is indeed a matter of shame that the nation is losing many bright minds in alarming numbers to suicides. Hopefully, the recently introduced NEP, which allows a relaxed and flexible exam pattern, may work towards reducing the stress of exams. Parents should not leave their children alone, particularly when they are awaiting the results of some qualifying examinations. Young students should at least consider that life is more precious than any exams or relationship issues. Disqualifying just in a test or breakups or whatever the reason may be, it never means a full stop.

SOUMYARANJAN KAR, SUNABEDA

LETTERS



A WORD FOR READERS

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CELEBRATING NOSTALGIA

When film buffs in India watch their favourite flicks on the big screen after many years, it's more of a revisit to their childhood, adolescence, or youth than relishing the films, says award winning filmmaker Amartya Bhattacharya

MADHUSMITA SAHU, OP

Folk horror Hindi film *Tummbad* was released in 2018 and its lifetime earnings were just above Rs 15 crore. However, nearly six years after its release, the makers decided to re-release the movie. The Sohum Shah-starrer, who was also the director of the movie, hit the theatres across the country September 13. Astonishingly, till filing of this report, the movie already had clocked almost the same business that it did in its lifetime. It's not just *Tummbad*, several other movies like R Madhavan-starrer *Rehmaa Hai Tere Dil Mein* (2001), *Yeh Jawaani Hai Dewaani* (2013) are also doing brisk business. *Kuch Kuch Hota Hai*, *Rockstar*, *Lakshya*, *Jab We Met*, *Dilwale Dulhania Le Jayenge*, *Maine Pyar Kiya* and *Zindagi Na Milegi Dobara* are

a few other names that enjoyed renewed success, captivating audiences anew decades after their original debut. So much so that, movies from late 1960s like *Padosan* and early 1970s *Bombay To Goa* are also being screened for the viewers.

The decision to bring these films back to theatres reflects a growing trend in Bollywood to celebrate and honour its cinematic legacy. Each of these movies not only showcases timeless storytelling and memorable performances but also encapsulates the cultural and social ethos of their respective eras.

The resurgence of these classics begs the question: what compels audiences to revisit these films in cinemas when they are readily available on streaming platforms?

Here's what the experts have to share with **Sunday POST** on the issue.

'Overfeeding nostalgia can kill its essence'
"Indians have a deep love for celebrating nostalgia. When

they watch films on the big screen again, it's not just the movies they're revisiting but their childhood, adolescence, or youth. It provides a guaranteed feel-good effect since they already know the film and don't have to worry about whether it will appeal to them. Simplicity and romance in these films attract a certain audience, teaching them how to fall in love and rekindling their cinematic romance," shared the writer and director of award winning Odia film *Adieu Godard*, **Amartya Bhattacharya**.

He further said, "Films like *DDLJ* have transcended fiction, living through the reality of many lovers. The theatrical experience offers a



larger-than-life celebration that OTT platforms can't match. The sound in theatres can give you goosebumps, and the community viewing experience is something people miss when watching alone at home. Factors like concentration, lack of distraction, and a dedicated mindset in theatres mentally immerse viewers, making the experience cherished."

Nostalgia plays a crucial role; people don't want to grow old and stop celebrating their past, added Bhattacharya.

"Revisiting older classics is like psychological time travel, taking viewers back to their earlier days, which is a cherishable feeling. The resurgence of old Bollywood films is not likely to change preferences significantly. Indians have always loved looking back, and now distributors see the market potential in tapping into this nostalgia. However, this won't greatly impact contemporary cinema, except for song remakes and remixes," he said.

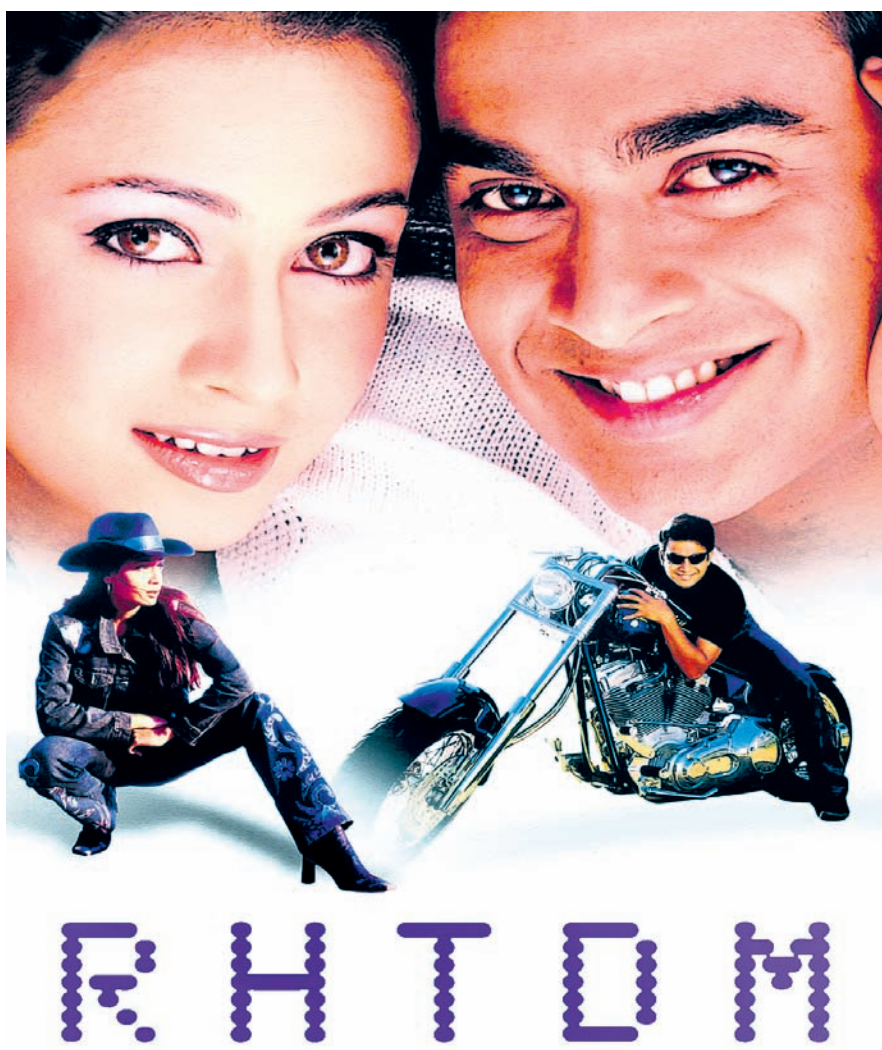
"Films that worked in the '90s won't work now if they are freshly made because viewers' tastes have evolved. Contemporary films will cater to these evolving tastes. The business model of re-releasing classic films will work in a limited way. Overfeeding nostalgia can kill its essence, so distributors must use it wisely. While it's an opportunity, aggressive marketing could diminish interest. The trend of re-releasing classic Bollywood films will continue but won't threaten new releases and trends. It might take away a small percentage of business from new films, but this isn't significant. Letting the old and new coexist is beneficial," concluded the filmmaker.

'Delighted at the resurgence of theatre attendance'

Partha Sarathi Ray, also a State Film Awards winning actor, says. "The reality is that nothing can rival the big screen. Cinema offers a complete form of entertainment, and there's no better way to enjoy it than experiencing it on the big screen with family or friends. OTT platforms can be distracting and are suitable for web series where breaks are acceptable. However, cinema demands undivided attention, which only theatres can provide. I watch movies on OTT only if I've missed something recently or want to revisit an old classic that I might have missed earlier."



He added, "As an actor, I am both intrigued and delighted at the resurgence of theatre attendance for Bollywood movies, even in the age of OTT platforms. The phenomenon speaks volumes about the enduring magic of cinema and its unique ability to create a shared, immersive experience that OTT platforms, despite their convenience, cannot fully replicate. Theatres offer a collective ambiance where audiences laugh, cry, and celebrate together, creating a sense of community. This experience is deeply ingrained in our culture, especially in Odisha, where movie outings are cherished social activities. Watching a film on a large screen with state-of-the-art



R H T O M

come from the movie I watch on an OTT platform. Old movies take us back to that era of time and give us the same comfort they used to give us back in that time."

With the rise of social media and clips of old movies coming up on reels and reminding people of old times, added Biswal.

"The age I was at the time the movies were released, most of them dodged right over my head; I couldn't relate to or understand the meaning and depth of the movie. Now, as someone with a mature mindset, I can do better and grasp the concept of the movies better, further enjoying the movies for what they are and what they show," she explained when asked about the emotions or memories classic films evoke.

"The fact that I am surrounded by people who love and adore a movie exactly (or even more) than I do feels very special and invigorating; it's a shared experience with strangers who are as excited and hyped up as I am, which definitely amplifies my whole experience! Watching something on a big screen is always going to be a different experience, especially the OG Bollywood songs, dancing on to nostalgic beats in the beating theatre, reliving the moments of my favourite scenes on a larger screen with higher definition, and also the dark hall with no distraction; no OTT platform can compare to that," she further said.



Sharing her experience, she continued: "Recently, I watched *Rockstar* on the big screen again, and the song *Kun Faya Kun* holds a special place in a lot of people's hearts as well as mine. To watch it on a larger screen with such enhanced audio definitely made the scene much more memorable."

Sharing her opinion on why she thinks there's been a resurgence of interest in classic Bollywood films in theatres despite their availability on streaming platforms, she said, "I feel social media definitely plays a major role in it, with people from around the world coming together to discuss movies, those movies being watched massively through word of mouth, plus the reels that come through, which bring back to the viewer the nostalgia and comfort of the past, as well as the movies gaining a lot of hype due to the reviews posted about them."

sound enhances the cinematic experience, making it more impactful and memorable."

Moreover, the excitement of a movie release, the anticipation, and the joy of being among the first to watch a film contribute to the high attendance, pointed out Ray.

"Bollywood's vibrant storytelling, larger-than-life characters, and spectacular visuals are best enjoyed on the big screen, offering an escape from everyday life. Despite the rise of OTT platforms, the tradition of cinema-going remains strong. It is a testament to the power of storytelling and the collective joy of experiencing it together. For us, cinema is not just

RECENT RE-RELEASES

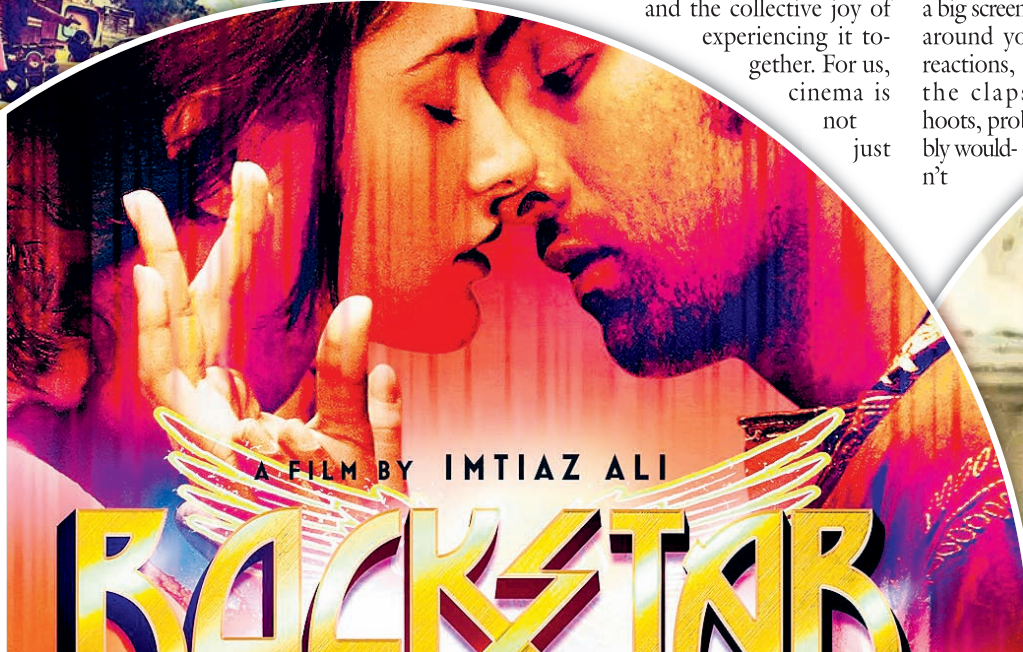
- Maine Pyar Kiya
- Dilwale Dulhania Le Jayenge,
- Kuch Kuch Hota Hai
- Rehna Hai Tere Dil Mein
- Yeh Jawaani Hai Dewaani
- Rockstar
- Lakshya
- Jab We Met
- Zindagi Na Milegi Dobara
- Laila Majnu

entertainment; it's an event, a celebration, and a beloved tradition," shared the Hello Arsi actor while signing off.

'Social media plays a major role in promoting re-release culture'

Watching movies in a theatre offers a unique experience with crowd reactions, nostalgia, and an immersive atmosphere unmatched by OTT platforms, says **Abhipsha Biswal**, an avid cinephile of the early 2000s era of Bollywood movies.

She said, "I think watching the whole thing in a theatre is a completely different experience. Watching the movie on a big screen with many more people around you and different reactions, the cheers, the claps, the hoots, probably wouldn't





MIHIR PATTNAIK

Wildlife crime, a complex and pervasive issue, is largely driven by deep-rooted socioeconomic and cultural factors. From poverty and lack of economic opportunities to long-standing cultural practices and global demand for wildlife products, these forces fuel illegal activities such as poaching, trafficking, and habitat destruction. Understanding these drivers is crucial for developing effective policies and interventions to combat wildlife crime at both local and global levels.

Global scenario

Globally, wildlife crime is predominantly driven by two interconnected forces: high consumer demand for illegal wildlife products and poverty in communities living near wildlife habitats. The illegal trade in wildlife products such as ivory, rhino horn, pangolin scales, and exotic pets is fueled by affluent markets, particularly in China and Southeast Asia, where these items are used for traditional medicines, luxury goods, or status symbols. Cultural beliefs play a significant role in perpetuating the demand, as wildlife products are often believed to have medicinal or spiritual properties. For instance, in many East Asian countries, rhino horn is thought to cure ailments, despite scientific evidence to the contrary. On the other hand, in many African and Southeast Asian countries, poverty and a lack of alternative livelihoods force local communities to participate in poaching and illegal trade. For many marginalised communities living near wildlife reserves, the illegal wildlife trade offers a lucrative income compared to legal alternatives. The involvement of organised crime syndicates and corrupt officials further exacerbates the situation, making it difficult for law enforcement to curb wildlife crime effectively.

Socio-cultural influences in India

India, with its rich biodiversity, faces a unique set of challenges in combating wildlife crime. Poverty, lack of employment opportunities, and weak enforcement create fertile ground for illegal activities such as poaching

WILDLIFE CRIME

A SOCIOECONOMIC CRISIS

Many communities in Odisha rely on forest resources for survival, and illegal wildlife trade offers an attractive financial alternative. Making the matter worse, the involvement of organised crime syndicates and corrupt officials exacerbates the situation

and trafficking. Many of India's rural and tribal communities, who live near forests and wildlife sanctuaries, often depend on the forest for their livelihoods. In some cases, these communities are lured into wildlife crime networks due to the high financial rewards offered for products like tiger skins, leopard pelts, and elephant ivory. Cultural factors also play a significant role in driving wildlife crime in India. For example, tiger bones and other animal parts are often trafficked to meet the demand in traditional Chinese medicine markets, where they are believed to have healing properties. Additionally, illegal wildlife products such as snake venom and bird feathers are used in local traditional practices and rituals, further complicating conservation efforts. The illegal pet trade is another significant problem in India, driven by both domestic and international demand for exotic animals such as parrots, turtles, and snakes. Many species are captured and sold in urban markets, often with little regard for their conservation status. The growing demand for exotic pets, fueled by social media and changing lifestyles, has added a new dimen-

sion to India's wildlife crime.

Crisis in state

Odisha, with its diverse wildlife, is facing an escalating wildlife crime crisis. Socioeconomic factors, including poverty, unemployment, and lack of education, are major drivers of illegal poaching and trafficking in the state. Many communities in Odisha rely on forest resources for survival, and illegal wildlife trade offers an attractive financial alternative. For instance, poaching of elephants for ivory and pangolins for their scales has become a common practice among local tribes, who often see it as their only means of livelihood. Culturally, wildlife products are often intertwined with traditional practices and beliefs in Odisha. The use of animal parts in local medicine, rituals, and festivals contributes to the illegal trade. For example, certain communities in Odisha hunt wildlife for meat and trophies as part of their cultural heritage. This practice, while diminishing due to modern conservation efforts, still poses a significant challenge for wildlife protection in the state. The high demand for wildlife products in international

markets has also penetrated Odisha, with organized poaching networks operating in the state. The olive ridley turtles, for instance, are poached for their meat and eggs, particularly during their nesting season along Odisha's coastline. Despite strict legal protections, weak enforcement and corruption have allowed these activities to persist, jeopardising the state's biodiversity.

Tackling the crime

Addressing the socioeconomic and cultural drivers of wildlife crime requires a multi-faceted approach. Poverty alleviation and the provision of alternative livelihoods for communities living near wildlife areas are critical to reducing their dependence on illegal activities. Community-based conservation initiatives that involve local populations in protecting wildlife while offering sustainable economic benefits have shown success in several regions. Additionally, raising awareness about the ecological and legal consequences of wildlife crime can help change cultural attitudes and reduce demand for illegal wildlife products. Law enforcement must also be strengthened, with better resources and training for officials tasked with monitoring wildlife trafficking. Efforts to curb the influence of organised crime networks and reduce corruption are essential to tackling the larger illegal wildlife trade. International cooperation, particularly in addressing demand in major consumer countries, is also crucial for reducing the global wildlife crime trade.

Time for holistic approach

The socioeconomic and cultural drivers of wildlife crime are deeply entrenched and complex, making it one of the most challenging environmental issues of our time. Globally, poverty and consumer demand fuel this illicit trade, while in India and Odisha, a combination of economic necessity and cultural practices drive poaching and trafficking. To effectively combat wildlife crime, a holistic approach that addresses both demand and supply sides, promotes alternative livelihoods, and raises awareness of conservation issues must be adopted.

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FACT FILE

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Manushi reacts to dating offer by follower

Actress Manushi Chhillar, who was last seen in the box-office debacle *Bade Miyan Chote Miyan*, seems to be in love with Ukadiche Modak. Recently, the actress took to her Instagram and conducted an AMA (ask me anything) session with her 6.6 million followers.

One of her followers popped up a question asking her out on a date. The social media user wrote, "What if I ask you out for a date? Will you ever cater seeing this comment? (sic)".

Responding to the same, the actress shared a picture of a different type of Modaks. She wrote on the picture, "On a date with these, and my film set. No time baba".

Recently, the actress had shared as to what happened inside her vanity van. Sharing a video from her vanity van, the actress had asked her make-up artiste Kinchangthui Bariamtak the meaning of a ghazal she read. Manushi asks the celebrity make-up artist if he or her hairstylist can decipher the meaning of the ghazal.

She then explained, "She is talking about something that is giving him pain from the past but she is not able to move on from... Aesai lag raha hai na." "Love.... Kin got it?" She captioned it: "We're upto no good in the vanity".

SIANS

Asha Negi spills tea on her next

The makers of the murder mystery series *Honeymoon Photographer* starring Asha Negi, dropped its trailer last week.

The trailer is about a honeymoon getaway, which descends into chaos when the groom is found dead on the beach. The six-episode series showcases Asha playing the role of Ambika Nath, a honeymoon photographer for her newly married industrialist clients Adhir Irani (Sahil Salathia) and Zoya Irani (Apeksha Porwal).

Asha said: "In my career, I have essayed several roles, but a majority of them have been romantic and family centric. I saw *Honeymoon Photographer* as a breath of fresh air since the premise of the show is very different from what you'd assume it to be from the title. Ambika is a very layered character and as you proceed, you really see her evolving."

This character really kept me on my feet. The show has its own thrills, with an intense cat-and-mouse chase, and each character trying to emerge victorious for their own reasons, she added.

SIANS



Akhyara Kathakar Samman for Pradosh Mishra

BALASORE: Prestigious Akhyara Kathakar Samman, instituted by Akhyara, the literary wing of Prajapati, will be conferred on noted short story writer Pradosh Mishra.

The award, to be given away September 29, aims to encourage the authors, both budding and established, of the state, said Prasanta Das, the head of the organisation, at a presser.

The honour comprises a citation along with cash allotment, added Das. With 16 short story compilations, 11 novels, and a travelogue to his credit, Mishra has carved a special place in the literary circuit of the state.

He has also been honoured by several organisations of the state in the past. Noted author Arya Yagnadutta received the honour last year.

PNN

6-day Lulung Painters' Camp in Similipal

BARIPADA: The six-day Lulung Painters' Camp 2024 was successfully organised by Ketaki Foundation Trust (KFT), a Bhubaneswar-based non-profit organisation, in collaboration with Lulung Aranya Nivas from September 10-15 at Lulung of Mayurbhanj district. The camp kicked off with a great beat. Local dance troupes performed traditional tribal dance and music to welcome the participants.

Samrat Gowda, Deputy Director, Similipal Tiger Reserve, Sourabha Gowda, noted photographer and Ramahari Jena, renowned painter and printmaker, were among the dignitaries who were in attendance on the inaugural evening. KFT's Managing Trustee Jyotirajan Swain was the convener of the event. An interesting discussion ensued between artists and the guests on the conservation of wildlife, sensitisation of involved communities and other issues of biodiversity to mark the occasion.

As a part of the agenda the participants were engaged with the school children of Lulung tribal village. They guided the children through an artful ad-



venture that resulted in fascinating works of creativity. KFT also or-

ganised an art workshop for the women of the village making

them recreate their traditional art in the form of jhoti-chita. An essay and storytelling session for the school children was also held.

Other dignitaries who joined the camp included Ashwin Kumar Panda, OAS, a social motivator, promoters of Lulung Aranya Nivas Sanjeev Kumar Nayak and KFT Trustee Sugat Mohanty, noted poet Rabindra K Swain, senior journalist and eminent filmmaker Kapilas Bhuyan.

For the unversed, KFT is dedicated to publishing, preserving, promoting art, culture and literature of the state.

PNN



Understanding cosmology through crafts

Man is imitating the elegant craftsmanship present throughout the cosmos. In a unique way of using metaphors, the whole process of cosmology can be understood through ancient crafts

SATYABRATA PANIGRAHY

Every craft is associated with some centuries-old traditions, legends, philosophies, and some cosmic connections hidden. It plays a pivotal role in defining the history of a nation. According to Indian philosophy and mythology, the whole universe is an epitome of alluring art and craft, and the creator of this vast universe is the greatest craftsman. He is Vishwakarma, the architect of this universe, the painter of this world map. He is the musician, whose sweet music echoes in every particle of this rhythmic universe. He is the greatest Physician who has carved life-saving medicinal herbs on earth. Man is imitating that elegant craftsmanship present throughout the cosmos. In a unique way of using metaphors, the whole process of cosmology can be understood through these ancient crafts.

Potter & the wheel of cosmos

The potter makes beautiful earthen pots, molding clay with his expert hands. 17th century Odia poet Dinakrushna Das narrates the legend of the potter community in his book *Kurala Purana*. The importance of the theory of cyclic universe is reflected in the Kurala Panchami festival of Orissan cul-

ture. In Puri, the potters worship their pottery wheel during this festival. This wheel represents the cyclic model of modern cosmology. Ever since the big bang, the universe has been expanding and cooling down. Eventually, the whole universe will end in a state of dissolution, either through heat death or a big crunch. The potter's wheel becomes a metaphor of the wheel of time, where the end is the beginning. This non-linear cycle exists in every corner of this elegant cosmos. The flow of energy in nature is cyclic. The energy flows from high temperature to low temperature, electric current flows from high potential to low potential, air flows from high pressure to low pressure to maintain equilibrium. Again, the state of

equilibrium is disturbed and the flow of energy continues. The whole cosmos is nothing, but a sacrificial cyclic flow of energy. Seed comes from a tree and again from the seed, a new plant grows. Stars, planets, etc. are originated from a nebula, and will go back to that state of nebula at the end. Many civilizations

started from the banks of the river and ended again through the devastating effects of that river through floods, cyclones, change of direction etc.. The cycle of creation ends where it starts. This shows the cosmic cycle of creation in action. Different cycles are observed in nature, like the cycle of seasons, water cycle, nutrient cycle, oxygen cycle, carbon cycle, waste recycle. The menstrual cycle in a female body gives birth to a new life. The rotation of planets around the Sun and the rotation of electrons around the nucleus are also some examples of cyclic process.

The wheel is also a symbol of mobility. The wheel is used in everything from power generation to transportation to weaving clothes. In this context, Mahatma Gandhi once wrote in the *Young India* magazine, "India's progress has been hampered by the closure of wheels and charkhas. Once again, we have to turn the wheel and make indigenous clothes and become self-reliant." This wheel is an indicator of poverty alleviation in India.

Weaving the web of universe

In the

Vedas, the whole cosmos is likened to the weaving of fabric by a skilled weaver. Spider's web is used here as a metaphor to explain cosmology. This universe is also like a giant space-time fabric in which all beings are interconnected. That's why everything in this universe is relative and all the elements are dependent on each other. There exists a mutual relationship between them. It is called tantra in Vedic philosophy, which means 'weaving like a net', just as a weaver weaves cloth and weaves a net. Everything is interconnected in a net.

The master chef of the universe

Cooking is an art, which requires a different set of skills and experimentation techniques for preparing new dishes. Indian epics also contain many stories and anecdotes related to the chef tradition. King Nala, described in the Mahabharata, was an expert chef and had written the Sanskrit text Paka Darpana on the art and craft of cooking. The most important formula of cooking is that the right proportion and mixture of ingredients gives a fine taste. In the same way, the systematic and harmonic design of this universe and the origin of life require a particular ratio of combination of different organic and inorganic elements. It is called 'fine tuning' in modern physics, without which the design of the universe can be different.

Blacksmith igniting the big bang

A blacksmith makes various household appliances by banging and molding hot iron pieces. Rig Veda, one of the oldest texts, also mentions blacksmith as a metaphor to explain creation of the universe. Just as a blacksmith blows wind through the repeated expansion and contraction of the bellow to ignite fire, so this oscillating universe is going through continuous expansion and contraction. The Big Bang theory of modern physics says that the world we see is constantly expanding and will eventually shrink in a big crunch.

The author, a communication professional, writes on science.



TINA

