

Reimagining migration: It's time for an overhaul

As global labour shortages intensify, a policy reset could transform this demographic strength into a global competitive edge, if India can shift from fragmented migration to a structured, ethical, and strategic talent export framework

FIRST Column

The Reserve Bank of India's recent bulletin reaffirms India's position as the world's top recipient of remittances, receiving a record \$129.1 billion in 2024, amounting to 3.4 per cent of the national GDP and 14.3 per cent of global inflows. These remittances now rival nearly 30 per cent of India's merchandise exports, positioning India's migrant workforce as a critical economic asset to families back home and the nation's macroeconomic stability. This record inflow is not merely a number, it represents the enduring ambition and resilience of over 35 million Indian diaspora, encompassing Non-Resident Indians (NRIs) and Persons of Indian Origin (PIOs) living and working abroad, making up the world's largest diaspora. Their contribution is even more significant when seen as a source of foreign exchange, a buffer to the current account deficit, and a stabilising force during global economic shocks, as observed during the pandemic and subsequent economic downturns.

The epicentre of illegal migration, Punjab alone received ₹32,535 crore in remittances in 2024, representing over 56 per cent of its merchandise exports and 4.6 per cent of its GDP — underscoring how significant migrant remittances are to state economies. Similar patterns are seen in Kerala, where remittances have historically funded household consumption, real estate, education, and local infrastructure. According to the World Bank, remittances exceed Foreign Direct Investment (FDI) in many developing nations, and India is no exception.

Despite these achievements, India's migration landscape is marked by a stark duality. At the same time, approximately 2.5 million Indians migrate overseas yearly, and remittances continue to grow — so do irregular and unsafe migration, driven by a lack of legal pathways, poor governance, and limited awareness. States such as Punjab, Uttar Pradesh, Bihar, Andhra Pradesh, and Kerala — traditional migration hubs — are also grappling with the social and human costs of undocumented migration: from human trafficking and exploitation to unsafe "donkey routes" and permanent statelessness.

An Untapped Opportunity

As high-income countries — particularly OECD (Organisation for Economic Co-operation and Development) nations like the US, UK, Germany, France, Japan, and Australia — face a projected workforce shortage of 40–50 million by 2030, rising to 160 million by 2040, India stands uniquely positioned to meet this global demand.

With over 65 per cent of its population under 35, India has the world's largest youth cohort. Sectors like healthcare, logistics, construction, education, and technology are already witnessing acute shortages abroad. If paired with policy foresight, this demographic dividend could transform India into the world's leading exporter of skilled human capital. But to realise this, a shift from sporadic migration to structured, state-supported, legal migration is crucial.



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Establish a National Overseas Employment Authority

Set up a dedicated body under the Ministry of External Affairs (MEA) that works with State Governments to identify destination country

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demands, facilitate skill-matching, and negotiate bilateral migration corridors. District-level Migration Resource Centres and Indian embassy helpdesks should be institutionalised worldwide.

Integrate Global Skill Standards

India must reimagine its skilling architecture to align with global job market standards, including foreign languages, cross-cultural communication, and sector-specific certifications. NSDC (National Skill Development Corporation) can partner with countries for mutual qualification recognition.

Make Migration Affordable

Migration costs to Europe can reach up to ₹10 lakh, deterring legal movement and incentivising illegal channels. Low-interest loans, Government subsidies, and employer — funded training models, inspired by the Philippines' ESA-Pay system, must be adopted to reduce the financial burden.

Strengthen Migrant Welfare Systems Abroad

Enforce ILO (International Labour Organisation)-compliant employment standards and fund legal aid cells, health insurance, and cultural orientation programmes in collaboration with Indian missions abroad. The Indian Community Welfare Fund (ICWF) can be scaled up to provide real-time support.

Negotiate Migration Agreements

India must expand its Bilateral Labour Mobility Agreements (BLMAs) portfolio like those already signed with Japan, the UAE, and Germany, ensuring wages, insurance, housing, and grievance redressal mechanisms are part of the contract.

National Mobility Industry Council

Bringing together ethical recruitment agencies, training institutes, employers, and regulators under a national industry body will professionalise migration practices, reduce fraud, and ensure quality assurance.

Harness the Power of Returning Migrants

Returning migrants bring global exposure, savings, and skills. A repatriate reintegration programme can turn them into local entrepreneurs and job creators, including re-skilling, credit access, and start-up incubators.

The Way Forward

For India, migration is not just an economic tool, it's a geopolitical asset. A well-supported diaspora can influence foreign policy, trade ties, cultural diplomacy, and technology transfer. Countries like the Philippines, Mexico, and Vietnam have already built national strategies around their overseas workforce. It is time for India to do the same, not out of compulsion but with a vision to lead. With the proper safeguards, strategic investments, and bold policy thinking, India can become the world's largest remittance — receiving nation and the most respected exporter of skilled talent. The global workforce crisis is India's demographic opportunity but only if we act with urgency, coordination, and compassion.

From gaon (village) to global capitals, Indian migrants are already shaping the world. Now it's time for India to shape the future of migration — legally, ethically, strategically and geopolitically. India's migration story is at a critical crossroads — rich in promise yet fraught with challenges. With remittances at record highs and global demand for skilled workers surging, the moment calls for bold, coordinated action.

By embracing a structured, rights-based migration policy, India can not only safeguard its migrants but also elevate them as strategic assets in global diplomacy, trade, and development. Legal, affordable, and skill-aligned migration must become the new norm. If done right, India can transition from being the world's top remittance recipient to a global leader in talent export — transforming migration into a national strength and a tool for inclusive progress.

(The writer is Vice-Chairman (Cabinet Minister rank) of the Punjab Economic Policy and Planning Board and Chairman of ASSOCHAM Northern Region Development Council. Views are personal)

The Unseen hands that build our world

On May 1, Workers' Day, we do more than mark a date — we remember a revolution born from blisters, built on dignity, and carried forward by the unbreakable spirit of those whose work shapes our lives, yet whose names we rarely know

She wakes not to an alarm but to the first strike of a hammer. There is no day, no night — just an endless chain of work that begins before sunrise and continues after dark. The hands that bear blisters are the ones that strengthen the nation's foundation. The sweat that falls to the ground raises towering buildings. Yet, these hands have been given more space on floors than in the pages of history.

They haven't been counted — they've been brought down, bent low. But May 1 is the day when the worker straightened their back and told the world: No more.

This day is not just a date on the calendar but a symbol of the consciousness that unites voices crushed for centuries. It is the echo of the strength hidden in the sweat of labourers — a strength that can redirect rivers, split mountains, and, most importantly, transform society's mindset.

A worker is not just a person but an idea. An idea that says labour is the foundation of creation. No uniform, no title, no rank — yet these are the most real people in the world. They may not have degrees to show, but every perfectly aligned brick is proof of their skill.

They are the ones who build cities but often get lost on their edges. They are denied entry to malls, yet they are the ones who build them. Labour is not just working; it is an unwritten poem, composed in lines of blisters, sweat, and unseen exhaustion.

It is a battle — a battle for existence, dignity, and identity that is repeatedly crushed by being called 'unskilled'. But the truth is, the most vital skills belong to those without whom the world would become a stalled machine.

Imagine for a moment: if workers stopped working for a day, what would happen? Cities would halt, streets would empty, and the framework of our so-called modernity would crumble. Yet, how often do we salute their labour?

Today's era is one of technology and innovation. We talk of Digital India, start-ups, and artificial intelligence, but do we forget that the engine of all this still runs on human effort? The delivery boy pedalling through scorching afternoons to bring your package — do we see the exhaustion hidden in his smile?

The welder whose eyes, sparked by more than just metal, forge the future — do we honour their art? Labour is no longer confined to factories; it is the story of every person who lives not for a 'job' but for a passion, even if that passion is to feed their family. It is the story of the rickshaw puller who carries the weight of his family with the strength of his legs. It is the story of the domestic worker who



weaves dreams for her children, even if she never attended school. These people are the backbone of our society, yet how often do we dismiss them as mere 'workers'? The workers' fight is not just for wages or working hours but for the respect their labour deserves. They often fight alone — sometimes with their voices, sometimes with tears, and sometimes in silence. But when they stand together, they change history. That day in 1886, when workers in Chicago demanded an eight-hour workday, was not just an event — it was a spark that ignited labour movements worldwide. Even today, when workers take to the streets, their voice represents not just themselves but every person who stands against injustice. No law, no

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Government, and no policy is greater than their collective consciousness. Workers' Day is not just a red mark on the calendar — it is a warning to systems that believe labourers only follow orders. They also ask questions, and when they do, the world must answer.

We need a society where labour is seen not as a class but as a value. Where honest work is not looked down upon. Where a child who says, "I want to be a worker like my father," is met with respect, not pity. This will only be possible when we view labour not just as a means of survival but as an art — a matter of pride.

We must understand that workers don't just work — they shape dreams. They don't just build structures — they lay the foundation of society. May 1 will truly be a festival when, instead of spending the holiday in malls, we take a step for workers' rights. When we listen to their stories and give their voices a platform.

This day also reminds us that workers are not just a tale of the past but the architects of the future. As we speak of the environment, sustain-

able development, and social justice, workers are at the heart of that change. Those who grow crops in fields, operate machines in factories, or clean our streets — they are the axis keeping our planet and society alive. Yet, our policies, priorities, and thinking often push them to the margins.

We must ask: Is our development truly inclusive if workers' contribution is limited to their labour? Is our progress genuine if its fruits don't reach those who water its roots?

No revolution, no development, no construction is complete without the worker's smile at its core. As long as their share is only sweat and not the rewards, our achievements remain incomplete. This day is not an empty slogan — it is the sound that rose from the strike of a hammer and can still shake our souls — if we are willing to listen.

It gives us a chance not only to remember workers' struggles but to ask what we can do for them. Perhaps it's time we see their labour not just as work but as a force that can change the world. Perhaps it's time we make Workers' Day not just a holiday but a day of resolve — a resolve to build a society where every worker stands tall, and their voice is heard. Because until the worker's smile becomes part of our progress, no achievement of ours will ever be complete.

On May 1, we do not just honour workers, we awaken to the truth they represent. Their hands, though blistered and unseen, shape the world we live in. They are the silent force behind our cities, our comforts, and our dreams.

Yet, they remain invisible — underpaid, undervalued, and often unheard. Workers' Day is a call not just to remember their struggles but to reimagine a society where labour is not just a necessity but a value of pride.

True progress lies in dignity for all not just in technology or wealth, but in the recognition of every hand that builds, cleans, grows, and delivers. Until we ensure their voices are heard and their efforts rewarded, our achievements remain hollow.

Let this day be a pledge — not just of gratitude but of action — to build an inclusive, just, and respectful world, where every worker stands tall and every drop of sweat is met with the respect it deserves.

On May 1, we honour not just the worker's toil but their truth. Their sweat shapes our world, yet their worth goes unseen. Let this day remind us: without dignity for labour, progress is hollow. Real development begins when every worker's voice is heard and their efforts valued equally.

(The author is a professor and a columnist. Views are personal)

Fresh look, fresh role? Pashmina Roshan fuels casting speculation

Pashmina Roshan, who made her Bollywood debut in 2024 with *Ishq Vishk Rebound*, has quietly sparked speculation after sharing photos of herself sporting short hair on social media. The actor captioned the post simply with the words "Chop-chop," leaving fans and industry curious about the reason behind the transformation. The change in appearance has led to questions about whether the new look is connected to an upcoming role. Drastic physical changes among actors are often seen as early signs of character preparation, especially when no other explanation is given. Social media is already buzzing, with fans sharing their guesses and eagerly watching for any hint. As of now, there has been no official announcement from Pashmina, but in the film world, small changes like this often come before big announcements.



'Killer comedy' awaits as Housefull 5 drops its teaser



Sajid Nadiadwala, the man who gave Indian cinema one of its most beloved comedy franchises marks 15 glorious years of *Housefull*! The 1st instalment of *Housefull* released on 30th April 2010 and on Wednesday, they celebrated 15 years of the franchise. On this special occasion, the much-anticipated teaser of *Housefull 5* has been unveiled.

The film promises five times the laughter, five times the madness and full-on family entertainment like never before. *Housefull* is India's only franchise to reach its 5th Installment.

The teaser offers an exciting first glimpse of a truly star-studded ensemble featuring Bollywood's biggest names: Akshay Kumar, Abhishek Bachchan, Riteish Deshmukh, Jacqueline Fernandez, Sonam Bajwa, Nargis Fakhri, Sanjay Dutt, Jackie Shroff, Nana Patekar, Chitrangada Singh, Fardeen Khan, Chunky Pandey, Johnny Lever, Shreyas Talpade, Dino Morea, Ranjeet, Soundarya Sharma, Nikitin Dheer and Akashdeep Sabir.

Directed by Tarun Mansukhani, *Housefull 5* takes audiences aboard a luxurious cruise, promising a rollercoaster ride of endless laughs, twists and a killer comedy with chart-buster songs.

Produced by Sajid Nadiadwala under his banner Nadiadwala Grandson Entertainment, *Housefull 5* sails into cinemas worldwide on 6th June 2025.



SEEMA PAHWA CLARIFIES

'I'm not quitting films, just fearing loss of creativity'

Actress Seema Pahwa clarified that she is not quitting the industry and also shared a fear that, somewhere, she might lose her creativity.

Seema's comments come after a news article, where the actress revealed that she was considering quitting films due to the industry due to the business-minded decisions started doing the rounds.

The actress, who rose to prominence for her role of Badki in the popular soap

opera *Hum Log*, took to Instagram and wrote: "For the past few days, there's something that's been occupying my mind and it's the truth — that I don't know how to give interviews, or when I try to speak, maybe I fail to convey my message properly to the interviewers. The thing is, I have received a lot of love and respect from the film industry, and I hope to continue receiving it in the future." She added: "I have no

complaints about anyone. It's just a fear that somewhere, slowly, I might lose my creativity. Maybe I haven't expressed myself well and people misunderstood it, thinking that I want to leave the industry. But I love my industry."

The actress, who made her directorial debut with *Ramprasad Ki Tehrvi* in 2021, wrote in the caption: "I would like to make my second film very soon."

Vishal Dadlani pays soulful tribute to construction workers on Labour Day

Singer Vishal Dadlani marked International Labour Day with a touching tribute to construction workers. He released a special song *Sugee's tribute* dedicated to their relentless hard work and dedication. Sung by Vishal, the track is composed by Chaitanya Pandit and lyrics have been penned by Chirag Modi and Chaitanya Pandit. To mark International Labour Day, Sugee Group unveiled a heartfelt musical tribute honouring the tireless efforts of construction workers who are the foundation of its projects.

Speaking about the song, Vishal Dadlani shared, "We rarely pause to acknowledge those who build our homes, often without recognition or expectation. So when Sugee Group asked me to give my voice to this song that expresses gratitude towards construction workers on Labour Day, I was genuinely moved. What makes the song so powerful is the way it weaves in the raw, real textures of their working world - actual construction site sounds like

hammers, drills, rammers and shears. It's this grounding in reality that gives the composition its emotional weight. Lending my voice to it wasn't just a musical decision - it was an emotional one." International Labour Day, observed globally on May 1, is a tribute to the dedication and contributions of workers across all professions.

More than just a celebration of their hard work, the day also underscores the ongoing importance of protecting workers' rights and promoting fair and just workplace practices.



'I LIKE SUCH CHARACTERS WHO GET LOST IN THE CROWD'

Like most actors, his aim is to disappear into his character. And unlike most movie stars, Nawazuddin Siddiqui would like to get lost in a crowd in real life too — the equivalent maybe of Harry Potter's invisibility cloak.

"It's very difficult for me to make myself presentable and stand out. But I feel very good that I am sitting in a corner and no one is looking at me... rather, I'm observing others," Siddiqui said in an interview. "I feel the world is a 70mm film and I'm watching it," added the actor who became a star playing everyday people, be it in small roles such as in *Munna Bhai MBBS* and *Peepli Live* or performances in acclaimed titles, including *The Lunchbox*, *Bajrangi Bhaijaan* and *Maanjhi*.

Siddiqui's journey from Budhana in Muzaffarnagar in Uttar Pradesh to Delhi's National School of Drama and then to Mumbai from where he emerged as one of the Hindi film industry's most versatile stars after a long struggle is the stuff dreams are made of. The aspiring actor went straight from watching C-grade films to world cinema. Growing up in Budhana, he said there were no literary or cultural influences but there was a 'kachcha theatre' that would mostly show C-grade movies.

"I have grown up watching those movies and when I came to the city, I went to the National School of Drama and I was introduced to world cinema there so I missed a lot of

Bollywood movies in between, which I saw later." The 50-year-old said he still considers each character a fresh challenge, the latest being his portrayal of former customs officer Costao Fernandes in a new film on ZEE5. In fact, if he had to have one of his characters as a travel companion, it would be that of a regular Mumbai tourist photographer from director Ritesh Batra's *Photograph*.

"It's the kind of person who does not have a status and has nothing special about him. Even if he passes in front of you, you won't pay attention to him. I like such characters who get lost in the crowd," he said. Isn't it the antithesis of what actors want to stand out and be noticed?

"I don't want it. My aim is to not stand out even in real life. There are a lot of my friends, my seniors, like Manoj Bhai, who often says that 'if you make Nawaz stand in the crowd, you won't even know where he is, he merges with the crowd'. So, I like that, and I like it," he said. Siddiqui has often played characters on both sides of the moral and political divide *Manto* and *Thackeray*, the former a biopic on writer Saadat Hasan Manto, the latter on Shiv Sena founder Bal Thackeray, a serial killer in *Raman Raghav 2.0* and a cop in *Raes*. He said he has carefully tried to stay away from an established image and, in fact, has trust issues with people who have the image of a person without any faults.

"I don't want to be fixed in a certain kind of image. I have played many such characters where I have been criticised like *Raman Raghav 2.0*. When I did *Manto*, certain people didn't like it and then there were some who didn't like *Thackeray*."



FUN

ARCHIE



CALVIN AND HOBBS



GARFIELD



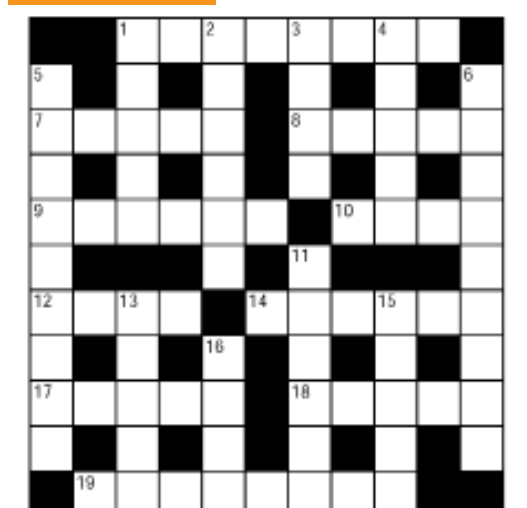
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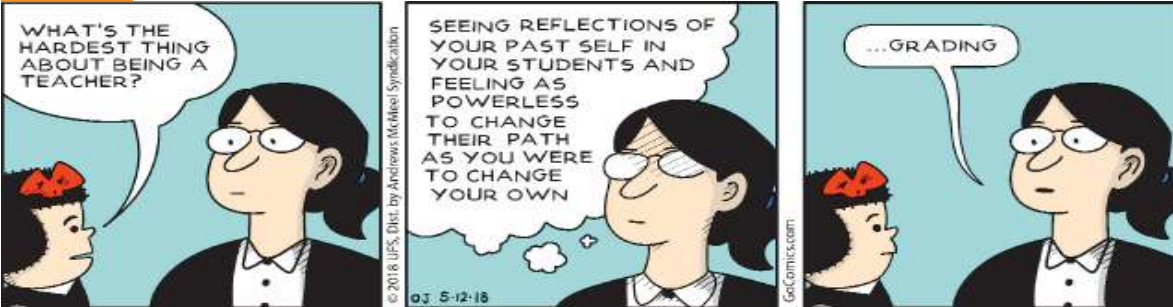
SPEED BUMP



CROSSWORD



NANCY



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Yesterday's solution

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Rules

- Each row and column can contain each number (1 to 9) exactly once.
- The sum of all numbers in any row or column must equal 45.

DIFFICULTY RATING: ★★☆☆☆

ACROSS

- Long pants
- Correct
- Untrue
- Someone who lives alone, keeping away from others
- Costing nothing
- Shortly
- Thief
- Lift up
- Think the same way
- Huge

DOWN

- A large wild cat
 - Get
 - Out of danger
 - Draw a straight line with this
 - A large group of musicians who play together
 - Practised
 - A root vegetable
 - A smelly vegetable
 - Destroys by fire
 - Expensive
- SOLUTION
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Nawazuddin Siddiqui powers through the flaws in *Costao*



REVIEW

DIRECTED BY: Sejal Shah
PRODUCED BY: Vinod Bhanushali, Kamlesh Bhanushali, Bhavesh Mandalia, Sejal Shah, Shyam Sunder and Faizuddin Siddiqui
CAST: Nawazuddin Siddiqui, Priya Bapat, Kishore Kumar G, Gagan Dev Riar and Hussain Dalal
WRITTEN BY: Bhavesh Mandalia & Meghna Srivastava
RATING: 3/5

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Plot

Set in the politically turbulent landscape of 1990s Goa, *Costao* follows the gripping real-life journey of Costao Fernandes (Nawazuddin Siddiqui), a principled customs officer committed to uprooting gold smuggling in the region. At the center of his investigation is a powerful and cunning politician-socialite, D'Mello (Kishore Kumar G), who manipulates both the political system and criminal underworld for personal gain. As Costao digs deeper, he finds himself ensnared in a conspiracy that turns his world upside down. Despite his unwavering honesty, he is forced to flee after being falsely implicated. While battling to clear his name and uphold the law, Costao must also confront growing resentment at home—particularly from his wife Maria (Priya Bapat), who feels increasingly alienated by his dedication to work. The film traces Costao's fight for justice as he races against time and power structures that seem intent on silencing him.

Highlights

Costao offers several moments that leave an impact. The setting of Goa is more than just a backdrop—it's an atmospheric presence that adds texture to the story. Rafeq Mahmood's cinematography captures both the sunlit beauty and the darker undercurrents of the state. One of the emotional high points of the film comes through the tender bond between Costao and his daughter Marissa, played by the talented Asmi Deo. These moments of father-daughter intimacy provide warmth in an otherwise intense narrative and anchor the protagonist's emotional core. Another notable highlight is the physical transformation of Nawazuddin Siddiqui—particularly evident in an extended foot chase sequence where his dedication to embodying Costao's stamina and urgency truly shines.

Drawbacks

The film's primary weakness lies in its execu-

tion. The pacing is inconsistent—what begins with crisp storytelling eventually succumbs to sluggishness. A sharper edit could have significantly improved the narrative's momentum, especially in the second hour. Additionally, the writing fails to delve deeper into the moral complexity of its characters. D'Mello, as the main antagonist, is painted with broad strokes; his menace is implied rather than demonstrated. Kishore Kumar G is not given enough material to elevate his role beyond a cardboard villain. Moreover, some potentially powerful scenes—such as Costao's internal conflict or the family's breakdown—are glossed over or emotionally undercooked. These missed opportunities rob the film of the layered depth it could have achieved.

Technical Aspects

At its core, *Costao* is a story about resilience and moral conflict, but its storytelling never fully capitalizes on the tension embedded in its premise. Director Sejal Shah sets up the stakes effectively in the first half, introducing Costao's dual life—publicly revered but privately strained. The screenplay by Bhavesh Mandalia and Meghna

Srivastava initially shows promise, gradually immersing the viewer in the web of deceit that threatens to destroy the protagonist. Unfortunately, that grip slackens considerably in the second half. While the narrative builds intrigue with the tip-off about a 1500 kg gold smuggling operation, the aftermath plays out in a repetitive, stretched manner that diminishes the urgency. The dialogues are thoughtful in patches, particularly during confrontations and introspective moments, but the overall structure lacks tightness, resulting in a film that wavers between biographical realism and conventional crime drama tropes.

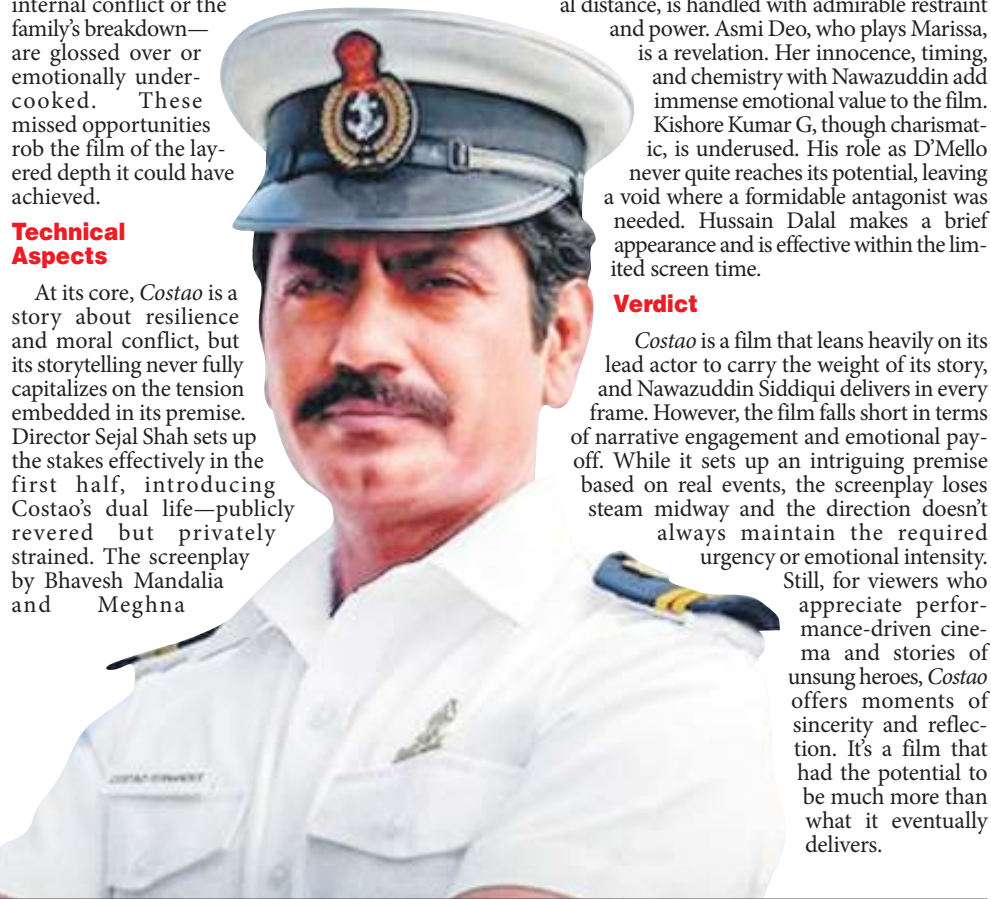
Rafeq Mahmood's cinematography is a clear standout, capturing not just the picturesque beauty of Goa, but also its gritty underbelly with a balanced lens. Unnikrishnan Payoor Parameswaran's editing, however, leaves much to be desired—certain sequences feel drawn out and repetitive, which affects the pacing. The film runs for 2 hours and 5 minutes, but the narrative drag makes it feel longer.

Performances

Performance is the one department where *Costao* truly excels. Nawazuddin Siddiqui once again proves why he remains one of India's most versatile and committed actors. He slips seamlessly into the skin of Costao Fernandes, portraying a man of integrity with remarkable restraint and gravitas. His portrayal balances strength and vulnerability, particularly during scenes where he confronts betrayal or injustice. The effort he has invested—whether in physical training for action sequences or emotional depth—is evident and elevates the entire film. Priya Bapat delivers a quietly powerful performance as Maria. She communicates her frustration, love, and hurt with great authenticity. One of her most notable scenes, where she confronts Costao over his absence and emotional distance, is handled with admirable restraint and power. Asmi Deo, who plays Marissa, is a revelation. Her innocence, timing, and chemistry with Nawazuddin add immense emotional value to the film. Kishore Kumar G, though charismatic, is underused. His role as D'Mello never quite reaches its potential, leaving a void where a formidable antagonist was needed. Hussain Dalal makes a brief appearance and is effective within the limited screen time.

Verdict

Costao is a film that leans heavily on its lead actor to carry the weight of its story, and Nawazuddin Siddiqui delivers in every frame. However, the film falls short in terms of narrative engagement and emotional payoff. While it sets up an intriguing premise based on real events, the screenplay loses steam midway and the direction doesn't always maintain the required urgency or emotional intensity. Still, for viewers who appreciate performance-driven cinema and stories of unsung heroes, *Costao* offers moments of sincerity and reflection. It's a film that had the potential to be much more than what it eventually delivers.



Rise of nature-first luxury living in India: More than a weekend dream

A few years ago, the idea of living in a forested estate, surrounded by fresh air and green views, was considered a privilege reserved for holidays. Today, for a growing number of affluent Indians, that dream is becoming a very real way of life.

We are seeing a powerful shift away from cities entirely toward balance, toward homes that offer both sophistication and stillness. High-net-worth individuals (HNIs) and ultra-HNIs are increasingly choosing spaces that bring them closer to nature, not just on weekends but every day. This is not a passing trend. It's a conscious decision about how and where people want to live.

What's driving the shift?

There's no single trigger behind this change. Instead, it's a blend of evolving values, flexible work, and a desire to live better. Remote work has opened up lifestyle possibilities that were unthinkable a decade ago. Many professionals no longer need to live within 10 minutes of a business district. With stable connectivity and strong infrastructure in many Tier-2 and fringe locations, it's now viable to work from homes nestled in nature.

Wellness is another driving force.

Clean air, silence and green surroundings have gone from luxuries to essentials. We now understand that our environment plays a major role in our physical and mental health. And when you can choose to live in a place that supports both, why wouldn't you? Then there's the redefinition of luxury itself. For many HNIs, true luxury is no longer found in just a location or a high-end interior. It's in the experience of space, of calm, of connection to something larger than four walls.

Market that's catching up

This isn't just anecdotal. The numbers support it. Knight Frank's Wealth Report 2024 noted a 25% increase in second home purchases by ultra-HNIs, with a growing preference for locations that offer open space, natural landscapes, and a slower pace of life. Meanwhile, a recent India Sotheby's report found that over 60% of its clients now place "nature proximity" among the top three priorities when selecting a residential property. These homes aren't just for the occasional weekend anymore. A lot of people are actually living in them, staying for weeks at a time, sometimes longer. Some are working from there; some have kids attending school online. And many want a quieter place to spend more of their day-to-day life.

Closer look: How developers are responding

For a long time, being close to nature meant

getting a weekend place outside the city. But today's luxury buyers want that connection every day, not just once in a while. And developers are listening. Builders like Marvel Realtors are designing homes where nature isn't something you drive to—it's something you live with. Across their premium projects, you'll find open-plan layouts that let sunlight flood every room, smart cross-ventilation to keep air fresh and double-height terraces that invite the outdoors inside. Landscaped courtyards, rooftop gardens, wide green corridors and shaded walking paths are no longer luxuries—they're part of the blueprint.

The shift is clear: larger balconies are sized for real outdoor living. Natural light and air aren't afterthoughts; they're planned into how the spaces breathe. Even building orientation is fine-tuned so homes work with the sun, the seasons, and the air movement, not against them. It's a response not just to lifestyle aspirations, but to a deeper change in priorities. In cities that are getting faster, louder and more crowded, true luxury is about slowing down, opening up and feeling rooted—even if you're five minutes from a business district. Developers are creating ecosystems where living feels lighter, healthier and closer to the world outside.

From retreat to routine

The clearest sign that this isn't a temporary trend is the way these homes are being used. Buyers aren't just booking occasional stays; they're living there, working there, sending their children to school from there and hosting friends for extended weekends that casually blend into weekdays. This is everyday living with the feel of a weekend. And for many, that blend is the new definition of balance.

What it all adds up to

What we're seeing isn't just a passing interest; it's a real change in how people want to live. The idea of home is expanding. It's not just about where you sleep or work, it's about how the space makes you feel every day. Because of this transformation, people now seek different features in their homes. They no longer focus solely on spacious rooms and beautiful views because they seek emotional connections with their living space. People seek breathing room, quiet areas and their own personal green space. The true challenge for home builders who operate in our field involves listening to these needs to develop spaces that enhance daily life equilibrium.

(The author, Vishwajeet Jhavar, is the MD and CEO of Marvel Realtors.)

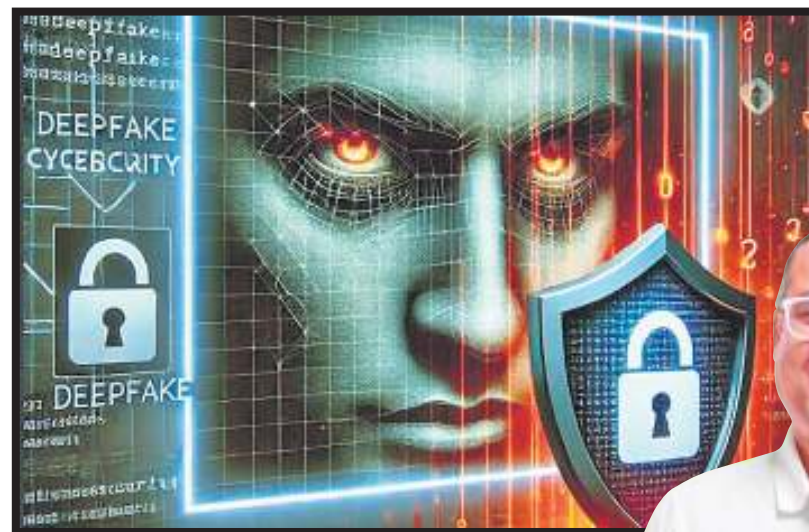


Battling deepfakes and digital deception; safeguarding India's cyber frontlines

PNS/HYDERABAD

As phishing attacks in India surged by 175% in 2024, according to the Digital Threat Report, the spotlight has shifted sharply toward a more insidious cyber menace—AI-generated deepfakes. From impersonating bank officials to simulating entire identities, these synthetic media tools are redefining the anatomy of cybercrime. Standing at the forefront of defense is pi-labs, a deep-tech company spearheading AI-forensics innovation through its flagship platform, Authentify. In an exclusive interview, Ankush Tiwari, Founder and CEO of pi-labs, delves into how the company is tackling emerging threats, the core technology behind Authentify, and the evolving ecosystem of deepfake-driven attacks. AI has not only empowered productivity—it has also supercharged deception. Deepfakes, which can replicate a person's face, voice, and expressions with uncanny accuracy, are now being weaponised in identity fraud, vKYC manipulations, and even fake video calls. "Traditional phishing relied on poor-quality impersonations; today, deepfake videos, audios, and images can simulate a real person's face, voices and gestures with alarming precision. This enables fraudsters to bypass verification systems, manipulate trust in video KYC processes, or even orchestrate scams through fake video calls." To counter this new wave of attacks, pi-labs has developed Authentify, a detection platform designed to flag synthetic media across video, audio, and images—before they can exploit systems or trust. At the heart of Authentify is a powerful AI stack trained on millions of datasets spanning

geographies, languages, and identity markers. But the company isn't just chasing accuracy metrics—it's building contextual intelligence. "We use AI and deterministic techniques to identify deepfakes. We are also providing maximum transparency and explainability for our deepfake predictions," explains Tiwari. "We believe that deepfake detection goes beyond algorithmic precision—it requires an understanding of nuances and identity-specific markers." Operating in real-time, the platform integrates seamlessly into existing verification workflows through APIs. It offers deployment flexibility, supporting both on-premise implementations for sensitive environments and scalable cloud solutions. This allows Authentify to embed deepfake detection at the point of identity verification, without disrupting operations. One of the most alarming trends pi-labs has observed is the commodification of deepfake creation itself. Criminals are offering realistic identity forgeries—including Aadhaar, PAN cards and even voice clones—for as little as INR 50 to INR 100. "This is no longer just a cybercrime issue—it's the beginning of Jamtara 3.0. Misinformation, fake documents and identity manipulation pose real threats to national security, BFSI systems and law enforcement operations." These services are often hosted via encrypted messaging platforms like Telegram, sometimes operated from international hubs including China. The accessibility of such tools significantly lowers the barrier to committing sophisticated fraud. "Much like the early days of antivirus software, we always want to believe that attackers are ahead of us. This keeps us on our toes and



ensures we are always on the hunt to look for problems in this domain." pi-labs' technology isn't just theoretical—it's actively securing high-risk sectors. "In BFSI, [Authentify] is helping prevent fraud during remote onboarding and vKYC processes. In law enforcement, the platform is assisting agencies in authenticating digital evidence and identifying manipulated media." The company is currently working with central and state-level government bodies, helping them resolve complex cases involving synthetic media. Additionally, it is integrating its solution across verification workflows, from KYC systems to HR interviews and even at the device level on laptops and mobile devices. "The threat is evolving fast, and so must the

defense. Proactive, embedded and AI-driven verification is no longer optional—it's critical." As synthetic media increasingly fuels misinformation, pi-labs sees its role expanding into the domain of public communication, elections and journalism. "Authentify can empower media outlets by offering them real-time verification tools to authenticate videos,

audio, and images before publication. For regulatory bodies and election commissions, it can serve as a validation layer to flag manipulated political ads, campaign material, or fake public service announcements." To support large-scale operations, the company offers API-based tools that can be directly embedded into content management systems and public-facing reporting platforms. This enables automated, real-time detection of synthetic media—an essential step in safeguarding democratic processes. In line with India's cyber resilience roadmap, pi-labs takes pride in being both locally grounded and globally competitive. "Our models are trained on data that reflects Indian demographics, languages and cultural nuances. At the same time, our technology architecture, AI pipelines and compliance standards are benchmarked against global best practices." While the core of their R&D is rooted in Indian realities, the company actively contributes to international cybersecurity alliances and standards. As AI evolves, so do the

threats. pi-labs is actively building future-proof defenses through continuous research. "We believe that the only way to stay ahead is to invest in deep, meaningful R&D. As a small but mission-driven company, we are proud to have published five patents and multiple research papers that contribute to the broader cybersecurity and AI-forensics ecosystem." Their R&D pipeline is focused on next-generation detection systems, real-time identity risk scoring and advanced signal processing for synthetic voice and video artifacts. "Our team is unified by a shared belief that we're working toward a greater good—building technologies that protect digital trust and strengthen the fabric of society in an age of synthetic media." For pi-labs, scaling AI-forensics infrastructure across India means building bridges—with government, academia and industry. "We believe a national framework for synthetic media detection standards, public-private research grants and collaborations with regulatory sandboxes will be critical. pi-labs is actively engaging with fintech alliances, cybersecurity task forces and digital governance initiatives to contribute to building this ecosystem." By partnering with policymakers and frontline institutions, pi-labs aims to anchor India's digital future on a foundation of trust, transparency and technological integrity. In an era where seeing is no longer believing, platforms like Authentify may be the silent sentinels standing between digital truth and deception. As Ankush Tiwari puts it, "AI-driven verification is no longer optional—it's critical."

Attention on him avoidable: Dravid on Suryavanshi

PRESS TRUST OF INDIA ■ New Delhi

Rahul Dravid doesn't want microscopic attention on 14-year-old Vaibhav Suryavanshi following his path-breaking hundred in the IPL but having said that, the Rajasthan Royals head coach knows it is something that he can't control.

Having received a barrage of questions on Suryavanshi in the Star Sports Press Room on Wednesday, Dravid realised that the cricketer world will not be leaving the talented teenager alone from now onwards. The Bihar teen will have to find a way to handle this overnight stardom, he said.

In the interaction, the former India head coach also touched upon Suryavanshi's special skills that make him a formidable T20 batter at such a young age before adding that he remains very much a work in progress.

"I think it won't be possible to completely sort of avoid him from the experience that

is around him. I can't control what people are talking about him. I have come to this interaction and all I have heard is questions about Vaibhav," said Dravid when asked about protecting the youngster from the hysteria around him.

"It is going to be challenging for him but it is exciting at the same time. I would love to say that we should not shower him with that much attention. Maybe I am being naive as that it is not going to happen.

"Recognising that it happens and putting a certain level of support around that and navigate that attention and allow him space to be a youngster. It is part of being a cricketer in this country, it is impossible to distance yourself from and (you tend to get) sucked into it."

As the India U-19 coach, Dravid nurtured the likes of Rishabh Pant, Shubman Gill, Prithvi Shaw, Yashasvi Jaiswal and many more exciting talents.

Asked about Suryavanshi, Dravid



explained what makes him special.

"For me it is really the ability to have that level of fearlessness and not get fazed by the occasion. You don't get to see that with people that young. The range of shots he showed.

"He is only going to get better. Nobody is saying that he is a finished article. No one should rush to call him somebody he is not. Teams will be smarter against him. T20 format is such where he will have games where it will not work out," he cautioned.

Suryavanshi's six-hitting ability also stands out. He cleared the ropes 11 times in his 35-ball hundred against a potent Gujarat Titans attack.

"What gives him power is a good bat speed, high backlift, hand-eye coordination. His judgment of length is something that has amazed me, whether it is fractionally short or full, he can capitalise on that. His natural strength is helpful in this situation," said the Indian great.

A video clip of Suryavanshi was shown during the interaction where he was seen praising Dravid for making him a better cricketer over the past three months.

The moment the footage ended, Dravid played down the role played by him in his rise.

"The biggest credit goes to him. It would be wrong of me to take credit for him. He has come through a system (having played first class and India U19).

"His father has been supportive. Here in Rajasthan Royals, so many people have been involved...He will be asked Dravid questions and he has to give a diplomatic answer," the former India captain said with a smile.

"We try to keep it simple with him. For us, it is important that he plays the kind of cricket he enjoys playing...It is pretty obvious he likes to play attacking brand of cricket. We picked him not keeping his age in mind, we were convinced of his talent," he added.

Gujarat Titans looking at Gill as long-term captain

PRESS TRUST OF INDIA ■ Ahmedabad

Gujarat Titans have systems and processes in place to help Shubman Gill "grow as a captain" as the franchise has appointed the India batter with a long-term view, says COO Colonel Arvinder Singh.

A vital cog in their title-winning campaign in Gujarat Titans' maiden season in IPL 2022, Gill was appointed captain of the franchise when Hardik Pandya moved back to Mumbai Indians ahead of the 2024 edition.

While the first year as a full-time skipper didn't bring Gill much success as GT finished eighth, his side has been one to beat in this IPL, currently ranked third with an impressive six wins and three losses in nine matches so far.

"At Gujarat Titans, whatever we do, we don't do it for a season or two; we think long-term. When Hardik moved on, many were of the opinion that we had players who can just walk in and take on the role of a captain; but we chose to invest in Shubman," Singh said in a statement. "This decision clearly indicated that we were investing in Shubman for a long-term, not just for a single season. The results of that investment are now evident," he added.

Singh said GT have put in a system in place for Gill, who was appointed India's vice-captain during their victorious Champions Trophy campaign, to devel-

Singh said GT have put in a system in place for Gill, who was appointed India's vice-captain during their victorious Champions Trophy campaign, to develop as a leader. Gill was appointed captain of the franchise when Hardik Pandya moved back to MI

op as a leader.

"What is more important for us as an ecosystem is to understand that you cannot just make someone a captain and expect him to do everything," Singh said. "There is a full-fledged system and process in place that has helped him grow as a captain. This is in addition to what he has gained at the international level over the years, representing India as a vice-captain on many occasions."

"Of course, we've had several senior players in the team, including Jos Buttler, Rashid Khan, and Kane Williamson. Shubman is someone who is very open to learning from others," he added.

Singh said Gill, who is nearing the 400-run mark for GT once again in the IPL, is stepping up as a leader on the field.

"The transformation in his leadership from last year to this year is remarkable; he is truly stepping up as the leader on the field. It's inspiring to witness," he said.

Cricket retained for 2026 Asian Games in Japan

PRESS TRUST OF INDIA ■ New Delhi

The Olympic Council of Asia (OCA) has confirmed that cricket will be a part of the 2026 Aichi-Nagoya Asian Games to be held in Japan from September 19 to October 4.

The call to retain cricket was taken during the meeting between the Olympic Council of Asia (OCA) and the organising committee (AINAGOC) earlier this week.

"The latest development in the compilation of the sports program came at the 41st meeting of the AINAGOC Board of Directors at Nagoya City Hall on Monday, April 28, when cricket and Mixed Martial Arts were both formally approved," the OCA said.

Cricket will also feature in 2028 Los Angeles Olympics. It will be cricket's first appearance in the Olympics since 1900 in Paris, where Great Britain beat France by 158 runs in the final of the two-team tournament.

The OCA also confirmed that a "floating Athletes' Village" — a cruise ship docked in Nagoya Port — will accommodate 4,600 athletes and officials. It will house athletes from several disciplines including archery, basketball 3x3, canoe/kayak (sprint), cycling mountain bike, cycling BMX racing, football (men), gymnastics, handball, judo, kabaddi, kurash, mixed martial arts, rowing, rugby, sepaktakraw, sport climbing, squash, tennis, weightlifting, wrestling and wushu.

However, that cricketers will be accommodated in hotels, alongside athletes from badminton and football.

Cricket will be among 41 sports featured at the Games, which are expected to see participation from 15,000 athletes and officials representing the OCA's 45 National Olympic Committees.

This will be the fourth time cricket features in the Asian Games, following its inclusion in Guangzhou (2010), Incheon (2014), and Hangzhou (2023). The Indian men's and women's teams are the defending champions.

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However, that cricketers will be accommodated in hotels, alongside athletes from badminton and football.

Dhawan lauds Suryavanshi, terms his ton "phenomenal"

PRESS TRUST OF INDIA ■ New Delhi

Former India opener Shikhar Dhawan on Wednesday lauded teenage sensation Vaibhav Suryavanshi for his fearless IPL hundred, saying the 14-year-old's confidence belies his age and his performance will inspire aspiring cricketers across the country.

Rajasthan Royals' Suryavanshi set the IPL ablaze by becoming the youngest player to score a century in the tournament. His 35-ball hundred against table-toppers Gujarat Titans was also the second-fastest in league history.

"It's a great performance indeed, the way he batted was just phenomenal. The big thing is not that he is just 14, the greater thing in that is his self-confidence at such a tender age," said Dhawan on the sidelines of the Intercontinental Legends Championship (ILC) launch.

The baby-faced big-hitter from Bihar's Samastipur hammered 11 towering sixes and seven fours, accumulating 94 of his 101 runs in boundaries. His innings was the fastest by any RR batter, breaking Yusuf Pathan's 15-year-old record of a 37-ball hundred against Mumbai Indians.

"The way he dominated the bowlers that night who have a name in international cricket is a great achievement indeed...the country should be proud and it will inspire other youngsters in the country," Dhawan said.

Dhawan, the first player to hit back-to-back centuries in the IPL, was also impressed with other youngsters, includ-

ing Ayush Mhatre, who have made a mark this season.

"It is great to see these players—someone is 14, another is 17—playing in the Indian Premier League. To see these boys achieve success at such a young age is great to see," said Dhawan.

The 39-year-old also condemned the recent terrorist attack in Kashmir's Pahalgam region, expressing heartfelt condolences to the victims' families and backing the government's response.

"I have no words for what happened in Pahalgam... I have full faith in our government that they'll be planning something to counter this. I have my full condolences with the families of the victims. It was heart-wrenching indeed," said Dhawan.

Dhawan was the guest of honour at the launch of the Intercontinental Legends Championship (ILC), which has been co-founded by U-19 Cricket World Cup winner and former Delhi Ranji player Pardeep Sangwan. I had envisioned this league since the day I retired... Shikhar (Dhawan) bhai, Praveen (Kumar) bhai, Parvinder Awana and Pawan Negi—thank you for extending your warm support, along with the sponsors who believed in us," said Sangwan.

Congratulating Sangwan on the initiative, Dhawan said: "I want to extend my heartiest congratulations to Pardeep (Sangwan) and his team for organising ILC. In such leagues, the pressure is relatively high because we play for respect. The competition will be tough."

Took the retirement call in Gabba, did not want to repeat the circle: Ashwin



PRESS TRUST OF INDIA ■ New Delhi

Former India off-spinner R Ashwin thought about retiring after his 100th Test but finally took the call midway into the tour of Australia to ensure the "whole circle" related to his spot in the playing eleven doesn't repeat itself.

Speaking on a newly-launched podcast by Chennai Super Kings, Ashwin told fellow CSK member Mike Hussey that he made up his mind on retirement after not starting the Australia series in Perth where Washington Sundar played ahead of the veteran off-spinner.

Ashwin did play the second Test at Adelaide before being left out of the eleven for the third Test at Gabba where he eventually brought the curtains down to a glorious career.

"To be very honest, I wanted to do it after my 100th Test (in Dharamsala, March 2024). And then I thought, Ok, let me give it a go in the home season. Because, I mean, you're playing well, and you're getting wickets, you're making runs," Ashwin said.

"I thought I'd probably close off with the Chennai Test here (against Bangladesh). I ended up getting a six-wicket haul and a hundred. So it's very tough to quit when you're doing very well.

"So, I went on with the series, and we lost against New Zealand. So, one after the other, it was just building up. And then I thought, okay, let me go to Australia. Let me see how this goes. Because the last time I was in Australia, I had a great, great tour," said India's second highest wicket-taker in Tests with 537 scalps to his name.

Having said that, time away from

home was beginning to affect him.

"I thought it does make sense to play a bit. I was having a lot of fun, but the whole hard yards that I had to put through to put myself in the park again, physically and mentally, one of the most important things that was pulling me down was the family time," he said.

The 38-year-old, who is back at CSK this season, eventually made the announcement at the Gabba.

"And when I didn't start in Perth, it was like, okay, this whole circle keeps going again. People add very little value to what you're going through emotionally," he said.

"They don't really consider that because your emotions are yours, and it doesn't matter to anybody else. So I had been contemplating that, and then I thought, okay, maybe it is time," added Ashwin.

Azhar Mahmood shows interest in becoming Pakistan head coach

PRESS TRUST OF INDIA ■ Lahore

Former Pakistan all-rounder Azhar Mahmood on Wednesday expressed his interest in becoming the next head coach of the national team, saying he will soon apply for the high-pressure post.

The PCB was forced to begin a fresh search to find a new head coach and Director of the National Cricket Academy after foreign coaches Gary Kirsten and Jason Gillespie resigned last year, less than eight months into their two-year contracts.

The PCB had named one of their selectors, Aaqib Javed as their interim head coach until the T20 series in New Zealand.

Azhar reckons that he has "gained a lot of experience while working as assistant and bowling coach of the Pakistan team in recent years". He has worked with Mickey Arthur, Kirsten and Gillespie.

The Pakistan Cricket Board (PCB) has set May 5 as the deadline for interested candidates to apply for the head coach position.

The PCB has not confirmed as yet whether it will appoint separate coaches for the red and white ball teams or one coach for both formats.

Pakistan's former test spinner Saqlain Mushtaq, who has also worked as interim head coach and bowling coach in the past with the national team, is said to be another strong candidate in the running for future assignments.

According to PCB sources, New Zealand's Mike Hesson is the front runner to take over as head coach if he agrees to take up the assignment.

Two years back, PCB had approached Hesson but he had turned down the offer due to his prior commitments in leagues.

Hesson is coaching the undefeated

Islamabad United in the Pakistan Super League (PSL).

Pakistan's first commitment of its new international season will be a five-match T20 series at home against Bangladesh in late May and early June.

Pakistan has had several foreigners as team director, head coach, high performance coach and even bowling, fielding and batting coaches since 2023 but most of them left on not-so-very-amicable terms with the PCB.

The list includes Mickey Arthur, Grant Bradburn, Andrew Puttick, Morne Morkel, Tim Nielsen, Simon Helmot, Yasir Arafat, Kirsten and Gillespie.

The PCB has also experimented with local coaches including Saqlain Mushtaq, Muhammad Hafeez, Aaqib Javed not to forget the long list of local batting, bowling and fielding coaches.

Assam lifts the first North East Little Masters Trophy (U-14)



PIONEER NEWS SERVICE ■ Guwahati

Assam defeated Tripura by 47 runs in the final of the inaugural NE Little Masters Trophy 2025 at the ACA Cricket Academy Ground, Fulung, Guwahati.

Player of the Match (Final): Ayush Pandey (Assam) Best Batter of the

Tournament: Shresthangshu Deb (Tripura) Best Bowler of the Tournament: Abhinav Khanal (Meghalaya) Player of the Tournament: Pastha Pratim Kashyap (Assam) The closing ceremony was attended by BCCI Secretary Devajit Saikia, BCCI Apex Council Member Mamon Majumdar, ACA Secretary Tridib Konwar, Tournament Director Romen Dutta, Treasurer Chiranjit

Langthasa and representatives of all the cricket associations of the Northeast states.

BCCI Secretary Shri Devajit Saikia appreciated the efforts of ACA in hosting this grassroots-level tournament and expressed confidence that such initiatives will help young cricketers from the Northeast dream big and reach higher levels.

MUTHAYYA

A dreamer's journey wrapped in rustic charm and realism

SURESH KAVIRAYANI
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While Telugu cinema often features mass entertainers where the protagonist takes on goons and saves the world, many recent films are filled with violence, action, and gore. Only a few offer realistic stories with natural performances. One such film is Muthayya, which has released directly on ETV Win. Directed by debutant Bhaskar Maurya, the film features a cast of mostly new actors.

Story

Muthayya (Sudhakar Reddy) is an elderly man living in a village in Telangana. He does odd jobs to make a living but is an avid movie buff who watches all the latest releases in town. His close friend is Malli, a young cycle mechanic. Muthayya dreams of becoming an actor and expresses this desire to Malli, asking him to show his film to all the villagers once he succeeds.

Meanwhile, Malli is in love with a college-going girl from the same village, and the two meet in secret. Muthayya's son, who sells sarees for a living, never encourages his father's dream. Against this backdrop, the film explores whether Muthayya's dream comes true and what happens to Malli and his love story. These questions are answered as the story unfolds.

Analysis

There's always something special about village-based stories, as they bring out the innocence of the characters. Director Bhaskar tells the story of Muthayya, an elderly man passionate about cinema. He appreciates old films but also wants to watch the latest ones to understand how movies are being made today.

Muthayya shares a strong bond with Malli. They quarrel, joke, drink together, but can't live without each other—that's the essence of their friendship. Muthayya owns an acre of land and lost his wife early in life. Though his son doesn't encourage him, Muthayya loves both his son and grandson deeply.

The director narrates Muthayya's love for cinema and his journey to becoming an actor. All the characters are portrayed realistically, and their behavior and dialogues feel natural. The



REVIEW

Cast:

Sudhakar Reddy, Arun Raj, Poorna Chandra, Mounika Bomma, and others

Cinematography: Divakar Mani

Music Director: Karthik Rodriguez

Producers: Vamsi Karumanchi, Vrinda Prasad

Writer and Director: Bhaskar Maurya

Release: ETV Win

Rating: 3/5

scenes between Malli and his lover at the bus stop are hilariously presented.

Some standout moments include Muthayya running to see a film shoot in his village and making reels on his phone. These scenes showcase his fascination with cinema. Though the narration is slow-paced, it keeps the viewer curious about whether Muthayya succeeds in fulfilling his dream.

The film also touches on traditional theatre (natakam), once popular in villages. Back in the 70s and 80s, villagers performed mythological dramas without even being able to read properly, yet they recited dialogues and sang poetic verses fluently. The film brings back this nostalgic village culture.

The last 45 minutes become more engaging and emotionally rich as Muthayya faces several problems. A short filmmaker arrives in the village and decides to make a short film with Muthayya, leading to trouble. From this point, the director skillfully handles the narrative until the end, including several emotional moments. He connects multiple narrative threads through Muthayya's story. The music is nicely composed, and the cinematography beautifully captures the village backdrop and its greenery.

confident debut, focusing on authenticity and emotional depth rather than commercial frills. The screenplay unfolds at a measured pace, which may feel slow at times but suits the tone of the story. Dialogues are realistic and rooted in the village setting, adding to the film's charm. Karthik Rodriguez's music complements the narrative beautifully—subtle yet emotionally stirring. The background score supports the mood without being overbearing. Divakar Mani's cinematography is a major asset. He captures the lush village landscapes, rustic textures and everyday moments with warmth and simplicity. The visuals feel organic, reflecting the soul of rural Telangana.

Verdict

Muthayya is a well-written film set in a village, revolving around an old man's dream to become an actor. Whether or not he fulfills his dream is what keeps the audience engaged. Sudhakar Reddy lives the character of Muthayya and is ably supported by the rest of the cast. Though there are a few loopholes, the film is definitely worth watching. It has already won several awards nationally and inter-

Performances

Sudhakar Reddy, who plays Muthayya, steals the show. He is undoubtedly the film's backbone, delivering a natural and powerful performance. He truly becomes Muthayya on screen, making it one of the finest portrayals in recent times.

Arun Kumar, who plays Malli, is another highlight. He delivers a superb performance and supports the lead actor well. Though most of the other actors are newcomers, they all do justice to their roles.

Technical Aspects

Director Bhaskar Maurya makes a

'My perspective will shape the kind of narratives I'm drawn to'

As her debut production Subham gears up for a theatrical release on May 9, Samantha Ruth Prabhu is stepping into a new phase of her cinematic journey—not just as a celebrated actor but now as a producer with vision and intent. Reflecting on her evolution in the film industry, the two-time Nandi Award winner says she's no longer governed by fear. Instead, she's driven by passion and the power of storytelling.

"You can't expect meaningful change without taking risks," Samantha shared in a latest interview adding, "And I don't think I've ever shied away from taking them. More often than not, those risks have paid off." Having spent over 15 years in the industry with a career spanning multiple languages and genres, Samantha says that the transition into production felt like a natural progression. "I believe I've gained the kind of insight and experience needed to be sure of the stories I want to tell," she added.

Under her newly launched production banner Tra La La Moving Pictures, Samantha is leading from the front, with a strong focus on quality and conviction. "We have an incredible team. We're committed to work that's intentional—never middling or half-hearted." Subham, the banner's first offering, sets the tone for this creative journey. The trailer, released on April 29, offers a refreshing blend of humor, horror, suspense and emotion—a genre-defying family entertainer that promises something for everyone. Though she remains one of South cinema's most versatile stars—with

acclaimed performances in films like Eega, Mahanati, Theri, Super Deluxe, Majili, and the hit series The Family Man—Samantha confesses that producing has brought a new kind of joy.

"As an actor, you're part of the process, but when you're a producer, you experience the journey in its entirety. It's incredibly fulfilling to be part of every stage—pre-production, casting, budgeting, editing—and I've learned more producing this one film than I did over years of just acting."

And despite her vast experience in front of the camera, Samantha says she's still in learning mode behind it. "I feel like I'm just getting started."

There's so much more to learn and so much more to contribute." When asked about the kinds of stories she hopes to champion as a producer, Samantha was clear: she won't be boxed in. "I don't want to limit myself to a particular genre or theme," she explained. "But naturally, as a woman, my perspective will shape the kind of narratives I'm drawn to."

It's not about restrictions, she insists—it's about a distinctive worldview. "The difference lies in the lens through which I view the world, and that lens will inevitably guide the stories I choose to tell."



Tamannaah Bhatia joins Sidharth Malhotra in mystical thriller VVAN – Force of the Forrest



major collaboration between two content giants—Balaji Motion Pictures and The Viral Fever (TVF). Balaji Motion Pictures, a division of Balaji Telefilms Ltd, has always been known for delivering bold, courageous, thrilling and gripping content to the masses. On the other hand, TVF has captured hearts with relatable stories that resonate with audiences as a whole. With both coming together, VVAN promises to be a one-of-a-kind cinematic experience, offering something truly unprecedented. The forest is alive—and it's calling.

Tamannaah Bhatia is set to take on a role unlike any before in the upcoming folk thriller VVAN – Force of the Forrest, starring opposite Sidharth Malhotra. Known for her powerful on-screen presence, Tamannaah will delve into a story deeply rooted in ancient folklore, mystery and suspense.

In the beautifully crafted motion poster released by Balaji Motion Pictures and TVF, we catch a glimpse of her character—draped in a maroon saree, sprinting barefoot through a dense, shadowy jungle. Upon seeing a warning sign, she's visibly shocked but continues her journey, even when thorns draw blood. Her determination is clear as she lights a diya, defying the ominous forces of the forest. Set in the mythical heartlands of Central India, the film will be shot in real forest locations, adding to its authenticity and intensity. Backed by Ektaa R. Kapoor, directed by Deepak Mishra and Arunabh Kumar, the film promises to be a genre-defining spectacle. From glowing orange eyes hidden in forest canopies to ancient temples pulsing with energy, VVAN is set to ignite imaginations when it releases in theatres in 2026. VVAN marks a



Sharwanand's pan-India action drama titled Bhogi

Sharwanand is stepping into a whole new cinematic zone with his upcoming film Bhogi, which marks his first full-fledged pan-India project. Directed by Sampath Nandi, the film was officially titled on Wednesday with the makers dropping a powerful teaser titled First Spark, setting the tone for what promises to be a visceral and intense action drama. Alongside the teaser, the team also announced that the film's shoot had officially commenced.

Taking to social media, director Sampath Nandi wrote, "Every drop of blood has a reason. Every fest carries a purpose." And #SharwaSampath BloodFest has a BLOODY name etched into it #BHOGI! #Sharwa38 First Spark out now. SHOOT STARTS TODAY! The teaser offers a glimpse into the brutal and rugged world the film is set in, with imagery that includes a hand writing the phrase "A blood fest" and the creation of a machete, hinting at a storyline drenched in violence and retribution. The film features

Anupama Parameswaran and Dimple Hayathi, with Anupama playing the lead opposite Sharwanand, while Dimple is set to appear in a significant role. Bhogi

produced by KK Radhamohan under the Sri Sathya Sai Arts banner and is presented by Lakshmi Radhamohan. With Sampath Nandi at the helm—celebrated for his flair in delivering stylish, mass entertainers—Bhogi is expected to strike a balance between grounded storytelling and high-octane action.

From its production design to its cinematography and music, Bhogi is being supported by a powerful technical team. Kiran Kumar Manne is handling the production design, Soundar Rajan S is serving as the cinematographer, and the music is composed by Bheems Ceciroleo. The film's visuals and soundscape are expected to elevate the raw storytelling, immersing viewers in an atmospheric narrative built on emotion, grit and spectacle.

Sharwanand's Bhogi will be released in Telugu, Tamil, Kannada, Malayalam and Hindi, aiming to reach audiences across India. With the first glimpse now out and production underway, the film has begun its journey towards becoming one of the most anticipated action dramas of the year.



Santhanam steps into a haunted reel world in Devil's Double: Next Level; trailer promises laughs and screams

The trailer of Devil's Double: Next Level, the much-anticipated horror comedy starring Santhanam, was unveiled on Wednesday by actor Silambarasan, adding a wave of excitement among fans of the Dhilukku Duddu franchise. Silambarasan, popularly known as Simbu, shared the trailer on X (formerly Twitter), writing, "Big cheers to @iamsanhanam and the entire team on the grand trailer launch! Looks super fun and exciting — wishing you all a massive success! Can't wait to catch it on the big screen!"

Directed by S. Prem Anand, the film is a spiritual sequel to DD Returns and is scheduled to hit screens worldwide on May 16. The trailer offers a uniquely hilarious and spooky premise—Santhanam plays a film reviewer who's lured into watching a private screening by a devilish theatre owner, played by filmmaker Selvaraghavan. What starts as a simple screening soon spirals into a bizarre reality-bending experience when Santhanam is literally sucked into the world of the movie he's watching.

As Selvaraghavan's devilish character taunts him—"Review? How many films have you mocked? Now let's see you review while in the film"—the reviewer finds himself stuck inside a horror movie. He meets various characters, including Gautham Vasudev Menon as Raghavan, a no-

nonsense investigation officer, and Redin Kingsley, among others. However, none of them recognise their real selves—they are fully immersed in the roles they've been cast into within the film. The only one apart from Santhanam who's aware of the truth is Motta Rajendran, who brings in his signature comic flair and one-liners.

As the story progresses, Santhanam and Rajendran realise they are trapped on a mysterious island, with eerie happenings unfolding around them. The trailer promises a heady mix of slapstick comedy, meta-humour and supernatural thrills, staying true to the tone that made the Dhilukku Duddu films cult favourites.

Produced by Niharika Entertainment and The Show People, Devil's Double: Next Level boasts high production value and is presented by actor Arya. Director Prem Anand has revealed that the script was a year in the making. "DD Returns was a huge success with great response from the audience from all walks of life. We worked on the script of its sequel for one year. From children to adults, everyone will laugh and enjoy this flick too," he said.

The technical crew includes cinematographer Dipak Kumar Padhy, music composer Ofro, editor Bharath, and art director AR Mohan. The film is expected to deliver a perfect blend of chills and chuckles, catering to both horror buffs and comedy lovers alike.

