



February 21, 2026

Listing Department
BSE Limited
Phiroze Jeejeebhoy Towers
Dalal Street
Mumbai – 400 001

Listing Department
National Stock Exchange of India Limited
Exchange Plaza, Bandra Kurla Complex,
Bandra (East)
Mumbai – 400051

Scrip Code: 543223

Name of Scrip: MAXIND

Sub: Newspaper publication in relation to completion of dispatch of Notice of Postal Ballot.

Dear Sir/Madam,

Pursuant to Regulation 47 of the SEBI (Listing Obligations and Disclosure Requirements), Regulations 2015, please find enclosed the newspaper advertisements published by the Company Mint (English), all editions and Hindustan (Hindi), Delhi edition, in relation to completion of dispatch of Notice of Postal Ballot of the Company dated February 20, 2026 and e-voting information.

Kindly take the same on your record.

Thanking you,

**Yours faithfully
For Max India Limited**

**Trapti
Company Secretary and Compliance Officer
Encl: as above**

MAX INDIA LIMITED

CIN: L74999MH2019PLC320039

Corporate Office: Landmark House, 3rd Floor, Plot No. 65, Sector-44, Gurgaon - 122003, Haryana | www.maxindia.com
Regd. Office: 167, Floor 1, Plot No. - 167, Ready Money Terrace, Dr. Annie Besant Road, Worli, Mumbai, Maharashtra - 400018, India



lounge

SATURDAY, FEBRUARY 21 2026

STITCHING TALES OF PROTEST

Disobedient Objects at Delhi's STIR Art Gallery reimagines fashion as sociopolitical art, spotlighting invisibilised labour, upcycling, and material protest through evocative, research-led textile installations and sculptural garments. **SEE PAGE 10**



US SUPREME COURT STRIKES DOWN TRUMP TRADE TARIFFS | PAGE 16

DESI RAP RISING

INDIAN HIP-HOP IS THRIVING. NEW VOICES ARE TAKING THE GENRE TO THE NEXT LEVEL, EXPERIMENTING WITH FRESH SOUNDS, DIALECTS AND IDEAS



A WALK IN THE WOODS
Protect riverbanks with sand and grass for otters

TASTE
Chef Thomas Zacharias learns to pause with 'pa'

CULTURE
How to bring history alive for children

BOOKS
Unfiltered stories of desire from India

A NOTE FROM
THE EDITOR

SHALINI UMACHANDRAN

Indian hip-hop is going places



Hip-hop duo Seedhe Maut.

There's so much about the Winter Olympics that's baffling—why "skimo", who thought skiing and shooting together is a good idea (biathlon); how does curling, which looks like something bored kids invented on a freezing day, remain a core Olympic sport? On the other hand, there's the sheer thrill of downhill skiing, and the beauty of figure skating. This year's ice dance theme was the spirit of the 1990s, which means there was a lot of fantastic skating to old music with hip-hop influences, like Spice Girls' *Wannabe* and C&C Music Factory's *Everybody Dance Now*. Ice skating in all its forms, to me, is extraordinary—whether it's figure skating or speed racing—because it's all about balance, movement, grace and power. It brings on a sense of wonder, similar to the amazement I feel when I listen to Indian hip-hop—it's powerful, lyrical, exciting, and makes you want to go out and conquer the world.

We dive into the world of Indian hip-hop this week. It's moved beyond Hindi and Punjabi to Dakhini, Tamil, Bhoj-puri, Khasi and every other language and dialect we have in India. This grittier rhythm with complex lyrics that don't shy away from talking about injustice, identity, crime, unfairness, their own lives and lack of freedom, and made outside of big cities, has entered the mainstream, and it's a world away from Baba Sehgal's comic performances or Suresh Peters' *Petta! Rap* of the 1990s. It's an exciting time for Indian hip-hop, which seems to be on its way to conquer the world. Bhramj Kappal, our regular music columnist, writes about its rise and has created a playlist for you to listen along as you read.

While on the topic of wonder and power, do read Neha Sinha's piece on spotting otters, those playful, surprising little swimmers that live in fresh water. Chef Thomas Zacharias writes about a yeast starter for rice wine from Arunachal Pradesh's Dibang Valley that's still sitting in his kitchen, a reminder of slow living and strong community. And in her parenting column, Avantika Bhuyan writes of creating a sense of wonder about history for children.

Write to the editor at shalini.umachandran@livemint.com
@shalinimb

NEW ON SCREENS

Anurag Kashyap's 'Kennedy' finds a streaming home, Brendan Fraser is a relative-for-hire, and other titles to watch



KENNEDY
Anurag Kashyap's 2023 film premiered at Cannes but seemed in danger of not finding any kind of release after that. It's now streaming on Zee5. Rahul Bhat, working for the third time with the director, plays a cop-turned-hitman. Also starring Sunny Leone and Mohit Takalkar. (Zee5)

AFIRE
This incredible 2023 film by German director Christian Petzold looks at a tangled set of relationships. Novelist Felix (Thomas Schubert) and his friend, Leon (Langston Uibel), are vacationing at his family holiday home, where they meet Majda (Petzold regular Paula Beer) and her lover, David (Enno Trebs). Desire pushes this group in unexpected ways, with Schubert giving an unforgettable performance as a vain, insecure, desperately gloomy writer. The film won the Silver Bear Grand Jury Prize at the 73rd Berlin International Film Festival and was shortlisted as the 96th Academy Awards. (MUBI)



Compiled by Uday Bhatia

RENTAL FAMILY

An American actor in Tokyo looking for work teams up with a company that provides actors to play stand-in family members. This 2025 film is directed by Hikari and stars Brendan Fraser. Also featuring Takehiro Hira, Mari Yamamoto, Shannon Mahina Gorman and Akira Emoto. (JioHotstar)



THE SWEDISH CONNECTION

Thérèse Ahlbeck and Marcus Olsson's Swedish film is based on actual events regarding Jewish visa applications in World War II. The ministry for foreign affairs' legal department maintains neutrality, but this changes with the arrival of a new employee. (Netflix)



PLAN THE WEEK
AHEAD



RHYTHMS OF PEACE

At a time when Manipur is seeing unrest once again, musicians from across the North-East are coming together in the Capital to sing of peace and inclusivity. The music festival, *Sound without Conflict*, is rooted in the transformative power of sound and brings together artists such as Rudy Wallang, Girish Pradhan, Rewben Mashangya, Taba Chake and Irble. The musicians, while celebrating peaceful coexistence, are focusing on community-first storytelling. The idea is to showcase the unique sounds of the states that they come from. Audiences will be treated to diverse genres of music, from folk to rock and hip-hop.
At Jawaharlal Nehru Stadium, New Delhi, 22 February, 2.30pm onwards.



THE FIELD OF COLOUR

The Jaipur Centre for Art is presenting *Annotations on Colour*, featuring works by Ai Weiwei, Astha Butail, Anish Kapoor, Alejandro Campins, Hanif Kureshi, Julio Le Parc and more. It explores "colour not as a decoration or symbol, but as an active force; an event that unfolds across time and space, and is completed through the viewer's presence," states the exhibition note. The show's roots lie in Jaipur's chromatic identity as the Pink City where the colour is not just an architectural element but a public language. *Annotations on Colour* thus looks at colour as a breathing, living and evolving entity.
At Jaipur Centre for Art, Jaipur, till 31 May, 11am-6pm.

—Compiled by Avantika Bhuyan

LOUNGE
ONLINE

YOUR
FAVOURITE
WEEKEND READ
NOW THROUGH
THE WEEK

The best stories from
livemint.com/mint-lounge
from the week gone by



✉ lounge@livemint.com
@mint_lounge
@livemintlounge



BUY

The high-tech pet grooming guide

There was a time when brushing and detangling pet hair—it wasn't called grooming back then—meant chaotic scenes, fur in places you didn't know fur could travel, and looks of judgement from your pet. Fast forward to today, grooming has gone high-tech, with vacuum-powered brushes that scoop as you groom, whisper-quiet nail trimmers and comprehensive kits that bring the pet spa experience home. Pet grooming gadgetry isn't merely about turning grooming into a less chaotic experience for pet parents, or making furballs Instagram-ready. Regular grooming is a crucial part of a pet's overall health. **Tushar Kanwar** tests three high-tech pet grooming kits and tells you which would fit your pet's lifestyle.



WATCH

When Flying Tigers came to Assam

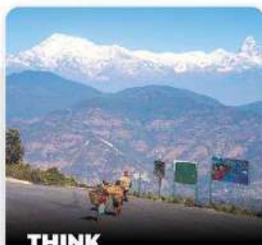
Madhusree Dutta's *Flying Tigers* premiered at the 76th Berlinale in the Forum sidebar and marked the director's return to filmmaking after 20 years. In 2015, nearing the end of her life, her Alzheimer's-afflicted mother kept repeating one warning: Close the windows. The tiger is coming! The question was not why her mother had imagined tigers but when she had actually seen them. Tracing the riddle led Dutta back to 1940s Assam, where her mother had grown up. During WWII, American "Flying Tigers" planes disrupted local ecology, pushing actual tigers into human settlements. **Poulomi Das** looks at how this discovery expanded into *Flying Tigers*, a personal docu-fiction essay.



LIVE

A guide to board exams—for parents

With class X and XII board exams underway, the mood in many homes is one of high anxiety. While it is students who feel the brunt, what isn't discussed enough is the stress that parents go through during this season. The triggers for parental anxiety are many, including the fear of failure and fear of the future. With these fears at the root, homes transform into mini-examination centres and parents into "vigilant supervisors". "We (parents) burn the candle at both ends. Pressure builds up from school, tuition and WhatsApp groups," entrepreneur and mother Priti Shah tells **Anushka Patodia**, who spoke to therapists and lifestyle experts for practical self-care strategies.



THINK

Vanishing ice and the coming crisis

Nowhere are the effects of climate change more clearly visible than in the Himalaya. The main example of this is the fact that the snow and ice cover of the range is diminishing with every passing year. In the latest edition of his monthly column on climate change, **Bibek Bhattacharya** writes how winter snowfall is arriving nearly two months late every year, while summer heat is arriving sooner. The situation is so bad that the Himalaya is heading for a complete ecosystem collapse within a couple of decades. And that is terrible news not just for the 50 million people that live in the Indian Himalaya, but also for the 916 million people that depend on the Indus, Ganga and Brahmaputra river systems.



Give otters their riverbanks with sand and grass



The birds were calling from the canopy when something slipped out of the water.

It was grey, rolling like a wave. Jolly. It splashed on the shore, and as I watched, it seemed to change form and assemble—like a column of mercury becoming solid. It stood. In the background was its companion, another wave that turned into something else—a smooth pelt, a clever face, whiskers and paws.

Two Smooth-coated otters stood in front of us, their noses quivering and their black eyes full of curiosity. They had come so silently, it was as if they had always been there, like they were creatures of land. But otters are top predators of rivers. They belong on river banks, on sandy stretches where they roll about, on complex banks they make dens in, and in currents that are intimidating to others. One otter stood, looking up, his fluvial body almost looking pear-shaped before it transformed to a long, lean cylinder as he craned higher into the air. The other one lay prostrate on the ground, sniffing, the tail a leathery, flattened whip.

It was like looking at energy brilliantly compacted—they moved like water constantly, in ellipses and bounds, like they knew life was about being both active and playful. All our fatigue washed off, and we watched them cross the path and melt into the water.

Years ago, I was in too-orderly Singapore. Everything was beautiful, organised, manicured, predictable. I visited the zoo, which was nice. But I craved something wild and free, something that made its own decisions and roamed of its own volition. The desire had the poignancy of the expat—we want something that reminds us of home, even if that thing has teeth, a kind of discomfort. Near the botanical gardens, my wish was granted.

There were lines in the water ahead of me, and they were darkening, coming closer. The line became a shape, and for



(above) Oriental small-clawed otter; and a Smooth-coated otter.

a brief moment, two otters emerged, bounding with the urgency and energy of creatures graceful on both land and water. On the same walk, I came across signs for “otters crossing”—people were reminded to be mindful of otters on roads, in water and gardens, to not feed, touch or harm them. The manicure of the place was instantly changed by the presence of those wild, vivacious otters—it was evidence that the human and wild citizen could live together.

Globally, Smooth-coated otters are listed as vulnerable. They are threatened by water pollution, conflict with fishermen (they damage nets while hunting fish, the waters a veritable rivalry between the two groups), and like many other wild animals, are also poached illegally. Otter pelts—dense and rainproof—often show up on wildlife contraband hauls. There is also a

murky pet demand which trades illicitly in wild otters.

That day near the Ganga river, we saw the otters again. We were looking at Red-crested pochards, gadwalls, wigeons and a fat Pallas’s gull—all winter migrants that are well known in the birdwatching tourism economy. But in the water were leaping residents too: otters in their element, hunting.

Field studies show that otters value things we often disregard. Firstly, otters need clean water. When we look at water, we think of a resource, to be piped and poured. But water is a habitat too; and clean water, unpoured with effluent and chemicals, is a better habitat. Secondly, otters require food that we too covet—fresh fish. Conflict is rampant and needs handling and quick compensation. Thirdly, otters are impacted by human industry—much of

it unseen by the final consumer. Dams on water, and legal and illegal sand mining serve some in various ways, but deprive the mammals of their very right to exist.

We need a recognition that rivers and wetlands are in fact shared spaces, and when we take, we have to also give back—with informed zoning, no-take areas, ecological flows, and protection and rewilding measures. This brings me to the last point, which is recognition that the “untidy” is often part of habitat for the wild animal. The untidy could mean fallen logs, crevices and grasses—quite distant from our horticultural imagination of “developing” riverine areas into steps, concrete layers and the removal of reeds and vegetation. Creating canals with steep banks also negatively impacts otters.

A 2021 study by Sayanti Basak et al



found that Smooth-coated otters in the Himalayan foothills preferred areas with boulders, grass and sand. An increase in human disturbance and lack of vegetation has a negative impact on otter presence; observations show otters need sandy areas close to water as grooming sites. I have always seen otters emerging suddenly, gambolling, and then shooting off into escapes in reeds or grasses. They need habitat in natural states: not neatened, developed ones.

As we build along and over rivers and pour chemicals into them, it is also worth remembering that both water and the banks belong not just to us, but to animals that are already besieged by other threats. But we are the ones with the agency to change this state of affairs. And we can and should conserve more wildlife and otter stretches on rivers and wetlands.

In the London zoo, otters are a star attraction. Zookeepers throw fish and the otters catch them expertly, shooting up—ostensibly with joy—for their bounty. One sunny afternoon in London, I pointed out Small-clawed otters to my Canadian friend. Look at the old logs, the reeds, the sand, the mud, I told her. Once fed, some otters splashed about in the water, while others disap-

peared in the cover. “We have these otters in India,” I told her. “And this enclosure is a lot like our river stretches.”

I also remembered then how clever and fierce otters are, perhaps too quicksilver and willful for the wider world to appreciate. Did you see any otters? my friend asked me. It was a natural question, but I felt smaller by it: I had been to many places, but had hardly seen numerous otters. I knew they weren’t as abundant as they used to be; that they are known to poachers but are without a smidgen of importance in the popular imagination. In Singapore, otters are doing better after a conscious move to clean waters, and giving the animals right of way. This is part of the way for us too. “Yes, but we need more otters,” I told her.

I thought about the freedom to frolic, to go to one place and end up at another, to roam, to spend a life split between eating and playing, in forging specific relationships with the like-minded.

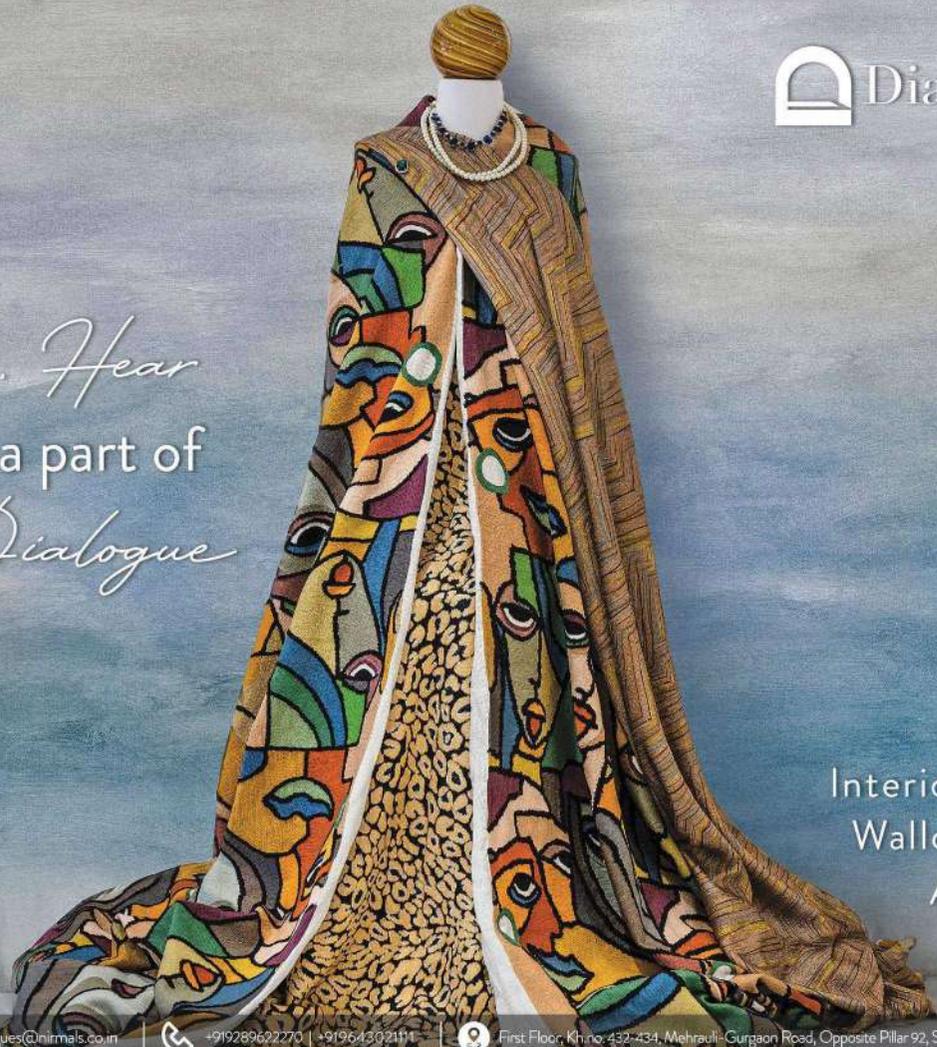
I knew then these wishes weren’t just for the otters. They were also for us.

Neha Sinha is a conservation biologist and author of *Wild Capital: Discovering Nature in Delhi*.

Seek. Hear
and be a part of
the Dialogue



Dialogues
BY NIRMALS



Interior fabrics
Wallcoverings
Artefacts

 dialoguesstore

 dialogues@nirmals.co.in

 +91928962270 | +91964302111

 First Floor, Kh: no. 432-434, Mehrauli-Gurgaon Road, Opposite Pillar 92, Sultanpur, New Delhi - 110030



A TALE OF TIME
Dior Grand Soir Year of the Horse
In this limited edition watch, a horse moves through an enchanted forest rendered in mother-of-pearl, rose gold, and multicoloured gemstones. Available on Dior.com; ₹39 lakh.



SPEED READ
Tang Horse Bookend
Made from stainless steel, this bookend from label Shanghai Tang is fronted by a horse figure that exudes energy. An elegant lattice design serves as a backdrop. Available on Shanghai-tang.com; ₹21,899.



LUCKY CHARM
Fers Lucky Tie
Good luck meets whimsy in this anthracite-grey tie by Hermès, crafted from hand-sewn silk twill and patterned with an all-over horseshoe print. Available on Hermès.com; ₹27,303.

Source

A compendium of horse-inspired fashion



IN THE SADDLE
Chloé Chain Horse Shoulder Bag
This shoulder bag is cut in a saddle silhouette and embellished with a gold-tone horse and horse bit chain. Available on Chloé.com; ₹4.81 lakh.

GOOD KNIGHT
Stallion Portrait Cashmere Scarf
This jacquard-woven scarf features a hand-drawn portrait of a horse from the House's Equestrian Knight Design. Available on in.burberry.com; ₹95,000.

Compiled by Mahalaxmi Prabhakaran

HORSE POWER
Amiri Horses Camp Shirt
Camp shirt designed in a relaxed fit features a painterly illustration of wild stallions superimposed on MA Quad print in honour of The Year of the Horse. Available on Amiri.com; ₹94,890.

LACE AND RACE
Zadig & Voltaire 'Risky' Dress
This emerald-hued lingerie-inspired dress is cut in horse-jacquard silk with French lace details. Available on Zadig-et-voltaire.com; ₹46,600.

RED RIDING HOOD
Horse Graphic Crewneck Jumper
This lipstick-red jumper is spun from responsibly sourced wool and topped with an airbrushed horse graphic. Available on Stellamcartney.com; ₹1.33 lakh.

CLIPPITY CLOP
Gucci Ankle Boots with Half Horseshit
Crafted in soft suede, these boots are adorned with half horse bit hardware as a nod to the House's equestrian past. Available on Gucci.com; ₹1.35 lakh.

LOUNGE LOVES

Things to watch, read, hear, do—and other curated experiences from the team



TAKING A BACK SEAT
The cab looked new, plastic still covering its seats. The young man behind the wheel said, "Good morning, ma'am". Instinctively I asked if it was a new car. He had started driving it only a day before. One answer sometimes leads to another question. I asked what he was doing before this. "Driving an ambulance." What is the difference between the two? "You have to follow all the rules while driving a cab." It took me a while to understand what he meant. The image of an ambulance speeding down a busy road, past a signal, with the traffic parting in the centre came to mind. But then this is Delhi, nobody gives way. The same day, another ride. This time the cabbie was dressed like a *panchait*. But naturally, I asked about his outfit. Turns out he sings *bhajans* and holds prayer meets. Being in the back seat is not always boring. Just ask some questions. —Nipa Charagi



RECIPE ROULETTE
Like most people scrolling Instagram relentlessly, I save recipes. A lot of recipes. Most remain in the "Saved" tab of my Instagram app because intention is easier than action. The recipes I'm really serious about, those in the realm of "I could make this tomorrow" as opposed to "I will make this when I buy tahini/fish sauce/Chinese rice wine" go into a WhatsApp chat with myself. Recently, I stumbled upon an app, Honeydew, that lets you save recipes directly from Insta, and they all get neatly stored in one place. You can categorise them as "dinner", "cocktails" and the app also suggests meal plans based on your saved recipes. The only downside is I have quickly run out of space on the free tier. It might be worth going paid. —Shrabonti Bagchi

THINK FIRST, TYPE LATER

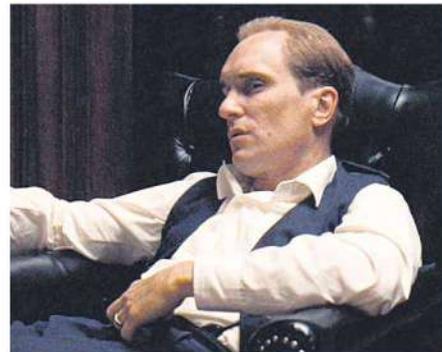
A friend recently gifted me a typewriter, a portable machine made by Brother. I grew up with a similar device, though most of the time it stayed locked up in its case. As a teen, I tried writing stories on it, but was put off the effort required to get the letters out. Now, in my 40s, I've come to savour the friction. Writing on a typewriter slows down the process of thinking for me. I find myself composing full sentences in my head beforehand, aware that there is no delete key to undo mistakes. Of course, it isn't a practical gadget, so I restrict myself to using it when I am not on a deadline, or when writing something that's for my eyes only. But it makes me feel more connected with the process of writing. —Somak Ghoshal



A 'KHAHKHRA' WONDERLAND
Before heading to Ahmedabad, I had crowdsourced a list of stores and eateries to bring back food souvenirs from. Nearly every one recommended Induben Khakhrawala. Started in 1963 by Induben Sumanlal Jhaveri to support her family, this small-scale startup has now mushroomed into multiple stores across the city. As I entered one of their outlets, it felt like I had crossed a portal into a wonderland of *khakhras*, *theplas* and other kinds of Gujarati *farisann*. Originally, the founder had offered only the traditional *khakhra* preparations, namely *methi* and *jeera*, but today you can find hundreds of flavours ranging from *pani puri* and *peri peri* to *pan bhaji* and *Manchurian*. I went the traditional route and bought the original versions. The *bajra* garlic and *methi khakhra* was particularly delectable, and the entire lot was polished off within days. —Arantika Bhuyan



Remembering Robert Duvall



Robert Duvall died earlier this week at the age of 95.

In *The Godfather*, Tom Hagen, the Corleone family's adopted son and consigliere, is neither gangster nor outsider, but something stranger and more essential: a civilian mind functioning inside a feudal criminal empire. He is the family's lawyer, its translator between violence and legitimacy, the man tasked with converting impulse into strategy. The late great Robert Duvall plays Hagen as the structural beam holding the house upright. While others posture, he listens. While tempers flare, he calculates consequences several moves ahead. His voice rarely rises above conversational calm, yet the room subtly reorganises itself when he speaks, because Duvall invests every line with the authority of thought already completed.

During a heated strategy argument, while Sonny Corleone rages about vengeance, Hagen gently insists, "Your father wouldn't want to hear this, Sonny. This is business, not personal." Sonny explodes, but Hagen, instead of matching the volume, simply repeats the logic: "Even the shooting of your father was business, not personal, Sonny." The line could sound monstrous in another actor's mouth. Duvall delivers it like legal clarity, the voice of someone paid to see consequences that others refuse to acknowledge. His rhythm is lawyerly, persuasive through patience. By the time Michael Corleone later echoes the philosophy with "It's not personal, Sonny. It's strictly business", we realise Hagen has already shaped the moral grammar. Duvall earns audience trust not through dominance but credibility. We believe he understands the rules before we even understand the game.

Duvall refuses theatrical markers of power: allowing intelligence, restraint, and emotional loyalty to define the character. Hagen loves his adoptive family but sets it clearly, and Duvall lets that conflict flicker beneath his professional composure. In a saga dominated by operatic masculinity, he creates a portrait of power built not on fear but trust, proving that the most authoritative figure in *The Godfather* may be the one who never needs to remind any one where he belongs.

The Boo Radley reveal in *To Kill a Mockingbird* is perhaps cinema's most delicate debut by a major actor. Duvall barely speaks, barely moves. Emerging from shadow, pale and tentative, he plays the mysterious and mythologised Boo not as a monster, but as a man terrified of being seen. Duvall's stillness invites the audience to lean forward, to recalibrate fear into empathy, alongside Scout, the heroine. With his very first film role, Duvall establishes a life-long pattern: he earns emotional credibility before asking the audience for feeling. Boo Radley becomes trustworthy before he becomes understood. It is acting stripped to breath and posture, announcing a performer uninterested in showiness.

Born in 1931 and raised in a navy family, Duvall worked extensively in television before that film. The 1970s became his breakthrough decade, with supporting roles in *M*A*S*H*, *The Godfather*, *Network* and *Apocalypse Now*; marking him as a stunningly reliable performer. Besides several Oscar nominations—and one win, for *Tender Mercies*—Duvall's earned enormous respect among his peers. He was considered an "actor's actor", valued for emotional precision rather than stardom theatrics.

Yet, how unforgettable. The helicopters thunder into *Apocalypse Now* before Robert Duvall does, and yet the moment Lieutenant Colonel Kilgore appears, the war comes into sharper focus. He strolls through carnage like a beach marshal inspecting tide conditions, sniffing the air with boyish satisfaction: "You smell that?... Napalm, son. Nothing else in the world smells like that." The line lands casually, almost companionably, before he delivers cinema's most famous atrocity with a surfer's nostalgia: "I love the smell of napalm in the morning... Smelled like... victory." The genius is not emphasis but ease. Duvall refuses grandeur; he speaks as if sharing a fond travel anecdote. Explosions roar, soldiers scramble, but Kilgore sounds relaxed, conversational, utterly sure of himself. That assurance seduces its form. We trust his competence before we recoil from his morality. Duvall makes insanity persuasive, simply because he never signals that it is insanity.

Duvall will be remembered not as a stealer of scenes, but a facilitator. He made fictional worlds feel functional. When he appeared, institutions suddenly worked: families had lawyers, armies had commanders, newspapers had elders, faith had flawed shepherds. He specialised in authority earned through behaviour rather than declaration. Across decades, his dialogue always sounded slightly used, as if he had spoken many times before we heard it. That may be why audiences trusted him, instinctively. Many actors ask audiences to admire them. Duvall compelled audiences to believe the situation. Before his characters earned loyalty within their stories, Duvall earned our and once he had it, he barely needed to raise his voice.

Robert Duvall left us this week, and we must not mourn him. There will be no formal funeral service for the mighty actor who died at 95. In a statement, Duvall's family "encourages those who wish to honour his memory to do so in a way that reflects the life he lived, by watching a great film, telling a good story around a table with friends, or taking a drive in the countryside to appreciate the world's beauty." How not to listen to cinema's greatest consigliere? This isn't business. It's personal.

Raja Sen is a critic, screenwriter and columnist. His first play, a murder mystery called *The Simla Affair*, recently opened in Delhi. He is currently writing a horror film.

STREAMING TIP OF THE WEEK

Do yourself a favour and revisit a Robert Duvall film. *To Kill a Mockingbird*, *The Conversation*, *The Paper* and *Apocalypse Now* are available to rent on Amazon Prime. *The Godfather* and *The Judge* can be streamed on JioHotstar. Network is streaming on Amazon Prime.

WhatsApp is helping India's small businesses do big things.

Shoe Doctor used WhatsApp business tools to rescue thousands of shoes and saw a **75%** increase in sales.

WhatsApp Cloud API powers **70,000** Indian businesses every month.

Learn how WhatsApp can support your small business at [whatsapp.com/impact](https://www.whatsapp.com/impact)



Stirred and shaken with flavours from the hills



Mugwort, pinewood, honey and memories of the Himalaya give a distinct mountain identity to new-age drink menus

Jahnabee Boran
jahnabee.b@live.mint.com

In December, bartender and entrepreneur Yangdup Lama made a whirlwind trip to Nagaland. He came back with his mind and notebook filled with ideas. "We brought back bountiful ingredients," he shares. Wild Naga tomato and the fermented rice drink *zutho* now feature in the limited-edition cocktail menu at three of his bars—Sidecar in Delhi, and Cocktails & Dreams and The Brook in Gurugram.

Mountain-inspired bar menus have come into their own, led by teams hailing from the hills. Kashmiri chef Prateek Sadhu started the restaurant Naar in Himachal Pradesh, while the husband-wife duo chef Viraj Patel and Prakriti Lama Patel run Across in Mumbai with drinks shaped by the Himalayan belt. Shad Skye in Shillong is fronted by Khiasi bartender Rishot Laloo. Yangdup Lama, who grew up in Darjeeling, opened The Brook to pay tribute to mountain life. This region-specific theme in mixology reflects the broader shift in gourmet dining of using hyper-local ingredients and embracing cultural nuances.

"From wild herbs to berries and honey, as well as culinary techniques like smoking, every element carries the spirit of the land. These translate into distinctive cocktails, each one telling an inspirational story rooted in altitude, resilience and tradition," says Lama. "Take pine, for instance. From leaves to barks and the cone, various parts of this ubiquitous mountain tree are used in cocktails. At The Brook, the drink Darjeeling Mail is built around pinewood smoked tea. Shad Skye uses the aromatic bark of the tree to create one of their hot-sellers Living Roots, named after the living roots bridges of Meghalaya. It also has Cherrapunji Gin brewed in the state mixed with pinewood bark infusion. It is finished with white chocolate, imparting a depth of flavour."

At Naar, Pineapple Express combines pine with apples—both available in abundance in Himachal. Their head bartender Dixit Kaundal smokes and ferments pine needles in honey sourced locally, while Burgundy and Scotch form the base of the drink. "It gets a refreshing twist with a touch of in-house apple liqueur. As an aromatic top up, we add a few drops of pine needle oil," he explains.

Bar experiments capture the landscape and mountain nostalgia too. One of the signature drinks and a crowd favourite at The Brook is the unmani-rich Maggi Point with tequila, fresh tomato and fresh coriander. In Lama's words, it's a flavour-filled getaway to "fond memories of mountain fun". Prakerit of Across grew up in Nepal, and recalls winter afternoons when people sit out in the sun eating oranges. She created the tequila-based Citrus Sunrise drawing from this practice.

Sweeteners and bitters are elemental in mixology. The hills offer a spectacular diversity of honey. Bartenders have leveraged this by infusing honey with spices and fermenting it to extract complex flavours. Naar offers a twist on the trendy Picante with the drink called Hemp and Honey. The restaurant is located near Kasauli where hemp is essential to the local cuisine. To make this drink, its



(clockwise from above) Drinks at Across; Living Roots at Shad Skye; and Tite Pati by Yangdup Lama.



seeds are toasted till charred, mixed with tequila and honey for an earthy and smoky finish. Bitters are an ingenious way to showcase the region's produce combined with the culinary flex of bartenders. They source foraged herbs and berries to add that much needed bitter element in balanced drinks. One of Lama's favourite mountain herbs is the Himalayan mugwort. "It forms the backbone of the cocktail Tite Pati, meaning bitter-leaf in Nepali, a mountain-inspired reinterpretation of the Negroni built around a house-made mugwort vermouth that highlights its earthy, herbal bitterness."

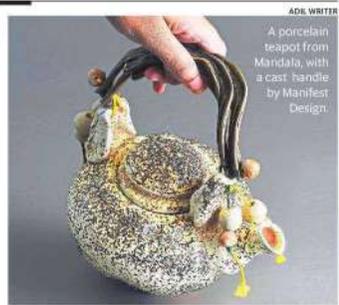
Kaundal makes a bitter with the wild Himalayan cherry, called *pajja* berry in Himachal. Apart from the acrid taste, its dry mouthfeel

makes it perfect for a refined Martini, and goes into their popular cocktail Himalayan Vesper. Preservation is a cornerstone of mountain cuisines and mixology. Apart from bitters, these bars preserve ingredients in vermouths, pickles, liqueurs, cordials and compote. Rishot Laloo, head bartender of Shad Skye, seals of the *sohiong* berry (*Prunus naxaulensis*) of Meghalaya. Its production is shrinking owing to a shorter growing season and over cultivation. The popularity of this berry spiked due to commercialisation as it goes into fruit wines, jams and squashes. He says, "*Sohiong* was available from August to October, and now one can find it for barely two months. It poses a challenge for us to procure it." He preserves it by making a compote that is vacuum-sealed and frozen. It goes into their cocktail Bitchi Sour.

As seasons get unpredictable, Prakerit believes in making do with whatever is available "rather than trying to force certain ingredients." It encourages them to change menus; the next one is due in spring. The ingredient list is not limited to produce. It spans indigenous brews too. The star ingredient in Shad Skye's Bitchi Sour is the rice beer *bitchi* prepared by Meghalaya's Garo community. Then there's the rare millet brew *yaid krai* from the state's West Khasi hills which features in several cocktails. On similar lines, Lama introduced Nagaland's rice wine *zutho* for his limited edition menu.

The secret sauce, however, is not preserved in jars. It lies in the recipe distilled through a bartender's sense of place, experience and imagination.

This region-specific theme in mixology reflects the broader shift in gourmet dining of using hyper-local ingredients and embracing cultural nuances



ADE WRITER
A porcelain teapot from Mandala, with a cast handle by Manifest Design.

1001 TEAS When teapots tell a story

Aravinda Anantharaman

I love making tea bowls," says Adil Writer, ceramic artist at Mandala Pottery, a pottery studio in Auroville. We're in front of a large shelf at Mandala Pottery, lined with tea bowls and pots in various shapes and colours—artistic, beautiful, unusual, familiar, whimsical. I met Writer at the launch of a tea room in Auroville. Finding a tea lover, who also makes teaware, I was keen to chat. Also because, in seeking a side-handle *kyusu* some time ago, the only locally made one I found was from the Mandala collection.

Puducherry has long been a pottery town. There is a deep tradition of terracotta here, and also an influential school of stoneware that began with the arrival of American ceramic artists Deborah Smith and Ray Meeker. Their Golden Bridge Pottery, started in 1971, shaped a school of pottery that is philosophically grounded in the teachings of Sri Aurobindo and aesthetically global, in that Puducherry-Auroville way. Writer arrived here 28 years ago from Mumbai to study ceramics at Golden Bridge and never left.

There are two streams of production at Mandala Pottery: Studio Mandala, which creates original and commissioned ceramic art, and Mandala Pottery, a line of functional ware. Teaware straddles both worlds, at times functional, and sometimes, sculptural. Like tea itself, each piece comes with a story. The Japanese side-handle teapot *kyusu* is inspired by a host who loved to make side-handled pots. Writer shows me one where he has filled the hollow handle with tiny pebbles, so it gives a soft rattle when you pour. There's the *gaiwan*, the "selfish teapot" as he calls it, referring to its suitability for solo tea drinking.

But it's when I hold an unusually shaped cup with indentations for the fingers, tilt the rattling *kyusu*, or study the mottled orange tea bowls that are Mandala's signature soda-fired ware, that I appreciate how our teaware story has been quietly evolving, even as the tea story itself has.

Ask Writer about his own tea rituals. He talks about growing up in a Parsi home where lemongrass and mint found their way into chai, about discovering green tea decade ago, and about a small tea grover in Coonoor whose green tea he now carries wherever he goes.

The shift in people seeking the more contemporary forms of tea, still only in the last decade or so, unsurprisingly, parallels the growing adoption of green tea.

We talk of tea traditions, his travels and experiences at tea ceremonies from China to Japan and Korea, where every choreographed step gives the teaware a defined, almost sacred role. And then he speaks of younger tea drinkers who shrug off such strictures in favour of a more relaxed, intuitive approach.

Somewhat, I see both these ideas at work at Mandala—teaware that acknowledges the traditional form, and another line that seems to gleefully break every rule in the book.

1001 Teas is a fortnightly series about the many stories hidden in the world of tea. Aravinda Anantharaman (@AravindaAnth) is a tea drinker, writer and editor.

Learning to pause with 'pa' in Dibang Valley

THE BOTTOM DRAWER

A series on the joys of rediscovering long-forgotten kitchen paraphernalia

A humble yeast starter that honours time and tradition in making rice wine, is a lesson in patience and community

Thomas Zacharias

There's a small packet sitting at the back of my fridge. It's been there for close to three months now, wrapped carefully in paper, nudged behind pickle jars and hot sauce bottles. Inside it is *pa*, a yeast starter I brought back in October last year from a research trip to the Elopa-Etuga Community Eco-Cultural Preserve (EECECP), deep in Arunachal Pradesh's Dibang Valley. Every few weeks, I'd think about brewing with it, and then put it back again. Some things ask for a pause. And *pa* is one of them.

Pausing doesn't come easily to me anymore. Most days are spent moving, travelling, working, juggling projects at The Locavore—a multidisciplinary platform I founded four years ago that champions local food and sustainability through storytelling, advocacy, partnerships and

on-ground projects. Time is usually something I compress, not something I leave open-ended. But *pa* doesn't respond well to that instinct. It asks to be waited for, not worked around. In a world that constantly urges food to move faster—arrive sooner, cook quicker, be more efficient—this feels increasingly unfamiliar.

In Elopa-Etuga the days were long and slow, shaped less by itinerary than by weather, terrain and the people. On our first evening in the town of Roing, at Naba Jibi's guesthouse near the Eze river, we were introduced to *yuchi*, the locally brewed rice wine that sits at the heart of Idu Mishmi life.

The Idu Mishmi tribe has, in recent years, declared parts of their ancestral land a community-conserved area—the EECECP—choosing to protect forest and wildlife through their own customary rules. Their food grows out of those decisions. What enters a pot is never just availability, but belief, memory, and limits.

The Idu Mishmi don't speak about *yuchi* as a "drink" in the way many of us usually do. It's closer to a companion—something that marks time, holds people together and signals hospitality. It is offered at the start of conversations, shared during meals, and present at moments of gathering. Brewed primarily by women, it begins with rice or millets



Chef Thomas Zacharias; and (left) freshly brewed 'yuchi'



fermented using *pa*, a wild yeast starter prepared from rice and local herbs gathered from the forest.

What *yuchi* becomes depends on how it's handled. Left to ferment and settle, it develops depth and strength. When the mash is squeezed through a cane strainer, the liquid that emerges is *syatubi*, which is lighter, cloudier, softer on the palate, and lower in alcohol. What remains after the liquid is drawn off isn't discarded. Water is added back to the spent rice, creating *yauachi*, a thin, nourishing gruel, usually

consumed the next morning.

As we moved deeper into the forests of the Elopa-Etuga, *yuchi* kept reappearing at meals, by the fire, and during conversations that moved easily between food, conversation, joy, and loss.

Elopa-Etuga is governed collectively by four Idu Mishmi clans and protected through customary practices rather than state mandate. Certain beings such as gibbons and big cats are considered *misu*—inauspicious, taboo to hunt. These distinctions quietly determine what enters the kitchen and what never does.

Lunch one afternoon at Nani Heli Elopa's farm made this entanglement unmistakable. We ate *eliso yama puthi*, pork cooked with finger millet wrapped in *ikama* leaf; *ango eka anuum*, river fish with *eke* (local ragi) millet; *amooi* chutney made from fish mint and tree tomato; and *amoye*, a local legume.

By evening, the pace slowed down further. Close by in Kebali village, at Aho Nani's home, we gathered around the hearth and cooked together. As we prepared the vegetables, Nani started a fresh batch of *yuchi*. Thick red *keshu* rice was boiled, and spread out to cool. When it reached the right temperature, *pa* was gently crushed into it—just a few table-spoons' worth. The rice was mixed, covered, and left alone.

Six days later, on our final day in the valley, it was ready.

The *yuchi* we brewed together was soft, cloudy, faintly sweet. The sweetness came from the rice alone—no added sugar, no coaking—just time, patience and fermentation. It was the kind of drink you sip slowly, attentive not just to the bamboo mug in your hand, but to the landscape holding you.

I've encountered similar wild yeast cultures in other parts of the country—starters shaped by place, grain, and climate—but *pa* felt especially held. On the last day, at my request, they called over Chilli Thapo, a woman known across villages for her skill in making *pa*.

She prepares it by milling rice into a fine powder, mixing it with water, then kneading it continuously with *atopi*, a locally

known forest herb, along with a handful of other plants. It's labour-intensive, precise work. Once ready, she supplies *pa* across the valley. Each puck sells for about five rupees. I asked if I could carry some back with me. She obliged.

It's tempting, especially as someone who spent years in professional kitchens, to treat ingredients like souvenirs. To use them quickly, translate them into recipes, make them legible and productive. But *pa* resists that urge. It doesn't belong on a recipe card.

I keep thinking about the conversations we had around the fire about language loss, about customs that aren't followed as closely anymore, about the *Taju Taju* programme, an informal Idu Mishmi storytelling practice where elders sit with children to pass on ancestral stories. People spoke about how losing stories can feel like a form of erasure—of history and identity. *Pa* carries that weight. It's yeast, yes, but it's also continuity. Knowledge passed hand to hand, something alive that only works when you give it time.

I haven't brewed with it yet. Not because I'm afraid it won't work, but because I want to do it properly. I want to cook the red *keshu* rice I brought back, wait for it to cool, crush the *pa* in gently, and then step away.

When I finally brew with that *pa*, it won't be because I've stopped rushing altogether. It will be because, in that moment, I choose not to.

Thomas Zacharias, aka ChefTZac, is a chef, storyteller, and founder of The Locavore.



An ISL season that is anyone's for the taking

A shorter ISL season emerges, tangled up in legal battles and old contracts, leaving clubs and players to navigate the chaos

Shail Desai

During his two-decade-long career, Sunil Chhetri would have witnessed the many highs and lows of Indian football, though nothing quite like what has unravelled over the past 12 months. He stepped out of retirement in 2025 to rally the national team, only for India to get knocked out of the AFC Asian Cup 2027 qualifiers without a win in a group that featured lower-ranked opposition. He then stared at the prospect of the country's top flight tournament, the Indian Super League (ISL), getting cancelled, even putting out a video appeal for Fifa to step in.

The league is finally underway, but the 41-year-old now has to deal with the additional workload of a truncated season, where his club, Bengaluru FC, have managed to sign just two foreign players amidst all the uncertainties. Clearly, the best Indian footballer of this generation deserves better in what could be his final season.

The ISL that kicked off on 14 February was supposed to start sometime around September last year. At the heart of the five-month delay was the end of a 15-year deal to run the league between the All India Football Federation (AIFF) and its Reliance-backed commercial partner, Football Sports Development Ltd (FSDL). Quite inexplicably, their tie-up was to come to an end in December, smack in the middle of the 2025-26 season. It meant that there could be no football until matters off the field were resolved.

Before the ISL season could commence last year, AIFF realised that FSDL wasn't going to continue as its commercial partner, since it couldn't find another partner. The league was put on hold. The lack of clarity was baffling for clubs that had so much at stake. Some like Mohun Bagan Super Giant and FC Goa had Asian competitions to look forward to and retained as many players as they could. The rest of the clubs wondered just when was the right time to start pre-season training and what exactly were they working towards?

The season finally kicked off with the Super Cup in Goa in October—a tournament that's usually played after the league ends—in order to give teams something to work towards. But clubs either pulled out or arrived with makeshift teams, some without adequate training or foreign players. In the time ahead, a few clubs suspended operations of the first team; others announced extended breaks for their players and salary cuts.

As the indecision over the ISL continued, some foreign players decided to bail out and Indian clubs had little choice but to allow them to play elsewhere. For instance, Goa lost Javier Siverio, Iker Guarrotxena and Borja Herrera; Adrian Luna, who had played for Kerala Blasters since 2021, moved to Indonesia on loan, as did last season's Golden Boot winner, Alaaeddine Ajaia of NorthEast United;



Odisha's Roy Krishna played in Super League Kerala, before choosing to return home to Fiji after six years in India.

It took the sports ministry's intervention to set the ball rolling again this month. There was a mad scramble to complete squads, with players mostly signed during the January transfer window.

Given the short period over which clubs have had to get their act together, the advantage this season lies with those who know how Indian football functions.

The frontrunners are new Bagan coach Sergio Lobera, and Inter Kashi's Antonio Lopez Habas, both of whom have lifted silverware in the past, and Goa's Manolo Marquez, the former Indian national team coach and winner of the Super Cup in December. And for once, four Indian coaches, Bengaluru's Renedy Singh, Mohammedan's Mehrajuddin Wadoo, Chennaiyin's Clifford Miranda and Odisha's TG Purushothaman, will be able to call the shots at their respective teams.

The 14 participating clubs will have a lot on their mind, including revenue. Fan-Code was awarded broadcasting rights—it kept digital streaming rights while sub-licensing the television rights to Sony Sports Network India. At \$8.62 crore for 91 matches, each match is valued at around \$9.5 lakh as compared to about \$1.68 crore per game that the longer season guaranteed last year. The prize money too will see a considerable dip. Last season, the team lifting the ISL Shield received \$3.5 crore, the ISL Cup winner and runners-up were handed 16 crore and \$3 crore, respectively, apart from and \$15 crore for the teams finishing third and fourth. This time around, there's just \$1.25 crore for the league champions and \$75 lakh for the second-placed team.

There is some silver lining in all this gloom however. Over three teams have filled their quota of six foreigners, which will mean more game time for Indian players. For instance, the first four matches over last weekend had only three sides that started with four foreigners. Apart from this, clubs can focus more on the league this season, as compared to the two additional prizes handed out since the

(from top) Kerala Blasters' Victor Bertomeu in action against Mohun Bagan Super Giant; Arney Ranawade of Mohun Bagan Super Giant; and Sunil Chhetri.

2019-20 season: the ISL Shield for the league topper and the ISL Cup for the team that progresses through the playoffs and wins the final.

The shorter season will feature just 13 matches for each side, and no home and away fixtures. Though the format is rather strange and makes the season an anomaly, the league is anyone's for the taking. There's little time to settle down and a good run of form could change the fortunes of underdog teams, which is more important this season where relegation is being introduced for the first time (clubs are still appealing against it, citing the circumstances under which the ISL has unfolded). It's a significant change, making the bottom half of the table as exciting as the top for once.

Having retained most players from last season, defending champions Mohun Bagan start as favourites, and were dominant in their 2-0 opener in Kolkata against Kerala Blasters. They will be challenged by Bengaluru, who have managed to keep their core bunch of Indian players and a young East Bengal side that made the Super Cup final under manager Oscar Bruzon.

A few aberrations from the first weekend saw Goa being held to a draw by the newly promoted Inter Kashi. Then, there was a postponement of the fixture between Odisha and Punjab, since the former still hadn't finalised a ground to play their matches. As of the time of writing, the ISL website's latest update is from the Super Cup in December. Everyone is clearly overwhelmed by the flurry of activity witnessed over the past few weeks.

On 15 February, Chhetri made it evident that he still has the hunger to win. He rounded off Bengaluru's opening win against SC Delhi with a goal and thus added another record to his name: the oldest goalscorer in the ISL. A league triumph would be the perfect send-off for the legend. And perhaps, help him knock off the feeling that after all these years, nothing in Indian football has actually changed.

Shail Desai is a Mumbai-based freelance writer.

The house of chess that created Polgár

A new documentary highlights the achievements of Judit Polgár, the greatest woman chess player



Judit Polgár in Budapest.

INSTAGRAM/JUDIT.POLGAR.OFFICIAL

Arun Janardhan

Judit Polgár was the No.1 ranked woman chess player in the world for over 25 years—from the age of 13 in 1989 till 2014 when she retired. She also became the youngest chess grandmaster (GM) at the age of 15 years and four months in 1991 when she beat American Bobby Fischer's record by a month (her record has since been beaten many times over).

But Hungarian Polgár's greatest achievement, beyond the numbers and the statistics, was that she competed against men in a sport that was, till then, deeply misogynistic. Not only did she shake the world order in the sport through the 1990s and 2000s but she also inspired a generation of women players to look beyond false narratives of gender superiority.

A new documentary on Netflix, *Queen of Chess*, highlights Polgár's achievements, focusing especially on her battles with Garry Kasparov, then world champion and once considered the greatest player ever (a mantle that's since passed on to Magnus Carlsen). *Queen of Chess* follows the fictional Netflix miniseries *The Queen's Gambit* from five years ago, whose female protagonist takes on a male-dominated sport sparking suggestions that it may have been inspired by Polgár's life.

"Women are terrible at chess," says former world champion Fischer, in an archived, black-and-white clip shown on *Queen of Chess*. "Guess they're not so smart."

Polgár's story is remarkable also from the standpoint of her life being part of an experiment that her father conducted. László Polgár believed that geniuses are made not born, that all geniuses start at around age 5 and practise that one, single activity they want to excel in for 8-9 hours a day.

He decided that his three daughters, Susan, Sofia and Judit would play chess—also because it's cheap, says his wife Klara in the documentary. In communist Hungary in the 1970s, the girls were home-schooled amid much criticism of László's obsession with raising geniuses. The existing political situation did not allow them much freedom to travel abroad till much later, despite which Susan became the world No.1 in 1984 while Sofia was an International Master (IM).

This house of chess geniuses had a wall with 30 chess boards and puzzles. Multiple trainers would work with the girls during the course of a day. There were no weekend breaks, which showed in the results. Judit won her first, a local tournament, at age 6.

In the 1988 Chess Olympiad team competition in Greece, where the sisters represented Hungary, the intriguing trio created a "Polgár mania", which drew the attention of the chess world. Judit did not lose a single game in the tournament as Hungary ended the Soviet Union/Russian hegemony in the sport by winning the gold medal.

As Judit started competing against men—which chess allows for in the open category—she faced much resistance from the old order. Defeated men on occasion stormed off without the customary handshake. Others saw her as subversive, as a relentlessly aggressive player.

In her first match against Kasparov, in Linares in 1994, Judit was in a weak position when Kasparov committed a blunder. After moving a piece, he took his fingers off—which in chess indicates a completed move and therefore irreversible. However, he quickly, within fractions of seconds, grabbed the piece again and moved it to another square, an infraction according to the rule books. However, the error was noticed only by Judit, who was too intimidated to raise an objection and Kasparov, in an interview for the documentary, defends himself even years later by saying that it was only for a tenth of a second that his fingers disconnected from the piece.

When she confronted him after that match, he felt disrespected and complained about it, insinuating that a young, woman player should question the world champion. It's only much later that the truth came to light—an unmanned camera had inadvertently recorded the action, which then became big news, "one of the most famous incidents in chess", though the match result remained.

Relations between the two remained frosty for some years before Kasparov invited Judit to train with him, which allowed her to see the human side of the chess champion and made him less intimidating. After having never beaten him in 14 encounters, she finally defeated Kasparov in 2002 playing a "subtle, nuanced game" dissimilar to her usual all-out attacking ones.

"That moment gave me the feeling that in one game in an event I can beat anybody," Judit, now 49, says in *Queen of Chess*. Kasparov too—seemingly reluctantly—admits that Polgár belongs in that elite field of top chess players occupied only by men.

The following year, she broke into the top 10 (open) rankings—the only woman to do so, as the win over Kasparov gave her an extra edge.

Director Rory Kennedy, who has an Academy Award nomination for a 2014 documentary *Last Days in Vietnam*, makes Judit Polgár's battles with Kasparov the centrepiece of her one-hour, 34-minute-long film. This film is not the story of how a family of fairly humble means created three chess champions and only briefly touches upon the psychological impact of László's experimentation. Did he push them too hard? Did he deny them a childhood?

The documentary's rousing soundtrack, which includes the funky *Pot Kettle Black* by Tilly and the Wall in the opening credits, sets the mood for a film that holds back on the punches. Polgár's story is more than her contest with the world champion. It's about breaking stereotypes, challenging gender norms and the courage it takes for a teenage girl to sit across the board from grim, seasoned pros, believing that she could win.

Arun Janardhan (@iArunJ) is a Mumbai-based journalist who covers sports, business leaders and lifestyle.

INDIAN HIP-HOP FINDS ITS FLOW

Indian hip-hop is thriving. Rappers across the country are experimenting with a wide variety of dialects, sounds and ideas. Now an established part of the mainstream in India, desi rap seems poised for a global breakout

Bhenu Kapoor

In late 2024, Mumbai/Pune rapper Shreyas Sagvekar received a call from a French friend who was visiting Dubai. The friend had gone out clubbing the night before and heard a track playing over the PA with rap verses that sounded suspiciously like Marathi. Intrigued, the friend phoned Sagvekar. Since he was a veteran of the Maharashtra rap scene, maybe he knew what the song was?

The track in question turned out to be *Taambdi Chaandi* ("brown skin" in Marathi), Sagvekar's collaboration with producer and Marathi-house pioneer Kratex. Released in May 2024, the song's unique blend of Marathi rap verses, Indian folk samples and rhy-tickling bass made it an unlikely global club hit.

DJs in Europe, the US and West Asia added it to their sets, the song's iconic "laka-lakalalalaka" hook ringing out at clubs in Berlin and Amsterdam. Dutch dance music label Spinnin' Records picked it up, releasing a music video starring, among others, Marathi influencer Manish Shetye grooving to the tune in an iridescent polychromatic suit (YouTube view count: 53 million). Indian-American producer KSHMR remixed the track, and even played it during his set in 2025 at Miami's Ultra Music Festival, one of the world's largest dance music events.

"We knew the song would do well because we'd been performing it at our shows and we could see that people were really into it," says Sagvekar. "But we had no idea how far it would travel. It was played in Berlin, London, Australia. Pretty much everywhere."

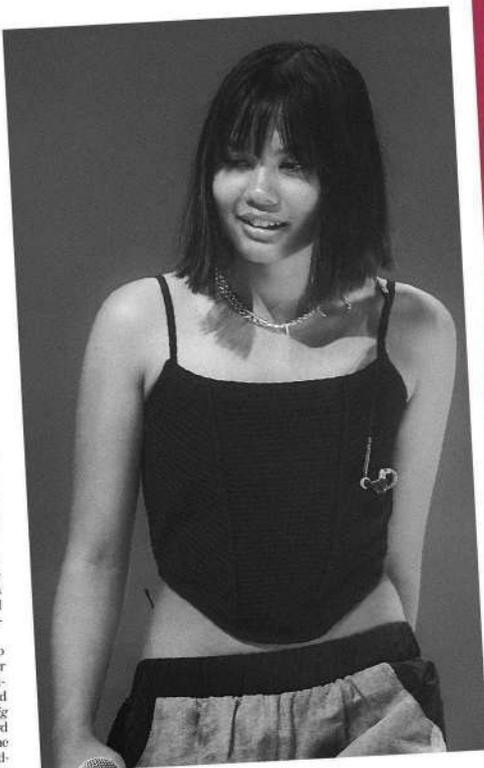
Taambdi Chaandi's global success was no fluke but a sign that Indian hip-hop is poised for a global breakout. That same year, Bengaluru-based rapper Hanumankind and Hyderabad producer Kalni released the smash hit single *Big Dauts*, which reached No. 23 on the Billboard Hot 100 chart and received shoutouts from some of global hip-hop's biggest tastemakers (including a remix by ASAP Rocky). A year later, the rapper was making history at Coachella, collaborating with the likes of Denzel Curry and Maxo Kream, and having his *Big Dauts* dance moves show up as an emote in the massively popular online video game *Fortnite*. Delhi's Seedhe Maut are another act making waves internationally—after playing a short UK tour last year, including a performance at Glastonbury, they're preparing to embark on a three-month world tour in April, with dates spread across Europe, the US and Australia.

You can also point to Delhi rapper KrSna representing India on the cross-border cut *Asian State Of Mind*, alongside some of the biggest rappers from Japan, South Korea, China and Cambodia. Or the fact that, according to music analytics company Chartmasters, four Indian rappers—Sidhu Moosewala, Yo Yo Honey Singh, Badshah and Karan Aujla—rank among the top 20 most followed hip-hop artists on Spotify. Or just look at the number of international labels making their way to India—Def Jam, Mass Appeal, Empire, Atlantic Records—hoping to snap up the next Bad Bunny. "I believe hip-hop has the potential to become the second great music movement in India after film music," says Devraj Sanjay, chairman and CEO of Universal Music Group for India and South Asia (which owns the Indian imprint of iconic US rap label Def Jam). "Many of the biggest breakout global songs from India today are coming from hip-hop, which already signals where the future is heading. The wave is already here—and I believe it will only grow stronger in India and on the global stage."

THE EARLY YEARS

This moment has been a long time coming. Hip-hop first made its way to the Indian shores in the 1990s, making its presence felt in the Indian soundscape through the novelty-rap of Baba Sehgal and Devang Patel, and Suresh Peters' tongue-twisting verse on A.R. Rahman's *Petta* Rap. These early efforts ranged from parody to pastiche, with little connection to hip-hop culture beyond the rhythmic spoken-word delivery.

But far away from tinsel town's fumbling attempts at



cultural appropriation, a newly online cohort of teens and pre-teens was busy listening to the latest tunes by Eminem and 50 Cent, watching b-boys pop and lock on the streets of New York, and finding inspiration in hip-hop's origin story as a way for the disaffected and disenfranchised to make their voices heard.

By the early 2000s, working-class kids in Mumbai's Dharavi, Delhi's Khirki Junction and Bengaluru's public parks were gathering for dance battles and street cyphers. Rappers and beatboxers followed. They coalesced into different crews and collectives, built networks on now defunct social networking site Orkut, and began recording songs on their phones or laptops and uploading them to YouTube long before the mainstream knew what to do with them.

"A lot of the music before this, especially outside of Bollywood, was aimed at a certain class, and not really everyone in a city or a community," says Uday Kapur, South Asia territory manager for American record label, distributor and publisher EMPIRE, and co-founder of the independent rap label Azadi Records (which he's no longer involved with). "You had to have some level of privilege to be able to become a musician. But with hip-hop, the internet made it much more accessible to become an artist or a producer. You didn't need to buy instruments or hire a jam room, or even need a microphone. Just a phone or an iPad would do."

The early music was often derivative—American accents, borrowed gangsta tropes—but the anger was real. For many artists, hip-hop articulated frustrations that Indian pop ignored: class resentment, police profiling, the daily grind of neighbourhood life.

"We can't connect to Arijit Singh's love songs, because that's not our life," one Dharavi rapper told me in 2018. "Our lives are all about the daily hustle, hanging out on the street."

At a time when Bollywood was still infatuated with aspi-



rational excess and NRI

fantasy, the Punjabi party-rap of Yo Yo Honey Singh and Badshah—with its machismo and materialism—found easy acceptance. The grittier, street-rooted underground scene did not. They had to force their way into the mainstream, which they did in style, and on their own terms.

Mumbai rappers Divine and Naezy dropped the borrowed accents and turned inward, rapping in street-inflected Hindi out of their own neighbourhoods. Their 2015 track *Mere Gully Mein* became an unlikely summer anthem, making the hip-hop underground impossible to ignore. Once Zoya Akhtar announced that she was making a film about their story (2019's *Gully Boy*), the floodgates opened.

It was a proper feeding frenzy—major music companies like Sony, Universal and Zee Music signed any rapper they could find to their roster, eager to jump on the bandwagon. Brands rushed to collaborate with Indian rappers, and even political parties were putting out campaign songs in rap verse. In 2019, MTV launched a rap reality show called *MTV Hustle*, bringing Indian hip-hop into Indian living rooms (even if it was sanitised and commercialised version of the real thing) and spawning plenty of imitators.

Independent labels started popping up too—Azadi, Rabaar and Ankit Khanna's Kalamkaar, Emivay Bantai's Bantai Records—and were soon joined by international ones. American rapper and entrepreneur Nas's Mass Appeal label came to India in 2019. Def Jam in 2022. Empire and Atlantic Records (in a partnership with Indian digital publication and agency Homegrown) in 2025. Streaming services like Spotify and Apple Music also bet big on Indian rap, creating genre-specific playlists, putting Indian artists on global rap play lists, and providing an easy way for artists outside the major label ecosystem to distribute their music.

By the time Hanumankind caught the world's attention with *Big Dauts*—10 years after *Mere Gully Mein*—rap music was firmly entrenched in the Indian cultural mainstream, and increasingly becoming one of the country's major cultural exports. According to Spotify, rap is one of the four most streamed genres in India, with Gen Z forming 70% of its audience. Three of the five Indian songs most streamed outside





(clockwise, from left) Bengaluru-based rapper Hanumankind; Kashmiri rapper Ahmer; Delhi's Seedhe Maut; Chaar Diwaari from Delhi; Sanket Shikriwal, who raps in Bhojpuri; and rapper Reble from Meghalaya.



of India are rap tracks, and four of the ten most exported artists are rappers (the others are playback singers, and Diljit Dosanjh). Rap9L, Spotify's flagship Indian hip-hop playlist, now ranks among the 10 most followed hip-hop playlists in the world.

"I think everyone—all the labels and brands investing in Indian hip-hop—is salivating over the numbers," says Mo Joshi, co-founder and CEO at Azadi Records. "If you look at both smartphone penetration and streaming numbers, we're already quite big and there's so much headroom. Only about 25% of India's smartphone numbers are on a streaming platform. There's so much potential for growth."

THE GOLDEN ERA?

As Indian hip-hop enters its second decade in the mainstream, its roots are spreading far deeper and wider than before. The dominance of Punjabi and Hindi hip-hop—and of rappers from the big metropolitan cities—is increasingly being challenged by rappers putting out music in their local tongues, as smaller scenes bloom in cities and towns all over the country.

"We're now seeing regional scenes create their own 'mini superstars', from Haryana's Dhandha Nyoliwala—signed to us—to (Marathi rapper) Sambata in Maharashtra," says Sanyal. "In the south, (we have) Malayalam tracks like *Kabani* by Arju, Ronn, Kds and Fifty+ entering both hip-hop and mainstream charts as high up as No.17 in the Spotify top 200."

In Srinagar, Ahmer and SOS are using hip-hop to breathe new life into the Kashmiri language. Dhanji, Siyahi and Bhadrakar are putting Gujarati hip-hop on the map, while Malayali artists like Vedang, MC Cooper, Dabzee and are doing massive numbers, both online and at their gigs. Shreyas Saigvalkar, Young DSA and 99side fly the Marathi rap flag. Pasha Bhai is busy making Dakshini great again, while Reble—the 24-year-old rapper from Shillong who is all over the *Dhurandar* soundtrack—is slowly incorporating Khasi verses into her English rap oeuvre. Arivu in Chennai, Dasgriya in Hyderabad, Kolkata's Cizy, the list goes on and on.

In a sense, this regional turn is just part of the process of indigenisation of hip-hop. If the shift from English to Hindi and Punjabi led to more authentic music and story-telling, then this is the logical next step.

"I think rapping in our mother tongue has brought us closer to who we really are, the places that we really live in," says Sagvekar. "There are so many different stories to tell in India. Every 400 kilometres, your instrument changes, your language changes. And I find that really exciting. It turns out that the best way to set ourselves apart is to just be ourselves."

"Everyone is starting to realise that going back to your roots is the ultimate peace, ultimate business, ultimate comfort," adds Sanket Shikriwal, who rapped in Hindi for years before switching to his native Bhojpuri. His 2025 album *Natyaa Aalapika*, written almost entirely in Bhojpuri, was one of last year's landmark records. "I have so many stories which I couldn't tell in Hindi. Because Hindi as a language could not trigger those segments of my heart which are captured in Bhojpuri in my life."

Regional rap has always been a thing—some of the earliest rap crews, such as Dopeadelic, were multilingual. But in earlier years, there was a sense that rapping in a language other than Hindi would limit your audience and reach, restrict you to your own state or region (except for Punjabi, which has always managed to buck this conventional wisdom). That sentiment no longer rings true.

"In India, language is no longer a barrier—audiences are consuming Malayalam, Marathi, Bengali and Hindi hip-hop purely on beat, storytelling, performance, and visual identity," says Sanyal. "We're seeing young and emerging but madly talented artists like Also-Maniac gain rapid mainstream attention because powerful visuals and compelling storytelling can cut across language and pull in mass audiences."

"Reels have really changed the game," adds DJ and producer Karan Kanchan, who has made beats for tracks by Divine, Raga and Ilika. "If a new trend comes out on a song or audio, which might be in any language, people will just hop on that trend. And in the process, they are actually getting to know more about other regional music too. When I'm DJing, I can see people know all these songs, even if it's from a completely different part of the country. And they may not be able to sing the verses, but they're definitely singing the hooks."

The numbers back up his observations. Spotify reports that playlists like Haryana's Hip-Hop and Malayalam Hip-Hop grew by 500% and 600%, respectively, in 2023. Last year, the platform's annual Rap9L live event featured 31 artists rapping in over 10 languages—more than ever before.

The increasing diversity of Indian hip-hop isn't just reflected in the languages used, but also in the breadth and depth of styles and sounds on offer. Where earlier you'd have a single sound dominating in a given city or region—gully rap in Mumbai, Delhi's more lyrical rap style—artists no longer feel the need to be boxed in sonically. Whether they're into drill, grime, trap, boom-bap,

mumble, lo-fi hip-hop or experimental rap, chances are you'll find an artist able to scratch that particular itch. Sometimes even the same artist will experiment with different sounds on different projects—Dhanji, for example, has put out music ranging from Blaxploitation-era funk to new wave trap.

"That offers a lot of options to the listener," says Sameer Inamdar, a battle-rap veteran better known as Rapture, who also works in A&R (artists and repertoire) and artist development at Mumbai-based record label and entertainment company Gully Gang Entertainment. "Delhi hip-hop doesn't have a specific sound, Bombay hip-hop doesn't have a specific sound. And it's great because then everybody gets to enjoy everything, because rappers everywhere are trying to do everything."

Increasingly, even the more experimental artists have found both critical acclaim and devoted fans. Shikriwal, for example, layers his Bhojpuri rhymes over a blend of jazz, boom-bap and Indian folk instrumentation. Chaar Diwaari (real name: Gary Taneja) makes music that defies genre convention, moving between alt-rock guitar riffs, psychedelic textures, R&B vocal melodies and lo-fi hip-hop, all tied together by an idiosyncratic visual aesthetic. You've got producers like Sakre, Circle Tone and Parimal Shais pushing the boundaries of hip-hop beat-making, while projects like Shaugharty's *Farookeh* and Farhan Khan's *Ajij Lalka* are notable for their grand conceptual ambitions. Indian rap is no longer a single scene or ecosystem, but a constellation of overlapping scenes, all innovating in their own ways while staying rooted in the language, culture and sociopolitical realities of their home towns or regions.

"Earlier, it felt like people were trying to recreate the Western sound as faithfully as possible, and the idea of using our own local sounds and samples used to be taboo," says Kochi-born, Bengaluru-based Shais, whose work stands out for its usage of south Indian instrumentation and samples. "I guess it's just that artists are not scared to experiment anymore. And the audience also wants fresh sounds, they're done with listening to the same trap beat over and over again."

"It's all because of the audience, because people are responding to these sounds," agrees Shikriwal. "The audience is forcing the labels, the media and all these influencer pages to pay attention to newer, more experimental sounds."

THE ROAD AHEAD

The mood within Indian hip-hop circles is optimistic, but it would be a mistake to think of the scene's continued growth as an inevitability. There are still plenty of problems, challenges, and potential stumbling blocks. The live touring circuit has grown—particularly with festivals like Rolling Loud coming to India, and stand-alone gigs by international acts such as Post Malone and Travis Scott—but infrastructure remains a problem, both in terms of venues and the skill and experience required to put on a proper live show.

More worryingly, even as there are more and more mid-tier artists doing big streaming numbers, the jump to top-tier, headline-level scenes is increasingly difficult. It's still the same set of artists filling out arenas and dominating the festival headline slots, with the rest relegated to the undercard. Navjoshi Singh, who heads A&R for Mass Appeal India, believes that part of the problem is the increasing fragmentation of the global music industry, thanks to the internet and algorithmic discovery. "An artist could be really big in your world, but I may not have heard about him or her ever," he says. "But another problem is that artists don't have the patience or the support to develop into proper stars. You can have a hit here or there, but can you actually sustain that success?"

The spike in streaming and online engagement during the covid-19 pandemic meant many artists went viral, but virality is not the same as actual stardom. That requires real artist development. "If you're not investing in artist development in terms of both time and money, then you are not going to build artists that can sustain a minimum of five to seven years of deep relevance," says Singh. Anyone can have a hit song, given the right set of conditions, but few have what it takes to be a Divine or a Raftaar.

The amount of money that's flowing into the hip-hop scene has also sharpened the tension between rap music as a commercial product and its self-image as a revolutionary cultural movement. This conflict is heightened by the fact that so few of the major music executives come from the hip-hop scene, or even from the same sociocultural milieu as most of the artists.

"We need more people who understand the culture to step in and get involved on the business side," says Inam-

dar. "Or when outsiders are trying to come in, they need to understand the culture first. Hip-hop is more than just PPTs and numbers."

Pasha Bhai is even sharper in his critique, arguing that commercialisation and the lack of influential taste-makers with a real understanding of hip-hop's origins have neutered the scene's potential as a tool for social and political change.

"Who runs these labels?" he asks. "Where do they come from? What are their surnames? Why would someone with a surname like that sign someone like me, or Vijay DK—who actively raps about Ambedkarite issues?"

As hip-hop becomes increasingly profitable, and increasingly beholden to capital, its biggest names are also becoming more risk-averse. And as it becomes more widely known, itsanti-establishment ethos—as well as its focus on the grimier, seedier aspects of life in India—makes it a target for conservative, reactionary forces.

In recent years, we've seen concerts by MC Stan, Seedhe Maut, Shubb and others interrupted or cancelled by right-wing groups. Dhandha Nyoliwala has had his songs banned by the Haryana government in 2025 for promoting "gun culture and violence", while in Maharashtra, rapper Raj Mungase faced defamation charges in 2023 for a song that allegedly criticised deputy chief minister Eknath Shinde.

"Freedom of speech doesn't really exist here," says New Delhi rapper Gaurav Sain (aka OG Lucifer). "If you say something that's for the good of the country, even then you get called anti-national. And if you oppose something wrong that's happening in the country, then you can't speak at all. Even if you say that the roads in my colony are broken and full of potholes, and I ask 'yeh leader kaisa hai?' Then I'll be called anti-national."

"It's something like the (Dhandha Nyoliwala censorship) happened in the West, the whole hip-hop community comes together and says you can't do this," says Pasha Bhai. "But here it happened and nobody batted an eye. You cannot have the control to decide what art can and cannot say. I think that's a big threat to the future of Indian hip-hop."

"I'm something like the (Dhandha Nyoliwala censorship) happened in the West, the whole hip-hop community comes together and says you can't do this," says Pasha Bhai. "But here it happened and nobody batted an eye. You cannot have the control to decide what art can and cannot say. I think that's a big threat to the future of Indian hip-hop."

And then, of course, there's that perennial issue—the lack of representation of women or LGBTQ+ artists. There are a few artists that have broken through this glass ceiling—Reble, Kinari, Agy, the Wild Wild Women collective. But they are the exception that proves the rule, and they have to work doubly hard to prove that they have a right to be there, that they're more than just tokens. "We don't get booked for gigs at all, especially in Mumbai," says Wild Wild Women member Ashwini Hirenath (aka Krantiinari). "We often get told that girls don't listen to hip-hop and the men won't relate to you, so why should we give you a slot? But how do you know that if you won't let us perform and let the audience figure out if they like us or not?"

And that's not even counting the misogyny, which is often in-your-face. "The Indian rap audience is very sexist," says Inamdar. "And male Indian rappers are to blame. The way they set the tone, the way they set narratives, breeds these kinds of fans who become hostile and toxic towards women rappers or female artists in general. And women have been screaming about this sexism forever. It's time for the men to take a stand."

Despite all these potential minefields, the outlook for Indian hip-hop remains quite bullish. Domestically it is poised to become the biggest genre outside of the film music space, only challenged by the burgeoning Hindi pop scene. There's optimism about its potential for a sustained global crossover, though opinions are divided on whether that will come via more English rap (a la Hanumankind, or something that looks more like K-pop, a global sound that remains firmly rooted in Indian languages and traditions. "I believe Indian hip-hop will take its place as part of the global hip-hop scene, because we have a lot to say and a lot of stories to tell," says Sagvekar.

Sain, belonging to the first generation of Indian rappers who have come of age in a post-Gully Boy world, is much more ambitious, even brash. "I might be a little arrogant," he says. "But I think the Indian market is so big that it can beat the entire world market by itself. We'll make our artists so big that they're the ones headlining festivals all over the world."

Bhanuj Kappal is a Mumbai-based writer.

Scan this code to listen to some of the most innovative sounds in recent Indian hip-hop. Playlist curated by Bhanuj Kappal.



Limelight for the labour of fashion

In 'Disobedient Objects', artists question the world of fashion and spotlight the labour behind the making of clothes

Avantika Bhuyan
avantika.bhuyan@livenmint.com

In the sun-kissed space of STIR Art Gallery in New Delhi, a large mural scroll with a *taurta* sewn into it hangs from the ceiling. Looming large in the middle of the arts space, the fabric features blood red flowers emerging from black vines—a metaphor for the state of women's desires within patriarchal societies and religious orthodoxies. In this *Untitled* work, ink has been used to mimic embroidery and question, "where do dreams go" through the ephemerality of the medium. This collaborative work is part of the ongoing *An-Nisa* series, created by artist Arshi Irshad Ahmadzai with *rafogars* (darners) from Najibabad, Uttar Pradesh. It reflects the desires of a community of women, who work on embroidery over songs and sisterhood (Ahmadzai grew up in Najibabad and has since then lived in India and Afghanistan). Now based in Germany, she is known for combining textile and text to interrogate the agency, or lack of it, of Muslim women in South Asia.

This work signals protest within the larger exhibition, *Disobedient Objects: The Biography of Clothes*, curated by Sreyansi Singh. Featuring eight designers and artists, including Debashish Paul, Ahmadzai, Anuj Sharma, Ashita Singhal and RRIVE City, the show explores clothes-making as a layered sociopolitical practice within contemporary art, beyond the conventional frameworks of consumption.

"Can the material and labour involved in its making carry the ultimate meaning instead of design?" asks Singh, who focuses on textile art with an emphasis on experimental and underrepresented approaches in contemporary South Asian cultures.

The majority of the works have been created specifically for the show. "We wanted to talk about disembodied garments, clothes that are not occupied by the wearer. The artists focus on materiality and labour—the choices that people make when they design the garment," says Singh. This has resulted in a diverse set of works in *Disobedient Objects*, ranging from hybrid forms, sculptural compositions, object-based works and research-led installations.

The artists have turned the material and underlying craft on the head. So, you have textile waste embroidered on wood or hand-stitched iron and sculpted indige-



PHOTOGRAPH BY BHASHI CHOUHURY

nous cotton. "(These) carry both imprints of history and an impulse for experimentation. Clothes become charged epistemic objects and mediums," states the curatorial note.

So, Shraddha Kochhar creates a wearable sculpture, *Travelers Guardian*, from handspun, hand-knitted and hand-sewn *hala* cotton. The sculpture, which moves between the realms of costume and architecture, human and animal forms, is inspired by the performance art tradition of Kachhi Ghodi of Rajasthan. It is based on the costumes that men wear while performing stories of myth and memory. "What I particularly like about Shradha's practice is that she spins the yarn on the *charbha* herself and brings the spotlight on to the labour of the crafts person," says Singh.

Then there are works by RRIVE City and Richa Arya, who focus on upcycling in the fashion industry. The former calls himself a "repair shop" and looks at post-consumer denim and the art of *rafogari*. His installation features miniature shapes in which fragments of cloth have been

(clockwise, from above) Ashita Singhal (Paiwand), *The Fifth*; Debashish Paul, *Scent of the Celestial Garden*; sculptural dress from a performance commissioned by Art Dubai and supported by Enami Art; Arshi Irshad Ahmadzai, *Untitled IV* (from the series *An-Nisa*), supported by Blueprint12.

reduced in size but not in meaning. Post-consumer denim—worn and faded—becomes a site to investigate ideas of labour and use.

The show becomes an interesting space to view how a particular artistic practice has evolved with time. Arya's work is case in point. She had always been interested in the invisibilised labour of women, but the covid-19 pandemic changed her approach. When she went back to her hometown of Panipat, Haryana, she realised the scale of the garments upcycling industry in the city. Though migrant women were at the heart of it, their labour was not acknowledged. The women worked in hazardous conditions, resulting in lung infections, skin disease and long-term health issues. Arya started visiting the factories and engaging in conversations with the workers.

Over the past six years, she has discovered several layers to the problems underlying the upcycling industry. "My engagement started with invisibilised labour, but now I am also looking at issues of groundwater pollution. Earlier, I focused on the



ladies who gathered *katran*, or fragments, now I am also looking at the cotton and the dyeing industries. A small documentary in the works," she says. For the exhibition, she has stitched together iron, brass wire and paper in both *Skin Cover* and *Last Season* to embody the pain and reality of women's labour in the upcycling industry. The 8x10 ft sculptures feature three female figures, with faces in different stages of concealment—this signifies their response to the hazardous fumes that they are exposed to daily. "Used garments arrive in Panipat from all over the world. They ask, *yeh kapda kahaan se aaya hai*, who were these garments?" shares Arya. The work is an ironic social commentary—those who need the clothes the most are compelled to go through discards as witnesses to the habits of consumption. One of the most interesting practices on

display is of Anuj Sharma, an Ahmedabad-based design professor. He created a technique called *Button Masala*, a simple joinery system using buttons and rubber bands to make sustainable and quick clothing. You don't need cutting tools; rather the same garment can be reassembled in 10 different ways using this technique. Sharma feels that while sustainability of material has been discussed to death in the fashion industry, not many talk about the wastage of time and resources. For instance, for a wedding *lehnga*, a crafts person spends hundreds of hours away from his family to create a garment for someone, who will wear it for a couple of hours and stow it away.

"Fashion will never ever be all-sustainable. Garments have become associated with the idea of beauty rather than functionality. Everyone looks similar now, there is no unique identity associated with design," Sharma says. Through *Button Masala*, Sharma has taught nearly 50,000 people from all walks of life to make their own clothes with simple drapes.

Singh adds: "It's about making design more democratic, which is why he has not patented this technique." For the show, Sharma has created *Plastic ki Shar Yatra* using waste food boxes and packets, bottles, spoons, combs, brushes and rubber bands. He asks viewers if plastic waste should be given a dignified sendoff. This stems from his own practice of collecting plastic waste and hanging it as curtains. "We show respect to a fellow human by giving them a dignified burial or cremation. *Izzat se rukhsat karne hain*. How do we accord those last rites to plastic waste?" he says.

It's a work that perfectly encapsulates the blend of personal experience and social critique, playfulness and experimentation that underlies the entire show.

At STIR Art Gallery, New Delhi, till 22 February, 11am-7pm.

'We're seeing a counter-movement to neutrality'

Salone del Mobile's Annalisa Rosso discusses the shift in design from soft tones to strong personality and colours

Pooja Singh
pooja.singh@livenmint.com

The words "high energy" come up often when Milan-based Annalisa Rosso, one of the key voices shaping contemporary design discourse, talks about the Italian design scene. "India's design landscape is vibrant, young and emerging," says Rosso, the editorial director and cultural events adviser of Salone del Mobile, the annual international furniture fair held in Milan.

She met *Lounge* on 8 February, the concluding day of the India Art Fair. This year's edition marked the first collaboration between the fair and Salone del Mobile, signalling India's growing presence on the global design map. India now ranks 10th among the 160 countries sending visitors to the Salone.

When Rosso, who also works as a curator and consultant to brands across the world, says "high energy", she is referring to the trajectory of Indian designers such as Vikram Goyal, Gunjan Gupta and Rooshad Shroff, who have been displaying their furniture and collectible design at international platforms such as PAM Miami/Paris, Milan Design Week, PAD

London and Salone del Mobile.

Even in her consulting work, Rosso has noticed a growing curiosity about what India has to offer. "Riyadh is the other emerging market. But India and Italy share a special bond," she says. Italy is among the European Union's top exporters of furniture to India.

Historically, Italian marble, glass and tiles have decorated India's palaces and colonial-era mansions—long seen as markers of wealth. What is changing now is the context. As Indian design grows more confident in its own craft traditions, homeowners are increasingly mixing vocabularies—pairing local textiles or artisanal furniture with international marble or lighting. "In Europe, the US, Japan and the UK, you're seeing people look at what other countries, especially India, have to offer," says Rosso. She went on to explain the reason behind the increased interest and discuss the future of design. Edited excerpts from the interview:

What makes India so exciting?

How do I say this without it sounding clichéd? There's an inexplicable energy, a culture of design that you can't pack into a suitcase—it's something you simply have. The understanding of craftsmanship, the attention to detail, the seamless blending of past and present... these aren't things you can teach. They are embedded in the culture.

I spoke with many architects and designers at the fair. What struck me was their openness, not just in sharing experiences but in listening. That reciprocity is



Annalisa Rosso, and (right) Gunjan Gupta's booth at the India Art Fair 2026.

the foundation of good design and it comes from seeing design as a tool for community and belonging.

You work with designers across the world. What's the potential of Indian designers in the coming years?

Tremendous. There are going to be 2,000 exhibitors, including Indians, at Salone 21-26 April this year. Within that space, I am curating a new section called *Raritas*, that will feature 25 top names from across the world who will showcase collectible design and antiques. I can't tell you the names right now but you will certainly see Indian works there.

How are consumers' tastes evolving? I have a strong view on this, partly



because of my background in anthropology. We are living in a post-globalisation moment. We've moved beyond the phase where everyone wanted the same sofa in Delhi, Mexico City, Rome and New York. That model no longer works. Neutral is no longer enough, and you could see that at the fair.

Even airports are trying to create a sense of place. People want spaces that speak globally but retain local elements, craftsmanship, materials, textiles, cultural references. When I look at designers here, I see work that is both Indian and global. They offer international design solutions while preserving identity. This is happening in Europe too.

Think of designers like Gunjan Gupta, who uses traditional casting techniques to create contemporary objects. Or Italy's Andrea Anastasio, whose lamps are almost sculptural. These ideas aren't new but they feel unique because of the identity and personality they carry.

What has driven this shift? It's a reaction to the previous trend. We lived through a period of neutrality—soft colours, soft shapes, everything looking similar. What we're seeing now is the counter-movement. Anthropologically speaking, we're in a time of uncertainty, socially and politically. In such moments, people look for things that make them feel rooted. After covid, we also rediscovered

how important our homes are. We realised those uncomfortable, ugly chairs that were everywhere don't work anymore. We want our spaces to reflect personality and roots.

Design is often seen as elitist...

There's some truth to that. But perhaps this is no longer the era of museums and foundations alone. Maybe now it's time to look around and realise that the most powerful creative voices are in the streets, in schools, in unexpected places. If you only look for new design where you expect to find it, you'll discover what everyone else is already seeing.

Digital art is also a growing field. What's your take on the use of AI?

I'm not concerned. It's a tool, and within limits it can help brands tell stories better. At the end of the day, there's always a human mind behind AI. Truly transformative ideas still come from humans. Think of designers like (Alessandro) Mendini or (Achille) Castiglioni—their work was unexpected, disruptive. I saw many such pieces at the fair. Such imagination comes from human intuition.

What makes design "good"?

Good design offers solutions. The table we're sitting at, which allows us to engage easily, or the street lights outside that make a neighbourhood feel safe—design shapes how we live. I always say design is culture. Ours is a cultural industry. The most effective designers and brands are those who bring together something specific, functional and unique. It sounds simple, but achieving that balance is incredibly complex.



Seymour M. Hersh's determination to pursue a story, at any cost, landed him in trouble through his career; and (below) a scene from 'Cover-Up'.

Investigating a journalist's legacy

A new documentary on reporter Seymour M. Hersh brings into focus the highs, lows and dangers of ethical journalism

Somak Ghoshal
somak.ghoshal@partner.livemint.com

In one of the early scenes in *Cover-Up*, a documentary on Seymour M. Hersh's life and work, the iconic investigative journalist looks straight at the camera, or rather at the filmmakers, Laura Poitras and Mark Oberhaus, behind it, and utters a single stinging sentence: "I barely trust you guys." The statement looms like an epigraph over the movie, capturing a sentiment that any reporter worth their salt should want to live and work by.

If scepticism is the bulwark of a credible journalist's mindset, so is a certain degree of self-effacement. It is hard to uphold such principles and integrity in these times when careers live and die on the hill of personal branding on social media platforms. But, as recently as 2004, when Poitras approached Hersh, a pioneer among his generation of reporters, to make a movie about his career, he flatly refused. He still wasn't ready to turn himself into the story. Eventually, it took 20 years for Hersh, now 88, to say yes. The result is *Cover-Up*, a vulnerable, at times raw, take on his life, which was released on Netflix recently to a worldwide audience.

The delay has proved to be fortuitous. Poitras and Oberhaus couldn't have chosen a better time to draw attention to Hersh's chequered life. As legacy media organisations crack and crumble under corporate pressure (as evidenced recently by the spate of layoffs at *The Washington Post*, for instance), freedom of speech remains under siege the world over. In spite of the much vaunted first amendment, the US can no longer pretend to be the exemplar of free press. Journalism remains under severe attack, especially since the rise of Donald Trump's administration, which has cracked down on civil liberties, stifled dissent and used technology to spread lies and fake news.

Hersh is well aware of these dire circumstances and the relative advantages he enjoyed as a reporter in his time. "My career has been all about the importance of telling important and unwanted truths," as he writes in his 2018 memoir, *Reporter*. "...it would not have been possible for me to be as free-wheeling in today's newspaper world as it was until a decade ago." But, apart from support for in-depth reporting fading away (those deep pockets that allowed reporters to zip around the world doing their jobs once upon a time), most of the problems of our time remain the same as those that Hersh faced in the 1960s and 1970s.



Private Khalid 213 - From the film '17 Again' by Alejandro G. Sampedro, SGT Phu, SPS Flynn, and SGT Fagan (in rear with plotting board) at Site 17.

These were the decades when he broke a series of explosive stories on war crimes committed by the US army in the Vietnam War. His coverage of the My Lai massacre of 1968, in which hundreds of elderly men, women and children were killed by the US troops, remains a landmark in the history of investigative reporting.

Early on in *Cover-Up*, Hersh says that the biggest challenge he faced, while working as an investigative journalist under the Republican regime of Richard Nixon, was "not so much censorship but self-censorship by the press." Then, he goes on to paint a picture that feels unconvincingly confident in sources, especially those who were concerned about anonymity.

One such tip-off led Hersh to William L. Calley, the American soldier who was accused of opening fire and killing 109 civilians in Vietnam. More than 60 years later, his diligence hasn't faded in the slightest. *Cover-Up* chronicles arresting candid moments as Hersh continues to do his work—reporting on the Israeli genocide in Gaza, speaking to anonymous callers, refusing to let go, no matter the risks and dangers involved.

Watching the movie is like sitting in on a masterclass in investigative journalism, inspiring immense respect and just as much fear of repercussions. It's also a reminder that like Hersh, there is still a new generation of reporters, even though their numbers may be dwindling, especially in the Global South, who continue to wager their life and limb to pursue their calling.

sue their calling.

FOLLOWING THE STORY

Hersh's single-minded determination to pursue a story, at any cost, landed him in trouble through his career. He was hated by the Republican voter base for his reporting on Vietnam, more so because of his role as press secretary to Senator Eugene McCarthy, a Democratic aspirant for the presidency, in 1968. *Cover-Up* doesn't focus on this interlude in Hersh's career, but in *Reporter*, he writes in detail about his role in the campaign, which McCarthy didn't win.

After quitting AP, Hersh continued to work freelance, writing for magazines like *The New Republic*, as well as books of his own. His first book, a deep-dive into the clandestine chemical and biological warfare programme run by the US, brought him into national focus. In the years to come, he would go on to work with *The New York Times*, break stories around the Watergate scandal, expanding the work that had already been done by Carl Bernstein and Bob Woodward of *The Washington Post*. But his star at NYT would begin to sink once he started reporting on corporations like Gulf and Western, which, as Hersh discovered, were tied up with his employers' interests.

Some of the most dramatic moments in *Cover-Up* pertain to the mistakes that Hersh made in his career. A prime example was him falling for a collection of letters between Marilyn Monroe and John F. Kennedy, later revealed to be a work of forgery. It created major embarrassment for Hersh. Much later, he misread the role of Bashar al-Assad's regime behind nerve gas attacks carried out on civilians in Syria. More recently, Hersh was pulled up for a single-source story he published on his Substack. Under scrutiny on the question of sources, the reporter in him finally loses his composure, he fears that he has said too much and put people in danger, and wants to quit.

In her earlier movies, Poitras has covered dissenters like Edward Snowden and Julian Assange, taken on the Sackler family (that owned Purdue Pharma, manufacturers of the opioid OxyContin), and perfected the art of telling stories that were never meant to be perfectly told. In *Cover-Up*, she returns to the ruggedness of real life, the unpredictable turns her subjects take when pushed too far, and the fact that behind every story lies a complex jumble of decisions, emotions and intentions. And yet, when it comes to the truth, everything boils down to the fact of being clear with one's conscience.

Speaking about the torture and abuse perpetrated by the US army at the Abu Ghraib prison, Hersh gets to the heart of the matter in one sharp sentence. "We are a culture of enormous violence," he says. "You can't just have a country that does that and looks the other way." It's a fitting motto to his life's work and his motivation behind persisting with it, late into his 80s.

'Cover-Up' is on Netflix.

Imagine history into life with your own tours

Curated walks make the past accessible to children by adding a visual and experiential angle



History needs to be touched for children to understand its significance.

Avantika Bhuyan
avantika.bhuyan@livemint.com

In December last year I was reading a book on stepwells of India, around the same time I had a group of rambunctious teens in the house. To save myself from hearing *K-Pop Demon Hunters' Golden* for the nth time, I decided to sit them all down and talk about the fast-vanishing sites. Within minutes, I knew this was a lost task as I attempted to evoke stories of dynasties behind some of the most iconic *badis* and *raus* in the country. I even attempted to link these sites to modern-day challenges like groundwater depletion and water scarcity, but I was met with glazed looks.

Things began to look up earlier this year when I took my daughter on a trip to Patan to see the Unesco World Heritage Site of Rani Ki Vav, or the 11th-century Queen's Stepwell. I clearly remember the exact moment when weary sighs turned to excited gasps. When we arrived, all we saw was manicured gardens populated by school children and langurs. A few steps later, the *raus* revealed itself in all its glory, complete with its intricate sculptures and lattices.

From then on, my daughter was like a person on a mission: taking photos, observing architectural details and sitting on the steps to sketch likenesses of sculptures. Since then, we have been on a bit of a stepwell hunt, visiting Adalaj near Gandhinagar and Agrasen ki Baoli in Delhi, soaking in stories about tragic love, sordid politics and urban legends. These trips have led to discussions on *baolis* as community spaces and the pressing need to restore them.

As a parent, I have realised it is not enough to be history buff yourself, you need to figure out ways of making the past tangible and accessible. It has taken a while for me to arrive at some kind of an effective approach that involves less talking and more experiencing. We all have questions about who we are and how we arrived at this point. There are so many histories that we carry within us, and countless invisibilised ones that whisper around us. Sadly, around middle school, kids start losing the interest in making these connections, forced to focus solely on dates and timelines to be memorised, repeated in tests and then forgotten.

The fault, more often than not, lies with us adults for making history a static object, to be viewed from a distance, but not felt or touched. Yet, day after day, we get news on archaeological discoveries, often erasing previously held views of the past or adding new layers to it. Take, for instance, the recent one on the inscriptions in Tamil-Brahmi, Sanskrit and Prakrit found across six tombs in Egypt's Theban Necropolis. It sheds new light on the nature of trade links between South Asia and the rest of the world. These studies can become springboards for fascinating discussions on migration, cultural exchange and current trade policies in a more engaging way. Or, take the contested sites like Keezhadi in Tamil Nadu, which can lead to conversations around the role of archaeologists in interpreting findings—and how this is linked to current notions of nationalism and identity. Journalist Somwija Ashok's *The Dig* becomes a good reference for parents to broach such topics.

Curated walks are also great ways of bridging the gap between past and present. Author-public historian Eric Chopra, the founder of Itihasology, an educational platform based on Indian history, grew up on a hearty dose of *Horrible Histories* books, *Amar Chitra Katha* comics, and an exoticised version of an archaeologist in *Indiana Jones* films. "All of us grow up with a sense of curiosity about the past. However, that is not satiated when you open a school textbook or if you don't have the good fortune of getting an enthusiastic history teacher," says Chopra, who started working in the realm of public history right after class XII to bring a visual and imaginative approach to the past.

He started walks at the National Museum and the monuments of Delhi 2019 onwards. Today when he conducts walks based on his recent book, *Ghosted: Delhi's Haunted Moments*, it appeals to the child-like imagination in both adults and kids. However, it is the Harappan walk at the National Museum that elicits the maximum number of questions from children. Even though they have seen an image of the "Dancing Girl" from Mohenjodaro in textbooks, when they come across the artefact in real life, they marvel at the fact that it is so tiny. "If you ask if it is so tiny, why is it so important? And then we get into how bronze was difficult material to work with. Then there is the Rakhigarhi skeleton of a woman buried with a range of objects that leads to questions on fashion and afterlife," says Chopra.

At Immersive Trails, a Kolkata-based sustainable travel platform, it is the World War II walk through the city that generates a lot of curiosity among young participants. The walk also covers aspects of the Bengal famine of 1943. "The narrative shows figures from the past as real people with complexities and highlights their personal desires, ambitions and tragedies," explains Chelsea McGill, co-founder of the platform and curator of the walk.

In Mumbai, Devpriya Bihani, who runs One of a Kind, brings a unique approach to storytelling by amalgamating dance and history. She conducts heritage hunts, museum walks and programmes that encapsulate dance and heritage. "I am also an Odissi dancer. So, I use the body as a medium to talk about civilisations and heritage. I have figured out time that children find that very interesting," she says. In May, Bihani will be conducting a workshop, *You can be Superhero too*, allowing kids to discover mythological characters and link their attributes to their everyday situations. For the Kala Ghoda Festival this year, she curated a story-telling performance with Siddhi Walkar around the Harappan civilisation based on the exhibition, *Networks of the Past*, at the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya. Bihani has also started A to Z walks in the city in collaboration with Anita Yewale, a museum docent or trained volunteer educator. The duo began with an Art Deco frozen hunt around the Oval Maidan, where kids were encouraged to scout for chue fountain and sunburst designs.

While walks can set you on an immersive journey into history, you can take the next step by curating your own tours based on books such as *A to Z of Indian History*, *The People of the Indus*, *In search of Lost Cities*, and more. Why limit your imagination?

The world through a poet's seasoned eye

A new collection of Mahadevi Varma's prose writings, 'Portraits from Memory', reveals her as a seasoned, unhurried observer of people

Aditya Mani Jha

Doing a little too well with a specific mode of writing can often obscure other parts of a writer's oeuvre. Ted Hughes, renowned for his poetry for grown-ups, also wrote one of the finest, weirdest children's books ever—*The Iron Man* (1968)—but is seldom remembered in that light. Stephen King, synonymous with the horror genre, has also written the excellent *On Writing: A Memoir of the Craft* (2000), a manual cited by A-list writers and creative writing curricula around the world. In a similar vein, I discovered the work of Mahadevi Varma as a teenager through her very well-known poetry collections like *Necya* (1933), *Sandhyasheet* (1935) and *Deepshikha* (1942), seen as landmark works, especially in the context of Chhayavaad, a neo-Romanticist movement that refused to be hemmed in by the perceived didacticism of the preceding era of Hindi literature.

I associated Varma with her classical, *tatsam* language ("tatsam" refers to Hindi words borrowed intact from Sanskrit, with no change in form or meaning), mystical-religious themes that earned her comparisons with Mirabai, and the occasional rousing paean to patriotism and the motherland. It was only much later that I discovered her extraordinary, allusive prose writings, a collection of which has been recently translated by Ruth Vanita, under the title *Portraits from Memory*.

The book brings together two collections of Varma's pen-portraits, *Atreke-Chalkitra (Moving Pictures of the Past)*, 1949 and *Smiti ki Bekhayen (Lines of Memory)*, 1943. These are life-sketches of regular people, not hereditary peers. Out of these 18 sketches (most of them run between 10-15 pages), some are of people who were mainstays in her life, like Bhalu, her trusted maid and confidante of over a decade. Other subjects intersect with her life only fleetingly, like Gheesa, the lower-caste boy whose unforgettable, heart-wrenching story remains arguably her most famous (and frequently anthologised) work of prose.

Anybody who has read Varma's poetry will tell you about the ingenious ways in which she uses Hindu epics and religious symbols—and you see some of it evidenced in this collection, too. What you won't see in the poetry, however, is that she's a seasoned, unhurried observer of people. Barely a chapter goes by in *Portraits from Memory* without a sharply rendered description of hands, feet, eyes and body language. Rama, the first subject in the book, is the possessor of an "unshapely, thick nose which was like the final mistake of a tired, irritated sculptor". Binda, a neighbour's

harangued step-daughter, has "the eyes of a caged bird" because of her step-mother's relentless cruelty. Gheesa's bony arms, stick-like after years of malnutrition, are likened to the "artificial limbs hung on the one who plays Vishnu in a drama".

This facility heightens the emotional stakes for the reader. Even in a quick five-seven page sketch, we are invested in the aspirations, misfortunes and eventual fates of these people. For instance, in *Bhabhi*, we see Varma as a child (no more than 7-8 years old) innocently latching on to the company of a lonely young Marwari widow in the neighbourhood, calling her *bhabhi* (sister-in-law) instead of *didi* (elder sister), the default for a Hindi-speaking girl addressing an elder peer. By the time the reader realises what is truly going on beyond the child's understandably restricted vantage point, the world and its vicissitudes have claimed *bhabhi's* newfound peace. The climactic image of this story, *bhabhi's* furious sister-in-law ("her eyes burning like coals") used to inflict corporal punishment upon the widow, will stay with the reader for a long time.

There's a moment in *Bhabhi* where Varma describes the subject's arduous daily housekeeping duties as "that unfortunate girl's day stretched out like Draupadi's garment". Here, she is referring to the infamous episode from the Mahabharat where Duryodhana and the rest of the Kauravas try to disrobe Draupadi before the royal court. The choice of example is a coincidence—both Draupadi's and *bhabhi's* lives are brutish, volatile and subject to the ego-driven machinations of men.

Similarly, in the chapter *Sabiya*, we are told that the subject's name is a variant of the ever-virtuous Savitri from Hindu mythology, who stubbornly refuses to let Yama the God of Death claim her fallen husband Satyavaan ("the truthful one" in Hindi). Only in this story, the husband is a cruel and shameless man who abandons Sabiya, only to return one fine morning with a different woman, one he insists Sabiya will now have to live with under the same roof.

By invoking the myth of Savitri several times across the text, even as Sabiya extinguishes more and more of herself out of a misplaced sense of wifely duty, Varma is making a subtle yet fierce critique of Hindu scripture. Any story that can make a grown woman willingly surrender the last shreds of her self-esteem, is a dangerous story indeed, a linguistic weapon of mass distraction.

However, it should be pointed out that *Portraits from Memory* has many instances where the author uses scripture in much lighter contexts as well. For example, when Varma is describing the experience of teaching her younger siblings and cousins, she calls herself the Shukracharya of the house. This is funny for two reasons. First, the visual dissonance of a teenage girl being equated to an old sage. And second, Shukracharya was actually the teacher to the *rakshasas*, or ogres, which makes the reference a humorous takedown of her chirpy younger brothers and sisters.

The allusive nature of Varma's writing is one reason why the sometimes lengthy footnotes in the text (written by the translator) were absolutely necessary. For a different, more straightforward writer, lengthy footnotes would maybe have come across as a distraction from the main text. But for this book, it is the right decision and I'm grateful



Hindi writer and poet Mahadevi Varma was an avowed Gandhian.

GETTY IMAGES

Varma uses Hindu epics and religious symbols in her poetry in ingenious ways—and you see some of it evidenced in this collection, too

that Vanita (who has translated Varma's work in the past, in addition to Munshi Premchand, Pandey Bechan Sharma 'Ugra' and Manu Bhandari, among others) took this route.

How else would the modern-day reader reconcile Varma's obvious empathy for her lower-caste students with her repeated usage of the word "Harjan" to describe them? As Vanita explains in the footnote, the writer was an avowed Gandhian and took her cues from M.K. Gandhi, who coined the now-frowned-upon term. Today there is broad agreement that "Harjan" is a condescending word that obscures the lived reality of the oppressed. In the last decade or so, several state governments have passed orders banning the word in all official communication and records.

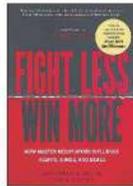
Even those well-versed in the author's poetry will find plenty to surprise them in *Portraits from Memory*. And to those readers who are yet to discover the treasure trove that is Mahadevi Varma's bibliography, this is as good a place to start as any.

Aditya Mani Jha is a Delhi-based writer.

NEW ON SHELVES

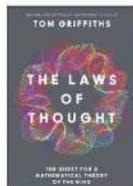
In their new book, negotiation experts Jonathan B. Smith and Derek Gaunt provide a blueprint that can bring back balance and civility into the workplace as well as our daily lives. Through actionable strategies, Smith and Gaunt illustrate how we can arrive at win-win solutions without compromising our empathy and respect for others.

'Fight Less, Win More', by Jonathan B. Smith and Derek Gaunt, Penguin Random House, 304 pages, ₹999.



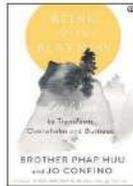
Tom Griffiths, the head of Princeton's AI Lab, attempts to grapple with the workings of the human mind using the laws of mathematics in his new book. A leading cognitive scientist, he demystifies the complexity of his undertaking by focusing on three major ways of mapping the mind: using rules and symbols, neural networks and probability theory.

'The Laws of Thought', by Tom Griffiths, HarperCollins, 400 pages, ₹699.



If there is one thing we all need in the world today, it is balance. Brother Phap Huu, a disciple of the great Zen master Thich Nhat Hanh, joins hands with Jo Confino, a leadership coach and spiritual mentor, to explain the principles of mindful living as an antidote to burnout and anxiety in this timely book. The lessons are practical and intended to be incorporated easily into the reader's daily life.

'Bring With Business', by Brother Phap Huu and Jo Confino, Aleph, 168 pages, ₹399.



Set in the world of theatre in Bengaluru, this novel tells the story of 20-year-old Delphi and her introduction to a brave new world of creativity and performance. Deepika Arind goes beyond a coming-of-age story to explore questions of agency, voice and representation as the art politics of the stage become intertwined with the upheavals on the street after the horrific Nirbhaya incident of 2012.

'Good Arguments', by Deepika Arind, Simon & Schuster India, 408 pages, ₹599.



Unfiltered stories of desire from the heart of India

A new anthology from 'Agents of Ishq' celebrates the playful and amorphous nature of sex and sexuality

Shrabonti Bagchi

When I stumbled upon the *Agents of Ishq* website back in 2016, I was confused at first. Was this brightly illustrated, pop-culture-infused platform, liberally sprinkled with Hindi words, music and poetry, an attempt at talking sex education out of the realm of stuffy classrooms and anatomical diagrams? Was it a how-to guide about romance and pleasure? A repository of erotic stories? Personal essays about love and desire? Perhaps because there was nothing quite like it on the internet anywhere, it took me a while to realise it was all this and more.

In my mind, that was a happier, more innocent time—before online misogyny and the manosphere had made relationships fraught; before we had learned to label feelings so accurately; before we had learned that all our experiences, which we thought were unique and special, could be distilled into 30-second reels. When I dis-

covered *Agents of Ishq*, it was like learning a playful new language in which to talk about sex and desire.

In this anthology, writer and filmmaker Paromita Vohra, who founded *Agents of Ishq (AOI)* in 2014, has collected around 50 stories, poems and essays submitted to the website over the years, and reading it is a bit like going back in time. "I imagined AOI as a universe of beauty, fun, sensuality and learning. Sexual health, silly quizzes, popular culture, ancient eroticism, emotional questions, naughty poems, histories of sexual ideas would hold hands to create an ever-widening frame in an undefined conversation about desire," writes Vohra in her foreword to the book.

When the multimedia project started, India was on the cusp of a quiet sexual revolution—we were becoming more body positive and sex positive, and nowhere was this more apparent than on AOI. People wrote in—they still do—about their experiences and fantasies; sexual awakenings, navigating a terribly sex-negative society, learning to love oneself. They wrote in Hindi or English; this was perhaps the first time you could read about sex in an Indian language that didn't sound like a manual.

AOI continues to thrive, and reading/listening to the stories and podcasts it features is like hearing people make sense of things for the first time, even to them-



An illustration from 'Agents of Ishq'.

AGENTS OF ISHQ

selves. Sex here is neither dirty nor fetishised—it just is, in all its messy glory.

The essays in this collection similarly defy conventional categorisation. They are not labelled neatly as "stories of coming out", "girls who discover they are beautiful" and so on but arranged more playfully. The section *Sex Actually* contains anonymous accounts of women's real-life sexual

experiences—the good, the bad and the mediocre—and begins with an explanation of how these stories were collected in the aftermath of the #MeToo movement and a particular moment in it.

"An online journal published a piece (about a young woman's sexual encounter with (comedian) Aziz Ansari, unleashing a debate on whether that had hap-

pened was bad sex or non-consensual sex," writes Vohra.

Women have always allowed narratives about romance, consent and not making a fuss to shape their own understanding of sexual encounters. In these stories, they are utterly honest, even to themselves, about what felt good and what didn't, and how, sometimes, what was not supposed to feel good did.

That pleasure often lies in the grey areas has long been an unsaid though defining characteristic of AOI. It has never been interested in narrow definitions of what is "problematic" and what isn't—in fact, there has been a studious attempt to avoid terms like "problematic"—underpinned by the understanding that what we desire is shaped so much by things that are beyond our control; from childhood memories to the popular culture we consume.

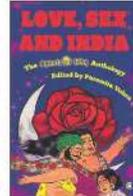
The tone here is seldom angry and bitter (unlike, say, *The Vagina Monologues*), and although there are stories of violence and abuse, they avoid pat definitions and neat labelling.

Do the stories work minus the deft, humorous illustrations and artwork that usually accompany them on the website and AOI's social media pages? It was a tough transition for me to make, and though these narratives are powerful enough to stand on their own, perhaps a graphic novel format would have been the ideal vehicle to convey the essence

of what makes the internet avatar of AOI so special.

Even without them, what comes through in these pages is raw, unfiltered and agenda-less. The writing is often unsophisticated, and it works because the pursuit of these stories, more sexual memoir than erotica, is not to titillate but to articulate. It is unapologetic Indian in flavour, avoiding the tropes and standardised categories of Western erotic fiction, and utterly accessible to anyone.

It covers the gamut of sexuality, from being gender-fluid to asexual, without getting into the technicalities of these identities that seem to be a huge preoccupation with Western writing on the subject. It is entirely more amorphous, fluid and loopy-goopy, just like sex and sexuality often are.



Love, Sex and India: The Agents of Ishq Anthology
Edited by Paromita Vohra, Westland, 256 pages, ₹399.



The RBI has estimated real GDP growth at 7.4% in 2025-26.

Unanimity on rate, dissent on stance: MPC minutes

FROM PAGE 16

Robust economic fundamentals, and developments on the trade and investment fronts has created a rare window for monetary policy, in which remaining 'neutral' was not appropriate at a moment that demands a proactive signal to the economy.

"The exact quantum and timing of the further rate cut will depend on the incoming data, but a growth-supporting stance is very much consistent with a stable inflation outlook," he said.

"Our base case is for the MPC to keep policy rates unchanged through FY26-27, though we expect more durable liquidity infusion measures to be announced," Barclays said in a research note on Friday after the release of MPC minutes.

Given the current surplus liquidity situation, Barclays expects any OMO (open market operations) purchase announcement to happen only after the current liquidity surplus narrows.

The need for additional buy-sell foreign exchange swaps is lower in light of the prospective India-US trade deal's positive impact on the Indian rupee, the foreign bank said.

Macroeconomic backdrop appears supportive even as global headwinds persist, with real GDP growth estimated by the RBI at 7.4% in 2025-26, driven by private consumption and fixed investment.

Headline retail inflation (CPI or consumer price index-based) was projected at 2.1% for the year before rising closer to the 4-4.2% target in the first half of FY27.

Several members emphasised that this projected uptick in inflation will be largely driven by prices of precious metals, with underlying price pressures remaining subdued.

The modest upward revision in projected inflation does not warrant a change in the policy rate, Bhattacharyya said, so long as it remains within the tolerance band of the inflation targeting framework and does not unshingle inflation expectations.

MPC external member Nagesh Kumar echoed Bhattacharyya's view: "The inflation outlook continues to remain benign, with headline CPI remaining low at 1.3% in December 2025, and the inflation outlook not showing any concerns of overheating."

For an extended version of this story, go to livemint.com.

Factory rebound lifts India's biz activity to 3-month high

Seasonally adjusted composite PMI rose to 59.3 in February from 58.4 in January

Greenish Chandra Prasad
greeshp@livemint.com
NEW DELHI



The manufacturing industry strengthened in February, supported by robust growth in output and new domestic orders.

India's combined manufacturing and services output expanded at the fastest pace in three months in February, driven by stronger factory production and resilient demand, S&P Global said on Friday, citing the latest reading of its HSBC Flash India PMI composite output index.

The seasonally adjusted composite output index rose to 59.3 in February from 58.4 in January, the strongest expansion since November.

The headline composite figure is a weighted average of the manufacturing output index and the services business activity index. The indices range from 0-100. Readings above 50 show expansion, and below 50, contraction. The indices are then seasonally adjusted.

February's acceleration was led by a faster rebound in factory output, while services growth stayed in line with early-2026 levels, S&P Global said.

Aggregate new orders increased at the fastest pace since last November. Survey participants from panels of around 400 manufacturers and 400 service providers attributed the growth to demand strength, local tourism and marketing efforts.

Goods producers signalled a stronger rise in total sales than services firms, one that was the quickest in four months, as the latter saw growth retreat to a 13-month low.

"The manufacturing industry strengthened in February, supported by robust growth in output and new domestic orders. That said, growth of new export orders slowed. Conversely,

services saw a notable acceleration in new export business, while its domestic orders moderated," said Pranjal Bhandari, chief India economist at HSBC.

Data showed a mild pick-up in capacity pressures across India's private sector. Outstanding business volume

remained modest but accelerated in both sectors. At the composite level, job creation strengthened to a three-month high, said S&P Global.

Manufacturers also stepped up purchasing activity, with input buying rising at a four-month high. Supplier performance improved, extending a two-year streak of timely deliveries.

Improved vendor performance enabled firms to build stocks of raw materials and semi-finished goods. Reflecting the strength in goods production, the HSBC Flash India Manufacturing PMI climbed to a four-month high of 57.5 in February from 55.4 in January. The reading was comfortably above its long-run average of 54.2.

For an extended version of this story, go to livemint.com.

SECTOR DIVERGENCE

SERVICE providers registered a faster increase in output changes than manufacturers.

MIRRORING output trend, aggregate new orders increased at the fastest pace since last November.

DATA showed a mild increase in capacity pressures across the private sector in India.

US Supreme Court strikes down Trump's global tariffs

FROM PAGE 16

military operations overseas.

Trump described the tariffs as vital for US economic security, predicting that the country would be defenseless and ruined without them. Trump in November told reporters that without his tariffs "the rest of the world would laugh at us because they've used tariffs against us for years and took advantage of us." Trump said the US was abused by other countries including China, the second-largest economy.

After the court heard arguments in the case in November, Trump said he would consider alternatives if it ruled against him on tariffs.

have used unfair trade practices against American exporters.

None of these alternatives offered the flexibility and blunt-force dynamics that IEEPA provided Trump, and may not be able to replicate the full scope of his tariffs in a timely fashion.

India interim deal

Trump had imposed 25% reciprocal tariff on India, and an additional 25% as penalty for buying Russian crude. But India and the US agreed to the framework of an interim deal earlier this month.

The US scrapped the additional 25% punitive tariff



After the court heard arguments in the case in November, Trump said he would consider alternatives if it ruled against him on tariffs.

imposed on India and agreed to reduce the reciprocal tariff on Indian goods from 25% to 18%.

Before the US Supreme Court's decision, commerce minister Piyush Goyal said on Friday the interim deal is likely to be signed in March and operationalized in April.

India's free-trade agreement (FTA) with the UK, signed in July 2025, and the pact with Oman, signed in December 2025, are also expected to come into force in April, he said. The agreement with New Zealand is likely to be implemented in September, he said.

Dhirendra Kumar contributed to this story.

imposed on India and agreed to reduce the reciprocal tariff on Indian goods from 25% to 18%.

Before the US Supreme Court's decision, commerce minister Piyush Goyal said on Friday the interim deal is likely to be signed in March and operationalized in April.

India's free-trade agreement (FTA) with the UK, signed in July 2025, and the pact with Oman, signed in December 2025, are also expected to come into force in April, he said. The agreement with New Zealand is likely to be implemented in September, he said.

Dhirendra Kumar contributed to this story.

Peak XV reloads with \$1.3 bn war chest after IPO windfalls

FROM PAGE 16

Piyush Gupta went on to launch Kenro Capital, while Shailesh Lakhani and former managing director Harshit Sethi are currently teaming up to start a new fund. In addition, Abheek Anand and Anandamoy Roychowdhary are among the other senior leaders who have departed.

Addressing the leadership exits, Singh said, "We have seven managing directors at the firm and then, we have a young team and we have multiple principals who we think are future MD candidates, who have already been leading investments for a while across all business lines," he said. "We can also see the future pipeline of leaders in the firm and we may make one or two hires, but we're not feeling any urgency. We are not feeling like defensively we need to, for optics reasons, we need to hire someone."

Singh said the firm does not plan to make significant new appointments unless an exceptional candidate emerges.

Currently, Peak XV has over half of its \$695 million growth fund from its existing funds left to invest. "Approximately half the growth fund is still left



The new fundraise takes Peak XV's dry powder to well over \$1.6 billion to invest globally.

to invest," Singh said.

The new fundraise takes Peak XV's dry powder to well over \$1.6 billion to be invested in India, APAC and globally.

"In any given cycle, what happens at Peak XV -- and the same was true at Sequoia India -- we will have a very small number of new limited partners (LPs) we might bring in. Typically, it tends to be just a handful. We didn't go very wide because we didn't try to unlock too many new capital pools."

As of this year, Peak XV manages over \$10 billion in assets under management with over 450 companies

across financial services and fintech, software and AI, and consumer internet, spanning early to growth-stage investments. The firm has also begun investing globally, entering Singapore, the US, Australia, Middle East, Indonesia, Turkey, Japan, Taiwan, and Europe.

In mid-2025, Peak XV Partners and Tiger Global led a \$270 million primary investment in Meesho at a valuation of about \$3.9 billion. The firm also co-led a \$200 million Series-B round for Sarvam AI at over \$1.2 billion valuation. Recently, the firm has become bullish on the AI landscape and currently holds over \$0 AI investments in its portfolio.

Similarly, Neo Group, founded by former Edelweiss executive Nitin Jain, raised a \$40 million tranche led by Peak XV Partners and MUFG Bank in early 2025.

It has been a strong exit year for Peak XV as it clocked windfalls from recent portfolio IPOs. "We've had 33 IPOs and we've had more than may be 10 in the last two years and 20 in the last five. I'd say, luckily, India's capital markets have just been great," Singh said.

For an extended version of this story, go to livemint.com.

Demand engine restarts, margin tailwinds fade

FROM PAGE 16

kaj Pandey, head of retail research at ICICI Securities. "In fact, auto makers are facing margin pressure amid rising aluminum and noble metal prices. This can worsen if steel prices rise after the 12% domestic safeguard duty. We also expect elevated refining margins for oil marketing companies to normalise."

Sectorally, banking, financial services and insurance (BFSI) companies outpaced both broader India Inc and the non-BFSI cohort. BFSI's revenue growth rose to a six-quarter high of 14.5% year-on-year, the analysis showed.

Banks' improving credit growth, stable net interest margins and modest credit costs, boosting the broader sector's earnings. Outstanding bank credit as of December grew 15% year-on-year and 7.5% sequentially, noted Kotak Institutional Equities.

Auto loans and loans against jewellery drove retail portfolio growth, while engineering, gems and jewellery, and power supported industrial borrowings. Public sector banks posted stronger top-line and bottom-line growth, said Nuvama.

The non-BFSI cohort lagged financial companies but still delivered an encouraging performance. Volume growth for non-BFSI companies reached an 11-quarter high of 8% year-on-year, helping offset an equal rise in costs, which climbed at the fastest pace in three years.

The recovery in volumes was



BFSI's revenue growth rose to a six-quarter high of 14.5% y-o-y.

driven by a moderate improvement in discretionary consumption and decent investment momentum, albeit partly aided by a weak base, noted Kotak Institutional Equities.

Across market capitalizations, small- and mid-sized (\$5m) firms delivered a combined net profit growth of nearly 26%, about twice the 13% pace seen in large companies.

The Mint analysis classified companies with revenue less than ₹1,000 crore as small, between ₹1,000 crore and ₹5,000 crore as mid, and above ₹5,000 crore as large.

JM Financial Securities noted that nearly 40% of small caps missed Q3 earnings expectations, compared with 28% for mid-caps and 25% for large caps.

Kotak and JM Financial expect auto, oil and gas, metals and mining, telecom, banks and non-bank lenders to do much of the heavy lifting in the last leg of FY26.

For an extended version of this story, go to livemint.com.

driven by a moderate improvement in discretionary consumption and decent investment momentum, albeit partly aided by a weak base, noted Kotak Institutional Equities.

Across market capitalizations, small- and mid-sized (\$5m) firms delivered a combined net profit growth of nearly 26%, about twice the 13% pace seen in large companies.

The Mint analysis classified companies with revenue less than ₹1,000 crore as small, between ₹1,000 crore and ₹5,000 crore as mid, and above ₹5,000 crore as large.

JM Financial Securities noted that nearly 40% of small caps missed Q3 earnings expectations, compared with 28% for mid-caps and 25% for large caps.

Kotak and JM Financial expect auto, oil and gas, metals and mining, telecom, banks and non-bank lenders to do much of the heavy lifting in the last leg of FY26.

For an extended version of this story, go to livemint.com.

Banks reporting credit growth, stable net interest margins and modest credit costs

Auto loans and loans against jewellery drove retail portfolio growth, while engineering, gems and jewellery, and power supported industrial borrowings. Public sector banks posted stronger top-line and bottom-line growth, said Nuvama.

The non-BFSI cohort lagged financial companies but still delivered an encouraging performance. Volume growth for non-BFSI companies reached an 11-quarter high of 8% year-on-year, helping offset an equal rise in costs, which climbed at the fastest pace in three years.

The recovery in volumes was

Props edge out retail in cash market for first time in 2 decades

FROM PAGE 16

December 2025, indicating stronger underlying intensity of activity. Average daily turnover (ADT) increased to ₹1.2 trillion, also a 16-month high, growing 27% m-o-m and 24% y-o-y, per NSE data.

"Notably, the rise in turnover coincided with an increase in average trade size to ₹33,559, a 56-month high. This indicates that the growth in ADT was driven more by higher-value trades than by a broad-based increase in smaller participants, reinforcing continued concentration among larger traders," noted the exchange in its research publication *Market Pulse*.

The Nifty 50 gained 5.5% between a record high of 26,373.2 on 5 January and a low of 24,932.55 on 27 January. This was more than the 2.4% swing between high and low seen in December 2025.

"The greater the volatility, the higher the trading interest and the greater the turnover," said Amit Chandra, VP (research), HDFC Securities, in an earlier interaction with Mint.

An interim deal was indeed announced on 2 February wherein the punitive tariff of 25% was removed and reciprocal tariff was cut to 18% from 25% earlier. The revised levy is expected to come into force shortly, even as the final contours of the deal are likely to be reached in March.

The surge in prop activity and the increase in trade size suggest increasing dominance of larger, higher-value participants in the cash market.

The Reserve Bank of India has tightened funding to prop traders to ring-fence depositors from any unforeseen blowout in the market. The regulator directed banks to ensure that such funding is fully backed by collateral.

MINT SHORTS

Merchandise trade indices base year updated to FY23

New Delhi: The ministry of commerce and industry has overhauled its merchandise trade indices, shifting the base year for FY2022-23 from FY2012-13. The move aims to revamp the tracking of price and volume trends, providing a more accurate snapshot of an economy driven by high-tech manufacturing and engineering.

DHIRENDRA KUMAR

insurers to cover tankers calling at its ports, as the government seeks to sustain crude imports while also managing US pressure to end shipments from Moscow. The stopgap move lasts for one month, enabling Soglasie Insurance Company Ltd., Ugoria Group of Insurance Companies, Sherbank Insurance and ASTK Insurance LLC, to provide cover beyond 20 February, when their licences had been due to expire, according to the director-general of shipping's website.

BLOOMBERG

National highway toll plazas may go cashless from 1 April

New Delhi: Highway authority NHAI is considering discontinuing cash payments at highway toll plazas from 1 April, requiring commuters to use only digital modes such as FASTag or UPI for toll payments. The proposed measure is aimed at strengthening the efficiency & reliability of National Highway fee plaza operations, it said.

PTI

Seven new interventions to push MSME exports

New Delhi: The Centre on Friday launched seven additional interventions under its Export Promotion Mission (EPM), sharpening its focus on boosting micro, small and medium enterprise (MSME) exports through interest subvention, credit guarantees and logistics support at a time when India is seeking deeper market access under multiple trade agreements.

DHIRENDRA KUMAR

Embraer, Hindalco tie up for aero-grade aluminium

Mumbai: Embraer SA has signed a second memorandum of understanding (MoU) with Hindalco Industries as it seeks to identify local partners and suppliers. On 27 January, Embraer and Adani Defence & Aerospace had signed an MoU to manufacture regional transport aircraft in India.

DIPALI BANKA

Livspace lays off 1,000 employees, co-founder exits

Bengaluru: Home interior and renovation platform Livspace has laid off about 1,000 employees, 25% of its 4,000-strong workforce, according to people aware of the development. Separately, co-founder Surabh Jain has already exited the company, the people cited above said.

SALMAN S.H.

UPL to list crop protection arm in global growth push

Varun Sood
varun.chood@livemint.com
BENGALURU



The move follows a three-step restructuring to combine domestic and international pesticide units.

UPL Ltd plans to spin off and list its crop protection business as an independent entity, as part of a strategy to create the world's second-largest agrochemical firm. The Mumbai-based company announced on Friday a three-step restructuring plan to consolidate its domestic and international pesticide units into a single global entity.

This restructuring was initiated in 2022 when the largest agro-chemicals firm in India brought private equity giants into three of its businesses.

Under the three-step process, UPL Ltd will first merge its India crop protection subsidiary, UPL Sustainable Agri Solutions, with its parent. This will be followed by the domestic crop protection business being demerged and transferred into a new entity, UPL Global Sustainable Agri Solutions Ltd.

Finally, UPL Ltd will merge its foreign crop protection business, housed under UPL Corp, into this new entity. UPL Global Sustainable Agri Solutions Ltd.

The new entity would rank as the world's second-largest listed pure-play crop protection firm, claims UPL

The businesses under UPL Global Sustainable Agri Solutions reported revenue of \$9.72 billion in October-December, accounting for about 80% of parent UPL Ltd's total revenue of \$12.269 crore. UPL Ltd, in a statement to the exchanges, claimed that UPL Global would be the world's second-largest listed pure-play crop protection firm. Syngenta Crop Protection, the Swiss giant, with \$13 billion in revenue, is the largest.

To put it simply: UPL's new

independent entity will be much bigger than the parent.

"By unifying our India and international crop protection businesses under UPL Global, we are creating a future-ready platform with the focus, agility and innovation needed to lead in a rapidly evolving market," said Jaishroff, chairman and Group CEO of UPL Ltd. "This move sharpens strategic focus, aligns stakeholder interests and positions both UPL Ltd and UPL Global for disciplined, value-accrue growth in the years ahead."

As part of this demerger, every UPL Ltd shareholder gets 1 share of UPL Global UPL Ltd's promoters, the Shroff Family, will own 71.56% in UPL Global and have agreed to an 18-month lock-in on their shares post-listing.

In 2022, UPL Ltd carved out four businesses as subsidiaries: domestic crop protection, international crop protection, global seeds, and manufacturing and speciality chemicals. The listed company, UPL Ltd, has a speciality chemical business, Superform Chemistries Limited, while its Indian crop protection business is housed

under UPL Sustainable Agri Solutions and counts TPG, Abu Dhabi Investment Authority, and Brookfield as investors. International Crop Protection or UPL Corp, TPG and Abu Dhabi Investment Authority as investors, while the seeds business under Advanta Enterprises Ltd counts KKR as its investor.

UPL Ltd did this exercise to trim its debt, which totalled \$3.8 billion at the end of September 2022. UPL Ltd's debt stood at \$2.6 billion at the end of December.

UPL Ltd's consolidated revenue totalled \$12.269 crore in October-December. UPL Corp, was the largest subsidiary, with revenue of \$9.163 crore, followed by Superform Chemistries Ltd, with \$2.668 crore. Advanta's revenue totalled \$1.74 crore, and Sustainable Agri Solutions did \$558 crore in revenue. Last month, Advanta Enterprises, which houses the seeds business, filed a Draft Red Herring Prospectus as it looks to go public. UPL Ltd shares ended the day nearly 2% down on Friday, giving the company a market cap of ₹63,355 crore, even as the Sensex ended 0.4% higher at 82,814.70 points. The transaction was announced after market hours.

Snacc shutdown exposes brutal ultra-fast food math

Swiggy has shut down its 10-min food delivery app Snacc, citing scaling and cost challenges

Sowmya Ramasubramanian
sowmya.r@livemint.com
BENGALURU

Swiggy's decision to shut down its standalone 10-minute food-delivery app Snacc underscores the steep financial hurdles of ultra-fast food fulfillment, a format that remains difficult to scale even with simplified operations. Industry executives told *Mint* that the move highlights the persistent struggle to build a viable business model in a space where multiple platforms are racing to find a solution.

"Speed alone does not make food delivery work. Creating demand density and keeping costs in control will decide the winner," said Satish Meena, analyst at market research firm Datum Intelligence.

Rollled out in January 2025, Snacc was designed to simplify the 10-minute delivery model by limiting operational complexity. While it sourced supplies from third-party hotels, restaurants and catering vendors, the platform also operated its own kitchen infrastructure and partnered with beverage-machine providers to deliver easy-to-prepare items such as tea and coffee from dark stores. Snacc was available in Bengaluru, Gurugram and Noida.

Through partnerships with select brands such as Blue Tokai Coffee Roasters and The Whole Truth Foods, Snacc offered a curated menu with a limited number of SKUs to enable faster preparation and dispatch.

However, handling procurement and fulfillment end-to-end appears to have kept costs elevated, underscoring the model's constraints compared with a marketplace-led approach, where the platform acts purely as an intermediary connecting users with businesses that manage



Swiggy's Snacc platform used a simplified model with curated menus and limited SKUs for faster dispatch.

their own cooking and packing.

"While the product-market fit was emerging, the broader economics made it challenging to scale. We want to concentrate all our energies on innovation that will drive stronger long-term potential," Food-tech platform, which also operates a quick-commerce arm, told employees on Thursday.

Swiggy's rivals, however, continue to try out similar formats. Blinkit's in-house hot-food offering, Bistro, is seeing early signs of product-market fit, the firm said in its December-quarter letter to shareholders. "We are seeing early signs of product-market fit, reflected in healthy throughput per outlet and early signs of a possible path to profitability," Eternal Ltd's chief financial officer Akshat Goyal said. Industry executives said the coming

months will reveal whether Bistro and other rival offerings such as Accel-backed Swish and Zepeto Cafe can scale sustainably. "Hitting product-market fit is one thing, but scaling it without burning cash is where most instant food models will be tested," Daratum's Meena noted.

Swiggy didn't respond to *Mint's* queries. The biggest challenge for 10-minute food delivery is balancing speed with sustainable unit economics. Unlike restaurant aggregation, instant food formats require platforms to own demand planning and inventory within tight delivery radiuses. This drives up fixed costs through investments in dark stores, equipment and staffing, all while facing constant pressure to maintain average order values.

However, margins at product level

are typically higher as platforms procure wholesale supplies directly from vendors. "You're essentially trying to run a retail supply chain and a kitchen network at the same time, but with slightly higher margins," Meena said.

Moreover, the model relies on micro-markets, typically large business parks where daily demand tends to be high. This makes scaling tricky as demand patterns vary significantly, said an ex-restaurant operator in Bengaluru, seeking anonymity.

Swiggy's food delivery arm posted 20% year-on-year GOV growth to ₹8,959 crore in Q3, its fastest in three years. Eternal's food delivery business saw NOV rise 16.6%, up from 13.8% a year earlier, driven by demand gains. For an extended version of this story, go to livemint.com.



India's AI showcase draws to a close, declaration to come today

FROM PAGE 16

its share of controversies. The first day saw a lack of organizational directives, followed by exhibitors highlighting that in two full days out of five were marred at the expo as a result of security restrictions.

While the ministry of electronics and IT (MeitY), the nodal ministry behind the organisation of the Summit, added an extra day for the expo to remain open on Saturday, this didn't do much to assuage exhibitors, who had made prior hotel and flight bookings.

The bigger controversy was around Greater Noida's Galgotia University, which was asked to leave the expo on Wednesday after its quadruped robot was

found to be a commercially bought unit, not ingeniously developed as claimed.

On his part, Vaishnav acknowledged the incidents, but said that "we took immediate action to ensure that India's legitimate AI startups are not affected".

Industry stakeholders largely agreed.

"This is the first event of this scale in the Global South, and it is extremely important for us and beyond," said Ana Paula Assis, IBM's chairperson for Asia-Pacific, Middle-East and Africa. "We've succeeded in meeting many valuable clients, and an event of this scale is crucial especially for smaller companies building key niche technologies that could be invaluable

for us to see as vendor partners."

Startups, too, felt that the Summit presented a strong opportunity. Saravanan Thangadurai, chief executive of Chennai-based tech services startup Sysmedec, said the platform "was a great place to meet exhibitors that align with what we are working on".

"You don't get such a consolidated platform often, where you get to see, hear and meet so many people and have like-minded conversations. As a small tech business in India, such a Summit was invaluable even if we didn't become an exhibitor,"

Thangadurai, who was in attendance since Tuesday, said.

Disclosing that more than 500,000 visitors participated in the event, Vaishnav said, "We've had practically every major AI player in the world, and so many startups getting the opportunity to showcase their work."

"Overall, the quality of discussions were phenomenal," he added. "This is AI of the humans, for the humans and by the humans. We've seen over \$250 billion investments in AI infrastructure, and the important takeaway is that the world showed confidence in

India's role in the future of AI."

Consultants also found the Summit a "productive ground" to meet the right AI talent at one place.

Hari Balaji, partner for technology consulting at EY India, said the firm's booth saw strong footfall from industry professionals, startups and many young students, several of whom came with resumes and enquired about job opportunities at EY.

Amit Zaveri, president and chief operating officer of ServicoNow, echoed IBM's Assis to say that "we had many fantastic conversations with partners and client-endorsers, the likes of which are unusual to see in one consolidated place. From the lens of having such an exhibition for AI, the Summit has

been great for us".

It is this that analysts, too, feel will be the key takeaway. Anushree Verma, senior director analyst at Gartner, said that "the focus of the Summit was never going to be on AI models, or the declaration—it is a key platform for small Indian ventures to meet and network with a wide range of large global firms".

Kashyap Kompella, founder of tech consultancy firm RP&AI Research, concurred, adding that despite its controversies, "the Summit showcased confidence in India's AI ecosystem, and the volume of companies on the ground is proof that despite hiccups, this was the main gathering to beat for small AI startups".

India joins US-led 'Pax Silica' alliance

PTI
feedback@livemint.com

India on Friday joined the US-led strategic alliance 'Pax Silica' that aims to build a resilient supply chain for critical minerals and artificial intelligence with both sides projecting as an initiative to cut over-dependence on one country, seen as an oblique apparent reference to China.

US under secretary for economic affairs Jacob Helberg, welcoming India to the coalition to the India, flagged challenges arising out of "massively over-concentrated" supply chains for critical minerals and "threats of economic coercion and black-

mail". Though Helberg didn't name a country, it was almost clear that his remarks were directed at China's export controls on rare earth minerals and related products. China is controlling flow of rare earth minerals that have wide range of applications such as in aerospace, automotive, defence and clean energy sectors.

India understands this, India understands strong borders. "India understands this part of the world. That strength and sovereignty is exactly what Pax-Silica amplifies. Because here's the truth, strength multiplies when it's connected."

India signed a pact to formally join Pax Silica at a ceremony held at AI Impact summit. It was attended by Union minister for electronics and IT Ashwini Vaishnav, Helberg and Gor. Vaishnav framed the moment as one transcending ceremonial signing.

The partnership aims to deepen US-India tech cooperation and boost trusted AI innovation globally

Oil spike caps rally as markets end week with modest gains

Mayur Bhalerao
mayur.bhalerao@livemint.com
MUMBAI

India's benchmark indices ended a turbulent week with modest gains on Friday, but sharp swings driven by global cues and a spike in crude oil prices kept investors on the edge.

The Nifty 50 ended the day at 25,571.25, and BSE Sensex settled at 82,814.70, both rising around 0.4% on Friday.

For the week, however, the gains were muted at roughly 0.2-0.4%, as frequent intraday reversals capped the upside momentum and signalled consolidation rather than a clear directional trend.

The week was defined by

clear sectoral rotation rather than broad-based participation. Power, capital goods and banking stocks led the gains.

BSE Power index rose 2.6%, aided by the optimism around infrastructure and renewable energy spends. Capital goods were up 2.1% on the back of strong order visibility. Banking stocks were firm, with the Bankex rising 2% to a lifetime high of 69,153.76, aided by stable asset quality and steady credit growth.

In contrast, export-oriented and consumption-linked sectors lagged. IT index fell 1.7%, making it the worst performer amid uncertainty over global demand and muted guidance from large IT companies. Auto stocks slipped 1.3% while realty

shares were 0.4% lower with investors booking profits after recent gains. The market is rewarding earnings visibility and domestic capex exposure," said Harshad Dasani,

business head, INVASS PMS. He said power, capital goods and banks are benefiting from strong order inflows, healthy balance sheets and stable asset quality, while technology and

consumption stocks are under pressure due to global demand concerns and margin worries.

While Indian equities finished flat, key global markets closed on a higher note. South Korea's KOSPI rose 5.5%, while UK's FTSE 100 and France's CAC 40 gained 2.7% and 2%, respectively. Brazil, Germany and Indonesia posted gains of 0.7% and 1%. Japan's Nikkei 225 and Hong Kong's Hang Seng were the only major indices to end in the red.

"Global performance was driven by local macro triggers, with capital rotating tactically across regions based on valuations and near-term catalysts. Indian markets, coming off a strong multi-month rally, are digesting gains amid selective profit booking," Dasani said. A key overhang was a sharp

rise in oil prices. Brent crude climbed above \$72 a barrel, its highest level since July 2025, amid escalating geopolitical tensions between US and Iran.

Shares of India's oil marketing companies such as HPCL, BPCL and IOC, declined 2-4% during the week, as investors factored in a possible margin pressure.

"India's dependency on crude is very high. As a result, meaningful increase in crude oil will negatively impact India's current account deficit, inflation and fiscal deficit. Geopolitical risk is rising, which can keep crude oil prices at elevated levels," said Sumit Pokharna, vice president, fundamental research, Kotak Securities.

For an extended version of this story, go to livemint.com.

rise in oil prices. Brent crude climbed above \$72 a barrel, its highest level since July 2025, amid escalating geopolitical tensions between US and Iran.

Shares of India's oil marketing companies such as HPCL, BPCL and IOC, declined 2-4% during the week, as investors factored in a possible margin pressure.

For an extended version of this story, go to livemint.com.

CORRECTIONS AND CLARIFICATIONS

Mint welcomes comments, suggestions or complaints about errors.

Readers can alert the newsroom to any errors in the paper by emailing us, with your full name and address to feedback@livemint.com.

It is our policy to promptly respond to all complaints. Readers dissatisfied with the response or concerned about *Mint's* journalistic integrity may write directly to the editor by sending an email to asktheditor@livemint.com

Mint's Journalistic Code of Conduct that governs our newsroom is available at www.livemint.com

FOR ANY QUERIES/DELIVERY ISSUES

CALL: 60004242, Monday-Saturday, 10am-6pm (Delhi, Mumbai, Bengaluru, Kolkata, Chennai, Hyderabad, Ahmedabad, Chandigarh, Pune and Lucknow) MAIL: delivery@livemint.com TO SUBSCRIBE: Give a missed call on 7039035039 or visit www.minttraders.com or write to us at subscription@livemint.com

First published in February 2007 to serve as an unbiased and clear-minded chronicler of the Indian Dream.

RAVI KRISHNAM (EDITOR). Responsible for selection of news under PRR Act. © All rights reserved. Reproduction in whole or in part without written permission of Publisher is prohibited. PUBLISHED/PRINTED BY: MANHAR KAPOOR ON BEHALF OF HT MEDIA LTD. 18-30 Kasturba Gandhi Marg, New Delhi 110001. PRINTED AT HT Media Ltd press at Plot No. 3, Udyog Vihar, Greater Noida, Dist. Gautam Budh Nagar, Uttar Pradesh 201306. MHC Printers Pvt. Ltd. 14/6A, Bhandari, Near KR Puram RTD, Old Madras Road, Bangalore 560049. Sarawati Print Factory Pvt. Ltd. 785, Chowdhaga (W), Near Chitra Mandir, Kolkata 700 026. ANS Printers Pvt. Ltd. 76/1, Poonamallee High Road, Velappanchandri, Chennai 600077. Bhaskar Print Plant, Survey No. 1489, Chingalur Bypass Highway, Saranath, Dist. Gaya, Bihar 824001. Ganga Digital Publications Pvt. Ltd. Plot No. 29/4 & 52, ANE Industrial Estate, Saranath, Bargarh District, Hyderabad 500029. *Not available in Pune. RIN Registration DELNG/2007/22486. Mint welcomes readers' responses to all articles and editorials. Please include your full name, address and telephone number. Send your views to the editor at letters@livemint.com. ©2026 HT Media Ltd. All Rights Reserved.

'India key to our strategy as global capability hub'

Devina Sengupta
devina.sengupta@livemint.com
MUMBAI

Judith Wiese, board member and chief people and sustainability officer at Siemens AG, cautioned that Germany will lose 15-20% of its workforce over the next decade due to demographics. And this is why India is "central" to Siemens' strategy of a capability hub. In an exclusive interaction with *Mint*, Wiese assuaged fears of AI-led layoffs, marked out workplace shifts since the pandemic and spoke on how data centres do guzzle energy, but that challenge needs to be dealt with responsibly.

Post-pandemic, the world faces a different kind of disruption, led largely by AI. What are the biggest workplace shifts you're seeing?

Some things stayed since covid, especially hybrid work. In India and China, more employees prefer working from the office. In other regions, hybrid is common. What has fundamentally changed is the speed of AI adoption. Generative AI is a completely different ballgame.

Are there concerns that AI could leave parts of workforce behind?

Companies need to stay competitive and so do people. Shelf life of skills shrunk dramatically. In tech, it may be five years, sometimes less. This means learning must be continuous. AI does disrupt tasks. But it democratizes knowledge. With right systems, we can personalize learning in seconds—suggesting adjacent career paths, new skills, and development journeys. If firms invest in people and the people invest in themselves, AI becomes an opportunity, not a threat.

How does Siemens use AI?

Everyday AI includes tools that boost productivity. Research suggests tools like Microsoft Copilot can save about 27 minutes per employee per week. We don't use that to eliminate roles; we reinvest the productivity into growth. In our factories, we deployed an industrial copilot. It was



meant to save time for maintenance engineers—and it did. But it also elevated technicians. Junior staff can solve problems using AI that previously required escalation. It builds confidence and pride. It's less about jobs disappearing—and more about tasks evolving.

INTERVIEW

How do you see AI's impact on the workforce?

We're around 4 million applications a year for 30,000-40,000 openings. Without tech, we couldn't manage it. Instead of focusing on job titles, we break roles into skills. In India, for software development, we use coding tests and AI-led early interview rounds. The system asks follow-up questions based on replies. We worry about AI bias, but skill-based approaches reduce bias.

What roles will fade out due to AI?

It's rarely an entire role—it's specific tasks. Task software development; AI can

handle 15% to 60% of base coding, depending on role. The key question is what you do with productivity gains. You can pocket it or reinvest it in growth. At Siemens, we reinvest. Predictable, repetitive tasks will increasingly be automated. But augmentation where AI enhances human capability is equally powerful.

Siemens operates across diverse demographic realities. How do you view workforce mobility?

Germany will lose 15-20% of workforce in a decade due to demographics—big demographics will hit German firms, including us. It means Germany is very interested in bringing in skilled labour. We have two options—hiring from countries like India and we could take them elsewhere in the world where we're under demographic pressure or shift work and get it done here.

For an extended version of this story, go to [livemint.com](#).

'India to be top growth market for IBM'

Shouvik Das
shouvik.das@livemint.com
NEW DELHI

Global tech giant IBM is focusing on increasing its role in the Indian technology ecosystem, with a targeted three-year plan to offer generative AI-based services and integration especially for public services.

In an interview with *Mint*, Ana Paula Assis, the chairperson for Asia-Pacific, Middle-East and Africa, said IBM views India's enterprise and public-sector use cases as large business opportunities.

"Public sector a big opportunity to deploy AI. There's no denying AI is transformational technology, but enterprises are so far not spending extensively on AI as they are waiting and watching the technology. They're assessing true returns of investments which could be unclear for some, but in public sectors services like healthcare, education and governance, there is a massive business



Ana Paula Assis, chairperson, APAC, Middle-East and Africa, IBM.

opportunity," Assis said.

"We have a three-year plan to integrate and progress the role of AI in software. We're already working on this, and we've identified India as a growth market and one of our largest bets and opportunities in Asia," she added. Assis was the third key executive that *Mint* spoke with on the sidelines of India AI Impact Summit 2026 who singled out India's public sector as a major

business opportunity.

On Tuesday, Vinod Khosla, founder, Khosla Ventures and early-stage OpenAI investor, said one of India's investment opportunities in AI will be in public sector applications.

"I'm not saying this from a private equity investor's perspective—for the most part, investments will come with philanthropic effort. But there is no denying that implementing AI in education, healthcare

and India's agronomy (agriculture economy) will democratize the tech, and create massive opportunities for many."

On Wednesday, Dennis Hassabis, founder and CEO, DeepMind—Google-owned Nobel-winning research arm, said in a keynote that the company will "open access to its frontier AI models" for India's public sector bodiless such as Anusandhan National Research Fund (ANRF) and Atal Innovation Mission (AIM).

IBM was one of the world's earliest movers in contemporary AI that can understand, think and reason in natural language, creating Watson as early as 2007. The research project evolved into a commercial project in 2014, with the company investing \$1 billion back then to develop it further. Watson's commercial research centre access was pushed into the field of drug discovery, but couldn't find success at scale.

For an extended version of this story, go to [livemint.com](#).

Govt mulls new cyber law amid AI threats

Jatin Grover
jatin.grover@livemint.com
NEW DELHI

In a move that signals India's shift from reactive cybersecurity to proactive cyber defence, the Centre on Friday said it is considering new legal framework for cybersecurity amid increasing cyber threats using artificial intelligence.

"With AI becoming a norm, the nature of cyber threats is going to change... We have to create a new legal framework for cybersecurity with all these challenges that we are facing today," Union IT minister Ashwini Vaishnaw told reporters at the launch of AI and Cyber Threat Research Center at the India AI summit in New Delhi. Telecom firm Bharti Airtel and US-based cloud security major Zscaler has set up a research centre to advance national cyber resilience, protecting industries and assets that are critical to India's economic and national security. The AI and cyber-security centre will also partner with state agencies to neutralize and prevent cyber-attacks. It will drive the adoption

of modern security frameworks, with a specific focus on AI-driven defences. The other focus will be to strengthen the cybersecurity talent pipeline.

Airtel and Zscaler have set up an AI and cyber threat research centre to strengthen national cyber resilience.

Vaishnaw did not share details, but told IT firms and telecoms seriously weigh new ways to counter cyber threats and to align with the government. "I'm sure more people will join. We have received interest from other enterprises in the country. It will be more of giving back in the area of philanthropy or

CSR we do at our (Airtel) side in terms of investments that is required in infrastructure," said Bharti Enterprises chairman Sunil Bharti Mittal.

Airtel's contribution to the initiative will be granting the research centre access to its pan-India network infrastructure and connected nodes. It will be used to detect and respond to incoming threats, he said. As part of the initiative, Zscaler will deploy a specialized threat research team with a focus on India, while Airtel will contribute deep visibility into IoT and mobile traffic.

For an extended version of this story, go to [livemint.com](#).

MAX INDIA LIMITED
Corporate Identity Number: L74999MH2019PLC200039
Registered Office: Max House, 1, Dr. Jha Marg, Chheta, New Delhi, India - 110020
(Effective February 15, 2026)
(Old Registered office address: 101, Plot No. 14/172, Ready Money Mansion, Dr. Annie Besant Road, Worli, Mumbai-400015)
Tel.: 0124 698 4444
Corporate Office: Landmark House, 3rd Floor, Plot No. 65, Sector - 44, Gurgaon - 122003, Haryana
Website: [www.maxindia.com](#) and Email: [corpsecretarial@maxindia.com](#)

NOTICE OF POSTAL BALLOT AND REMOTE E-VOTING INFORMATION
Members are hereby informed that the Company has completed the dispatch of the notice of Postal Ballot through electronic mode on Friday, February 20, 2026 in compliance with the provisions of section 110 of the Companies Act, 2013 read with the Companies (Management and Administration) Rules, 2014, including any statutory modification(s) or re-enactment thereof for the time being in force read with the General Circular No. 03/2025 dated September 22, 2025 (in continuation to the circulars issued earlier in this regard) issued by the Ministry of Corporate Affairs (the "MCA Circulars"), Regulation 44 and 47 of the Securities and Exchange Board of India (Listing Obligations and Disclosures Requirements) Regulations, 2015 ("Listing Regulations") and pursuant to any other applicable laws, rules and regulations, to seek approval of members by way of passing of resolutions for the following in the manner as set out in the Notice of Postal Ballot by means of remote e-voting only:

1. Payment of compensation to Mr. Anjali Singh, Non-Executive Chairman of the Company for the Financial Year 2025-27 (Special Resolution)
2. Amendment in Max India Limited - Employee Stock Option Plan 2020 of the Company (Special Resolution)
3. Grant of employee stock options to the employees of the subsidiary company (ies) of the Company under Max India Limited - Employee Stock Option Plan 2020 (Special Resolution)
4. Approval of material related party transaction(s) between Antara Senior Living Limited and Content Builders Private Limited for FY 2026-27 (Ordinary Resolution)
5. Approval of modification of material related party transaction(s) between Antara Senior Living Limited and Max Estates Gurgaon Limited for FY 2025-26 (Ordinary Resolution)
6. Approval of material related party transaction(s) between Antara Senior Living Limited and Max Estates Gurgaon Limited for FY 2026-27 (Ordinary Resolution)
7. Approval of material related party transaction(s) between Antara Senior Living Limited and Antara Senior Living Limited for FY 2026-27 (Ordinary Resolution)

The e-voting will commence on Saturday, February 21, 2026, at 9.00 a.m. and will end on 5:00 PM, on Sunday, March 22, 2026, after which the e-voting module shall be disabled by NSDL.

In accordance with Section 110 of the Companies Act, 2013 and Rules 22 and 20 of the Companies (Management and Administration) Rules, 2014 read with MCA Circulars, physical copies of the Notice will not be circulated to the members. However, it is clarified that the persons who are members of the Company as on February 13, 2026 ("cut-off date") (including those members who may not have received this Notice due to non-registration of their email IDs with the Company or with the Depositories) shall be entitled to vote in relation to the resolutions specified in this Notice. Details of the process and manner of remote e-voting along with the User ID and password are provided over email to all shareholders who have registered their email addresses. Entire shareholder of the Company has been in demat mode. Therefore, the shareholders whose email IDs are not registered with the depositories, are requested to kindly register their e-mail ids with their respective Depository Participants (DPs) and send a scanned copy of client master to [investor@maxindia.com](#) for procuring user id and password for e-voting. The resolutions set out in this postal ballot notice. Alternatively, shareholders may send a request to [evoting@nsdl.co.in](#) for procuring user id and password for e-voting by providing above mentioned documents. Any member who does not receive the Postal Ballot Notice may obtain the same by sending an email to [investor@maxindia.com](#). The same can also be downloaded from the Company's website by clicking the link given below: [https://www.maxindia.com/static/uploads/postalballotnotice/postal-ballot-notice-20.02.2026.pdf](#)

Please treat this Notice as our attempt to reach all our members who have missed or not received other communication on this subject matter and intend to participate in the proposed remote e-voting. The Chairman or any other person authorized by the Chairman shall declare the results of the postal ballot on or before Tuesday, March 24, 2026. The results of the Postal Ballot along with the Scrutinizer's report will be hosted on the websites of the Company i.e. [www.maxindia.com](#) and also shall be communicated to BSE Limited ("BSE") and National Stock Exchange of India Limited ("NSE"), where the Company's Equity Shares are listed and be made available on their respective websites viz. [www.bseindia.com](#) and [www.nseindia.com](#). The Company will also display the results at its Registered and Corporate office. In case of any grievances/queries relating to e-voting, members may refer FAQs and user manual for shareholders to cast their votes in Help section at [www.evoting.nsdl.com](#) or contact at [evoting@nsdl.co.in](#). Further, in case of grievances pertaining to the remote e-voting system, members may contact at [evoting@nsdl.co.in](#) or contact at 022-48867000 or alternatively members may contact the Registrar and Transfer Agent of the Company M/s. Mas Services Limited at 011-43203333 or [investor@maxindia.com](#).

By order of the Board
For Max India Limited
Sd/-
Trepri
Company Secretary
Date: February 20, 2026
Membership No. ACS- A34747

INDEXtB
INDUSTRIAL EXTENSION BUREAU
A GOVT OF GUJARAT ORGANISATION

Tender for Vibrant Gujarat Global Summit 2027

Proposals are invited for Vibrant Gujarat Global Summit 2027 for below mentioned service:

1. Knowledge Partner

Tender documents can be obtained from [www.indextb.com](#) and [https://tender.procure.com](#) from 21/02/2026. The last date of submission is 16/03/2026 up to 03:00 PM (IST). Bidders are advised to keep visiting the website for subsequent updates.

S.E. RAILWAY - E-TENDER

Notice No.: PCMM/IGEN/TP/2026/06 Dated: 20.02.2026

TENDER FOR "E" PROCUREMENT SYSTEM

The Principal Chief Materials Manager, South Eastern Railway, Hd. Qrs. Office (S)F (5th F) 70004, New Administrative Building, 11, Garden Reach Road, Kolkata, and on behalf of the President of India invites open E-tenders which are uploaded on website [www.irps.gov.in](#) as follows. All the tenders should be filed at 14.00 hrs.

Sr. No.	Order No.	Closing Date	Brief Description	Quantity	EMD (in Rs.)
1.	256899	27.03.26	Supply, installation, testing & commissioning of Latest Whole-Body style of the art 3T MRI System with turn key bases etc. at Central Hospital, Garden Reach. (Pre-Bid Meeting on 26.02.2026 at 15.00)	01 Set	20,00,000/-
2.	859070	18.03.26	Supply, installation, testing & commissioning of 11 KV Indoor HT VCB Panel etc.	02 Set	1,13,100/-
3.	251226	01.04.26	POH Maintenance Schedule of N-32	16 Set	2,08,370/-
4.	851113	11.03.26	Supply and installation of One Set CT 16 Slice Scanning System etc.	01 Set	3,90,000/-
5.	350056B	24.03.26	Supply, erection, testing & commissioning of Power Transformer etc.	02 Nos	1,38,770/-
6.	M2026/248332	12.03.26	All in one PC & Laptop with printer & UPS etc.	205 Nos	1,89,882/-
7.	263834	09.04.26	Air Spring Assembly etc.	96 Nos	3,05,860/-
8.	265002	06.04.26	LHE FAT Rodge Frame for AC Coach etc.	80 Nos	5,19,200/-
9.	261435	17.03.26	Vertical Damper for Secondary, 1081 Nos	1,14,500/-	

Interested tenders may visit website [www.irps.gov.in](#) for full details/declaration of the tenders and submit their bids online. In case manual tenders are items will be accepted. N.B.: Prospective Bidders may regularly visit [www.irps.gov.in](#) to participate in all other tenders & any Corrigendum published thereon. (PR-1218)

SYAMA PRASAD MOOKERJEE PORT, KOLKATA
(A Statutory Body under the Ministry of Ports, Shipping and Waterways, Government of India)
Reg. Office: 15, Strand Rd, Fairly Place, B.D.B. Bgh, Kolkata, West Bengal, 700011

RFQ cum RFP/Tender No. SDM/P&E/T/33/2025-26, Dated 09.02.2026, E-Tender No. 2026, KoPT-897047_1

Integrated Development of Outer Terminal and Berth No. 11 & 12 at Haldia Dock Complex for Handling Containers & Multipurpose Clean Cargo (Dry and Break Bulk) through PPP mode.

Estimated Cost: ₹ 696.83 Crore*
*excluding taxes

Date of Pre Application Conference : 23.02.2026 at 15:00 hrs.
Last date of submission : Upto 15:00 hrs. of 26.03.2026 (IST)

Follow us on all major Social Media Platforms
For further details please check [https://opswc.gov.in/opswc/app](#) and [https://www.smp.org/kolkata.in](#)
Email: [corp.engg.bids@opswc.kolkata.in](#)

BSES BSES Rajdhani Power Limited, New Delhi

Sealed tenders under two Bid System (Un-priced & Priced) is invited for following jobs from all bidders.

Sl. No.	Item No.	Brief Item Description	Estimated Cost (₹)	Cost of EMD (₹)	Day Date & Time of Submission	Date & Time of Opening
1.	CMC/BR/26-27/FK/PR/MS/1329	AWARD OF WORK FOR CARRYING OUT SMART METER INSTALLATION AT GOVERNMENT, INDUSTRIAL CONSUMER AND ANY OTHER CATEGORY (AS PER BOQ) IN BRPL	3.33 Crore	6.66 Lacs	06.03.2026 15:00 HRS	06.03.2026 15:30 HRS
2.	CMC/BR/26-27/FK/CR/KG/1330	IMPLEMENTATION OF CAPABILITY ASSESSMENT & CAPACITY ENHANCEMENT ROADMAP IN BRPL	93.81 Lacs	1,87,620/-	06.03.2026 15:00 HRS	06.03.2026 15:30 HRS

Cost of each Tender Document: ₹ 1800/-
Purchase/Inspection of Equipment/SOM/Services. Qualifying requirements, terms & conditions, details/inclusion of tender documents etc. please visit our website [www.bsesdelhi.com](#)
Head (Contracts & Materials)

Get business and market insights across India, the US and the world with **mint** + THE WALL STREET JOURNAL.

Subscribe Now

Saturday, February 21, 2026

mint

livemint.com



India key in Siemens capability hub plan: Judith Wiese ▶P15



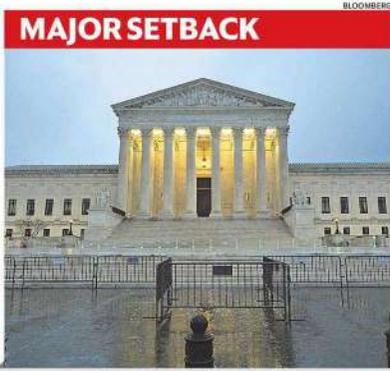
Snacc closure exposes brutal ultra-fast food math ▶P14

SENSEX 82,814.69 ↑ 316.55 NIFTY 25,571.25 ↑ 116.9 DOLLAR ₹90.99 ↓ ₹0.31 EURO ₹107.06 ↑ ₹0.28 OIL \$71.37 ↓ \$0.64 POUND ₹122.54 ↓ ₹0.09

US Supreme Court strikes down Trump trade tariffs

Court's 6-3 ruling upholds that president's use of 1977 law exceeded his authority

Reuters
feedback@livemint.com
WASHINGTON



MAJOR SETBACK

The US Supreme Court struck down on Friday President Donald Trump's sweeping tariffs that he pursued under a law meant for use in national emergencies, rejecting one of his most contentious assertions of his authority in a ruling with major implications for the global economy.

The justices, in a 6-3 ruling authored by conservative Chief Justice John Roberts, upheld a lower court's decision that the Republican president's use of his 1977 law exceeded his authority.

Roberts, citing a prior Supreme Court ruling, wrote that "the president must 'point to clear congressional authorization' to justify his extraordinary assertion of the power to impose tariffs," adding "He cannot."

Trump has leveraged tariffs - taxes on imported goods - as a key economic and foreign policy tool. They have been central to a global trade war that Trump initiated after he began his second term as president, one that has alienated trading partners, affected financial markets and caused global economic uncertainty.

GAME TWO PLAN?
THE SC was hearing a case by businesses affected by the tariffs. THE cases on tariffs before the justices involved 3 lawsuits. TRUMP had said he would find 'game two plan' if ruled against.

The Supreme Court reached its conclusion in a legal challenge by businesses affected by the tariffs and 12 US states, most of them Democratic-governed, against Trump's unprecedented use of this law to unilaterally impose the import taxes.

Trump's tariffs were forecast to generate over the next decade trillions of dollars in revenue for the United States, which possesses the world's largest economy.

Trump's administration has not provided tariffs collection data since December 14. But Penn-

Wharton Budget Model economists estimated on Friday that the amount collected in Trump's tariffs based on the International Emergency Economic Powers Act stood at more than \$175 billion. And that amount likely would need to be refunded with a Supreme Court ruling against the IEPPA-based tariffs.

The US Constitution grants Congress, not the president, the authority to issue taxes and tariffs. But Trump instead turned to statutory authority by invoking IEPPA to impose the tariffs on nearly every US trading partner without the approval of Congress. Trump has imposed some additional tariffs under other laws that are not at issue in this case. Based on government data from October to mid-December, those represent about third of the revenue from Trump-imposed tariffs.

IEPPA lets a president regulate commerce in a national emergency. Trump became the first president to use IEPPA to impose tariffs, one of the many ways he has aggressively pushed the boundaries of executive authority since he returned to office in areas varied as his crackdown on immigration, the firing of federal agency officials, domestic military deployments and

TURN TO PAGE 13

Unanimity on rate, dissent on stance: RBI MPC minutes

Subarna Shukh
subarna.shukh@livemint.com
MUMBAI



MPC members backed holding the policy repo rate at 5.25%.

Strong growth and low inflation convinced the Reserve Bank of India's (RBI)'s rate-setting panel to stay on pause in February, according to minutes of the panel's 4-6 February meeting released Friday.

"Given the present state of the economy and its outlook - buoyant growth and benign inflation - I feel the current policy rate is appropriate," RBI governor Sanjay Malhotra said in his statement in the minutes, adding that several recent developments on the external front have provided room for greater optimism.

All six members of the monetary policy committee (MPC) backed holding the policy repo rate at 5.25%, the minutes showed. The decision follows cumulative rate cuts of 125 basis points since February 2025, with members saying transmission of the December reduction is still underway.

"The efficacy of monetary policy transmission also depends critically on the persistence and consistency of the policy signal," MPC member Indranil Bhattacharya said.

However, there was one dissenting voice when it came to

the central bank's stance. Five members voted to retain the stance as neutral, and external member Ram Singh retained his view that the stance be changed from neutral to accommodative.

He argued that, given the stable inflation and fiscal outlook, an accommodative stance would facilitate transmission of the rate cuts so far by putting downward pressure on market rates.

Singh said that in view of the reduced volatility underlying headline CPI and the dormancy of the CPI core, excluding gold and silver, it cannot be the end of the current easing cycle. He added that the convergence of internal price sta-

TURN TO PAGE 13

DON'T MISS



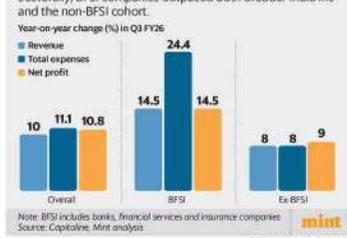
Factory rebound lifts India's biz activity to 3-month high
India's combined manufacturing and services output expanded at the fastest pace in three months in February. S&P Global said on Friday, citing the latest reading of its HSBC Flash India PMI composite output index. ▶P13

UPL to list crop protection arm in global growth push
UPL Ltd plans to spin off and list its crop protection business as an independent entity, as part of a strategy to create the world's second-largest agrochemical firm. The company announced on Friday a three-step restructuring plan. ▶P14

India joins US-led critical mineral alliance Pax Silica
India on Friday joined the US-led strategic alliance Pax Silica that aims to build a resilient supply chain for critical minerals and artificial intelligence with both sides projecting it as an initiative to cut over-dependence on one country. ▶P14

Oil spike caps rally as markets end week with modest gains
India's benchmark indices ended a turbulent week with modest gains on Friday, but sharp swings driven by global cues and a spike in crude oil prices kept investors on the edge. The Nifty 50 ended the day at 25,571.25 and BSE Sensex settled at 82,814.70. ▶P14

BFSI stands out



Demand engine reboots, margin boost fades in Q3

Research at Religare Broking. A durable earnings upcycle requires wider sectoral participation, a revival in private capital expenditure, and simultaneous recovery in both rural and urban demand, Mishra said. But corporate margins have likely peaked for this cycle, with the post-covid benefits of lower input costs and pricing power now receding, he added.

According to Nuvama Institutional Equities, Q3 profit acceleration was driven more by accounting and non-core factors than by underlying operating strength. This helped cushion the impact of labour code adjustments that pushed up employee costs in the December quarter.

India Inc's staff expenses rose 8% year-on-year, a seven-quarter high. This lifted overall expenditure by 1%, the fastest growth in almost three years.

While experts said the impact of the new labour code should wane by the end of FY26, they warned that any broad-based margin expansion now appears unlikely.

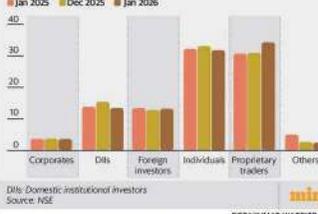
"Only select pockets, such as FMCG (fast-moving consumer goods), may benefit from softer raw material prices," said Ajit Mishra, senior vice president of

TURN TO PAGE 13

Props edge out retail in cash mkt for first time in 2 decades

Ram Sahgal
ram.sahgal@livemint.com
MUMBAI

Investor momentum



Proprietary traders (prop), or brokers transacting for themselves, have surpassed the market share of individual or direct retail investors on the National Stock Exchange's (NSE) equities cash segment for the first time in over two decades.

Prop share of cash segment turnover surged to 34.3% in January, up 340 basis points (bps) month-on-month from 30.9% in December and 360 bps higher than January 2025's 30.7%, according to exchange data. A basis point is one-hundredth of a percentage point.

For the first time in 22 years, prop market share was higher than the 32.5% share of individual or retail investors last month, the NSE data showed.

Proprietary traders emerged as the dominant category, surpassing individual

investors' share for the first time since 2003, contributing 57% of the incremental turnover versus 23% by individual investors, noted NSE.

"Traders love volatility, and that was elevated in January on market anticipation of a trade deal being struck between the US and India," said SK Joshi, consultant, Khambatta Securities, explaining why the prop vol-

umes spiked.

NSE's equity cash segment turnover touched a 16-month high of ₹23.92 trillion in January. On a month-on-month basis, it was up 15%, and on a year-on-year basis, it rose 8%.

Monthly turnover in the equity cash market segment rose to ₹23.9 trillion despite fewer trading days than

TURN TO PAGE 13

India's AI gala sidesteps noise to chart roadmap

Shouvik Das
shouvik.das@livemint.com
NEW DELHI



The AI Summit saw networking, partnerships and talent discovery.

India's grand artificial intelligence (AI) showcase concluded on Friday after a week of investment announcements and, despite organisational hiccups, was widely seen by industry participants as a valuable platform for networking, partnerships and talent discovery.

The unveiling of a potential New Delhi declaration was extended by a day, with Union IT minister Ashwini Vaishnaw saying at a concluding media briefing that "over 70 countries" have already signed the declaration.

"By the time the Summit officially wraps up on Saturday, we're likely to see close to 80 countries signing. All parties have already signed it - there's no sign that any major country has not signed it," he said.

An early copy of the declaration that *Mint* saw mentioned key points of consensus including charter for democratic diffusion of AI, global AI impact com m o n s , trusted AI commons, international network of AI for science institutions, and voluntary guiding principles on resilient, innovative and efficient artificial intelligence.

The five-day India AI Impact Summit 2026 brought to a close a week in which two of the country's largest conglomerates, Reliance and Adani groups, announced a cumulative \$210 billion in data centre investments.

This was bolstered by a coalition of venture capitalists announcing a \$1 billion AI startup fund, three Centre-funded startups launching their AI models, and a spate of world leaders making their presence felt in New Delhi.

To be sure, the Summit had

TURN TO PAGE 14

Peak XV reloads with \$1.3 bn war chest after IPO windfalls

Manis Verma & Sneha Shah
MUMBAI



Shailendra Singh, managing director at Peak XV Partners, said the funds are quite similar to the last cycle.

Leading venture capital firm Peak XV, an early backer of public companies such as Zomato, Groww and Meesho, has raised \$1.3 billion in fresh capital commitments to deploy across India, the broader Asia-Pacific region and select global markets.

The capital will be allocated across its India Seed, India Venture and APAC funds, the firm's top executive said, marking the close of a fundraising process that began nearly a year ago.

"In prior cycles, we've always followed four strategies at Peak XV. But in the growth fund, we have lots of dif-

ferent, so, we did not yet raise a growth fund," said Shailendra Singh, managing director at Peak XV Partners.

Singh added that the fund sizes are quite similar to the last cycle, with the India Seed and Venture growing slightly, while the APAC strategy shrinks in size.

"India's capital base is slightly larger than last time. Very esteemed US firms also keep their venture funds roughly to the same triple-digit million, and not go into the billions for their venture strategy," he said. Raising a bigger fund would mean taking on more risk since such funds depend overwhelmingly on a few big winners, Singh said.

Indian venture capital firms have gathered significant dry powder in 2025, taking cumulative capital raised by leading domestic VCs past \$3 billion,

Nexus Venture Partners closed a \$700 million fund, A91 Partners raised \$665 million, and Accel India secured \$650 million, all at final close. Bessemer raised \$350 million for its India-focused fund, while Fireside Ventures closed \$253 million. Blume Ventures and Chiratae Ventures have also raised fresh capital, taking the cumulative capital raised by leading domestic VCs this year well past \$3 billion.

On sector allocation, Singh said the firm will continue to focus on AI, fintech and consumer.

"Obviously, we think AI is a very important opportunity area and so, I think that is an area we are all just proportionately very razor-sharp. But

equally, we have had a very strong track record at Peak XV in fintech not just in India, Middle East and APAC region. We also have a very strong track record in the consumer sector and India is one of the world's most attractive consumer opportunities if you take a two- or three-decade view," Singh said.

The new fundraise comes on the back of several leadership exits at the venture capital firm. Three senior investment professionals Ashish Agrawal, Ishaan Mittal and Tejeshwari Sharma left earlier this month as part of an ongoing leadership transition at the firm.

Earlier, former executives

TURN TO PAGE 13



हिन्दुस्तान

मरोसा नए हिन्दुस्तान का



बैजागिन नेतन्याहू बोले, भारत बेहद शक्तिशाली और लोकप्रिय देश P-14

इतका : अदालत ने कहा- राष्ट्रपति को टैरिफ लगाने का अधिकार नहीं

अमेरिकी सुप्रीम कोर्ट ने ट्रंप के टैरिफ रद्द किए

वार्शिंगटन, यू.एस.ई. अमेरिकी सुप्रीम कोर्ट ने राष्ट्रपति ट्रंप द्वारा हुए न्युक्लियर वॉर के ठेके पर लगाए गए टैरिफ को गुरुवार को रद्द कर दिया। इससे ट्रंप को बहुत बड़ा झटका लगा है।

भारत पर धमक
ये बयान भी- भारत के लगभग 55 फीसदी निर्यात अब मुफ्त होने की संभावना है। इससे भारत के निर्यातकों को बहुत बड़ा झटका लगा है।



यू.एस.ई. में ट्रंप के टैरिफ रद्द किए जाने की खबर पर ट्रंप का चेहरा।

अमेरिकन सुप्रीम कोर्ट ने ट्रंप द्वारा लगाए गए न्युक्लियर वॉर के ठेके पर लगाए गए टैरिफ को गुरुवार को रद्द कर दिया। इससे ट्रंप को बहुत बड़ा झटका लगा है।

दुनिया के देशों को 10 फीसदी अतिरिक्त टैरिफ लगाऊंगा-ट्रंप
अमेरिकन सुप्रीम कोर्ट ने ट्रंप द्वारा लगाए गए न्युक्लियर वॉर के ठेके पर लगाए गए टैरिफ को गुरुवार को रद्द कर दिया।

अमेरिकी राष्ट्रपति को टैरिफ लगाने का अधिकार नहीं
अमेरिकन सुप्रीम कोर्ट ने ट्रंप द्वारा लगाए गए न्युक्लियर वॉर के ठेके पर लगाए गए टैरिफ को गुरुवार को रद्द कर दिया।

सोमीकंडलर जाति काशिकाचरस आज
सोमीकंडलर जाति काशिकाचरस आज सोमीकंडलर जाति काशिकाचरस आज सोमीकंडलर जाति काशिकाचरस आज

बच्चों के यौन शोषण में दंपती को मृत्युदंड
बच्चों के यौन शोषण में दंपती को मृत्युदंड बच्चों के यौन शोषण में दंपती को मृत्युदंड

गुरुगाम में मासूम को दरिद्रों के बाद मार डाला
गुरुगाम में मासूम को दरिद्रों के बाद मार डाला गुरुगाम में मासूम को दरिद्रों के बाद मार डाला

युवा कांग्रेस के प्रदर्शन पर भाजपा विधायी

एआईसमित

नई दिल्ली, वि.सं./प्र.स. हिन्दुत्व के प्रबल प्रचारकों के प्रदर्शन पर भाजपा विधायी एआईसमित का प्रदर्शन करेगा।

हिन्दुत्व प्रचारकों का प्रदर्शन पर भाजपा विधायी एआईसमित का प्रदर्शन करेगा।



भारत मजदूर ने युवाओं को प्रदर्शन करे हुए काहेंते के कार्यकर्ता।

ऐसे कार्यक्रम को राजनीति से ऊपर उठा दें: वैजण

वैजण ने कहा कि ऐसे कार्यक्रम को राजनीति से ऊपर उठा दें।

पश्चिम बंगाल में जज करेंगे एसआईआर की निगरानी

आदेश

प्रजातंत्र

अंतिम मतदाता सूची जारी करे की अनुमति

अंतिम मतदाता सूची जारी करे की अनुमति

प्रमुख पाठ

चार वर्ष में दिल्ली की दशा बदल देंगे: रेखा गुता

रेखा गुता ने कहा कि चार वर्ष में दिल्ली की दशा बदल देंगे।

ससय काठका खां से मेरठ तक हाईस्पीड सफर

ससय काठका खां से मेरठ तक हाईस्पीड सफर

सरकार ने निर्वात सता उपर्यो की घोषणा की

सरकार ने निर्वात सता उपर्यो की घोषणा की

अमेरीका पलिसस का राज प्रहरी को लोकायुक्त

अमेरीका पलिसस का राज प्रहरी को लोकायुक्त

मानिसवत के लिए विकिसिमा को बारागु

मानिसवत के लिए विकिसिमा को बारागु

राहुल ने मानहानि मामले में आरोपों से सिक्या इनकार

सुनवाई

राहुल ने मानहानि मामले में आरोपों से सिक्या इनकार

राहुल ने मानहानि मामले में आरोपों से सिक्या इनकार

पैस सिलिका गटबंधन में भारत ही हुआ शामिल

समझौता

पैस सिलिका गटबंधन में भारत ही हुआ शामिल

पैस सिलिका गटबंधन में भारत ही हुआ शामिल

कैलास रेश्मा

कैलास जीवन

म ल्पि पर्पज् आ युर्वे दिक की म

एडिथोका फटना

एडिथोका फटना

कील मुहूर्से

कील मुहूर्से

आंखों की जलन

आंखों की जलन

बवासीर / फिशरल

बवासीर / फिशरल

प्रधानमंत्री नरेंद्र मोदी रविवार को स्टेशन कार करेंगे उद्घाटन, रोजाना आने-जाने वालों को सहूलियत होगी सराय काले खां से मेरठ तक हाईस्पीड सफर

लाल किला सोमार को भी खुला रहेगा

शहर 30 S

मेट्रो सुरक्षा जांच में छात्रों को प्राथमिकता

नमो भारत



सराय काले खां से नमो भारत रेलवे में ट्रेन को मेरठ तक पहुंचाने तक चलने की बेवारी पूरी कर ली गई है। पुष्कर जो खां केवॉरिंग को उद्घाटन कर दिया गया। • मंगु केल



नमो भारत के मेरठ विभाग केमरठ स्टेशन में यात्रियों की सुविधा के लिए सफा-नया-सुखी जगह पर है। दिल्ली से मेरठ तक की दूरी 110 किलोमीटर है।

एक नजर में नमो भारत कॉन्डो



परियोजना की सात साल पहले रखी गई थी नींव

- दिल्ली-गाजियाबाद-मेरठ कॉन्डो की योजना मई 2019 को रखी
- 20 अक्टूबर 2023 को सांख्यिक नमो भारत को 17 किलोमीटर तक बढ़ा दिया
- 06 मार्च 2024 को मेरठ नगरीय 17 किलोमीटर का सेक्शन शुरू
- 18 अक्टूबर 2024 को सारे मेरठ का सफाया प्रारंभ
- 05 जनवरी 2025 को नमो भारत ट्रेन दिल्ली के न्यू अरोक नगर स्टेशन तक लाने का काम शुरू
- 22 फरवरी 2026 को प्रकल्प की सराय काले खां स्टेशन तक 17 किलोमीटर का सेक्शन शुरू

160 किलोमीटर की रफ्तार से ट्रेन चलेंगे। **55** मिनट में सराय काले खां से मेरठ पहुंचेंगे।

रेडिड रेल पुष्कर को ट्रांसल रेल के दौरान महज 39 मिनट में सराय काले खां से मेरठ के देवगढ़ पहुंचेंगे। इस दौरान ट्रेन को कांठ रेलवा नई अखा बा। दिल्ली से गाजियाबाद का फासल 15 मिनट में तय हुआ।

नमो भारत के रास्ते पर काले खां तक नई सेवा शुरू होगी

नमो भारत के रास्ते पर काले खां तक नई सेवा शुरू होगी। नमो भारत रेलवे में ट्रेन को मेरठ तक पहुंचाने तक चलने की बेवारी पूरी कर ली गई है। पुष्कर जो खां केवॉरिंग को उद्घाटन कर दिया गया।

यात्री बोलें...

मेरठ से दिल्ली के बीच अक्सर सफर करते हैं। नमो भारत ट्रेन का संवाहन शुरू हो जाने से सफर आसान हो गया है। पहले ट्रेनिक जाम के कारण नूरामनगर से दिल्ली पहुंचने में ढाई घंटे लग जाते थे। अब नमो अशिक नगर से महज 22 मिनट लगते हैं।

मुझे खानगी

मेरठ से रोज नौकरी के लिए चंडनी चौक जाता हूँ। अब मेरठ से चंडनी चौक तक आने-जाने में दो घंटे बढ़ रहे हैं। पहले मेरठ से गाजियाबाद तक पहुंचने की सुविधा थी। अब सफर कर सकते हैं। न जाम का इन्क और न भीड़भाड़ की ट्रेन।

रविद अखल

अधुने से फलती है। निगमयुद्धिने रेलवे स्टेशन से मध्य प्रदेश और दक्षिण भारत के कई राज्यों के लिए ट्रेन फलती है। ऐसे में अगर कोई खां से ट्रेन जाने पर अक्सर लगता है और उसे अख

दिल्ली, गाजियाबाद या मेरठ जाना है, तो ये खां से नमो भारत से सफर कर सकते हैं। खां से सफर और फिक मेट्रो साइड भी मिल सकती है।

मेरठ में 22 कारों को मेरठपुरक नमो भारत के उद्घाटन कार्यक्रम को लेकर वीवीआईओ अफम को देखते हुए, यात्रियों का सफर आसान होगा। 22 कारों को सफर ठहराने से कार्ययोजना

TRUE VALUE

ग्रेट प्री-ओन्ड कार-निवाल

कार कारनिवल में आपका स्वागत है!

इस कारनिवाल में पाएँ बेहतरीन क्वालिटी की प्री-ओन्ड कारें, वो भी कमाल के दामों पर, आकर्षक फाइनेंस ऑप्शंस के साथ!

शानदार ऑफर्स पाने के लिए विजिट करें: ₹2,000* तक का अतिरिक्त MSGA Kit पायें।

स्थान: ऑल टू वैल्यू आउटलेट्स

दिनांक: 21-02-2026 से 22-02-2026

MARUTI SUZUKI TRUE VALUE

मुख्यमंत्री रेखा गुप्ता ने भाजपा सरकार का एक वर्ष पूरा होने पर रिपोर्ट कार्ड पेश किया

एक वर्ष दिशा देने में लगा, चार साल में दशा बदलेंगे

आरोजन
नई दिल्ली, प्रमुख संवाददाता। मुख्यमंत्री रेखा गुप्ता ने संकल्प को अंग्रेजी में पेश करवा कर भाजपा सरकार के अठारह महीने के कार्यकाल के बीच कार्य-समयिका का रिपोर्ट कार्ड पेश किया। उन्होंने कहा कि सरकार का पहला वर्ष दिल्ली को दिशा देने में लगाव गव है। अब अगले चार वर्षों में सरकार दिल्ली को दश बदलने का काम करेगी।



दिल्ली में भाजपा सरकार का एक वर्ष पूरा होने पर भाजपा के मुख्यमंत्री रेखा गुप्ता ने सरकार का रिपोर्ट कार्ड पेश किया। • एम.बी.एस.

- पांच बड़ी चुनौतियाँ**
- यमुना की सफाई**
भारत में यमुना की सफाई बनाने का काम किया है। इसे लेकर कठिन भी उठार है, लेकिन एक वर्ष में बड़ा बदलाव नहीं दिख रहा।
 - वायु प्रदूषण**
दिल्ली को वायु प्रदूषण से मुक्त बनाने का काम पूरा करना बड़ी चुनौती है। सरकार का प्रथम पहलू बायो गैस प्रयोग में दिख रहा है।
 - महिला सशक्ति योजना**
भारत में महिला सशक्ति को 2019 साल में शुरू किया था। लेकिन इसे लेकर अभी तक कदम बढ़ाई नहीं दिख रही है।
 - सर्वजनिक परिवहन**
सर्वजनिक परिवहन व्यवस्था को मजबूत बनाने की चुनौती है। अप्रैल के समाग 11 हजार बसेर का बड़ा था। अभी 5 हजार बसेर का बड़ा है।
 - कुड़े का पहाड़**
भारत में दिल्ली से कुड़े के फाटो को जलन करने का काम किया है। लेकिन सड़कों से कुड़ा को टिका देने पर अभी भी चर्चा चल रहा है।

इन क्षेत्रों में उठाए गए प्रभावी कदम

- यमुना की सफाई पर दश ध्यान**
सीकन ट्रेटमेंट प्लांट में से 28 को अक्टूबर तक, 11 पर काम जारी। 12 नए प्रोजेक्ट्स शुरू।
कुआन में दिल्ली वाले नालों को टैग करने के लिए 30 लाख रुपये का काम शुरू।
सीकन ट्रेटमेंट प्लांट में से 28 को अक्टूबर तक, 11 पर काम जारी। 12 नए प्रोजेक्ट्स शुरू।
- अंत्योदय और गरीब कल्याण पर जोर**
आयुष्मान भारत योजना लागू की गई, 7 लाख से अधिक लोग लाभकारी।
30 हजार लाभ प्राप्त हुए।
गुरी परिवहन से लिए 700 करोड़ रुपये का काम शुरू किया।
देवा का सबसे अधिक नुकसान कम 22411 लागू किया गया।
कामगारों की पहचानों को सुनिश्चित कर लिए 500 योजनाएं शुरू की गईं।
- पानी और सीवर व्यवस्था**
फिलोमीटर द्वारा नियंत्रित पाइपलाइन बनवा दी गईं और 172 फिलोमीटर नए ड्रॉपरी शुरू की गईं।
883 फिलोमीटर नए सीवर इंस्टॉलेशन शुरू किए गए।
सीवर योजना में 300 फिलोमीटर नए लान्ड फिल्टर शुरू।
दरवाजा बंद ट्रेटमेंट प्लांट को लेनी से अलग बंधा जा रहा है।
नए सिविल की योजना में 3.52 लाख उपग्रहणों में बिल निर्माण।
- स्वास्थ्य सेवा**
375 नए 370 अत्याधुनिक आर्यभट्ट मॉडर्न गुरु रिफर एर है, इस क्षेत्र के अंतर्गत कुल संख्या 1100 तक पहुंच गईं।
- शिक्षा**
सीकन ट्रेटमेंट प्लांट विधानसभा में पारित किया गया है। इससे निजी स्कूलों की मान्यता पर एक लॉगो और लॉक ऑपनिंग को रद्द कर दिया।
एक वर्ष में 2,000 से अधिक सरकारी कामगारों को रोजगार देने का काम शुरू किया।
नरेश में एकत्रित हुए बच्चों के लिए भूमि खरीदी गई है।
- खेल और युवा सशक्तिकरण**
20 लाख रुपये खर्च करके की शहरी क्लब से विकसित की गईं।
दिल्ली और महाराष्ट्र के बीच में बड़ा खेल कार्यक्रम, जिसमें 25,000 खिलाड़ियों ने भाग लिया।
ऑलिंपिक और पैराओलिंप में रणनीतिक विकास को 7 करोड़, 20 लाख तक बढ़ा दिया।
भारत में प्रथम बार यूथ ओलिंपिक पर्यवेक्षण को अंग्रेजी में कराया जा रहा है।
- इन्फ्रास्ट्रक्चर**
बैंगलूरु की 1,400 फिलोमीटर सड़कों में से पहले वर्ष में 500 फिलोमीटर सड़कों की बिल्ड-उट-विलेन कार्रवाई।
150 फिलोमीटर का काम पूरा।
नए सड़क कार्योद्धार शुरू कर नगर को समर्थित किया गया।
मुंबई का एक अंतरराज्य मार्ग का कार्रवाई शुरू किया गया।
- 44 करोड़ रुपये की खर्च की गई**
शहरी को कामान सरकार में विचारों को विकसित किया।

ये महत्वपूर्ण कदम भी उठाए

- कोई से 'कुड़े' पॉलिथीन कचरे को जलाने के लिए कमेन्स इन्डिया।
- सबसे बड़ा सड़क कार्य शुरू किया गया।
- सर्वजनिक की बसों में से 100 को अंतर्गत कर दिया।
- 1954 के दशक में शुरू की गई।
- कोई के ट्रेन डिप्लोम बस सार्वजनिक और अंतर्गत के परिवारों को सही व्यवस्था करी गई।
- कमरे में डिजिटल परिवारों में से 1000 नमूने कुआर।
- कमरे में डिजिटल परिवारों में से 1000 नमूने कुआर।
- सबसे बड़ा सड़क कार्य शुरू किया गया।
- सर्वजनिक की बसों में से 100 को अंतर्गत कर दिया।
- 1954 के दशक में शुरू की गई।
- कोई के ट्रेन डिप्लोम बस सार्वजनिक और अंतर्गत के परिवारों को सही व्यवस्था करी गई।
- कमरे में डिजिटल परिवारों में से 1000 नमूने कुआर।
- कमरे में डिजिटल परिवारों में से 1000 नमूने कुआर।

फैशन है फिट प्राइस सुपरहिट

सोना क्या नहीं कर सकता

BUY 1 & GET 50% OFF*

BUY 2 & GET 60% OFF*

BUY 3 & GET 66% OFF*

21st | 22nd | 23rd | 24th FEB. 2026

वलासीफाइट

RECOMMENDED CENTRES

There is one near you - NORTH DELHI

Atak Vihar, Jale Aka, A/101, 2046-86, Phase 1, Sector 10, Gurgaon, Haryana. Ph: 011-4912653, 980098226.

Prashant Vihar (Bokil), P/20, P/20, Sector 10, Gurgaon, Haryana. Ph: 9813076769, 9813076769.

Madhvi Commercial Complex, Connaught Place, D-Block, Prashant Vihar, Sector 10, Gurgaon, Haryana. Ph: 9813076769, 9813076769.

Shalimar Bagh, Madhvi Commercial, DM (Sector 5), Sector 5, Gurgaon, Haryana. Ph: 9813076769, 9813076769.

Apex, Al Market, G-10, 10/1, 2nd Floor, New Park, Sector 10, Gurgaon, Haryana. Ph: 9813076769, 9813076769.

Prashant Vihar, Madhvi Commercial, Connaught Place, D-Block, Prashant Vihar, Sector 10, Gurgaon, Haryana. Ph: 9813076769, 9813076769.

Bloom in FLAT Garden 50% DISCOUNT

Signature floral fabrics

21st | 22nd | 23rd | 24th FEB. 2026

Constitution Club

Opp. Reserve Bank, Raj Marg, New Delhi

Chitranil

Near Metro Station Phase No. 112, Chitranil, New Delhi

₹149^w

cello डेजे पानी का जग (5.1L)

11999 से अधिक मूल्य

₹149^w

झड़ आयरन (1000W)

11999 से अधिक मूल्य

₹149^w

प्रेसर कुकर (3L)

12999 से अधिक मूल्य

550+ STORES | 27 STATES & UT | +91 9027 057 057 | customercare@vmart.co.in

*Terms and conditions apply. Images used are for reference only. All prices mentioned are inclusive of all taxes. Prices indicated are starting prices and may vary. No two offers can be combined. On shopping for ₹1999 get an insulated jug (5.1L) worth ₹699 or ₹1999 (1000W) worth ₹999 for ₹1999, or on shopping for ₹999 get a pressure cooker (3L) worth ₹1999 for only ₹999. V-Mart reserves the right to amend the terms and conditions of its discretion without any prior notice. In case of any dispute, V-Mart has the right to make the final decision.

WhatsApp भारत के छोटे-छोटे बिज़नेस को नई ऊँचाइयों को छूने में, उनकी मदद कर रहा है.

WhatsApp बिज़नेस टूल्स का इस्तेमाल करके,
Shoe Doctor की सेल्स 75% ज़्यादा बढ़ गयी,
जहां वो हज़ारों जूतों को नए जैसा बनाते हैं.

WhatsApp क्लाउड API भारत में हर महीने
70,000 व्यवसायों को बिज़नेसेज़ बढ़ाने में
उनकी मदद करता है.

whatsapp.com/impact पर
जानें कि WhatsApp आपके जैसे
बिज़नेस की मदद कैसे कर सकता है



बच्चों को मोबाइल की लत से बचाएगा 'कांन्हा' एआई

तकनीक

अनुभव घुट्टा

नई दिल्ली, 1 एप्रिल 2024 को संचालित एक राष्ट्रीय दिवस का आयोजन किया जा रहा है...

माताओं को मोबाइल की लत से बचाने के लिए एआई का उपयोग किया जा रहा है...



एआई समिटि में भाग लेने वाले बच्चों को मोबाइल की लत से बचाने के लिए एआई का उपयोग किया जा रहा है...

स्वदेशी ऐप से रस्तों की सटीक जानकारी

एआई समिटि में भाग लेने वाले लोगों को एआई का उपयोग करके रस्तों की सटीक जानकारी प्राप्त करने में मदद मिलेगी...

ऑल्टैमैन से प्रधानमंत्री ने की मुलाकात

नई दिल्ली, प्रधानमंत्री ने सुभाष शर्मा को प्रधानमंत्री के दौरे और अंतराष्ट्रीय संबंधों के सीईओ के रूप में नियुक्त किया...

कैम्प में 'कैट' 39 सशस्त्र शिकारियों का संदेश

आधारित कैम्प की नियुक्ति के दौरान 39 सशस्त्र शिकारियों को आत्मसमर्पण करने के लिए आमंत्रित किया गया...

'अपनी तकनीक विकसित करनी होगी'

नई दिल्ली, भारत के स्वदेशी विकसित तकनीक को बढ़ावा देने के लिए एआई समिटि में भाग लेने वाले लोगों को आमंत्रित किया गया...

केंद्रीय मंत्री राजनाथ सिंह सहित भाजपा के बड़े नेताओं ने विपक्ष पर हमला बोला

भाजपा बोली, कांग्रेस दुनियाभर में भारत की छवि खराब कर रही

तकरीर

नई दिल्ली, विशेष संपादन

नई दिल्ली, विशेष संपादन। एआई समिटि में भाग लेने वाले लोगों को आमंत्रित किया गया...



एआई समिटि में भाग लेने वाले बच्चों को मोबाइल की लत से बचाने के लिए एआई का उपयोग किया जा रहा है...

देवासियों को लिए सूची करने वाला दिन: नितिन

नई दिल्ली, नितिन को लिए सूची करने वाला दिन...

राज्यों की दिलरस्पी

नई दिल्ली, राज्यों की दिलरस्पी...

रोबोट से मैडिकल प्रयोगों आसान होंगे

नई दिल्ली, रोबोट से मैडिकल प्रयोगों आसान होंगे...

रोबोट से मैडिकल प्रयोगों आसान होंगे

नई दिल्ली, रोबोट से मैडिकल प्रयोगों आसान होंगे...

रोबोट से मैडिकल प्रयोगों आसान होंगे

नई दिल्ली, रोबोट से मैडिकल प्रयोगों आसान होंगे...

नीति समावेशी विकास की मिसाल: एक्वा बुश

नई दिल्ली, नीति समावेशी विकास की मिसाल: एक्वा बुश...

'वैश्विक तकनीकी शक्ति के रूप में उभरा भारत'

नई दिल्ली, वैश्विक तकनीकी शक्ति के रूप में उभरा भारत...

'मीडिया में देगुनी हो सकती है देश की हिस्सेदारी'

नई दिल्ली, मीडिया में देगुनी हो सकती है देश की हिस्सेदारी...

भारत-स्योन जिम्मेदार नवाचर के लिए प्रतिबद्ध

नई दिल्ली, भारत-स्योन जिम्मेदार नवाचर के लिए प्रतिबद्ध...

'अमूल का एआई 'सराबेन' गेम-चेंजर होगा'

नई दिल्ली, अमूल का एआई 'सराबेन' गेम-चेंजर होगा...

मातर में कंप्यूटर एक्सेस सिनेमाटिक से सस्ता

नई दिल्ली, विशेष संपादन

नई दिल्ली, विशेष संपादन। मातर में कंप्यूटर एक्सेस सिनेमाटिक से सस्ता...

ब्राजील भारत का उभरता व्यापारिक सहयोगी

विश्लेषण

नई दिल्ली, विशेष संपादन

नई दिल्ली, विशेष संपादन। ब्राजील भारत का उभरता व्यापारिक सहयोगी...

भारत में निवेश कर रही विमान निर्माता कंपनी एफ़ाएर

नई दिल्ली, भारत में निवेश कर रही विमान निर्माता कंपनी एफ़ाएर...

दवा फेक्टरी पर छापा, नगदी मिली

नई दिल्ली, दवा फेक्टरी पर छापा, नगदी मिली...

शह से जुड़े मामले में 75 पेशियों के बाद दर्ज हुआ राहुल गांधी का बयान

अदालत से

नई दिल्ली, शह से जुड़े मामले में 75 पेशियों के बाद दर्ज हुआ राहुल गांधी का बयान...

धर्मांतरण के आरोपी काजी की गिरफ्तारी पर रोक

नई दिल्ली, विशेष संपादन

नई दिल्ली, विशेष संपादन। धर्मांतरण के आरोपी काजी की गिरफ्तारी पर रोक...

दवा फेक्टरी पर छापा, नगदी मिली

नई दिल्ली, विशेष संपादन

नई दिल्ली, विशेष संपादन। दवा फेक्टरी पर छापा, नगदी मिली...

शह से जुड़े मामले में 75 पेशियों के बाद दर्ज हुआ राहुल गांधी का बयान

अदालत से

नई दिल्ली, शह से जुड़े मामले में 75 पेशियों के बाद दर्ज हुआ राहुल गांधी का बयान...

धर्मांतरण के आरोपी काजी की गिरफ्तारी पर रोक

नई दिल्ली, विशेष संपादन

नई दिल्ली, विशेष संपादन। धर्मांतरण के आरोपी काजी की गिरफ्तारी पर रोक...

दवा फेक्टरी पर छापा, नगदी मिली

नई दिल्ली, विशेष संपादन

नई दिल्ली, विशेष संपादन। दवा फेक्टरी पर छापा, नगदी मिली...

शह से जुड़े मामले में 75 पेशियों के बाद दर्ज हुआ राहुल गांधी का बयान

अदालत से

नई दिल्ली, शह से जुड़े मामले में 75 पेशियों के बाद दर्ज हुआ राहुल गांधी का बयान...

धर्मांतरण के आरोपी काजी की गिरफ्तारी पर रोक

नई दिल्ली, विशेष संपादन

नई दिल्ली, विशेष संपादन। धर्मांतरण के आरोपी काजी की गिरफ्तारी पर रोक...

दवा फेक्टरी पर छापा, नगदी मिली

नई दिल्ली, विशेष संपादन

नई दिल्ली, विशेष संपादन। दवा फेक्टरी पर छापा, नगदी मिली...

शह से जुड़े मामले में 75 पेशियों के बाद दर्ज हुआ राहुल गांधी का बयान

अदालत से

नई दिल्ली, शह से जुड़े मामले में 75 पेशियों के बाद दर्ज हुआ राहुल गांधी का बयान...

धर्मांतरण के आरोपी काजी की गिरफ्तारी पर रोक

नई दिल्ली, विशेष संपादन

नई दिल्ली, विशेष संपादन। धर्मांतरण के आरोपी काजी की गिरफ्तारी पर रोक...

दवा फेक्टरी पर छापा, नगदी मिली

नई दिल्ली, विशेष संपादन

नई दिल्ली, विशेष संपादन। दवा फेक्टरी पर छापा, नगदी मिली...

Advertisement for JSPS (Joint Study Programme) with contact information and details.

Advertisement for a software or service with contact information and details.

Advertisement for a software or service with contact information and details.

Advertisement for a software or service with contact information and details.

Advertisement for a software or service with contact information and details.

Advertisement for a software or service with contact information and details.

Advertisement for a software or service with contact information and details.

Advertisement for a software or service with contact information and details.

रामचंद्र गोहर से किए गए वादे को निभाए

नई दिल्ली, रामचंद्र गोहर से किए गए वादे को निभाए...

फैक्ट चेकिंग मामले पर सुनवाई होनी

नई दिल्ली, फैक्ट चेकिंग मामले पर सुनवाई होनी...

श्रीधर कान्हा और की उम्रगीत

नई दिल्ली, श्रीधर कान्हा और की उम्रगीत...

श्रीकानेर हाउस प्रबंधन समिति

नई दिल्ली, श्रीकानेर हाउस प्रबंधन समिति...

श्रीकानेर हाउस प्रबंधन समिति

नई दिल्ली, श्रीकानेर हाउस प्रबंधन समिति...

निर्यात बढ़ाने के लिए सात उपायों का ऐलान किया

नई दिल्ली, एनडीए सरकार ने देश के निर्यात को बढ़ाने के उद्देश्य से सात उपायों की सूचीबद्ध की है।

1. **नई ई-कॉमर्स प्लेटफॉर्मों** के लिए सब्सिडी देना।

2. **निर्यात प्रोत्साहन** के लिए 50 करोड़ रुपये का खाता खोलना।

3. **निर्यात प्रोत्साहन** के लिए 50 करोड़ रुपये का खाता खोलना।

4. **निर्यात प्रोत्साहन** के लिए 50 करोड़ रुपये का खाता खोलना।

5. **निर्यात प्रोत्साहन** के लिए 50 करोड़ रुपये का खाता खोलना।

6. **निर्यात प्रोत्साहन** के लिए 50 करोड़ रुपये का खाता खोलना।

7. **निर्यात प्रोत्साहन** के लिए 50 करोड़ रुपये का खाता खोलना।



लेन-देन पर 2.75 प्रतिशत व्याज अनुदान

सरकार ने लेन-देन पर 2.75 प्रतिशत व्याज अनुदान देने का ऐलान किया है।

1. **व्याज अनुदान** के तहत 50 करोड़ रुपये का खाता खोलना।

2. **व्याज अनुदान** के तहत 50 करोड़ रुपये का खाता खोलना।

3. **व्याज अनुदान** के तहत 50 करोड़ रुपये का खाता खोलना।

4. **व्याज अनुदान** के तहत 50 करोड़ रुपये का खाता खोलना।

5. **व्याज अनुदान** के तहत 50 करोड़ रुपये का खाता खोलना।

6. **व्याज अनुदान** के तहत 50 करोड़ रुपये का खाता खोलना।

7. **व्याज अनुदान** के तहत 50 करोड़ रुपये का खाता खोलना।

यूपीआई ऑटो-पे पर गलत तरीके से रकम कटने की जांच होगी

नई दिल्ली, एनडीए सरकार ने यूपीआई ऑटो-पे पर गलत तरीके से रकम कटने की जांच शुरू की है।

1. **यूपीआई ऑटो-पे** पर गलत तरीके से रकम कटने की जांच शुरू की है।

2. **यूपीआई ऑटो-पे** पर गलत तरीके से रकम कटने की जांच शुरू की है।

3. **यूपीआई ऑटो-पे** पर गलत तरीके से रकम कटने की जांच शुरू की है।

4. **यूपीआई ऑटो-पे** पर गलत तरीके से रकम कटने की जांच शुरू की है।

5. **यूपीआई ऑटो-पे** पर गलत तरीके से रकम कटने की जांच शुरू की है।

6. **यूपीआई ऑटो-पे** पर गलत तरीके से रकम कटने की जांच शुरू की है।

7. **यूपीआई ऑटो-पे** पर गलत तरीके से रकम कटने की जांच शुरू की है।



विना अनुमति पर सुविधा शुरू की गई

सरकार ने विना अनुमति पर सुविधा शुरू की है।

1. **विना अनुमति पर सुविधा** शुरू की गई है।

2. **विना अनुमति पर सुविधा** शुरू की गई है।

3. **विना अनुमति पर सुविधा** शुरू की गई है।

4. **विना अनुमति पर सुविधा** शुरू की गई है।

5. **विना अनुमति पर सुविधा** शुरू की गई है।

6. **विना अनुमति पर सुविधा** शुरू की गई है।

7. **विना अनुमति पर सुविधा** शुरू की गई है।

मुगतान ऐसेबंद करें

सरकार ने मुगतान ऐसेबंद करने का ऐलान किया है।

1. **मुगतान ऐसेबंद करें** का ऐलान किया है।

2. **मुगतान ऐसेबंद करें** का ऐलान किया है।

3. **मुगतान ऐसेबंद करें** का ऐलान किया है।

4. **मुगतान ऐसेबंद करें** का ऐलान किया है।

5. **मुगतान ऐसेबंद करें** का ऐलान किया है।

6. **मुगतान ऐसेबंद करें** का ऐलान किया है।

7. **मुगतान ऐसेबंद करें** का ऐलान किया है।

डिजिटल टेक्नोलॉजी एवं नवाचार

सरकार ने डिजिटल टेक्नोलॉजी एवं नवाचार को बढ़ाने का ऐलान किया है।

1. **डिजिटल टेक्नोलॉजी** एवं नवाचार को बढ़ाने का ऐलान किया है।

2. **डिजिटल टेक्नोलॉजी** एवं नवाचार को बढ़ाने का ऐलान किया है।

3. **डिजिटल टेक्नोलॉजी** एवं नवाचार को बढ़ाने का ऐलान किया है।

4. **डिजिटल टेक्नोलॉजी** एवं नवाचार को बढ़ाने का ऐलान किया है।

5. **डिजिटल टेक्नोलॉजी** एवं नवाचार को बढ़ाने का ऐलान किया है।

6. **डिजिटल टेक्नोलॉजी** एवं नवाचार को बढ़ाने का ऐलान किया है।

7. **डिजिटल टेक्नोलॉजी** एवं नवाचार को बढ़ाने का ऐलान किया है।

- सरकार की घोषणा सात प्रमुख पहल**
1. **नई ई-कॉमर्स प्लेटफॉर्मों** के लिए सब्सिडी देना।
 2. **निर्यात प्रोत्साहन** के लिए 50 करोड़ रुपये का खाता खोलना।
 3. **निर्यात प्रोत्साहन** के लिए 50 करोड़ रुपये का खाता खोलना।
 4. **निर्यात प्रोत्साहन** के लिए 50 करोड़ रुपये का खाता खोलना।
 5. **निर्यात प्रोत्साहन** के लिए 50 करोड़ रुपये का खाता खोलना।
 6. **निर्यात प्रोत्साहन** के लिए 50 करोड़ रुपये का खाता खोलना।
 7. **निर्यात प्रोत्साहन** के लिए 50 करोड़ रुपये का खाता खोलना।

असमि संभावनाओं के खुले द्वार

सरकार ने असमि संभावनाओं के खुले द्वार को बढ़ाने का ऐलान किया है।

1. **असमि संभावनाओं के खुले द्वार** को बढ़ाने का ऐलान किया है।

2. **असमि संभावनाओं के खुले द्वार** को बढ़ाने का ऐलान किया है।

3. **असमि संभावनाओं के खुले द्वार** को बढ़ाने का ऐलान किया है।

4. **असमि संभावनाओं के खुले द्वार** को बढ़ाने का ऐलान किया है।

5. **असमि संभावनाओं के खुले द्वार** को बढ़ाने का ऐलान किया है।

6. **असमि संभावनाओं के खुले द्वार** को बढ़ाने का ऐलान किया है।

7. **असमि संभावनाओं के खुले द्वार** को बढ़ाने का ऐलान किया है।

दवा समेत 14 पीएलआई को 28,748 करोड़ जारी

सरकार ने दवा समेत 14 पीएलआई को 28,748 करोड़ जारी करने का ऐलान किया है।

1. **दवा समेत 14 पीएलआई** को 28,748 करोड़ जारी करने का ऐलान किया है।

2. **दवा समेत 14 पीएलआई** को 28,748 करोड़ जारी करने का ऐलान किया है।

3. **दवा समेत 14 पीएलआई** को 28,748 करोड़ जारी करने का ऐलान किया है।

4. **दवा समेत 14 पीएलआई** को 28,748 करोड़ जारी करने का ऐलान किया है।

5. **दवा समेत 14 पीएलआई** को 28,748 करोड़ जारी करने का ऐलान किया है।

6. **दवा समेत 14 पीएलआई** को 28,748 करोड़ जारी करने का ऐलान किया है।

7. **दवा समेत 14 पीएलआई** को 28,748 करोड़ जारी करने का ऐलान किया है।

₹3,700 करोड़+ के निवेश से उत्तर भारत की पहली सेमीकंडक्टर यूनिट इंडिया चिप

(HCL-फॉक्सकॉन) का शिलान्यास

सरकार ने उत्तर भारत की पहली सेमीकंडक्टर यूनिट इंडिया चिप का शिलान्यास किया है।

1. **उत्तर भारत की पहली सेमीकंडक्टर यूनिट** इंडिया चिप का शिलान्यास किया है।

2. **उत्तर भारत की पहली सेमीकंडक्टर यूनिट** इंडिया चिप का शिलान्यास किया है।

3. **उत्तर भारत की पहली सेमीकंडक्टर यूनिट** इंडिया चिप का शिलान्यास किया है।

4. **उत्तर भारत की पहली सेमीकंडक्टर यूनिट** इंडिया चिप का शिलान्यास किया है।

5. **उत्तर भारत की पहली सेमीकंडक्टर यूनिट** इंडिया चिप का शिलान्यास किया है।

6. **उत्तर भारत की पहली सेमीकंडक्टर यूनिट** इंडिया चिप का शिलान्यास किया है।

7. **उत्तर भारत की पहली सेमीकंडक्टर यूनिट** इंडिया चिप का शिलान्यास किया है।

देश के प्रमुख आठ क्षेत्रों की वृद्धि दर घटी

देश के प्रमुख आठ क्षेत्रों की वृद्धि दर घटी है।

1. **देश के प्रमुख आठ क्षेत्रों की वृद्धि दर घटी** है।

2. **देश के प्रमुख आठ क्षेत्रों की वृद्धि दर घटी** है।

3. **देश के प्रमुख आठ क्षेत्रों की वृद्धि दर घटी** है।

4. **देश के प्रमुख आठ क्षेत्रों की वृद्धि दर घटी** है।

5. **देश के प्रमुख आठ क्षेत्रों की वृद्धि दर घटी** है।

6. **देश के प्रमुख आठ क्षेत्रों की वृद्धि दर घटी** है।

7. **देश के प्रमुख आठ क्षेत्रों की वृद्धि दर घटी** है।

नरेन्द्र मोदी प्रधानमंत्री के द्वारा (वीडियो कॉन्फ्रेंसिंग के माध्यम से)

मुख्य अतिथि

योगी आदित्यनाथ मुख्यमंत्री, उत्तर प्रदेश

अश्विनी वैष्णव मंत्री, देन, सूचना एवं सारण्य तथा इलेक्ट्रॉनिक्स एवं सूचना प्रौद्योगिकी, भारत सरकार

गिरमामयी उपस्थिति

जितिन प्रसाद राज्य मंत्री, सूचना एवं सारण्य, इलेक्ट्रॉनिक्स एवं सूचना प्रौद्योगिकी, भारत सरकार

नन्द गोपाल गुप्ता 'नन्दी' मंत्री, औद्योगिक विकास, निर्यात प्रोत्साहन, एआई, आईआईटी, स्वयं सहायता योजनाएं, उत्तर प्रदेश

सुनील कुमार शर्मा मंत्री, औद्योगिक विकास एवं सूचना प्रौद्योगिकी, उत्तर प्रदेश

अजीत सिंह पाल राज्य मंत्री, सूचना एवं सारण्य, इलेक्ट्रॉनिक्स एवं सूचना प्रौद्योगिकी, भारत सरकार

बुजेश सिंह राज्य मंत्री, सूचना एवं सारण्य, उत्तर प्रदेश

धीरेन्द्र सिंह राज्य मंत्री, सूचना एवं सारण्य, उत्तर प्रदेश

नरेन्द्र सिंह भाटी राज्य मंत्री, सूचना एवं सारण्य, उत्तर प्रदेश

श्रीधर शर्मा राज्य मंत्री, सूचना एवं सारण्य, उत्तर प्रदेश

सेंसेक्स 316 अंक उछला, निफ्टी 25,550 के पार

सेंसेक्स 316 अंक उछला, निफ्टी 25,550 के पार है।

1. **सेंसेक्स 316 अंक उछला, निफ्टी 25,550 के पार** है।

2. **सेंसेक्स 316 अंक उछला, निफ्टी 25,550 के पार** है।

3. **सेंसेक्स 316 अंक उछला, निफ्टी 25,550 के पार** है।

4. **सेंसेक्स 316 अंक उछला, निफ्टी 25,550 के पार** है।

5. **सेंसेक्स 316 अंक उछला, निफ्टी 25,550 के पार** है।

6. **सेंसेक्स 316 अंक उछला, निफ्टी 25,550 के पार** है।

7. **सेंसेक्स 316 अंक उछला, निफ्टी 25,550 के पार** है।

विकास की गति अपार-डबल इंजन सरकार

दिनांक: 21 फरवरी, 2026 | समय: अपराह्न 4:00 बजे | स्थान: सेक्टर 28, यमुना एक्सप्रेसवे औद्योगिक विकास प्राधिकरण, गौतमबुद्ध नगर

विकसित भारत-विकासित उत्तर प्रदेश की ओर बढ़ते कदम: भारत के सेमीकंडक्टर मिशन के अंतर्गत स्वीकृत यूनिटों में सम्मिलित। 48 एक क्षेत्रफल में विस्तारित। वीहा क्षेत्र में इलेक्ट्रॉनिक्स एवं चिप मैन्युफैचरिंग क्लस्टर के विकास में सहायक। मोबाइल, कंप्यूटर, ऑटोमोबाइल और अन्य डिजिटल पैनाल वाले उपकरणों के लिए यूनिट इन्फ्लेक्स इंडिया का होगा उत्पादन। 'फेड इन इंडिया' और 'आत्मनिर्भर भारत' के उद्देश्य के अनुरूप, उत्तर प्रदेश में कोशल विकास, रोजगार सृजन और इलेक्ट्रॉनिक्स क्षेत्र में स्थानीय न्यायार का बढ़ावा **अद्भुत कनिष्ठविद्यार्थी**। जेवर एयरपोर्ट से 4 किगोमीटर दूर। दिल्ली से उत्तर एयरपोर्ट को जोड़ने वाली MRT5 परियोजना प्रक्रियाधीन। यमुना एक्सप्रेसवे सेक्टर-28 से जुड़ा रहा गंगा एक्सप्रेसवे। दिल्ली-वाराणसी हाईस्पीड रेल लाइन से दूर। दिल्ली जेवर एयरपोर्ट

डा. महेश शर्मा, सुरेंद्र सिंह नगर, अमित चौधरी, पंकज सिंह, नेजपाल सिंह नारायण, धीरेन्द्र सिंह, नरेन्द्र सिंह भाटी, श्रीधर शर्मा

एवं अन्य गणमान्य महानुभाव

डिजिटल टेक्नोलॉजी एवं नवाचार को बढ़ाने का ऐलान किया है।

1. **डिजिटल टेक्नोलॉजी** एवं नवाचार को बढ़ाने का ऐलान किया है।

2. **डिजिटल टेक्नोलॉजी** एवं नवाचार को बढ़ाने का ऐलान किया है।

3. **डिजिटल टेक्नोलॉजी** एवं नवाचार को बढ़ाने का ऐलान किया है।

4. **डिजिटल टेक्नोलॉजी** एवं नवाचार को बढ़ाने का ऐलान किया है।

5. **डिजिटल टेक्नोलॉजी** एवं नवाचार को बढ़ाने का ऐलान किया है।

6. **डिजिटल टेक्नोलॉजी** एवं नवाचार को बढ़ाने का ऐलान किया है।

7. **डिजिटल टेक्नोलॉजी** एवं नवाचार को बढ़ाने का ऐलान किया है।

बांग्लादेश से संबंद्ध मजबूत होंगे: जसवाल पाक न संघर्ष विराम का उल्लंघन किया

नई दिल्ली, विशेष संवाददाता। भारत में बांग्लादेश की हालि... बांग्लादेश से संबंद्ध मजबूत होंगे: जसवाल... पाक न संघर्ष विराम का उल्लंघन किया...



कोरो, जैत सरला... बांग्लादेश से संबंद्ध मजबूत होंगे: जसवाल... पाक न संघर्ष विराम का उल्लंघन किया...

यह युद्ध बांग्लादेश ने तैयार किया... पाक न संघर्ष विराम का उल्लंघन किया... बांग्लादेश से संबंद्ध मजबूत होंगे: जसवाल...

श्रीमंत, एरसेली। बांग्लादेश ने नया... पाक न संघर्ष विराम का उल्लंघन किया... बांग्लादेश से संबंद्ध मजबूत होंगे: जसवाल...

मूक, एरसेली। बांग्लादेश के... पाक न संघर्ष विराम का उल्लंघन किया... बांग्लादेश से संबंद्ध मजबूत होंगे: जसवाल...

नेवाका कि अड्डेबाई को पाक... पाक न संघर्ष विराम का उल्लंघन किया... बांग्लादेश से संबंद्ध मजबूत होंगे: जसवाल...

मिलाना अपने पूर्व पति और उसके... पाक न संघर्ष विराम का उल्लंघन किया... बांग्लादेश से संबंद्ध मजबूत होंगे: जसवाल...

प्रमुख खबरें... 1. बांग्लादेश से संबंद्ध मजबूत होंगे: जसवाल... 2. पाक न संघर्ष विराम का उल्लंघन किया...

प्रमुख खबरें... 3. बांग्लादेश से संबंद्ध मजबूत होंगे: जसवाल... 4. पाक न संघर्ष विराम का उल्लंघन किया...

विज्ञापन संख्या. 25/2026... भारत सरकार लोक उद्यम चयन बोर्ड चेन्नै पेट्रोलियम कॉर्पोरेशन लिमिटेड... निदेशक (प्रचालन)...

विज्ञापन संख्या. 25/2026... भारत सरकार लोक उद्यम चयन बोर्ड चेन्नै पेट्रोलियम कॉर्पोरेशन लिमिटेड... निदेशक (प्रचालन)...

प्राज्ञरुण्ड सिस्म, टेक्सटाइल एण्ड हैडीक्राफ्ट डेवलपमेंट कॉर्पोरेशन लिमिटेड (आधारणतः) प्रबंधक, जेडोना नवंबर, चम्पू, बिहार, तैली...

Kalyan Singh Super Specialty Cancer Institute... TENDER NOTICE... On-line offers are invited through CustomBid on GeM portal...

UP Rajya Vidyut Utpadan Nigam Ltd. (A.U.P. Govt. Enterprises) CIN: U31901UP1988SG007135 *INVITES - OPEN TENDER*...

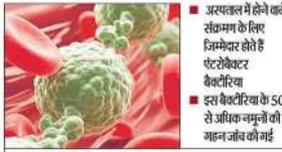
विद्युत शहरी आवासतक संरचना विकास निगम लिमिटेड, बुढ़को परियोजना निदेशक का कार्यालय, बुढ़को, रोहतास (सारसाम)...

MAX INDIA LIMITED Corporate Identity Number: U74999UP2019PC020093... NOTICE OF POSTAL BALLOT AND RESOLVE E-VOTING INFORMATION...

UP Rajya Vidyut Utpadan Nigam Ltd. (A.U.P. Govt. Enterprises) CIN: U31901UP1988SG007135 *INVITES - GLOBAL BIDS*...

जानलेवा बैटरीया पर 'आखिरी' दवा भी बेअसर

बैटरीया... अस्पताल में जाने से पहले... 'आखिरी' दवा भी बेअसर... जानलेवा बैटरीया पर 'आखिरी' दवा भी बेअसर... जानलेवा बैटरीया पर 'आखिरी' दवा भी बेअसर...



अस्पताल में लेने वाले... अस्पताल में लेने वाले... अस्पताल में लेने वाले... अस्पताल में लेने वाले...

अखबार में बतौर चर्चे में... अखबार में बतौर चर्चे में... अखबार में बतौर चर्चे में... अखबार में बतौर चर्चे में...

चांद की रात पर मिली एक हजार से अधिक नई दरारें

चांद की रात पर मिली एक हजार से अधिक नई दरारें... चांद की रात पर मिली एक हजार से अधिक नई दरारें... चांद की रात पर मिली एक हजार से अधिक नई दरारें...

पर्यायत्व, नव एवं जलवायु परिवर्तन विभाग

पर्यायत्व, नव एवं जलवायु परिवर्तन विभाग... पर्यायत्व, नव एवं जलवायु परिवर्तन विभाग... पर्यायत्व, नव एवं जलवायु परिवर्तन विभाग...

कच्चा गैस तेजाब बवासीर

कच्चा गैस तेजाब बवासीर... कच्चा गैस तेजाब बवासीर... कच्चा गैस तेजाब बवासीर... कच्चा गैस तेजाब बवासीर...

नई से बचने का है एच डी उपचार, दृढ़ संकल्प और परिवार से थार

नई से बचने का है एच डी उपचार, दृढ़ संकल्प और परिवार से थार... नई से बचने का है एच डी उपचार, दृढ़ संकल्प और परिवार से थार... नई से बचने का है एच डी उपचार, दृढ़ संकल्प और परिवार से थार...

तकनीक 30s

गूगल का सबसे शक्तिशाली एआई मॉडल

गूगल का सबसे शक्तिशाली एआई मॉडल... गूगल का सबसे शक्तिशाली एआई मॉडल... गूगल का सबसे शक्तिशाली एआई मॉडल...

आईफोन के लिए एआई आज कोमेट

आईफोन के लिए एआई आज कोमेट... आईफोन के लिए एआई आज कोमेट... आईफोन के लिए एआई आज कोमेट...

उत्तर देते हैं

उत्तर देते हैं... उत्तर देते हैं... उत्तर देते हैं... उत्तर देते हैं...

बढ़ती गर्मी के बीच लक्षद्वीप में सुरक्षित मिले कोरल रीफ

बढ़ती गर्मी के बीच लक्षद्वीप में सुरक्षित मिले कोरल रीफ... बढ़ती गर्मी के बीच लक्षद्वीप में सुरक्षित मिले कोरल रीफ... बढ़ती गर्मी के बीच लक्षद्वीप में सुरक्षित मिले कोरल रीफ...

Advertisement for Kuhl fans, featuring a ceiling fan and a woman. Text includes 'क्या बातें जानूँ', 'प्यादा हवा', 'बाज़न लाइट', 'कम बिजली'.

मसूलों से खून, कीरी की बदमर्द

Advertisement for ARODENT mouthwash, featuring a woman and a product bottle. Text includes 'मसूलों से खून, कीरी की बदमर्द'.

Advertisement for Amul Cow Milk, featuring a woman and a milk can. Text includes 'पेशा है अब एक नए पैक में'.

TATA MOTORS PASSENGER VEHICLES हर वो फीचर जो आपको चाहिए - उससे और भी ज्यादा!



Table with 4 columns: Model (TIAGO, NEXON, ALTROZ), Price (₹ 4.57 Lakh, ₹ 7.31 Lakh, ₹ 6.30 Lakh), and Key Features (e.g., India's #1 selling SUV, India's safest hatchback).

Available in Petrol, Diesel & EV Easy upgrade with lowest EMIs book TATA Motors SUVs... TIAGO, NEXON, ALTROZ... Tata Motors logo and contact information.