

APRIL 2-8, 2023

# SUNDAY POST

HERE . NOW

Silk City's famous Budhi Thakurani Jatra

# Blurring class Boundaries

COVER STORY

P 34



# MY SUNDAY

Lifestyle influencer Aniket Prasad Rajak, better known as @fashionwithaniket on Instagram, from Steel City Rourkela has been working with top fashion labels like H&M, Zara, Mivi, Ajo and many others for the past two years. Still studying mass communication, the Amazon verified blogger loves to binge-watch web series on streaming platforms when he gets a break

## Solo backpacker

I have been fortunate enough to visit many fascinating and diverse locations throughout India. However, I love to travel alone. Some of the places I have had the opportunity to explore include Mumbai, Delhi, Mussoorie, Jamshedpur, Patna and many others.



With Family



With actor Sabyasachi

## Homesickness

Living away from most of my family members, who stay in Rourkela, fills me with a sense of loneliness and longing. However, during festivals and other special occasions, I don't forget to dash to the Steel City to be with my loved ones.

## Understated cook

I enjoy cooking dishes that are both delicious and easy to make. I often find myself gravitating towards simple recipes that can be whipped up in no time. Among my favorite dishes to cook are rice, dal, and curry.



## Not a gym rat

Since I'm not an early bird, I prefer to walk instead of pumping iron in the gym to shed the extra kilos. Besides, gyms in the vicinity get closed for the day when I wake up.

## Binge-watcher

In order to make the most of my free time, I prefer to spend a significant amount of it indulging in my love of web series and films on streaming platforms.



with Friends

MADHUSMITA SAHU, OP

**WhatsApp This Week**

**Only on Sunday POST!**

Send in your most interesting WhatsApp messages and memes received to: [features.orissapost@gmail.com](mailto:features.orissapost@gmail.com) And we will publish the best ones

**THE BEST MEMES OF THIS ISSUE**

- Whatever you do always give 100 %. Unless you are donating blood.
- Anyone who has never made a mistake has never tried anything new.
- When I told the doctor about my loss of memory, he made me pay in advance.
- My doctor told me that jogging could add years to my life. He was right—I feel ten years older already.

**STARTLING REVELATION**

Sir, This refers to last week's cover story In Search of Fair Footing in the **Sunday POST**. It was quite surprising to learn that Odisha, a state having a theatre tradition of over 150 years, has only a handful of women theatre directors. When Nibedita Jena said that "a woman is not born to become a good wife, a good mother only," she was referring to the fact that women are capable of juggling multiple occupations at the same time. But the reality paints a grim picture. I believe that it is extremely important for a female theatre artiste to become a permanent member of a troupe before taking up direction. But unfortunately, most of the actresses who work in theatre in Odisha perform for several troupes which make their chances of becoming a director difficult. Scarcity of full-time female theatre workers in the state makes the matter worse only. Nonetheless, the write-up will inspire a few to make career in drama direction.

**RABISANKAR SAHU, BHUBANESWAR**

**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. Please send in your opinions, queries, comments and contributions to [features.orissapost@gmail.com](mailto:features.orissapost@gmail.com) B-15, Industrial Estate, Rasulgarh, Bhubaneswar - 751010, Orissa. Phone (0674) 2549982, 2549948



While deities in temples across the country are primarily worshipped by Brahmins, in a departure from this tradition, people from the weaver and barber communities don the hat of priests at Maa Budhi Thakurani temple of Berhampur

### Silk City's famous Budhi Thakurani Jatra

also for hosting one of the largest festivals in the region: the Thakurani Jatra. The bi-annual month-long celebration takes place in the Hindu month of Chaitra (Primarily April to May in the English calendar). The devotees of the region view Maa Budhi Thakurani as a protector who watches over them, providing a sense of safety and security. During the festival, the goddess is portrayed as a married daughter who visits her father's house every two years, and her visit is celebrated. With a couple of days to go before the famous festival, **Sunday POST** sought to learn from fellow devotees, locals, experts, and priests about the legend behind the festival and its traditional significance.

**Dinabandhu Sahu**, a local from Berhampur shares a great detail about the legend of Budhi Thakurani Jatra.



"Budhi Thakurani Jatra is an important festival in the city and is one of the prominent state festivals of Odisha. Since my childhood, I have lived

# Blurring class Boundaries

in this area and learned about the origins of the festival from my ancestors. According to my knowledge and the story I heard, the origin of Maa Budhi Thakurani dates back to the time of emergence of the Berhampur Town itself, i.e. around 1672. Telugu Lingayat Dera (weavers) community came to Mahuri on invitation from Mahuri Raja to take up their profession of weaving." Sahu continues: "They started weaving a specific type of silk called "Pattu (Telugu)" or "Patta (Odia)" with a golden zari border using Rani pink (Magenta) for sarees and golden yellow for dhoti and kanduva. The then king was very

impressed with their art. This weavers' community launched Mahamayee Thakurani's "Ghata Jatra" under the direction of Kota Chandra Mani Kuber Senapati." Legend has it that Budhi Thakurani Jatra is not just a festival but the homecoming of a daughter.

Narrating about the legend, Sahu elaborates, "Desi Behera, the head of the Devanga Community in the area, used to worship Maa Budhi Thakurani every day with flowers. Once while traveling through woods, he saw a young girl weeping on the roadside. On inquiring, he came to know that she lost her way while traveling along with her father. Being a kind man, Behera invited the young girl to his house with fatherly affection. But to his surprise, she stepped into the nearby bushes and vanished. Desi Behera made his usual trip to the temple to pay his respects to Maa Budhi Thakurani.

MADHUSMITA SAHU, OP

In Hindu culture a deity is mostly worshipped by the Brahmins. However, in the Silk City Berhampur, there is a temple where it's not the Brahmins but the people from the Dera (weaver) and barber community who have been donning the hat of priests for many years.

Maa Budhi Thakurani Temple, located at Big Bazaar of Berhampur town, is one of the most revered religious sites in Southern Odisha. The temple's presiding deity is primarily worshipped by the barbers and Deras. Since its early days, the temple has been a unifying force to bring devotees under one umbrella negating the traditional barrier of caste. The temple is well-known not only for its religious significance but



However, when he presented the goddess with flowers as an offering, she did not accept them, leaving him dejected. Later that night, he heard a celestial voice in his dream saying that the goddess had been touched by his fatherly affection and therefore did not wish to be worshipped by him. She again explained that she would come to stay with her father's family for one month every two years to meet her devotees, and during her visit, she would not be worshipped by Brahmins but by members of the barber community. And so, the tradition of Thakurani Jatra was started to celebrate the homecoming of Maa Thakurani, the local deity, at her parent's home on Desi Behera Street in Berhampur every two years."

According to P Durga Prasad, who is also known as Desi Behera or the father of the goddess, fulfilling his duty as the father of the deity brings him great happiness and gratitude. Along with his wife, he feels emotional and overjoyed to carry out the rituals of their ancestors that welcome Maa Shantani as their daughter and fulfill their responsibilities. He inherited this responsibility from his father in 1995 and has since taken responsibility for 15 times. Maa Budhi Thakurani's love and devotion attract people from all around the world to come to Berhampur. It is believed that just as Maa Thakurani returns to her parental home from her in-laws, the girls who are married from Berhampur should also visit their paternal place during this festival. This year, the Jatra will last for 27 days, from April 4 to May 1. It will feature giant images of various goddesses and mythological figures displayed on decorated pedals called Rathas, as well as an array of folk dances and caricatures of different aspects called Beshas, which are the main attractions during the festival.



Shubha Khunti worshipped by devotees

Shedding light on procession traditions, Prasad says, "Preparations for the festival commence following Shivratri. During a public meeting, the residents select a day, and Pujaka Byamagoti Basudev Sashtri Sidhanti announces the dates for the Thakurani Jatra. The installation of the Shubha Khunti (holy mast) follows, where in the Khunti is worshipped and brought by Nilamani Prusty, the Prastuta Karta of Shubha Khunti, to Desi Behera. The Shubha

Khunti is obtained from the temple and is placed in front of Desi Behera's house. On the first day of the festival, my wife offers floral offerings at the Thakurani temple, and the offered flower falling from the deity's head is brought back as the deity's representative to the makeshift temple and placed in a 'ghatam'



Types of Manasika Beshas

- Gandhinagar 108 Hanuman Beshha
- Bagha Beshha
- Bijipur Landa Beshha
- Choda Gajja Beshha
- Krushna Beshha
- Ram Beshha
- Luv kush Beshha
- Bijipur Anadri Beshha
- Pila Khai Dahani Beshha

Types of Rathas

- Binchana Ratha
- Boita Ratha
- Duli Ratha
- Narayana Ratha
- Nagarjuna Ratha
- Ramachandra Ratha
- Shivarudha kali Ratha
- Jalamukhi Ratha

along with eight others. After the Sthapana (consecration) of the goddess, she is worshipped by her devotees and offered Anna Bhoga, Bala Bhoga, and Kheeri during the rest of the festival. Each day, Maa Budhi Thakurani visits different streets belonging to the Dera community, and devotees offer their prayers.

From the



second day onwards, my wife takes our daughter, Maa Budhi Thakurani, to visit the Sahis (colonies) with sacred Handi on her head for Sahi Parikrama through Rajabati and invites all the Sahi Ratha for the festival. The devotees, having vows to the deity, take various peculiar Beshha (forms) and get her blessings. The 'ghatams' are then taken in a grand procession back to the main temple on the festival's final day."

Brundaban Parida of Bijipur has been participating in the Landa Beshha Manasika, a tradition that began in 1933 in Bijipur where people shave their heads in their desired style and paint their bodies with meaningful messages, for more than 25 years with love and devotion. Initially, this was done to spread awareness about corruption in the mutts and temples, but now, they write social messages for a better



Flower offerings along with diya

cause. Parida and his fellows, including Subas Maharana, Tukuna Dalei, and Prakash Rao, continue to support and adorn the Manasika dharis. The procession of Landa Beshha starts from Bijipur and goes to College Square, Annapurna Market, and ends at Bada Bazaar, where Maa Thakurani's makeshift podium is located.

Miracle does happen

Mamata Kanuga, a devotee who has been visiting the shrine for the past eight years, recalling her epiphany, says, Maa Budhi Thakurani played a crucial role in saving her family and children. "My husband and I have two kids- a son and a daughter. Our daughter, Shriya, was diagnosed with a bone marrow condition at the young age of three. Due to her young age, finding a donor was challenging, and we were unsuccessful for six months. However, after learning about Maa Budhi Thakurani, I attended her Jatra and made a vow to the deity seeking her blessings for my daughter's successful surgery. Miraculously, within a few days, the hospital called to inform us that they had found a donor, and my daughter had been cut off the waiting list and was allotted a donor. We went to Visakhapatnam for the surgery where the operation was a success" claims Mamata with tears rolling down her cheeks. Since then she has been visiting dressing up her son and daughter as Krishna and Balram and offering 'Manasika' to fulfill her gratitude and devotion.

# 'I'd love collaborating with regional artistes'

his father with his work. But as the Brazilian lyricist Paulo Coelho put 'when you want something, the entire universe conspires in helping you to achieve it' Dino returned to Mumbai one more time. But this time he came back not to repeat his past mistakes and as they say the rest is history.

The rapper, singer, composer and lyricist, who has been a driving force behind Hip-

hop gaining traction in the country, was recently in Bhubaneswar for the first time for a show and on the sideline of the event, he had a breezy chat with **Sunday POST** on a host of subjects.

The excerpts here:

■ **How do you look at your life and Hip-hop-ping madness?**

■ I started living my life in real terms, the moment I stepped into Hip-hop. I'm always thankful to the universe because I get to do what I dreamt of and it's happening in reality. God has chosen me to do what I like. I am extremely grateful to the Almighty, because there are many who work even harder but still don't taste success. I am very happy about my entire journey in the music industry and being a part of Indian Hip-hop.

■ **What made you choose Hip-hop as a profession?**

■ It all began when I was a 'nobody' and trying to make ends meet. I was sharing a small single room with four others and was absolutely lost in life. I only used to listen to Hip-hop, and for me it was my Eminem, the god of the art form. One fine morning I was heartbroken and taking a stroll on the beach when a guy came up with a guitar and asked me to compose something. That was the turning point. I have tried a lot many things in life for a living. I have worked as a casting director also with Pradeep Sarkar who recently passed away. But I found my calling in Hip-hop.

■ **When have you felt the most powerful in life?**

■ It happened when I started writing. After completing it, I thought nobody could do this. In the entire process, you won't need a motivational speech or anybody's pat on the shoulder. It's like when you meet the right individual in your life, everything just falls in place and that is when everything starts working. That was the time. I have never felt more powerful in life.

■ **This is perhaps your first visit to Odisha. How is the hospitality here?**

■ I have been eating ever since I set my foot on this land. I am a food lover and have been binge watching the famous places which offer the best platters, so I am going to try it all.

■ **You have been creating music independently over the years. How long does it take for pre- and post-production processes?**

■ It's not a time-

bound process. You can't plan such a thing when you get the blessings of Saraswati, the goddess of music or when you are in a creative zone. Even after completing the production, sometimes you don't feel that you are done with it. I am not a trained musician. I came from nowhere but managed to make a mark. Talking about the volume, I can create 10 songs a day, but that's never been my objective. My aim is to produce good and powerful music. So there's no time frame as such.

■ **Your style reflects and relates to the sufferings of the youth across generations. What will be the theme for 2023?**

■ I have written songs, but I am not sure about the mood. I will take it a notch higher this year. I will focus on sectors now, like club songs. I will try to do more Hip-hop numbers and have more releases. I enjoy all the aspects and flavours of Hip-hop.

■ **How has been the journey so far?**

■ Remembering my initial days, I can only laugh at the past, my days of struggles. When I first wrote, it was out of nowhere. I would say, today we have a much safer place for Hip-hop than it was earlier. At the end of the day, I am happy because people are listening to what I compose and what I made music out of.

■ **Would you ever consider collaborating with the regional artistes?**

■ Yes, of course. I am a Malayali, raised in Madhya Pradesh. Now that I have worked with international artistes, I am planning on working with a couple of Bengali artistes. Collaborating with Marathi artistes is also on the cards.

■ **How do social media affect the rap scene in India?**

■ It requires a lot of dedication and focus to create some content, so you have to be in a certain zone. I feel social media is a great distraction in this regard. Creating is absolutely meditative and you don't want to get disturbed with such distractions.

■ **What is your take on Desi Hip-hop?**

■ It is huge and going to take over everything including the world music industry.

■ **You have created independent music and collaborated with labels also. What is your preference?**

■ I am an independent artiste because that is how I started off. On the other hand when I collaborate with labels, then there is a dependency. Though they don't interfere, I still love my independence.

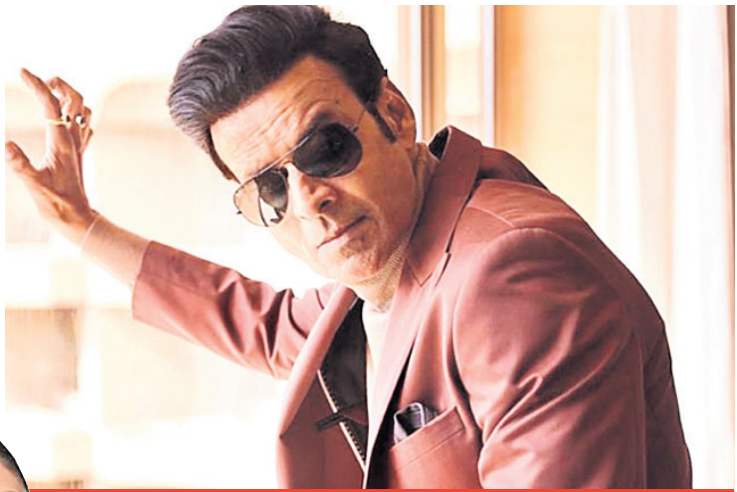
From working as a spot boy in shooting units to becoming the Hip-hop superstar of India, Dino James has traversed an arduous journey. His debut song 'Loser', based on struggles of his early days, struck an immediate chord with the audience which made him the star he is now, admits the famous rapper, composer and lyricist

SMRUTI REKHA BARIK, OP

Mumbai, the capital city of Maharashtra, is called 'Mayanagari' or City of Dreams as thousands of youth from across India and other countries land here every day to try their fortune. A few manage to have the best of it while others go back empty-handed. In the early 2000s, a teenage boy from Madhya Pradesh, like many youths of his age, too had moved to Mumbai with a dream to become an actor in Hindi movies oblivious of what fate has in store. It is said that Mumbai doesn't welcome every one with open arms and it didn't today's Hip-hop superstar Dino James either. After struggling for eight long years as an assistant director, fitness trainer, guitar teacher, junior artiste and even a spot boy in shooting units, he couldn't get closer to his goal. Left with little option, he returned to his home state to help



# I'm bad at lying: **MRUNAL**



## 'WORKS IN FORMULAIC FILMS CHALLENGING'

Actor Manoj Bajpayee has shared what motivated him to come on board the documentary *The Vial*, which is all about the development of the Covid vaccine.

The celebrated actor also talked about the kind of cinema he preferred to be a part of.

*The Family Man* actor said: "There were two reasons that inspired me to become a part of *The Vial*. First, it was the unwavering conviction of the producers, director, and channel that impressed me. Second, the documentary aimed to shed light on the pandemic that we all have experienced, and I wanted to pay homage to the health workers, frontline workers, and scientists who worked tirelessly to develop vaccines across all regions."

When asked if he prefers commercial cinema or independent cinema, Bajpayee elaborated: "I don't prefer one over the other.

For me, what matters most is the story. I find it challenging to work in formulaic films where I already know the beginning, middle, and end. I believe the story must be unique, and the character should be something that audiences have not seen before." The *Vial* is airing on History TV18.

IAN S



AGENCIES

Mrunal Thakur will be seen next in *Gumraah* alongside Aditya Roy Kapur but the actress is still getting a lot of love for her last release *Sita Ramam* with Dulquer Salmaan. While she's doing some great work and has a strong social media game with the most glam pictures for display, Mrunal left her fans quite emotional recently as she put up a crying picture and wrote that it's okay to show one's true side on social media.

On this, Mrunal said, "Not everyone wants to share their vulnerable story with the world even though there are few days when we feel low and feel that we may not be able to make it."

Mrunal confessed that she's bad at lying and hence she can't keep a façade. It becomes evident from her face. People on social media think that actors are happy and va-

...cationing somewhere but that's not the case. Hence, Mrunal wanted people to know that the struggle is real and there is hard work but one needs to be determined to not give up.

*Gumraah* is set to release April 7.

AGENCIES

# Priyanka beats Kylie, Selena's brands

Priyanka Chopra had launched her hair care brand a while ago in the USA while the actress was recently in India for its launch in Mumbai. Now as per a report that gauges the performances of celebrity brands, Priyanka Chopra has beaten Selena Gomez and Kylie Jenner's brand and bagged the number 2 spot on this list. Her brand has become the second wealthiest brand of 2023 in terms of revenue with £429.9 million.

Rihanna's cosmetic brand takes the top spot on this list with £477.2 million. This report covers everything from the wealthiest to the most Googled celebrity beauty brands this year, it has outlined the biggest beauty movers of 2023 and Priyanka's brand Anomaly Haircare has found the second place in this list.

Priyanka's hair care journey began from childhood. As a baby, Priyanka had no hair. She revealed that she was bald and her grandmother was afraid that she'll remain bald forever. That's why she would make her sit and give her a good champi. That's what worked for her.

AGENCIES



## Gizele appears in Rick Ross's Bands

Gizele Thakral of *Bigg Boss 9* has featured in an international music video with popular American rapper Rick Ross. The track titled *Bands*, shot in exquisite locations of Miami and Los Angeles, was released recently.

Talking about her first international collaboration, Gizele said, "The collaboration happened all of a sudden, and before I knew, I was in my first

international music video. I am ecstatic and nervous at the same time. It was a great experience to feature in a video with talented rapper Rick Ross and director Richard Stan and I had so much fun on the shoot".

She went on to add, "Even though I enjoyed it and I'm looking forward to doing more work in the west, my heart is desi. Hence, Bollywood projects will always be my priority and will be my focus. I am looking forward to my upcoming music videos and web series".

IAN S

# Decameron: An Italian masterpiece

Giovanni Boccaccio's *Decameron*, a classic of medieval literature written between 1348 and 1353 has come to us through several translations, the latest being that of Wayne A Rebhorn. Written in easy fluent contemporary diction it brings alive a work that has been an inspiration to countless story tellers through time, a literary model that combines oral storytelling and literature. At once a scholarly triumph with its elaborate introduction, footnotes and references and a delightful reading with its intensely human stories spiced with ribald humour. If translation is called the language of empathy, we find it here where the book written for the times, appears as contemporary today as when it was written. Rebhorn says "Translation makes strangers feel familiar but a good one should also allow us to sense something of the alien in our midst. A good translator is a middle man linking the foreign with the domestic, the strange with the familiar while preventing the former from being absorbed into the latter." Thus even while retaining the original flavour and texture of the book, the translator's genius has given us a work that is highly relatable today establishing its universal character, a translation that genuinely honours the original.

Dante is a constant presence in Boccaccio's work and there are many textual references to him in his work. *Decameron* is not about the spiritual journey of a pilgrim through Hell and Purgatory to Paradise as in the *Divine Comedy* but about earthly matters of the body and its pleasures. He emphasises the earthly and the humane in his very first sentence of the book "It is a matter of humanity to show compassion for those who suffer". Written in the middle of his life as the Black Death swept through Europe, it is a commentary on the plague, a collection of stories by ten people, seven women and three men who distance themselves from the plague ravaged Florence in self quarantine in the sylvan setting of a Tuscan countryside, in a palace on a hill and tell their tales. In the introduction itself Boccaccio gives us the devastating effects of the plague on the city of Florence with rotting corpses, plague boils, bruises and blackening of the skin. The moral decay of the city of Florence, its corruption and decadence has resulted in the divine retribution of this dreadful epidemic that has not only killed people but crossed species to kill animals. Families were decimated, family members were abandoned, and people retreated from social contact. In this plague ridden scenario Boccaccio's work is a reaction, a response, resilience against the prevailing situation through an attempt to recreate a life

away from such conditions with a sense of renewal and good cheer.

Boccaccio's work, a frame story, stories within stories, is an old concept, as in the Eastern collection of stories "One thousand and one nights" and the nested stories of *The Panchatantra* written in Sanskrit, adopted by him successfully. *Decameron* means ten days derived from Greek an allusion to Saint Ambrose's *Hexameron*, a poetic account of the creation story and genesis told over six days. The ten young people fleeing the unspeakable horrors of the plague tell stories to one another, each of them a king or queen for a day, enjoying themselves eating, singing and dancing in bucolic surroundings and reimagining the world through their stories. Turning their back to the world living in communal isolation, following disciplined structured ritual activities they restore the predictability and certainty of life that they have lost. By stepping out of their roles and renouncing the social mores of the day they engage in normally unpermitted behaviours by telling stories of witty irreverence, mockery and sexual license. The stories besides being entertaining are a life saving device, a getaway from the terrifying existential crisis of the time. The stories are a motley collection full of bawdy humour and irreverence, tragic love, of lovers finding happiness after several misfortunes, of kings and nobility, of ladies and knights and more frequently lower and middle class characters who play tricks on one another and display great verbal wit in pursuit of food, money and sex. However women in these stories are shown in poor light as in "Boccaccio's society women were considered socially, politically intellectually and indeed ontologically inferior to men." Emphasis on worldly pleasures and in the celebration of the body and its joys and all things material *Decameron* stands at the cusp of medieval times and the age of Renaissance. Drawn from different sources, Boccaccio's stories have variations and have deeply influenced the *Canterbury*

Tales of Chaucer.

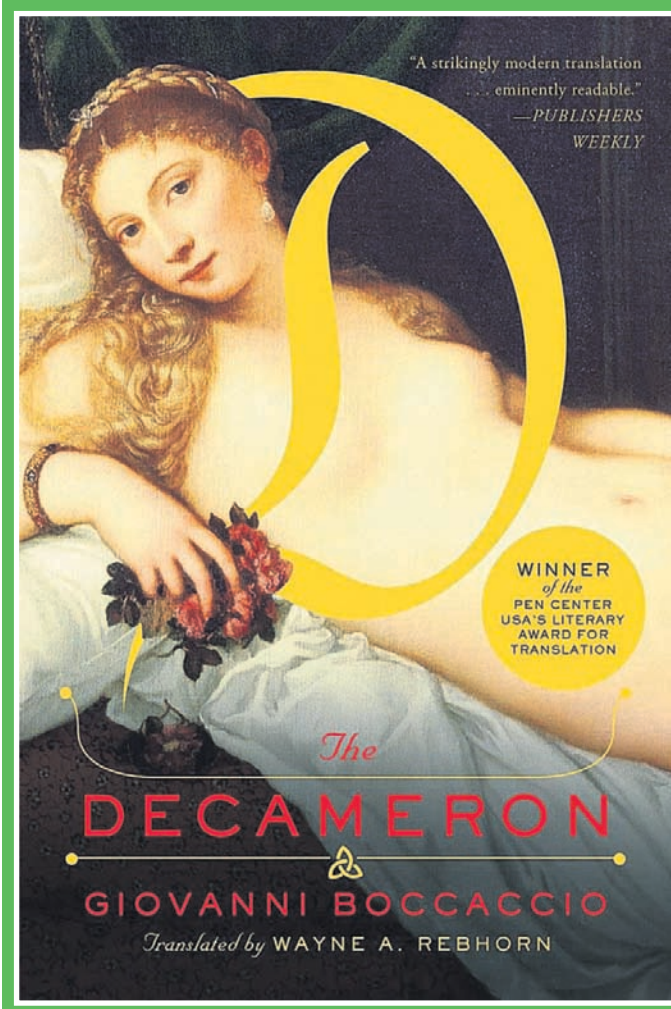
The stories centre on the four fundamental themes of Intelligence, Fortune, Desire, and Magnanimity. Intelligence can be ingenuity, resourcefulness, cleverness and trickery, the ability to persuade and manoeuvre. Fortune is whatever happens needs to have divine sanction and circumstances that need to be dealt with intelligence in pursuit of human happiness. But again intelligence is not enough and

those who do not serve their bellies, like brute beasts, should not only desire but zealously pursue and make every effort to attain." The compassion of the last stories offered as a corrective to the previous stories, recalls what Boccaccio says in the beginning that his purpose in writing these stories is to display his humanity by bestowing compassion on those who suffer. When the last tale is told "their two-week experience in the liminal space of the country garden does not reach a conclusion, it simply comes to a stop. We are left in the middle of things in the muddle that is life itself. The stories give us a chance to reflect on what makes society work and what does not". No clear cut answers are given, no judgement, just a reflection of life as it is.

The 10 young men and women, having achieved a salvation of their own, return to the city not because the plague was over. Having laughed and cried together they achieved a camaraderie and the ability to see the present and think of the future. *Decameron* will resonate with modern readers as we grapple with the horrors of our own current epidemic. The mass deaths, the abandonment of loved ones, the lack of ritual in the disposal of bodies en masse, the breakdown of administration, the trauma of the living as it was in the city of Florence is very much our own. Thus in *Decameron* we find comfort in company and optimism and certainty in the programmed rituals it describes. Its hundred stories are a vicarious experience of situations imagined, to the modern

reader. Besides the sheer entertainment of the stories it celebrates the joy of storytelling and its restorative powers.

The first masterpiece written in Italian vernacular it was also censured and corrected, expunging all references to church, monasteries and clerics. Boccaccio's language is proper except when he was mocking social upstarts and simpletons and the witty references he makes and the euphemisms he uses leaving no doubt in the minds of readers only shows how well he manipulates language. He ensures that *Decameron* will be read seven centuries after it is written and will remain not only a classic of Italian literature but as one of the great works of world literature.



it could be plain luck or happenstance. In the *Decameron* intelligence is always in the service of Desire, especially sexual desire that can consume anyone from the common man to the sanctimonious members of the clergy. Friars and nuns can be slaves to sexual appetite and the smugness and hypocrisy of the church stands exposed. Here is a defence of the natural desires of human beings that are not condemned or seen as sinful but celebrated as joyous and inescapable. Lastly there is the magnanimity of those who behave with unimagined nobility in the face of a manifestly cruel and unjust world. Boccaccio says "And thus our lives, which cannot help but be brief in these mortal bodies of ours will be preserved through the frame of our praiseworthy achievements — a goal that



SUDHA DEVI NAYAK



# Arpita