

Tu Meri Main Tera Main Tera Tu Meri Review: Kartik, Ananya Film Is A Swanky But Bumpy Ride On An Uneven Road



Tu Meri Main Tera Main Tera Tu Meri Movie Review: "Hook-up culture mein 90s jaisa love story dhund rahi hoon," says Ananya Panday's Rumi. To quite an extent, that's what Tu Meri Main Tera Main Tera Tu Meri (TMMTMTM) can be best described as. But the road to the finale of this love story infused with dollops of family drama is a bumpy and meandering one. In fact, be ready and patient enough to sit through multiple detours before you finally arrive to the destination.

This one-liner paper-thin plot could've been wrapped up way faster than 2 hours 25 minutes. But instead, director Sameer Vidwans decides to create a recipe by borrowing ingredients from too many cuisines. At times, it will remind you of the pre-interval chunk of Tu Jhoothi Main Makkaar. Here too, two good-looking people meet and their romance begins with tiff, friction and playful hostility. This banter-driven tension and emotional push-and-pull, sometimes bordering on the classic 'I can't stand you' template, slowly turns into love. And then comes the melodramatic Indian family trope.

The first half of TMMTMTM will also take you back to Ved and Tara's colourful Croatia getaway in Tamasha. And then in the second half when Rumi is seen hitting back at Kartik Aaryan's Rehaan's mother Pinky, you'll also be thinking about Rocky Aur Rani Ki Prem Kahaani. And much like this Karan Johar directorial, TMMTMTM stays true to the classic Dharma Productions' descriptor. There are big sets, chic costumes, grand song-and-dance sequences, stunning foreign locations and a helicopter. While all of that renders the film loads of sheen, it robs it off its novelty.

TMMTMTM revolves around Rehaan and Rumi. Rehaan, who randomly flashing his washboard abs,

lives in the US with his mother Pinky and they run a big and lucrative wedding planning company. They fly down to Delhi for one of their assignments. Before jetting off to the US and moving into their dream mansion, Rehaan decides to take a solo trip to Croatia. At the airport, he bumps into Rumi, a writer, whose recently released novel has bombed. What follows is a squabble where she accuses him of mansplaining. He, on the other hand, gives her lessons on how chivalry and feminism are antithetical.

As luck and a quintessential Bollywood screwball romance would have it, they end up being co-passengers on the same flight. Serendipitously, they also end up taking the same yacht and are even given the same chamber to share, because why not? Over the next few days, there's a lot of flirting, teasing and verbal sparring that fuel the attraction and sexual tension between them. One day, when Rumi explains Rehaan the seven stages of love, he realises that he has already reached the third stage.

They decide to spend time together until the very last day of their trip when Rehaan blurts out an 'I love you' to Rumi. While he's hell-bent on taking this relationship to the wedding mandap, she backtracks and tells him that she isn't okay with leaving his widower father alone in Agra. Then begins Rehaan and his mother's journey of pleasing Rumi's family, leading to chaotic situations and some high-octane drama that can even give television soap operas a run for their money.

Much like Sameer's previous directorial outing, Satyaprem Ki Katha, here too, family values run deep. Like Dilwale Dulhania Le Jaayenge's Raj, Rehaan too doesn't want to marry his lady love and take her to the US without the consent of the patriarch of her family. He wants to be in Rumi's retired colonel father's good books because he believes that you don't just marry a girl, you marry her family. And interestingly, both leads – Rehaan and Rumi – are placed on equal footing. Both are strong-willed, stubborn, alpha personalities.

What 2 hours 25 minutes of TMMTMTM finally manages to convey is what warms your heart. The maker decides to flip rigid gender roles and the societal narrative of a woman having to leave her family behind, uproot herself and begin a new life from the scratch post marriage. Sameer not just questions it but makes it happen.

'90% Of Actors In India Are Insecure': Heeramandi's Jason Shah | Exclusive



Jason Shah, who recently played British cop Cartwright in Sanjay Leela Bhansali's Heeramandi, believes Indian cinema needs more risk-taking filmmakers like Mohit Suri, as he feels the industry is currently stuck in a cycle of imitation. Speaking to News18 Showsha, Jason Shah opened up about how the Indian audience is craving cinema with heavy bloodshed and cited the example of Ranveer Singh's blockbuster hit.

While speaking to us, he shared, "I definitely think a lot of things in India can be explored more, and I'm hoping that they do. I think everybody just starts copying everybody. Especially right now, it's like a heavy, violent zone that has come into movies, and that's been going on for quite some time. You saw it starting off in KGF and

RRR, and now it's in Animal and then Dhurandhar. I mean, it's also speaking for this generation, which I can see is quite bloodthirsty. I'm part of it. It pays my bills."

Speaking about filmmakers who are ready to step out of boundaries, Shah continued, "I think there are people who are willing to step out of those boundaries and take those risks, like Mohit Suri in many ways, making something that goes completely against the tide."

Addressing whether his character in Heeramandi could have been explored further, Jason said the responsibility does not lie solely with directors and added, "I think in India, at least from all the projects, from the time I was in TV, to going through web series and being in films, I would say 90% of actors in India are insecure."

While putting the blame off Bhansali's shoulders, he continued, "I wouldn't blame it so much on the directors. I would also put a little bit of the responsibility on the actors. Like, are actors really coming into work? Or are they bringing their name to set, 'Oh, it's this person on set', rather than, 'This is the character that I want to do 100% justice to,' which I see as a weak point."

Heeramandi: The Diamond Bazaar also stars Manisha Koirala, Richa Chadha, Sanjeeda Shaikh, Aditi Rao Hydari, Sharmin Segal Mehta, Farida Jalal, Fardeen Khan, Shekhar Suman, and Adhyayan Suman in key roles. It explores the various aspects of a woman's trials and tribulations. The show is currently streaming on Netflix.

Who Is Jason Shah?

Born in Ireland on December 14, 1987, Jason Shah is a British-Indian actor and fitness model. He has a diverse background, an American father, a British mother, and a Gujarati Indian stepfather, which connects him to his Indian heritage.

Avatar: Fire and Ash Review: James Cameron Creates A Visually Stunning World But A Tired Plot Lets It Down

Avatar 3 Review And Rating: When it's a James Cameron film, the hype is already created. And if it is one of the highest grossing franchise from the filmmaker, then the expectations go through the roof! Well, that is exactly what is expected with Cameron's latest film, Avatar: Fire and Ash. But unfortunately, just the second instalment, it fails to amuse you unlike the first Avatar. In fact, the most common discussion among the critics was that why did Cameron decide to go the Bollywood way this time! Confused? Well, let's dive deep into it.

When Cameron announced a five-part series of Avatar, it was never clear that he would be playing around with the elements of Earth! Land, water, and now fire. Well, what do you have in common, a typical Bollywood plot – One hero trying to save him and his family from various other villains and super villains. The graphics and the VFX surely transport you into another world, but the story narrative is the same and nothing new comes out in the third and the latest instalment of the franchise. Amidst a rather dry plot, the drama unfolds in typical Bollywood way. Imagine if Sanjay Leela Bhansali and Karan Johar made a family drama together. It would be aesthetically pleasing in every frame, but the story would have such dramatic moments that only a Johar could pull off! Well, Cameron has surely taken inspiration from Dharma movies here.

Imagine watching a film for 3 hours and 17 minutes, and this is without the intermission, and you jump from one scene to other as if there is no connection and you wonder was it an error or was there a jump cut that happened. It's not all that bad, but certain portions of the film surely needs a proper jump to another scene. Most of it looked very incomplete and because of that, the journey of the Na'vi, in the movie, looked scattered. There's so much emotion and the culture depicted in the film makes so much sense. However, editing kind of lets the whole movie down because of these erratic cuts here and there. As an Avatar fan and an admirer of what Cameron has done for the movies, hopefully the fourth instalment would have a better output.



Repeated narratives

The movie revolves around Jake Sully and his family. As established in the first film, Sully is the acclaimed leader and the great Toruk Makto, who is respected among all the tribes. The RDA is on hunt for him and his family and the story revolves around how the family escapes the attacks from RDA and with their new ally – Varang the leader of the Mangwan tribe or the Ash people as Na'vi call them. The action sequences are different, but the narrative offers nothing new. New mysteries surely unfold, but the main crux of the story remains the same. Hopefully, the next instalment will have something new to offer and say.

To sum it up

Whatever said and done, a Cameron film does have its own visual charm and make sure you watch a 3D version of the film to have the best experience. The Avatar franchise is surely on a low with this one, but let's keep our hopes alive as Cameron can surely pull it off in the next instalment.

Four More Shots Please Season 4 Review: A Riveting Masterclass On How Closure Is Not Always A Good Thing

Four More Shots Please Season 4 Review: Amazon Prime Video's Four More Shots Please returns for its fourth and final season, bringing closure to one of Indian OTT's most talked-about female-led series. Season 4 raises a toast to acceptance and letting go, and this show has been let go by the makers, who have seemingly accepted that they cannot bring more to the table.

The season takes you four years ahead and begins with Siddhi (Maanvi Gagroo) getting married to Mihir (Rajeev Siddhartha). She gets cold feet and is nervous about her choice of partner – this sets the tone of the season. The show has now become entirely about Siddhi, and her friends seem like an afterthought. What began as a story about four women navigating love, ambition and friendship has now been diluted. <

The second sentence of my notes reads, "Did they make this season only to end the show?" Four More Shots Please Season 4 is more B-roll than show. It is a disappointing, half-hearted effort to conclude a story that has lost its plot. Themes like identity and independence take a back seat, and so do Kirti Kulhari, Sayani Gupta and Bani J.

Siddhi has found her footing on the stage, but she only gets applause when she talks about the lack of sex in her married life. When her husband objects to their dirty laundry being aired in public, she quickly switches lanes to become a content creator. She enlists Ash's (Kunal Roy Kapoor) help, who poses as her fake husband on social media, and their chemistry impresses their followers.

You can guess what happens next: a troubled marriage, an insecure husband, an empathetic and funny poser with a crush. Although this is Siddhi's storyline, Kunal Roy Kapoor is the heart of this plot. For a character introduced in the final season, Ash is well-written and commands the most attention on screen.

Damini and Umang have similar storylines and have been given a



similarly confusing treatment. Damini has now ventured into podcasting, and here, too, Ash quickly becomes its highlight. The gravitas that Damini had in the previous seasons is missing, making it apparent that season 4 has been helmed by someone new to the show (Arunima Sharma).

Umang's new take on love leads her to a business opportunity, which in turn takes her back to love. There is nothing high-stakes here except that she's a questionable friend. It is sad to see this character treatment after her emotional plots in the previous seasons. There is no harm in a character becoming emotionally lighter in their journey, but it shouldn't come across as lazy writing.

This brings me to Anjana, the most forgettable main character on the show. Anjana has evolved into a brilliant woman with success, freedom and an open mind.