

“THE PERSON WHO TOOK MY DAUGHTER TO THE HOSPITAL, WAS A *FARISHTA* FOR US. AND DELHI GOVERNMENT PAYED FOR THE ENTIRE TREATMENT”

- Emmanuel James
Mangolpuri

फ़रिशते
दिल्ली के

आगे आयेंगे, जान बचायेंगे



DELHI GOVERNMENT BEARS COMPLETE EXPENSES FOR TREATMENT OF ROAD ACCIDENT VICTIMS

UNDER THE DELHI GOVERNMENT'S FARISHTEY INITIATIVE:

- As soon as an accident takes place, take the victim to the nearest hospital, irrespective of the cost of treatment. The chances of a victim's survival increases manifold if they are taken to the hospital at the earliest.
- Delhi Government will bear the complete expenses of the victim's treatment, since every life is precious
- Victims of any road accident that happens within the boundaries of Delhi will be eligible for this scheme
- The person who takes a victim to hospital will be rewarded and felicitated with a Farishtey Certificate.
- Road accident victims will be admitted for treatment in any hospital without any questioning.

“I salute you - *Dilli ke Farishtey*”

- Arvind Kejriwal
Chief Minister, Delhi



DELHI'S POLLUTION DOWN BY 25%

BUT STUBBLE BURNING INCREASES POLLUTION LEVELS IN NOVEMBER



हर मुमकिन प्रयास, ताकि दिल्ली को मिले हवा साफ

Dip/shabdarth/d/0176/19-20

STEPS TO COMBAT POLLUTION FROM STUBBLE BURNING:

1. ODD-EVEN:

Delhi Government will implement the Odd-Even rule from 4th-15th November, a time when pollution from stubble burning is at its peak.

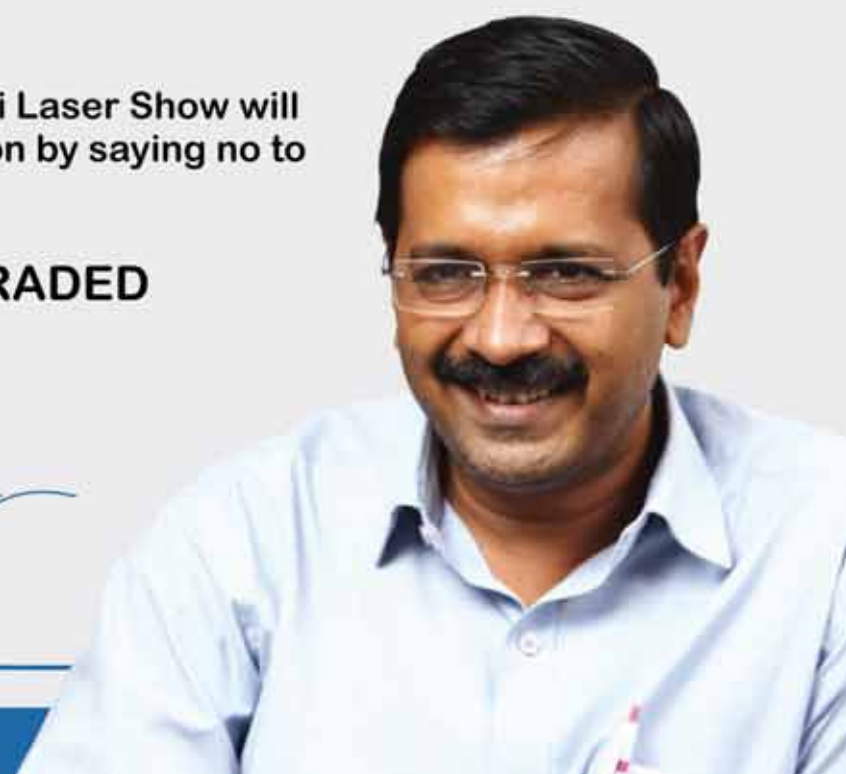
2. FREE MASKS:

Delhi government will distribute free masks as a precautionary measure. Please use them when pollution levels rise.

3. DIWALI LASER SHOW:

Let's come together to celebrate this auspicious occasion. A grand 4-day Diwali Laser Show will be organized at Connaught Place in Delhi. Join hands with us in fighting pollution by saying no to crackers.

4. IMPLEMENTATION OF THE HON'BLE SUPREME COURT'S 'GRADED RESPONSE ACTION PLAN'



DELHI PASS DENGUE FAIL

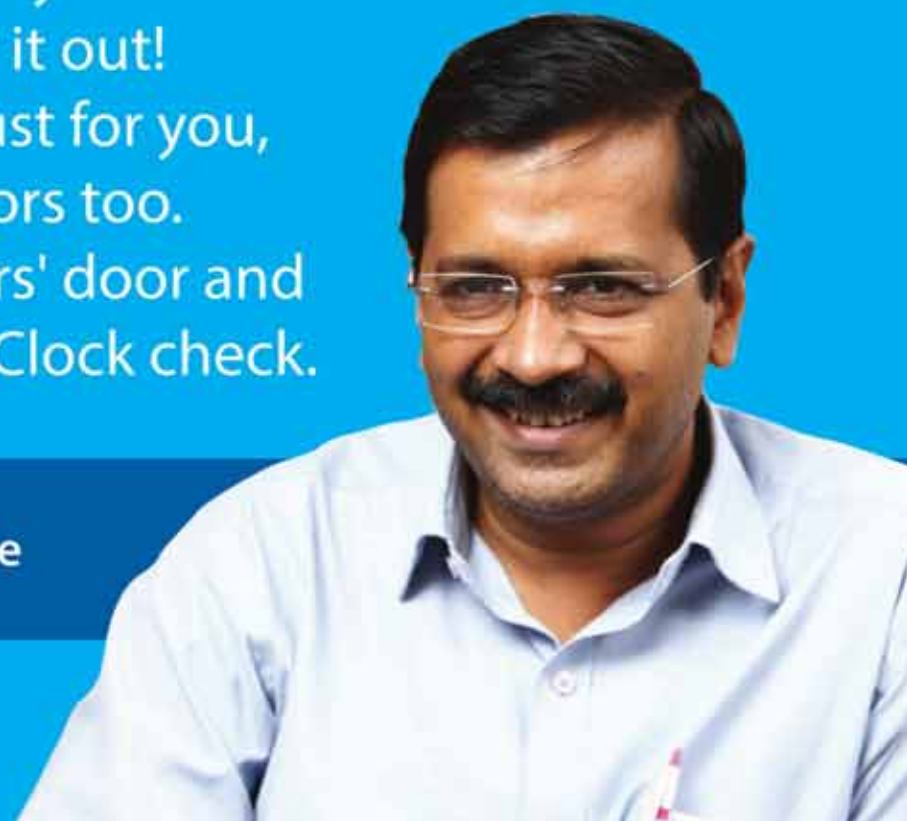


Kids, do you all remember your Sunday homework?
Are you all ready to defeat Dengue?
You have to make sure that everyone spares 10 minutes
at 10'o clock on Sunday, to defeat Dengue
All children need to check their homes to ensure that
clean water has not accumulated anywhere.
If it has, then remember to pour it out!
And this Sunday homework is not just for you,
but for your parents and neighbors too.
Remember to knock at your neighbors' door and
remind them about the Sunday 10'o Clock check.

And yes, do not forget to put the sticker
outside your home and your neighbour's home
that you will get in school.

दिल्ली कर दिखाएगी

Health Department, Government of NCT of Delhi



डेंगू से
वार हर
रविवार

SHORT CIRCUITS



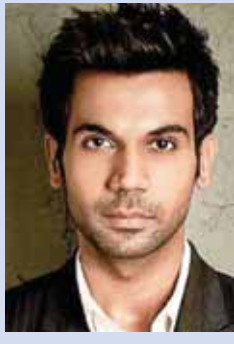
AYUSHMANN KHURRANA

In an era of great content, *Bala* will stand out and will hopefully entertain everyone in this country. It's one of my best films and I'm supremely proud that it's part of my filmography. I was bowled over as soon as I read the script. It's satirical and also, emotional. It has its heart at the right place.



DEEPIKA PADUKONE

I cannot begin to express how grateful I am for all the love. I got up to the most unexpected news that every single item in my closet had been sold out in less than two hours. The buyers have been from all over the world. Thank you so much everyone. I am sending lots of love right back.



RAJKUMMAR RAO

My father taught me honesty. He was the most honest government official I have ever seen. He was at a post where could have made so much money. He stuck to his honesty. There are actors who feel they can't perform that well in auditions. Sometimes it's a matter of ego. I don't follow that.



NAWAZUDDIN SIDDIQUI

When I read the script of my film *Motichoor Chaknacho*, the oddly, straight laced and unintentionally funny Pushpinder (my character), stood out. His desperation to get married drives him crazy forcing him to some insane alleys of life. I had a great time playing such a character.

CHRIS HEMSWORTH

I loved India and its people during my shoot for *Dhaka*. There were thousands of people on the streets every day, which I had never experienced on the sets. It was intimidating and exciting because there were so many people who cheered after every take.



ENCOUNTER 45 MINUTES

Beyond the obvious

Actor MONA SINGH, through her latest venture *Lutf*, wants people to understand that depression is not a personal failure, rather a state of mind that demands professional care. By TEAM VIVA



Actor Mona Singh has crafted her career simply by challenging convention, much before the dawn of the content era. The first time around she burst upon our collective imagination with *Jassi Jaisi Koi Nahin*, she went on to shatter the accepted definition of beauty on the screen, be it big and small. She wore big school marm specs, her teeth tied down with braces and in the most unflattering of salwar suits with a starched and folded dupatta. And she went on to become an overnight sensation. People, who earlier believed in unattainable standards of beauty, now adored the shine of honesty and self-belief in Jassi's eyes. And 16 years after the serial was first aired, she is back again to what she does best, making people look beyond the obvious.

The actor is now seen in the short film *Lutf*, which captures the issue of mental health and creates awareness about it. It revolves around Meghna Joshi (Mona) and a fear that shadows her life. She struggles to help herself come out of it but her husband Ravi Joshi and family are not supportive. A therapist Dr Vipul Agarwal (Vinay Pathak) helps her to deal with her fear.

What appealed to her the most? "Touching a subject like mental health is appealing in itself. The most interesting part about my character was that she is not a cry baby or sad about life but she is a fighter," says Mona. There are times when survivors of mental illness feel helpless and have negative thoughts about themselves. But Meghna wants to help herself by finding a solution. She wants to dig out the reasons that "why can't she do a certain thing and what is she scared of," adds Mona.

The actor admits that she has never done a film like this before, as this issue has not been discussed much. She says, "In India when someone goes to a psychiatrist to seek professional assistance, people start labelling them as mad. They say, 'wo pagal hai kya jo pagalo ke doctor ke paas ja rahi hai.' Their family and friends do not support them. They should instead help the affected person come out of the trough."

It is high time we normalise mental illness like any other physical one. People need to broaden their mindset so that it becomes easy for the survivors to come out and talk about it. At some level things are improving. Many Bollywood celebri-

ties have come out to discuss this so that the stigma attached to it can be removed.

Mona agrees with it and says, "It is an intense subject and can harm people. It can ruin relationships and entire lives. On top of all this, the survivors have to face denial from the society. This is the worst thing for a depressed person." This is the reason people are ashamed of being depressed. What can be worse than this?

In this fast-paced life, which has so much stress, anxiety and unpredictability, everyone gets depressed at some point or the other. Mona feels it is important for people to understand that depression is not a personal failure, it is just a state of mind which demands professional care.



The film focusses on the simple joys of life, but we usually don't realise them. This has been beautifully depicted in the film. This simplicity is what helps the film connect

with the audience and especially the survivors closely. They would see this as a step towards normalising their condition.

The actor is hopeful that the film

will have a far-reaching impact because even the people in small towns have access to the digital platforms. This topic would interest them as its fresh for them.

Director Prateesh Nair has researched in-depth and was very clear about what he wanted from each character. Mona says, "When I met him (Prateesh) for a workshop, he told me that he wants Meghna to be a very normal girl who is not crying in every situation and is rather trying to help herself." The actor was sure about doing this role then and she found that she could relate to it in real life too. "I think like Meghna when I am going through any issue in my life. I seek help from my family and friends. I have no shame in that," says she.

The film is streaming live on a OTT platform. With the digital wave one can clearly witness the improvement in quality as well as quantity of stories that are being told which wouldn't have made the cut otherwise. These platforms are giving a chance to people to showcase their skills. "Digital is a beautiful change. A subject like mental illness will not work on TV or cinema because there people like to watch drama, love and romance. And the General Entertainment Channel (GEC) channels have a lot of restrictions because they are family channels. In such a case a digital platform has the upper hand because they have no such restrictions," says she.

The actor is glad about getting different kind of roles, which she says come to her. She never chases them. In her recent one, *Mission Over Mars*, she played a Bengali scientist which was a complicated and grey character.

"Not only this, my plate is full with more diverse roles now. I am in the third season of *Kehne ko Humsafar hai* and one more," adds she.

Recalling her journey, Mona says, "When I started my career with Jassi, I had no idea what was in store for me. But after coming to Mumbai and giving such a hit show, there was no looking back. I started getting different kinds of roles which helped me to work on myself. I hosted shows, dancing, acting and theatre. I am always excited to do something that challenges me and helps me find a new zone for myself."

(The film is streaming live on SonyLiv.)

'DON'T RESTRICT YOURSELF'

Actor Sonam Kapoor Ahuja says artistes shouldn't restrict themselves only to films and film parties. Rather, people should travel more often, spend time with friends and family, read books and watch films to become the best version of themselves.

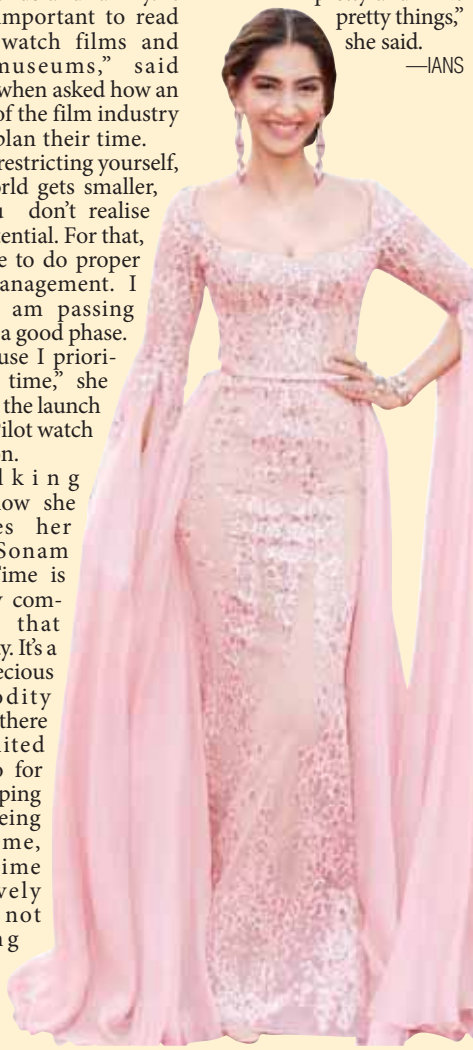
"I think if you are an artiste, you need to have a full life. I feel people related with creative fields should travel more often, they should spend time with friends and family. It is also important to read books, watch films and visit museums," said Sonam, when asked how an artistes of the film industry should plan their time.

"By restricting yourself, your world gets smaller, and you don't realise your potential. For that, you have to do proper time management. I think I am passing through a good phase. It's because I prioritise my time," she added at the launch of new Pilot watch collection.

Talking about how she manages her time, Sonam said, "Time is the only commodity that goes away. It's a most precious commodity because there is limited time. So for me, keeping time, being on time, using time effectively and not wasting time is important."

The actor added that she started wearing watches only over the past few years. "Over the past four or five years, I started wearing watch more often. I think technology has made us more connected and smarter but also a little slower. We can't actually read time. It takes us a while to read time because we are so used to looking at digital things. So, I decided I will not read time on my phone anymore and I am going to read time on a watch. It's also very pretty and I like pretty things," she said.

—IANS



DEBATE 25 MINUTES

Are they Noble enough?

The prize being awarded to OLGA TOKARCZUK, a liberal Pole, who has irked her country's conservative government and PETER HANDKE, an Austrian, accused by many liberals of being an apologist for Serbian war crimes, has ruffled many feathers



she was chosen for works that explore the crossing of boundaries as a form of life.

Already a major cultural figure in Poland, Tokarczuk has a growing international profile, especially since she won the Booker International prize in 2018 for the novel *Flights*.

She said that she was terribly happy and proud that her novels, which describe events in small towns in Poland can be read as universal and can be important for people around the world.

Handke has been a big name in European literature for decades, crafting works — starting with his first novel, *The Hornets*, in 1966 — that combine introspection and a provocative streak. One early play

was called *Offending the Audience* and featured actors insulting the-atergoers.

He has written screenplays, several of them for German director Wim Wenders, who also filmed Handke's 1970 novel, *The Goalie's Anxiety at the Penalty Kick*.

He was praised by the Swedish Academy for writing powerfully about catastrophe, notably in *A Sorrow Beyond Dreams*, his 1972 autobiographical novel about his mother's suicide.

But his staunch support of the Serbs during the 1990s Balkans wars has set him at odds with many other Western intellectuals.

In a 1996 essay, *Justice for Serbia*, Handke accused Western news media of always depicting



Serbs as aggressors. He denied that genocide was committed when Bosnian Serb troops massacred some 8,000 Bosnian Muslim men and boys in the enclave of Srebrenica in 1995, and was an opponent of NATO's airstrikes against Serbia for that country's violent crackdown in Kosovo in the late 1990s. Earlier this year, Handke said those behind the bombing don't belong to Europe and the planet Earth.

Handke's views led novelist Salman Rushdie in 1999 to call him a contender for "International Moron of the Year." Rushdie's publicist at Penguin Random House said that Rushdie stood by what he wrote in 1999.

Novelist Jennifer Egan, president of PEN America, said the writers' group deeply regretted the choice of Handke.

"We are dumbfounded by the selection of a writer who has used

his public voice to undercut historical truth and offer public succor to perpetrators of genocide," she said. "At a moment of rising nationalism, autocratic leadership, and widespread disinformation around the world, the literary community deserves better than this."

In 2006, Handke turned down the Heinrich Heine award from the German city of Duesseldorf after his selection sparked a row among the city's politicians. His selection as winner of the International Ibsen Award for drama in 2014 also prompted protests from human rights groups.

That same year, he said that the Nobel Prize should be abolished because of its false canonisation of literature.

Serbian officials and media hailed Handke as a great friend of Serbia, but Kosovans reacted angrily to his Nobel Prize. Viora Citaku, Kosovo's ambassador to the United States, tweeted that "In a world full of brilliant writers, the Nobel committee chooses to reward a propagator of ethnic hatred and violence. Something has gone terribly wrong."

Albanian Foreign Minister Gent Cakaj, who was born in Kosovo, tweeted that the award was "an ignoble and shameful act."

In contrast, the win by Tokarczuk — Poland's fifth Nobel literature laureate — was greeted with praise even by her erstwhile critics.

Tokarczuk has been attacked by Polish conservatives — and received death threats — for criticising aspects of the country's past, including its episodes of anti-Semitism. She is also a strong critic of Poland's current right-wing government.

Her 2014 novel *The Books of Jacob* tackles the forced conversion of Polish Jews to Catholicism in the 18th century. Her book *Drive Your Plow Over the Bones of the Dead* is a crime thriller with feminist and animal-rights themes that offers a sometimes unflattering depiction of

small-town Polish life.

Culture Minister Piotr Gliniski, who said earlier this week that he has not finished any of Tokarczuk's books, tweeted his congratulations and said he now felt obliged to go back and read her books all the way through.

Polish President Andrzej Duda called it a great day for Polish literature.

Tokarczuk is only the 15th woman to win the Nobel literature prize in more than a century. Of the 11 Nobels awarded so far this week, all the other laureates have been men.

Both literature winners will receive a full cash prize, valued this year at 9 million kronor (\$918,000), a gold medal and a diploma at a ceremony in Stockholm on Dec. 10.

The literature prize was canceled last year after an exodus of members from the exclusive Swedish Academy following sex abuse allegations. Jean-Claude Arnault, the husband of a former academy member, was convicted last year of two rapes in 2011.

The Nobel Foundation had warned that another group would award the literature prize if the academy didn't improve its tarnished image, but said in March it was satisfied the Swedish Academy had revamped itself and restored trust.

The 2018 and 2019 awards were chosen by the Swedish Academy's Nobel Committee, a new body made up of four academy members and five "external specialists." Nobel organisers say the committee suggests two names that then must be approved by the Swedish Academy. It's unclear whether academy members simply rubber-stamped the experts' choice.

The literature awards follow Nobel Prizes in physics, chemistry and medicine handed out earlier this week. The Nobel Peace Prize will be awarded on Friday and the economics award on Monday.

—AP

REFLECTIONS 45 MINUTES

Filmmaker MSN KARTHIK's film, *Bodh Gaya: The Seat of Enlightenment*, depicts our quest for peace and harmony, says AYUSHI SHARMA

SOUND OF SILENCE

Filmmaker MSN Karthik asks me if I knew something about *vipassana*? I didn't. He explains that it is a meditative practice, which enables one to see things as they really are. It's a way of transforming oneself through self-observation. It is this observation-based, self-exploratory journey to the common roots of mind and body that dissolves mental impurity, resulting in a balanced mind, full of love and compassion.

This is exactly what his recent film, *Bodh Gaya: The Seat of Enlightenment* aims to depict. A part of *The Inner Path*, a festival on Buddhist Film, Art and Philosophy, it revolves around the kind of transformation Buddhism can bring in people's lives and the role it can play in today's chaotic world.

As a part of his research, the film required that he read Buddhist literature and watch several decades-old documentaries on Buddhism. So did he personally experience the transformation that the practice can bring? Well, he says, "After completing the film, I went to one of the meditation retreat centres for *vipassana* in Nagarjuna Sagar in Andhra Pradesh. It happens for 12 days at a stretch where you are not allowed to talk to anyone, you don't have phones, no networks and you just have to sit there and meditate for 12 hours everyday. You can't even sleep at night because throughout the day you are sitting with your eyes closed. That was a life-changing experience for me as since childhood, I have never been away from my family and during those 12 days I had nobody but myself. It's like a detox from the regular worldly affairs and gives you enough time to reflect upon your life. It's more of an inward journey. I really cannot explain it in words because it's very experiential," he says.

Both *Gaya* captured his interest because of its rich cultural and historical significance. Every year more than two million people visit there from all across the globe and it's also a UNESCO World Heritage Site. But most importantly he selected the place because he encountered



Monlam Puja, a world healing prayer. He says, "It's special because almost four to five thousand monks and practitioners from various countries come there at the time of puja. You can spot hundreds of them everywhere. I was very enchanted with the site. I thought if I have to film something, why not start from this sacred place. And that's how it all started."

His filming was divided into three different categories. First, he elaborates, "I spoke to the authorities of the temple, where I concentrated more on cultural significance of the place, the history of Buddhism and that of Buddha, how he got enlightenment under the Bodhi tree. Second, I spoke to

almost 12 to 15 monks. I can recall one instance, where a monk, who was from the US, had left his country almost 20 years ago. He came to India and settled in Himachal Pradesh. He talked about his experience of adopting Buddhism, how it changed his life and the way he sees the world now. Third, it was discussion in terms of how and why they think that Buddhism can bring a change in this chaotic world. It was more of a philosophical thing. The film touches upon historical and cultural significance, the personal experiences and last, how Buddhism can bring a change in this world."

Initially, Karthik's goal was to make something on *Bodh Gaya*. He just wanted

to capture the essence of the place and tell people what they can expect if they visit it. But his focus shifted towards capturing Buddhism because of the paucity of the information on the place. "When I researched, I couldn't find anything substantial on *Bodh Gaya*. There were some documentaries and standard information but they were just not sufficient to make a film from them. I didn't have any strong direction point to take the film forward," he says.

For many, films are a hobby. For some, they are a passion. But Karthik is the kind of person who always lived his life in 24 frames. Films were what shaped him since childhood. He says that he watched Robin

Williams in awe, as he stood up on his desk to inspire his students to "seize the day", in *Dead Poets Society*. Films seemed to be a powerful medium to communicate ideas and he wanted to become a filmmaker when he grew up. But he had to take up a software job after graduating from IIT. However, the filmmaking bug never died in him. He realised that storytelling was what defined him and that he would want to pursue it forever. So he started travelling across India in search of untold stories. From *Bodh Gaya* in the East to Rajasthan in the West and Himalayas in the North to Munnar in the South, he covered a lot of places and launched his first travel film series *My Great Escape*. Such a vast country seemed very small in front of his quest to tell an engaging story.

His latest film narrates the story of

monks, who are seeking peace and harmony, because this is what we all lack in our lives. From time to time we all experience agitation, irritation, disharmony. And when we suffer from these miseries, we don't keep them to ourselves, we often distribute them to others around us. Unhappiness permeates the atmosphere around someone who is miserable and those who come in contact with such a person are also affected. Certainly, this is not a desirable way to live.

And this is the sole reason why everybody visits *Bodh Gaya*, to find peace among all the chaos, Karthik tells us. "If you visit the place you'll understand that there are people from various countries, who follow all kinds of religions and speak a variety of languages. You have Christians, Muslims, Sikhs and Hindus coming there. They all respect Buddha in the same way because they don't see him as a god. He is a person, who showed the 'Path of Enlightenment'. Everyone is following their own customs and praying in their own languages yet there is peace. *Bodh Gaya*, along with being religious, is a place for global peace and harmony," says the filmmaker. Even the film depicts the same towards the end.

Ask him how these film festivals help directors like him to take such stories to the public? He says, "Today's film scenario differs from what it was a decade ago when there was no YouTube and OTT platforms. I think, there is a specific role that film festivals play. While online platforms provide scale and take your content to the public, film festivals give you a lot of importance in terms of the contacts that you get. They give you recognition in the film fraternity because of which you start getting collaborators for your next projects. And you start growing."

All that glitters

With athleisure in blinding-bright shimmery hues and denims of the 70s, FALGUNI SHANE PEACOCK's collection at LMIFW was all about androgynous-meets-gusto fashion, says CHAHAK MITTAL

Stop saying yes if you want to say no, 'Stop staring at me,' 'When something doesn't feel right, don't do it,' 'Let nobody tell you who you are,' 'Female is the revolution, let them know.' These messages flashed on the screen at the background of the runway while the Social Addicts band belted out tunes like *Girls Like You* and *I've Got the Moves Like Jagger*, during Falguni Shane Peacock's show at the FDCI's Lotus make-up India Fashion Week day 2.

The designer duo showcased their 70s fashion and music-inspired pret spring/summer collection. Explaining the idea behind such a theme and messages in the background, Shane said, "We wanted to make people think about what's happening around them and question it. In this social media-driven age, we have forgotten to be ourselves and seek validation from outside. What we want to convey through this collection is that no one should tell you who you are. The 70s were our inspiration as during those years there was no social media. Today, we have become addicts, who are constantly on our phones, watching and judging people, either putting them down or praising them. And all this is driven by the number of likes."

Falguni, donning an all-black attire, went on to add that one shouldn't feel bad for whoever they are or look like. "If people don't like you or troll you on social media, it shouldn't matter. Their comments would do no good. If you have a good dress, wear it twice or any number of times that you wish to. Nobody is judging you. It's you who is judging yourself. Go ahead and live the life you want to. Don't be an addict of social media."

She added, "Our collection is a heady amalgamation of the poster period of individualistic fashion and today's anti-conformist dressing." The ramp dazzled with shimmer, fringed silhouettes, androgynous-meets-gusto fashion garments. The rock athleisure in blinding-bright glitter hues and denims of the 70s tele-



ported the audience back in time. In bold hues of poppy red, twilight purple, moss green, turquoise, teal, Kelly green, and softer tones like those of pool blue, ceramic, mint green, yolk yellow, the colour palette brought all shades of boldness under one roof. However, it was the glittery long boots which were the highlight of the show as they were the first to attract attention and second glances. These were denim boots

studded with mini glittering stones which created assorted patterns.

In a one-sided off-shoulder, teal-printed dress and a bouffant, the mid-1960s famous hairdo, show-stopper Yami Gautam had the audience in gasps.

When a model doesn't fit into the designer's outfit properly, even though she is looking pitch-perfect, it can cause some uneasiness. However, Yami felt effortless in her attire and said, "There are times when our outfit might look comfortable but deep down, we are struggling with it. It is sticking and making you feel uneasy. But when you fit in your garment perfectly and move around in it swiftly, it becomes a part of you. You are able to be yourself. You don't have to choreograph your moves. You just have to walk the ramp, enjoy it and come back."

Yami said that the designer duo has been on "everyone's wishlist" and hence, she was glad to have walked the ramp for them. "The attire very well matches with their theme of being oneself," added Yami. Well, "if you're being watched constantly, especially on social media," Shane said, "then better be dressed for it!"

Photo: Pankaj Kumar

STUDIO CHAT 30 MINUTES

The end is near?

Writer ANDREW DABB says that the good thing about the action genre is that you can address social issues in a way that doesn't feel too preachy. *Supernatural* has exactly done that



understand why it ended that way and not wish the show to end differently.

Will all loose ends be tied up by the end of the season?

With a show that's been going on for 15 years, I can't claim that we are going to tie up every loose thread. I think that would be very tough to do, but we're certainly not going to be afraid to go back and talk about some of our nostalgia. We will also go back to explain some things or find ways to explain them which may seem a little odd in the moment but will end up making a little more sense.

How do you cope with the pressure of the final season and the expectations of the fans?

I think you just have to realise that you cannot make everybody

happy. You have to do what makes sense; not just to yourself, but to other people on the sets too. For example, fellow executive producer, Bob Singer, the actors and everybody who have worked on the show for so many years. We all have very strong opinions about the way it's going to go, but we have decided to tick the boxes for all those people at the ending point. So, at some point it's important for you to put your trust in those people.

How does it feel to say goodbye to the show?

It's interesting for us, because we're still working on it. We had somebody come to our office a while ago to say, "So, we need to plan the wrap party. We will do a lot of things. Whenever you guys are ready to leave your offices, just

let us know." I said that I've been in this office for 12 years. So I don't feel like leaving. But, I don't think they understand that. I live there even now. I'm going to be like the Phantom of the Opera. Even after the new people move in next year, I'll still be there.

Supernatural has been trailblazing in many ways, including its efforts to shine a light on the emotional side of masculinity. How does it feel to be a part of something that's so groundbreaking for the genre?

The nice thing about the genre is that you can address certain social issues in a way that doesn't feel too preachy and *Supernatural* has done that. It's interesting to look at Sam and Dean in this light. Though they are tough men who drive a cool car and shoot cool guns but they are probably two of the most emotional male characters on TV. That is one of the most subversive things about this show. Even though we are not going out of our way to talk about prominent social issues a lot of the time, the fact that these characters exist in the way they are shines a light on masculinity that isn't often seen on television, certainly not in this genre of television or on a prime-time television show.

Will other directors from the past return to the show in its final season?

Yes, they will. In the last season, we also have a lot of directors who were standby go-to directors in early seasons, and have gone to do different things. A lot of them are coming back to take one more bite of the apple. It's going to be a lot of fun.

(*Supernatural, Season 15, airs from October 20 at 9 pm on AXN.*)

PTI ■ PUNE

Virat Innings

Skipper Kohli's record 7th double ton takes India to 601 before SA lose 3 wickets



Kohli's inning gave us extra time to get 20 wickets: Mayank

PTI ■ PUNE

The brisk pace at which skipper Virat Kohli scored his double hundred has given the Indian bowlers enough time to get 20 South African wickets, reckons opener Mayank Agarwal.

Kohli's best-ever Test score of 254 and his 225-run stand with Ravindra Jadeja (91) in only 39.1 overs formed the cornerstone of India's mammoth 601 for five declared.

Kohli's big knock came at an impressive strike rate of 75.59 as he hammered 35 boundaries, including two sixes, in his 336-ball innings.

"Definitely, it has put us in driver's seat and it's not just the amount of runs but at what pace those runs have come has made the huge difference," said Agarwal, who got his second successive Test hundred on the opening day, said.

Indian pacers have already reduced the Proteas to 36 for three at stumps on the second day.

"The double hundred has given the team extra session and half, which becomes very crucial. The partnership between Virat and Jadeja was fabulous and almost at run a-ball 230-odd (225), which is fabulous. If you are looking to win games, then you want to have that time to get 20 wickets," said the Karnataka right-hander.

"To get a 250, it's no joke and way he is batting is tremendous. The positivity and intent is fabulous. The records and his scores, prove everything that we all need to see (learn)."

The records and his scores, prove everything that we all need to see (learn)."

In fact, the first session of the second day set the tone as Kohli and Ajinkya Rahane hardly gave any chance. "Virat and Rahane during the last evening, around hour and half, when ball was doing a bit under lights, played really tight. They didn't give opposition a wicket, in the first session and that put us in driver's seat and we could do what we did in the second session."

Ask him about his manic consistency since 2017, Agarwal spoke about how he focussed on ticking the boxes rather than instant results.

"You need to put a mark (target) and make sure that at the end of the year, whatever time (frame) you have set, you tick those boxes," he added.

"Sometimes you put in effort and it's not like you get instant result. You have to keep doing your things, keep ticking the boxes, keep improving, putting in performances year after year, the selection will eventually come."

A prolonged stint with the India A team did help him, he said. "India A games really helped to bridge the gap between domestic and international cricket, because the kind of (domestic) teams you are facing and kind of teams other countries are fielding, for those games are top quality. So you know that you are almost playing international standard bowling."

MOST DOUBLE HUNDREDS IN TESTS:

Batsman	M	I	N.O	Runs	AVG	H.S	100	50	0	200+
Don Bradman (Australia)	52	80	10	6996	99.94	334	29	13	7	12
Kumar Sangakkara (SL)	134	233	17	12400	57.40	319	38	52	11	11
Brian Lara (West Indies)	131	232	6	11953	52.88	400*	34	48	17	9
Wally Hammond (Eng)	85	140	16	7249	58.45	336*	22	24	4	7
Mahela Jayawardene (SL)	149	252	15	11814	49.84	374	34	50	15	7
Virat Kohli (India)	81	138	10	7054	55.10	254*	26	22	9	7

FASTEST 7000 RUNS IN TESTS

Batsman	M	I	Time
Wally Hammond (Eng)	80	131	18 years & 238 days
Virender Sehwag (India)	79	134	8 years & 278 days
Sachin Tendulkar (India)	85	136	11 years & 353 days
Garry Sobers (West Indies)	79	138	16 years & 359 days
Kumar Sangakkara (SL)	83	138	9 years & 3 days
Virat Kohli (India)	81	138	8 years & 113 days

King Kohli climbs new milestones

PUNE: India's batting mainstay Virat Kohli on Friday eclipsed Sir Don Bradman and Sachin Tendulkar while smashing a handful of records during his career-best knock of 254 in the ongoing second Test against South Africa here. Kohli surpassed Tendulkar and Virender Sehwag by amassing a record seventh double hundred, the highest in Indian cricket history. Bradman tops the international list with 12 double tons in his illustrious career.

The Indian skipper, who now has 26 Test hundreds and 69 international tons (43 in ODIs), also went past Bradman's Test tally of 6,996 runs.

The 30-year-old now has

scored more than 7,000 Test runs since making his debut against the West Indies in 2011 to break into the top 50 Test run-scorers, a chart led by batting maestro Sachin Tendulkar (15,921 runs). He has eclipsed Sri Lanka's Sanath Jayasuriya, Australian Steve Smith and former England batsman Len Hutton (6,971) in the list of most Test runs.

During his unbeaten innings, Kohli had for a brief period of time also surpassed Bradman's eight scores of 150 plus before reaching his double hundred.

Bradman had eight scores between 150 and 199 but had 12 double hundreds to his credit.



good show even though the scoreboard suggested otherwise.

Kagiso Rabada (3/93 in 26) and Philander (0/66 in 26 overs), for the second day in a row, bowled a probing morning spell, albeit with little luck.

Credit to the skipper and his deputy for the manner in which they negotiated the first hour.

Kohli, in particular, was leaving anything that Rabada bowled on the off-stump channel for the first few overs. The only blemish was fishing

at an away swinger from Philander, which a diving wicketkeeper Quinton de Kock failed to latch onto.

The bowler's back-drive off Rabada came soon after as Kohli started opening up. Anrich Nortje also again tried to bowl short but

Kohli played his trademark short-arm pull in-front of the wicket.

Once the ball got old, the South African spinners neither had the guile nor the big heart needed in adverse conditions to trouble a champion batsman like Kohli.

PTI ■ ULAN-UDE (RUSSIA)

The medal haul is the same as last time but four Indian boxers, spearheaded by the indomitable M C Mary Kom, would be fighting to better the colour of those medals in the semifinals of the Women's World Championship here on Saturday.

The third-seeded Mary Kom (51kg), assured of an unparalleled eighth world medal, would be aiming for a seventh Gold and standing in her way in the semifinals is Turkey's European champion Busenaz Cakiroglu. Cakiroglu is seeded second.

Besides six world titles, Mary Kom's incredible career is also studded with an Olympic Bronze medal (2012), five Asian titles, Gold medals at the Asian Games and the Commonwealth Games, besides numerous other international top finishes.

The spotlight will also be on two very impressive debutants — Manju Rani (48kg) and Jamuna Boro — besides last edition's Bronze-medallist Lovlina Borgohain (69kg).

"All of them have performed exceptionally well. We are keeping our fingers crossed for all of them to reach the final," national coach Mohammed Ali Qamar, who also happens to be India's first Commonwealth Games Gold-

MARY LEADS CHARGE FOR GOLD



medallist in boxing, told PTI.

All of them have tough opponents lined up but all of them have shown themselves to be completely unfazed by the prospect of going up against a strong challenger. "One can never be satisfied. We are happy that our performance has not dipped since the 2018 edition but it is a bit disappointing that we couldn't better it. We could have had six semifinalists but for a couple of close losses," said Qamar.

One of the most outstanding performers this time has been Manju Rani. The boxer from Haryana, who didn't get a break in her home state, claimed the national title by competing for Punjab and came into national camp only this year.

"She has been unstoppable definitely. She has made every one of her opportunity and that includes a Silver medal at Strandja Memorial (one of Europe's oldest boxing tournaments)," Qamar said.

Her next opponent is going to be Thailand's Chuthamat Raksat, who upstaged fifth seed Yuliyanova Asenova in the quarterfinals.

Boro, an Assam Rifles employee whose mother worked as a vegetable vendor to support her boxing dreams, is another one to have impressed considerably.

The 22-year-old will take on top seed and former Asian Games bronze-medallist Huang Hsiao-Wen of Chinese Taipei.

Borgohain is the more seasoned one and she will face China's Yang Liu, who shocked top seed Chen Nien-Chin. Borgohain is in pursuit of a medal better than the bronze she won the last time around.

India's best performance in the event remains the one in 2006 when the country snared eight medals, including four Gold, one Silver and three Bronze.

Mary Kom was one among the Gold-medallists that year too.

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Mithali, Poonam smash fifties to guide India to 5 wicket win

PTI ■ VADODARA

Skipper Mithali Raj and Poonam Raut smashed impressive fifties to guide the Indian women's team to a series-clinching five-wicket win over South Africa in the second ODI here on Friday.

India first restricted South Africa to a competitive 247-6 after electing to field and then returned to overhaul the target with two overs to spare and take an unassailable 2-0 lead in the three-match series.

Pacer Shikha Pandey (2/38), left-arm spinner Ekta Bist (2/45) and leg-spinner Poonam Yadav (2/42) returned with two wickets each to keep the visitors to a below-par score.

Chasing 248 to win, the Indian women lost openers Priya Punia (20) and Jemimah Rodrigues (18) early to slip to 66 for two in 12.5 overs.

However, Punam (65 off 92)



and Mithali (66 off 82) resurrected the chase by sharing a 129-run partnership for the third wicket.

Marizanne Kapp (1/29) broke the stand when she had Mithali caught by Laura Wolvaardt in the 40th over.

In the next over, Punam too departed when she holed out to Kapp off Ayabonga Khaka, leaving India at 196 for four in 40.1 overs.

Harmanpreet Kaur then hit an unbeaten quick-fire 27-ball

39, laced with five boundaries and a six, to take India home with 12 balls to spare.

Earlier put into bat, openers Lizelle Lee (40) and Laura Wolvaardt (69) gave South Africa a solid start, taking them to 76 in 15.4 overs.

Once Lee was removed by Poonam, Trisha Chetty (22) gave company to Wolvaardt, adding 51 runs.

Shikha provided India twin breakthroughs, dismissing Chetty and Wolvaardt, as South Africa slumped to 142 for 3.

M du Preez (44) and Lara Goodall (38) took the visiting team past the 200-run mark.

However, once Goodall was dismissed in the 43rd over, skipper Sune Luus (12) couldn't stay long either.

Du Preez took South Africa close to 250 before falling in the last over.

India will now play South Africa in the third and final ODI on October 14.



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