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**Placement of Title Sequence in Narrative with Mise en scene and Metaphors in Vijay Anand's
*Guide***

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Abstract:

Cinema is an art form which comes under the umbrella of 'Popular Culture' and covers a lot of space with its songs and dances. It brings along a lot of audio visual arts together. Hindi cinema has been depending largely upon the songs, being the backbone and the most unique feature of Hindi cinema. The songs have been used to take the story forward, give a scenic and different experience from the main narrative too. It has played many roles according to the need and thought process of the Director, and sometimes the producer who is putting in the money. This research paper aims to study the title sequence of a feature film *Guide* directed by Vijay Anand in 1965. The film has been celebrated over so many years due to many elements one being the cult songs of the film. The film has “Wahan Kaun Hai Tera Musafir Jayega Kahan” as the first song which is sung by S. D. Burman who is also the music director for the film. The film tells the story of a tourist guide in Udaipur in the state of Rajasthan in the flash back and forward method. This research study explores that there are audio visual metaphors working towards the wholesome experience weaved in the narrative of the song. The researcher also believes that the song selected for the study is not a standalone feature but also a key component which gives very important information about the past and the future of Raju Guide, the lead character of the film, directly or indirectly. Therefore, the researcher feels the importance of analysing the point where the first song is introduced in the film, how the mise en scene has been dealt with to create a wholesome visual approach and also the use of metaphors in the song sequence. This study produces worthwhile information about the correlation of all the three things viz narrative, use of metaphor and mise en scene and how audio visual metaphors can go hand in hand to built up a strong narrative to take the cinema towards an enriched experience from the beginning with the introduction of Title Sequence.

Key Words: Popular Culture, Guide, Song, Title Sequence, Narrative, Mise en scene, Metaphor, Climax



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Introduction

Songs have been an integral part of our daily lives. Day in and out with various cultures and traditions weaved through the religious backgrounds we Indians have songs as the most common factor in ourselves. It has occupied a lot of space in the Popular Culture and has been there since 1931. You may find a song for any occasion, right from birth to death. Song has played a very important role in coming to the silver screen and being there ruling. Songs have helped many films to gain a good response and popularity from audience sometimes overriding the success of a film.

A story in cinematic representation travels through various phases like introduction, built up, conflict, climax and end. The director decides the method, pace and rhythm through which the content is going to unfold in front of audience and it is essentially known as the narrative structure. It may be linear, fractured, circular or parallel but the aim remains to create surprises in the mind of audience and then answer it in an artistic and exciting manner as a result of which the viewers can involve themselves to a maximum extent. Visual metaphor is the potential ability of shots or images taken to convey a meaning which is way above than the straight forward visible reality (Brown 2011). It is a cinematic tool which works in a way to evoke and encourage insights. With the use of visual metaphors, the film maker proposes fuel for thought without stating any conform or certain meaning, then it becomes the task of viewer to understand the image and correlate it with an intuitive meaning (Carrol 2001) This paper attempts to provide an analysis of Vijay Anand's *Guide's* title track as an important element in the narrative structure bringing the metaphors and mise en scene together to let the audience know where the 'Guide' is leading them.

Review of Literature

Carrol (1996) argues that in a film context the visual metaphors should be taken as representation and a helping hand to structure the narrative. Earlier Carrol (1994) commented that visual metaphors are expressed through visual language and can be observed in all types of arts. Analysing it further he expresses the various ways through which the visual metaphors are identified, interpreted, the way they function and the purpose they serve. Coegnarts & Kravanja (2012) describes that 'Time' in a film can be represented by the visual metaphors. Forceville & Renckens describe the good light and bad light argument. In cinema, everything that is brighter represents 'GOOD'. Whereas everything that is dark represents 'BAD'. The good can be seen as



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happy, smiling, laughing, loving, joyful etc whereas the bad can be looked as as suspicion, crime, dangerous etc. Ortiz (2014) explained that the primary metaphors are apparent in scene setting techniques like composition, lighting, camera movement etc. however, mise en scene can also be used as a metaphor to express certain thoughts like evil, relationship, fear, joy, importance and confusion. Various scholars has focused on visual metaphors how it works in the story telling for a film giving importance and emphasis on the emotion and mood creation, however it lacks in giving examples. The literature review did not find any research work which explains about visual metaphors in context of Indian cinema. With regard to the study of Indian film songs how the above mentioned criteria impact and help the narrative is an area unexplored. A song comes when and works as what tool is a study this paper does.. Therefore, it is a very important to explore and find out the thematically crafted visual metaphors in 'Wahan Kaun Hai Tera Musafir Jayega Kahan' which is the title track of *Guide* (1965). While studying this particular topic the researcher also has analysed the importance of lyrics and music along with the singers' voice and the approach that the song takes not to have a lip sync. The use of metaphors and how they symbolise and become the integral part of the story from beginning to the end are also probed. It has eventually given the very important information with regard to where the story is going to lead and as the story reaches its climax the audience may or may not realise the introduction of the same element in the beginning of the film.

Objectives

1. To study the importance and placement of the first song with regard to the narrative. This being the only one in the entire filmography [sic] of Vijay Anand coming with titles.
2. To find out the audio visual metaphorical elements in the song helping to unfold the past and future of the protagonist
3. To analyse, how the mise en scene, metaphor and narrative is used in the song helping the story to progress

Research Methodology

This research study has been based on 'content-analysis' as the research method. Film is considered as a text in the form of visuals. The analysis of a film considering the film as a content and its interpretation is a process followed step by step. The researcher is required to watch the film

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content again and again to have a basic understanding of the story and the plot overarching the film. After this first step the researcher needs to focus himself or herself on the required or most essential area of the film found out according to the relevance of the study. The analysis needs to be done on a few basic things at a primary level and a few core zones on a secondary level. The primary level may consist of screenplay, dialogues, camera work, editing work, actors performances and then the between the line aspects which may be relevant to the topic. (Dodia 2012). The Primary data for this study has been gathered by watching and observing the audio visual approach of the film *Guide* and the title song has been used as a primary data by watching it again and again and observing important factors mentioned above. Secondary data has been collected from research papers, articles and books. For this research study, the film *Guide* directed by Vijay Anand (Hindi) and Tad Danielewski (English) have been watched many times it was also compared with the original novel by R K Narayan 'The Guide'. The English version and of course the book doesn't have songs.

How Vijay Anand has placed this first song of the *Guide* as a title sequence is studied. This title sequence is very important as this is the first time that Vijay Anand has used a song for the titles after *Nau Do Gayarh* (1957), *Kala Bazaar* (1960), *Tere Ghar Ke Samne* (1963). The approach of the film maker to use the song without lip sync is essential study as it creates a huge impact on the narration. The emotions that are carried through the song remains on the film and the song roots itself as a strong base on which the film is mounted. The audio visual elements, actors performance and how it unfolds the past and present of the *Guide* becomes very important aspects of study through the song.

The Narrative:





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The story of *Guide* is set in a nondescript small town with some archaic unexplored ruins which brings together three very different kinds of people – an eccentric archaeologist Marco who cannot look beyond his work, his beautiful but frustrated wife Rosie who is trapped in a loveless marriage and is forced to suppress her passion to dance and an enterprising tourist guide Raju, who starts off as Marco's key to exploring the pre-historic caves and ends up as Rosie's friend, confidante and "guide". (Mondal 2015)

The first shot of the film is unique in itself where we see a track bringing out a person with whom we see the jailer also has come out. The Jailer wishes the man as "Mr. Raju, congratulation on your release" The first shot itself sets the ground for Raju, for someone the jailer comes out to say bye bye. With the shot the director brings the audience out of the jail too and makes them a co traveller with Raju. This jail is in the outskirts of Udaipur. This clearly establishes the wonderful quality of writing that we experience throughout the film. When most heroes were giving grand entries in other films, our hero simply walks out of a jail without any fan fare. He looks tired but has a glimmer of hope and relief in his eyes. (Saggi 2013)

Transformed from a novel by R K Narayan set in Malgudi Vijay Anand shifted it to Udaipur, a colourful land in Rajasthan giving it a fantastic character of Raju Guide. This film is a journey of the Guide who rises to fame with his intellectual energies and promise to treat his tourists with much affection and true stories of Udaipur. Rosi comes in Raju's life and in the way to help her he loses his track. Transforming 'Rosi into Nalini', Raju gets transformed inside out from a guide into a manager for Rosi. Soon he gets caught in the signature forgery identified by Rosi's husband Marco and sent to Jail. Film starts with Raju coming out of jail finishing his sentence earlier than expected.

Guide dealt with a story that treads into taboo territory of extra-marital relationship, this was much ahead of the film content in the commercial space in the 1960's. Rosie's walking out of her marriage and bonding with an ordinary guide to pursue a career in dance went headlong against accepted social codes. It threw the spotlight on a woman's struggle to break out on her own and give wings to her dreams – at a time when no one had heard of 'empowered women'. (Mondal 2015)

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Introduction of the Song as Title Sequence

To set Raju's journey, to turn him from being a famous Guide into an ordinary traveller the director uses a flashback. He has no one left to go to. Raju remembers all the important characters and a quick flashback takes the audience through the journey of Raju but up to a limit. Another main character Rosi is not exposed in this flashback. Raju is in a fix he doesn't know where to go and there at a juncture he sees a board saying towards "Anjanpur", the land of unknown which is suggested by the words 'Anjanpur'.

The film begins with the soulful '*Wahaan kaun hai tera musafir, jayega kahan*' in S D Burman's own inimitable voice that firmly puts the story in perspective. (Mondal 2015) From the board 'Anjanpur' camera pans to right and we see Raju walking away with his suitcase in his hand. The music begins with the strings of Sitar. A justified shot of birds flying is inserted before we see Raju riding in a Tonga, the first word appear in the tune. His journey continues towards further north to odds and finally reaching to a place where his next time is going to be spent. A perfect example is when Raju is asked by a villager as to where he has come from and where will his journey end, Raju replies "Our journey is not in our hands. You think you should go this way, destiny holds you by the ear and takes you the other way. All right I said So be it!" For me these lines sum up everything about this evergreen movie and maybe even about life itself! (Saggi 2013)



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The Visual Approach and The Mise En Scene

Agarwal (2020) observes that the darkness is the time when one hugs oneself. There is no one else to come for help. All the miseries have to be dealt with when one is alone and the surrounding is dark. The title of her article in Hindi is 'Guide ko Rasta Deekhata Geet' meaning the song that shows path to the Guide.

Mondal (2015) observes that this song “Is arguably one of the most innovative and expansive beginnings in Indian cinema that weaves together a variety of cinematic elements, philosophical comments and thematic ideas with unforgettable music.”

The film maker has shown Raju in isolation in most of the shots of this journey. Either he is alone in any magnification or he is cutting the other people in frame horizontally or vertically. Sometime diagonal cutting with the movement of other elements could be observed too. The paths that he is walking or running are empty most of the times. The loneliness is underlined through the compositions and elements used in the frame.

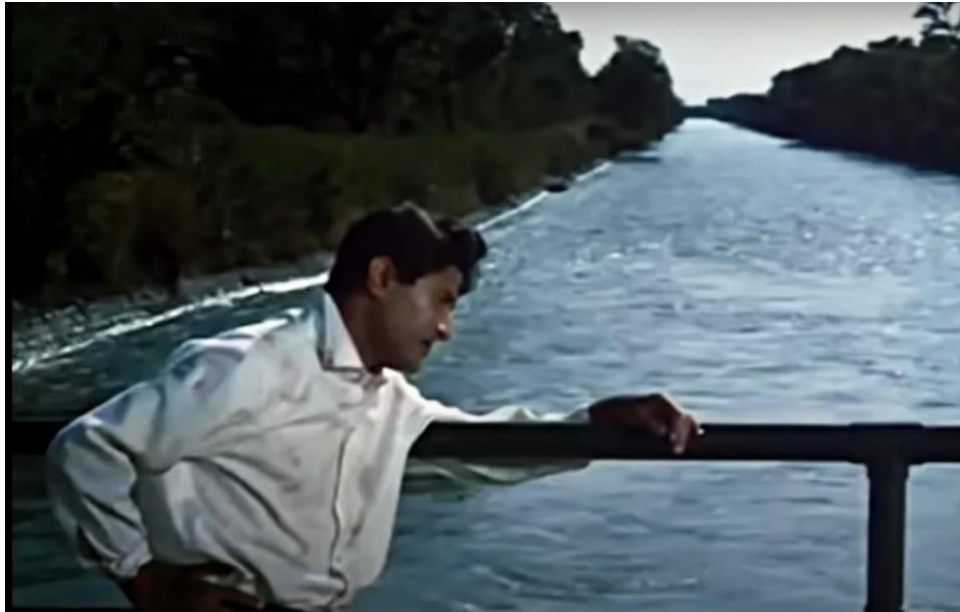
Raju sets his journey in a Tonga as he must be having money with him that he must have earned during his sentence in jail. Slowly his journey shifts from a Tonga to a no money no ticket traveller at the back ladder of a bus. He is shown walking with and without footwear. His feet gets injured while he is walking bare foot. The contrast is created well with Raju travelling in one direction on foot while a car crosses him going the opposite. His attire tarnishes, his shoes torn, his journey which and begun in a cart moves further to be on bare feet.

Some beautiful silhouette compositions show his isolation and make it darker. The mise en scene is created with a well thoughtful imagery including elements impacting the life of the wanderer.

The Visual Elements as Metaphor

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Water as metaphor. Water plays very significant role in this song. Water is life and hence Raju's journey to the unknown land goes through areas with and without water. His being at many places shows his association with water. Even when he is shown working its at a water body to pull the water. Many frames have been made to show that Raju is walking on a bridge with no water, He is standing on a bridge with water, he is shown sitting under a tree where it is raining, He is travelling on a bus and the camera zooms to the snow clad mountains of Himalayas, He is sitting next to a water body where water is not stale its a river and he is washing his face. The song covers and travels through different weathers where water is seen. The rains are there alongside the dry river bed with the empty bridge is seen. The rain, the fog, the mist, the clouds, the harsh sun and dust etc are also seen. His journey stops at a temple where he meets Bhola. Bhola says I was to commit suicide in the river. At the end of the film we realise that these elements have been placed from the beginning with a purpose that the film is all about water. Raju who has become a Sadhu fasts for the rains and stakes his life for the villagers.

The transitions in the beginning and coming out of the flashback are also based on the water effect.

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White colour as a metaphor.



With addition of the saffron the character rises his feet and reaches to another level. In this song, white being the colour of his shirt and that remains the colour when the journey is halted is clearly a dominance creating the 'Karuna' rasa for the character.

Bag as a metaphor. Here we see Raju carrying a suitcase with him along with a coat. The bag and the coat both are dark in colour. The bag is seen as a baggage of his past he carrying which eventually he could loose on the way and gets his stuff tied in a *potli* of a white cloth. His coast also

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disappears soon. The change in the baggage could also be seen as he needs an exit from his past. The *potli*, the white cloth bag falls on the ground once and we see pictures of a woman in different attires. From this we may assume this is Rosi, the one he referred in the beginning.



Bridge as a metaphor. The bridge comes thrice in the song. Once when there is a lot of water flowing under it, secondly when the bridge is very long but there is no one else there, thirdly in a silhouette where we do not see the details of water. The bridge works as a metaphor to connect with something. Raju is going away from all he had and now the question that the bridge raises is where is he going? To connect with whom and what?



Gulmohour Tree as a metaphor. The director has given various expressions to Raju. Under the full blossom Gulmohour he is seen resting with his back to the bench on the same bench a couple is seen sitting. Its a traditionally composed beautiful frame. The metaphor is used in such away that it conveys a lot of meanings. This image itself could be a study topic. Rajus back to the bench is him turning away from all the materialistic needs. His has left his love, life behind. He is seen sleeping on a floor where there soil. There are stones etc. What he has above him is the Gulmohour shade But that shade also makes him cry as his ego gets hurt when he sees people thinking he is a beggar. People throw money at him. He is seen crying alone with beard grown, tired, pale. The film maker connects Raju with lord Krishna who had a tragic death with a mistaken arrow. Here film maker shows Raju having a throne pinching in his feet where the tune changes into a flute.



The wall sculpture as a metaphor. As the song is about to end we see a Sadhu offering the saffron garb to Raju while he is asleep shivering in the cold. One man approaches him and his shadow falls on Raju's face as the sun has risen. The rising sun suggests its a new day and the earlier things have changed now. The man Bhola comes and stands in front of Raju with a stick in his hand and doesn't allow the sun to fall on Raju's face not to disturb his sleep. Its Bhola who finally creates a shade *Chaiya* for Raju in a monumental ruins of temple complex. The stone temple has an image carved on its wall. Its like a statue. Where we see a god like image is standing tall and small disciple is



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praying to the idol. This idol is well justified here as we see Bhola standing at the feet of Raju and seek his help. The image could be of Bhagirath and Lord Shiva, where Bhagirath has been able to convey his request to the Lord and has requested for his help in letting the River Ganga descent on the earth. This image is associated with water. Later in the film Raju also helps the villagers to get the water by fasting. The question this image and the end of the song raises is that who has stopped whom here? Is it Bhola who is seeking help or is it Raju for whose help Bhola has arrived. In Hindi Bhola is a synonym for the Lord Shiva.

The Audio Elements as Metaphor

Dinesh Shankar Shailendra, son of the legendary lyricist Shailendra recalls that “Knowing Shailendra’s ease at putting down the complete story of a film in a few lines of a song, Vijay Anand conceived a situation. The master story-teller and screenplay writer wanted to start the film with a situation and song that would make the audience curious and uneasy, eager to know the story. Shailendra achieved just that with his words!” He further elaborates, “This song and the way it is shot, has a magical effect on the audience, throwing up so many questions in their minds, which are answered as the film progresses.” (Mondal 2015)

The use of Dada Burman's voice also helps the song and the narrative too. Its an unidentified voice. It could be considered as the inner voice of Raju who is suggesting him something. It could be the voice of unknown who is questioning Raju. Actually the researcher think its a rhetoric. The answer is hidden in the entire narrative of the song. The song tells us a story of a man who is going right left up and down, wandering without an address.

On the face of it, Shailendra’s lyrics are simple. You don’t need to dive for the dictionary every now and then when you hum his songs to search for meanings of unknown words. Simplicity is his hallmark. But is that all there is to his poetry? Far from it. Those seemingly simple lines are layered with meaning, with purpose and with the deepest thoughts, feelings, emotions and realisations. It’s a realisation that dawns slowly. But there comes a time when you realise you came alone and you will leave alone. Shailendra’s lyrics encapsulate the ultimate truth of life, sketching the path each individual must trudge. Alone. (Mondal & Sharma 2016)

The word *Chaiya* is well justified throughout the song. All human beings are set on a journey for three main aspects in life food, cloth and shelter. Here *Chaiya* is considered as the shelter, a resting place. A place where no one knows who he is and wont ask questions, a place for



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which Raju is travelling.

Each word is justified with an image corresponding to the words said in it.

vahaa.N kaun hai teraa, musaafir, jaayegaa kahaa.N

dam lele gha.Dii bhar, ye chhaiyaa.n, paayegaa kahaa.N

vahA.n haun hai terA ...

In a literal term the shadow or the shelter that Raju has gone on search but he also doesn't know where he would find it.

biit gaye din, pyaar ke palachhin, sapanaa banii vo raate.n,

bhuul gaye vo, tuu bhii bhulaa de, pyaar kii vo mulaaqaate.n.

Here we see a few photos of Rosi and another empty space pan where Raju is standing alone. The water flowing in a huge force under the bridge suggest a lot has gone by.

sab duur andheraa, musaafir jaayegA kahaa.N ...

Here we see a long pan shot in an extreme wide shot where we dont even see a human figure. Just a bridge with no water and Raju is walking over the bridge.

koi bhii terii, raaha na dekhe, nain bichhaaye naa koi,

dard se tere, koi na ta.Dapaa, aa.Nkh kisii kii naa royii

Here we see empty roads and no human beings seen. The film maker wants to remind Raju that he has left everybody behind and now there is no one to recall.

kahe kisako tU meraa, musaafir jaayegA kahaa.N ...

kahate hai.n GYaanii, duniyaa hai faanI, paanii pe likhii likhaayii,

hai sabakii dekhii, hai sabakii jaanii, haath kisiike na aayii

These words show us a few Sadhus who are addressed as the ones who have seen life. The words suggest that everybody sees life everybody knows life but who has understood it?

kuchh teraa naa meraa, musaafir jaayegA kahaa.N ?

The song raises so many questions in audience's mind while it is doing the same for Raju on screen.



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Conclusion

Jay Arjun Singh, in The Hindustan Times published on 6 June 2015, writing on the 50th anniversary of the release of *Guide* says, “If you call yourself a movie buff and haven’t yet seen Vijay Anand’s *Guide*, you must make up for that soon...Now more than 50 years old, and yet timeless, this is one of our cinematic landmarks and a testament to the possibilities of artistic collaboration.”

The song coming at the beginning achieves many things. It sets the journey for the Raju who has been guide for his life and now turned a wanderer who doesn’t know where to go. So, Vijay Anand has dramatized the journey of Raju to 'Anjanpur' or some place else through a background song and giving it a good supportive visuals which would help the narrative later in the film. The journey is seen as a journey at many places with different characteristics. It actually takes the audience on a journey of northern India from Rajasthan, Punjab, Himachal Pradesh and also makes him see the Himalayas. The entry and exit of Sadhu's in the frame also helps the viewer to identify Raju as a Sadhu later in the film. The study concludes that there are several elements in the song that have been used in the form of metaphor and creates *mise en scene* in the overall audio visual experience. The song creates a deeper meaning out of the words and music too in association with the visuals of complex and simple compositions. The journey has been expressed in terms of inclusion of visual objects like the board 'Anjanpur', Water in various forms, Tonga, Briefcase, Potli, White shirt, Torn cloths, White kurta, Saffron garb, Torn shoes, Gulmohour etc. The researcher sees that the introductory song has helped the film narrative in many ways raising questions in the audience’s mind for which they prepare to get the answers in the film following the Narrative. The use of *mise en scene* and metaphors have been used to promote the idea of the song and establish the character of Raju post his release from the jail. The researcher also emphasises that the title cards appearing on the screen, though they are following the rhythm and appearing on beat as the Director must have given a keen thought behind it, could have been used as separate sequence instead of getting it on this song as there are already so many interesting audio visual layers that the audience has to attend to.

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