



## MR. BOMAN IRANI

Indian Actor and Voice Artist

Taken by the Editorial Board

**YT:** Right from your debut, your screen presence and meticulous acting has been appreciated by critics and audiences alike. Across the past two decades you have played several roles and many of them are remembered by the masses even today. In your opinion, does the distinguishing factor between a role that is unnoticed and one which creates a mark on the audience, lie in the writing of the character or, the way an actor performs and executes it on screen?

**BI:** This might get a little complicated in the answer but I will say that there are two things that an actor can do, one is to act badly, which is not paying attention and the other is to do his best. Now, we are assuming that an actor will do his best and put all his heart and soul into the role. Let us consider that the writing is weak and somehow the actor manages to put up a good performance then good luck to him for being honest to his work. However, if the writing is good, there are a lot of things that will happen. The first thing is that the acting will be much more organic. The acting will be far more

layered no matter how much histrionics you add to that moment. You can decide to perform, in spite of a weak writing and people might appreciate a good performance but no one is really paying attention. On the other hand, if the writing is strong, everybody is paying attention including the actor, the character, and the audience. Now you may turn around and say, how does that work? It is very simple. Everything finally comes and sits on the head of the writer. A director can direct as much as he wants, he can make the actors give their best, a cinematographer can shoot the best frames but if you are not engaged in the story, in what the story is trying to say, in the journey of the character, you can act your skin off but no one is really registered. The moment you are engaged in the story, the audience notices everything.

If I, as an audience, am disengaged in the story, I am only noticing when the actor is showing histrionics and that is not what acting is all about. Acting is to understand the journey of the character, to understand what he wants, what his obstacles are and will he achieve what he

wants to achieve at the end or fail, fail miserably, spectacularly but try and audiences are looking at that. They are not saying 'Oh, how natural is the acting!'. You can act naturally and make it look so organic and charming but nobody is paying attention because they are not looking at the journey of the character. So, what is the journey of the character, who is writing that? An actor cannot write it. A writer graphs the journey of the character and sometimes the actor has to pick up that journey or rather recognize that journey from somewhere. Once that happens, the audience notices you, critics notice you, it touches you and you empathize with it and without empathy, you can act all you want, nobody really cares.

**YT: Having purchased a camera in the early stages of your life, you made an earning by selling sports pictures at low prices and went on to become the photographer for Adajania and the Norwegian boxing team. Considering that even in contemporary society, pursuing creative art forms are not incentivized enough, what according to you can be done to overcome these archaic perceptions and encourage the youth to undertake them?**

**BI:** According to me, there are two different things. One is monetary incentive, for which one must look at other people who have made it in a career of creativity and say, 'If he can make it, even I can make it'. I don't need someone to tell me that you will get a job soon after you pass out of photography college or acting college, if there is such a thing. That is never going to happen in the creative field and it is very subjective. The other part I can pay attention to, is what happens with the family. That is, I think, a problem that may exist is whether you want to be creative or you want to be a doctor. Somebody may turn around and say, we have a family of lawyers, why do you want to be a doctor? So, you say that being a doctor is such a respectable profession, why should I not be a doctor? I am not generalizing this but families tend to have the word 'parampara' within their vocational

history. No Irani will ever be a make-up artist or no Irani will ever be a dancer, says who? So, that problem can never be solved unless parents from a very early age are made to understand that anything creative is as respectful as any other job. When you look at the industry, I cannot tell you the number of people who were IT graduates or worked in the business or bankers, and are now directors because that is what they always wanted to do. Now who is to blame for that? Is it the father or the mother or the uncle? I don't know. The point is that it is upto the individual eventually whatever he/she does. I can incentivize it and say that when you come out of college, you will get a job as a photographer or as any other creative professional. However, I don't think it is a good idea at all because creativity has its own little way of organically spreading and individualizing the person's art form. He becomes an individual, he cannot be part of a system which has been incentivized. That is my take on it and I might be wrong, however, it is about what people term as respectable vocation that comes in the way.

We can look at somebody like Shiamak Davar. He comes from a whole lineage of educationists and both his father and mother are lecturers at MIT. However, Shiamak Davar wanted to be a dancer and he went ahead. Who incentivized him? Absolutely no one. Say, someone wants to be an actor but there is no company that hires actors and we need to understand the fact that creativity is a very individual pursuit. Either I like your art form or I don't and it boils down to how badly an individual wants to be an actor, a photographer, a make-up artist, a hair stylist or anything else for that matter. An individual who wants something very badly, I think it is only about awareness and the right mindset. Look at somebody like Ritesh Deshmukh. He comes from a family of politicians but his family supported him. He might turn around and say, 'I don't want to do politics, I want to be a writer'. What were they going to do? You need to have the support within the core of the family for whatever you want and if not, then you have to take a call ahead and say 'No, I am sorry, I am

going ahead and doing it anyway'. In any case, you should know what you want ahead of life. I feel that it does take some individuals to be the beacon of light for a lot of other individuals. There was a very famous photographer named Homai Vyaravalla, one of the best women Indian press photographers. She has been behind all the popular photographs of Pandit Nehru, and we are talking about the 1930s and 1940s. A woman photographer, going out there and jostling between crowds. When a young girl sees or gets to know about it, it becomes an inspiration for her. So, are we looking for inspiration? Because for me that is also incentivizing in its own way. So, it is up to a lot of people who go out and do what they have to do. Otherwise, we will just be saying the government does not support us, we will just sit and complain, and the game is over. The moment you say that we do not have a support system, what are we going to do? You need to understand that it is individualism and creativity is a very unique individual pursuit. If you look at my simple career, sure my mother encouraged me but there were a whole lot of other people who would say, and they still tell me, why did you close that wafer shop? Even today people say what happened to golden wafers, you shut it down? Yes, I did as I was a little distracted being an actor and pursuing a career in acting because at the end of the day it is just about being yourself and doing whatever you love to do.

**YT: Before entering the Indian film industry, you began your on-screen career by playing roles in advertisements. Considering that the advertisement industry worked out in your favour and you found profound success in both these industries, according to you, what role does the advertising industry play with respect to acting as a gateway for aspiring actors?**

**BI:** I don't know if the advertising industry acts as a gateway for the film industry. I would say that advertising helped me big time because I learned how to face the camera, I learned my

techniques, I learned my tools and I learned how to develop a new character every day. Let us put that aside for the time being. In my opinion, the gateway to acting is theatre. Even if you are the most handsome man in the whole wide world, if you don't have screen presence or you don't know how to act, it is very difficult to make it, especially today. So, advertising helped me. It made the face a little familiar but it became an added advantage because I was doing theatre parallelly. 'Join advertising and you will become a great character actor' is the worst piece of advice I can give you, to be very honest. First day when I went for the movie shoot, I was not green horn. When I went there, I was aware of what the set looked like. I knew what was to be done when the camera rolls and what the clappers do. It just warms you up. It is a training ground but it is not a gateway, let there be no disillusionment about this fact. Advertising is a good way to make money, to get used to the technique and mechanics of studio work, but theatre discipline is the best way to learn acting. I had done about 14 years of theatre before I did my first film. So that actually helped me understand character development, rehearsal process, building a character, and making a graph. Advertising made me warm up to the studio, a familiarity in an uncharted territory or something like that. I did a lot of advertisements and it helped me create characters because of what happened in advertising during that period. Advertising was all about the good-looking model, the perfect body, the perfect face and perfect everything and people like me just walked in at that point of time. There were a couple of advertisement film makers who did not use the model and his clothes alone to sell their goods. They sold real-life characters, the everyday man and every man's problem became the problem of the consumer. So, I became every man and I started doing advertisements that were funny, that were relatable, that were not clotheshorse. I was competing against the Milind Somans and Arjun Rampals but I learnt how to develop characters. Who is this guy? Where does he come from? What does he want? What are his strengths and

weaknesses? Every day, I would take that very seriously, make it a developmental process, and use acting chops to deliver characters but once again I am saying, it is not a gateway to becoming an actor, it can help.

**YT: Generally perceived as one of the most difficult roles, comedy is a genre in which you have played characters on screen which are loved by the audience even today. According to you, why do most of the actors find it difficult and what makes you so good in the same?**

**BI:** I will try to tell you about comedy as a genre. I have a personal philosophy about doing comedy in the movies, unlike theatres. There have been many instances in which I have done roles where I just play true to the character and I don't play thinking whether at that point, the audience will laugh or not because I will never know the answer. On the other hand, if I am doing theatre, I know that there is a punchline and I deliver the punchline and the audience does not laugh, then it becomes clear that I didn't do justice to that punchline. However, in cinema, I never know. What I then do is that I take the pressure off me and just stay true to the moment like I should have done. Theatre gives you immediate feedback. If the audience doesn't laugh at a punchline, don't be upset, there will be another chance. However, if you are not true to the character, you derail your whole rhythm when you try to make people laugh. Stay true to the moment in real time, stay true to the character in a real situation and react to it. That is it. To turn around and say 'I am going to make them laugh', is nothing but putting a lot of pressure on yourself. So, in cinema, I don't put that pressure on myself. Most people make mistakes in comedy by trying to make people laugh. There is a big distinction there. Either you try to make people laugh or you stay true to the character and nine times out of ten, if you stay true to the character, true to the moment, true to the ridiculous situation that you are in, people will laugh. But if you say, 'I am here to laugh and make people laugh', they are not going to laugh.

The pressure to make people laugh is the death of comedy. Enjoy yourself and people will definitely laugh. If you are not enjoying it, they will also not enjoy it. So, it is as simple as that. Don't try to be funny, don't try to be emotional either. If it is truthful, cry. If it is not truthful, don't cry. If it is truthful and the tears are not coming, never mind. Just do not say they cannot see my tears. They will feel, if you feel. They will not feel it if they see the tear. So, the pressure to make people cry, the pressure to make people laugh, remove it. True to the moment, true to the situation is all that you need to do. Are you trying to impress the other person? If yes, then you are not true to yourself. Simply, I am not saying that you should not care, you should care, but about the truthfulness of the moment and nothing else.

**YT: You have, through your venture known as 'Spiral Bound', conducted more than 300+ screenwriting sessions, teaching and training people of all age groups about this nuanced art. What inspired you to take a step in the direction of imparting knowledge about screenwriting to people across the globe?**

**BI:** Spiral bound came about a couple of years ago when I launched my company Irani Movietone. I wanted my company to be launched with a certain belief system and I truly believe that everything that comes out of our good movies, including our script, great direction, great acting, great cinematography, great editing and great music can sell it upto a point. So, I was writing a script and halfway through the writing process I said I have got to start learning how to write. I got to learn as a student, no matter how late in life because I have been a little bit of a late bloomer myself. So, I started learning and befriended a guy who was an Oscar winning writer who started teaching me the few nuances of script writing. I had a reasonable amount of knowledge and that knowledge was in my head and there were lots of young writers who used to call me up asking for advice on certain projects that they were working on. Over the years, I have always shown interest in the process of

writing and the importance of writing, the one thing that you cannot make a movie without. So, I decided to say that there are writers in this country but maybe there are not enough writing teachers around. There are just a few writing teachers, Mr. Anjum Rajabali being one of them and my respects to all the writing teachers I know. However, considering the shortage of writing teachers, I started sharing my knowledge with young writers who came with the scripts where they don't know why it is not working and discussing the general things. So, when I launched the company, I flew down this writer instead of having a big bash party or a grand gala launch and arranged a workshop. So, I invited every student who was in the area, from Mumbai, from Pune, from Xavier's institute, TII, everywhere. Come down and you can share the genius of my friend Alex Dinelaris who wrote the film 'Birdman'. I had great plans of taking it forward but the pandemic broke out and it did something else which was quite astonishing, it gave us time. We had lots of time in our hands and lots of frustrated people who couldn't go to work. So, when that happened, I decided to start conducting workshops, free of charge, because I think everybody needs it. If you go to America, there are 500 institutes of writing workshops, short ones, long ones, one-year, two-year, and even degree courses. I said we must share and it started with four students, next day there were 10, the next day there were 25. This number seemed to be the cap but now we have got around 300-400 who just signed in and we conduct the workshops which have been successful as far as learning is concerned. So, it is very important for me to understand that if I want to exist in a business that I benefit from, there will be a point in time when I will have to give back. A business will thrive only if there is excellent work coming up on a higher percentage level. So, the good movie percentage level has to go up. How does that happen? Good writing. So, I think I have identified that and it is a big hill to climb but we are working on it every single day. It is a part of my belief system that if you want your business to thrive, hits are one thing but the success of a

good film is even more important. Money is important for the success of a good film because you will then spawn a whole generation of good writers, good actors, good directors, and good cinematographers. Hits actually depend upon the start system but now hits will start depending on good movies and how do you make good movies? Sometimes a movie is a hit whether good or bad and sometimes bad movies become hits. I don't hold grudges because some of my bad movies have become hits but that is not the point. The point I am trying to make is that if the industry has to grow exponentially, we have got to make good films that are also hits and those good films can only happen with good writing.

**YT: Being a recognized name in the film industry, you launched 'Irani Movietone', your own production house, in 2019. What was it that motivated you to start your own production house? How is your responsibility and role as a producer in a project different from when you are the part of a project as an actor?**

**BI:** I keep it the same and I say this proudly. I do not speak well of myself very often. I will say this today and I am saying this not because I want to brag but because this is something I live by. According to me, the job of an actor and the job of a producer are the same because we are making the same movie. He is not making another movie and I am not making another movie. So, if I do not support the producer as I would expect the producer to support me, how are we going to make a good movie? I am, as an actor doing a five-day job or a ten-day job, it is exactly the same as that of the producer. We are just in different departments but we are all producers of the film. I truly believe that if I am thorn in the flesh of a producer, how will we ever make a good movie? So as an actor, I am a producer. On the other hand, as a producer, I am not just the person who would put it all together but I am someone who is interested in making a good movie and I expect the support of all the actors, all the technicians, and everyone who is involved in any way. So, as a producer or as an

actor, if everyone is not happy on the set, I think it reflects in the outcome. As an actor, my responsibility is the same as that of a producer. I believe that and I am proud of it. It is the only thing that I will brag about.

The first part of your question, I kind of already answered. I wanted to make a movie of my own with the idea that I may have issues with the fact that this story is not mine so how can I assert my stories on someone else's vision. Have your own vision, write your own movie and make it yourself so that no one can tell you that 'No sir, thank you, as an actor you gave me this idea but I am making the film'. I respect the director and the makers of the film. I may contribute, he may take my suggestions, he may love it and still not use it because it is his film. So, I am a little fed-up and frustrated in the sense that I have a lot of ideas of my own and a way to work on my own, which encouraged me to make my own film. So, that prompted me to launch my own production house.

**YT: The general consensus of a majority of Bollywood actors is that theatre as a medium has made a huge impact on their lives, as they had been associated with theatre in the past. Having been a part of theatre roles since your school days, how important a role do you think has it played in your life and your art?**

**BI:** There are a handful of actors who are huge stars and they are blessed. They have got something in them to actually step on to the screen, and very few people have that quality. Sharukh Khan and Salman Khan are one of the kinds who possess this quality. On the other hand, there are some people who don't have that quality. So, you will never know whether you have that quality or not until you reach that hallmark. Salman, Shahrukh or for that matter Akshay or even Ranbir, they just step on the screen and undoubtedly, they have the ability to electrify. Everyone does not have that God's gift. Shahrukh is the most charming person you will ever meet, where did he learn that from? Did he go to a school of charming? Of course not. He

has it and it is part of his being. It certainly gives him the edge. Actors like Anupam Kher, Paresh Rawal, Naseeruddin Shah, Om Puri, all these great people, they are fun and they have all been through the theatre process. Somebody like Naseeruddin Shah continues to be dedicated towards the theatre process. Whether their films are hits or flops or whether they have that charm, I don't know but they will always work till the end of time. Why? Because they have got acting chops, and where did it come from? From a theatre process, from a process of foundational theatre that will never leave them. People may not even recognize, but whatever I have learnt, I have learnt on the job. Imagine taking away theatre periods from their life, they will be different people altogether. There are so many actors out there who work for years and after a point they choose to work as per their requirements. Whenever they want, they can put up the hand and say I am available and they will get work simply because of their theatre experience. I think theatre has inspired me enough to say that there will be a time when the circle will be complete only when I go back to the theatre. Movies are shot sporadically, so you can shoot the third last scene of the film on the day one of shooting. How do you graph that? It is very difficult but if you are a theatre actor, you will understand that graph. 'Do you know what you are feeling at that moment?' Theatre will teach you that. Theatre will teach you how to graph a role, it will teach you how to live in a moment, and to understand that there is a technique to it. While in cinema, it becomes that much more difficult because it is shot sporadically. Theatre has played a huge part in my life, it made me a little more fearless. I never ever hide behind the fact that there is a possibility of a retake. I always go on to a set thinking that there is only one take and there is an audience sitting over there. If I think that there is always an option to retake, I will not give my hundred per cent. If somebody I know wants five retakes, then I use that again as a rehearsal process but if you don't do it like the final shot, there will always be a lack. The momentum of doing something is different when you think that

you have another shot at it. You don't have another shot of it, that is the attitude you should have. If you think that you are going to work every morning knowing that you are going to get your salary at the end of the month, you do relax a bit. But if you think that everyday if I don't do this my salary won't come today then you will always have your sleeves on. It is the famous scene from the movie Dark Knight where Batman is in the well and he can escape from the well if he wants to, and there are prisoners down there in the caves below the well. There are a lot of prisoners that are stuck there for life because there is one big leap that you have got to take to grab the top of the well. And he broke his back and then he did another attempt but every time you know he would fall there would be a rope that would stop him from crashing to death. He spoke to an old man over there about why he can't make that final jump; the other man tells him that it is because you know you have a life line, you know that you are not going to die. If you remove that life line and you jump that final jump that you are missing, you will make it. He then goes up, climbs and makes that final jump and he grabs it. Similarly, when one does act, if one says that 'I have got a second take', it is exactly like that rope in the movie which was meant to help the character survive.

**YT: People often fail to notice the hard work and perseverance which is involved in the journey of a self-made star like you. Given that the nature of the industry is such that there is no well-defined path to get a break, how difficult is it for an actor to make a mark in the industry without any prior connections?**

**BI:** Nobody is supposed to know how much hard work you have put in, that is not their problem. Are you displaying hard work or are you displaying a character? You are portraying your character that people should love. You are not supposed to say that look at the hard work that I did behind it, you will love it even more when you just focus on portraying the character. You are not doing anyone any favours by doing just that. If you say that nobody realizes the hard

work, it is absolutely alright. The audience is not supposed to judge your character for the hard work you have put in but for what they see on-screen.

I think that this whole idea of connections is a little overblown between us. What connections did Shahrukh Khan have? What connections did Akshay Kumar have? What connections did Irrfan Khan or Anupam Kher have? What connections did I have? There are as many people who are so unconnected with the industry and are making it out there. For that matter, even Deepika or Priyanka, and you name it, where is the connection? It is just that the ones that are connected do get a shot, but even from that lot, only the best ones survive. There is a point where even your father will not be able to produce films for you because it is eventually about money and return on investments. If I am going to take someone for the sake of taking someone who is connected, I can do it once, twice, or even the third time but eventually I will forget about it even if it were for my own son. Only the ones that have a spark would survive, who have got something in them. Of course, there are so many people even in the unconnected, who don't have a spark and are surviving, good luck to them. But to say that you will only succeed through connections, is a lazy way of thinking for the unconnected ones. In whatever you do, whether you are in the industry, whether you are in an airline business or whether you are in any business, you will be connected to a point to someone. All the names that I mentioned of Mithun Chakraborty, Naseeruddin Shah, Anupam Kher, Paresh Rawal, Akshay Kumar, Shahrukh Khan, Ranveer Singh, what connection did they have and the ones who are connected will get work because they are working hard and they are good. So, don't be lazy and hide behind the fact that I am not connected and I have already lost the battle. You lose the battle the moment you accept that it is a reality, it is not a reality, which is something I would say. People are looking for talented people, it is a business at the end of the day and in that business the connected ones do not fuel

the business. How am I connected to the industry? Tell me. I am a Parsi from South Bombay and everybody thought that he doesn't know how to speak in Hindi. My Hindi has got a little Parsi tone but I decided to work towards it. I played a Punjabi in the third film and tell me how that works and where the connection is? You want to make it work; you have to deal with your own problems. The biggest problem will be that you will not get a chance because the other person has got a chance, there will always be another person getting a chance in whatever you do, whether it is a job in a small organization or otherwise. The other guy is getting a chance but if he doesn't do well, he will be thrown out. If you are good, they will come hunting for you in Siberia, Al Pacino said.

**YT: In the Indian movie industry, the investors have a significant say in how any project is executed, and they sometimes make the directors and actors do things differently which in turn restricts their creative ability. Being a producer yourself, how do you maintain this balance between giving the creators adequate freedom, and at the same time, tweaking a few bits to ensure commercial success as well?**

**BI:** Everybody has an opinion, actors will have an opinion, producers will have an opinion, financiers will have an opinion, the editor will have an opinion but you need a good director to turn around and say, 'I like that opinion' or 'I don't like that opinion'. There will be this constant fight between the person who has got the courage to stick by what he wants to do, and develop a name through which his word will be law. It takes time in creative decision making but I will tell you this, that a good director will listen to everybody's ideas. The stupidest guy on the planet may come up with the best idea on that given day. You will listen to it and might consider it but creativity, eventually, is a money-making enterprise. If it is an art film then it is a different thing but if somebody is putting in so much money, they will think that if they go down this route, they will lose money. You will have to

value that producer's input, fight it out. Either convince him or get convinced, there are just two ways to do that and there are people who have survived with the courage of their conviction. Nobody knows anything, so you might as well listen to other people and make a decision yourself. People who don't know much should try to be silent. However, the fact still stands that sometimes a good idea can come along when they speak.

**YT: You have been associated with various non-profit organizations and are involved in different social work programmes. Considering that you hold an important position in the society, how crucial do you think is your role in uplifting the socially downtrodden and spreading awareness about the same in the society?**

**BI:** I think when I became an actor, I thought being an actor was about acting but I was wrong. It is about lots of other things as well. It gives you a voice. It gives you the power to spread awareness. It also gives you the ability to find resources for people who are not self-sufficient. I know there are so many industrialists who do many things but they may not be in a position to stand up against something wrong and say why don't you do this instead? However, when an actor takes a stand, people listen to him/her a little harder. So, one must use that influence, one must leverage that power and voice. I think being an actor, this should be a part of your job profile. As far as I am concerned, I am not sure how much I do but I do as much as I can.

I think that once you have a voice and influence, it becomes your responsibility to use it well in order to bring about the desired change. I don't know how much one can promote oneself, but if you promote yourself then make sure that the promotion of yourself in turn has a promotion of a cause. Whatever it may be, it could be a blood donation or an organ donation camp, it could be related child labour, whatever be it, but the more you are known the more you should use it for other things as well. Your movies are going to



be made, your people are going to come and watch, how much will you fuel the fame? You have to fuel awareness and I think we are in a good position to fuel awareness, to spread it and work for a cause.

**YT: Your enthusiasm towards excelling in numerous fields and making a name in the industry, despite all odds, has inspired a lot of people; the students of St. Xavier's College (Autonomous), Kolkata are no different. What message would you like to give to them?**

**BI:** Every person must have two kinds of wants in his/her life. If you do not want anything out of life, then I have nothing to say. There is a cosmic want. One says that I need to do this in life and I will feel, not successful but fulfilled if I have satisfied that want of myself. I want to go on stage, I want to represent India in cricket, I want to be a doctor, I want to climb Mount Everest. It can be anything. So, there are two kinds of wants. One is external want, which relates to a clear-cut goal which is in front of me, which would define the life that I will have from this moment onwards. Someone who does not have a want is a person who has not much to look forward to. If you do not have something to look forward to, then why should I look forward to you? So, you are alienating yourself the moment you turn around and say that 'I do not have a want which is external'. Then, on the other hand, there is an internal want which comes little later in life, when you realize that in the process of achieving my want, I have comprehended a lot about myself as a human being and I have got certain feelings inside me that I need to fix. This probably is more important than the external want. This is your real need. If you fix your need, which is your internal want then there is a good chance that your external want will also get satisfied. If you only achieve your external want, suppose you become an actor and you go on-stage but you are not a nice guy, you have stabbed over a lot of people, you neglected your family, you neglected your parents, you turned to being a

compulsive liar and money became more important than the art itself, then you have got to fix that all first because only then can you find what is called 'the pursuit of true happiness'.

Coming back to the two wants that I have already mentioned, one is an external want which is a goal that you can see. It could be in the form of a trophy; it could be in the form of any kind of achievement which everybody can see. The internal want, on the other hand, is something what we call a need. You need to do that or you need to be so and so to be a successful person. Suppose, you want to make \$50 million and you have done it. Now what? What happens to your internal want? What happens to your soul? You have got to fix that also and it can be something that is very simple. I think you really need to pay attention to your internal want at a certain point of time. If you only pay attention to your external want then it is going to be a very facile and hollow life, and a hollow victory. So, all young people who say 'I am interested and I want to do this', but at this point in your careers and life, the internal want will not serve this purpose of yours. You will realize at a certain point in your lives, my young friends, that there is an internal want which is called the need. Eventually, you need to change and that change will give you true happiness. It is a little philosophical and it is not career-oriented, whatever I told you.

In order to be successful, you just need to have a desire and a fire to succeed. With that, will come the passion. With that, will come the hard work. With that, will come people who turn around and say, support that person. You will definitely succeed, no questions about it. Mike Tyson said that 'I do not believe in talent. Some people, they have talent, it is good, it helps when you have talent. As long as you have a lot of determination and willpower, that is all you need. You have to have the will to win'. However, I have another philosophy, which is, pay attention to your internal need because that is more important. It is the best advice that I can give to you all.