

DECEMBER 29 - JANUARY 4, 2025

SUNDAY POST

HERE . NOW



Not just a calendar change

COVER STORY

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MY SUNDAY

Doting mom, homemaker

I generally use Sundays to finish my son's incomplete schoolwork. I do my best to spend my free time with my parents and parents-in-law, taking care of household chores and resolving any family conflicts, if any.



With family

Astute planner

Due to my hectic schedule, I organise my entire week on Sundays to avoid interfering with my daily tasks.

Food freak

On Sundays I consume a lot of carbs, as this is the only day when I can eat anything I want. As an Odia, I like savouring Pakhala, Alu poda, dry fish, and Baigan chutney.

Idle Sunday

I prefer spending some extra time in bed, as Sundays are mostly the laziest days for me. Even I don't work out on Sundays.



Dr Saiprasanna Behera wears many hats: a medical writer, model, and entrepreneur. She etched her name in history in 2023 when she became the first Indian to win the coveted Mrs. Grand International title. In an unexpected move, the pageant organisers also re-crowned her in 2024 along with the new winner in recognition of her outstanding efforts, commitment, and influence throughout her reign. Beyond the glitz and glamour, the journey of Jamshedpur-born and Rourkela-bred Sai is a testament to the power of perseverance, compassion, and dedication



With co-contestants during a competition

ANISHA KHATUN, 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

- The road to success is always under construction.
- Patient: "Doctor, I get heartburn every time I eat birthday cake." Doctor: "Next time, take off the candles."
- Children seldom misquote you. In fact, they usually repeat word for word what you shouldn't have said.
- When I was young, I always felt like a male trapped in a female's body. Then I was born.



Good days ahead

Sir, I'm glad to learn about Odia filmmaker Akshay Parija's maiden international collaboration (with Australian Island Papua New Guinea), *Papa Buka*. It's also exciting to note that the multilingual film—made in Tok Pision, English, Hindi, and Bengali—based on an emotional subject of missing Indian soldiers during World War II, will be screened at various international festivals. Similarly, it is certainly a matter of great pride that the trailer of the upcoming Odia film *Rangashoor* was recently screened at the International Film Festival of India in Goa, which was appreciated by national and international filmmakers. With two of the best actors of recent times—Chaudhury Jayprakash Das and Chaudhury Bikash Das—collaborating for the project and a theme like dying folk dance tradition *Bagha Nacha*, the Pratap Rout directorial is likely to create a buzz at festival circuits. These two filmmakers choosing content over commercial viability is a good sign for the Odia film industry.

SOUMITRA MOHAPATRA, CUTTACK

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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Not just a calendar change



New Year resonates differently to people from different age groups. For the younger generation, it's synonymous with joy, while for those in middle years, it has more of a pragmatic meaning. And for old-timers, it's a moment to reflect on life's journey, cherishing fond memories

Every year, New Year serves as a shared milestone that bridges generations, bringing people together through the shared themes of hope, renewal, and aspirations. While the way each generation celebrates or perceives the New Year may differ, the underlying message remains the same: a chance to embrace fresh opportunities, learn from the past, and look forward to the future with optimism and purpose.

New Year is more than just a change in the calendar; it is a moment of universal significance that resonates differently with each generation. For the younger generation, New Year is synonymous with joy, excitement, and new beginnings. It's a time for celebrations, fireworks, and crafting resolutions that



often revolve around personal growth, dreams, and aspirations. For them, New Year carries the spirit of endless possibilities, where every goal seems achievable and every challenge surmountable.

For those in their middle years, balancing the demands of work and family, New Year takes on a more pragmatic meaning. It is a time to reflect on accomplish-

ments and challenges, reassess priorities, and set actionable goals for the year ahead. Whether it's focusing on career progression, nurturing relationships, or pursuing health and wellness goals, this stage of life views New Year as a fresh start to build stability, foster growth, and strengthen bonds with loved ones.

Meanwhile, for older generations, New Year holds a quieter, more reflective significance. It becomes a time to look back on the journey of life, cherishing fond memories and drawing lessons from the past. For many seniors, it's an opportunity to connect with family, pass down traditions, and find gratitude in the simple joys of life. Their resolutions may not centre on lofty am-

but rather on deepening relationships, preserving health, and creating meaningful moments with those they hold dear. As 2025 is about to begin, people from different phases of life share with Sunday POST their perspec-

tives on New Year celebrations.

'Focus will be on studies, passion, and family.'

Simran Das, a BJB college student from Bhubaneswar, says, "For me, New Year celebration is all about excitement and enthusiasm, embracing the occasion as a time for fun, reflection, and new beginnings. It is that time of the year when we delve deeper into our life books and take a moment to cherish our achievements and learn from our mistakes. We plan for our future with a hope that we achieve all these and much more in the coming year."



This year Simran has decided to focus on balancing her studies with her passion for painting and spending more quality time with her family.

Elaborating more, Simran continues: "My New Year's Eve begins with helping my father in decorating the entire house with colourful fairy lights and my mother in preparing a festive lunch. Our relatives arrive by late morning with lots of



cakes, cookies, and sweets.

We have a blast at the lunch table, enjoying delicious foods with a lot of discussion about our past, present, and future. After the family party is over, it's time for the 'Bachcha Party'; we plan to spend the evening at some city mall with some pizza, a burger, and a lot of group pictures to arrest those beautiful moments spent together."

She signs off by saying, "After coming back home, we wait for the clock to strike 12. To make this wait exciting, we either watch a movie or sing karaoke. At midnight, we count down together, exchange wishes and hugs, and watch fireworks light up the sky. I call my friends and wish them too. I also thank God for the opportunities and seek blessings for me, my family, and the world."

'A time to pause and reset'

Amit Khanna, a software engineer from Mumbai, says, "In a corporate world, they make you work like an ass, so for me, New Year celebration means taking a break from my busy routine to unwind and recharge."





On a serious note, New Year means to recall one's achievements and challenges and set goals for the year ahead; it also means to embrace the occasion with a sense of hope and motivation. I like to celebrate New Year by striking a balance between relaxation and celebration, making the most of my limited time. After a long year of juggling responsibilities at work and home, I view this time as a chance to pause and reset."

Recalling the formative years, the 35-year-old adds, "I remember, when I was a kid, I used to buy postcards and greetings for my friends and teachers to wish them a Happy New Year. I used to search for 'Shayaris' and poems to be written on those cards, but now it is all about WhatsApp messages. Well, I also like to welcome my New Year with my family the way we used to celebrate it earlier, so my New Year Eves are reserved for my family; after all, they are my priority. We enjoy sumptuous meals at home arranged by me and my sister. Mom is not allowed to enter the kitchen. We share our journey, laughter, and mistakes. I help my nieces in writing their resolutions, inspiring them to look forward to the year ahead. I set goals for myself too."

Summing up the day's activities, Amit concludes, "My New Year's Day starts with a family picnic; this ritual has been practiced for years in our family. By evening I head towards a party organised by our close group at some restaurants or at my friend's rooftop terrace. We share laughter and jokes about our chaotic workdays and indulge in delicious food. With the end of this party, our New Year celebration comes to an end."

'Let go of grudges and start afresh'

Anthony Mathew, a retired school teacher from Mumbai, says, "For me New Year cel-



bration often signifies a time to reflect on the past year, reminiscing about accomplishments and challenges. It's an opportunity to muse about the traditions and celebrate the passage of time. Like the younger generation, I don't focus on setting ambitious goals or New Year resolutions; rather, I focus on appreciating the present, sharing wisdom and fostering connections with family and community. This is that time of the year when I get to spend time with my grandchildren as they don't stay here because of their studies."

Actually, the celebrations begin on Christmas Eve, and they plan family outings and special dinner parties with relatives and friends, adds Mathew.

"The moment they arrive, my house comes alive with laughter and the aroma of freshly baked cakes and cookies. My ideal New Year celebration is watching them welcoming the New Year with the same excitement that I used to feel at their age," shares the 71-year-old.

Anthony says, "At this age, New Year means enjoying valuable time with my children and grandchildren, celebrating the warmth of togetherness, sharing stories, and offering wisdom for the year ahead. This is the time when we reflect on our journey through treasured memories, lessons learnt,



I wish that in 2025 regional movies get more recognition and enrichment. My second wish is that Odia movies and web series get a place in OTT giants like Netflix, Amazon Prime, and others. If our content gets streamed on these national and international platforms with subtitles, then it'll help us reach millions. This will also contribute to expanding the reach of the Odia film industry and encourage filmmakers to produce high-caliber work.



ABHISHEK GIRI | ACTOR

With 200 advanced skilling centres by 2025 and the expansion of 5G and IoT, I want Odisha to spearhead India's robotics-driven transformation. By embracing advanced technology, I'm sure the state will succeed in reducing unemployment, fostering innovation, and creating a sustainable, inclusive future for all.



SAKYASINGHA MAHAPATRA | ROBOT DEVELOPER

As a designer, I want to rethink the values and ethos of artisans that can be incorporated into sustainable fashion and how slow fashion, 'made by hand' can be more meaningful step for change to support women entrepreneurs and artisans. Let us create a world where style and planet coexist in harmony



PANKAJA SETHI | FASHION DESIGNER

I wish in 2025 we don't have to face any more examination scams that play with lives of lakhs of aspirants, dims the future of the country and kills the trust of the youth. May 2025 change the security levels of exams which decide the building base of the country



ANINDITA MISHRA | STUDENT, BJB AUTONOMOUS COLLEGE, BHUBANESWAR

and milestones achieved. The ticking clock reminds us of time's passage embraced with a sense of gratitude and acceptance."

Talking about plans for the upcoming year, he informs, "Like every year, this year too I will light a candle on New Year's Eve, pray for the well-being of my family, and thank the Almighty for giving me another year, another day to celebrate with my loved ones. At last I would like to give some advice to everyone that New Year is a good time to let go of grudges and start fresh, even if it's just with you."



Tale of Persia becoming Iran

Persia was known for glamour, wealth, glory, beautiful architecture and literature, and tolerance towards all religions whereas, Iran is synonymous with Islamic terror groups, political unrest, and war. No wonder, since the official name change, the country has seen the forcible removal of most of its rulers

The Middle East regions are on the boil due to ongoing Israel-Hamas conflict. However, it is Iran who has been playing a major role in the war with its support to anti-Israeli groups. The oil-rich nation also alienated many western countries including the US with its unfriendly approach. At the moment, a new world order is unthinkable without the involvement of Iran.

But many are yet to learn that it has not been even a century when Iran used to go by a different name- Persia which has a fascinating history.

This week, Sunday POST sheds light on how and why did Persia become Iran.

Persia's name wasn't changed to Iran until 1935. It was effected so that the Western World would start referring to the country by the same name as its inhabitants, as Iranians had been referring to their country as Iran since 1000 BC.

History

Before officially changing its name to Iran, Persia had a long and storied history that stretches back thousands of years. Most Biblical and religious scholars will recognize Persia from when it's referenced in the Old Testament under the rule of Cyrus the Great. During Cyrus's rule, Greece coined the name 'Persia' to reference the 'land ruled by Cyrus.'

Persia, in turn, comes from the word 'Parsa,' which was the name of the people group from which Cyrus emerged. So while Cyrus is a famous ruler and the first Persian king, he was followed by arguably the most famous Persian ruler of all time, Darius the Great.

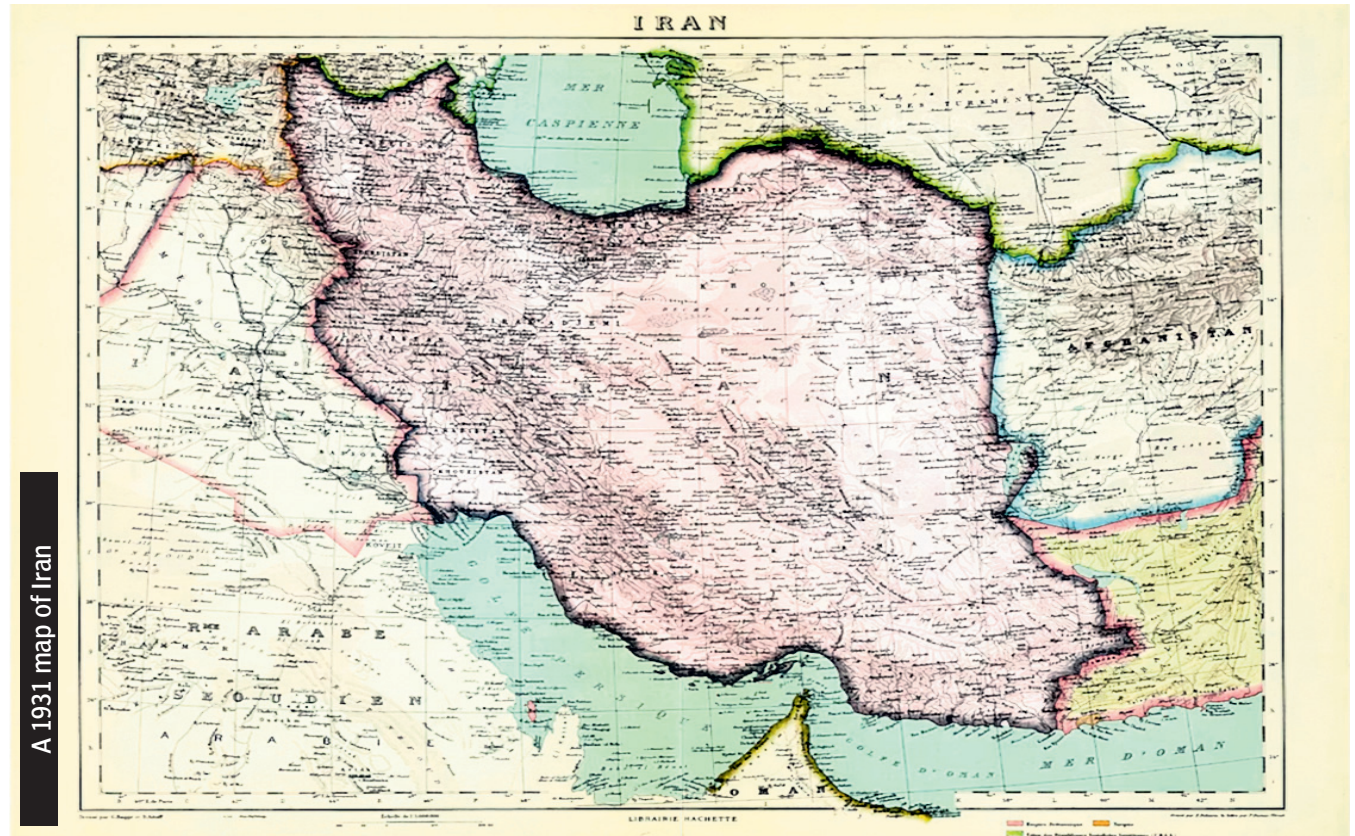
Cyrus and Darius were the first rulers of Persia and started what became known as the Achaemenid Empire. Following the Achaemenid Empire, Persia saw Sassanid, Safavid, Afsharid, and Qajar rulers.

On the other hand, Iranians have been referring to their homeland as Iran, dating back as 1000 BC to the Zoroastrians. During this time, Iran was also known as Arya, the Land of the Aryans.

However, because Greece coined the term "Persia" around 550 AD, the Western world didn't recognize Iran by its name until the 1900s. Finally, in 1935, the Iranian government officially requested that all Western countries refer to Persia by its preferred name Iran.

Leader who changed name and why?

While many leaders and individuals were involved in changing Persia's name to Iran, Reza Shah was the ruler at the time of the name change and the man who officially made the change. There are several stories and rumors about why Persia finally insisted on being called Iran by outsiders. However, most people believe that the name change came directly from Iran's relationship with Germany.



A 1931 map of Iran

In 1935, the Iranian ambassador to Germany was heavily influenced by Nazi-ruled Germany and their leader, Adolph Hitler. The goal of the name change to Iran was meant to signal the turning over of a new leaf when Reza Shah took over as the ruler. By officially changing Persia's name to Iran or Arya, which means Land of the Aryans, it showed the world who Iran was aligned with.

Prior to



1935, Iran was heavily influenced by Great Britain and the Soviet Union. These countries often interfered with Iranian affairs, and most Iranians blamed them for their economic and political problems. By changing their name to Iran, it was a clear message to Great Britain and other Western nations that Iran wanted nothing to do with them.

Iran in the 20th Century

Since officially changing its name, Iran has seen almost nothing but political unrest, ten-

sions, and revolutions. Reza Shah was the first ruler of Iran starting in 1935, but he only ruled until 1941, when Great Britain and other Western powers had him dethroned in favor of his son, Mohammed Shah Pahlavi.

Pahlavi was friendly toward Great Britain and the US rather than Germany, whereas his father was more prone to German influences. Pahlavi ruled in Iran until 1951, when Iran held a legislative election and chose Mohammed Mossadegh as their leader. Mossadegh went on to nationalize the oil industry, much to the dismay of Great Britain.

Together, Britain and the United States orchestrated the overthrow of Mossadegh in 1953 and reappointed Shah Pahlavi as the Prime Minister. He continued to rule as a pro-western official in Iran until 1979 and cultivated a great relationship with the US and Great Britain. That is, until 1979, when the Iranian Revolution, sometimes known as the Islamic Revolution, took place. During this time, Pahlavi was forcibly removed as prime minister in favor of a pro-Islam religious leader, Ayatolla Khomeini. Ever since, Iran has taken a strong anti-American stance, and Iranian American relations have never been the same.

OP DESK

A portrait of Reza Shah, during whose reign Persia became Iran

Shruti shares why she never wanted to marry

Shruti Haasan, who frequently makes headlines for her personal life, has finally addressed questions about marriage, a subject she has consciously kept her distance from. The Salaar actress recently shared her thoughts on her preference for being in a relationship rather than committing to marriage.

In an interview with *Pinkvilla*, when asked about her earlier statement regarding not wanting to get married, Shruti reaffirmed her stance. She emphasised her preference for relationships over tying the knot but acknowledged the unpredictability of life. "I don't know. I love relationships, and I love romance. I love being in a relationship. Attaching myself to somebody so much, mujhe thoda dar lagta hai..." she said.

Shruti explained that her perspective on marriage stems from

personal beliefs rather than past experiences. She noted that while she has witnessed many successful marriages among her friends, these positive examples haven't swayed her viewpoint.

Previously, Shruti ended her long-term relationship with her former boyfriend Santanu Hazarika, with whom she was reportedly in a live-in relationship.

On the work front, Shruti is set to appear in *Coolie* alongside Rajinikanth. The film, directed by Lokesh Kanagaraj, also features Nagarjuna Akkineni, Upendra Rao, Soubin Shahir, and others.

IANS



Varsha starrer *Wife* to release Jan 3



Bhubaneswar: Actress Varsha Priyadarshini's new movie, *Wife*, based on education and women empowerment, will be released January 3, 2025. The Vidisha Kraft Production movie is produced by Bijay Kandoi and directed by Sudhakar Vasanth, while Varsha herself has written the story and screenplay of the movie.

Among others, Jayjeet Das, Shankar Pradhan, Saraswati Devi, Rishi Patnaik, Bijayinee Mishra, Rubi Mishra, Smita Tripathy, Shoba, Pihu, and Payal play key roles in the movie.

Varsha was last seen in the Odia movie *Boss*, which released on International Women's Day in 2024.

PNN

Hina returns to TV amid cancer battle

Popular TV actress Hina Khan, who is currently fighting breast cancer, is making a powerful return to the screen with *Grihalaxmi*.

Despite her ongoing battle, the actress has decided to keep moving forward. The upcoming gripping drama, centered around power and survival, also stars Chunky Pandey, Rahul Dev and Dibyendu Bhattacharya. The makers of the show have unveiled its teaser.

Grihalaxmi tells a compelling story of resilience, survival and personal transformation. The intense drama will stream on EPIC ON.

In July, Hina announced her return to work for her first assignment since her breast cancer diagnosis. In a heartfelt post, the *Yeh Rishta Kya Kehlata Hai* actress wrote, "My first work assignment after my diagnosis. Walking the talk is challenging, especially when facing life's biggest challenges. So, give yourself a break on bad days; it's okay... you deserve it. However, don't forget to live your life on the good days, no matter how few they are. These days still hold importance. Accept the change, embrace the difference, and normalize it."

Hina earned significant recognition for her portrayal in *Yeh Rishta Kya Kehlata Hai*. She is also widely remembered for her negative role as Komolika in *Kasautii Zindagii Kay*. She also appeared in the comedy-drama series *Namacool*, directed by Ritam Shrivastava, as well as *Shinda Shinda No Papa*.

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Preity's joyful moments

Preity Zinta recently shared a glimpse of her joyful holiday celebrations with her fans on social media. The actress posted a series of adorable photos featuring her twin children and husband, Gene Goodenough.

Thursday, the Soldier actress shared photos from her Christmas celebrations with her kids, Jai and Gia. In the pictures, the family radiates warmth and happiness, with the children beaming with joy as they engage in holiday activities. In the caption, Preity wrote, "Merry Christmas and Happy Holidays from mine to yours."

One of the photos shows Jai and Gia opening gifts as they stand next to a beautifully decorated Christmas tree. The actress also posted a selfie with her husband, Gene. In the image, the couple is seen twinning in white and black outfits, smiling as they pose together. Along with the photo, Preity wrote, "Christmas brings a special kind of magic. Believe in it! Love and happiness always. That's it, that was my thought for the day."

Preity Zinta married Gene in 2016. In November 2021, the couple welcomed twins, Jai and Gia, through surrogacy.

On the work front, Preity is all set to return to the Hindi film industry with Rajkumar Santoshi's upcoming directorial *Lahore 1947*, opposite Sunny Deol.

IANS



SUBRAT BEHERA

Emergence of New Cuban Cinema

The film spans seventy-year period (1895 to 1960s), three stories of *Lucia* in different times. *Lucia* in 1895 is an aristocratic woman drawn to a Spanish man (*Rafael*), her brother is a freedom fighter who is compromised by *Lucia's* relationship with *Rafael*. *Lucia* in 1932 is a young bourgeois woman, in love with revolutionary *Aldo*, leaves her family to be with *Aldo* and his circle, dreaming and working towards a better society. *Lucia* in 1960s is a peasant woman, of colour, working on a farm, meets and falls in love with *Tomas*, marries and starts living with him. *Tomas*, a truck driver is an ill-tempered man, old-fashioned and possessive, in post-revolution Cuba, restricts *Lucia* to the four-walls of his house. *Lucia* struggles to assert her right to work for a living, dreaming of a life of meaning, beyond the house.

The characters of *Lucia* across the three periods move like a well-reasoned argument. All three are love stories; in the first, melodrama then desolation and the last is a comic relief. The Spanish period brings betrayal and revenge, the *Machado* period brings desolation to the fore and the third brings the ability to organise protest with the community, inside the house, banding together women of the farm. Each period brings a dominant mood reflective of its historic time. The last *Lucia* is played by an actor of mixed race and guided by a black couple, the other two *Lucia's* were played by white actors. The film was made during the time when Cuba was memorialising "the 100 years' struggle", starting with the 10 years' war of 1868, the first war of liberation from the Spanish. The film reinvents the historical epic, we see thenarrative trajectory moving towards a resolution of social problems from large historical forces to intimate personal spaces – across Colonial, Neo-colonial and Socialist revolutionary periods.

Christopher Columbus claimed Cuba for Spain, in 1492, the year he started the transatlantic voyages, previously it was kept under Spanish control till 1898. The first war of independence (ten years war: 1868-78) ended in a truce with promise of reforms. During 1895 *Jose Marti*, the Cuban poet and essayist, leads the second war of independence. The United States defeats Spain in 1898 and liberates Cuba from Spanish control. From 1898 the US controls Cuba through indirect means. Cuba gains independence in 1902 but the Platt amendment (an amendment that terms Cuba could not transfer land to any power other than the US) keeps Cuba under US Protection. In 1933, *Machado*, one of the heroes of Cuban War of Independence, is overthrown by Sergeant F Batista, a soldier and political leader who ruled Cuba (1933-44, 1952-59), in a coup. 1956 sees a guerrilla war led by Fidel Castro (political leader

of Cuba (1959-2008) who transformed his country as the first communist state in the western hemisphere) and Ernesto "Che" Guevara, they take power in 1959 and Batista flees the country, into exile. 1961 sees the Bay of Pigs (Invasion of 1,500 Cuban exiles opposed to Castro, led to

Spanish Army attacks on the Cuban freedom fighters, and *Lucia's* betrayal sinks in. The second segment of 1932 feels more settled with static camera, feels much closer to images of French New Wave and Italian cinema of 60s particularly the interior scenes with *Aldo* and the victory celebration party scene after *Machado*

is overthrown by Batista. The third segment of 1960s is bright, shot in open spaces and sunny, we see people of mixed race, workers and their houses. Each period is evoked by image design and sound construction, particularly the use of Schumann and Chopin, the musical structure in the first two segments. In the last, we hear the use of Cuban folk music *Guantanamera*, sung by Joseito Fernandez, narrating and annotating the lives of *Lucia* and *Tomas*. The influence of European, American and Cuban cultures is brought to attention by sound, shot and costume design.

Some of the images that stay from the film, the sequence of 1895 *Lucia* in the deserted palace and the encounter with *Rafael* on the house on the hill, the passage is almost silent, sound of birds chirping, soft piano keys leading to the strings, a dream like reverie

explodes when *Lucia* gives expression to her passion. The mobile camera goes back to the story of the village madwoman creating her story from the battlefields to the last scene of the wake, the camera tracks and moves in rage with *Lucia* while she gets her revenge. We also see the mobile camera in action during the scene of the *mambises* (Named after black Spanish officer Juan E Mamby, the group consists of indigenous, Afro Cuban, Asian Cuban and Spanish descendants) riding to battle and destroying the Spanish Army. The second segment, observe the camera, as it frames the action of the victory party, at eye level, then it moves intoxicated revealing the debauchery. Each

Title: Lucia (B&W)

Language: Cuban

Year of release: 1968

Duration: 144 mins

Lucia is not a film about women, it's a film about society, but within that society, I chose the most vulnerable character, the one who is more transcendently affected at any given moment by contradictions and change
HUMBERTO SOLAS



About the director

Humberto Solas (1942-2008) was born in a family of modest means, joined the movement against the Batista dictatorship at the age of fourteen. He joined ICAIC at the age of seventeen, two years later; he made his first film under the supervision of Joris Ivens. *Lucia* was made at the age of 26. The film went on to win the top prize at Moscow International Film Festival (jury comprised of Glauber Rocha) and featured in the first edition of Directors' Fortnight at Cannes in 1969. Given the Cuban-American relations, the film got an American release in 1974.

the Cuban Missile crisis when Russia deployed nuclear missiles in Cuba to protect it) invasion under US sponsorship which puts the world under the risk of nuclear war.

Each of the segment has a distinct visual & sonic style adding a distinct flavour to the period detail. The first segment of 1895 is shot in high contrast, saturated, almost burnt out visual style that gives an unsettling feeling of the period. Observe the mobile camera during the Cavalry scene on the hill, the camera moves with frenetic pace, the cutting adds to the kinetic energy along-with the strings, the orchestra creating an emotional energy during the

segment closes with *Lucia* looking into the camera, first, we see her after killing *Rafael*, a freeze frame close-up, second, *Lucia* is ruminating on her situation in the 1930s by the desolate house, in close-up as the image dissolves and last we see *Lucia* looking at us in the salt pan in long shot and then the little girl observing her struggle, a close-up. The mobile camera is reflective of Urusevsky in *Cranes are flying* (1957) and notably in *I am Cuba* (1964).

Film making process was a deliberative process at ICAIC, of multiple discussions with the creative team - writing team of Julio Espinosa, Nelson Rodriguez and Solas. Rodriguez also edited this film and the other great 1968 Cuban film Gutierrez Alea's *Memories of Underdevelopment*. Espinosa in 1969 wrote Cuban film movement's best-known manifesto "For an imperfect cinema". Eslinda Nunej was also cast in *Memories*.

ICAIC (*Instituto Cubano des Arte e Industria Cinematographicos*) was established

Credit

Direction - Humberto Solas

Producer-Raul Canosa, Camilo Vives

Cast- Raquel Revuelta (*Lucia*, 1895), Eduardo Moure(*Rafael*), IdaliaAnreus(*Fernandina*), EslindaNunej(*Lucia*, 1932), Ramon Brito(*Aldo*), Flora Lauten(*Flora*), Adela Legra (*Lucia*, 1960s), Adolfo Llaurado(*Tomas*), Tete Vergara (*Angelina*)

Screenplay- Julio Garcia Espinosa, Nelson Rodriguez, Humberto Solas

Cinematographer- Jorge Herrera

Music- Leo Brouwer, Joseito Fernandez

Sound- Eugenio Vesa, Carlos Fernandez, Ricardo Istueta

Editor- Nelson Rodriguez

in 1959, three months after Castro drove Batista into exile. Cuban revolutionary cinema arrived in concert with Latin American led political film movement that was known as *Third Cinema*. Cuban cinema was state-sponsored for which revolution framed all aspects of life. To find an appropriate mode for revolutionary art, *Lucia* represents an ingenious solution - instead of a single form, Solas uses multiple, allowing the film to gain its power and meaning through juxtaposition and accumulation.

The reviewer, a member of Film Society of Bhubaneswar, can be contacted at Subrat.beura@gmail.com

Prachee

