

MAY 12-18, 2024

# SUNDAY POST

HERE . NOW

INTERNATIONAL  
MOTHER'S DAY -  
MAY 12

# Masters Of Multitasking

COVER STORY

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With over 50 movies and several TV shows to her credit, actress Pushpa Panda needs no introduction. 'Majhi Pahacha', 'Kasturi', 'Chumki', and 'Mind Game' are a few notable films she featured in. She is not just an accomplished actress but also a popular Odissi dancer who has received multiple accolades. Panda finds joy in taking care of stray animals and winged guests in the neighbourhood

Early bird

On my days off, I get up early and work carefully on my tasks, which range from domestic chores to rituals and gardening.

Community care

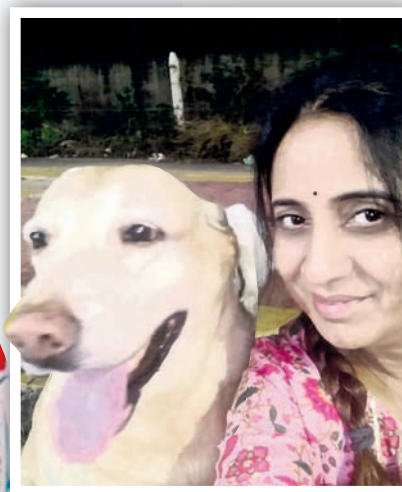
As an animal lover, I enjoy walking my dogs, feeding the birds on my rooftop, and preparing meals for stray cattles.

Rooted in tradition

I prefer making my own meals since it helps me relax. I primarily prepare traditional Odia foods like fish fry, dal, rice, pakhala (rice water), mashed potatoes, and others.



With mother and daughter Anubha



With one of her pets

Conversations that matter

I currently reside with my daughter Anubha, mom, and two pet dogs. We three enjoy socialising, discussing various issues, and watching films and television shows. Sometimes we volunteer to aid stray animals.

Literary exploration

In the evenings, when I have nothing else to do, I enjoy reading books, poems, or old newspaper articles. I also spend time meditating.

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

- My dog, Minton, ate all my shuttlecocks. Bad Minton.
Where do sharks go on summer vacation? Finland!
Teacher: "What is the value of Pi?"
Student: "Depending on what pie. Usually it costs around \$12.99."
Did you hear about the guy whose whole left side was cut off? He's all right now.

RAJINI MAGIC

Sir, I'm thrilled to learn that the biopic of Superstar Rajinikanth is in the making. Rajinikanth's remarkable journey, from a bus conductor to a superstar, is a story that deserves global recognition, there is no second opinion about that. Isn't it amazing that when co-actors of his age have either retired or are playing character roles, Rajini magic is still intact not only in India, but also in several other countries like Japan, Russia, and a few European nations. Hardly any actor in India enjoys a fan following like the Jailer actor. What separates him from the other so called Superstars is his humility. Despite being one of the most successful lead actors in the country, he leads a very simple life and interacts with people like a commoner. I'm eagerly looking forward to the release of his biopic.

SAMBIT PARIDA, PARADIP

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

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INTERNATIONAL MOTHER'S  
DAY - MAY 12

# Masters Of Multitasking

*Whether through simple acts of kindness or life-changing decisions, mothers leave an everlasting mark on their children's lives. They play mentors, mediators, healers, nurturers, and many more for their kids. Besides, being a mother is a lifetime job with no leaves and no retirement, plus the responsibility of shaping the character of future generations*

fabric of family life.

As we celebrate Mother's Day today, a few moms share with **Sunday POST** the joy, challenges of motherhood, and their expectations from the society.

### 'Motherhood is a task towards the survival of the human race'

Noted novelist and director of the Centre for Women Studies, **Hiranmayee Mishra**, says, "Motherhood itself is the toughest 'invisible work'. With all the glories added to motherhood, neither the family nor society recognises the amount of stress, emotion, effort, and time a woman puts towards this goal from day one to the final point of delivery. Even in the workplace, 'maternity leave' is considered by male colleagues and authorities as if one is on leave for a vacation. Babysitting, changing the diapers, cleaning the feeding bottles, and all such tasks of taking care of a baby are taken for granted to be part of the woman's job. These are all overlooked completely."

She further says, "We have been living in a family system that relies on mothers' sacrifices. Women have been very generous over the centuries to accept all household chores as their prime responsibilities. Despite this, the inability to do these chores perfectly for whatever reasons leads to the tag of 'bad woman'. Families therefore start orienting their girl children from a very young age on how to perform these invisible household chores without opening their mouths. This ultimately kills the dreams and passion of hundreds and thousands of our girls. This creates a huge gender gap in the workplace, particularly at higher-level jobs."

Highlighting the immense value of a woman to society, she continues: "Within families, women are the primary caregivers. Cultural norms dictate that a daughter-in-law should take care of the ageing in-laws. What to say about the household chores! Men are trained to be judgmental about

women who don't do household chores perfectly. Even during the bride-search process, the elders of the family ask the young girl questions about household chores. But the fact is, men within families should be encouraged to share the household chores. Women should understand that by sharing responsibilities, their sons will be more genuine men, and their manhood is not at all going to be lessened by this."

Talking about how women in India neglect themselves and its impact on society, the gender specialist says, "Mothers are usually very bad at taking care of themselves, as they are already burdened with so much work. Their condition worsens if they go out for jobs. They often fall sick, which creates a disaster for the family. In long terms, failing to recognise the burden of invisible work helps patriarchy continue. Dictating women and devaluing household chores continue, which

impacts the progress of the nation adversely."

Asked about possible measures that can make things easier for women, she said, "Policymakers should attempt to give due justice to motherhood roles. Motherhood is a task towards the survival of the human race; all should understand this. It's unfortunate that women bear the maximum load of family burdens, yet much of their work

is invisible. More helpless is a career woman who takes on the double burden of the house and workplace. Most of our women live their lives as if they are always on a spree to prove their worth. 'What others will say' decides the whole process of living life."

Mishra signed off by saying, "It's high time that our girls should be encouraged by families to follow their passion and not look at 'motherhood' as the point of salvation. A nation that does not value the contribution of women properly and does not treat them with dignity can never attain the goals of development."

MADHUSMITA SAHU, OP

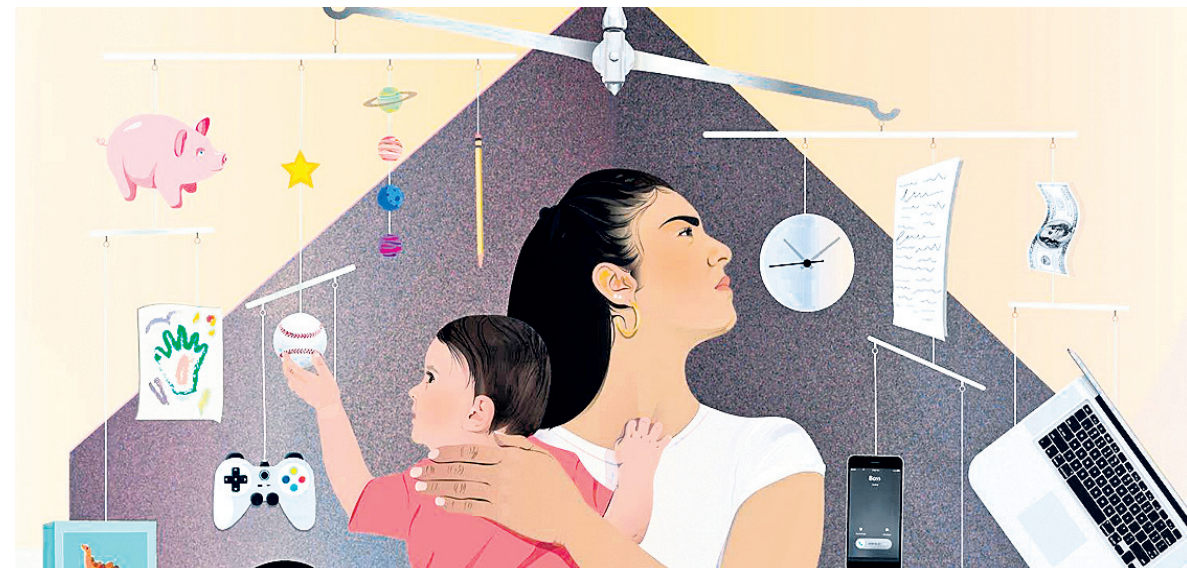
**M**others not only teach children about their heritage, traditions, and values, they also instill in them a sense of identity and belonging.

Mother's Day, a celebration cherished worldwide, symbolises gratitude and admiration for the profound influence and sacrifices of motherhood. However, beneath the flowers, cards, and breakfasts in bed lies the invisible work of a mother. While this day rightfully honours mothers for their love, care, and guidance, it also serves as a poignant reminder of the countless unseen tasks they perform daily: the nurturing, the organising, the emotional labour, and the quiet sacrifices that weave the



Hiranmayee Mishra





**'It's all about managing the mental and emotional load with resilience'**

Kamakhya Nayak, a single-child working mother from Puri, shares, "My daily responsibilities extend far beyond caregiving. From managing household finances and coordinating schedules to ensuring my child's education and emotional well-being, each day brings a myriad of tasks. I juggle work commitments with attending parent-teacher meetings, preparing meals, assisting with homework, and creating a nurturing home environment."

Nayak also strives to be a positive role model, teaching her child life skills and instilling values of resilience and empathy.

Motherhood is all about managing the mental and emotional load with resilience, she adds.

Sharing her mantra to become a successful mother, Nayak carried on, "I prioritise communication and organisation to coordinate family schedules efficiently. Delegating tasks and involving my child fosters a sense of responsibility and teamwork. To tackle household chores, I streamline routines and embrace the concept of 'good enough.' Self-care is crucial; I carve out moments for relaxation and rejuvenation to stay mentally strong. Above all, I remind myself that it's okay to ask for help and that I'm doing the best I can for my family's well-being."

However, she laments that society often overlooks the immense value of the work she does as a mother.

Balancing career demands while nurturing and raising a child requires immense dedication, organisation, and sacrifice. Yet the significance of this role is often minimised or disregarded, she rues, while adding that society tends to undervalue the emotional labour, time, and energy invested in shaping the next generation.

"Despite the lack of recognition, I find fulfilment in witnessing my child thrive and grow. However, it's time for society to acknowledge and appreciate the vital role mothers play in shaping the future of the human race," she adds.

Advocating for recognising and valuing mothers' unseen labour, Nayak calls for a fair redistribution of domestic duties within families.

Concluding, she said there is a need for crucial societal policies that include affordable childcare, paid parental leave, and flexible work arrangements, alongside awareness campaigns to challenge stereotypes and foster empathy, aiming for a supportive environment benefiting both mothers and society.

**'There needs to be a fundamental shift in societal attitudes towards motherhood'**

Bhubaneswar-based Chinmayee Mahapatra, a mother of two and a homemaker, shares, "In our household, I consider myself responsible for three children rather than two, as my husband also requires care akin to that of a child. Managing the needs of both him and our children as a homemaker proves to be more demanding than anything else."

She adds, "The work I do is often undervalued and overlooked by my family. The countless hours spent managing schedules, nurturing, and maintaining the household are frequently taken for granted. It's a silent labour that lacks recognition. Yes, I've experienced exhaustion and burnout

Chinmayee with her son and daughter



from the relentless demands of motherhood. Coping involves finding moments of self-care, whether it's through brief escapes, leaning on support networks, or simply acknowledging my limits. Balancing responsibilities with self-preservation is crucial for sustaining the energy needed to fulfill my roles effectively."

Speaking about her day's routine, Mahapatra narrates, "A typical day starts with waking up early to prepare breakfast and get the kids ready for school. Throughout the day, I manage household chores, including cleaning, laundry, and meal preparation. Evenings are filled with homework help, quality time with the family, and preparing for the next day. Amidst it all, I strive to maintain a nurturing environment and attend to my child's emotional needs. Beyond the visible tasks, I constantly multitask, anticipate needs, and provide emotional support. This includes mediating conflicts, comforting them during tough times, and fostering their development

through engaging activities and discussions. These unseen efforts are integral to maintaining harmony and stability within the family."

Navigating guilt and pressure from societal expectations can be overwhelming, she adds.

However, Mahapatra says she has learned to prioritise self-compassion and redefine success on her own terms.

"I focus on being present for my child, nurturing their individuality, and creating a loving home environment. Ultimately, I remind myself that perfection is unattainable, and what truly matters is the love and effort I pour into my family every day."

The dotting mother believes that there needs to be a fundamental shift in societal attitudes

towards motherhood. Recognition and support for the invisible work of motherhood should start within families by openly acknowledging and valuing the multitude of tasks mothers undertake daily, she concluded.

**'Fathers stepping up and helping out make things easier for mothers'**

Sasmita Sahoo from Bhubaneswar is absolutely a quintessential mom.

She says, "A mother's day revolves around her children. We patiently wait for them to finish their meals, content with whatever little food we have, as long as our children are well-fed and happy. We worry until they're safely home, and even after chores are done, there's a constant check to make sure everything's secure. Keeping harmony between husband and children is important, even if it means sacrificing our own needs at times."

She goes on to add, "A mother finds strength in her children's love. When we feel their love, it assures our emotional well-being, giving us the energy to persevere. Society may not always acknowledge it, but a mother comprehends her responsibilities well. We must carry out our duties, regardless of whether they receive recognition. That's the essence of motherhood: selfless and sacrificial."

Often, men play a key role in helping women enjoy motherhood. On this, Sahoo concluded, "Sharing the workload is key. Fathers stepping up and helping out make everything easier. When everyone participates, they'll truly understand the sacrifices and hard work that go into running a smooth household every single day."



Chinmayee Mahapatra



Sasmita Sahoo





# 'Nandini Satpathy: A truly magnificent life'



Renowned journalist Pallavi Rebbapragada has worked for over a decade with a number of national and international media outlets such as the India Today Group, the Express Group, the Forbes Middle East, and the Firstpost, writing in multiple genres. She has also carved a space in the literary world with her first book, 'Upon a Bright Red Bench', a fiction, which garnered rave reviews. Pallavi is now ready with her second book. Surprisingly, the Andhra Pradesh-born writer has decided this time to share the trailblazing journey of Odisha's only woman Chief Minister, Nandini Satpathy, with the readers. Pallavi was recently in Bhubaneswar to launch her book aptly titled 'Nandini Satpathy: The Iron Lady of Orissa'. On the sidelines of the event, the author took some time away from her schedule to speak with **Sunday POST** on a range of topics. Here're the excerpts:

■ Your first book, *Upon a Bright Red Bench*, was a compi-

passion that cuts across genres and generations.

■ What was the experience like while writing this book and

lation of short stories. What prompted you to turn to writing political history?

■ *Upon a Bright Red Bench* was prose poetry, a passion project that began after a couple of years of feature writing as I covered fashion and business stories around the world. Gradually and consciously, as I grew older in journalism, I switched gears to writing and reporting on social and political realities and that's when I felt the need to document Nandini Satpathy's story. Fiction is madder and a different kind of a rush. Non-fiction is premised on intense research but the need to tell these great stories is a

researching the life of Nandini Satpathy?

■ It was full of goosebumps. I discovered aspects of history that were tucked away in archives. Women are obliterated from mainstream archiving and that's a reality that hit me quite deeply when I discovered how much Nandini Satpathy had done in one life. She is an icon for the modern woman because she did politics so effortlessly and gracefully, worked for people's rights, rose up through activism and made herself unforgettable. But when I Googled her initially, I found nothing much. I have to thank my friend Roshan Shankar who shared rich material with me from the Princeton Library, especially about the international reportage on her in the 1960s. Not many know that this woman who played a role in the 1971 war was featured in *Vogue Paris* as she hobnobbed with Bollywood celebrities and defined the sharpest land reform policies India has seen. A truly magnificent life!

■ You now have a book about a former Odisha Chief Minister, and you have previously participated in various literary festivals, including the Kalinga Lit Fest, held in the state. Is it just a coincidence, or there is more to this bond?

■ My ethnicity may be that of an Andhraite but

I consider myself a daughter of Odisha. The idea of the book was with me since 2019 when I first visited Sambalpur to meet a gentleman named Bhagabat Nanda, who had served as a political secretary to Smt Satpathy during her chief-ministerial tenure. The story grew on me as I read and wrote more. That's when Rashmi of KLF also reached out and asked me to be associated with the platform, it all came together seamlessly as I wrote about the hidden gems in Odia literature and how it has evolved over centuries. The bond was blessed by Lord Jagannath, to whom this book is dedicated.

■ How do you rate the authors from Odisha? Have any of their works impressed you, and if so, why?

■ I wish I had read Fakir Mohan Senapati and Upendra Bhanja a long time ago. Nandini Satpathy's father Kalindi Charan Panigrahi's socialist writings should have also been better known. The book *Basanti* was a bold literary exercise that nine authors undertook. Freedom fighter and social reformer, Sarala Devi, contributed nine chapters, and Kalindi Panigrahi wrote out five chapters of the 'Basanti experiment'. The social milieu in the text juxtaposes Odisha's own attempts at statehood and a fight for its identity against the broader canvas of the Mahatma Gandhi-led nationalist movement. Contemporary Kannadiga writer Udupi Rajagopalacharya Ananthamurthy, who was Sahitya Academy President for a long time, had said that Rabindranath Tagore's *Gora* and Fakir Mohan Senapati's *Chha Mana Atha Guntha* (Six Acres and a Third) are the foundational texts in Indian literary history. While Tagore is well known, the latter hasn't found the same kind of limelight and it is time to change that!

■ Last but not the least, what do you do when you are not into writing?

■ I enjoy politics and engaging with the electoral process in India. Politics, in my opinion, is the only way to fix what we think is wrong or whatever we think can be done better.



# Janhvi ups her fashion game

Actress Janhvi Kapoor hit a six with her fashion game for the promotions of her upcoming film, *Mr. & Mrs. Mahi*. The actress elevated her fashion game by donning a red dress inspired by a cricket leather ball. The dress featured white stitches resembling the stitch marks on a cricket ball, lending a sporty touch to her ensemble.

Adding to the theme, small leather balls were attached to the back of the dress, further enhancing the cricket-inspired look.

Janhvi was accompanied by her co-star Rajkummar Rao at the promotions. The film narrates the story of an imperfectly perfect partnership between a couple with a shared love for cricket.

Directed by Sharan Sharma, *Mr. & Mrs. Mahi* marks the second collaboration between Rajkummar and Janhvi, who previously worked together in the 2021 film *Roohi*. *Mr. & Mrs. Mahi* is scheduled to release May 31. IANS



# Manoj reflects on his filmy journey

Actor Manoj Bajpayee, who is gearing up for the release of his 100th film, *Bhaiyya ji*, shared that he never thought that he would be able to do even 10 films.

The actor spoke with the media at the trailer launch of the film and shared that he considers himself very lucky to have reached where he is today. "I never thought I'll do more than 10 films, but life has been so kind that I'm here with my 100th film. It's not like I alone do the hard work; all artists hustle hard every day, but it's because of God and the audience that I have reached this place," he said.

The Family Man actor made his foray into cinema 30 years ago with the critically acclaimed *Bandit Queen*, in which he had a small role. He then caught the attention of Ram Gopal Varma, who eventually cast him as Bhiku Mhatre in the cult-classic *Satya*, a film that disrupted the storytelling style in Hindi cinema and bolstered the progress of independent films.

IANS



# We never promised a history lesson: Sona

Sanjay Leela Bhansali's maiden web series *Heeramandi: The Diamond Bazaar* on Netflix has received polarising feedback from the audience. One of the leads, Sonakshi Sinha, has now responded to criticism about the series being factually incorrect.

In a recent interview, the actress pointed out that those who criticise the show might be the ones who also like *Bridgerton*. The *Dabangg* actress stated, "When did we ever promise a history lesson? These are the same people who will love *Bridgerton*. Yes, *Heeramandi* is a place that exists in Lahore, but we never told you we were delving into history. Sanjay Leela

Bhansali is an artist; he has created a world for you. It's a fictionalised version of what was and view it as just entertainment. He's selling you a dream; it's what he's known for."

Sonakshi took to her Instagram to share numerous pictures taken at her look test. Given that she plays two characters - mother and daughter - she says that they ensured to make one character different from the other.

AGENCIES



# BMC names junction after Sridevi

Sridevi was one of the greatest actresses in the industry. Recently, Brihanmumbai Municipal Corporation (BMC) named a particular junction of the Lokhandwala Complex after the late actress to honour her.

According to reports, the BMC has named the placae as Sridevi Kapoor Chowk as a tribute to the late actress.

For the unversed, she used to reside on the same

road at the Green Acres Tower, and her funeral procession too passed from the same Purshotam Tandon road. Hence the request from the residents and the municipality to name the particular street as Sridevi Chowk.

The actress has done several popular films like *Chandni*, *English Vinglish*, and many more. She passed away February 24, 2018. Her unfortunate death has shocked not only his family and loved ones but also the entire country.

AGENCIES

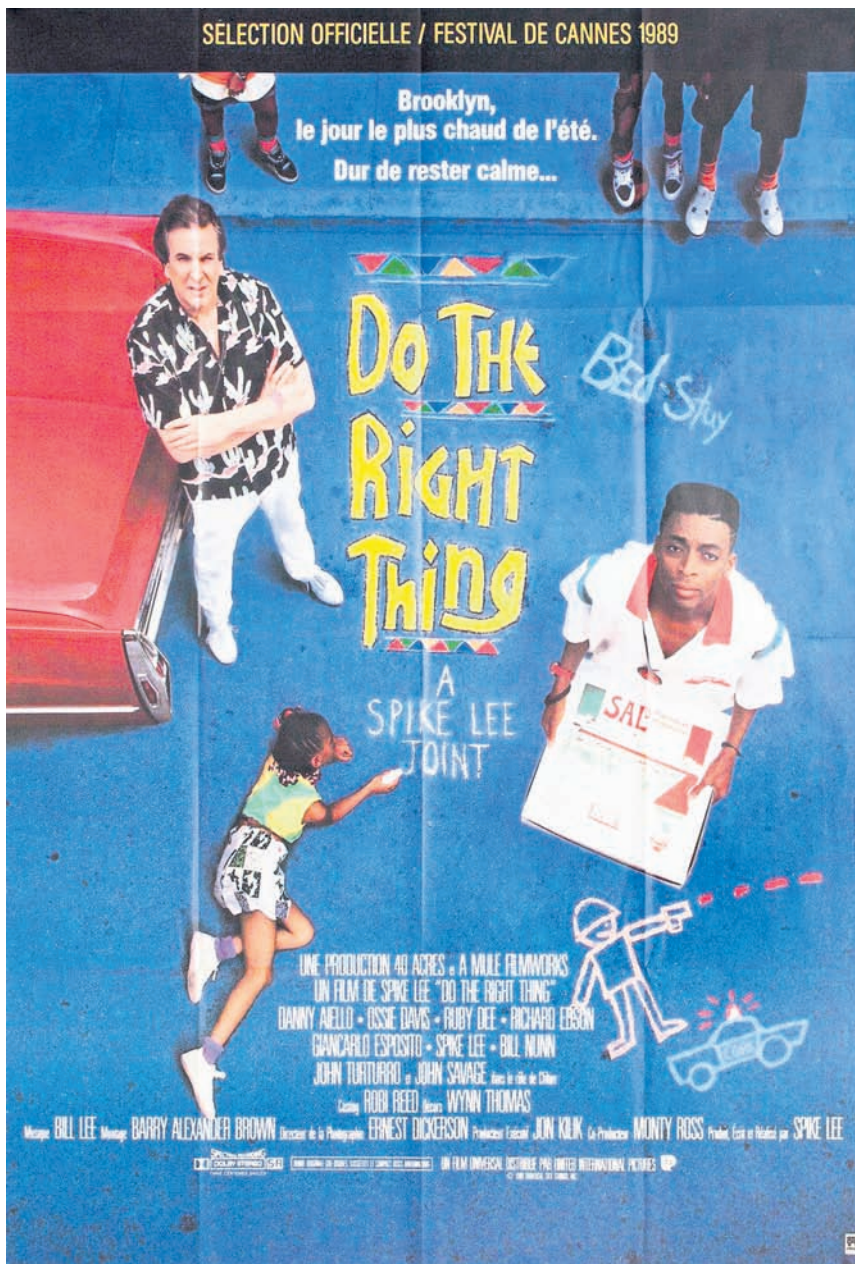


# Reflection of racial realities

Set in the Bed-sty (Bedford-Stuyvesant) neighbourhood of Brooklyn, New York City, on the hottest day of the summer, the film plays out in a single day—morning to morning—in a single block. Sal, an Italian American owner of a pizzeria, has been working in the neighbourhood for 25 years, assisted by his sons Pino and Vito. The pizzeria is popular with black people in the neighbourhood. The pizza delivery man Mookie, a young black man insistent on getting paid and getting a job, lives with his sister Jade and struggles to be responsible towards his young Puerto Rican wife (Tina) and son Hector. The increasing heat of the day raises tempers in the pizzeria, and a conversation leads to an argument. The nub of the argument is the absence of black American icons on the pizzeria wall, which is dominated by Italian American cultural figures of the day. The argument led by Radio Raheem, Buggin Out, and Smiley results in mayhem and a shocking finale.

The characters operate in triangles of relationships: Sal and his sons, Vito and Pino. Sal seems to have a balance between his life and work; Pino is out and out racist, wanting out of the family work, while younger Vito strikes a balance between his father and brother, noticeably in the interaction with Mookie at work. Another relationship we see between Mother Sister, Da Mayor, and RJ Love Daddy is providing a distance and sense of balance to the developments on the hottest day of the 1989 summer and helping cool down the emotions of the community. The three men on the sidewalk operate as a commentariat, giving vent to the substrata of frustration in the black community around economic disparity. Radio Raheem, Buggin Out, and Smiley band together in an alliance to take on Sal and register their protest to establish Black American cultural figures at their favourite hangout place, the pizzeria. Mookie, his sister, and Tina are governed by the lack of ambition and responsibility of Mookie towards his wife and child. Emerging from a lack of a decent job—an accurate representation of black youth getting by every single day—the daily precarity is foregrounded. The display of many relationships, mostly working-class, is depicted, with each of them driving the narrative forward.

Music is an essential element of this film, from the close-up of RJ Love Daddy to the dedication of contemporary and jazz musicians that follow. The film's music is scored by Spike's father, Bill Lee, a composer



and jazz bassist who brings the use of jazz into the film. It comes through the device of RJ Love Daddy's music throughout the day as the narrative progresses. Different communities in Bedsty Block are depicted with their own music—from Hispanic music to rap to jazz. The music track Fight the Power by Public Enemy plays around eight times in the film during critical moments. The song was composed for the film and assumed a popularity that was used in protest marches against racial killings in 1989 and later.

Spike Lee is focused on using images to demonstrate a couple of points, one around the practice and one around the

ethics around violence to address social injustice. Examine the use of a rare photograph of Martin Luther King (MLK) and Malcolm X. The use of the two quotes during the end credit roll pushes us to examine our position on violence, when to use it and how, and for whose purpose—a pacifist vs. militant tactic confronting oppression. "Intelligent people will use violence to their advantage, and ignorant people just use violence for violence's sake." We see murals around block one, celebrating Mike Tyson's belongingness to Brooklyn, and the other, celebrating the nationalities of the people of Bedsty (Jamaicans, Puerto Ricans, and all others). The earthy brown

Language – English

Duration – 120 minutes

Year of release - 1989

Direction: Spike Lee (b. 1957), USA

Cast: Danny Aiello (Sal), Ossie Davis (Da Mayor), Ruby Dee (Mother Sister), Richard Edson (Vito), John Turturro (Pino), Spike Lee (Mookie), Joie Lee (Jade), Rosie Perez (Tina), Samuel L. Jackson (Mister Senor Love Daddy), Giancarlo Esposito (Buggin Out), Bill Nunn (Radio Raheem), RG Smith (Smiley),

Written and produced by: Spike Lee

DoP: Ernest Dickerson,

Editing: BA Brown, Music: Bill Lee

colour palette demonstrates the summer heat of the day. Most of the filming was on location and lasted over four months.

The film borrows details from the racist killings of black people in and around New York City, particularly victims of racial violence that is normalised across the US. "It started because of the whole Howard Beach incident. I wanted to do something to address that and racism. It's been reported in several places that this film is a retelling of Howard Beach. This is a completely fictional thing. We took four things from it: the baseball bat, a black man getting killed, the pizzeria, and the conflict between blacks and Italian-Americans," says the director.

## About the director

Do the right thing was Spike Lee's third film. He was born in Atlanta, Georgia, but grew up in Brooklyn. Studied film at New York University and has directed over 90 films, TV shows, and music videos. His films span diverse genres: musicals, biopics, dramas, documentaries, war films, and satires. He fuses multiple genres to create works that are vibrant and provocative. Most of his works were released independently through his production company, Forty Acres and a Mule. His films have been screened at major film festivals in Berlin, Cannes, and Venice. He was awarded the Academy Awards' Honorary Award in 2015 for his expansive contribution to cinema. He won the Academy Award for best adapted screenplay for BlackKlansman in 2019.



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Jeccy

**WANT TO BECOME A MODEL?**  
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