CHAPTER 5

Conclusion

Framing the identity of India in films is synonymous with “constructing rigid mental boundaries between past and present, present culture and adopted culture, belonging and exile, nationality and naturalization” (Chakravarty, 4). Merchant Ivory productions contributed in more than one way to document and to screen the socio-cultural and geographical diversities of India in their films *The Householder*, *Shakespeare Wallah*, *Bombay Talkie* and *Heat and Dust*, through the protagonist Shashi Kapoor.

While tracing the history of Indian cinema, we can understand that there exist a large number of multi-lingual and multi-cultural movies in a multitude of genres, which showcase the conflicts and contradictions in Indian society, from 1960s to 80s. But, for the research purpose, the topic of analysis is placed in the matrix of Hindi film industry. The main reason behind this selection is that Hindi films were much popular in the West during that period. More than that, the protagonist of the select movies, Shashi Kapoor also belongs to the Hindi cinema.

In *The Householder*, the protagonist Prem becomes a signifier of a newly formed nation’s foolish idealism in scaling the developmental axles and a mind bond by traditional values. The newness, experimentation and idealism with a touch of uncertainty and confusion of the newly found nation are written into the protagonists milieu. But, in the subsequent movies, the protagonists seduce the Western women in order to satisfy his inner, sub/un conscious desire to conquer the conqueror of yore. The combination of superstition and philosophy, which are eroticized in the western narratives of India for ages, also become blinders to the western consciousness which looks at India as a haven for alternate spirituality. The contradictions within India, as the west comes to the country to explore spirituality, are highlighted alongside the confusing nature of India in many of these films. The spiritual quest, which is portrayed as superficial and as intellectual fads, were well illustrated in stock characters like
Earnest and Chid and their discussions on *kundalini*, in terms of philosophy and sexual energy to Eternity.

It is not co-incidental that in all the movies Shashi Kapoor is cast in the main role. He is someone similar to Macaulay’s concept of an educated Indian, ‘Indian in blood and colour, but English in taste, in opinions, in morals and in intellect’\(^60\). Merchant Ivory time and again chooses Shashi Kapoor to be cast as a signifier of the nation and its men. Shashi Kapoor’s education from the renowned Don Bosco High School\(^61\) at Matunga and his artistic relations with the English theater of Geoffrey Kendal in addition to his external appearance made him appropriate to MIP. He satisfies all the requirements of an anglophilic hero, as a householder, as a playboy, as a chocolate hero, and as a cunning Nawab. Though sometimes the heroes are portrayed as concupiscent, as the plot evolves, they strongly believe in the concepts of morality and purity, motto of Victorian England. But, at the same time they become embodiments of the postcolonial consciousness of a newly Independent nation, in search of its roots for a new identity in its hybridity.

### 5.1 Film Music

In the previous chapters of this thesis we discussed the different historical and cultural and aesthetic aspects of the select Merchant Ivory films, *The Householder* (1963), *Shakespeare Wallah* (1965), *Bombay Talkie* (1970) and *Heat and Dust* (1983). In this concluding chapter, I would like to analyze yet another important film technique in these movies, that is, music. Merchant Ivory includes excerpts from a number of songs, both English albums, and film songs of Hindi movies. These are played either through tape-recorder or radio or film clips inside the films or sometimes stock characters sing them. The meta-musical effect of these songs forms a significant narrative in the MIP films.

If we take a look at the history of Indian musical films, we can see that Indian films are inextricably allied to the musicals. Indian films are inextricably linked to the musicals.

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\(^60\) As per Macaulay’s Minutes on Indian Education (1835)

\(^61\) The school has a number of famous alumni like Bollywood actors Shashi Kapoor, Akshay Kumar, film director Mahesh Bhatt, cricketers like Ravi Shastri, Farokh Engineer, jazz musician Trilok Gurtu, etc.
Since the advent of sound technology in the field, Indian films adapted the musical notes from traditional and regional performing arts. The integration of song and dance sequences, familiar to the native theatre audience add a new appeal to Indian cinema. Since then, music has played an integral role in Indian cinema, and its presence and absence equally signify the tone of the movie. The songs also have the power to differentiate movie- genres, whether they are art movies (absence of songs), middle cinema (art movie with songs) and commercials (with abundant song sequences). Songs intensify the tone of the situation for proper development of plot, characters and their moods. They have the power to display emotions; either it is romance, devotional, patriotic, cabaret or expressing desire, or loss, in company with adequate dance sequences. Film songs also have the power to transcend time and space within a single frame. They have the quality to entertain their fans beyond the time span of a particular film too. Indian popular cinema, “cinema of interruptions”, acquires its integrity through song and dance sequences, along with the intervals in the midst of the plot development.

Thus, the songs are generally used as an extension of a situation or dialogue or tone of the situation. The audience can hear excerpts of Junglee (1961) and Daag (1952) in The Householder, as the protagonist’s nostalgic memories are rekindled with music. In Shakespeare Wallah, parallel to the chorus of Shakespearean dramas, we can see the shooting of a dance sequence of Manjula, the film actor. The music of the movie represented “the mood of philosophical resignatian implicit in the story of the traveling English actors” (Ivory, 76). The pastoral scenery in the background along with the costume of the character and the dancing style are all in tune with the changing trends of Hindi cinema of the time. We can also hear Sanju’s charming Lizzie with his song of “Patta Patta Buta Buta” (Ek Nazar, 1972). In the movies of the first two decades, the songs are situational and they have limited emotive elements; in the later stages especially in movies like Bombay Talkie, MIP gives more space to music and in Heat

and Dust, piano notes are used to intensify the mood of the heroine, Olivia. Just like the earlier movies of MIP, Bombay Talkie too has a lot of Hindi songs. As the movie is on the Bombay film industry, the songs included in it are of different genres. They are,

a. Fate machine song / Typewriter song (Tip-tip). The movie begins with this song as the hero dances with the ‘Queen of Nautch girls’, the cabaret dancer, Helen. As they dance with a typical Indian musical in the background, we can hear the song. The typewriter becomes symbolic of the fate machine that marks one’s fate as s/he presses each button. The concept has its roots in a popular musical film of 1937, “Ready, Willing and Able”, composed by Richard A. Whiting on the lyrics of Johnny Mercer. The heavy symbolisms of the song sequences in Bombay film industry are suggested here.

b. Nargisi phool hai: Excerpts of this song from the movie Naina (1973) reinforce the song sequence of Vikram as the hero of the Bombay films, with beautiful heroine (played by Rajshree), in the background of foreign locale. It was the trend of the time to shoot romance, which adds more romantic favour to the hero. The flip side of the Bombay film industry is shown here.

c. The cabaret song (Hari ohm tat sat): It is a Sanskrit mantra, which invokes the Supreme Spirit, the Almighty. But, here, in the movie, this philosophic and spiritual song of meditation is used as a cabaret song, through the voice of Usha Uthup. It complicates the mediation of Westernisation of Indian tradition. MIP illustrates the exoticisation and commodification of spirituality as a palatable package for the West.

d. Tum mere pyaar ki duniya: This song is composed by Muhammad Rafi for this movie, in order to showcase both the recording system prevalent in India during the 70s and the romantic mood of the hero, Vikram, who is in search for his Western lover, in the same frame. The huge number of musical instruments and the limitations of the crew of the industry are again documented in this shot.

e. Good Times and Bad Times: A melancholic song in the voice of Usha Uthup, which is a hidden presence throughout the movie, is an exposition of the different phases of one’ life- good and bad. The still melancholic music
reminiscent the audience of the times of the characters who are the under the
spell of fate. And, the song in a way echoes the theme of the movie.

Album songs in the movie:

Bombay Talkie also makes use of some albums too to intensify the situations as
the plot evolves, like

- **Kozmic Blues** by Janis Joplin: - as desperate Vikram looking at the mirror of his
loss of beauty and romance, in the background the audience can hear this intra-
diegetic musical.

  “Time keeps moving on
  Friends they turn away, Lordy Lord.
  Well, I keep moving on
  But I never found out why
  I keep pushing so hard a dream,
  I keep trying to make it right
  Through another lonely day”

This song is also about dreams and of the passage of time and turning away of friends.

- **The Sounds of Goodbye**- Lyrics of this song is written by Eddie Rabbit and Dick
Heard. In Lucia’s room, after the birthday celebrations, as she is removing her
hair-dress, in the background, we can here the album song, *The Sounds of
Goodbye*,

  “I’ve got a lonely feeling that I’m hearing
  The Sounds of Goodbye.... the sounds of goodbye
  The stocking feet that softly tiptoe through the room
  Where I lay half asleep
  The clinking hangers fumbling hands that close
  The closet door that always creaks
  The snapping latches on the suitcase that you carried with you
  To your mothers on those weekends many times”
these lines echo her bad time with her parents and more than that it foresees her breaking up with Vikram who is isolated from her.

- *In the midnight hour*- Lucia replaces Wilson Pickett’s song for the song of farewell.

  “I’m gonna wait till the midnight hour
  That’s when my love comes tumbling down
  I’m gonna wait till the midnight hour
  When there’s no one else around…”

As the music is in the background we can see Hari’s dancing with Lucia. He even gives her a garland of lotus, symbolic of his desire to win her. Their jovial mood stands in contrast to the gloomy Vikram, reluctant to join their celebration.

### 5.2 Findings and Conclusion

In all these instances Merchant-Ivory Productions frame and construct a new nation through the protagonists of the movie for Western filmgoers. In the case of audience too MIP is much concerned, ie, while *The Householder* (1963) is designed for general audience, *Shakespeare Wallah* (1965) recommends parental guidance, *Bombay Talkie* (1970) and *Heat and Dust* (1983) are for mature audience. From this it is clear that though the movies are produced during the years of sexual liberation in the West, they seem more diligent in the exhibition of sex for the general spectators. Along with this, the films provide active male with agency and passive Indian women in contrast to the outgoing women of the West, who also possess agency. The conflicts of material and spiritual spheres of West and East, respectively, are reinforced through the heroes of the select films. Here, Shashi Kapoor becomes signifier of the traditional belief systems of morality and purity, as he rejects his Western lovers, Lizzie and Lucia. While doing so, MIP also tries to etch out the ugly facet of exploitation and debauchery.

Another interesting aspect of these movies is the element of male narcissism, as the protagonist seems only concerned with his implicit desires. We can see narcissism and selfishness in Prem’s nostalgic longing for his jovial past, Sanju’s rejection of the
‘public’ woman after having her, Vikram’s concern with his looks, and the Nawab’s psychological war over the West through his miscegenation, and his double standards.

While E.M. Forster’s novel *A Passage to India* (1924) picturizes the complexities of the nation through echoes of the Marabar caves, here, Merchant-Ivory Productions frames it as a land of diversity, especially in *Heat and Dust*. In these movies we can see the quest of Western travelers in India as searchers, who “quit more comfortable conditions to find somewhere, somehow, in India, an alternative track through modernity that would lead them back to a ‘Boswellian’ better home” (Paine,5). As V.S. Naipaul was in search for his ancestral roots and Martin Luther King Jr. for Gandhian ideology in India, each Western traveller looks at the dilemma of the West through different angles of perception in hope to get answer to their perplexities and troubles. The foreigner’s search for spiritual places (like Earnest of *The Householder* and Chid of *Heat and Dust*), personal relationships (Anne in *Heat and Dust*), for its dynamic culture (like Lucia of *Bombay Talkie*), for traditional roots (like the Professor of *The Householder*), or for raj nostalgia (like the travelling Shakespearean troupe of *Shakespeare Wallah*) leads them to their self, through a kaleidoscope of perceptions and notions of India.

As we have mentioned in the previous chapters, the select movies portray the history of India, before and after Independence through the confused protagonists. The foreign travellers, in the select movies are symbolic of the uncertain West, try to recreate its identity during the years of decolonisation. They make use of the sprawling subjects on identity, religion and politics. It helps them to reincarnate personal and social experiences at an intimate level in India. While the Westerners’ identity is linked to the geographical contours, that is the physical frame work (body), here, in India it is circumscribed through the conscious and unconscious encounters with Nature. The Hippie’s motif in India, parallel to that of Chid of *Heat and Dust*, is to find out the self of the nation of obscurities and inconsistencies, as a *saadhu* (*Sanyasi*) through meditation and spirituality, based on the ideology of *atmanam vidhi* (know thy self). The movies clearly portray the “slow but irresistible erosion of the sand-castles of the British Raj” in India, in its search for new identity through the “ineffaceable past: a revival of the passions of community, religion and caste, stalking the scene in old and pristine form” (Khilnani, 1).
Prem seems very modernist in his attitude to Indu, as he always seems concerned about her lack of education. In the words of Tejaswini Niranjana, the route to modernity for Indian women were well established in the nationalist time, like “education, cultivation of household arts, refinement of skills and regulation of one’s emotions” (232). Prem, the protagonist of The Householder seems feudalistic in his behavior as he is ‘driven by consumerist desires’ and ‘patriarchal values’. He can be compared to Sanju, who rejects public romance, which is again a nationalist trend. The ‘public monitoring of sexuality’ and lack of privacy prevent the hero to have romance with his English lover. Another thing we have to consider here is the introduction of Sanju with a ‘gun’ in Shakespeare Wallah. This entry subverts the ‘superior masculine colonizer and the effeminate native’ (Pandian, 1995). Sanju’s superiority over the English people can be read in connection with the ‘surrendering’ of the White masculinity in front of the native. Sanju’s failure to recite Sanskrit lyrics can also be related to M. S.S. Pandian’s (1972) theory of nationalism, where ‘Sanskritisation’ was intended for the lower caste society, while ‘westernisation’ for the upper caste one. From this incident we get the glimpses of Sanju’s caste, though it is nowhere mentioned in the movie. Protagonists of the select movies are at the same time modern and traditional, the greater the one’s success in imitating Western skills in the material domain, … the greater the need to preserve the distinctiveness of one’s spiritual culture” (Chatterjee, 7). This becomes the reason for their double standardness and debauchery. Their succession of white women can be considered as the desire to obtain/conquer the white skin.

While going through the names of female characters of the select movies (Appendix G), Indian women has Indu (The Householder), Manjula (Shakespeare Wallah), Mala (Bombay Talkie), Ritu (Heat and Dust), we have the Western women as Kitty, Lizzie, Lucia, Olivia and Anne, respectively as Western counterpart of their Indianness. While the Indian women, acted by Leela Naidu, Madhur Jaffrey, Aparna Sen and Ratna Pathak Shah, respectively embody the concepts of purity, patience, domesticity and religiosity, their corresponding Western women become signifiers of modernity, impurity and materialism. In addition to this we can understand that the select movies portray the
different statuses of Indian women, their development from a housewife to an independent woman through different stratus of life, through Indu, twist dancing Bobo (The Householder), Manjula and Anjana. While Bobo marks the starting of Indian women’s efforts to go beyond the gender margins through her smoke and dance, Manjula becomes symbolic of the successful woman of the limelight, Anjana symbolize the return of women from the ‘public’ to the ‘private’ space, after the glorious years.

In the select movies, another important fact we can notice is the status of the Western women. Names of Indian women characters are also remarkable, like Indu, Manjula, Mala and Ritu. They all have Sanskrit/Bengali origin, and were commonly used names in India, especially in Hindi speaking regions. By selecting these names, MIP emphasizes the patriarchal stereotyping of traditional women, while the English names have various origins, like Kitty (English), Lizzie (Hebrew), Lucia (Italian), Olivia (English) and Anne (Hebrew). Interestingly, the female protagonists of the select movies were not very popular in the Hindi films from 1960s to 80s. The Femina Miss India (1964) Leela Naidu has acted only in three films by that time, Anuradha (1960), Ummeed (1962) and in Yeh Rastey Hain Pyar Ke (1963). Madhur Jaffrey has acted in many films in her career. But, in the 1960s, she acted only in a short drama, Parable (1964). The case of Aparna Sen is also interesting, as she acted a number of Bengali films during the 60s, like Mejo Bou (1955), Teen Kanya (1961), Akash Kusum (1965), Aparachita (1969), etc. And, Ratna Pathak Shah’s debut performance was in Heat and Dust. From this we can understand that MIP has not selected the popular heroines for the films. Analyzing the role of Jennifer Kendal, while in Bombay Talkie she acts as a “femme fatale” in Heat and Dust, a “morbid neurasthenic” (Long, 114). Western women stand as the fallen or promiscuous ‘other’ in the semiotics of sexuality, while Indian women satisfy their loneliness in the loveless relation in front of the mirror, as Indu spends her monotonous days, Manjula’s narcissistic make up as a film actress, melancholic desperate Mala gazing on her pathetic self, etc. Thus, the movies portray the agency of Western women Vs the passivity and controlled nature of Indian women. In addition to this, we can understand that the financial bankruptcy (mentioned in their interviews, making cost is mentioned in Appendix G) as the reason behind the selection
of either Leela Naidu/ Madhur Jaffrey/Aparna Sen/Ratna Pathak as the female protagonist of the select movies, than the glamorous and startling heroines of Bollywood, like Zeenat Aman, Raakhee, Sharmila Tagore, Hema Malini, Asha Parekh, Shabana Azmi, etc. Another interesting thing about the female characters of the movies is the film producer’s direct knowledge and influence of the Bombay film world and one of its heroines, Nimmi. She was active from 1949 to 1965. Within that time she had successful films with Raj Kapoor, Dev Anand and Dilip Kumar, in Barseaat (1949), Saaza (1951), Daag (1952), etc. We can trace the proliferation of Nimmi’s film world in the portrayals of both Manjula and Anjana, while the former one represents the dazzling heroine of Bombay films, the latter one is about the life of yesteryears.

While going through the history of Hindi cinema we can trace the trend of ‘actor as auteur’ from 1950s to 80s. This concept is epitomized through the protagonist, Raj Kapoor; as the peripheral behaviors of the vagabond in movies, Shammi Kapoor as underclass prototype, Guru Dutt; as devastated romantic dreamer, Amitabh Bachchan; the angry young man, etc. Here, the select movies, through the portrayal of Shashi Kapoor also create an unvarying figure of India. Portraits of Shashi Kapoor as a timid hero, confused in his decisions, fluctuating between his tastes of East and West makes him a weak figure (not as an aggressive and assertive macho figure) with respect to the licentious Western women and to the traditional and self-reliant Indian ladies. By isolating or departing from their Western beloveds, the heroes circumvent and achieve a physical and emotional battle over coloniality, since the White women unconsciously become the carriers of ‘more imperial order’. We can analyze the relationship between Indian lovers and their Western counterparts in terms of a “libidinally configured” (Tadiar, 183) affair, terms of sexuality. Thus, the films can be read as the White women’s colonial sexual liaison with Indian males, who are in the ambiguous ambit of attaching and detaching their Western encroachments on their traditional belief systems.

Thus, the hero becomes the decolonizing Indian figure, who goes back to the orthodoxies and belief systems of the ‘inner space’, i.e. to their homes/wives in the postcolonial time. Merchant Ivory films can be considered as yet another venture of the fallen colonial West in search for resurrecting its power and identity in Indian soil,
which still cherishes the conceits of Victorian morality in its routine, for the Victorian era is renowned for its ‘stability’. 64

As per Stuart Hall’s theory of representation, the actors, both Indian and Western become repositories of the socio-cultural scenario of a developing nation, India. Their roles carry discourses of the changing trends of the time. They provide layers of meaning to the audience through the “shared conceptual maps” of their acting. Therefore, through these characters the experiences of Western people with Indian heroes of different decades influence/force the foreign audiences to create an ironic image of India.

Here, the concept of India as a nation is internalized through the personal experiences of the westerners, especially through the ‘contact zones’ of the lovers or mistresses of Indian heroes. Their relationship with the hero is as important as their understanding of the nature and its culture. Through their divergent emotional and sensual experiences, they develop a picture of India, through mimicry, experiences and stereotypes, in these movies. The Westerners’ familiarity and experiences with the hero becomes parallel to the discovery of nation and its peculiarities.

The religion and class of the hero can also be subject to various interpretations. Since the hero is either a Hindu or a Muslim, the films deliberately exclude the presence/prominence of any other religion, except that of the ruling class. The movies, at the same time seem monolithic in the selection of the class of the hero, either from the middle class (Prem of The Householder) or from the upper strata of society, (Play boy Sanju of Shakespeare Wallah, the Chocolate hero Vikram of Bombay Talkie and the Nawab of Heat and Dust). The desiring facet of the heroes is portrayed through their triangular relations, within the traditional family. From the analysis of the internal conflicts and intense sexual desire of the psyche of the protagonists, Prem, Sanju, Vikram and the Nawab, we can understand that they are identified with the ambiguous and confused nation, India. Micro expressions of the protagonists, in the movies The Householder, Shakespeare Wallah, Bombay Talkie and Heat and Dust, respectively

portray them as opportunistic and easily willing to commit sexual debauchery. Though the protagonists are portrayed as effeminate and knavish and morally weak, their initial infatuations and their final rejection of their Western lovers can be read as the process of decolonizing the Indian psyche in the age of Indian independence and modernity. We can also trace the evolution of a new found nation basing itself on the elements of Victorian morality, which redefines purity and virtue of women, in the characters of Prem, Sanju and Vikram. Their reconciliation with their traditional Indian partners highlights their return to Victorian morality. Moral discourses around woman’s identity, either a woman of the private space or a woman of the public space, demarcate the identity of Indian and Western woman in the select movies.

Though in Europe sex is a mode of patriarchal colonizing of the feminine non-Western world, here in the select movies it is subverted through the Western women, who conquer the hearts of Indian men through their sexuality, for ‘where there is a desire, the power relation is already present’ (Foucault, 1978). As far as the female characters of these movies are concerned, they become “major catalysts or victims” (Judith Trojan, 47) of the conflicts like East-West and of tradition-modernity. The Indian heroines of the movies (Indu, Manjula and Mala) are placed within the frames of their traditional households, with controlled sexuality and desire. They are portrayed as dignified and strong enough to steer their men back to themselves and decide their future, unlike the perplexed heroes. Thus, these movies exhibit a racial and gendered stereotyping of India from 1960s to 80s.

The select films of Merchant Ivory Productions portray Indian heroes as the cinematic discourse of a new born postcolonial confused nation in the context of a post-Independence era. The complex ways of interaction of the dialectics of nation and culture and region create the identity of India in these movies through the connections of East and West. Just like Nehru’s The Discovery of India (1946), MIP also focuses on popular civilization and cultural history of India through decades, as a meta-narrative, which hides the chaos of regional diversity and the untouchabilities of caste conflicts and hierarchies of caste. Caste is a way of representing and organizing identity, which systematize the diversity of Indian society, especially in the early decades of nationalism and Independence. The disavowal of regional, caste, ethnic, and linguistic
identities to create a new secular nation was yet another ideology of nationalism (Niranjana, 98). While tracing the caste identity of the protagonists, we can understand that they belong to the upper class (both Hindu and Muslim) and upper caste society. Their living style and surname (only in Shakespeare Wallah and in Heat and Dust) illustrate this fact. At the same time, the select movies silence the discourses of middle and low class people, and the issues and clashes of caste within it. By doing so, the movies portray a forced secularism, which endorses caste hierarchies in both pre and post Independent India. By placing and framing the heroes in the milieu of superfluous upper class, the select movies market a decadent India. Interestingly, Merchant-Ivory Productions’ films on India can be considered as a voyage to explore the unanticipated realms of the nation through the frames of different shades of life beyond the marginalities of space and time. Thus, we can consider the Indian movies of MIP not as a broadminded and balanced perception of India, but as idiosyncratic and fragmented narrations. Through the heroes and through the western heroines, the final lessons of misunderstanding and mismatch are ambiguously brought out. The complexities and egoistic nature of the heroes are symbolic of the problems and contradictions within the newly emerging masculine nation, under the leadership of an anglophilic leader Nehru.

5.3 Scope of the Study and its Limitations

While going through the literature of Merchant Ivory films, we can understand that only thematic studies have been done on the select movies. Through this thesis the researcher tries to provide a new reading of the film text, by analyzing the hero as an ironic representation of the developing India. Thus, the present thesis adds a new chapter to the history of MIP films, which stand as a connecting link between Bollywood and Hollywood films. Since this research concentrates only on the protagonists, it does not give much importance to the heroines as such. This can be considered for future researches, like the selection and peculiarities of the heroines of MIP. Since these movies were produced between 1960s and 80s in the European Union nations, the researcher could not trace the film reviews in general. Just like that, the unavailability of production details of the select movies, like the acceptance of these movies in foreign nations, its production history, publicity, rating, etc. become a limitation to the research
work. That is why we had to depend the online film rating sites like IMDb and Rotten Tomatoes for understanding rating of the select movies. The researcher also tried to contact the Production Company and Shashi Kapoor, but in vain. Since MIP has produced a large number of films till date, we can expand this study in their later films too. In this analysis we did not consider the literary adaptation in detail, for *The Householder* and *Heat and Dust* are film adaptations of novels. Further researches can be done in that direction too. Advance studies can be done on the mannerisms both Indians and westerners follow in their interactions inside and outside the home. Further studies can be conducted on the names of the protagonists: Prem Sagar (‘Ocean of Love’), Sanju (‘union’/ ‘triumphant’), Vikram (‘worker’s stride’), its origin and appropriateness, regarding their persona. In order to analyze the select movies, the researcher has to place them in the matrix of the popular Hindi movies released between 1960s and 1980s. This delimits the multiplicity of regional language movies produced in various parts of India during that time. Further studies can be done by placing these movies in the context of world movies or Hollywood movies, in order to focus on the diverse techniques that MIP used in them.
Reference


13. *Kozmic Blues* by Janis Joplin

   https://play.google.com/music/preview/T3npssm7z7kitauphoo4c3q?lyrics=1&utm_source=google&utm_medium=search&utm_campaign=lyrics&pcampaign=163


15. *In the midnight hour*-