

JULY 14-20, 2024

SUNDAY POST

HERE . NOW



World Youth Skills Day – July 15

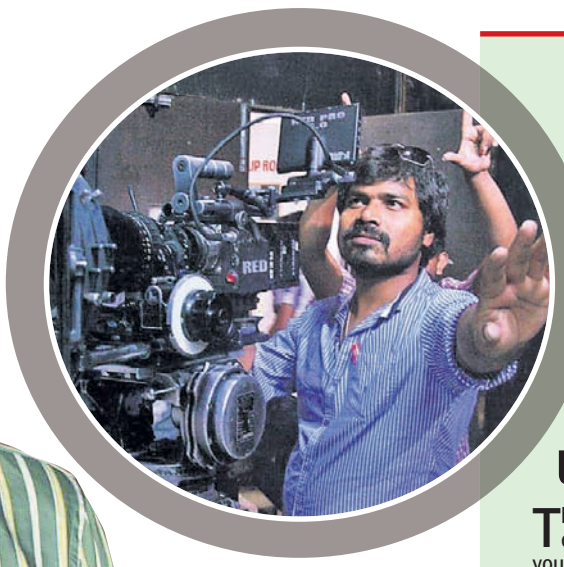
Empowering tomorrow

COVER STORY

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RAMESH ROUT FROM JAJPUR HAS CARVED A SPACE FOR HIMSELF IN SHOWBIZ AFTER HELMING MOVIES IN ODIA, HINDI, AND BHOJPURI. ROUT STARTED OFF AS AN ASSISTANT DIRECTOR TO FAMOUS TAMIL MOVIE DIRECTOR RAGHAV LAWRENCE AND WENT ON TO DIRECT HINDI FILM ANGRY YOUNG MAN. HIS NOTABLE WORKS IN ODIA FILM INDUSTRY INCLUDE GOD FATHER, CHANDA NA TAME TARA, AND KABULA BARABULA. HE LOVES LONG DRIVES AND GETS INVOLVED IN SOCIAL CAUSES DURING LEISURE, SAYS ROUT



Fam-jam

Nothing compares to reconnecting with family during a break from my demanding shooting schedule. I head straight to my village where I enjoy time with my dad, mom, younger brother, his wife, and child. The heart-to-heart conversations with them make my day

Unwinding off-day

The job of film direction is quite challenging, and it often wears you out. So, I occasionally take a day off to relax and recharge. I enjoy going on long drives to destinations of my choice and spending time there.

Lit love

In my spare time, I enjoy reading the works of Rabindranath Tagore, one of the greatest poets of India. I also binge-watch movies of varied genres. Both help me greatly in my line of work.

Social responsibility

It's always fulfilling to contribute my bit to society. Together with my social group, we distribute food, clothes, and blankets to those in need and also provide food and water to stray animals.



Ramesh with his family

MADHUMSITA 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

- Why do field hockey players never sweat? They have too many fans!
- What kind of motorbike does Santa ride? A Holly Davidson!
- What kind of jewelry do rabbits wear? 14 carrot gold.
- Why was six scared of seven? Because seven 'ate' nine.



LORD OF UNIVERSE

Sir, There is no end to the mysticism surrounding Lord Jagannath and his divine abode Srimandir at Puri. At times, it becomes difficult to define the countless anecdotes involving the deities. The stories about Muslim devotee Salabega and the dumb Brahmin featured in last week's **Sunday POST** are testament to the power of devotion. I would take this opportunity to bring another example of unwavering devotion to the fore. Mohd Sikandar Alam, a Muslim by religion, was one of the greatest singers of Odisha. However, he had lent his voice to several bhajans on Lord Jagannath. Needless to say, those bhajans were not less popular than the ones sung by Hindu singers. Perhaps this is the reason Jagannath is revered as the Lord of Universe.

SUMAN MOHAPATRA, PURI

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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World Youth Skills Day – July 15

Empowering tomorrow

A SKILLED WORKFORCE IS THE KEY TO UNLOCKING INDIA'S ECONOMIC POTENTIAL, AND THE WORLD SKILL CENTRE IS A TESTAMENT TO THE POWER OF INVESTING IN SKILLS, SAYS THE CENTER'S DEPUTY PRINCIPAL, DR SUBHANGA KISHORE DAS

MADHUSMITA SAHU, OP

In an ever-evolving global economy, the demand for skilled workers is constantly increasing. Traditional education alone often falls short of preparing young people for the practical challenges of the workforce while skill development programmes bridge this gap, providing youth with the technical and vocational training necessary to succeed in various industries.

Governments, educational institutions, and private sector partners play a vital role in promoting skill development. By investing in vocational training centres, apprenticeships, and on-the-job training programmes, they help create opportunities for young people to thrive in the workforce. Looking ahead, the focus on youth skill development must adapt to the changing landscape of work. It is crucial to ensure that young people are equipped with the skills needed to navigate and lead in these evolving fields.

Every year July 15, the world comes together to celebrate World Youth Skills Day, an event dedicated to recognising the importance of equipping young people with the skills they need for employment, decent work, and entrepreneurship. This day highlights the crucial role that skills play in empowering youth and building a sustainable future.

To gain a deeper understanding of the impact of skill development, **Sunday POST** reached out to a couple of skilled youths who shared valuable insights into how these programmes have transformed their lives and shaped their futures.

'Investing in skills is building an inclusive tomorrow'

While talking about skills, the write-up is incomplete if the role of the World Skills Center (WSC), a premier skill training institute established by the

Government of Odisha, is not discussed.

WSC isn't just about acquiring skills; it's about empowering lives, says **Lija Pala** from Ganjam district. Despite coming from a family where her mother worked as a housekeeper and her late father was a farmer, Lija's dedication to education was unwavering.



"At WSC, I thrived by learning advanced skills. The hands-on training and life skills modules boosted my confidence, leading to my selection by the prestigious Indian Hotels Company Limited (IHCL), Tata Group. This journey from my roots to a corporate career showcases the transformative power of skill education," says Lija, who learned 'Beauty Wellness & Spa' from WSC.

Her journey from a WSC trainee to spa therapist at Taj Cidade de Goa



is a testament to the impact the centre has on its students, adds Lija. WSC empowers young people like Lija to not only dream

up in an orphanage in Rourkela, said, "The centre doesn't discriminate in opportunity. Landing a job at a multinational giant like



big but also instills skills and confidence in them to turn those dreams into reality."

Sharing her insights on World Youth Skills Day, Lija concludes, "The day is a reminder of the limitless potential within every young individual. To me, it represents a chance to showcase and celebrate the diverse skills we are developing to shape our futures. It emphasises the importance of continuous learning, adaptability, and innovation in a rapidly changing world. By investing in our skills today, we are building a more resilient and inclusive tomorrow."

'Skills is more than improving employability'

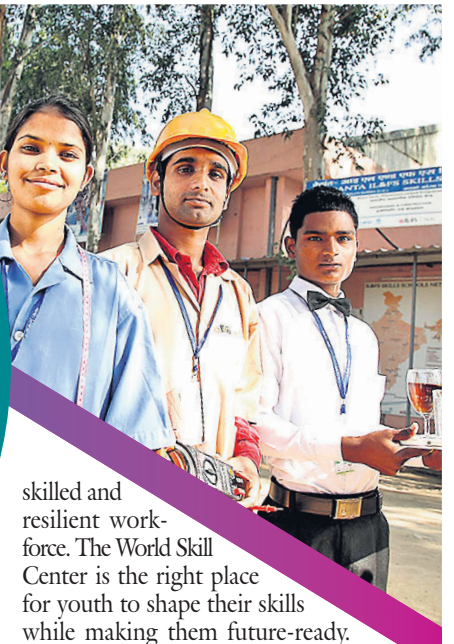
Bharat Mundari, who grew

Emrill Services seemed like a distant dream, but WSC helped me turn that dream into reality." Bharat had already completed a course at the Government ITI Rourkela, but WSC's advanced 1-year programme in Electrical Technology equipped him with cutting-edge skills and confidence.

"My experience at WSC has proved to be a turning point in my life, propelling me towards a successful career path. Emrill Services?



That was a dream job for me at a multinational company! But the training centre changed everything. Enrolling in the World Skill Center was a turning point. The advanced training? It made chasing that dream so much easier," recalled Bharat.



Asked about the significance of World Youth Skills Day, Bharat said, "It holds special significance for me as a youth skills student. It represents an opportunity to celebrate and recognise the importance of acquiring skills that are essential for our personal and professional development. This day reminds me that investing in my skills is not just about gaining knowledge or improving my employability; it's about empowering myself to create a better future. Moreover, this day highlights the global importance of youth skills development. It makes me feel connected to a larger community of young people around the world who are also striving to enhance their abilities and make a positive impact. Knowing that there is a collective effort to support youth skills development inspires me to keep pushing forward, even when faced with challenges," he concludes.

'Overcame hurdles through perseverance, determination'

Debacharan Marandi, a former youth skill student from Odisha who studied at the youth skill centre in Mumbai to gain knowledge on air conditioning and refrigeration, said, "My motivation to pursue skill development training stemmed from a desire to secure a stable and rewarding career. Growing up in Odisha, I witnessed many talented individuals struggling due to a lack of vocational skills.

Recognising the increasing demand for technical expertise

in the job market, I chose air conditioning and refrigeration. This training has not only empowered me professionally but also instilled a sense of pride and accomplishment."

Marandi, who works now at city-based LG System Air Conditioning, expressed, "I was just 1 years old when I went to Mumbai for the training and faced several challenges. Initially, adjusting to a new city and its fast-paced lifestyle was daunting. Language barriers and financial constraints also posed significant hurdles. However, I overcame these obstacles through perseverance and determination. I immersed myself in learning, sought help from mentors, and utilised online resources to improve my skills. Part-time jobs helped me manage my finances. Gradually, I adapted to the environment, and my dedication paid off as I excelled in my studies and gained valuable practical experience."

He added, "Skill development training in air conditioning and refrigeration has transformed my life



profoundly. As someone hailing from Odisha, I was the only Odia among the trainees, and this training in Mumbai provided me with practical skills and technical knowledge, boosting my confidence and employability. It opened doors to new job opportunities, enabling me to support my family and contribute to my community. This experience empowered me to pursue a successful career, demonstrating the immense value of vocational education. Now, a decade later, I have a stable job, thanks to the training I received from the skill center."

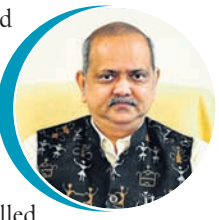
What the skills trainers have to say:

On the eve of World Youth Skills Day, the CEO of Odisha Skill Development Authority and World Skill Center, **Rashmita Panda**, said, "I want to emphasise the transformative power of skills training on World Youth Skills Day. Equipping our youth with industry-relevant skills not only enhances their employability but also drives economic growth and innovation. We are committed to providing world-class training and opportunities, ensuring our youth are prepared for the global job market. Let's celebrate and invest in our youth, empowering them to build a brighter future for themselves and our community. Together, we can unlock their potential and foster a

skilled and resilient workforce. The World Skill Center is the right place for youth to shape their skills while making them future-ready. Especially, the advanced skill programmes offered here will add immense value to the ITI and Polytechnic passouts."

Dr. Subhanga Kishore Das, Deputy Principal of WSC, said, "The youth of Odisha have shown increased determination over the years to engage in skill development programmes and become independent. The first step towards such empowerment is developing confidence and the requisite skills to build a successful career."

Das also highlighted the growing determination among Odisha's youth to engage in skill development programmes.



He added, "A skilled workforce is the key to unlocking India's economic potential, and the World Skill Center is a testament to the power of investing in skills. This institution isn't just a symbol of transformation; it's actively shaping the generations that will lead India's economic rise. As the nation strives for dominance, WSC equips young people to be not just prepared but the front-runners in this exciting journey."

Das further stated, "But the success stories don't stop there. WSC boasts an impressive track record, with a staggering of students from the 202 -24 batch landing jobs at leading national and international companies. This remarkable placement rate is a testament to the effectiveness of its training programmes and their ability to prepare students for the demands of the modern workforce. Since its inception in 2021, the premier institute has produced skilled youth who have secured life-changing jobs for themselves and their families. Youth from various ITIs and polytechnics across Odisha have pursued a 1-year advanced course to seize these opportunities."





ADHARA PANA RITUAL IS BELIEVED TO RELEASE TRAPPED SOULS FROM THE CYCLE OF BIRTH AND DEATH, PROMOTE HAPPINESS, AND WARD OFF BAD LUCK, DISEASES, AND DISASTERS

A ritual for guardian deities

MADHUSMITA SAHU, OP

One of the common offerings in temples across Odisha is a drink called Pana, a cool beverage intended to appease deities. It is frequently found in Shakta shrines and offered to Kalisi, a person believed to be possessed by a deity. Similarly, as Lord Jagannath's Rath Yatra concludes, an intriguing ritual called Adhara Pana occurs the penultimate day of the Ratha Yatra, which is before Niladree Bijee and after Suna Besha. This ritual takes place on the chariots of Lord Jagannath, Lord Balabhadra, and Devi Subhadra, stationed near the Lions' Gate of Srimandir. Observed on Asadha Shukla Pakhya Dwadashi Tithi, the ritual involves offering each deity a sweet drink (pana) from three large cylindrical earthen pots on their respective chariot.

Dr. Surendra Mishra, a cultural researcher, explains, "Traditionally, the pots are arranged jointly by the Shree Jagannath Temple Administration, Raghav Das Mutt, and Badaodia Mutt, and are made by the potters of Kumbharpada. These pots, measuring up to five feet in height and taking up to a

month to create, are a key aspect of the 'Adhara Pana' ritual, making it unique during the Rath Yatra."

He adds, "The potters, who maintain strict food restrictions throughout the process, ensure the hygiene of the dish. Crafting these huge pots is challenging, as they often crack during baking or drying. The potters, or kumbharas, uphold ritual purity by following established norms for performing seva for the deities. Extra pots are prepared in case of any cracks. Women are not allowed to touch the raw materials or the pots. The SJTA and Raghav Das Mutt arrange for all the ingredients used in the pana. Each pot contains a drink made from milk, sugar, bananas, and spices. This aromatic drink is offered to the deities after the Sodasha Upachara Puja, with the pots placed to reach the lips of the deities. The term 'Adhara Pana' comes from 'Adhara' meaning lip and 'Pana' meaning sweet drink."

He continues, "On each chariot, three such pitchers are placed, each filled with about 100 litres of thick sherbet made by combining milk, cream, sugar, cheese, camphor, banana, and spices such as black

The aromatic drink

The term Adhara Pana comes from 'Adhara' meaning lip and 'Pana' meaning sweet aromatic drink. This drink, filled in cylindrical pots measuring upto five feet in height, is offered to the deities on the chariots. Each pot contains about 100 litre of 'Pana'. After the offering, the pots are smashed to ensure the drink reaches all corners of the chariots and guardian and subsidiary deities

pepper and nutmeg. The Suaras and Mahasuaras prepare the drink. Water is brought from the Chhauni Matha well by the Pani Apata sebayatas."

He further explains, "It is said that the

drink is not intended for human consumption but is meant exclusively for the subsidiary deities on the chariots who protect Lord Jagannath, Lord Balabhadra, and Devi Subhadra during their journey. Additionally, it is believed that evil spirits wait for this day to consume the drink to achieve salvation. This ritual is thought to release trapped souls from the cycle of birth and death, promote happiness, and ward off bad luck, diseases, and disasters. The guardian deities of the three chariots, including various beings such as rishis, yakshas, nagas, kinnaras, vidyadharas, gandharvas, rakshasas, and pishachas, accompany the triad on their journey, performing various duties. After the offering, the pots are smashed to ensure the drink reaches all corners of the chariots as well as guardian and subsidiary deities (Parsva Devatas)."

He concludes with a historical note, stating, "Previously, Adhara Pana was conducted over three days (from Dasami to Dwadasi), and twelve pots were used, with the use of smaller pots for Madanamohana, Rama, and Krishna. Nowadays, only nine pots are used, and the ritual is performed solely on the Dwadasi day."

Mahima's inspirations



Actress Mahima Makwana, who is gearing up for the new episodes of her streaming show *Showtime*, has shared that she was inspired by Gauri Khan and Guneet Monga for her role of a producer.

The actress essays the role of Mahika Nandy, a journalist turned producer in the show, said: "It is not easy to survive, let alone rise up to be the leading producer in the male dominated business of entertainment. Mahika was merely an outsider covering the twisted games of the industry as a journalist but circumstances made her an insider playing those games. This shift came with a lot of vulnerabilities and self-reflection."

She added: "When I was reflecting on Mahika's journey and how she's standing her ground as a female producer, I couldn't help but look up to female producers like Gauri Khan and Guneet Monga who have established themselves in this industry. I was inspired and knew exactly how Mahika will figure her way out of the producer war that is at play now."

IAN S

Bebika slams influencers

Actress Bebika Dhurve, a former *Bigg Boss OTT 2* contestant, expressed concerns that influencers are diminishing the show's integrity.

The actress emphasised the necessity of authentic actors to restore the show's genuineness.

Bebika, who rose to fame as Devika Oberoi in *Bhagya Lakshmi*, shared her thoughts on the current season of *Bigg Boss OTT*.

The actress said: "Since influencers are being brought in as contestants, the show is losing its charm."

"You need actors in the show because they are genuine people in real life"



too. Influencers are showing their fake life on social media; how will they be real in a reality show? I feel if the makers fill up the show with influencers, dignified actors would not want to come as contestants."

Commenting on the recent controversy where Vishal was slapped by Armaan, Bebika said: "I feel this situation could have been handled better. Verbal abuse happens in the show, but physical abuse is not right. I believe that complimenting someone's wife is not a bad thing. They could have handled the situation in a sensible way."

The controversial reality show *Bigg Boss OTT 3* is hosted by Anil Kapoor. The show airs on JioCinema Premium.

IAN S

'Anime is the next big thing'

Voice actor Nachiket Dighe is known for bringing to life some very popular characters in movies and television. TJ Detweiler from 'Recess', Ron Weasley from 'Harry Potter', Ash from 'Pokemon', and Hiccup Horrendous Haddock III from 'How to Train Your Dragon' are among his notable works. **Sunday POST** had a quick chat with the artist when he was recently in Bhubaneswar to take part in an anime event. Excerpts:

Your experience at the event?

It was a delightful. ANIMETRO x WaCone Anifest was impeccably arranged, highlighting the growing anime culture in India. I was impressed by the enthusiasm and dedicated fan base present, featuring a diverse lineup of cosplayers, V-Tubbers, YouTubers, and voice actors.

What made you pursue a career in voice acting?

It was purely accidental. I had no familial ties to film or movies. However, who could resist the allure of cartoons and films, especially when getting paid to enjoy them? So, I'm here.

Secret behind your success?

Voicing characters is a dynamic experience where each day presents new set of challenges. To excel, you must constantly evolve and reinvent yourself—an aspect of the job that I find both demanding and deeply fulfilling, and it continues to drive my passion.

How do you see anime influencing and impacting global pop culture?

Anime has significantly expanded its presence in India. It certainly is the next big thing. It's now a major market that many are eager to explore, including OTT platforms, dedicated TV channels, and other digital media. YouTubers and gamers are now producing content focused on anime, highlighting its extensive reach both in India and globally.

Your advice to aspiring voice actors, particularly those in the anime industry?

They should understand their voice range and identify the types of projects that suit them. After that, they need to

hone skills such as language proficiency, voice modulation, diction, grammar, pronunciation, volume, pitch, and emotional expression. These skills can be developed through practice and focusing on one aspect at a time. Plenty of online resources are available for beginners.

Wrapping up, what is in the city that resonates with you?

I loved the city's vibrant atmosphere. I also explored the local food culture with Rasagola becoming my go to dessert. I have had an opportunity to learn a bit of Odia, a sweet language indeed. One of the highlights of this place is the warm and supportive nature of the people.

MADHUSMITA SAHU, OP



Two big ticket Odia movies in the offing

Bhubaneswar: Prakash Films and Moon TV Movies last week announced two expensive Odia films - *Adhinayak* and *Ranga Shoor* – as well as their cast.

Adhinayak, based on cricket, tells the incredible journey of a cricketer from Odisha. The movie will be directed by Dhruvananda Panda and produced by Sacchikanta Jena, Prashant Behera and Sunil Yadav.

The movie stars Amlan Das, BM Baisali, Sukant Rath,



Chaudhury Jayprakash Das and Kuna Tripathy in key roles.

The plot of the second movie *Ranga Shoor* is woven around Bagha Nacha, a dying folk dance form the state. It narrates the story of how



this tradition was revived by a father-daughter duo.

Cinematographer Pratap Rout is shifting to direction with this movie which is produced by Sacchikanta Jena, Prashant Behera and

Sunil Yadav. Chaudhury Bikash Das, Chaudhury Jayprakash Das, Suryamayee Mohapatra and Samaresh Routray are playing the main characters in the movie.

Prakash Films, a film distribution and production company based in Cuttack, has distributed several English, Hindi, Tamil, Telugu and Odia films.

Similarly, Moon TV Movies has so far presented 17 Odia movies to the viewers.

Myriad shades of profound grief

Naja Marie Aidt, the Danish poet, talks about the powerful emotions that overwhelm her being and paralyse her creative powers with the loss of her 25-year-old son, Carl, who, after consuming hallucinogenic mushrooms, suffers a bad trip and throws himself out of a fifth-storey window. She turns her ultimate loss into a literary triumph, a memorable addition to the pantheon of anguished literature about bereavement. It is at once a lamentation and a dirge the story of death and its aftermath and the celebration of a life that was, with all its memories. Raw, unprocessed grief with a sense of utter disbelief is slowly turning into a struggle for meaning and reconciliation with the help of family and community. In her reckoning with grief and in her disorientation, where all mental faculties are suspended and she questions the very fact of her being and existence, she turns to literature for understanding and solace.

Told in fragments, in vignettes that sparkle and cut without regard for capitals and periods—a coalescing of memories, no perfect recall, no forward momentum, or sequential time—bringing home the utter desolation of death. She turns to Stephen Mallarme, the French poet, whose young son dies from inheriting a disease from his father. His poems are permeated with guilt: “Silent father/opening of thought/ Oh the horrible secret / I carry inside me / what to do about it – will become / the shadow of his/ tomb/not known-/ that he must /die.” Likewise, she says, “I hate my body that gave birth to something that died that could not hold life in you.” She calls up several writers to help her cause. Joan Dideon writes about her daughter’s things in *Blue Nights*, her blue dresses, her drawings, and her photos, but Aidt regrets that all Carl’s things were burned down in a fire, and there is nothing to cling to except her memories. She says, “Now that you can no longer be in chronological time, neither can we.” The French poet Jacques Rimbaud says, after the loss of his wife, “In your loss of time, I find all of myself included.”

Jan Kochanowski, the Polish poet, writes in his “Laments” about the loss of his daughter in heart-rending tears. “Wherever you may be, if you exist, take pity on my grief. O presence missed/comfort me; haunt me; you whom I lost; come back again; be a shadow, dream, or ghost.” The canon of grief extends 4000 years, all the way back to Gilgamesh, the oldest surviving piece of literature. It is a story of friendship, love, life, and death. Gilgamesh, the king of Uruk in Mesopotamia, present-day Iraq, loses his friend, Enkidu, and, in grief, goes out into the world to seek immortality. After many hardships, he fails to acquire the gift of immortality. When Gilgamesh asks, “And what in the end have I achieved?” The answer is, “But man’s life is short; at any moment/ it can be snapped, like a reed in a canebrake. The handsome young man, the lovely young

woman/in their prime, death, comes and drags them away. Though no one has seen death face or heard death voice, suddenly, savagely, death destroys all of us, old or young, and yet we build houses, make contracts, brothers divide their inheritance, and conflicts occur as though this human life lasted for ever”. Gilgamesh has immense power, carrying so much clarity and strength through thousands of years. “It blazed

line, “The helplessness as you observe your living family.” She says it is we who are helpless because we cannot hear our dead. According to the book of death, you become part of the wind after going through several stages of becoming a soul. “Are you a part of the wind?” she asks. Socrates says that when death comes to a man, the mortal part of him dies, and the undying part retires at the approach of death and escapes

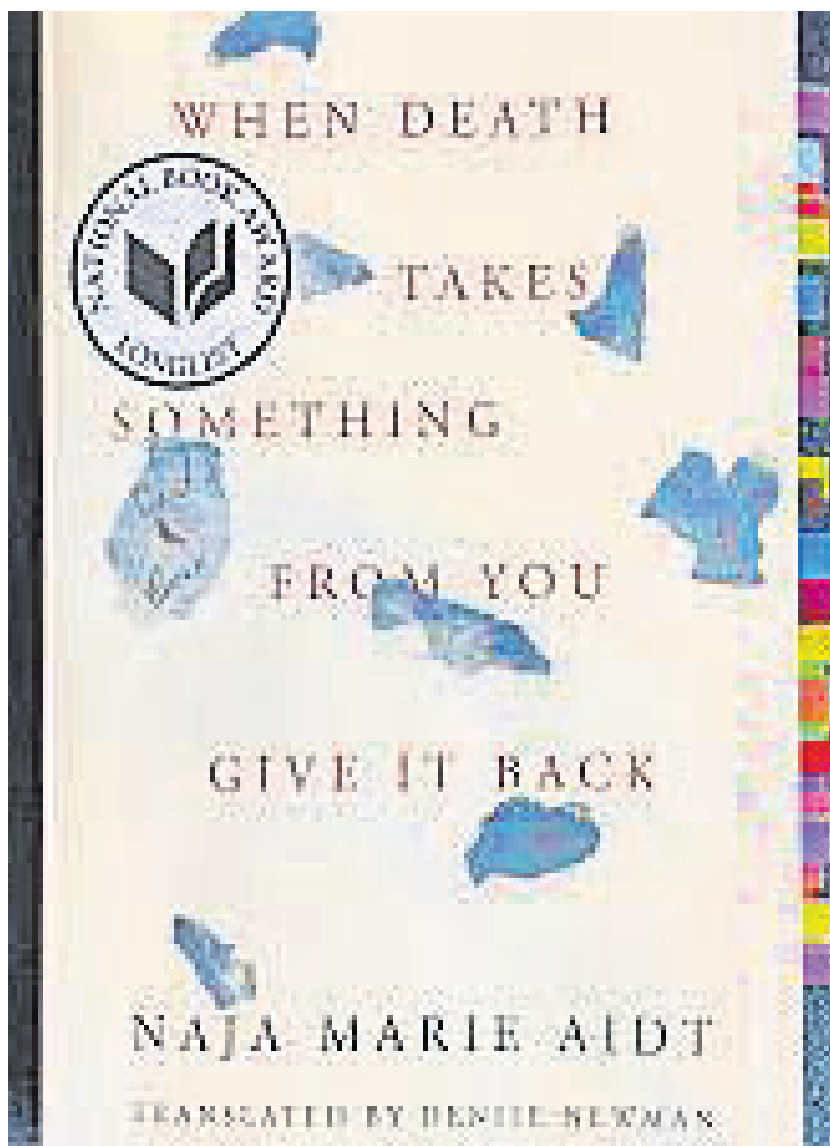
a place in our lives, and we should pass on the love they gave us in the hope that it will grow in others, and our love is strengthened because it contains their love. This must not be destroyed by sorrow. Giving goes back and forth all the time. From the living to the living. And from the living to the dead. A circular movement is not linear.”

“The bereaved must struggle through life and hope that the love underlying the feeling of loss is greater than the loss itself, and that this love creates love and compassion.”

Grief is isolating, stripping one of the ability to go beyond the paralysing present moment: “Beauty has abandoned my language. My language walks in mourning clothes. I’m completely indifferent.” She echoes C.S. Lewis in “A Grief Observed” on the loss of his beloved wife. “No one ever told me grief felt so like a fear.” She recounts Hans Christian Anderson’s *The Story of a Mother*, where in Death’s greenhouse with its trees and plants of wondrous variety, the blind mother bent over the tiniest plants and listened to the beat of their human hearts, and among so many millions, she knew her own child’s heartbeat. Anderson says, “Every human being you know has his tree or flower of life.” They plant a magnolia tree at his gravesite with pots and vases of plants, herbs, and flowers. Walt Whitman’s lines are recalled: “When lilacs last in the dooryard bloomed and the great star early drooped in the western sky in the night, I mourned and yet shall mourn with ever-returning spring.”

Though Carl’s going is a fact, finite, and irreversible, and Aidt herself is in a vicarious death, she refuses to and cannot surrender him to the past. “I think about my dead child; his time and his life are folded into me. I gave birth to him. I must hold his death. No one should wrong him. No one should forget him. Not as long as I am alive. I bear his spirit in my body. I bear him again inside my body. As when he was in my womb. But now I bear his entire life.”

Aidt says it is difficult to comprehend the incomprehensible linguistically or to write artistically about grief. Words that have been her mainstay all her life desert her. And yet she takes us stumbling on ‘a journey into death and loss and thrusts us back out, back into life, more awake, more ready to embrace it as it comes.’



through time like a literary fireball, full of passion and desperation, bearing witness to the fact that as far back as 4000 years ago, people considered the pain of loss and death the hardest and most significant experience in a person’s life.”

Carl, during his last year of life, read religious texts like the Koran, the Bible, the Torah, and the Tibetan Book of Living and Dying, where dog eared at one page

unharmd and indestructible.

After his death, Aidt finds Carl’s writings, his jottings, his poems, and the drafts of his applications to his film school. She processes this raw material and adds to it the impressions of his brothers and friends to add another layer to her profound grief. She reads her two poems aloud at his funeral, one of them being “When death takes something from you, give it back.” She explains that “giving back is what the dead gave us when they were alive; the dead still need



Sudha Devi Nayak

Sai Gayatree



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