

JUNE 2-8, 2024

# SUNDAY POST

HERE . NOW



FESTIVAL DE CANNES  
14 > 25 MAI 2024

FESTIVAL  
INTERNATIONAL  
DU FILM  
CANNES



P 3,4  
COVER  
STORY

# **B**reaching boundaries

MY SUNDAY

Stand-up comic Bunty R Samal, who goes by the sobriquet Angulia Bunty, is well-known for his distinct Angul accent. Bunty's native lingo-studded punch lines and parodies immediately strike a chord with audience. The popular YouTuber is also an accomplished actor and singer. His 'Gua Ghia' song was quite a hit among the Gen Zers. Bunty says watching movies and series on OTT platforms helps him generate content for his shows



With friends



On a film set



Weekend escapades

I like to unwind on the weekends by watching TV shows and films on streaming services. This is how I get new material for my shows and it's how I get to playfully rework songs with my hilarious Angulia accent.

Bed-bound bliss

Trying to find new excuses to avoid doing chores is my favourite Sunday tradition. I thoroughly enjoy spending the day lounging in bed and indulging in delicious meals.

Tea specialist

I can't cook regular meals, but I make excellent tea. Needless to say, I have a fan following among my near and dear ones, thanks to my tea brewing skills. If you are a tea lover, don't miss a delicious cup of quality tea at my place.

Bonding over meals

On my days off, I enjoy spending time with my family. Whether it's lunch or dinner, we always sit together, share a meal, and engage in conversations on a variety of subjects.

LIVE UP TO THE PROMISES

Sir, Last week's cover story 'Elections and Expectations' presented mixed but very insightful opinions of the voters for 2024 Lok Sabha polls. Today's youths, apart from basic issues like employment, health, and education, are concerned about our planet earth, natural resources and disasters. Girls are much concerned about gender discrimination and wage disparity at work place. Affordable housing and environmental sustainability are a new agenda on voter expectations list. Though, there is no end to voters' expectations, the need of the hour is to living upto the promises made by the political parties during the election campaigns.

ABHILASHA GUPTA, MOHALI

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

features.orissapost@gmail.com  
B-15, Industrial Estate, Rasulgarh, Bhubaneswar - 751010, Orissa. Phone (0674) 2549982, 2549948

**WhatsApp This Week**

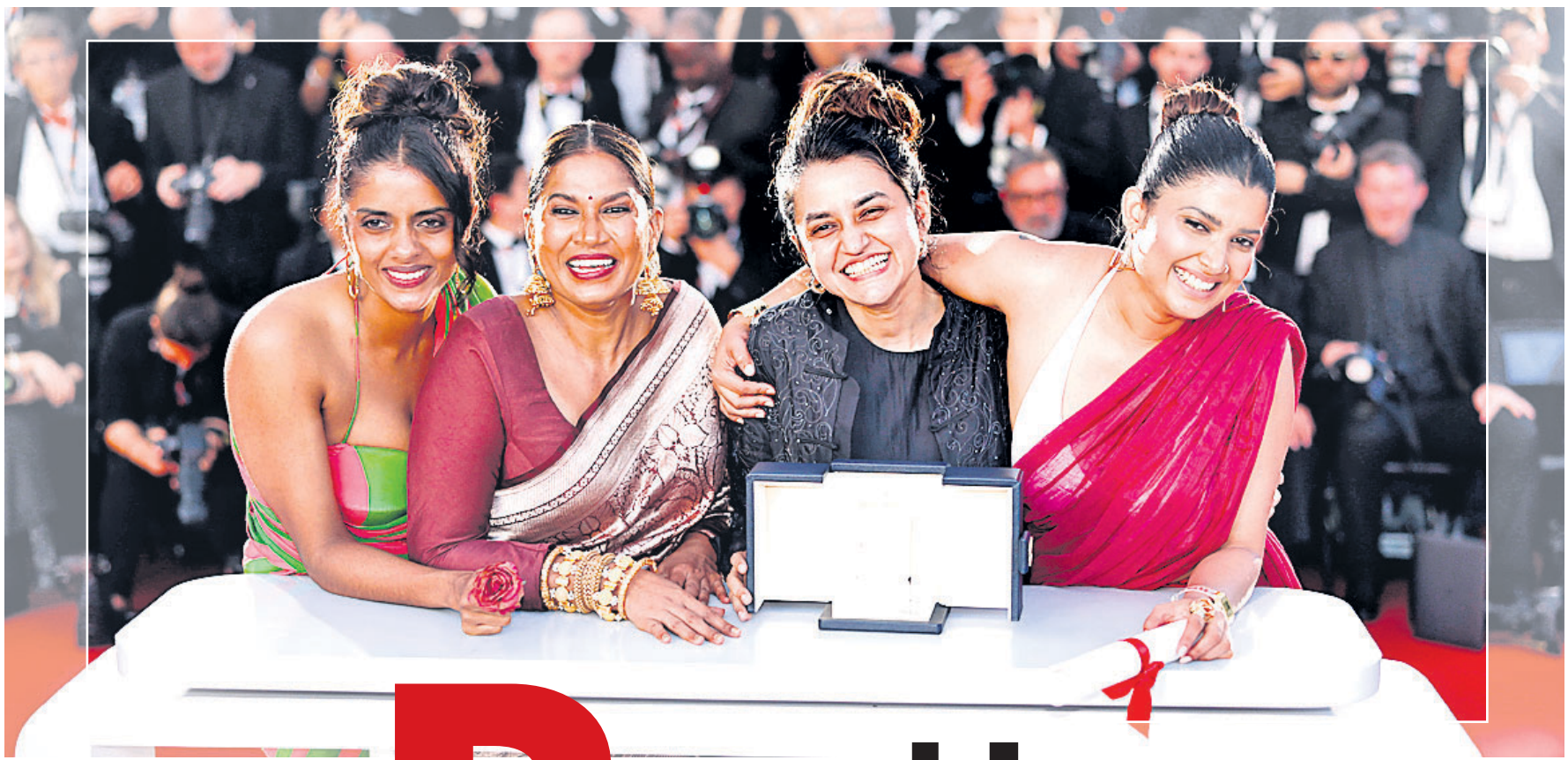
Only on **Sunday POST!**

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

- Why did the lion broke up with his girlfriend? Because she was a cheetah!
- I put a new freezer next to the refrigerator, now they're just chilling.
- Which of Santa's reindeers needs to mind his manners the most? 'Rude'olph
- Teacher: "What is the value of Pi?"  
Student: "Depending on what pie. Usually is \$12.99."

MADHUSMITA SAHU, OP



# Breaching Boundaries

The 77th edition of Cannes turned out to be the best year ever for India, with Payal Kapadia and Anasuya Sengupta bagging top direction and acting honours - firsts for any Indian. Adding more feathers, six other Indian or India-themed films were also screened at the mega event

MADHUSMITA SAHU, OP

English director and screenwriter Jonathan Glazer, French director Claire Denis and Indian director Payal Kapadia. Are you wondering what the connection is between the three? They all have the distinction of bagging a Grand Prix at the Cannes Film Festival, one of the biggest media events in the world, in the last three years. The feat of Payal, an alumna of FTII-Pune, was extraordinary, as no Indian before her had ever won the coveted award. Understandably, the entire nation, including the Prime Minister, burst into a celebratory mood as the news spread. So much so that Mahabharat fame Gajendra Chauhan, who lodged cases against Payal and some of her friends for protesting his appointment as chairman of FTII, also went ahead to congratulate her. Similarly, Anasuya Sengupta also became the first Indian to get the Best Actress award for her movie *The Shameless*. Not just for Payal or Anasuya, Cannes 2024 was a significant year for India, as several Indian movies remained in the spotlight at the event for their finest works. With the buzz in the media refusing to subside, **Sunday POST** takes a look at how

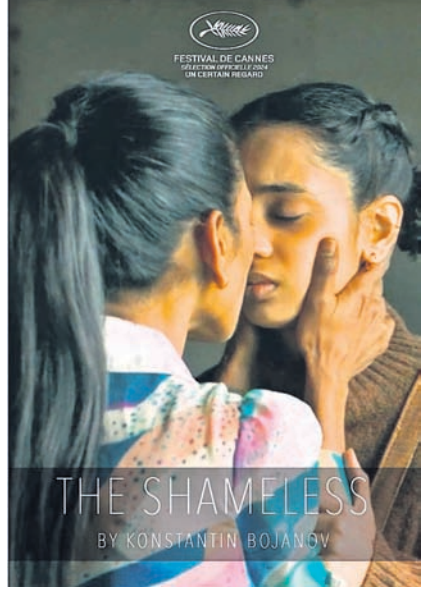
some Indian movies hogged limelight at the French cinematic extravaganza in the past and what experts have to say about the country's Cannes glory.



**A glance at India's Cannes journey**  
One of the earliest instances of Indian cinema gaining recognition at Cannes was in 1946, when Chetan Anand's *Neecha Nagar* won the Grand Prix du Festival International du Film, the highest honour of the festival. This marked the beginning of India's long and illustrious association with Cannes. The film, a poignant tale of social inequality, set a precedent for future Indian filmmakers to explore profound and often challenging themes.

The 1950s and 1960s witnessed the rise of Satyajit Ray, whose *Pather Panchali* won the Best Human Document award in 1956. Ray's exquisite storytelling, coupled with his eye for detail, brought Indian rural life to the global stage, leaving an indelible mark on world cinema. His subsequent works, including *Aparajito* and *Apur Sansar*, continued to captivate Cannes audiences, establishing Ray as a maestro of humanistic cinema. Fast forward to contemporary times, and Indian fiction films continue to enthrall audiences at Cannes with their diversity and depth. In recent years, filmmakers like Anurag Kashyap have been at the forefront. Kashyap's *Gangs of Wasseypur* (2012), a gritty saga of crime and revenge, was screened at the director's fortnight. Its raw energy and intricate storytelling captivated international audiences, showcasing the evolution of Indian cinema beyond Bollywood's song-and-dance routine. In 2013, the romantic drama *Bombay Talkies*, an anthology film celebrating 100 years of Indian cinema, was showcased at a special screening. The film, directed by four distinct filmmakers, Karan Johar, Dibakar Banerjee, Zoya Akhtar, and Anurag Kashyap, highlighted the evolving landscape of Indian cinema and paid homage to its storied past. Another notable mention is Ritesh Batra's *The Lunchbox* (2013), which was screened at the International Critics' Week. This delicate tale of an unlikely friendship blossoming through a series of lunchbox notes in bustling Mumbai resonated with viewers worldwide, highlighting the power of subtle, humanistic storytelling in Indian cinema. The turn of the millennium marked the

rise of a new generation of Indian filmmakers who brought fresh perspectives and innovative storytelling techniques to the Cannes Film Festival. In 2018, Nandita Das's *Manto*, a biopic about the life of controversial writer Saadat Hasan Manto, was selected for the Un Certain Regard section. The film's nuanced portrayal of Manto's struggle for creative freedom against the backdrop of India's partition resonated deeply with international audiences. In 2019, the critically acclaimed *Gully Boy*, directed by Zoya Akhtar, premiered at the Berlinale before making waves at Cannes. This vibrant musical drama about the rise of an aspiring rapper from the slums of Mumbai captured the spirit of contemporary urban India, showcasing the raw energy and talent of its youth. In 2021, Payal Kapadia's *A Night of Knowing Nothing* won the Oeil d'Or (Golden Eye) for Best Documentary. This evocative film, which blends personal letters with archival footage to explore the socio-political landscape of modern India, stood out for its innovative narrative style and emotional depth.



# Expert views

Internationally acclaimed and Odisha born film director and producer **Jitendra Mishra** said: "This year has been extraordinary for Indian cinema, marking a significant comeback after many years. We have had many films in the past, but this year stands out as a landmark, with numerous awards coming to our country."



Talking about Payal, he adds, "I'm particularly proud that the filmmaker is a woman. Given my background in making and promoting films focused on women and their empowerment, this achievement is very meaningful to me. My family also reflects this value, with eight female members and two males. I believe in the strength of women and often say they are not just equal to men but superior. This year has proven this point. Additionally, Anusaya won the best actress award, the first time any Indian actor has received this honour, which makes me personally very proud. As an Indian, this is a proud moment for all of us."

Sharing his Cannes experience, the *I Am*

*Kalam* producer says, "I've been attending the event for the past 12 years, and this year was unique. We had various projects in the official selection, international competition, Un Certain Regard, and student categories. Santosh Sivan's award, the first for any cinematographer, is a significant achievement. I've known him personally and professionally for over a decade, and I can attest to his greatness as a cinematographer and filmmaker. Recognitions like this at prestigious festivals are true victories, celebrating human spirit and creativity."

Asked about the fate of Odia films at international event, he adds, "The Odia film industry has many good filmmakers, and I believe it's only a matter of time before we see an Odia film in the main competition at Cannes. We have produced quality films over the last few years that are gaining international attention. Being at the right place at the right time is crucial for promotion. Cannes is the perfect platform for showcasing our films to a global audience. Regional films like Bengali, Marathi, Gujarati, and Punjabi have been making their mark at Cannes. I believe the future will see Odia films at the forefront as well, as regional cinema continues to create magic globally."

*Adieu Godard* producer **Swastik Choudhury** shared, "The media and public attention Cannes receives, along with the quality of films it features, make it a premier event. Gaining entry into its competition is highly challenging, and it's been 30 years since an Indian film made it to the main competition, which is a significant achievement. I haven't seen the latest film by Payal Kapadia, but I'm familiar



with her previous works, including her student films and her documentaries. She has a unique filmmaking style, and it's exciting to see her film selected."

Sharing his perspective on the festival, Swastik, also an actor, continued: "I've noticed that many films at these prestigious festivals often have co-productions, especially with European countries. This raises the question of whether a purely Indian production could achieve the same recognition. The struggle for funding and the reliance on co-productions could impact a film's chances. Despite these challenges, it's a wonderful accomplishment that an Indian film has been selected. Anusaya Sengupta winning the best actor award at Cannes is also a historic moment, though it was in a different section than the main competition."

The *Nirnaya* actor highlighted that the broader challenge lies in how these successes benefit independent filmmakers in India. "Post-production struggles with marketing, festival entries, and distribution often prioritise star value over a film's merit. While Kerala and Kolkata have more appreciative audiences for art-house cinema, this is not common across India. In Odisha, for instance, interest in quality cinema is mostly confined to urban areas. There is a need for greater public awareness and appreciation of diverse cinematic forms," he stated.

The Rourkela-born producer further said, "We need a culture that supports diverse and artistic cinema beyond just commercial success. Regarding Indian cinema at Cannes, the selection process is rigorous, with thousands of films submitted. To compete at this level, Indian cinema must mature in terms of technical quality and artistic depth. There is potential for growth, and with consistent efforts, Indian films can continue to gain recognition at major festivals."

"Looking ahead, the recent successes at Cannes may open more doors for regional Indian cinema. This could lead to a broader appreciation and better opportunities for diverse and quality films from India. It's essential for the media to play a role in raising public awareness about these achievements and the importance of different film festivals. While events like the Oscars are well-known, other prestigious festivals also showcase exceptional cinema that deserves recognition. Ultimately, the goal should be to create an environment where good films, regardless of their commercial appeal, are celebrated and supported. This will help ensure that filmmakers can continue to produce high-quality work and reach wider audiences," he concluded.

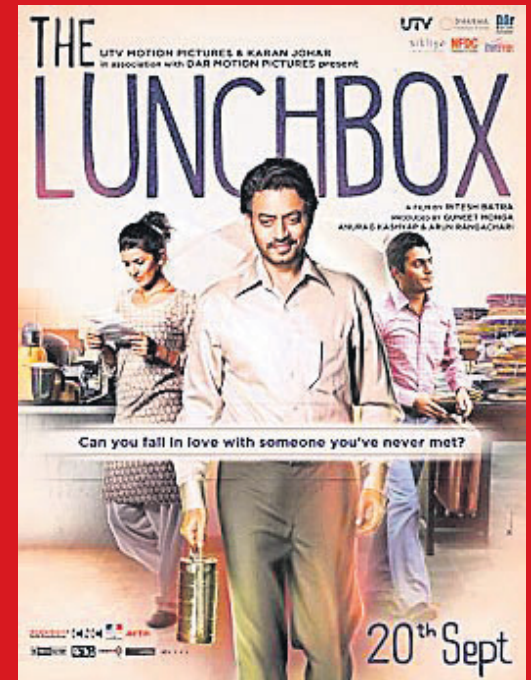
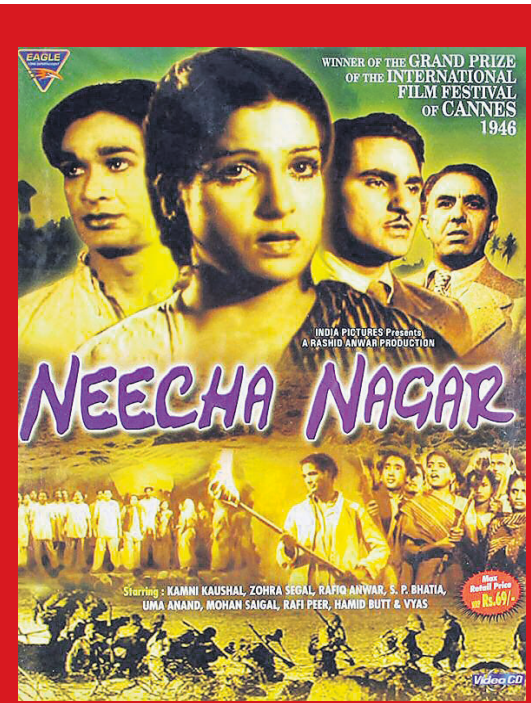
## Indian jury members at Cannes

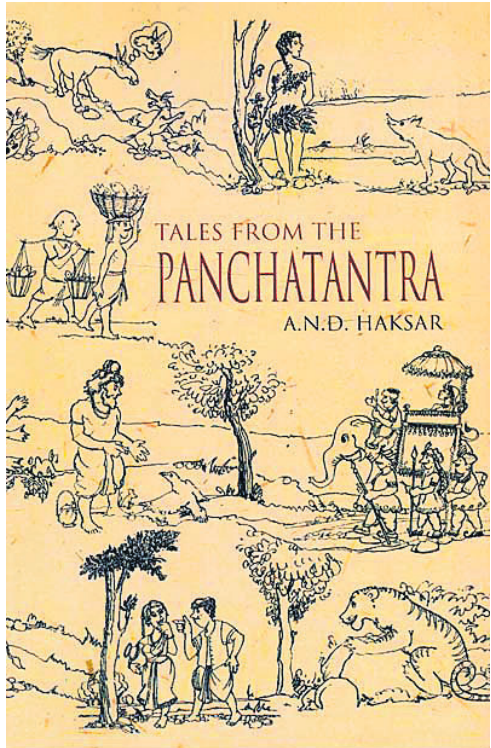
Year	Name	Profession
35th	Mrinal Sen	Director
43rd	Mira Nair	Director
53rd	Arun dhathi Roy	Writer
56th	Aishwarya Rai	Actress
58th	Nandita Das	Actress and Director
62nd	Sharmila Tagore	Actress
63rd	Shekhar Kapur	Director
66th	Vidya Balan	Actress
75th	Deepika Padukone	Actress



## India's best ever year at Cannes

The 77th edition of Cannes concluded last week and proved to be the best year for India, with eight Indian or India-themed films featured at the festival. Talking about honours, it was a triple feat for Indian talent, with Payal's *All We Imagine As Light*, *Sunflowers Were the First Ones to Know* by FTII student Chidananda S. Naik, and Anusaya Sengupta of *The Shameless* fame winning major awards in each of the three competitive sections of the prestigious gala. While Payal bagged a Grand Prix, Chidananda's *Sunflowers Were the First Ones to Know* has won the La Cinf Award for Best Short Film. Similarly, Anusaya made the nation proud by becoming the first Indian to win the Best Actress award.





# Panchatantra fable & Archimedes' principle



*In the famous 'Thirsty Crow' story for kids, the intelligent crow applied Archimedes' principle to drink water from the pitcher. Hence, some of these ancient stories and fables are a medium of communicating science in an interesting way*

SATYABRATA PANIGRAHY

High school students must have read Archimedes' principle in science books. It states that the upward buoyant force that is exerted on a body immersed in a fluid, whether fully or partially, is equal to the weight of the fluid that the body displaces. This law was discovered by Greek polymath Archimedes of Syracuse, Italy. But it is quite interesting to know that the crow bird was aware of this law, much before man discovered it.

Everyone must have heard of the 'the thirsty crow and jar' story in childhood days. This story is mentioned in the ancient Panchatantra book written by Vishnu Sharma and in the Greek Aesop stories. On a scorching summer day, a thirsty crow was searching for water all over the fields. The crow suddenly found a pitcher or jar. He flew down to that jar and saw little water inside it. As the crow pushed his head into the jar, it could not go deeper to reach at the water level. Then he started thinking of a way to get water out of the jar. He saw some pebbles on the ground and an idea struck him! It was a 'Eureka' moment for the crow. The crow started collecting pebbles and dropped them into the jar. As more pebbles went into the jar, the water level rose up and the crow drank water happily. According to Archimedes' principle, the volume of displaced water in the jar is equivalent to the volume of pebbles immersed in water. Here the intelligent crow applied Archimedes' principle



to drink water from the pitcher. Hence, some of these ancient stories and fables are a medium of communicating science in an interesting way.

## Floating stone of Ramsetu

Besides being an icon of love and devotion for ages, Ram setu is an engineering marvel in itself. This setu is made of coral stones and pumice stones. Coral stones, found at Rameswaram coastal area, are less dense than sea water. That's why it floats over water instead of sinking.



## Aqua Yoga

In India, some mystics yogis are found floating in water bodies. 'This is not a miracle, but an applied science in practice', says Ashok Baral of Odisha, a popularizer of aqua yoga. It is also called as Jala yoga. Baral refers to Archimedes' principle of buoyancy where the weight of the body has to be the same or less than the buoyant force in order to stay afloat and this can be achieved by positioning the body in a way that nose and mouth are above water and parallel to sky.



## Science of buoyancy

Archimedes' principle also explains the science of floating. Why does a ship float in water whereas a small piece of iron sinks in it? To float on water, an object must have a density less than that of water. Ship is a hollow object with large volume. Hence the average density of the ship becomes less than the density of water, therefore a ship floats in water. It can float by displacing an amount of water that is equal to its total weight. But a piece of iron is solid and has a density greater than that of water. That's why a piece of iron sinks. When a ship sinks, it is because water enters the ship, making the average density of the ship greater than that of water. That's the exact reason behind the sinking of Titanic ship, one of the most famous disasters.

Human body floats on the Dead sea for similar reason. Dead sea has a high concentration of dissolved salt. Water is dense because of this salt concentration. Average density of a human body becomes less than that of water in Dead sea and for that reason, we can see tourists easily float in Dead sea.

*The author, a Science writer, writes mostly on history of science and metaphysics, art and culture.*

## Malaika on being immune to trolling

From being the iconic *Chaiyya Chaiyya* girl to slaying it at the red carpets, and reality shows she judges, actor Malaika Arora is a force to reckon with. When it comes to style, nobody does it better than her.

However, the *Dil Se* actress has been through her fair share of trolling for her choices and whatever she does in her personal life.

Unperturbed by all the noise, she quipped, "Everybody works very hard and puts in loads of efforts to make their brand, and nobody is looking for a short cut. But, if you see my entire trajectory, I've made a career out of being criticised and trolled for my choices, for the person that I am, what I wear, for everything. So, it has been a part of my entire career, and hence, I'm very immune to it."

Asked why she chooses to mostly ignore nasty comments on her social media posts and never give it back to trolls, and Malaika states that she prefers to stay away from all the negativity.

AGENCIES

## Navya champions women's leadership

Amitabh Bachchan and Jaya Bachchan's grand-daughter Navya Naveli Nanda invited ambitious young women in Lucknow to apply for the Smart Fellowship's UP edition. Co-founded with Samyak Chakrabarty and recognized by Forbes Asia as a top social entrepreneur, their Nimaya Foundation is offering full scholarships for the prestigious Smart Fellowship - Workplace for Success program. This initiative aims to empower women in Lucknow to achieve leadership roles and become community role models.

Navya shared, "Our goal is to equip the young women of Lucknow with the skills and confidence needed to excel in the modern workplace. By providing practical, hands-on experiences, we ensure they are ready to take on leadership roles and drive positive change in their communities."

The Smart Fellowship, in collaboration with Ashoka University's Centre for Social and Behaviour Change (CSBC), focuses on developing essential soft and digital skills. Participants will master seven key soft skills, including critical thinking and problem-solving, and three vital digital skills to leverage AI effectively.

The Smart Fellowship previously benefited over 1500 girls in Haryana, with an impressive 85 job placement preference. The programme aims to replicate this success in Lucknow, fostering a new generation of female leaders.

AGENCIES

## Janhvi talks about pandemic impact

Actress Janhvi Kapoor, who is busy promoting her film *Mr & Mrs Mahi*, said she craves to play characters that are based on a story. The pandemic has forced people in cinema to recalibrate, said the actress, who believes mid-range movies need more support from producers and audiences.

"The shift in the way the audience consumes cinema post-pandemic has forced us to recalibrate a little bit. It is a good time," Janhvi told this agency in an interview.

According to the actress, for mid-range films to get their due, they need to be incentivized by producers, as not all movies need to be tent-pole cinema.

Asked whether she worries about the box office performance of her movies, she said every film eventually finds its audience.

"If there was any obstacle and resistance, it would be things like people's perceptions and preconceived notions and the baggage that one attributes to someone who they think comes from a place of privilege. So, I'm encouraging them to unlearn the perceptions and baggage that they come with. Sometimes, I feel it weighs heavily on the way they see my work," concluded the actress.

PTI

## Sush now raises disparity issue

Recently, Priyanka Chopra and Lara Dutta Bhupati spoke about the disparity in the pay scales of heroines as compared to their male counterparts. While talking to a media portal, Sushmita Sen has now shared her thoughts on this.

"The issue of pay disparity has been there forever.

However, with my experience in the digital space, I can say that the numbers are huge (in this medium) for women, at least, it is for me. I think it also reaches a point where you have to know your worth and you have to be unapologetic about asking for it. So, I say 'no' more than I say 'yes'. But when I say 'yes' I am the most hardworking person you will find on a set. But I don't say 'yes' easily," said the actress who headlined the web series *Aarya*.

Sushmita, further explained how she is seeing a change in the industry, even though it's a slow process.

"From my experience, change is happening, though slowly. The disparity persists, but generations of actresses demanding fair shares in profits will drive progress. Only by insisting and refusing to settle for less will we see the desired change. It's difficult to say 'no', but essential for transformation," she concluded.

AGENCIES





# Elevate your summer look

As temperatures rise, so should our style quotient. Summer brings some of the year's most exciting makeup trends. With brighter sun and longer days, it's time to update your beauty routine with the latest trends. This season calls for new makeup looks that help you stay stylish in the heat.

Let's take a look at the hottest trends that encourage fun and experimentation with your eyes, lips, and face.

## Embrace dewy, glowy skin

Summer 2024 is all about flaunting radiant, natural-looking skin. Expect to see bright blushes, bold brows, glossy lips, and statement eye makeup. Minimalism will rule, with less heavy eye makeup and fewer skincare products. Tinted moisturisers, primers, and serums will be key, with highlighters emphasising the high points of the face, like cheekbones and brow bones. Neutral, natural blushes will highlight these areas without the need for glitter.

## New skincare products



Innovative skincare products like serums and face oils will influence summer trends. Serums, which differ from moisturising lotions, will be popular for their multifunctional benefits, including age control, pigment removal, skin brightening, and texture improvement. They form a protective layer over the skin and hair.

## Bold lip colours



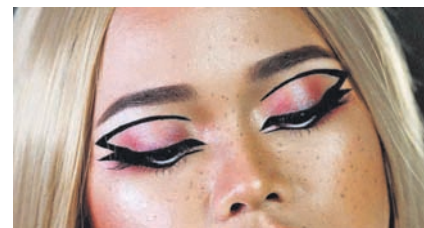
Dramatic red lipsticks will be in vogue. To ensure vibrant lips all day, use a lip liner as a base and fill in with bold shades like coral, hot pink, and orange. For daytime, consider reddish shades leaning towards pink, fuchsia, or coral red. Chocolate brown and nude shades will also be trendy, with sheer shades suitable for daytime wear.

## Hair trends

For hairstyles, updos like buns, chignons, top-knots, and spiky buns with ringlets framing the face will be trendy. The classic ponytail will continue to dominate, with high ponytails and micro plaits being popular. Hair colouring may involve mixing two colours, and fringes will become shorter.



## Eye makeup trends



Black-lined eyes and liquid eyeliner will remain popular for achieving a dramatic look. Opt for grey or brown eyeshadow and apply a line of black eyeliner close to the upper lashes.

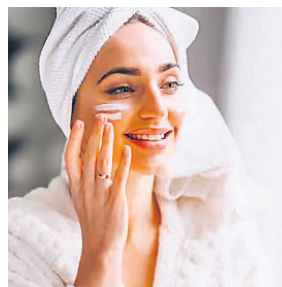
## Nail trends

French manicures are expected to make a comeback with a twist—minimalist narrow tips of color.



## Radiant and fresh look

Achieve a summer-fresh look with glossy skin. The trend focuses on looking radiant and fresh. Overall, 2024 will emphasise beauty care products that protect and restore skin and hair health, with a focus on healthy, organic beauty care. Embrace a fresh look in makeup and grooming this summer.



*The author is an international fame beauty expert and is called the herbal queen of India*



SHAHNAZ HUSAIN



Aarohi

WANT TO BECOME A MODEL?

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

PHOTO: KUMAR SHARAT, OP