

Editorial

THEN ONLY WE
CAN STOP THESE
KILLINGS

Every time a woman is accused of killing her husband, society reacts with anger and condemnation. Social media is flooded with criticism, and many are quick to judge her character. While no crime can be justified, it is equally important to ask what circumstances led to such a tragic outcome. Understanding the reasons behind a crime is essential if society truly wants to prevent such incidents.

Even today, many women in India do not enjoy the freedom to express their opinions or make important decisions about their own lives. In numerous families, daughters are expected to obey rather than be heard. Their choices regarding education, career, and marriage are often controlled by others. Fear of rejection, family pressure, and social stigma force many women to suppress their emotions and remain silent.

Like men, women have the right to choose their life partners and express their feelings. However, society often judges women more harshly for exercising that choice. At the same time, the actions of a few individuals are unfairly used to stereotype all women, creating a misleading perception about their character.

Continuous emotional suppression and the absence of support can push some individuals into extreme mental distress. This does not excuse violence, but it reminds us that every crime has a background that deserves careful examination. Instead of limiting discussions to the crime alone, we must also examine the family environment, emotional abuse, and the pressures the accused may have faced.

If we genuinely want to reduce such tragedies, change must begin at home. Families should encourage open communication, respect women's opinions, and give them equal freedom to make life choices. Only by creating an atmosphere of trust, dignity, and mutual respect can we prevent desperation from turning into violence.

Only then can we truly stop these killings.

Editor

Drishyam-3: The Story Has Not Ended Yet

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Cast: Mohanlal, Meena, Ansiba Hassan, Esther Anil, Siddique, Biju Menon and others
Music: Anil Johnson
Cinematography: Satheesh Kurup
Director: Jeethu Joseph

In recent years, the familiar “Shubham” (The End) card has almost disappeared from our films. Earlier, movies would conclude with a graceful Shubham, and occasionally, in a playful spirit, even with a humorous variation. That era, however, has passed. There are interesting reasons behind this change. The tradition came to cinema from theatre, and even classical Sanskrit dramas often ended with a benedictory conclusion symbolizing harmony and closure. Today, commercial culture has transformed the entire storytelling form. Even when a narrative appears complete, filmmakers leave room for another chapter if the film succeeds. This is the age of sequels. Drishyam-3 belongs to that culture of continuation.

Drishyam, the remarkable thriller gifted to us by Malayalam cinema, began with an extraordinary incident in the life of an ordinary cable television operator. From there, it evolved into a gripping narrative that questioned conventional notions of crime, punishment, and justice, challenging audiences to rethink their assumptions.

The primary reason for Drishyam's success lies in the way its story was told. Director Jeethu Joseph was not merely interested in presenting a murder mystery. His deeper concern was to explore how far a father would go to protect his family. That is why Georgekutty transcended the boundaries of an indi-

vidual character and became a symbol. In the first part, the audience learns the truth long before the police do. Yet the suspense never diminishes. The central question is not “Who committed the crime?” but rather, “How will this family survive?” Such a narrative strategy remains rare in Indian thriller cinema.

The second installment of Drishyam was an even more intriguing experiment.

Watching Drishyam-3 now raises a fascinating question, can Georgekutty's story ever truly end? One lie demands another lie for its protection. One secret inevitably gives birth to another. By that logic, George kutty's story should never conclude. What he concealed was not merely a crime, but the very existence and survival of a family.

In Drishyam-3, Georgekutty (Mohanlal) appears to have moved beyond the events of the past and settled into a seemingly ordinary life with his family. He has become a film producer and creates a movie titled Drishyam, inspired by the bitter experiences of his own life. The film becomes a runaway success, bringing him national recognition. However, a persistent journalist begins to investigate the old case with renewed seriousness, gathering evidence and reopening buried questions. Thus the story circles back to its beginning.

For Telugu audiences, the film may initially feel somewhat challenging. Those familiar with the Telugu adaptations of the Drishyam series may find the character dynamics confusing at first, and by the time clarity emerges, nearly half the film has passed. The first half unfolds slowly, without many compelling twists. Yet one positive aspect is that, unlike many sequels that merely capitalize on familiar-



ity, this installment functions as a direct continuation of the first two films. Mohanlal once again inhabits Georgekutty with effortless conviction. Meena, Ansiba Hassan, and Esther Anil are effective in their roles as family members. However, Siddique's character suffers from a lack of convincing motivation, making his criminal scheming appear less compelling than it should. Satheesh Kurup's cinematography is impressive, with several beautifully composed shots standing out. Anil Johnson's background score lends emotional and dramatic weight to the visuals. The Telugu dubbing, however, feels less than satisfactory. Whatever one may

think of the ending of Drishyam-3, this is ultimately not a story about crime. It is a story about memory and guilt. It is about the relentless way in which time pursues human beings. A body may be hidden. Evidence may be destroyed. But memories cannot be buried. No discussion of this series can overlook Mohanlal's extraordinary performance as Georgekutty. The fear visible in his eyes, the anxiety resonating through his silences, and the fierce love of a father willing to sacrifice everything for his family bring the character vividly to life. He is not merely a hero. He is an ordinary man. That is precisely why he becomes unforgettable. The Drishyam

series also reminds us of a profound truth: law does not always guarantee justice, and justice does not always reside within the boundaries of law. The tragedy of a human being trapped between these two forces forms the narrative's emotional core. Yet the film's somewhat confusing editing occasionally creates ambiguity, leaving the audience with moments of uncertainty. Georgekutty's story has not ended. And if it continues, perhaps it never will. For in every family, in every individual, and in every memory, there remains a drishyam, a scene, an image, a fragment of truth that refuses to fade away.

Education at the Crossroads: Time for Society to Take Charge

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Education is the backbone of any progressive society, yet in Telangana—and across India—it stands at a critical crossroads. While enrollment numbers are rising and aspirations are expanding, the system that is meant to nurture this growth is steadily weakening. The contradiction between policy promises and ground realities has never been more stark. If education is truly the foundation of development, as thinkers from John Dewey to Nelson Mandela have asserted, then its current neglect signals a deeper crisis in governance and social priorities.

Schools, colleges, and universities today are filled with students from marginalized communities—BCs, SCs, STs, and minorities—who were historically denied access to education. This expansion is a positive and necessary shift. However, the pressing question is whether government support has kept pace with this growth. Despite repeated emphasis on “quality,” “equity,” and “affordability” in policies like the National Education Policy (NEP-2020), there remains a glaring disconnect

between vision and implementation.

The condition of public education reveals a system under severe strain. Foundational and primary education continue to suffer from poor infrastructure and acute teacher shortages, with over a quarter of schools functioning with just one or two teachers. At higher levels, the absence of subject-specific faculty undermines learning outcomes. Universities such as Osmania, Kakatiya, and Dr. B.R. Ambedkar are grappling with faculty vacancies exceeding 70 %. Research, once the cornerstone of academic excellence, has been reduced to a neglected domain, with laboratories lying underutilized due to a lack of funding and staff. Compounding this crisis, nearly 95 % of support staff across institutions are employed on insecure, outsourced terms.

This vacuum has enabled private educational institutions to dominate the sector, often prioritizing profit over purpose. Under the guise of “international standards” and “top ranks,” corporate institutions charge exorbitant fees, pushing families—espe-

cially from middle and lower-income groups—into financial distress. Weak regulation and political complicity have allowed these practices to flourish unchecked, turning education into a commercial commodity rather than a public good.

At the heart of this crisis lies inadequate funding. Despite longstanding recommendations to allocate at least 6 % of GDP or 15–18 % of state budgets to education, actual allocations remain far below these benchmarks. In Telangana, the education sector receives a modest share, much of which is consumed by salaries. This leaves little for infrastructure, research, or student support. The consequences are evident: delayed scholarships, mounting arrears, and increasing dropout risks among economically disadvantaged students. Even private degree colleges are struggling to survive under financial pressures.

Equally troubling is the plight of contract and outsourced staff who sustain the system. A vast majority work without job security, fair wages, or timely payments. From guest lecturers to sanitation workers, their contributions are critical, yet their conditions reflect systemic neglect. A system that fails its educators cannot hope to deliver quality education to its students. Addressing this crisis requires urgent and decisive



action. Governments must significantly enhance budgetary allocations, fill vacant teaching positions, and regularize contract staff with dignity and fairness. Strict regulatory mechanisms are needed to control private institution fees, while dedicated research funding must be re-

vived to restore academic excellence. Scholarships and financial aid must be disbursed on time to ensure no student is forced to abandon education due to economic hardship. However, the responsibility cannot rest solely with the government. Civil society must rise to the occasion. Par-

ents, teachers, and intellectuals must collectively demand accountability, conduct social audits, and actively participate in safeguarding educational institutions. Education is not a privilege granted by the state—it is a fundamental right. Its protection requires vigilance, participation, and

sustained public pressure. The future of Telangana—and indeed the nation—depends on the strength of its education system. Without immediate reforms and collective responsibility, the promise of education as a tool of empowerment risks fading into an unfulfilled ideal.