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SUNDAY POST

HERE . NOW



CURBING OBSCENITY ON STAGE

An Awaited Act

COVER STORY

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Acting is in his blood while serving people has been his passion. Actor-politician Akash Dasnayak needs no introduction. Known for his actioners, the nephew of veteran actress Anita Das made his debut in the Odia film industry with 'Kalinga Putra' in 2008. It's no surprise that his outstanding performance earned him the State Film Award for Best Actor. Akash has appeared in over 20 mainstream movies including 'Shatru Sanghar', 'Shapath', 'Dharma', 'Sangam' and Agastya to name a few. At his leisure, the former MLA likes to watch movies or listen to music to relax himself



With co-actors

At public service

Previously, when I was fully active in the film industry, Sundays were mostly occupied with shoots, and now that I work as a public representative, they are reserved mostly for the general public.

For family & friends

Sundays are rarely a holiday for me, but when I do get any free time from my hectic schedule—which is scarce—I like to spend it with my loved ones.

Movie, music, and more

In my free time I like to watch movies or listen to music to relax myself. If not, then books are always a good companion.



With wife



With mother

The busiest day

As kids, Sundays felt special because it was that day when we used to get time to spend with our loved ones, but as we grow up, we realise that Sundays are the busiest days.



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

- Yesterday, I fell down from a 10 meter ladder. Thank God I was on the third step.
■ Why couldn't the leopard play hide and seek? Because he was always spotted.
■ If nothing was learned, nothing was taught.
■ Be nice to your kids. They'll choose your nursing home.



SHOCKING REVELATION

Sir, The shocking disclosure made by former Hindi cinema actress Somy Ali regarding 'Bhaijaan' Salman Khan has me in disbelief. The Anth actress said that Salman not only beat her up brutally, he also broke Aishwarya Rai's shoulder. Salman's stoic response to such a charge suggests that Somy's account has some truth. The actress continued by saying that, in light of what Salman did to her, Lawrence Bishnoi is better than him. . Somy also revealed that nobody except her mother and her close friends are aware of the full extent of her ordeal with Salman. The actor has millions of followers who heedlessly follow him, therefore Somy's accusations have severely damaged his reputation. It's imperative that Salman now comes out with his version of the story to save his image.

Saswat Swayampragyan, TALCHER

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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CURBING OBSCENITY ON STAGE

AN

AWAITED ACT

Jatra, a folk art form which used to be the only source of recreation in the past, is in the news for all wrong reasons. Several Jatra party owners are accused of pushing nudity and vulgarity in their shows to increase footfall

ANISHA KHATUN, OP

Much before the advent of cinema and television, Jatra was the exclusive source of entertainment in Odisha. Originated in the early 16th century in Bengal, Jatra, or journey or procession, was primarily aimed at popularising the Bhakti Movement. However, the folk art style has evolved dramatically throughout time, transitioning from epic storylines like the Ramayana and Mahabharata to mythical, historical, and modern topics. Aside from a brief period when the popularity of films and television endangered its survival, Jatra's popularity has steadily increased.

The introduction of new presentation technologies and the addition of grandeur to the sets, combined with active promotion, has seen the sector expand by leaps and bounds.

However, Jatra has recently been in the news for all the wrong reasons. In order to increase attendance, several Jatra party owners are accused of pushing nudity and vulgarity in their shows. Previously, people enjoyed the medium with their family, but this is no longer possible. So much so that Lawrence Behera, a renowned Jatra actor, is considering quitting the industry due to an overdose of nudity. He said this while chatting on a web channel.

In view of the widespread public outcry, state Law Minister Prithiviraj Harichandan last week announced that the government would bring rules to check nudity and obscenity on

stage. The proposed law aims to preserve the cultural sanctity of Jatra while ensuring family-friendly entertainment, he said.

On this issue, **Sunday POST** spoke to a few stakeholders in the industry. Here's what they have to share.

'Jatra's cultural purity should be protected'

Airing his views on the proposed move, well-known Jatra director **Dinesh Das** says, "It's a welcome step, and I totally appreciate it, even though it came a little late. Obscenity and nudity have no place in our society, and those who support them ought to face consequences. Without the obscene on-stage exposure of women's anatomy, Jatra could thrive and it will do so in future as well."

He continued by saying, "These strategies shouldn't damage Jatra, which is currently one of the most -liked commercial entertainment formats in Odisha. We should discourage nudity on stage in order to protect the cultural purity of Jatra. I have no doubt that this prohibition will contribute to the continuation of our ancient customs and culture."

Das responds, "We cannot blame any individual for this," when asked

who is to blame for such disgraceful patterns, adding, "We all share responsibility for it. Whether we are viewers, artistes, producers, or other stakeholders, we are all participants in this."

A portion of the audience enjoys this skin show, and artistes and producers perform it to supplement their income, he signed off.

'Obscenity is completely unacceptable'

Kanha, a well-known performer with many years of experience in the field, says, "Obscenity in jatra is completely unacceptable. We cannot single out any individual for the deterioration.

Sometimes people want to witness this, and other times committees allow it on stage out of greed for profit."

Is this an essential strategy for Jatra to withstand the flood of films and social media content? The actor comments, "Jatra is really powerful, and it does not require vulgarity on stage to flourish. Jatra has weathered the test of time and will withstand future challenges as well. As a responsible citizen, I welcome the government's proposed restriction on obscenity on stage. In fact, this move was badly needed to bring the sensible audience back to Jatra. This will not only preserve our culture but will also protect the soul of the medium."





‘Censorship will preserve integrity of moving theatre’

Ashis Kumar Rath, 27, a senior journalist and a Jatra enthusiast, says, “I welcome the government’s decision to restrict obscenity and nudity on the stage. Jatra has been a part of our cultural heritage for centuries and has transformed a lot in recent years, with many artistes focusing on sensuality to attract audiences. This new trend may capture immediate attention, but it threatens to overshadow the essential elements of storytelling, character development, and emotional depth that define this art form.”

He further states, “Few dancers who are into this skin show business are no doubt earning a huge amount, but the actual artistes are suffering from it. This emphasis on sensationalism is dismantling the rich narratives that make Jatra a powerful medium for exploring the human experience.”

When asked who is to blame for this trend, Rath explains, “Responsibility for this shift lies with both audiences, who demand provocative content, and producers, who often prioritise profit in a competitive market. As an audience, it is very difficult for us also, as we love watching Jatras, but this type of nudity refrains us from doing so. Jatras were meant for family entertainment, but now we cannot take our families to these jatras. This ban will support artistic expression while preserving the integrity of theatre.”



‘Proposed ban is a little late but not too late’

Award-winning short filmmaker and photographer Tapas Ranjan Rout is an ardent lover of Jatra. He says, “Jatra is one of the most powerful forms of folk theatre that symbolises our Odia culture and tradition. But the addition of obscene dance routines, which were not previously part of it, has marred

its appeal. The government proposes a ban on all of these, which is a little late but not too late. We are unable to enjoy plays with our relatives and friends because of this embarrassing trend. Besides, the duration of these obscene dances has increased while the time for the real drama has dropped. Jatra artistes are also suffering for this undesirable trend.”



Rout, who works as a deputy manager in a national insurance company, further explains, “There are two types of audiences who watch Jatra: those who enjoy this type of dance and those who are true jatra fans. Jatras not only entertain us but also teach us about our culture, history, and myths. Previously, Jatra was the only source of entertainment for the people, but they now refrain from visiting Jatra pandals. In fact, I have decided to stop watching Jatra, which will be my New Year’s resolution.”

This prohibition will help restore the original charm of Jatra, when people could watch these lovely plays with family and friends without feeling humiliated, Rout concluded.

‘Vulgar performances are allowed to supplement organisers’ earnings’

Eminent Jatra director Kishore Khandual says, “Obscene dance was never part of Jatra. However, a few committees are now using it to supplement their earnings. But it should be banned, and I support the government’s decision to curb obscenity on stage. Previously, Jatra committees would invite movie or serial artists, comedians, or other celebrities on stage to



enhance glamour, but this practice has been supplanted with crude dance performances. Actually, they can’t be called dance in any sense; they are simply displaying their bodies on stage.”

“Jatra has long been a part of our tradition, as have songs and dance, but neither involved skin exhibitions. Through their performances, the artistes used to delight us while teaching us about our culture and traditions. I’m not sure where all this nudity came from. As far as I know, item dancing does not imply showing your body. Dance performances in Jatra are enjoyable for the audience, but these types of acts are unacceptable because they undermine the integrity of our tradition,” he added.

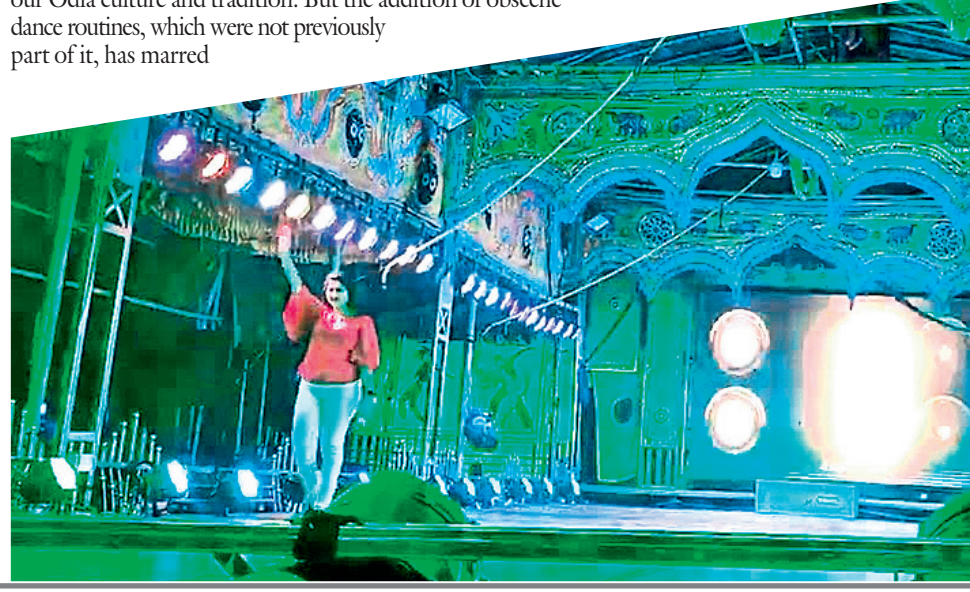
‘At times we succumb to the pressures’

Guru Prusty, a prominent Jatra comedian, states, “In any educated society, this level of vulgarity is unacceptable. This trend has badly affected the entire fraternity.

For the artistes, the stage is nothing short of a temple, and vulgarity on stage is very disrespectful. Jatras represent our culture and traditions, and filthy dances have no place in them. Some committees/organisers are doing this as an easy way to get money, but Jatra does not require it. Jatra has thrived without these in the past and will continue to do so.”



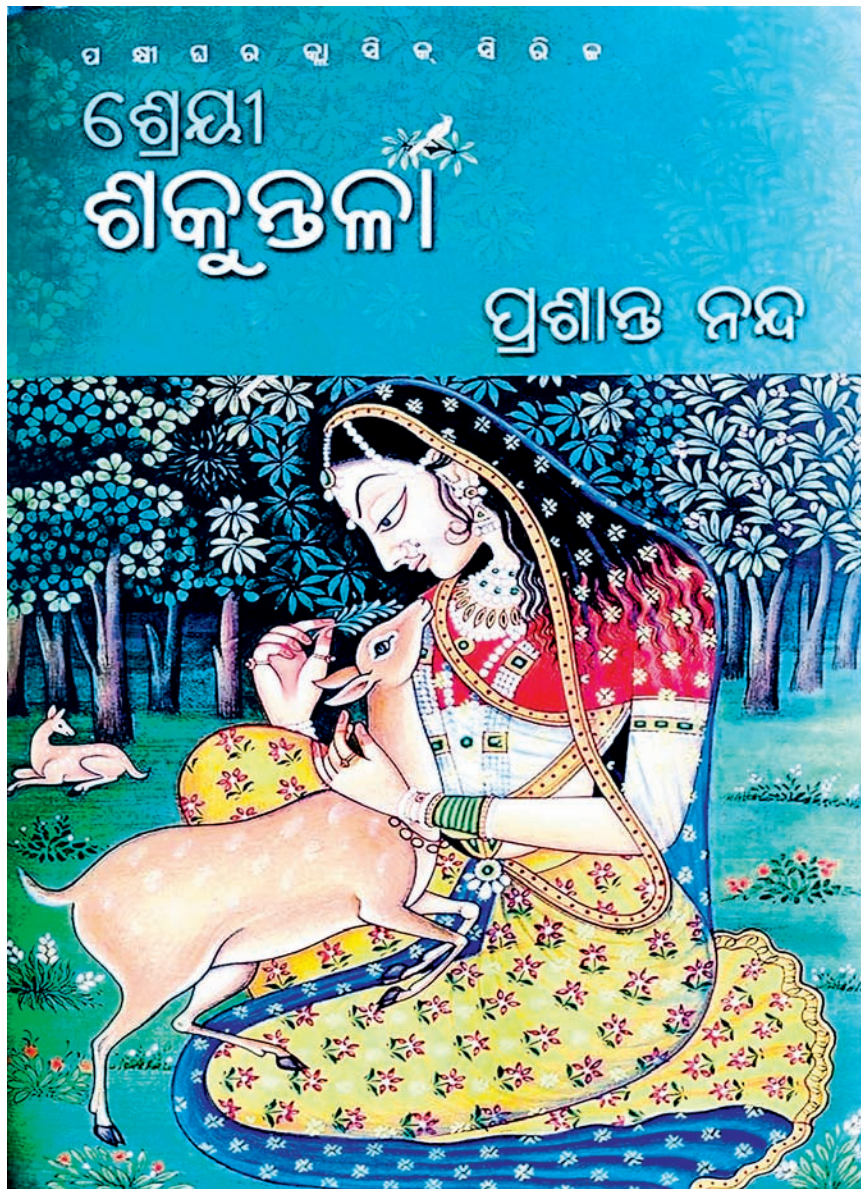
Prusty further adds, “We don’t accept this nudity, but at times we are helpless as the organisers demand it. There are different stages, different viewers for this type of dances, Jatra stages are not meant for this obscenity. We are happy that the government has addressed this issue, and we support it. This law should be imposed as soon as possible so that the piousness of our stage is not tampered with anymore.”



Shreyee Sakuntala: A discourse on woman power



CHARUDUTTA PANIGRAHI



weakening Vishwamitra’s penance and power but their love child Sakuntala is heartlessly and perilously abandoned by both of them. Woman has always had one purpose, predominantly sexual, her time on earth is short and she must return to the heavens once she has achieved her purpose — either breaking an ascetic’s penance or producing sons for a king. Nanda is disturbed by this treatment of women. If Vishwamitra was one of the seven incredible sages known as Saptarishis, how could he throw a child and disappear. Menaka could be vilified as an apsara sans emotional tie ups because that comes easier and spontaneous. Nobody questions Vishwamitra. But Prashanta Nanda questions everyone – all who threw Sakuntala, betrayed

The auteur film maker, the creative storyteller and the politician in Prashanta Nanda asserts that men have always been the rulers of society, whereas women have been considered property and objects for centuries

her and left her in the lurch.

Vyasa’s Sakuntala is drastically different from Kalidasa’s. Sakuntala of Prashanta Nanda is Sreyee because despite the lifelong humiliation and discrimination, Sakuntala has never lost her composure and balance – the mark of woman. Prashanta in Sreyee Sakuntala asserts that men have always been the rulers of society, whereas women have been considered property and objects for centuries. This patriarchy is as harmful to men as it is to women. Prashanta Nanda shakes us up. His Sakuntala is strong, has her own mind, confident, and independent woman quite capable of defending herself. She is vocal enough to demand a secure future for herself and her child, probably sensing the spineless Dushyant who didn’t have the courage to embrace his wife and child. His public shaming of Sakuntala in his court exposed him as a weak, unworthy man. But unfazed, her strong statements about the future repercussions of the King’s actions not only shook the entire court but the heavens as well. She single-handedly claimed and obtained what was rightfully hers. Prashanta has given her the exalted position – Sreyee. The best and the respected. *Sreyee Sakuntala* has exposed the flawed king and his hypocrisy. But not by maligning him but by reaffirming and claiming her rights and desires.

Sreyee Sakuntala is a treatise on woman power, with mythology made brilliantly contemporary in ideology and rumination

The reviewer is a celebrated writer and a thinker. He can be contacted at Charu.panigrahi@gmail.com

stood by the maiden who has never ever happy and peaceful in her romance with the King till his ring was shown to him at the end. A material gift could invoke his kindness in accepting his love. In Gandharva norms under which they married, the couple can marry without a priest or family members. All they need is each other and love. This love vanquishes and Sankuntala is abandoned, suffers single motherhood but she dedicates her complete youth and life to Dushyant. Her helplessness is intensely portrayed. I am sure, Prashanta Nanda is overwhelmed by the honesty and suffering of Sankuntala and hence the title Sreyee Sakuntala. The title says it all – Sankuntala, the respected. The script is in Odia but the thought is universal.

This was perhaps mostly platonic love between them and after marriage king, Dushyant left Sakuntala in the forest (at Sage Kanva’s place) with a promise to be back to take her to his palace with a grand announcement. It never happened and she was ditched. Prashanta doesn’t camouflage his outrage at the brazen

betrayal of a hapless girl, used and left uncared for with a false commitment. He comes out as an honest, intrepid popularizer of woman sacrifice with the odds clearly stacked against him, but he wins through. Many a time she uses common sense, intelligence and sarcasm to buttress his feelings for Sakuntala. He is emphatic – Sakuntala was wronged by all, not only her husband, the political king eulogized in *Abhigyanam Shakuntalam*. Prashant’s fierce, stubborn self-assertion that stands its ground is part of that life force, as he turns gender expectations on their head, and almost launches Sakuntala out to conquer the world, with her patience, tolerance and ultimate rejection of the kingdom for herself. In page 188, Dushyant, before leaving Sakuntala for Hastinapur, urges her to allow her to go back to his capital and promises her to return and take her back in two weeks. Not that the two weeks never came, but Dushyant’s pleading for Sakuntala’s permission to go back to Hastinapur reeks of chicanery. Menaka is the vamp, carrying out Indra’s order in

Shreyee Sakuntala by Prashanta Nanda is iconoclastic but rather convincingly. His “Sakuntala” is a victim of socio-political subterfuge which has lionized Dushyant and heaped miseries on her and turned her life vacuous. Kalidasa in his acclaimed “masterpiece” *Abhigyanam Shakuntalam* has skillfully pressed the known volatile wrath of Maharishi Durvasa into the job of separating the couple without diminishing the stature of the hero, Dushyant. No one ever after many centuries of *Abhigyanam Shakuntalam* has ever doubted the sincerity of Dushyant’s love for Sakuntala. A seemingly perfect love story, with its ordained pathos comes under cloud when we start thinking on the lines of Prashanta who is convinced that the King among one his conquests, falls for Sakuntala spends time with her and returns to the capital when the fling stops. And as the mighty King’s wont, forgets this quite ordinarily as another quick affair. But Kalidasahas not transgressed *Bharata Natyashastra* which praises dramatic arts as a comprehensive aid to the learning of virtue, proper behaviour, ethical and moral fortitude, courage, love and adoration of the Hero or the King in this play. Probably that was in vogue, the norm – to never show the hero in faint light. The hero cannot err or be delinquent. Prashanta has taken up cudgels on Sakuntala’s behalf. The auteur film maker, the creative storyteller and the politician in him has questioned the justice meted out to Sakuntala. The general approach of the text is to treat entertainment as an effect, but not the primary goal of arts. The primary goal is to lift and transport the spectators into the expression of ultimate reality and unconditional values. Shreyee Sakuntala has studied the aesthetic ‘Rasa’ theory, which propounds that entertainment is a desired effect of performance arts and that it transports the reader into another reality where s/he experiences the essence of own consciousness and reflects on spiritual and moral questions. This reads like an attempt to re-assess and simplify the complex story & text so that the readers easily comprehend its nuances and make it less pedantic. If a saint is helpless in controlling his own anger, then the hero can also carry follies. This is a story of humans. Prashanta Nanda has challenged the status quo and has



Kriti's gratitude towards fans

Kriti Sanon is definitely thrilled with the love she has been receiving for her latest film, *Do Patti*, where she takes on a double role as twin sisters Saumya and Shailee. As her first production venture too, the film holds a special place in her career, marking a milestone as both an actor and producer. Fans have been quite appreciative of her portrayal of the rival twins in contrasting characters and the actress decided to share a token of gratitude towards this immense support she received from them.

Kriti took to her Instagram and shared multiple behind-the-scenes aka BTS pictures from the sets of *Do Patti*. The post includes several photos and videos wherein Kriti is seen enjoying jalebis and even spending quality time with students from one of the schools in Uttarakhand where the film was shot. She thanked audience for all the love and expressed her excitement about the film trending on the streaming platform as she wrote, "Some BTS... Thank you audience for all the love! It's because of you guys that *Do Patti* is trending at #1 in India & in top 10 of global charts for consecutively second week! Saumya and Shailee are elated".

Do Patti is a thriller drama with a different take on domestic abuse and violence against women.

IAN S



Half Love Story to hit screens Nov 15

The poster of upcoming Odia film *Half Love Story*, presented by Anjaneya Media Pvt Ltd, was released recently. Directed by Mrityunjay Sahoo and produced by Pravat Kumar Pradhan, the movie stars Sunil Kumar, Cookies Swain and Manaswini in lead roles.

The plot revolves around Shibu who falls

in love with a ghost. What happened after that forms the crux of the movie.

The movie's screenplay is written by Debi Dutta Mohanty while Baidyanath Dash has scored the music. The lyrics are written by Nirmal Nayak, Arun Mantri and Shuba Dash.

Late Pintu Nanda, Jyoti Mishra, Harihar Mohapatra, Asit Pati, Bhupati Tripathy and Bobby Mishra will be seen in supporting role.

PNN

Kajol embraces her inner child

Actress Kajol recently embraced her inner child in a delightful new social media post.

Last week, the actress took to her Instagram handle and posted an adorable photo of herself sharing a candid moment with a little boy. In the sweet image, she is seen plying with the little boy, with his finger in her mouth. Alongside it, the *Dilwale* star wrote, "Height is beans but who is bigger #babydiaries #smallwisdom #happybaby #stillachild."

Kajol embraced her inner child in this adorable click that left her fan base in awe. Reacting to it, one user commented, "Adorable." Another said, "Super super very nice super super mast super."

On the work front, Kajol was recently seen in the Netflix thriller *Do Patti* where she played the role of a police officer, Vidya Jyothi. For the first time, the *Kuch Kuch Hota Hai* actress portrayed the role of a cop in her career.

Before this, Kajol appeared in *Lust Stories 2*, consisting of four short film segments directed by R. Balki, Konkona Sen Sharma, Amit Ravindernath Sharma and Sujoy Ghosh.

IAN S

Vijay's post sparks curiosity

South heartthrob Vijay Deverakonda recently shared a stunning photo of actress Radhika Madan, referring to her as his 'Sahiba.'

The *Family Star* actor Thursday took to his Instagram stories to post a beautiful picture of Radhika. Along with the image, he wrote, "My Sahiba," accompanied by a red heart emoji.

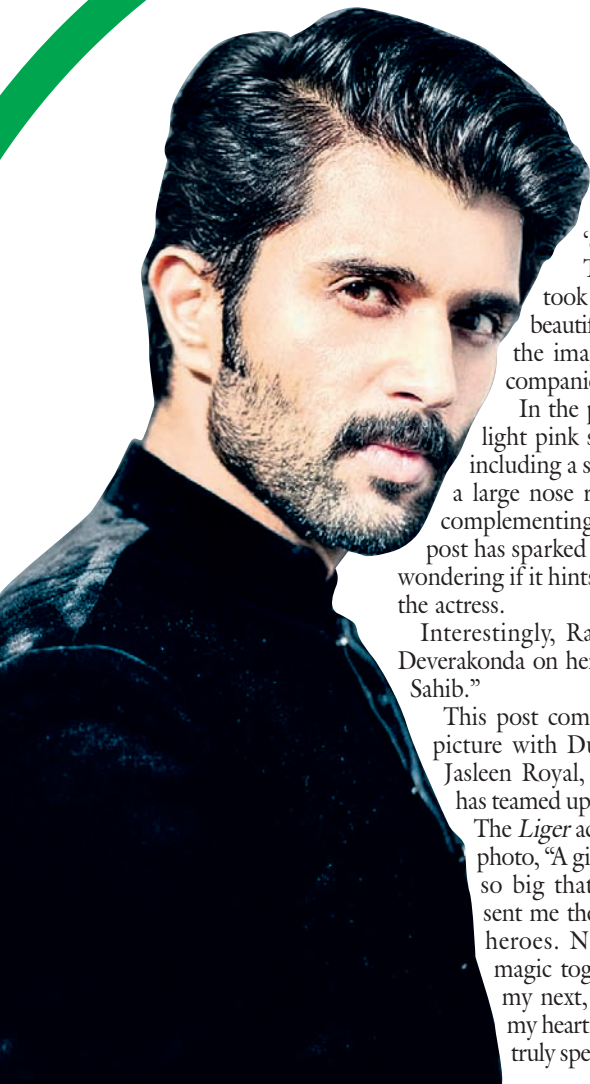
In the photo, Madan is seen wearing a light pink saree paired with heavy jewelry, including a statement necklace, earrings, and a large nose ring. Her makeup was flawless, complementing her elegant look. Vijay's latest post has sparked curiosity among fans, with many wondering if it hints at a potential collaboration with the actress.

Interestingly, Radhika also posted a picture of Deverakonda on her Instagram stories, writing, "My Sahib."

This post comes shortly after Vijay shared a picture with Dulquer Salmaan and singer Jasleen Royal, revealing that the trio has teamed up for a special project.

The *Liger* actor captioned the photo, "A girl with dreams so big that the universe sent me these two superheroes. Now, we're making magic together. From 'Heeriye' to my next, every song is a piece of my heart. Get ready for something truly special on the 15th."

IAN S



The transformation of Amar Bose - from a disappointed MIT professor to an audio pioneer - serves as an example of how ground-breaking inventions are results of a desire to break away from legacy tech



The BOSE story

Never lose your imagination. Always dream of things that are better and think about ways to reach those things.

DR. AMAR BOSE, THE FOUNDER OF BOSE CORPORATION

This is exactly what BOSE, the US-based but globally recognised audio equipment manufacturing company, has been doing for the last six decades, setting the ultimate benchmark in audio engineering for both automotive and home use.

The company has also created innovations for other industries, such as noise-cancelling headphones, digital music systems, and professional solutions.

Best known for its incredible audio systems and speakers, BOSE is one of the top speaker brands in the world, offering some of the best features available in any sound system. In fact, according to Global Brands Magazine, a top-selling journal in the UK, it ranks at the top of the 10 best speaker brands in the world in 2021.

Today, Bose has revenues of over \$1.5 billion, and before he passed in 2016, the company's founder, Amar Gopal Bose, donated a majority of his shares to his beloved alma mater, Massachusetts Institute of Technology (MIT), to help sustain their research. But not many know that it all started with one revolutionary in Bengal!

Here's a glance at the incredibly long journey of BOSE, the ultimate name in sound engineering on the planet.

When it all began

In the 1920s, Noni Gopal Bose, an Indian independence activist, fled Bengal to avoid more persecution by the British colonial police after being imprisoned for his political activities. After arriving in the US, he accepted a sales position and tied the knot with Charlotte Mechlin, an American woman of German and French descent. Amar Gopal was born in 1922 in Philadelphia, Pennsylvania.

During World War II and at the age of thirteen, Bose first demonstrated his aptitude for entrepreneurship and his interest in electronics when he recruited classmates to work alongside him in a modest home business that repaired model trains and home radios to supplement his family earnings.

"We put up signs in all the little hardware stores where my father used to sell his imported goods. The signs said, 'We repair radios. So people would drop off their radios at the store, and I'd take them home and repair them, and we'd give the store 10% of the invoice. I had a little pact with my father that if my grades remained good, I could go to school only four days a week and he would write an excuse saying I had a headache or something," the founder of BOSE once said, recalling the early days of his entrepre-

neurship.

"The teachers all knew this; it was always on a Friday, and so on Monday, they'd ask me, 'How many radios did you fix, Bose?'" added Bose.

The BTS anecdote

After graduating from Abington Senior High School in Abington, Pennsylvania, Bose enrolled at MIT, graduating with a BS (Bachelor of Science) in Electrical Engineering in the early 1950s. Bose spent a year at Philips Natuurkundig Laboratorium in Eindhoven, Netherlands, and a year as a Fulbright research student in New Delhi, India. He completed his PhD in Electrical Engineering from MIT, writing a thesis on non-linear systems under the supervision of Norbert Wiener and Yuk-Wing Lee.

Following graduation, Bose became an assistant professor at MIT. During his early years as a professor, Bose purchased a high-end stereo system in 1956 and was disappointed to find that speakers with impressive technical specifications failed to reproduce the realism of a live performance. This would eventually motivate his extensive speaker technology research, concentrating on key weaknesses in the high-end speaker systems available at the time. His research on acoustics led him to develop a stereo loudspeaker that would reproduce, in a domestic setting, the dominantly reflected sound field that characterises the listening space of the audience in a concert hall. His focus on psychoacoustics later became a hallmark of his company's audio products.

Birth of BOSE

Lee, his mentor, who advised Bose to start his own electronics company, once said about the name: "We don't want to be tied to a specific technology or industry because we don't know what we'll do in the future. The name should be pronounceable in many different languages and easy to

trademark. And ideally, it's one syllable." Everyone laughed because they knew what he was suggesting without saying it: "Bose."

Bose started his company, focusing mainly on high-end products for the military. His noise-cancelling headphones were originally designed for army use. Soon his audio products were making waves across all spectrums.

Secrets behind innovation

The company BOSE founded employed 11,700 people worldwide as of 2016 and produces products for home, car, and professional audio, as well as conducting basic research in acoustics and other fields. Bose never took his company public, and since the company is privately held, Bose was able to pursue risky long-term research. In a 2007 interview in Popular Science magazine, he said, "I would have been fired a hundred times at a company run by MBAs. But I never went into business to make money. I went into business so that I could do interesting things that hadn't been done before."

Bose said that his best ideas usually came to him in a flash. "These innovations are not the result of rational thought; it's an intuitive idea."

Pinnacle of glory & philanthropy

In 2007, Bose was listed in the Forbes 200 as the 271st richest man in the world, with a net worth of \$1.8 billion. In 2008, he was no longer on the billionaires list but returned to the list in 2011, with a net worth of \$1.0 billion.

In 2022, yourdataconnect.com estimated Bose's enterprise value at \$5.76 billion.

In 2011, Bose made a significant philanthropic gesture by donating a majority of the company's non-voting shares to MIT, ensuring that the institution benefitted from the company's profits. This gesture was not just a financial contribution but also a testament to Bose's belief in the power of education and research. The dividends from these shares have been used to fund various research and educational initiatives at MIT, including the Amar G. Bose Research Grant Program, which supports innovative and cross-disciplinary projects.

OP DESK



Ipsita



WANT TO BECOME A MODEL?

Send us your photographs at
features.orissapost@gmail.com