

OCTOBER 5-11, 2025

# SUNDAY POST

HERE . NOW

**FAKE WEDDING EVENTS**

# BLENDING TRADITION WITH TREND

COVER STORY

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From the soul-stirring 'Maula Mere' in 'Chak De! India' to the heart-wrenching 'Rabba' in Musafir, Krishna

Beuraa has given Bollywood some of its most unforgettable melodies. Cuttack-born Krishna's big break came when Sanjay Dutt discovered his raw talent. Since then, he has lent his voice to chartbusters across Bollywood and regional cinema, becoming a household name for music lovers. Few know that Krishna is also a mimicry virtuoso. His spot-on impersonation of Amitabh Bachchan earned the legend's personal approval—a rare feat in itself! Fluent in over 20 languages, Krishna is not just a singer but a cultural bridge. When not recording, he's often found capturing life on the streets through his portrait photography, revealing yet another layer of his artistic soul



ANISHA KHATUN.OP

## An escape from professional grind

My perfect Sunday is spent relaxing at home, enjoying peaceful moments and quality time with my family, completely unwinding from the week's hustle and bustle.



## Relaxing Sundays

On Sundays, I'm a lazy bug who wakes up a bit late, always starting the day with a mandatory cup of tea to awaken all my senses.

## A day to show culinary skills

I don the chef's apron on Sundays, planning and cooking lunch and dinner. My menu is mostly non-vegetarian, and since I love cooking, I'm really good at it.

## Street shutterbug

I enjoy street portrait photography, capturing candid moments with random people. Whenever I find free time, I love picking up my camera and indulging in photography.

## No compromise with commitments

If there are work commitments, I dedicate my Sundays to completing them, ensuring responsibilities are met even on my usual day of rest.



With daughter



With musical duo Salim-Sulaiman

WhatsApp  
This Week

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And we will publish the best ones

THE BEST MEMES OF THIS ISSUE

- I have a fear of speed bumps, but I'm slowly getting over it.
- If police arrest a mime, do they have to tell him he has the right to remain silent.
- Did you hear they arrested the Devil? They got him on possession.
- My friend's bakery burned down last night. Now, his business is toast.

## Shared celebrations

Sir, I found the cover story on how non-Hindus contribute to Durga Puja in Odisha quite engaging. It's not just Odisha, across India, Dussehra becomes a canvas for shared celebration. In Ayodhya's Mumtaz Nagar, Muslim residents like Dr. Syed Majid Ali spend six weeks organizing Ramlila, raising funds, scheduling rehearsals and managing crowds, while respecting sensitivities—Hindus enact lead roles, Muslims handle logistics and secondary parts, so idol worship is avoided yet camaraderie flourishes. Their fathers began the tradition in 1963; today 800 of 1,100 spectators are Muslim, applauding Lord Ram's victory as a universal parable of good over evil. In Nainital Muslim artists paint backdrops, tailor costumes and act on stage; in Patna Muslim artisans craft towering effigies of Ravana and illuminate pandals. Sweet-shop owners of every faith work round the clock, street vendors pool resources, volunteers police crowds, and children trade bows and arrows without asking surnames. Through such everyday teamwork, Dussehra turns from a Hindu epic into a neighborhood carnival, proving that culture can be thicker than scripture and that shared joy builds sturdier bridges than solemn sermons. The festival ends, but the friendships linger, reminding everyone that harmony is handcrafted, year after year.

ANKIT SENGUPTA, KOLKATA

## 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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FAKE WEDDING EVENTS

# Blending tradition with trend

*For those who are tired of awkward small talk, endless buffet lines, and the pressure of attending yet another traditional wedding, here's a fresh, playful trend sweeping the scene: fake weddings—the ultimate celebration without the bride, groom, or any of the usual stress*

What if you could attend a grand wedding—dance your heart out, click endless selfies, savor the buffet, and party all night—without the stress of rituals, family drama, or gifts? Welcome to the world of “fake wedding parties,” a rising trend that is redefining the way young people celebrate. These aren't real marriages but carefully curated events where the focus is pure fun. Guests arrive dressed like baraatis, there's music, laughter, and even mock ceremonies, but at the core, it's about creating unforgettable memories. For many partygoers, it's the thrill of experiencing the joy of weddings without the baggage of commitment.

Event companies have quickly recognised the potential, offering full-scale ‘shaadi packages’ with DJs, choreographed dances, thematic décor, and a feast that rivals any traditional wedding. The idea has especially taken off in cities where social media reigns supreme—because nothing beats the drama of a wedding reel, even if it's staged.

What makes fake weddings so appealing is the freedom they provide. There's no pressure of pleasing relatives, no cultural obligations—just a chance to celebrate, connect with strangers, and enjoy the spectacle. They're playful, extravagant, and tailor-made for a generation that thrives on unique experiences.



With this trend quickly becoming the talk of the town, **Sunday POST** caught up with a few people to explore the concept and excitement behind such parties.

**‘Social media is central to the success’**

**Mainul Hasan Chowdhury**, Operations Manager of Top Notch & Zoris Boutique Hotel in Bhubaneswar, has first-hand experience with the growing phenomenon of fake wedding parties. Earlier this year, his team successfully hosted



one such event in July, aptly titled Shaadi Mein Jarur Aana.

“Fake wedding means giving the same vibe of what happens in the sangeet and shaadi without being judged by anyone,” Chowdhury explains. “There is no ‘dulhan’, no ‘dulha’, no relatives. One can enjoy the actual marriage vibe without any pressure. There is haldi, mehendi, sangeet ceremony and elaborate decoration like the one we get in actual weddings. You will get everything in this fake wedding party except the real bride and groom.”

The July event was nothing short of a spectacle. Guests were treated to shaadi special food such as panipuri, gulab jamun, gajar ka halwa, baked rasgulla, pa-

pdi chaat, and a variety of live counters that recreated the flavour of a big Indian wedding. A flying drone showered flowers over the crowd, while cold fire effects added a dramatic touch. Music came alive with international artist DJ Rahil, renowned for his shaadi and sangeet vibe, ensuring that everyone danced their heart out. “Everyone liked it very much. They enjoyed the food, loved the vibe, and celebrated like it was a real wedding,” Chowdhury recalls.

From a business perspective, he sees such themed events as an opportunity to innovate and grow. “These events help in contributing to revenue, brand visibility, and customer engagement. Whenever we did these kinds of events, not only did people know about our brand, they also acknowledged that we were doing something different. These events let you stand out in a cluttered market, adding revenue through ticket sales and customer engagement.”

Social media, he points out, was central to their success. “We have our own marketing team, and they are the ones who deal with it. We post content on social media, and start campaigns days before. Most of the crowd and customers we got were through social media platforms, and these platforms helped us a lot in drawing a crowd.”

Beyond the spectacle, fake weddings offer something deeper: a sense of community and connection. They allow young adults to experience the joy of rituals, music, and food without the stress of family obligations. At the same time, their colourful aesthetics make them perfect for “Instagram-ready” content, encouraging participants to celebrate, share, and go viral.

By blending community spirit, entertainment, and savvy marketing, fake weddings are emerging as a vibrant new cultural trend in Bhubaneswar, he concludes.





**'It's all about freedom'**

"I haven't actually been to a fake wedding party yet, but honestly, the whole idea sounds so exciting to me," says **Anjali Dei**, a 20-year-old undergraduate student from Puri. "I've seen reels and stories about them on Instagram, and every time, I'm like—wow, this looks like so much fun. I mean, think about it: most of us love the vibe of weddings, but we don't always enjoy the family drama or the stress that comes with them. A fake wedding feels like you're keeping all the good parts and skipping the boring or awkward ones. For example, in a real wedding, half the time you're just waiting—waiting for the rituals to finish, waiting for the food counters to open, waiting for relatives to



stop pulling your cheeks or asking about your career. But at these parties, it's just non-stop energy. Everyone comes to dance, eat, take pictures, and just vibe. I haven't gone yet, but from what I've seen, it feels like a festival created purely for young people, and that really excites me." Dei further shares, "Another thing I find very interesting is how creative people get with the whole set-up. The decor looks straight out of a Bollywood movie, the food spreads are insane. I love that level of imagination—it's almost like theatre meets a rave meets a shaadi. For someone like me, who's always looking for new experiences, it feels like the perfect combination of tradition and trend. Also, I think these parties are very much about freedom. In real weddings, you feel judged—what you wear, how you sit, how much you eat, even who you talk to. But here, no one cares. Everyone is just there to celebrate. That's probably why it resonates so much with our generation. We want to enjoy the joy of weddings without

the expectations, and I think fake weddings capture that perfectly." "Honestly, I'm already planning with my friends that the next time there's one in our city, we're going. It's not just about dressing up and dancing—it's about being part of something new and different. Our generation is always chasing experiences, and this feels like one I don't want to miss," she concludes. **'It feels more like a performance than celebration'** **Nilima Satapathy**, a 31-year-old marketing professional from Cuttack, says, "Honestly, I don't get the whole craze around fake wedding parties. I mean, I understand the idea—they look fun, with music, dancing, elaborate décor, and people dressed up in fancy outfits. But to me,



it just feels...a little hollow. A wedding, in my mind, has meaning, rituals, traditions and a sense of commitment. When there's no bride or groom, no vows, no real reason for people to gather, it kind of feels like a performance rather than a celebration. I'm not saying people shouldn't have fun, but calling it a wedding feels off. I've seen videos and stories on social media where everyone's dancing, posing for selfies, eating lavish spreads and I get why it's appealing, especially to younger people. The energy looks infectious and I can see the Instagram potential. But for me, it raises questions. Why do we feel the need to replicate something as meaningful as a wedding just for entertainment? Isn't there value in celebrating things that actually exist rather than staging something purely for fun?" Satapathy further shares, "Also, it feels a bit performative. People are dressed up, smiling for cameras, and participating in staged rituals, but none of it carries real emotion or connection. In real weddings, there's tension, there's joy, there's family, and even if it's chaotic, it's authentic. Fake weddings feel curated, almost like theater, where everyone knows it's pretend. And I don't know if that kind of experience really sticks with you in the same way a real wedding does. I do understand the appeal—it's a no-pressure environment, you can eat, dance, and enjoy without obligations, and for people who dislike traditional weddings, that's liberating. But for me personally, it just doesn't have the same emotional depth. I'd rather attend a smaller, real wedding where the happiness is genuine, rather than an extravagant staged one with no real meaning behind it. I think our generation is craving experiences, but sometimes I worry we're chasing spectacle over substance." "I'm not completely against it, of course. I get why people love it, and I wouldn't judge anyone for attending. But as someone who values tradition and the emotional significance of weddings, I remain skeptical. It's entertaining, yes, but can it ever replace the real thing? For me, the answer is probably no," she signs off.

ANISHA KHATUN.OP



Representational images  
PIC: internet



Filming of Telugu language movie *Sankranthiki Vasthunam* at the picturesque Balda caves

By embracing Koraput, Indian cinema is embracing diversity. It is acknowledging that India's richness lies not just in its cities or palaces, but in the hidden corners of its geography and the resilience of its people

# Koraput

## A new cinematic destination

NARENDRA RAUT, OP

For decades, Indian cinema has celebrated Kashmir's valleys, Rajasthan's palaces, and Kerala's backwaters. But one of India's most breathtaking landscapes the Eastern Ghats of Odisha's Koraput district remained almost invisible on the big screen. That silence has now been broken. Today, Koraput is emerging as a new cinematic destination, where filmmakers are finding both visual grandeur and cultural depth.

The rugged hills, misty forests, majestic waterfalls, and ancient caves of Koraput are no longer just the pride of Odisha they are becoming part of the visual language of Indian cinema. And at the heart of this new chapter is the recent release of *Ghaati*, directed by Krish Jagarlamudi, which has turned the spotlight firmly on Koraput.

Nestled in the Eastern Ghats, Koraput is a district of contrasts - towering peaks like Deomali, cascading wonders like Machkund and Duduma waterfalls, the enigmatic Balda caves, and the rustic charm of Jeypore and Semiliguda. Unlike commercial tourist destinations, Koraput has preserved its raw, untouched beauty. Its landscape is both serene and dramatic, making it a filmmaker's dream.

Until recently, however, cinema had overlooked this land. Even regional films from Odisha rarely ventured into Koraput's interiors, focusing instead on coastal cities like Bhubaneswar or Puri. Now, with national cinema turning its gaze here, the district is stepping into the cultural mainstream.

The success of *Ghaati* has been a turning point. The film, shot almost entirely in Koraput, showcased locations never before seen in Indian cinema from the winch of the Machkund Hydro Power Project to the slopes of Talamali and the serene tribal hamlets surrounding Jeypore. But *Ghaati* is not alone. Documentary makers, independent filmmakers, and even music video creators are increasingly finding inspiration in Koraput's terrain.

The district's cinematic potential lies in its ability to embody both grandeur and inti-

macy. A wide-angle shot can capture valleys stretching into infinity, while a close-up can reveal the intricate patterns of tribal attire or the rhythm of a harvest dance.

Koraput is not just about landscapes, it is about lived histories. The region has a rich cultural legacy shaped by its tribal communities, their traditions, and their struggles. From ancient festivals to folklore, every aspect of life here carries cinematic possibilities.

What makes Koraput significant for Indian cinema is that it offers stories rarely told. Films set here can shed light on tribal resilience, the challenges of modernization, or the intersections of tradition and aspiration. By focusing on such narratives, Indian cinema can expand its storytelling horizon beyond urban struggles or mythological epics.

When audiences across India watched *Ghaati*, many were struck not just by the breathtaking visuals but also by the authenticity with which Koraput was portrayed. Local dialects, traditional sarees, indigenous songs, and even daily routines became part of the cinematic frame. For the people of Koraput, it was more than entertainment it was recognition.

Cinema has the power to validate identity. Just as Ladakh became known after 3 Idiots, or Kodaikanal after Roja, Koraput now stands on the brink of recognition. Its landscapes are no longer peripheral they are central to the story of Indian cinema.

The cinematic focus on Koraput also carries real-world implications. Tourism is already witnessing a boost, as audiences eager to experience the "film locations" make plans to visit Deomali or Machkund. Homestays and eco-tourism operators are reporting increased interest.

For local youth, this cinematic spotlight is an invitation to dream bigger. Whether in acting, photography, or storytelling, they now see their homeland as a stage worthy of national and even international attention.

Speaking about this shift, *Ghaati*'s director Krish Jagarlamudi shared "Koraput is not just a backdrop it is a revelation. Every mountain, every stream, every face here tells a story. When I first set foot on

Deomali, I felt a cinematic energy that no studio could replicate. *Ghaati* was born out of that energy, but I believe this is only the beginning. Indian cinema has a responsibility to explore regions like Koraput, to honor their beauty and their people. This is how we expand our cultural imagination."

The attention Koraput is receiving today is not merely about one film. It represents a larger movement in Indian cinema toward inclusivity, authenticity, and fresh storytelling. As filmmakers look beyond conventional locations and formulaic scripts, places like Koraput offer a treasure trove of narratives waiting to be explored.

Imagine a historical epic set against the stone caves of Gupteswar, or a love story unfolding amidst the paddy fields of Jeypore. Imagine a children's adventure capturing the mysteries of tribal folklore, or a documentary tracing the ecological balance of the Eastern Ghats. Each possibility not only enriches cinema but also places Koraput firmly on India's cultural map.

Indian cinema is at a crossroads. On one hand, big-budget spectacles continue to dominate, often relying on familiar backdrops. On the other, there is a growing appetite for rooted stories, authentic landscapes, and unheard voices. Koraput's emergence aligns with this second trend. It proves that the heart of cinema lies not only in grand sets or metropolitan tales, but in the soil of forgotten valleys and the lives of ordinary people.

By embracing Koraput, Indian cinema is embracing diversity. It is acknowledging that India's richness lies not just in its cities or palaces, but in the hidden corners of its geography and the resilience of its people.

For Koraput, this is a moment of immense pride. To see their valleys, forests, and festivals mirrored on screen is to see their identity valued. For Odisha, it is a reminder that the state's contribution to national culture extends far beyond temples and beaches. And for Indian cinema, it is a step toward becoming truly representative of the nation's many voices and landscapes.

The challenge now is to sustain this momentum. If more filmmakers choose Koraput, if local artists are encouraged to tell their own stories, and if infrastructure is built to support film production, Koraput could become a hub of cinematic creativity. The district's future in cinema depends not only on outside directors but also on the empowerment of its own people.

*Ghaati* may have been the spark, but the fire it has lit is much larger. Koraput is no longer an unseen corner of India—it is a cinematic revelation. As Indian cinema continues to expand its horizons, Koraput stands as a reminder of the power of representation, the beauty of untouched landscapes, and the pride of communities whose stories finally reach the screen.

For the world of Indian cinema, Koraput is not just a destination. It is a beginning.



A glimpse from the shooting of the movie *Ghaati* at the scenic locations of Galigabdar, Balda, and Putsil.

OP PHOTOS



# Zareen plays herself

**Z**areen Khan is all set to make her debut in the short drama platform with the show *Phir Se Restart*. The actress says that the shoot was quick, the concept was refreshing, and that she got to play herself. Commenting on her journey with Pocket TV's *Phir Se Restart*, Zareen shares, "This was my first time working in a vertical short drama format. The whole experience was really fun."

Zareen takes on the role of a celebrated actress in the short drama, *Phir Se Restart*. The show traces the life of a renowned celebrity, Zareen, who is dissatisfied with her costume designer's creation and turns the moment into an opportunity to find raw talent. She comes up with a one-of-a-kind contest, offering aspiring designers a chance to showcase their talent. The actress added: "The shoot was quick, the concept was refreshing, and I got to play myself in it, Zareen Khan the actress. It was new, fresh, and something I really enjoyed doing. Short dramas have finally made their mark in India."

Zareen added: "Almost everybody owns a phone today and Pocket TV is bringing content directly to the palms of their hand, which I believe, is the best way to connect with your audience."

IAN S



## Ranbir on ageing

**R**anbir Kapoor recently marked his birthday with a special Instagram Live, his first on the platform, where he candidly spoke about ageing and embraced his greying beard. Interacting with fans, the actor joked about how his grey hair keeps increasing each year. "As you can see, a lot of greys in my beard. It keeps increasing year by year," he said.



When a fan complimented him, saying "43 never looked so handsome," Ranbir reflected on how quickly time flies. "Just imagine, it's just seven years till I hit 50, it just hit me. I was making a video and I looked at my grey hair and realised in seven years I am going to be 50. Life just goes by too fast. Just live every day to your fullest, give it your best, be kind, be loving, and just have fun in your life, and just be a good person."

He also shared a heartwarming video thanking fans for their wishes, which featured a cameo by his daughter, Raha Kapoor, seen joyfully playing in the background.

Reportedly on a family getaway for his birthday, Ranbir returned to Mumbai via private charter on Sunday. Professionally, he is gearing up for Sanjay Leela Bhansali's *Love & War* and Nitesh Tiwari's *Ramayana*, set to release in two parts during Diwali 2026 and 2027.

AGENCIES

# Subash Sahoo: Sound is the soul of a cinema

The ace sound designer's second Odia-language documentary 'Mo Bou Mo Gaon' recently bagged a trophy at the 71st National Film Awards

ARINDAM GANGULY, OP

Bollywood personality Subash Sahoo needs no introduction. After working in about 200 movies as a sound designer in a career spanning over 30 years, the FTII-Pune alumnus from Odisha is now venturing into new territories – direction - to unlock his creativity. His Odia-language documentary *Mo Bou Mo Gaon* (My Mother, My Village) recently bagged a trophy at the 71st National Film Awards.

He was in the city to celebrate the feat. On the sidelines of the event, Sahoo, in a candid chat with **Sunday POST**, opens up about the film, and his passion for documentaries.

### Excerpts:

- » **Congratulations on winning the National Award! Tell us about the inspiration behind *Mo Bou Mo Gaon*?**  
» Thank you. The film is a tribute to my mother, Seba Bou. Around 2003, I noticed that traditional practices in villages, especially those related to grooming young girls into womanhood, were slowly disappearing. My mother played a significant role in this area—mentoring and empowering adolescent girls. I felt this work deserved to be documented, especially as urban migration and modernization were impacting rural traditions.
- » **The film took 18 years to complete. What challenges did you face during the process?**  
» The biggest challenge was continuity. Because I was constantly travelling for sound work in Mumbai and other cities, I couldn't shoot the film consistently. I would shoot for a few days and then resume months later. During those gaps, many things changed in the village—structures, people, even the landscape. So we started clicking reference photos to maintain visual consistency every time we resumed shooting. It was tedious but essential.
- » **What kind of response did the film receive during screenings?**  
» Very emotional. In many places where we screened the film, people came up to me afterward and said it reminded them of their own mothers and villages. It really touched a nerve.



That's the power of visual storytelling—it transcends language and regional boundaries. Stories like these speak to our shared cultural roots and personal experiences.

- » **You've worked in over 200 films as a sound designer. How do you approach sound in cinema?**  
» For me, sound is the soul of a movie. It brings the visuals to life and evokes the right emotions. I always try to understand the director's vision, preferences, and emotional tone. Good sound should never distract; it should immerse.
- » **Why did you opt for documentary than feature films as a director?**  
» Documentaries offer more creative control. You can work in your own time, on your own terms. In feature films, you're dependent on producers, tight schedules, and commercial constraints. Also, the subjects I choose are not always considered "marketable," which makes it difficult to find backing.
- » **How important has your family support been in this journey?**  
» Immensely important. My wife, Suprava Sahoo, has produced both *Mo Bou Mo Gaon* and my earlier documentary *The Sound Man Mangesh Desai*. She has stood by me through the long years of making these films. Without her, these films wouldn't have been possible. She had sacrificed a lot for the family and me.
- » **How do you view the current state of Odia cinema compared to Bollywood?**  
» There's still a long way to go in terms of infrastructure and commercial viability. But in recent years, some very promising Odia films like *Daman*, *Pratikshya*, *Pushkara* have gained national and international attention. The key is to focus on content, not just on commercial formulas. Unfortunately, the habit of copying and pasting ideas still exists.
- » **What's next for you?**  
» Yes, I'm currently working with Oh My God director Umesh Shukla on a new project, and also with Kill director Nikhil Nagesh Bhat. Besides that, I'm planning to make a feature-length film that celebrates the depth richness of Odia culture. That's something I'm very excited about.



# DIY face masks for glowing skin

Who doesn't want glowing, radiant skin? And what better way to achieve a chemical-free solution to get that healthy, bright complexion? Face masks have emerged as a go-to solution for quick and effective skincare. Whether you're looking for a hydration boost or a radiance lift, face masks packed with antioxidants, vitamins, and minerals can make a noticeable difference in skin quality. When it comes to creating a homemade face mask for shining skin, there are numerous alternatives. The best part is that you probably already have all the ingredients in your kitchen. Homemade face packs, inspired by age-old Ayurvedic wisdom, are your safest and most effective route to skin that shines from within. These DIY masks are not only cost-effective but also free from harsh chemicals, making them gentle yet effective. Wrinkles, dark spots on the face, dryness, an uneven skin tone, and acne can all be treated with the right face pack.



SHAHNAZ HUSAIN

## Honey mask

Mix 1 tablespoon of raw honey with 2 tablespoons of milk, apply it to your face, let it dry for 10-15 minutes, and then rinse with warm water.

Mix one tablespoon of honey. Two tablespoons of almond powder (finely ground) and half a teaspoon of lemon juice to create a fine paste, apply it on the face and scrub in gentle motions. Rinse off. Use this scrub and face pack twice a week for the best results.

Mix 1 tablespoon of the honey with 1 teaspoon of curd to make a smooth mixture of a uniform texture. Add one teaspoon of olive oil.

Apply this homemade mask to your face and leave it for 30 minutes. Rinse with clean water. It will nourish your skin.



## Banana

Mix 1 ripe banana and 1 teaspoon of coconut oil to create a smooth paste. Apply evenly and leave it on for 30 minutes. Rinse off and follow up with your regular moisturiser. It heals dry patches and rough skin.

Mash a ripe banana in a bowl, mix it with honey and yoghurt, then apply to a clean face for 15-20 minutes before rinsing with lukewarm water.

Grate 1/4 of a papaya, 1/4 of a cucumber, and 1/2 of a banana to make a smooth paste. Apply the paste to your face and neck, wait 20 minutes. After that, thoroughly wash it with warm water.

It will replenish greasy skin. Banana nourishes the skin, while papaya helps lighten pigmentation and cucumber hydrates to lessen dryness. It is best suited for oily skin.



## Besan

Mix 2 tablespoons of besan (gram flour), 1/2 teaspoon of turmeric powder, and 1-2 tablespoons of yoghurt, or rose water to form into a smooth, lump-free paste.

Apply evenly on a clean face and neck. Leave for 15 minutes. Rinse with lukewarm water and moisturise. Use daily for best results. It helps to brighten skin, remove tan and exfoliate the skin.

Blend 3 slices of Cucumber into a puree. Mix 2 tablespoons of Besan and 1 tablespoon yoghurt, then add the cucumber puree.

Apply, relax for 30 minutes, and rinse. This pack refreshes the skin, making it ideal for hot days or irritated skin.

Take two tablespoons of besan. Take one ripe tomato. Blend the tomato and add it to the besan to make a paste. Apply the paste and let it sit for 20 minutes. Rinse off and moisturise. Use twice a week for best results.



## Aloe vera

Aloe vera can promote the formation of new cells and has therapeutic effects. Additionally, it hydrates and calms without clogging pores. Using aloe vera daily after washing your face can give your skin radiant health.

Aloe vera gel is packed with vitamins, minerals, and antioxidants that deeply hydrate the skin, restore moisture, and promote a youthful appearance. It has anti-inflammatory and antibacterial properties that help improve skin texture.

Combine one tablespoon of aloe vera gel, two tablespoons of milk cream, and a pinch of turmeric in a bowl and mix well. Apply the mixture evenly across your face and neck.

Allow the mask to sit on your skin for about 30 minutes. Rinse off the mask with lukewarm water.

Mix fresh aloe vera gel with hydrating ingredients like honey and rose water to form a paste. Apply the mixture to your face, leave it for 20 minutes, and then rinse with water.

Blend one unpeeled cucumber in a blender until the consistency is like a watery paste. Separate the cucumber juice with the help of a strainer. Add two tablespoons of aloe vera gel. Apply all over the face, neck & chin area. Let it sit for 30 minutes. Rinse off well with cold water.



The author is an internationally famous beauty expert





*Turkeys, large birds native to North America, were worshipped—yes, literally treated as living gods—by two great civilizations of ancient Mexico long before they ever graced a Thanksgiving platter*

# When Turkeys were gods

coat—bronze wings dotted with sapphire eye-spots—looked like sunlight trapped in flesh, proof it could slip between earth and sky. In the Dresden Codex, turkeys perch atop maize sprouting from the corpse of the earth monster; their tail feathers become rays that resurrect the world each spring. Beauty and terror shared one feathered body.

## From temple to table: The great demotion

Everything changed in 1519. Spanish friars dismissed the cult as devilish pantomime, roasted the priests' sacred flock for rations, and rechristened the bird pavo—"peacock"—to sever its native passport. Within a century the cosmic courier had been demoted to Christmas entrée.

Still, fragments flutter. Highland Maya grandparents tell children that a turkey gobble at dusk means ancestors are near; Mixtec grandmothers won't serve turkey soup on New Year's Day, fearing it might "scratch the luck off the coming harvest."

This Thanksgiving, when steam rises like incense from a butter-browned breast, pause before the carving knife. The plump guest of honor carries mitochondrial memories of jade feathers and starlit processions; its DNA still knows the route from temple to tomb, from god to garnish. If you feel a prickle of awe, blame Chalchiuhtotolin: the turkey who once decided whether cities lived or died, and now decides who gets the wishbone.

Bow your head—not just for gratitude, but for the oldest plot twist on the American table. Heaven's host has become the household's dinner; we merely changed the seating chart.

## The bird that shot smallpox

Four hundred miles north, in the island capital of Tenochtitlán, the turkey's résumé turned darker. Here it doubled as Chalchiuhtotolin, the "Jade Turkey" or "Precious Night Turkey," an avatar of the sorcerer-smoke god Tezcatlipoca. Chronicles paint him metallic green, stalking dreamscapes with five obsidian-tipped arrows loaded with smallpox.

When an epidemic ripped through a neighborhood, priests nodded: the turkey had paid a visit.

Yet the same deity could cleanse. Penitents fasted for days, then danced wearing turkey-feather headdresses, hoping the god would spare them his invisible darts. The bird's shimmering

**To Maya and Aztecs, the bird's jeweled feathers looked like sunlight trapped in flesh; its gobble seemed to carry prayers aloft and predict eclipses. They crowned the bird with jade and interred it beside kings to courier prayers skyward. But with Spanish conquest the holy bird became dinner from deity**

**T**o us the turkey is a sandwich stuffer but to the Classic Maya it was a walking switchboard to the heavens. Their word for it, kutz, shows up in a king's own royal nickname—imagine a modern president insisting on "Joe Eagle" on the ballot. The bird's wattles were thought to tremble when time itself wobbled, making turkey watching a state duty. Farmers timed planting to the first spring gobble echoing across the plaza, and astronomers waited for the bird to sneeze—an omen that could cancel wars.

## The turkey afterlife

In 2012 archaeologists lifted a pyramid stair in Guatemala and uncovered the plot twist: the world's earliest domesticated turkeys, lying on their sides as if asleep, throats intact, bodies draped in jade beads the size of marbles. "These weren't leftovers," says Kitty Emery of the Florida Museum of Natural History. "They were VIP passengers booked on the king's after-life cruise."

Isotope tests of 55 turkey skeletons spanning 1,800 years show the birds ate increasingly human-grown maize—evidence of deliberate fattening—yet many bones lack cut marks. Translation: turkeys were pensioned off. Royal aviaries housed thousands whose droppings fertilized sacred gardens; priests traded surplus birds along causeways for obsidian, cacao, and shimmering quetzal plumes. You raised a god, let it retire, then buried it with honors—Mesoamerica's first 401(k), feathers included.



PIC: Internet

OP DESK