

## Kriti Sanon Believes Success Is A Blend Of Hard Work, Talent And Destiny: 'Courage Is Also Important'



Bollywood actress Kriti Sanon, who is currently riding the wave of success owing to the box-office performance of her recent films, has shared how she views the relationship between hard work, talent and destiny.

From her National Award-winning performance in 'Mimi' to winning hearts with her emotional depth in 'Tere Ishk Mein', Kriti's journey reflects both evolution and intent. As she gears up for 'Cocktail 2', she looked back at how identifying the opportunities and working towards them shaped her journey.

Speaking about the role of timing and opportunity in success, Kriti shared, "I do believe in luck, I do believe a lot in destiny, I feel you know it's always a combination of hard work, talent and destiny and also recognizing opportunities you know. They might just pass you by and you may not see them or you may not jump at them but that courage to take risk, to take the plunge, to take that leap and you know something that scares you but you still kind of just do it anyway. So I think that courage is also very important to recognize that opportunity. Absolutely".

Her words reflect a grounded perspective on success, where preparation meets timing, but it is courage that bridges the gap.

Meanwhile, the actress is awaiting the release of her upcoming film 'Cocktail 2' in which she shares the screen with Rashmika Mandanna and Shahid Kapoor. The film is a sequel to 'Cocktail', and features an entirely new starcast. 'Cocktail 2' is set to release in cinemas on June 19, 2026.

## 'It Took Time To Build That Bond': Kajol On Parenting Gen Z Daughter Nysa Devgan

Kajol has candidly spoken about the challenges of raising her daughter Nysa Devgan, revealing that there was a phase when their relationship went through a difficult period marked by frequent disagreements.

Married to Ajay Devgn since 1999, Kajol is a mother to two children, Nysa and Yug Devgan. In a recent podcast conversation with Lilly Singh, the actor reflected on navigating parenting in the Gen Z era and how it reshaped her approach.

**'We Were Both Irrational at Times'**

Kajol shared that her relationship with Nysa wasn't always smooth and required conscious effort to rebuild. "Hormones hit, and she was 12. We were all over the place. We were fighting, and we were both irrational and illogical at times," she said.

Acknowledging her role as a parent, Kajol added that she made a deliberate choice to step back from constant conflict. "Being the adult, I decided I should be more rational. I chose to talk to her instead of fighting as much, to keep communicating till she starts listening," she explained.

**'The Biggest Learning Was to Listen'**

The actor revealed that the phase lasted nearly three years, during which both mother and daughter struggled to connect. "We both struggled for nearly three years. It was like, I don't want to listen to you, I don't want to talk to you," she said.

Over time, however, things began to change as conversations replaced conflict. Kajol realised that listening was more important than constantly offering advice. "It became about me sitting down and listening to her. Giving her the space to talk and be heard made



the biggest difference. That was my biggest learning," she shared.

**A Stronger Bond Today**

Now 23, Nysa shares a much warmer equation with her mother. Kajol recently celebrated her daughter's birthday with a heartfelt note, expressing gratitude and affection.

The actor has also clarified in past interviews that Nysa is not inclined towards a career in acting.

**On the Work Front**

Kajol was last seen in the 2025 theatrical release Maa and the Prime Video film Sarzameen. She also hosted the talk show Two Much with Kajol and Twinkle alongside Twinkle Khanna and featured in Season 2 of The Trial.

Up next, she will be seen in Maharagni: Queen of Queens, directed by Charan Tej Uppalapati, co-starring Prabhudev, Naseeruddin Shah, Samyuktha and Jisshu Sengupta.

## Alia Bhatt Shares Why She's 'Betting' On Alpha Post Jigra's Failure: 'There Have Been Female-Led Films, But...'



**When your body is tea, you got to flaunt it in the best way! Disha poses by the ocean in a bright yellow bikini with a sarong and waist chain.**

In 2024, Alia Bhatt impressed fans with her performance in the action-thriller Jigra. However, the film, which also starred Vedang Raina, failed to perform well at the box office. Despite its underwhelming reception, Karan Johar said in an earlier interview that while the team was "disappointed," they remain "proud" of Jigra. Over the years, several actresses have headlined films driven by their performances, be it Alia Bhatt in Raazi, Rani Mukerji in Mardaani, or Vidya Balan in Kahaani. However, in a recent interview, Alia suggested that films within this space haven't always received widespread acceptance from audiences. She also spoke about 'betting' on her next film, Alpha, the first female-led film in the YRF spy universe.

While speaking to Femina, Alia Bhatt was asked what made her say yes to Alpha and why she called it a "risk" earlier in one of her interviews. Sharing her thought process, she said that one of the key reasons she agreed to the project was her belief in the genre, despite it not having been widely accepted in India in the past. The actress said, "I think what made me say 'yes' was, number one, it's a genre that I'm betting on, and one that has not been accepted in the past, in India at least. So, I wanted to understand: why has it not been accepted wholeheartedly in the past? There have been female action characters within films driven by men, but there's never been a story that was told where the protagonist is a female character, and where the storytelling is engaging you to the point where it doesn't matter what the gender is."

She acknowledged that female-led films have found success, but noted that this particular genre has not consistently worked in the past. She further added, "I could be completely wrong, but I be-



lieve, deep in my heart, that if the story is powerful and if the story connects, it doesn't matter who's leading it, or whether the protagonist is male or female. There have been female-led successful films, but in this particular genre? It's historically not fully worked. And number two, I really liked the story! I thought it was new. It's something that I hadn't done as an actor before and I had not seen in recent years."

Alia Bhatt further pointed out that Alpha doesn't just revolve around her, but also features Sharvari in a key role, making it a two-women-led narrative, something she found particularly exciting. She added, "I found a really good vibe with Sharvari. I also wanted to have fun at the movies. Alpha is actually a popcorn entertainment, fun film. Very sort of specific genre with storytelling

## Ginny Weds Sunny 2 Review: Avinash Tiwary, Medha Shankr Film Struggles To Rise Above Mediocrity

**Ginny Weds Sunny 2 Review:** The follow-up to Ginny Weds Sunny arrives with a familiar promise and very little conviction to back it. Ginny Weds Sunny 2 leans heavily on a tried-and-tested small-town rom-com setup, banking on relatability, quirks and feel-good beats, yet what unfolds is largely an exhausting experience that struggles to find its footing. Despite a promising pair in Avinash Tiwary and Medha Shankr, the film barely rises above mediocrity, offering only a faint glimmer of charm here and there. The genre itself is not the issue. We have seen how effectively such stories can work when handled with care. The problem lies in how this Prasshant Jha directorial approach its world, its characters and the emotional core it is meant to build, often wavering and testing the viewer's patience.

The film opens in Rishikesh with Shivansh Chaturvedi, better known as Sunny, played by Avinash Tiwary, a rugged state-level wrestler seen dominating his opponents in a muddy akhada. His journey to the Nationals in Rottak feels like a straightforward rise until a chance encounter derails everything. On a bus, Sunny spots a woman attempting to pick-pocket a passenger. He intervenes instinctively, grabbing her hand mid-act, only for the situation to spiral instantly. The woman accuses him of harassment, a video is shot, shared, and before Sunny can process what has happened, he is branded a lecherous predator. The fallout is swift and brutal. His



reputation collapses, and with it, his chance to represent wrestling at the national level.

Time passes, and the narrative shifts to a quieter but equally frustrating pursuit. Sunny and his father Ram Sevak Chaturvedi, played by Sudhir Pandey, begin the search for a suitable bride. It is far from easy. Sunny's tarnished public image and his limited social standing make him an undesirable match. Still, Sunny carries a very specific expectation. He wants someone like his late mother, simple, nurturing, uncomplicated, someone who fits neatly into the idea he has built in his head.

In parallel, the film introduces Ginny, played by Medha Shankr, a Delhi-based young woman who is expressive, independent and emotionally transparent. She lives with her widowed mother, played by Lillete Dubey, a liberal presence who encourages her daughter to find stability in life. Ginny, too, has a clear

idea of what she wants. She seeks a partner who is kind, loyal, respectful, someone who would stand up for her when it matters. Yet her previous broken engagement lingers, leaving her cautious and guarded despite her otherwise open nature.

With both characters established, the film moves into a montage-driven search for partners. Meetings happen, rejections pile up, and neither Sunny nor Ginny finds someone who aligns with their expectations. The turning point arrives when Ginny and her mother come across Sunny's matrimonial advertisement. It is presented in progressive language, no dowry, no caste considerations, all the right phrases lined up neatly. Impressed, Ginny's mother reaches out to Sunny's father, and a formal meeting is arranged.

What follows is built on concealment. Both parents, in their own way, advise their children to hold back their true selves. Ginny is told to downplay her independence and appear more traditionally homely. Sunny is coached to present himself as modern, accomplished and articulate. When the meeting finally takes place, it unfolds like a carefully staged performance. Sunny positions himself as an English-speaking entrepreneur running a startup, while Ginny leans into a version of herself that feels more acceptable within the setup. During a brief moment alone, when Sunny asks Ginny if she wants to know something about him.