

JANUARY 18 - 24, 2026

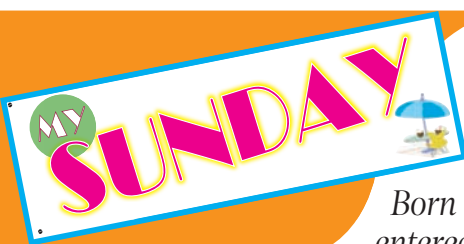
SUNDAY POST

HERE . NOW

NEW FACE OF LUXURY

COVER STORY

P
3,4



Prasanjeet Mohapatra's journey in the entertainment industry is one shaped by resilience and self-discovery.

Born in Jagatsinghpur, he entered the showbiz in 2014 through

commercials and small roles. His cinematic journey began as a junior artiste in 'Padmavat', followed by appearances in films like 'Pyaar Ka Punchnama 2' and 'Darbar'. After returning from Mumbai during the pandemic, Prasanjeet carved a strong presence in regional cinema with notable performances in films such as 'Zwigato', 'Four', 'Bigul' and 'Katak-Sesha Ru Arambha', firmly embracing acting as his true calling



Quest for music

I enjoy spending my leisure time singing, learning new instruments like the harmonium and violin.

Wander, watch & understand life

I enjoy travelling and meeting new people, observing them closely, as it helps sharpen my skills, broaden perspectives, and gain a deeper understanding of life.



With Dui Ke Dui team

Sundays for family

My Sundays are for family. I love spending quality time with them and helping with household chores, especially when I am free from work commitments.

Day to clear backlogs

I usually complete my pending work on Sundays, as the rest of the week keeps me occupied with various professional responsibilities.



With wife



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 inventor of autocorrect in a mobile phone has died. Rest in Peas.
- My wife still hasn't told me what my New Year's resolutions are.
- Why didn't Cupid shoot his arrow at the lawyer's heart? Because even Cupid can't hit a target that small.
- Childhood is like being drunk, everyone remembers what you did, except you.



The unsettling truth

Sir, This refers to the writeup on Marina Abramovi who made a bold experiment on human nature in the 1970s. The show titled Rhythm 0 still feels like a mirror held up to the room rather than to the performer. Abramovi's six-hour stillness did not create cruelty; it simply removed the last social sponge that normally soaks it up. What startled me most is how quickly politeness calcified into museum etiquette: once the audience realised the artist would not flinch, they began curating her like an object—cutting, stripping, even loading the gun—as if testing the label that read “passive.” The work proves that morality is often a negotiation with expected reaction; silence reads as consent when consequences seem absent. Yet the same setup also birthed micro-compassion: strangers wiping blood, brushing hair, whispering apologies. For me, Rhythm 0 is less about inherent savagery than about the fragile glue of reciprocity that keeps daily life civil. Strip that away and every public space becomes a sterile lab where curiosity, desire and fear mix unpredictably. The piece endures because it asks a question we still dodge online and off: who are we when no one says stop?

SUBASH PRADHAN, BARBIL

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



The rise of the rental fashion movement has rewritten old rules, transforming aspiration into experience. Besides, it extends garment life, diverting clothes from landfills and lowering demand for new production. It also reduces water usage, energy consumption, and CO₂ emissions associated with textile manufacturing

Once upon a time, luxury stood behind velvet ropes, distant, dazzling and reserved for a privileged few. Designer labels were symbols of status, stitched into the lives of the elite, while the middle class could only admire them from shop windows and glossy magazine pages. A single couture outfit often demanded a month's salary, sometimes more, making indulgence an impossible dream constrained by practical budgets and everyday responsibilities. Fashion, though admired, was rarely attainable.

But the tide has turned, marking a dramatic shift. Today, luxury has loosened its grip on exclusivity, stepping into a more democratic, conscious and accessible era. The rise of the rental fashion movement has rewritten old rules, transforming aspiration into experience. No longer does one need to own extravagance to enjoy it. Instead, people now wear the moment, especially during weddings and grand celebrations, without the burden of ownership.

Fuelled by sustainability, cost-efficiency and the hunger for variety, rental fashion is flourishing. Younger consumers, in particular, are embracing circular fashion, choosing memories over material excess and style over storage. Luxury, once locked away, now arrives at your doorstep, borrowed, celebrated and responsibly returned.

To explore this evolving trend further, Sunday POST spoke to a few fashion de-

signers and style enthusiasts, inviting them to share their insights.

'Gen Z members are far more open to renting than owning'
Goodlee Rani P Sitanshu Malinee, Proprietor and Designer of the brand



Mrigika, believes the rise of rental fashion is redefining how luxury is perceived, consumed and valued today. According to her, high-end fashion was once an exclusive territory, accessible only to a privileged few because of its steep price points. "Rental platforms have changed that equation completely," she says. "Today, a designer outfit worth Rs10,000 can be worn for just Rs 1,000. It allows people to experience luxury without the burden of ownership."

She explains that the modern consumer, especially those influenced by social media, constantly seeks novelty. "There is a strong demand for new looks at every event. Rentals offer a risk-free way to experiment with luxury fashion, styles and silhouettes without committing to a single piece," she adds. For her, this shift marks a larger cultural change from owning fashion to experiencing it.

Goodlee notes that younger consum-

ers are at the forefront of this transformation.

"Gen Z and young audiences are far more open to renting than owning. There is social media pressure, a fear of repeating outfits and a growing awareness of sustainability," she says. Many are consciously stepping away from fast fashion, driven by concerns about environmental damage and over-consumption. Rental fashion, she feels, fits seamlessly into their values of flexibility, affordability and responsibility.

On sustainability, Goodlee strongly advocates for the rental model. "One high-end garment can replace the need for 30 cheaply made outfits. That directly reduces overproduction, saves water and energy, and keeps thousands of textile waste items out of landfills," she says. For her, rental fashion is most impactful when it prevents impulse purchases of outfits meant to be worn only once. "That is where fashion becomes truly responsible," she concludes.

'Choosing rentals helps reduce textile waste'

Nirmalya Ojha, Project development engineer at a private firm, says, "I truly believe that the rental outfit trend is one of the most practical and progressive shifts the fashion industry has witnessed in recent years. Renting outfits allows fashion lovers like me to stay stylish without contributing to excessive fashion waste. I strongly



resonate with the growing sentiment among consumers who choose rentals for both convenience and sustainability. Many of us attend multiple weddings, parties and social events throughout the year and repeating heavy ethnic or designer wear often feels limiting. These platforms make it possible to wear premium outfits for special occasions without the burden of long-term storage or high costs. As several fashion users have pointed out, the ease of access to high-quality ethnic and party wear, similar to what celebrities wear, makes rentals an attractive alternative."

Ojha further shares, "What excites me most is how it democratizes luxury fashion. Wearing a designer lehenga or a branded dress no longer feels out of reach. This new trend allows young professionals, students and fashion lovers to elevate their style while staying within budget. It also saves time, effort and the stress of maintaining outfits that may only be worn once. This has also helped remove the social stigma once associated with borrowing or renting clothes. Today, it is seen as a smart, conscious choice rather than a compromise. I rent outfits frequently because it gives me variety, flexibility and freedom to express myself differently at every event."

"Most importantly, it encourages mindful consumption, where fashion celebrations are frequent, choosing rentals helps reduce unnecessary purchases and textile waste. Supporting this trend means supporting sustainability, accessibility and evolving fashion sensibilities. For me, rental fashion perfectly balances style, responsibility and modern living," she signs off.



'Wearing high-end fashion no longer limited by ownership'

Sweta Suman Pasayat, a fashion, beauty, and lifestyle blogger known on Instagram as @phoenixbae, believes the rise of luxury outfit rentals has significantly transformed how people perceive fashion and accessibility. According to her, luxury fashion, once considered exclusive and unattainable, is now within reach for a much wider audience. "I feel like luxury outfits have changed the mindset of people because they have become more accessible. People are now getting to experience luxury items, which was not easy back then," she says. With the emergence of rental platforms, wearing high-end fashion is no longer limited by ownership. "Now, because of this rental thing, people can actually wear them," she adds.

Sweta strongly highlights the role of social media in accelerating this shift. She explains that influencers play a key role in shaping consumer behaviour by offering styling inspiration and fashion education. "Social media has a very important contribution. Influencers promote rentals by giving ideas on how to style outfits, which helps people understand fashion, trends, and how to carry and handle luxury clothing," she shares. Beyond aesthetics, she notes that digital platforms are also encouraging responsibility. "Social media is creating awareness about sustainable fashion through fashion influencers," she says.

For Sweta, the rental trend is clearly redefining luxury by shifting the focus from ownership to experience. "Now people don't care about owning a dress. They are more into trends and wearing a new outfit at every function," she observes. Renting allows people to enjoy premium fashion without the financial burden of ownership. "People are ready to experience luxury in an affordable way because owning a luxury item is far more expensive than renting it," she explains, adding that today's generation prefers experimenting over long-term possession.

As a content creator, Sweta finds rentals especially valuable. "People don't really like seeing us in repeated outfits. Renting items helps us create fresh content, and people enjoy it because they get to know what's trending," she says. She also believes rentals create emotional



tional connections between influencers and their audiences. "When viewers wear the same dress worn by someone they follow, it creates a sentimental connection. They cherish the moment," she adds, highlighting how rental fashion strengthens the bond between creators and their audiences while encouraging conscious, trend-driven choices.

'Controlled circulation important to protect a brand's premium appeal'



el has significantly lowered the entry barrier to premium fashion, making designer wear more inclusive than ever before. "Renting gives people the chance to wear high-value designer

creations without the heavy price tag that usually comes with them," he says. "It opens the doors to fine craftsmanship, superior fabrics and statement designs for occasions that matter, regardless of one's financial bracket." For him, luxury today is less about possession and more about participation.

According to Tapan, this evolution reflects a deeper change in consumer behaviour, particularly among younger generations. "What we are seeing is a clear movement away from ownership and toward experiences," he explains. "Millennials and Gen Z are driven by variety, creativity and moments worth remembering. Renting lets them explore different identities, adapt to trends

quickly and express themselves freely, without being tied down by long-term commitments." In his view, fashion has become a language of the present moment. "It's about wearing what feels right now, not storing it forever."

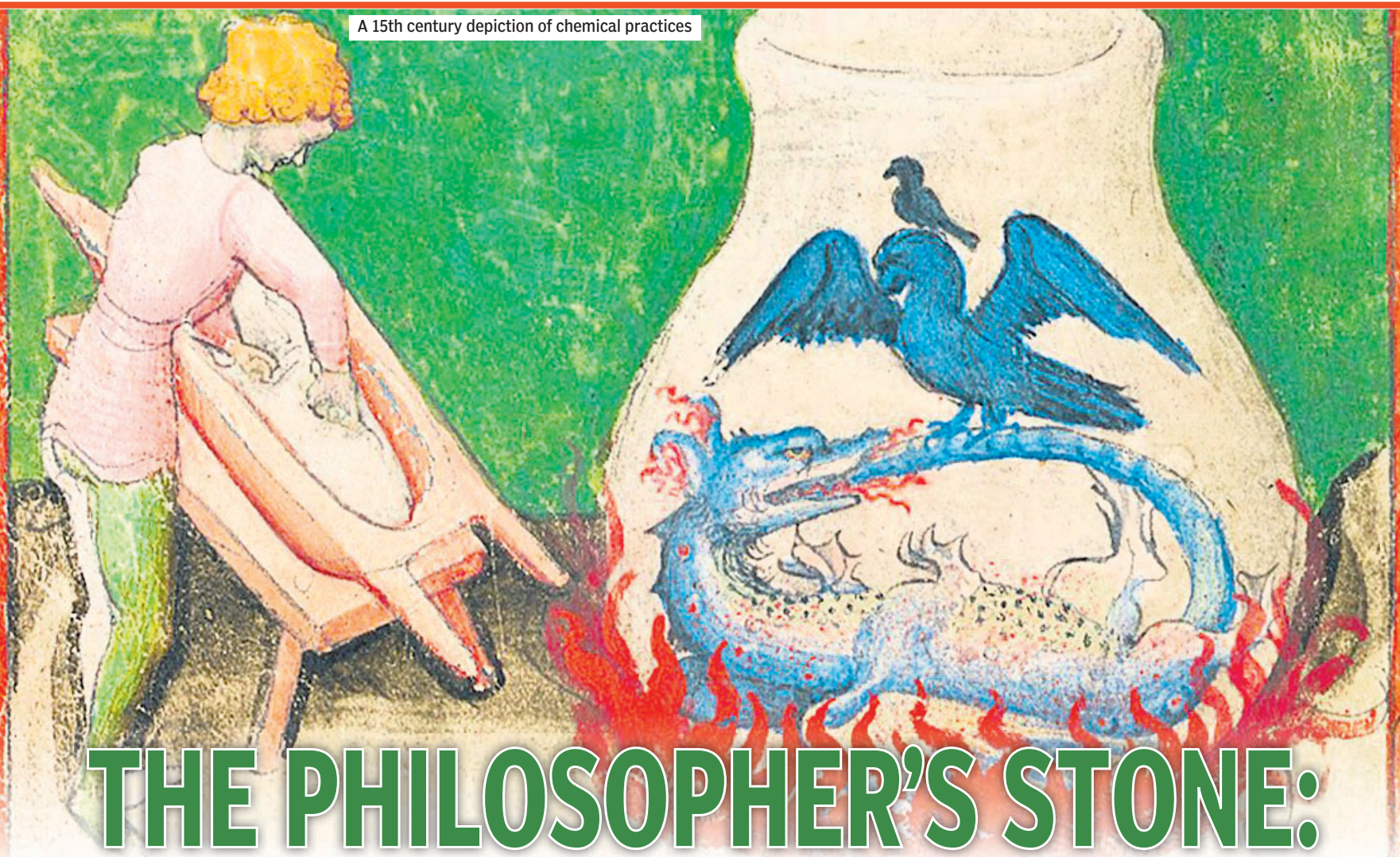
While the benefits are undeniable, Tapan is candid about the responsibilities that come with offering luxury on rent. "Maintaining high standards is one of the biggest challenges," he says. Repeated use demands meticulous care to ensure garments retain their original elegance. "There is also the issue of visibility. If a design appears too often, it can lose its sense of rarity," he notes. To safeguard a brand's premium appeal, he stresses the importance of controlled circulation, advanced garment care processes, durable yet refined materials and clearly defined rental guidelines. "All of this is essential to preserve both quality and reputation."

On the sustainability front, Tapan sees rental fashion as a meaningful step toward mindful consumption. "Sharing garments extends their lifespan and significantly cuts down unnecessary production," he says. By reducing dependency on mass manufacturing, rentals help curb textile waste, conserve resources and lessen environmental impact. "This approach encourages people to enjoy luxury thoughtfully," he adds. "It aligns perfectly with a growing awareness around ethical choices, where style and responsibility coexist." For him, rental fashion is not just a trend; it is a smarter, more conscious future for luxury.

ANISHA KHATUN, OP



A 15th century depiction of chemical practices



THE PHILOSOPHER'S STONE:

Chemical practices in medieval India



SATYABRATA PANIGRAHY

Alchemy is often associated with the mystical and magical pursuit. Yet, a closer examination reveals that chemical practices resemble a magician's miracle. Those instantaneous colour transitions, shift in odour, striking structural transformations are nothing short of magic. Across Indian, Chinese and European traditions, alchemy was a proto-scientific and philosophical tradition aimed at transmuting base metals into gold through the Philosopher's Stone, discovering a universal cure for disease, and achieving a form of immortality. Although alchemists in both the western and eastern worlds were unsuccessful in their attempt, their efforts laid the groundwork for systematic chemical inquiry and research. Indeed, alchemy, also known as Rasashastra in India, stands as a precursor to modern chemistry. In India, Classical texts like Rasaarnava, Rasaratna Samuchaya, Rasa Ratnakara, Rasahridaya tantra provide a comprehensive account of early medieval chemical practices and medicinal chemistry.

Raseswara Darsana, the philosophy of chemistry, believes in liberation

from diseases and poverty through use of alchemy. It describes the origin myth of two major elements of alchemy. Raseswara philosophy says that mercury originated from Shiva and mica originated from Gouri. So, one who wants liberation, should use the combination of Hara-Gouri Sristi, a sacred medicine made up of processed mercury and mica. Acharya Madhava has mentioned the concept of Raseswara philosophy in his work Sarva Darsana Sangraha in the 14th century. This philosophy of chemistry was placed as a separate Philosophy by Madhavacharya of Vijayanagara empire.

Hunt for the Philosopher's Stone:

Initially Mercury was considered as an important tool for Dhatuvada (Transmutation of lower metals into gold). It gradually paved the way for Dehavada (Therapeutic implications of chemical practices). According to Philosopher and Alchemist Acharya Nagarjuna, Mercury is used for Dhatuvada, converting lower metals into higher metals to combat poverty. Before the 20th century, it was believed that conversion of metals was impossible. But Nobel laureate chemist Rutherford confirmed that due to radioactivity one element can be changed into another. Nuclear transmutation is the conversion of one chemical element

or an isotope into another chemical element, where the number of protons and neutrons in the nucleus of an atom is changed. Artificial transmutation may be achieved in particle accelerator through nuclear reactions like particle bombarding. In 1941, Rubby Sherr,

Kenneth Bainbridge and Herbert Anderson reported the nuclear transmutation of mercury into gold.

In 2002 and 2004, CERN scientists at the Super Proton Synchrotron reported producing a minuscule amount of gold nuclei from induced photon emissions within deliberate near-miss collisions of lead nuclei. In 2022, CERN's ISOLDE team reported producing 18 gold nuclei from proton bombardment of a uranium target. Transmutation of elements also occurs in nature. Most of the heavier chemical elements, such as gold and lead, are created in the stellar nucleosynthesis process or in supernovae.

Development of medicinal chemistry:

Alchemists in different parts of the world were unsuccessful in their hunt for Philosopher's stone. In the 15th century AD, Paracelsus found that the chemicals used in alchemy could be used as remedies for various diseases, which paved the way for development of medicinal chemistry. Such knowledge is called Iatro-Chemistry, which provides

chemical solutions to diseases.

During the tantric period, with its system of philosophy of mercury, a vast mass of chemical information was accumulated, which marks the beginning of the Iatro-chemical period of India. Development of manufacturing of medicine was a result of Dhatuvada, and use of these drugs on the body was labelled as Dehavada during the medieval period. Acharya Prafulla Chandra Ray, a pioneer of modern Indian Chemistry, describes various Indian treatises and texts on medicinal chemistry, including Rasendrachintamani, Sarangadhara Sangraha, Rasakaumudi, Bhavaprakasa, Dhatukriya, Arkaprakasa etc., in his scholarly book History of Hindu Chemistry. These ancient texts contain processes involving purification of metals, preparation of explosives, liquification, distillation, incineration, extraction of salt, construction of chemical apparatus (Yantras), extraction of essence, preparation of tincture, perfumes and ointments. Gradually, the Raseswara Philosophy laid the experimental foundation for medicinal chemistry, marking a profound transition towards modern science. Over time, this tradition of alchemy did not remain confined to the margin of esoteric thought, and helped shape early medical practices and chemical reasoning, setting a decisive course for the evolution of modern chemistry and medicine.

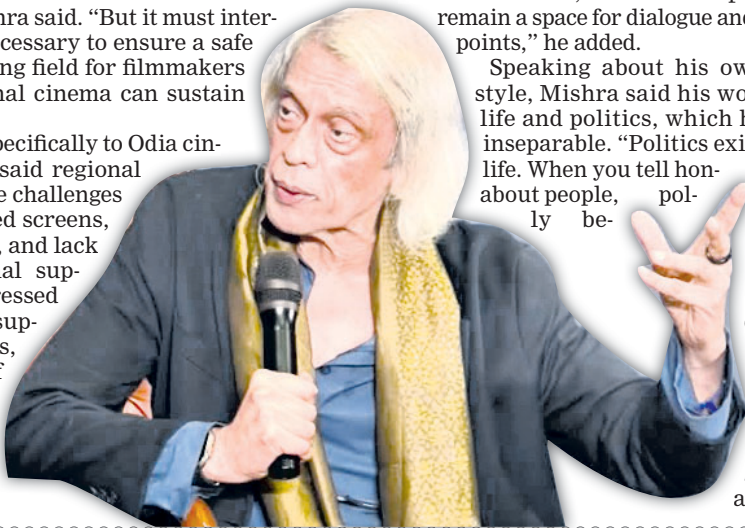
The author, an Odisha Information Service (OIS) officer, writes primarily on science, philosophy and heritage

Over time, the tradition of alchemy did not remain confined to the margin of esoteric thought, and helped shape early medical practices and chemical reasoning, setting a decisive course for the evolution of modern chemistry and medicine

State support key to survival of Odia cinema: Sudhir Mishra

ARINDAM GANGULY, OP

Bhubaneswar: Eminent filmmaker Sudhir Mishra is of the opinion that state government support is crucial for the survival of Odia cinema, especially at a time when small and content-driven films are struggling to find space in the commercial market. He said this while speaking at a literary meet held recently at a city hotel in Bhubaneswar. “The state does not need to make films for artistes,” Mishra said. “But it must intervene when necessary to ensure a safe and fair playing field for filmmakers so that regional cinema can sustain itself.” Referring specifically to Odia cinema, Mishra said regional industries face challenges such as limited screens, high taxation, and lack of institutional support. He stressed that policy support, subsidies, and tax relief could help nurture local storytelling and talent. Mishra al-



so called for the removal of taxes on films, stating that cinema plays an important role in connecting communities and reflecting social realities. “Films are cultural tools that bring people together. Excessive taxation only weakens that role,” he said. On the subject of contemporary cinema and debates around ideology, Mishra said that every film has the right to be made. If certain films are criticised or labeled, the answer should be to create counter-films, not censorship. “Cinema must remain a space for dialogue and multiple viewpoints,” he added. Speaking about his own filmmaking style, Mishra said his work is rooted in life and politics, which he believes are inseparable. “Politics exists in everyday life. When you tell honest stories about people, politics naturally comes part of them,” he said. Sudhir Mishra is known for critically acclaimed films such as *Dharmavir*, *Hazaaron Khwaishein Aisi*, *Chameli*, *Serious Men*, and *Afwaah*.

Unapologetic MALAIKA



MUMBAI: Bollywood actor and dancer Malaika Arora has spoken candidly about her continued association with item songs, stating that performing them makes her feel empowered and confident, and that she sees no reason to apologise for her choices, even at 52. Over the years, Malaika has delivered some of the most iconic dance numbers, from *Chai-Badnaam* to *Yo Hon-Poison*. While she has attracted as she

most iconic dance numbers, from *Chai-Badnaam* to *Yo Hon-Poison*. While she has attracted as she

these performances earned her widespread attention, they have also attracted, particularly to perform item songs later in her career.

In a recent interview, Malaika dismissed the idea that she should tone down her image. Questioning the need to feel apologetic, she said she feels fortunate to still be doing what she loves at 52.

Malaika described dance as deeply empowering, noting that it boosts her confidence and sense of freedom. She added that if her work inspires women to feel good about themselves, she considers it a success.



Madhuri on slowing down

MUMBAI: Bollywood icon Madhuri Dixit has taken to her social media account to remind her fans about pausing and embracing life's quieter moments. Taking to her social media account, the actress shared a set of photographs of herself from a classy photoshoot, and penned a simple caption that read, “Some days call for slowing down and settling into the moment.” In the pictures, Madhuri is seen posing against a soft blue backdrop, and dressed in a stylish denim ensemble, the *Hum Aapke Hain Kaun* actress looks graceful. Accessorising with gold hoop earrings, bangles and rings, and makeup kept minimal, Madhuri looks stunning. One picture shows her standing with folded arms, exuding poise, while another captures her walking forward flaunting her million dollar smile, and hands in her pockets. The actress who has been a part of the entertainment industry for almost 4 decades, has delivered umpteen number of superhits.

OLLYWOOD ROUND UP

Papa Buka competes in three categories



BHUBANESWAR: Multiple awards winning Odia filmmaker Akshay Parija's *Papa Buka* is competing at the 98th Academy Awards (in three categories, marking a significant achievement for Odia and Indian independent cinema on the global stage. The film is competing for Best Director (R Biju), Best Screenplay (Biju and Daniel Jonerd-hagtt), and Best Actor (Sine Bobora). The nomination for 98th Academy Awards will be announced January 22, 2026. The film is produced by Parija in association with Pa. Ranjith and Prakash Bere. A rare Indo-Papua New Guinea co-production, *Papa Buka* is set against the cultural and spiritual landscape of Papua New Guinea and explores themes of identity, memory, and human resilience. The film has drawn international attention for its authentic representation of indigenous voices and its nuanced storytelling. The film has been screened at several international film festivals, earning critical appreciation for its artistic integrity and cross-cultural relevance.

Bara Badhu to hit screens Feb 13



BHUBANESWAR: The upcoming Odia film *Bara Badhu* is set to hit cinema screens across Odisha February 13, perfectly timed with the Valentine's Day weekend. The release date was officially announced on the occasion of Makar Sankranti with the unveiling of the film's poster. Expressing their enthusiasm, the makers said the festival marked the beginning of a new creative journey for the team. The newly released poster offers a glimpse into a narrative deeply rooted in love, emotions, and tradition, hinting at a heartfelt cinematic experience for audiences. *Bara Badhu* features Subhasish Sharma, Sailendra Samantaray, Sivani Sangita, Suryamayee Mohapatra, Hara Rath and Bhaswati Basu in key roles. Directed by Beeswaranjan, the film is produced by Chandra Mani and co-produced by Beeswaranjan along with Sushil Kumar Mishra. The film is produced under the banner of The Useful Garbage Creations in association with Country Boyz Studios and Sharpline Film Pvt. Ltd., and is presented by Chandra Mani. Prakash Films will handle the theatrical release.

Teaser release of The Millet Diary



BHUBANESWAR: The teaser of the much-awaited film *The Millet Diary*, produced under the banner of Infyson Entertainment was unveiled recently. The film will be released on June 12, on the occasion of Raja Festival. The film takes us back to a time when millets were not just a crop, but a symbol of civilization and cultural identity. Amidst struggle and the flow of time, the film presents a beautiful glimpse of an eternal love, making the narrative deeply emotional and touching. Siddhant Mohapatra, Abhishek Panda, Sivani Sangita, Raj Rajesh, and Sritam Das play central characters in the movie. Other prominent cast members include Kuna Tripathy, Shakti Baral, Sushant Dashmahapatra, Revansh Mahanti, Santu Nije, Kanchan, Rajashree, Deepak, Devika, and Shreya. The film is directed by Rajendra Mahanta and produced by JRM. Prem Anand has scored the music.



SHAHNAZ HUSAIN

DIY scrubs to fight dry winter skin

Has winter left your skin dry and scaly? With fluctuating temperatures between indoor heating and freezing outdoors, it only takes a few days for your skin to become dry, dull, and rough. Winter skin woes are a part of the cold season that you can't ignore, but what you can do is ensure your skin doesn't fall victim to these issues this winter. Making a hydrating body scrub for winter does not need to be complicated. Gentle ingredients, light pressure and patience matter more than anything else. When done properly, skin feels softer, less itchy and more comfortable, which is really all winter care needs to aim for. Instead of reaching for expensive exfoliators, pamper your skin from your face to your feet with some simple do-it-yourself scrubs that can work wonders right at home



HONEY AND SUGAR SCRUB

Honey and sugar are a winning combination to beautify skin. The warm, soothing ingredients are ideal for winter months. Honey, a natural humectant, helps to remove dead skin cells and improve circulation while sugar gently exfoliates. Together they make a great exfoliator that is helpful in getting rid of dead skin. Mix 1/4 cup Raw Honey, 1/2 cup Granulated White Sugar, 1/4 cup Sweet Almond Oil, 1 teaspoon Vitamin E Oil (optional), 10 drops Lavender Oils in a glass jar. Make sure to tighten the jar lid. It is best to use it within one month.

BESAN AND TURMERIC SCRUB

Besan, is a popular natural ingredient that can be used as a base for homemade scrubs to promote healthy and glowing skin it has the ability to lighten up the skin. A traditional Indian remedy that brightens skin and improves texture. It is recommended for those who want to treat their pimples or acne, as Haldi is a vigorous antioxidant, boasting antibacterial qualities that can reduce pimples and acne, whereas besan has the ability to lighten the skin. Combine 2 tablespoons of besan with 1/2 teaspoon of turmeric. Add enough milk or yogurt to form a paste. Apply and scrub, then rinse with water. Or, combine 1 tablespoon of Besan, 1 tablespoon of turmeric, 1 teaspoon of lemon juice and 1 teaspoon of raw honey and mix them well to make paste. Apply to the face, covering every part, and leave it on for ten minutes. Rinse off with warm water



OATMEAL AND SUGAR SCRUB

For dry skin in winter, an oatmeal and sugar scrub is perfect. Oats help with gentle exfoliation, and sugar adds a deeper texture. This homemade scrub helps combat dryness, leaving your skin feeling soft and nourished. Take 1 cup oatmeal, 1 tablespoon brown/white refined sugar, 1 teaspoon olive/ coconut or sweet almond oil, 2 tablespoons regular milk and the whites of one egg. Place all the ingredients in a bowl and mix them. Apply in a circular motion to the face and neck. Or, blend oatmeal and sugar into a coarse powder, then mix it with water to form a paste. Gently massage the scrub onto your skin and rinse off. Ground oats help in gentle exfoliation and sugar for deeper texture.



TIPS

- » Use the scrub only on damp skin. A luke water warm shower softens the skin and makes exfoliating gentler. Take a small amount and massage it lightly. No pressure. If the skin turns red, you are doing too much. Focus on areas that usually feel rough, like elbows, knees and legs. Rinse with lukewarm water, not hot.
- » Apply moisturiser while your skin is still slightly damp to lock in the hydration, or else you may not get the desired results.
- » Once a week, exfoliation is enough for most skin types. If your skin handles it well, twice a week is fine. More than that usually causes irritation and dryness.

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

ALMOND AND HONEY SCRUB

Almonds protect the skin from free radical damage as well as the sun's harmful UV rays. Argan oil repairs the skin barrier function, increasing moisture and leaving your skin soft and plump. Take 4 tablespoons of Almonds, 1 tablespoon of honey and a few drops of argan oil. Firstly, grind almonds into a fine powder. Add honey and argan oil and mix until you get a paste. Store in a glass jar in a refrigerator. Dampen your skin with a little water, and then apply this paste to your skin in a circular motion. Rinse it off with normal water and use it once a week for optimal results. Or, mix in 2 tablespoons of fine almond powder and yoghurt each, and 2 teaspoons of honey together with a pinch of ground clove. Slather some of the mixture all over a damp face and gently massage it into your skin for a few minutes to exfoliate it before rinsing off with cold water. It will nourish your skin, leaving it soft, supple and hydrated



For 50 frost-bitten years, Canada and Denmark waged the planet's politest conflict—sneaking onto barren Hans Island, swapping flags and burying bottles of whisky and schnapps instead of bullets, turning a cartographic loophole into a tipsy tradition of Arctic friendship

Hans Island is easy to miss. A kidney-shaped wedge of limestone barely 1.2 km², it sits halfway between Canada's Ellesmere Island and Greenland, with no soil, no wildlife, and no reason—except pride—to visit. Yet for nearly five decades this speck in the Kennedy Channel was the only piece of land on Earth disputed by Canada and the Kingdom of Denmark, and the two NATO allies “fought” over it with flags, flyers and fine spirits in what became known as the world's friendliest war as it involved no bullets, only banners, flyers and premium booze.

A line that ran out of ink
In 1973 diplomats in Ottawa and Copenhagen inked a continental-shelf treaty that drew a neat dotted line through the strait between Greenland and Ellesmere Island. But at the midpoint the pen lifted: the boundary “began again” on the far side of Hans Island, leaving sovereignty blank. Both sides assumed they would return to the table. Instead, the island became a cartographic orphan—claimed by everyone, governed by no one.

The first shot—cognac, not cannon
The standoff turned theatrical in 1984 after a Canadian geodesic team landed to collect ice-movement data. Word reached Greenland's capital, Nuuk, and within weeks Denmark's minister for Greenland, Tom Høyem, choppered in with a crew, raised the red-and-white Dannebrog, buried a bottle of cognac and left a handwritten note: Velkommen til den danske ø. Ottawa responded the same summer: soldiers swapped the flag for the Maple Leaf, downed the brandy, replaced it with Canadian Club



The Whisky War

and posed for photos. A tradition was born. Every year or so one side would sail past, scale the 50-metre rock spine, switch the colours, leave liquor and sail home. Newspapers called it the “Whisky War”; diplomats preferred “the friendliest dispute on Earth.”

Flag fever and melting ice
By the mid-2000s climate change had turned the Arctic into front-page news. Retreating sea ice meant possible shipping lanes and untapped oil. In 2005 Canadian defence minister Bill Graham landed with eight Rangers, built an Inukshuk and declared the island “a symbol of Canadian sovereignty.” Denmark summoned Canada's ambassador to protest. Headlines warned of “Arctic flashpoints,” but behind closed doors both capitals worried the spat might spoil cooperation on search-and-rescue, pollution control and Inuit rights.

Locals speak up
For centuries Inuit from both sides of the strait had hunted polar bear and

narwhal, treating the island as a convenient rest stop rather than a prize. Under Canada's 1993 Nunavut Land Claims Agreement and Greenland's 2009 Self-Rule Act, indigenous peoples gained legal seats at any table that redraws their homeland. “We didn't want a new Berlin Wall in the middle of our hunting grounds,” says Kuupik Kleist, former Greenland premier. In 2018 negotiators quietly formed a tri-national task force—Canada, Denmark/Greenland and Inuit representatives—to craft a face-saving split.



The countries' foreign ministers traded gifts after signing the agreement in Ottawa

A ridge too far—and a border is born
The breakthrough came when surveyors realised the island's spine—a low, broken ridge—runs almost perfectly north-south. Why not let geography decide? On 14 June 2022 the foreign ministers of Canada (Mélanie Joly) and Denmark (Jeppe Kofod) met in Toronto, exchanged bottles of Sortilège maple whisky and Gammel Dansk bitters, and signed an agreement that sliced Hans Island along that natural line. Denmark kept roughly 60 %, Canada 40 %, creating what cartographers call the first land border between the two countries—and one you still can't hike, because the ridge is a jumble of loose scree that ends in vertical cliffs.
The deal also tidied 3,000 km of surrounding maritime boundary and established a joint committee for science, conservation and Inuit travel.

Peace, with a dash of trivia
No oil was found beneath the limestone, no radar dome will rise. Instead, the agreement guarantees Inuit unrestricted movement for hunting, fishing and cultural activities across the new frontier. Tourists may one day kayak past and scramble uphill to a cairn that holds two flags and two bottles—an open bar of diplomacy. Already, cruise companies are marketing “Whisky-War Zodiac Tours,” complete with souvenir shot glasses shaped like the island.

Lessons from a rock
As great-power competition hardens over the polar route, Hans Island offers a rare parable: even the frostiest disputes can be solved when pride is softened by humour, patience and a well-timed drink. “We showed the world that allies can disagree, laugh about it, and still share a round,” says Joly. Kofod calls the outcome “a toast to common sense.” Somewhere in that cairn, half-frozen Canadian whisky mingles with Danish bitters—proof that borders, like cocktails, are better when mixed with generosity.



A barren Hans Island with no soil, no wildlife

OP DESK