

SEPTEMBER 29- OCTOBER-5, 2024

# SUNDAY POST

HERE . NOW



INTERNATIONAL TRANSLATION DAY - SEPTEMBER 30

# Building Bridges

COVER STORY

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Hindi film actress Madhurima Tuli shot to limelight after winning Miss Uttranchal beauty pageant while in college. Thereafter, she went on to appear in about 20 TV drama shows such as 'Parichay', 'Kumkum Bhagya', 'Chandrakanta', and 'Qayamat Ki Raat' and acted in as many mainstream movies. Those include 'Baby', 'Hamari Adhuri Kahani' and 'Naam Shabana'. Odisha-born and Dehradun-bred Madhurima loves to spend leisure time with her pet cat Gabru

### Sunday recharge

I prefer idling on Sundays to recharge myself following a week-long hectic work schedule. In the evening, I chill out with my family. Sometimes we watch movies, visit temples, or just simply hang out to relax.

### Easing anxieties

On days off, I recharge by spending time with family or friends. Talking to them about my day helps ease my anxieties and fears, giving me much needed peace of mind.



### Diverse interests

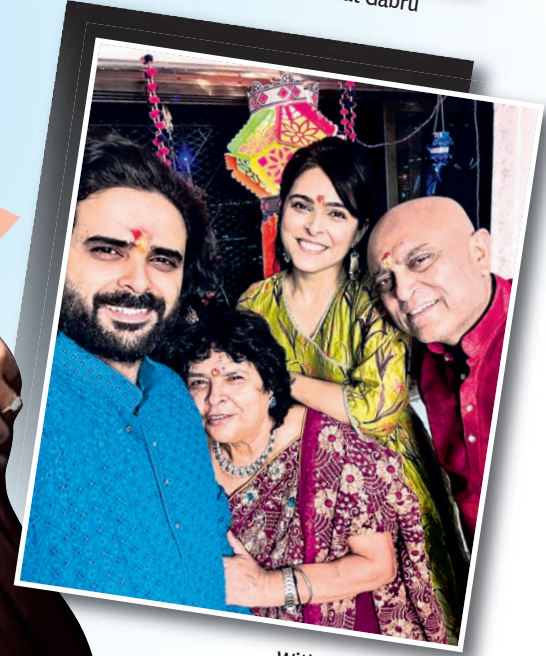
At times, I get indulged in cooking, sometimes painting, while on other occasions I play tennis or go out for swimming. I also love dancing and horseback riding.

### Culinary perfection

I'm currently trying to master a mushroom cheese omelette that my brother makes. I've learnt the recipe from him, but mine doesn't always turn out as good as his. Still, I'm doing my best, and it's become my go-to meal these days.



With pet cat Gabru



With family

OP DESK

## WhatsApp This Week

### Only on Sunday POST!

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

THE BEST MEMES OF THIS ISSUE

- I don't engage in mental combat with the unarmed.
- A retired husband is often a wife's full-time job.
- A fine is a tax for doing wrong. A tax is a fine for doing well.
- A diplomat is someone who can tell you to go to hell in such a way that you will look forward to the trip.



## ORIGINAL CONCEPTS MATTER

Sir, After going through last week's cover story Celebrating Nostalgia, I'm certain that things are not very encouraging for the Hindi film business. The filmmakers in Mumbai appear to have gone bankrupt so far as generating new ideas is concerned. While the makers down south are churning out one hit after another, their Mumbai counterparts are not keeping up with the pace. With new releases showing no staying power at the box office, the exhibitors have no choice but to turn to classics like Dilwale Dulhania Le Jayenge, Maine Pyar Kiya, and several others to meet their expenses. So, it's high time the directors did some introspection and planned movies accordingly. Instead of presenting movies based on repeated themes, they ought to focus on original concepts, much like their South counterparts, to bring the viewers back to theatres.

RABI NARAYAN NANDA, KORAPUT

## 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 TRANSLATION DAY - SEPTEMBER 30

# Building Bridges

Literary translation has made classics and masterpieces accessible to millions of readers across the world. While a language might not be widely spoken, its translation offers the works a much larger audience

BIJAY MANDAL, OP

**T**he *Battle at Lake Changjin*, *Parasite*, *The Boy and the Heron*, *Train to Busan*, *The Intouchables* and *Pegasus*. Here're a few movies that took the global box office by storm. What is unique about them is these are all non-English films but were loved across the world. Our very own Baahubali franchise, *RRR* and *Dangal* also come under this category. But how could people who don't understand Mandarin, French, Korean, Hindi or Telugu enjoy the movies making them all time hits? This is the magic of translation. This is that magic which makes a girl in Japan enter a library, choose one of Tolstoy's books and enjoy the world that he has created. Similarly, someone in Indonesia can find Wordsworth and get lost in the beauty of the English Lake District or at back home theatre aficionados get an opportunity to enjoy the Odia version of Nobel laureate Dario Fo's Italian play *The Virtuous Burglar* in Rabintra Mandap. Literary translation has made classics and masterpieces accessible to millions of readers across the world. While the language might not be widely spoken, translation offers the works a much larger audience.

It's not just about movies and literature, translation plays a significant role in several other areas such as journalism, business, and education also.

Ahead of World Translation Day, here's what some of the famous names in the business have to share with **Sunday POST** on the subject.

### 'Translators often don't get the recognition they deserve'

Translation plays a key role in narrowing the gap between languages, literature and culture, says Kanak Manjari Sahoo who has been doing this for nearly three decades. Besides, it helps in communications between people of different regions and also boosts the research work at global level, she adds.

Sahoo, who has translated the works written in Hindi, Bangla Nepalese, has also a couple of short story anthologies to her credit.

Talking about the hurdles in translation, the *Astaraga* author shares, "One of the key challenges during translation is to gauge the undertone of original work. Because there are few words that can't be perfectly translated or those have no substitute in Odia language. This apart, keeping the flow and style of a literary piece in tact is also a challenging responsibility for a translator. At times, the original work loses its essence in case of verbatim translation.

However, we have to admit that recreating a work keeping the local and cultural flavour intact is not always possible."

The award-winning author believes that the translators haven't got their dues in Odisha.

"The translators transform the literature, culture and knowledge from one language to another. But I feel they are often looked down upon in the literary circuit. They don't get the honour and respect they



deserve. Some appreciate while many others don't pay much importance to their effort," opines Sahoo.

Sahoo also lamented the absence of good quality translators in Odisha.

"We have so many ancient scriptures, research articles and literary works in Odisha. But unfortunately they don't get an audience beyond the

state," she said.

Asked about the reasons, Sahoo went on to add, "The remuneration here for translation is less and this is a major reason why translators don't show interest. Besides, the literary fraternity also doesn't show much interest in translation skills."

Besides, some translators, who are really competent, get engaged in other professions too for a living which has affected the quality of translation, she pointed out.

Sahoo urged the new generation writers to translate quality works in Odia to other languages to create a new identity for Odia literature.

### 'Transcreators need to have perfect understanding of both source and target language & culture'

Playwright Chinmayee

**Sarangi**, who has translated several plays from other languages into Odia says, "Translation is the key tool for greater understanding of two languages, interaction of two states, country and region also. It is a process to convert a written plot from one language to another language.



Translation is highly essential to acquire adequate knowledge and understanding of the world pattern of human interaction. It also plays a vital role to achieve national and international unity and integrity. Therefore, translation is very important in the globalization

process as well as in inter-state affairs to connect people from various regions."

Talking about challenges, Sarangi, the editor of socio-cultural magazine *Bhijamati*, adds, "The most prominent obstacle for a translator is varieties of languages. A translator should have a near-perfect understanding of both the source language and culture and the target language and culture. Another key challenge we meet in the translation process is that we struggle to find the exact substitute for some regional words. A translator in that case uses a nearest word where the real beauty of that particular word is lost. Here s/he has to compromise to some extent."

Elaborating more on the issue, she explains, "For example in Odia we come across words like 'Kanjji' or 'Paga'. When we translate it to other languages, we don't find suitable words for them as they are purely Odia words."





**'It's a genre that does magic with transportation mechanism'**

Translation is often like surrogacy. The translator may not be a part of the genetics of the original creation, but a translated piece finds its roots within and branches out to flaunt the transformation, says poet and author **Saqtī Mohanty**.

For the unversed, Mohanty has transcreated Garlo Goldoni's *Servant of Two Masters* and Dario Fo's *The Virtuous Burglar*; both Italian plays, into Odia. He also recreated Prashan Kishore and Kalki Koechlin's *The Skeleton Woman*.

Though the translators reproduce the original works, their role is not less significant, he believes.

"It's the translators who help a piece of art or literature reach a wider audience and save them from dying. Moreover, a good translation takes the reader on a voyage. One not only crosses the sea but also enjoys riding the tides, the journey and breathes fresh air of a new territory," says the Bhubaneswar-based Physics professor who also has translated the works of a few south



Indian feminist poets like Salma, Kutti Revathi, Malathi Maithri and Nithya Marium John.

Delving deep into the genre, Mohanty continues: "Though translation bridges the gap between two languages with an equally intense grip on both, it has its own language. Mere conversion of texts and vocabs doesn't work. In fact, translation is a creative genre that does magic to the readers with the transportation mechanism. On a lighter note, it's like an Indian girl marrying a man least known to her and both fall in love for long. Sometimes what is challenging in this domain is to transfer the characters, ambience, timeline with grace and ease for the readers. Some good translations spring a surprise as if you discover a cute alien or a flying disc landing in your backyard."

Asked about the translated works that left a lasting impact on his creative journey, Mohanty concluded, "I remember growing up with *Vishva Sabitya Granthamala* translated by Sridhar Das. Gopinath Mohanty's *War & Peace*, Chittaranjan Das's works on Maxim Gorky & Leo Tolstoy and translator Paul St. Pierre have also influenced a lot. Kamalakanta Mohapatra is a never-miss for taking Odia books abroad and bringing back world famous authors to Odia literature. Similarly, among the contemporary writers who take keen interest in translation literature, I like Vikram Das, Himanshu Mohapatra, Jatin Nayak and Rabindra K Swain who have been giving us enriching and engaging reading experiences."

**FIRST TRANSLATION IN ODISIA**

The history of translation in Odia dates back to the 15th century, when Adikabi Sarala Das wrote *Odia Mahabharata*. At that time, Sanskrit was the dominant language. The erstwhile monarchs and the pundits used to give importance to Sanskrit, whereas Odia was considered the language of untouchables. It was during this period that Das made efforts to establish Odia language through transcreation. At the time of the reign of



Kapilendra Dev, Das, a non-Brahmin, thought to recreate the Mahabharata that would be understood by everyone. And he decided not to use the language of the pundits to compose the Mahabharata. Therefore, he added many colloquial Odia words in his retelling of the *Mahabharata*. Das' Mahabharata was to democratise the restricted domain of knowledge. This Mahabharata cannot be considered a literary translation, but it certainly can be regarded as the earliest translation that established Odia literature.

SOURCE: NATIONAL TRANSLATION MISSION

But there are a few words that don't need to be translated even as they are originally not Odia words.

Almirah is a Portuguese word but in course of time we have inducted it into Odia vocabulary. The same with words like cycle, chair and table, giving other examples, she adds.

Sarangī, who has translated Vijay Tendulkar's *Kamala* into Odia, agrees that some essence of the source language is lost in translation.

"When a translator focuses on translating verbatim the outcome looks unnatural and fails to serve the purpose. For example, in Rabindra Nath Tagore's *Village Postmaster* one word 'kunjo' has been translated into 'ghuguni' in Odia. There was little choice, both are not the same," she says.

"So, for me, transcreation is the best process of translation where you can beautify the appearance of the plot. I did 9 to 10 transcreations from the works of Vijay Tendulkar, Prasant Prakash, Manab Kaul and others that gave me immense pleasure because here you have the freedom to add your creation in the shadow of the original work," says Sarangī.

On recognition of the literary translation genre, she says, the Culture department has taken some initiatives in this direction by instituting annual awards for the translators but there is a need to do more on this.



**Notable Odia works in English**

- Six Acres and a Third:** Translated from Fakir Mohan Senapati's *Chha Mana Atha Guntha*
- Paraja:** Translated from Gopinath Mohanty's *Paraja*
- The Dynasty of the Immortals:** Translated from Gopinath Mohanty's *Amrutara Santana*
- Basanti:** A classic and experimental novel from the 1920s
- The Greatest Odia Stories Ever Told:** Translated by Leelawati Mohapatra, Paul St-Pierre, and KK Mohapatra
- Bheda:** Translated from Akhila Naik's work by Raj Kumar
- One Thousand Days in a Refrigerator:** Translated from Manoj Kumar Panda's work by Snehaprava Das
- Colours of Loneliness and Other Stories:** Translated from Paramita Satpathy's work by Snehaprava Das
- Spark of Light:** Short Stories by Women Writers of Odisha: Edited by Valerie Henitiuk and Supriya Kar

# Living 1.5 hours in a single breath

**Title - Russian Ark (Russkij Kovcheg)**  
**Year of release - 2002**  
**Language: Russian**  
**Duration - 96 minutes**

## Cast & crew

- Director** - Alexander Sokurov
- Cast** - Sergey Dreiden (Marquis), Maria Kuznetsova (Catherine the Great), Mikhail Piotrovsky (Self- Hermitage Director)
- Screenplay** - Anatoly Nikiforov and Alexander Sokurov
- DoP** - Tilman Büttner
- Music** - M.Glinka, P.Chaikovsky and G.Persella,
- Sound** - Sergey Moshkov and Vladimir Persov
- Editor** - Sergey Ivanov,
- Costume designer** - Lidiya Kryukova, Tamara Seferyan and Maria Grishanova
- Production design** - Yelena Zhukova and Natalia Kochergina



The film opens with a group of aristocrats entering the Hermitage (a prestigious museum in St.Petersburg) dressed to attend a ball. We follow the group, watch them frolic, we meet a lanky shadowy character Marquis (1790-1857) (a French aristocrat known for his travelogue), who walks along commenting bitterly, about the scenes and the rooms. Marquis is not visible to others, sometimes he is, but he has views – observant, trenchant, philosophical – sharing with the narrator (Sokurov). We first see Peter the Great (emperor of Russia from 1672 to 1725) physically abusing his general, then we move into another part of the museum and watch Catherine the Great (empress of Russia from 1729 to 1796) supervising an opera performance and rushes, searching for a place to pee, we see her aging as she goes for a walk into the snow-clad garden. We see the Marquis ambling into a dark shadowy room that is being used to make coffins for the million people who perished defending St.Petersburg against the Germans during the WW II. The Marquis is confused about this period. He walks out and runs around with some young girls and ambles into the dining area where we see Tsar Nicholas (Emperor of Russia from 1868 to 1918) and his family having dinner – maybe their last. We then see a dance hall where about three hundred couples are about to dance to live music and we exit along with the guests through the staircase, as they exit the Hermitage, witnessing an epoch of Russian History, a period of three hundred years before the break of the Russian Revolution (The October Revolution).

St. Petersburg was founded by Peter the Great (we see him early in the film) during 1703. The Hermitage is considered the Vatican of the Russian people. It was founded by Catherine the Great in 1764 as a court museum. During her time Russia was opened to outside influences and thanks to her, St. Petersburg became one of the most cosmopolitan cities in the world, collecting works of Art was state policy. Adjacent to the Hermitage is the winter palace where the last Tsar was overthrown during the Bolshevik Revolution.

The film could feel like an ode to a lost era but witness the conversations between the Marquis and the narrator and we see the layers of allegory unfold. “Why do you find it necessary to embrace European culture? For what reason? Why borrow also Europe’s mistakes? Later, Sokurov answers back: “You

**About the director** Born in 1951, Alexander Sokurov was educated at the VGIK, the Russian state institute of cinematography. He has made about 30 features and many shorts and documentaries. Many of his films were banned by Soviet authorities as he challenged the orthodoxy. His feature films and documentaries received several awards, the Golden Lion in Venice for Faust (2011). Francofonia (2015) was also nominated for the Golden Lion. He was awarded the lifetime achievement award at International Film Festival of Kerala (IFFK) in 2017. His latest film Fairytale (2022) was banned in Russia and not allowed to be distributed allegedly for Sokurov’s protest against the war on Ukraine. He is on record saying “his professional career ... is over”.

Europeans are democrats who mourn Monarchy”. Pay attention to the separation of Europe and Russia, the division continues till today. The Marquis poses questions about beauty and its representation, about the scriptures and the gospels. He drops in to a conversation between the director of the museum (playing himself), his father and another person and listens into their conversation about Stalinist oppression. The film is about nostalgia, we also get the feeling

that Sokurov is asking questions about Russian identity – adrift and yet to dock – the hint from the title of the film. The ensuring period of 20th century is examined by Sokurov in his ‘men of power in the 20th Century’: Moloch (1999) a romance between Hitler and Eva Braun, Taurus (2001) about the last days of Lenin, The Sun (2005) about emperor Hirohito in Japan.

The film is shot in a single take of 90 minutes, a technological achievement of

Steadicam and HD, the cinematographer and Steadicam operator Tilman Buttner pushes the boundaries of his profession (known for Run Lola Run). A cast of 1,000 actors, detailed costume design, use of natural light (exterior scenes), the use of the Hermitage and shot on December 23, 2001, one of the shortest days of the year – all that we see was shot (put to canvas) in 90 minutes, real time.

Sokurov says it is a long breath – a reflection on time, on historical characters. We feel a sensation of swimming across time as we watch the film unfold in 90 minutes. “When we are speaking about the Hermitage Museum, we’re inevitably speaking about the people who lived in this palace. Certainly there’s a romantic approach to these people, but I prefer romanticism to an aggressive research into something I can’t access—their personal lives. The sadness of the final scenes is connected to the fact that all these people will be killed. And I want you to pay attention to the fact that they are going to be victims, we should pay homage to their memory. I’m not a judge. I’m presenting a feature film dealing with emotional collisions. God has already judged them. He has condemned them to a tortuous death. It’s not the role of art to judge. History and God put everyone in their place.”



Subrat Beura



# Bipasha gave up non-veg food for boyfriend

Actress Bipasha Basu, best known for praise-worthy performances in *Raaz* and *Aankhosh* revealed that she once became a pure vegetarian for her boyfriend.

In a throwback video, Bipasha said, "So I came back from school and I told my mom, I have fallen in love and my mom was standing there, sitting on the bed and fainting and I told my mom, you won't say anything, I want two salwar kurtas."

The *Dhoom 2* actress continued, "Because I wore shorts before that I said, give me two salwar kurtas because he is a Marwari and his family wants me to wear a salwar kurta and from today I am a vegetarian and before that, I was a hardcore non-vegetarian girl."

Bipasha concluded saying, "Suddenly I said, from now on I will become a vegetarian and wear a salwar kurta and I will only marry him. So my poor mother had no choice. But she gave me a salwar kurta. So see, I am a very loving girl. So when I fall in love, I fall in love fully. But that didn't last long because I came to Bombay after that."

IAN S



# KJo all praise for NTR Jr.

The tides of Indian cinema are rising as two highly anticipated films, *Devara: Part 1* starring NTR Jr. and *Jigra* featuring Alia Bhatt, make waves across the industry. In a power-packed panel discussion dubbed *Devara Ka Jigra*, Karan Johar joined NTR Jr., Alia Bhatt, and filmmaker Koratala Siva, giving audiences an exciting glimpse behind the scenes of these cinematic giants.

Karan Johar, a blockbuster juggernaut for over three decades, was particularly struck by the NTR Jr starrer. He shared, "I went to Hyderabad - Anil (Thadani) and me, and you know we met Apoorva (Mehta) and we saw 30-40 minutes of the (film's) material, and I was kind of blown away because it's a different world that he's taken us to. That world is new, it's new. But some elements are so impactful when you see it."

Johar's words were waves of praise, as he further added, "Every time he faces the camera as *Devara*, there is this kind of magic that just happens. I felt like I've seen all your work, and I felt like with (Koratala) Siva, there is something special. There is something that he taps into you. There is something that comes right out, and I've seen that in *Janatha Garage* and saw that again in *Devara*."

AGENCIES

# 'Buying a home is kismet connection'

Actress Vidya Balan recently opened up about her journey of finding her dream home, speaking to an audience of over 1,100 real estate developers at the 22nd Credai-NATCON event held in Sydney. Vidya revealed that after looking at 25 houses, she and her family couldn't decide on a purchase and eventually opted to rent. Reflecting on the experience, she said that buying a home is all about a 'kismet connection.'

Vidya emphasized that purchasing a home is not just a financial decision but also a matter of destiny. "You walk into a house, and you know it's yours," she shared, highlighting the emotional connection she felt when she finally found her dream



home.

Fifteen years ago, Vidya went house-hunting with her mother, with a specific aim of finding a home in Bandra or Juhu, as it was closer to work. She recalled how exhausting it was to travel from Chembur to her workplace daily, which made her seek a home that would cut down her commute time. However, the perfect house they found was far beyond their budget.

Vidya's mother played a pivotal role in securing the house. After learning from the property dealer that only one flat was available, her mother encouraged her to "work towards paying the EMI." Vidya eventually bought the house, attributing the successful purchase to a 'kismet connection.'

AGENCIES

**Triptii defends her Animal character**

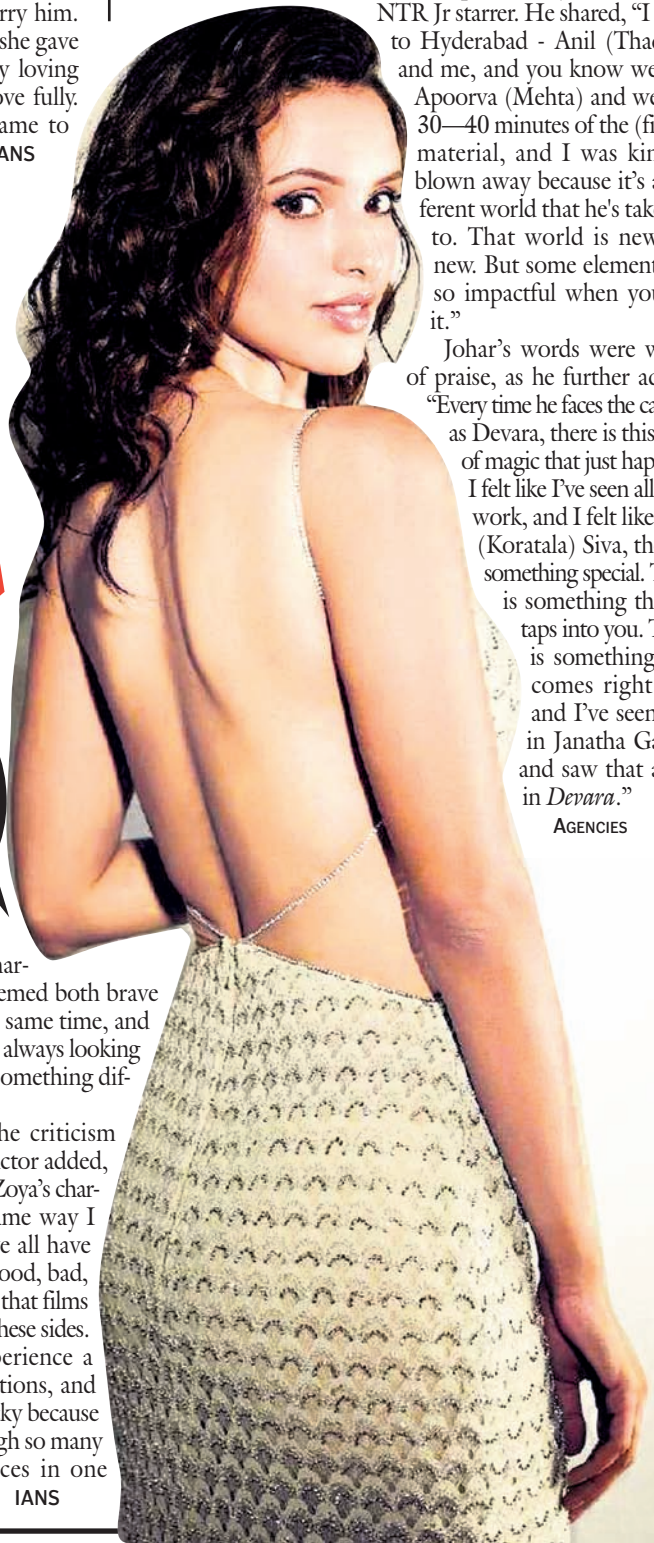
It's been months since the release of Sandeep Reddy Vanga's *Animal*, but the film continues to ignite conversation. Triptii Dimri caught everyone's attention with her part in the film, even many called out the film to be misogynistic and promoting toxic masculinity. The actor attended the India Today Mumbai Conclave 2024 where she talked about doing the film, and called her character Zoya to be both 'brave and innocent.'

During the chat, Triptii said, "As an actor, it's important to take on something that pushes you. Every time I get a role, I feel like it's both scary and challenging. That's exactly how I felt when Sandeep Sir explained

Zoya's character to me. She seemed both brave and innocent at the same time, and that excited me. I'm always looking for roles that offer something different."

Talking about the criticism for the movie, the actor added, "I would approach Zoya's character exactly the same way I did. As humans, we all have different shades—good, bad, and even ugly. I feel that films allow us to explore these sides. Acting lets us experience a wide range of emotions, and I consider actors lucky because we get to live through so many different experiences in one lifetime."

IAN S



# World's most ancient nations

Determining the age of a nation is not always an easy task. It can often be challenging to figure out the exact historical moment at which a country was founded, especially in case of older nations

Establishing a nation's age is a difficult task. Governments and borders shift all the time, so even a country with a long history can be relatively new, as Russia was when it was formed in 1991 following the dissolution of the Soviet Union.

Sunday POST focused on regions having a well-documented history

of governance or sizable structured civilisations within areas that approximately corresponded to the boundaries of modern countries for its list of the 10 oldest countries. All of the countries on this list are strong contenders for the title of 'oldest country,' even though historians may never agree.



Red Fort in Delhi

India

One of the earliest urban cultures in history, the Indus Valley Civilisation, flourished in India circa 2500 BCE.

Great empires like the Mauryan and Gupta Empires rose to prominence in the subcontinent, making substantial contributions to science, literature, mathematics, and other fields.

The Vedic era gave rise to the faiths of Jainism, Buddhism, and Hinduism, which have had a significant impact on spiritual traditions around the world. India's cultural and historical continuity has not been disrupted by internal conflict or decades of colonial rule.



Pyramids of Giza

Egypt

Egypt's history began when Upper and Lower Egypt were united by the first Pharaoh, Narmer, in 3100 BCE.

The Pyramids of Giza and the Sphinx are examples of magnificent structures created by the ancient Egyptians. They are also recognised for their advancements in writing, including the creation of hieroglyphics. The lush banks of the Nile River supported a thriving civilisation that made major contributions to art, science, and government.



The Great Wall of China

China

Around 2070 BCE, the Xia Dynasty was established near the Yellow River, marking the beginning of Chinese civilisation.

China has witnessed the rise and fall of multiple dynasties throughout millennia, each of which has added to the country's rich history of science and culture.

The creation of paper and gunpowder, the Great Wall, and the Terracotta Army are examples to China's historical ingenuity.

Despite periods of instability and foreign rule, the Middle Kingdom, as it is commonly known, has continued to maintain a consistent cultural identity, making it one of the oldest countries with a continuous cultural lineage.



Parthenon

Greece

Greece, which is known as the birthplace of Western civilisation, has origins dating back to 1600 BCE, during the Bronze Age.

The Western philosophical and democratic traditions, as well as the arts, were founded by the Mycenaean civilisation and the classical

Greek city-states such as Sparta and Athens.

Greek thinkers like Aristotle, Plato, and Socrates made significant contributions to Western philosophy.

Greece has preserved its cultural legacy despite times of conquest and partition, ensuring its standing as one of the world's oldest countries.

Iran's history, formerly known as Persia, begins with the Elamite kings circa 3200 BCE.

One of the most important eras in Iranian history is the Achaemenid Empire, which Cyrus the Great founded in 550 BCE and is best known for the construction of the Royal Road and sophisticated administrative practices. Iran is among the oldest countries in the world since Persian culture, language, and customs have endured through numerous royal transitions, invasions, and the arrival of Islam.

Iran



Shah Mosque

Japan

Around 14,000 BCE, during the Jomon period—known for its distinctive pottery—Japan's documented history began.

The world's longest continuous hereditary monarchy, the Yamato state was established in the third century CE and marked the start of

a centralised governance under the imperial dynasty.

Japan has managed to preserve a distinct cultural identity that combines antiquated customs with cutting-edge innovation because to its isolationist policies and swift modernisation that followed.

Founded September 3, 301 CE by Marinus, a Christian stonemason escaping persecution, San Marino is said to be the oldest republic in the world.

This microstate, which is tucked away in the Apennine Mountains, has been independent for more than 1,700 years. Its continued republican origins are demonstrated by its governing structure, which consists of two captains regent acting as heads of state. Among the oldest nations in the world, San Marino stands out due to its capacity to maintain both its independence and historical continuity.

San Marino



Mount Fuji



Falesia Second Tower

# SMRUTI REKHA



**WANT TO BECOME A MODEL?**  
 Send us your photographs at  
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