



Aditi Malhotra

THE INVISIBLE LOAD: Mental labour is draining women

WHAT NEEDS TO CHANGE — AND HOW?

Mental labour is real has to be acknowledged. It's not a complaint or a sign of weakness — it's a valid, measurable burden. In fact, research increasingly shows that the mental load contributes to anxiety, sleep disorders, and even long-term health issues in women. The first step is to make the invisible visible. That means talking about it openly in marriages, in workplaces, in friendships. In relationships, especially, this means creating space for more than just chore division — it means sharing the responsibility of remembering, planning, and anticipating. It's not enough to help when asked. True equity comes when both partners carry the mental load together — when both notice, both plan, and both care.

together, and somehow knows where everything is kept in the house. Once she becomes a mother, the mental load amplifies. Now, she's not just managing her life but also holding the emotional and logistical reins of her children's worlds — their routines, their diets, their friendships, their fears. Even working mothers, who may have equally demanding jobs as their partners, often find themselves bearing the burden of this invisible task list, simply because they're seen as 'better at multitasking' or 'more in tune with the children.'

THE EMOTIONAL WEIGHT OF KEEPING IT TOGETHER

Mental labour isn't just about logistics, it's also deeply emotional. Women often carry the emotional well-being of the household. They soothe egos after family arguments, maintain social harmony, remember who's going through what, and check in on everyone's feelings, all while often suppressing their own. It's no surprise then, that so many

women report feeling burnt out, even when they're surrounded by love. Because being the emotional anchor of a family means constantly absorbing other people's needs, moods, and expectations — without always having the space to voice their own.

THE GENTLE REBELLION OF REST

Many women today are slowly pushing back against the expectation of being

everything for everyone. They're choosing to rest without guilt, delegate without apologizing, and stop glorifying 'doing it all.' It's asking for help, without feeling lesser. And more importantly, it's accepting that mental space is a precious resource and preserving it is a form of self-love.

A SHARED LOAD IS A LIGHTER ONE

There's a reason why the mental load feels so heavy — because it often goes unseen, unshared, and unspoken. But it doesn't have to be that way. As families evolve and relationships become more collaborative, there's room for a new model — one where thinking, planning, and caring are shared responsibilities, not default roles.

And for the women carrying the invisible load — know this: you're not imagining it. It is real. It is valid. And you deserve support, recognition, and above all, rest. Because you were never meant to carry it all alone.

WHAT MAKES THIS LOAD SO EXHAUSTING?

The hardest part about mental labour is that it's intangible. You don't get credit for remembering to buy batteries before the remote dies. There's no medal for knowing everyone's allergies, favourite snacks, and shoe sizes. It's not dramatic or glamorous, but it's relentless. If a woman says, "I feel overwhelmed," she might be met with confusion: "But I'm helping out, aren't I?" And that's where the exhaustion lies — in always being the one who has to think of it first, even when others are willing to help.

Over time, this continuous cognitive and emotional juggling act chips away at mental bandwidth, leaving many women depleted, irritable, and even resentful.



The mental labour of running a home, a family, and often, a life that's expected to flow effortlessly is the persistent weight that many women carry. Mental labour is not about the visible chores we split — it's about the thinking, remembering, planning, anticipating, managing, and emotionally absorbing that runs in the background like an endless mental browser with too many tabs open.

And more often than not, it's women — particularly mothers, wives, daughters, daughters-in-law — who are carrying this load. Not because men are incapable, but because society has silently trained women to be the keepers of the invisible.

IT STARTS EARLY AND RUNS DEEP

From a young age, girls are subtly groomed to be "responsible." She's praised for being tidy, thoughtful, and helpful. As she grows up, those traits evolve into quietly expected roles — the one who keeps birthdays in mind, writes thank-you notes, coordinates family get-

Poetic symposium in Panjim



It was an evening of togetherness and gratitude, a celebration of the spirit of Eid and poetry as poets from different religions and cultures descended at the Institute Menezes Braganza hall, Panjim. Selected poets shared their varied thoughts in poetic verses, calling for introspection on different subjects. The recitation echoed

multi-lingual and some preferred to present their creative thoughts in the form of song.

The event was organized by Konkani Shanti Publications which included Eid Milan with Poetic Symposium. The selected poets included Sunita Pedrekar, Foziya Rabab, Nazmeen Khan, Rupesh Dessai, Avinash Jadhav, Guadalupe Dias, Fahad

Hashmi, Ramesh Ghadi, John Aguiar, Sharmin Deshmukh, Vishal Gawas and Riyaz Jamkhani.

The themes of the poems recited by noted poets revolved around the Goan village life, destruction of Goa, atrocities against women and other social issues. One poem recited in English, 'I have a story to tell' unfolded the Palestine war, the bloodbath at the war zone and aftermath.

Another Konkani poem by Guadalupe Dias focusing on women in today's society brought to light the dress code women need to follow, besides other aspects which upholds her dignity in her family and the society at large. John Aguiar's poem in Konkani noted that Goans are responsible for the mess we are in.

Live concert

Austrian Motus Quartet with Karla Kriz (violin), Tim de Vries (violin), Erin Pitts (viola) and Domanos Hartmann (cello) featuring Dr Marialena Fernandes (piano) will present a live performance. The Chamber Music ensemble will play compositions by Joseph Haydn, Dmitri Shostakovic and Antonin Dvorak.

The quartet are recipients of the 10th International Joseph Joachim Competition for chamber music in 2025, the Artis Quartet Award and the Viennese Classicism Award. They have presented their work at the Vienna Konzerthaus, Vienna Musikverein, Denmark, Italy, Switzerland, Taiwan, Tunisia and the US.

This concert marks the 10th year anniversary of the Quest for Passion, spearheaded by Dr Fernandes that annually connects young musicians from Europe and India through concerts across the subcontinent.

Venue: Sunaparanta Goa Centre for the Arts, Altinho, Panjim
Date: April 16
Time: 6.30 pm

A Goan summer in Delhi



Arti Das



The annual art exhibition, 'Summer Somethings' by Delhi based Pulp Society is showcasing works of five Goan artists

Delhi based gallery Pulp Society, with the aim of showcasing work by emerging artists and practices from across South Asia is showcasing works of five Goan artists, Asavari Gurav, Ashish Phaladesai, Diptej Vernekar, Nishant Saldanha, and Pakhi Sen, for their annual art exhibition, 'Summer Somethings.'

All these artists are part of Goa Open Arts and have showcased their drawings, paintings, and prints reflecting Pulp Society's invitation to highlight contemporary paper based practices. This is the first exhibition in New Delhi for several of the participating artists including Nishant Saldanha and Ashish Phaladesai, exposing them to new audiences of curators, fellow artists, and potential buyers.

Sitara Chawla of Goa Open Arts informs that this is the first time they are exhibiting outside Goa. She says, "Each of the artists we selected have been participating in Goa Open Arts programs since 2020, so we have an on-going relationship with them and their work, and we have been champions of their practices since our inception. The artists selected typically work with drawing, painting or print making on paper - or in the case of Nishant - even conceptually exploring paper as a thematic."

Nishant work titled 'Paper Chapel' is a sculptural installation made of screen printed paper images that fits into a box. He says, "It is designed to be a chapel without a floor-plan that can be configured in different ways and in different locations to suggest that certain types of architecture can be defined by paper instead of walls. Because Pulp Society is a gallery that promotes art made on paper, I presented them with one which is not just on paper but about paper as well. In the gallery, you can see through the installation down

to the end and into the screen printing studio where currently being printed. Though 'Paper Chapel' wasn't made there, I love that we could build this relationship between the screen prints and the process of screen printing."

Asavari Gurav, who is a print-making artist, working on paper comes naturally to her. Her works include 'The papyrus series ink works', 'the ink on paper series', 'Scroll' and 'Etching'. Her most distinct work is in the papyrus series. She adds, "This is a series of drawings with ink and pigment on papyrus (paper made from pithy stem of a water plant). The paper is bought from my visit to Egypt. The work is a personal archive of marking images and an unconscious automatic process of drawing. These symbols can evolve into larger recipes in the making for humanity."



Another work titled, 'Notes on time' which is made on cotton jute cloth is a deep dive into the world of archives. It is based on Codex Casanatense 1889, a set of 16th-century Portuguese illustrations.

Here Asavari is looking at the women representation in our archives. She adds, "Be the practice of Sati, women bathing in water, women fighting and hunting all become entry points to inquire about the larger pool of stories where the gendered gaze is questioned and narrative is expanded for the imagination." Now with this exhibition the local artists are getting the exposure and also new opportunities like a residency to two of these artists.

Sitara mentions, "We're hoping to use these exhibitions as opportunities to build interesting connections and collaborations for Goa Open Arts, which will help us slowly expand our reach while staying true to our focus of supporting local artists. Following the exhibition - we have already been able to recommend Ashish Phaladesai and Asavari Gurav for a residency at Space House Himalaya in Uttarakhand this summer, continuing our support to expose them to new contexts and help grow their practices"

The art exhibition, 'Summer Somethings' is open till May 31, 2025, at Pulp Society, New Delhi.

'Khuris Soddvonn Dita' delivers a powerful Lenten message

'Khuris Soddvonn Dita', a Lenten play written and directed by Fr Ancy D'Cunha, chaplain of St Anthony Chapel, Deussa, Chinchinim, was recently staged near the chapel. Set in the spirit of Lent, the play focused on Jivitacho Khuris—the Cross of Life—and the hidden blessings that come through suffering and faith, moving the audience with its spiritual depth and powerful storytelling.

The story follows a devoted grandmother raising her grandchild after the tragic death of the child's parents. The grandchild lives a happy married life until he



is injured and in need of surgery. While the operation is successful, the husband is left physically disabled. The

benefactor, now revealed to have ulterior motives, attempts to take advantage of the vulnerable wife. Just when she seems tempted to give in, the Cross in their home becomes a symbol of grace, reminding her of God's presence. Her prayers and faith spark a turning point—not only does she resist temptation, but the man repents and promises to live honestly.

Fr Ancy's production powerfully captures the Lenten spirit, reminding one that while one longs for happiness and freedom, one often forgets the redemptive power of pain, sacrifice, and the love of Christ.

Herald Gaming Console

Dilbert

WITH MY USER INTERFACE FOR CONTROLLING HUMAN MINDS, I CAN CREATE MASS HYSTERIA WITH ONE BUTTON.

SAY GOODBYE TO EGGS.

CLICK.

DOES ANYONE ELSE KNOW YOU OWN TIKTOK?

I'M COUNTING ON NO ONE BELIEVING IT.

Garfield

OKAY, JUST CHECKING. THIS ISN'T A DREAM, RIGHT?

YOU ARE CORRECT.

I'M NOT DREAMING!

AND YET YOU'RE TALKING TO A CAT.

Wizard of id

I'M GROWING TIRED OF WINTER. WIZARD, GIVE ME SPRING.

ALAKOSTARA!

THE SPELL WILL TAKE EFFECT IN EXACTLY 13 DAYS.

crossword 4820

ACROSS
1- Renter's sign; 6- Ricochet; 11- Mantric syllables; 14- Proverb, saying; 15- Sports stadium; 16- Not emp.; 17- Engine; 18- Wretchedly unhappy; 20- Just the Way You ___; 21- TV horse; 23- More frigid; 24- Capital of Egypt; 26- Plant-eating aquatic mammal; 28- Perches; 30- Coherent light beam; 31- Actress Anouk; 32- Corrodes; 33- HST's successor; 36- "Not guilty," e.g.; 37- Prickly plants; 38- Walked on; 39- Georgia, once: Abbr.; 40- Rings of a chain; 41- Small rodent; 42- Containing lard; 43- Account book; 44- Books of maps; 47- Has to have; 48- Nasal grunt; 49- New driver's hurdle; 50- Afternoon social; 53- Alien; 56- Golf clubs; 58- Suffix with Capri; 59- Israeli desert region; 60- Compass point; 61- Cartoon Chihuahua; 62- Garden figure; 63- Gaggles members;

DOWN
1-Writer Janowitz; 2- Air fresher target; 3- One who arrives tardy; 4- Self-image; 5- White ant; 6- Brief appearance; 7- Desertlike; 8- Hi-___; 9- Small bill; 10- Semper Fi sayers; 11- Planet's path; 12- Free-for-all; 13- One cubic meter; 19- Rent-___; 22- Monopoly quartet: Abbr.; 25- On the briny; 26- Poles for sails; 27- Italian wine region;

sudoku 4820

6				8		9		
	2			5				
	9					4		
		4	9	3			8	
7			5	2			1	
5			8	6	4			
	5					8		
				2			3	
3		6						2

Instructions for Sudoku

9 x 9 letter: To solve a Sudoku puzzle, every number from 1 to 9 must appear in each of the nine vertical columns, in each of the nine horizontal rows and in each of the nine boxes

solution 4819

5	7	1	8	4	9	2	6	3
6	4	9	2	5	3	7	1	8
8	2	3	6	1	7	5	9	4
4	9	5	1	8	2	3	7	6
1	3	2	7	6	4	9	8	5
7	6	8	9	3	5	1	4	2
3	1	4	5	9	6	8	2	7
9	5	7	4	2	8	6	3	1
2	8	6	3	7	1	4	5	9