

Clap A Bit
More... Please!!

When she was awarded the Nobel Peace Prize, Pillay was sitting inside Courtroom 600 at the Palace of Justice in Nuremberg, Germany, the historic site of the post-WWII Nuremberg trials. When the director of the International Nuremberg Principles Academy walked over with a serious expression, she initially thought he had bad news before realizing she had won.



● Bulbul Joshi

outh African champion of international law Navi Pillay, full name Navneetham, which means the best liked food of Lord Krishna, the controller of righteous dharma, butter, who was awarded this year's Nobel Peace Prize, joked that she might "share the prize" with US President Donald Trump if people kept applauding her.

"If you clap a little bit more, I may share this prize with Trump," Pillay said in a video posted to X by the Secretary General of Amnesty International, which showed Pillay being applauded in Nuremberg after the announcement of the award.

United States President Donald Trump has long coveted the prize and repeatedly said that he deserves it despite starting the

ongoing US-Israel war on Iran.

Last year's winner, Venezuelan opposition leader Maria Corina Machado, handed her medal to Trump after the US deposed Venezuelan former President Nicholas Maduro in January. And now Pillay has offered hers too.

Hours after Pillay's victory, US President Trump shared a post on Truth Social saying that the Nobel committee "demeaned" the prize by awarding it to Pillay, as the White House imposed more sanctions on the International Criminal Court.

"The United States of America, represented by me as your president, should have received the Nobel Peace Prize, but didn't," he said at a rally in Syracuse, New York, late Friday night, devoting a remarkable amount of time to discussing the prize. The president called it an "indelible stain on the country of Norway" and said that

he'd never heard of this year's winner. (The prize is not awarded by the Norwegian government.)

But his campaign for the Nobel epitomizes the problems of his second term: He seeks personal glory, but he's all too eager to try and take shortcuts to get there. And strewn along the path are haphazard and often counterproductive gambits.

That is the story of the shameful expectations of a large man shortened and diminished by desires he did nothing to work for, unfortunately in Pillay's comments on Friday, she denounced attacks on international legal institutions.

"We are living through an era when international law and human rights are under significant political attack," she said. "This worsening reality is particularly visible with the attacks on the International Criminal Court."

A South African of Indian

International Day of the Girl Child

International Day of the Girl Child is celebrated every year on 11 October to recognize the rights, achievements, and challenges of girls around the world. It reminds us that every girl deserves equal opportunities to learn, grow, and follow her dreams. Girls should have access to quality education, proper healthcare, safety, and freedom from discrimination and violence. Families and societies must support girls and encourage them to become confident and independent. When girls are educated and empowered, they can contribute greatly to the development of their families, communities, and countries. This day inspires us to create a brighter and more equal future for every girl.

#NOBEL



Tamil origin, the 85-year-old Pillay was the first woman to start a law practice in what was then the province of Natal in 1967.

She was a defence lawyer for Nelson Mandela, who previously won the Nobel Peace Prize, and other anti-apartheid activists and was the first woman of colour to serve on South Africa's High Court.

Committee Chairman Jorgen Watne Frydnes said that the system of international law was "under tremendous pressure" and its institutions were "under attack." It is judges, he continued, "who guard the thin red line between order and chaos." Pillay currently sits on the International Court of Justice in the case in which Myanmar stands accused of genocide against the Rohingya.

Reacting to Pillay's Nobel win, Israel's Ministry of Foreign Affairs in a post on X on Friday, called it "the grotesque weaponisation of an

award to legitimise anti-Israel hatred and prejudice."

Today, we want to commemorate the winner and know her, so here are some interesting facts of her life. Pillay's grandparents were Indian indentured labourers who traveled across the kala pani (dark waters) from India to work on the sugar plantations of Natal, South Africa, in the 1890s. She has often credited their resilience and suffering under brutal colonial conditions as the foundation of her drive to be a "voice of victims everywhere." Growing up as the daughter of a bus driver in a poor, segregated Indian neighbourhood in Durban, Pillay experienced the harsh daily realities of South Africa's apartheid system firsthand, which deeply shaped her legal career.

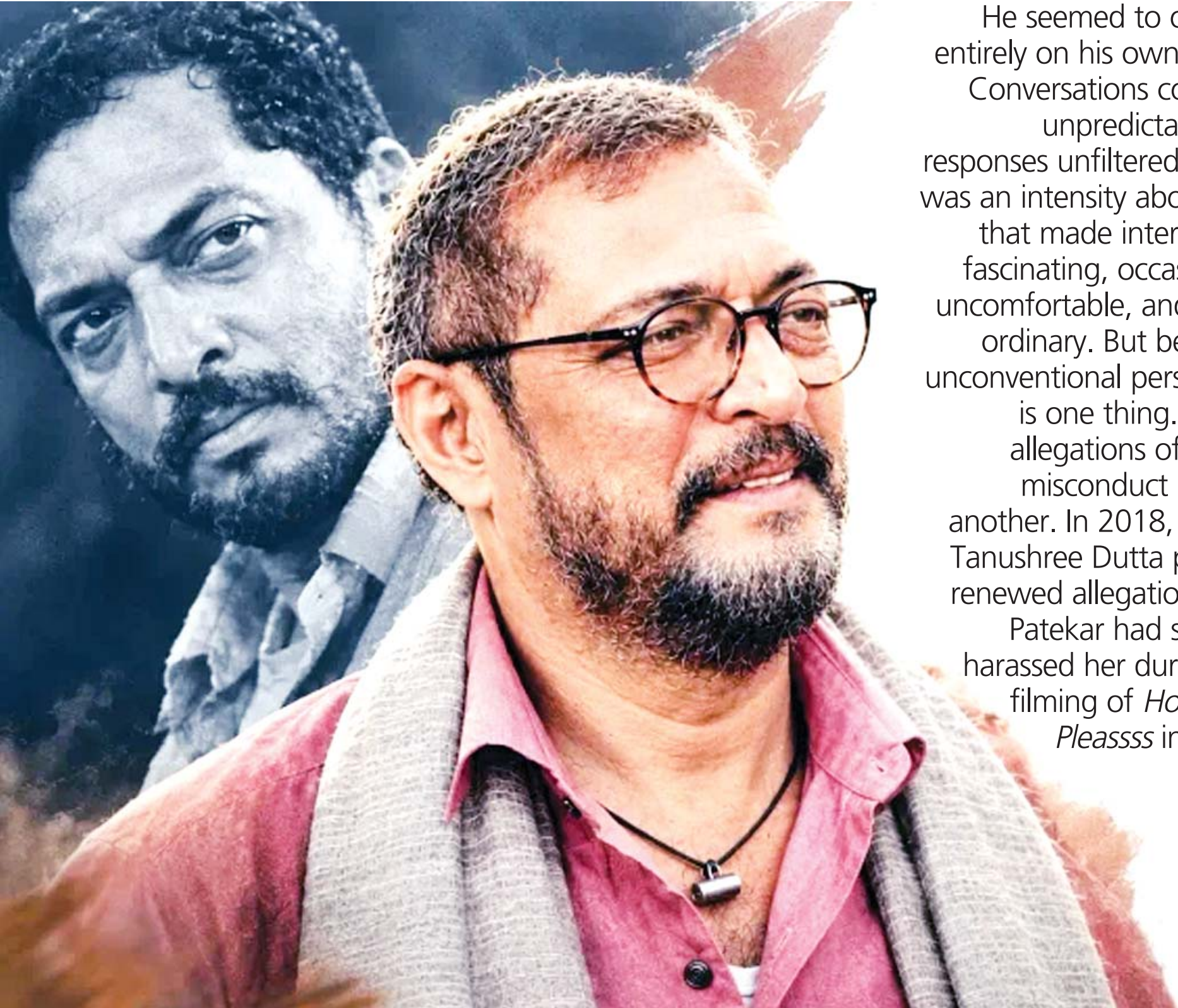
In 1967, she broke barriers by becoming the first non-white woman to open her own law prac-

tice in Natal. When she was awarded the Nobel Peace Prize, Pillay was sitting inside Courtroom 600 at the Palace of Justice in Nuremberg, Germany, the historic site of the post-WWII Nuremberg trials. When the director of the International Nuremberg Principles Academy walked over with a serious expression, she initially thought he had bad news before realizing she had won. Ashok Swain, a researcher at Uppsala University in Sweden, said that while the prize will not deliver any concrete change on the ground, the message of the award to Pillay is key in the current climate.

"International law... was never perfect, but at least some rules were there. Now, it has become a free-for-all, and everyone interprets it the way they want," he has said to newspapermen.

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A Brilliant Actor
A Fully Complicated Man



He seemed to operate entirely on his own terms. Conversations could be unpredictable, his responses unfiltered. There was an intensity about him that made interactions fascinating, occasionally uncomfortable, and rarely ordinary. But being an unconventional personality is one thing. Facing allegations of sexual misconduct is quite another. In 2018, actress Tanushree Dutta publicly renewed allegations that Patekar had sexually harassed her during the filming of *Horn 'Ok' Pleassss* in 2008.

● Kshema Jatuhkarna

"He was one of those rare actors who never needed to do too much to make you sit up and watch. That voice, that intensity, that honesty in every performance... he was completely his own," said actor Akshay Kumar, who starred with Patekar in several movies.

Nana Patekar, an acclaimed Indian actor and filmmaker known for his fiery performances in Bollywood films and theatre, has died aged 75.

Patekar died of a suspected cardiac arrest at his home in Goa, the Press Trust of India news agency reported on Thursday, quoting a doctor at the hospital where he was pronounced dead.

His son, Malhar Patekar, confirmed his death, saying the actor died of natural causes. A medico-legal case was registered, and a post-mortem examination will be conducted, officials said.

Patekar's career spanned nearly five decades across Hindi and Marathi cinema, theater and film-making.

Born in 1951 in India's western state of Maharashtra, Patekar built a career spanning nearly five decades in Hindi and Marathi language cinema. He was known for intense performances and roles that often portrayed complex or

unconventional characters.

Patekar made his film debut in the 1978 Hindi film *Gaman*, and later earned acclaim for *Parinda* and *Krantiveer*. He gained wider international recognition with filmmaker Mira Nair's Oscar-nominated *Salaam Bombay!*

He won three National Film Awards, India's highest film honours, and received the Padma Shri, one of the country's highest civilian honours.

'One of those rare actors'

Prime Minister Narendra Modi mourned Patekar's death, praising his "intensity, individuality and unmistakable presence" as an actor.

"He brought remarkable versatility and creativity to every role and gave us characters that will be remembered for generations," Modi wrote on X.

"He was one of those rare actors who never needed to do too much to make you sit up and watch. That voice, that intensity, that honesty in every performance... he was completely his own," said actor Akshay Kumar, who starred with Patekar in several movies.

In 2018, as the #MeToo movement swept the world, Patekar was accused by an Indian actress of sexual harassment during the mak-



#NOTHING CONVENTIONAL



ing of a film in 2008. He denied the allegation and a court in Mumbai dismissed the case last year. From the terrifying gangster in *Parinda* to the hilarious Uday Shetty in *Welcome*, Nana Patekar was a master of controlled emotions. But beyond the camera, his volatile personality and sexual misconduct allegations cast a long shadow over his extraordinary career.

There was nothing conventional about Nana Patekar. Not his face, not his voice, not his acting, and certainly not his personality.

To reduce Patekar to his cinematic achievements would be to celebrate a formidable talent. To examine the man beyond the screen would mean confronting a far more fractured legacy, including allegations of sexual misconduct that became central to India's #MeToo reckoning.

And perhaps, that dichotomy is what makes his death particularly difficult to assess.

As an actor, Patekar understood the economy of emotions better than most of his contemporaries. He didn't need elaborate gestures, designer costumes or a dramatic background score to communicate menace. A twitch of his face, a prolonged stare or an unsettling

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Restrained performance vs volcanic rage

In Sanjay Leela Bhansali's *Khamoshi: The Musical* (1996), he played Joseph Braganza, a deaf father struggling with his daughter's ambitions.

It was a remarkably restrained performance, demonstrating that the same actor capable of volcanic rage could also convey heartbreak through silence.

His versatility extended to *Prahaar*, which he directed, *Ab Tak Chhappan*, where he played encounter specialist Sadhu Agashe with unnerving composure, and *Apaharan*, in which he brought moral ambiguity to a corrupt political strongman.

And then there was *Welcome* (2007).

Who would have imagined that the man who terrorised audiences in *Parinda* could become one of Bollywood's most entertaining comic gangsters?

As Uday Shetty, alongside Akshay Kumar and Anil Kapoor, Patekar was gloriously ridiculous. His deadpan delivery, wounded pride and comic frustration were a masterclass in timing. He didn't abandon his intimidating persona

for comedy. He cleverly turned it into the joke. That was his genius. Yet, the man behind these performances was considerably harder to celebrate without qualification.

Intensity

He seemed to operate entirely on his own terms. Conversations could be unpredictable, his responses unfiltered. There was an intensity about him that made interactions fascinating, occasionally uncomfortable, and rarely ordinary.

But being an unconventional personality is one thing. Facing allegations of sexual misconduct is quite another. In 2018, actress Tanushree Dutta publicly renewed allegations that Patekar had sexually harassed her during the filming of *Horn 'Ok' Pleassss* in 2008.

#MeToo

Her accusations helped ignite India's #MeToo movement, forcing the Hindi film industry to confront questions about power, intimidation and the treatment of women.

Patekar denied the allegations. Mumbai police subsequently filed a closure report in 2019, citing insufficient evidence to prosecute him.

Dutta disputed the findings.

Those allegations remain an important part of his public legacy. Acknowledging his extraordinary talent does not require dismissing the women who challenged at him, just as discussing allegations must not be confused with establishing guilt. His life also contained contra-

dictions beyond controversy. He was known for his philanthropic efforts, particularly his support for struggling farmers, and often projected an indifference to Bollywood's obsession with glamour and material excess.

Patekar belonged to a generation of actors who could command the screen without conventional leading-man looks.

His distinctive voice, wiry physicality and ability to make even ordinary dialogue sound dangerous set him apart.

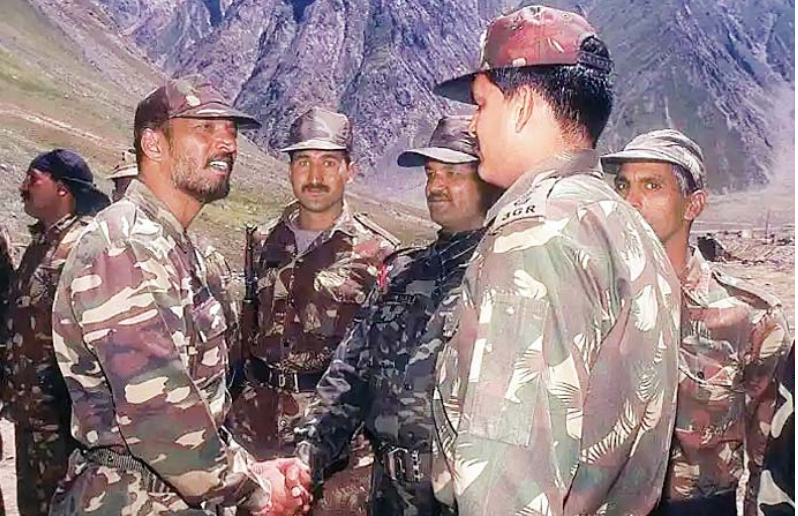
He won three National Film Awards and built a body of work across Hindi and Marathi cinema that few actors could easily replicate. His portrayal of an ageing theatre legend in the Marathi film *Natsamrat* was another reminder of his remarkable emotional range. But obituaries should not become exercises in selective memory.

Reputation for volatility

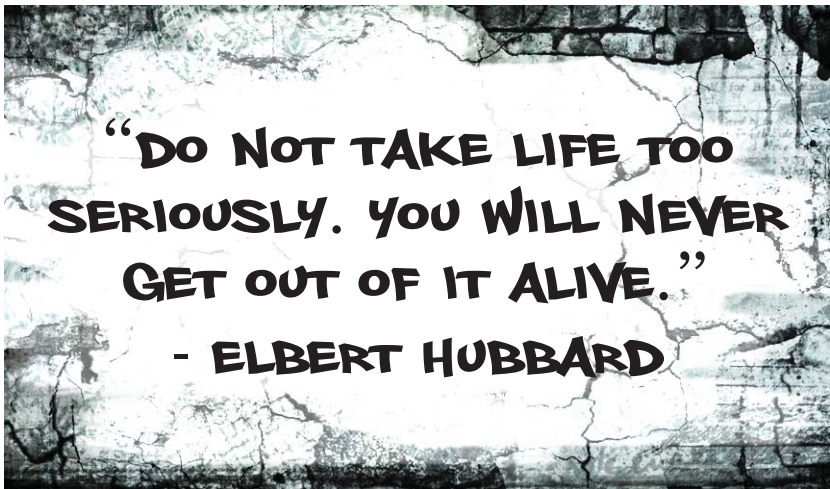
Nana Patekar leaves behind extraordinary performances, a reputation for volatility, significant allegations that shaped public conversations about accountability, and a complicated place in Indian cinema's history.

Patekar's death came days after he appeared at a theater event in Goa, where he spoke about the importance of keeping the performing arts alive. Patekar is survived by his wife, from whom he was separated, and a son.

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THE WALL

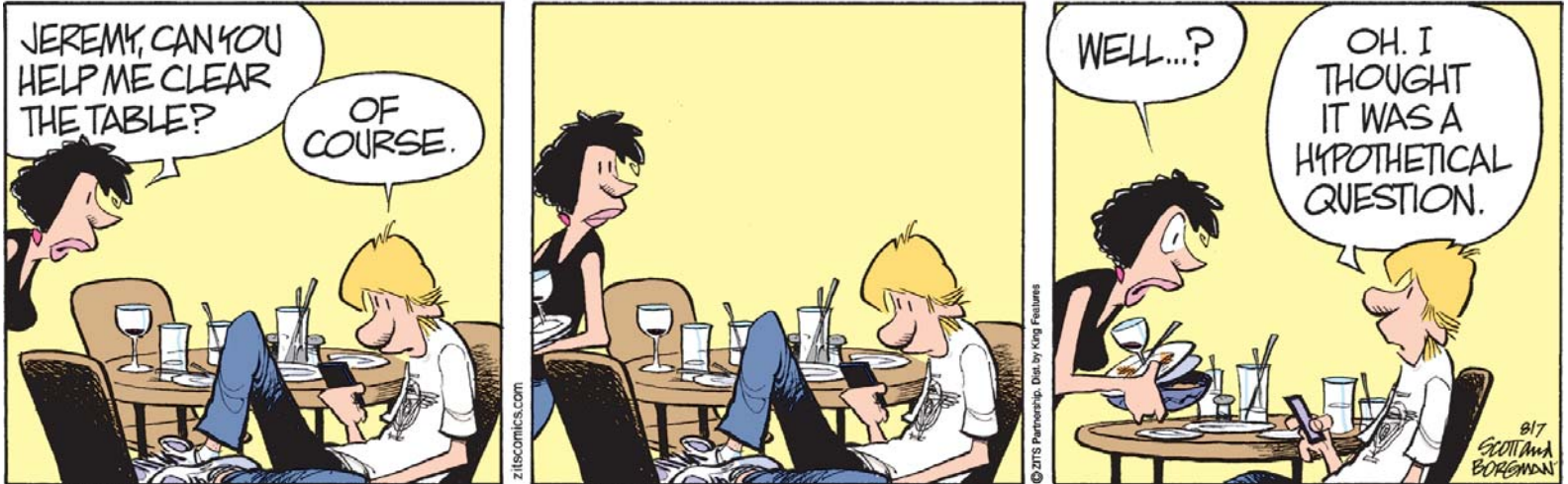


BABY BLUES



By Rick Kirkman & Jerry Scott

ZITS



By Jerry Scott & Jim Borgman