

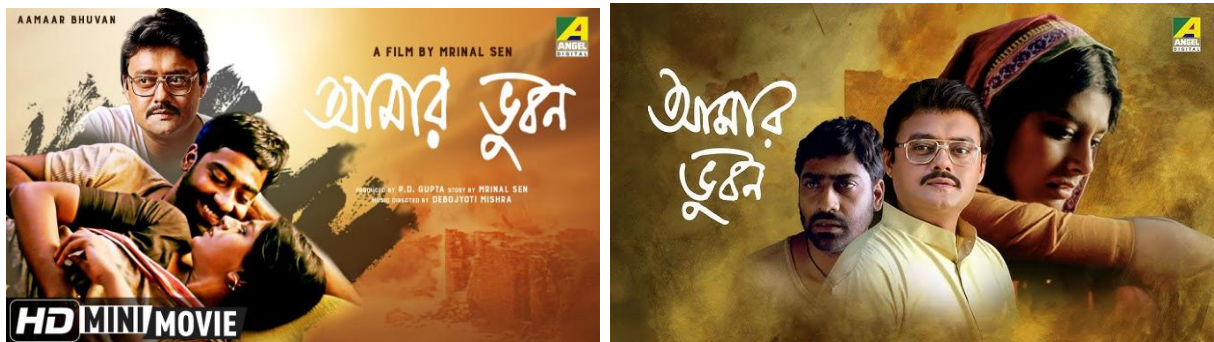
HUMANITIES INSTITUTE  
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## ***THIS, MY WORLD / AAMAAR BHUVAN (2002)***

Mrinal Sen

Bengali language

Film link: <https://www.youtube.com/watch?v=if2MUam3Y1Q>



### OVERVIEW

**Director** Mrinal Sen made his first feature film in 1953 but was slow to come into success as his first few films didn't fare well at the box office. Eventually, he tasted both success and controversy with *Baishey Sravan* (*Wedding Day*, 1960) and *Aakash Kusum* (*Up in the Clouds*, 1965). Soon after, *Mr. Bhuvan Shome* (1969), a landmark film, radically altered new cinema and art-house cinema in India. Other films such as *Mrigayaa* (*The Royal Hunt*, 1976) and *Aakaler Sandhane* (*In Search of Famine*, 1980) still retain their impact. Sen won awards at all the major international film festivals, including Cannes, Venice and Berlin. His films usually have a signature shock treatment style that is both cerebral and hard-hitting, coupled with technical jugglery and gimmicks. He was both loved and hated for his uncompromising political stance and critique of the contemporary communist government in West Bengal. Along with Satyajit Ray and Ritwik Ghatak, Sen is considered one of the trio of great Indian filmmakers both domestically and internationally.

**Film** After a 10-year hiatus, Mrinal Sen made his last film, *Aamar Bhuvan* (*This, My World*). In the wake of the India-Pakistan Kargil war (1999), Sen happened to watch a news correspondent asking a roadside vendor in Islamabad about what the war had meant to him. The man's one-word answer, *nuksaan* ("loss"), provided him with the seed of the idea for this film. The plot is based on the novel *Dhaan Jyotsna* by a young writer, Afsar Ahmed, who wrote on issues faced by rural Muslim communities in West Bengal. But regardless of what one might expect, the film is simple, mellow and shorn of hyperbole, with Sen breaking free of almost every mould he had created for his films over his career. In fact, one could say he was following Tagore's couplet: "You ask me to talk in a simple manner, but a simple thing cannot be put across simply." Thus it's no surprise that Tagore's legacy returns (after *Antareen*) in his iconic song, with the words 'Who's the one dancing in my mind, the rhythmic dance of eternity?'"

**Background** Sen unexpectedly found a producer for the film in the industrialist P. D. Gupta, whom his bedridden director friend Hrishikesh Mukherjee recommended. For the film, Sen surrounded himself with young actors— Kaushik Sen (Meher) whom he previously worked with as a child actor in *Ek Din Pratidin* and *Chalchitra*; Shaswata Chatterjee (Noor), whose father Subhedhu Chatterjee debuted in Sen's *Aakash Kusum*; and Nandita Das (Sakina), who was already beloved of the art cinema circuit but had not worked with Sen previously. Despite stellar performances all around, the film was only a moderate success. At the Cairo International film festival (2002), Sen won Best director and Nandita Das won Best actress awards; it was also nominated for the Golden Pyramid (Best Film) but did not win.

## SYNOPSIS

Noor Ali was married to Sakina and then forced to divorce her. He then marries Kamala, leaves her at her parents' home and immigrates to the Middle East for a few years, after which he returns to his native village a rich and magnanimous man. In the meanwhile, Meher, Noor's cousin, has married Sakina and they have three children. Despite a life of poverty constantly hounded by moneylenders, they are mostly content. The eldest daughter, Saira, helps with the baby. The older son, Saju, is a motorbike fan. And the one-year-old boy cries constantly. Sakina's days revolve around them. A year after his return, Noor Ali comes to meet Meher, but he's working at the brick factory. Sakina is hesitant to meet her ex-husband, but she does so, despite some awkwardness and what appears to be some unresolved romantic feelings. But Meher and Sakina have a strong, loving and trusting relationship, where she can easily tell if he's lying. Tension arises when Sakina refuses to give Meher her last piece of jewellery, an ornate nose-ring she had received from Noor and neither of them had declared as part of the divorce separation of assets. But she capitulates when Meher tells her that he's tired of running from his creditors. Meher, instead of taking it to the pawnshop, borrows money against it from Noor who recognizes it but doesn't tell Meher that it was originally his grandmother's. Soon after, Noor organizes a feast to get reacquainted with everyone and invites Meher and his family as well, taking Saju to stay with him a day early. Kamala dotes on the boy as they are childless, but he soon starts missing his parents. Noor also returns the nose-ring to Meher and he asks Sakina to wear it at the event, but Sakina is afraid of gossip and ultimately they arrive late after everyone has already left. The film ends with the two families frozen on the now-deserted courtyard, with the boy Saju positioned between the two families.

## CHARACTERS

Noor Ali	A Middle East returnee, affluent businessman
Kamala	Noor's second wife, childless
Sakina	Noor's first wife, divorced and remarried Meher
Meher	Sakina's current husband and Noor's cousin
Saira	Sakina and Meher's daughter
Saju (Sahjahan)	Sakina and Meher's older son
Unnamed	Sakina and Meher's younger son

## CHARACTER ANALYSIS

### Meher

Meher, a naïve and hard-working villager, is Noor's cousin and Sakina's second husband. He is the first adult seen in the film and occupies much screen time. He is somewhat of a simpleton in that he easily trusts others and cannot read between the lines. He is also childish and easily content with his circumstances.

*Hardworking* Meher is well-known to be a hard-working man dedicated to whatever odd jobs he can find, in addition to tilling his own small plot of land and reaping a good harvest that year. We see him performing hard manual labour digging the ground on two occasions (at the factory and at Noor's pond) and no one around him seems to work as well and hard as he does.

*Trusting* Meher is too trusting of the people around him, be it the sneaky moneylender Rahamat Ali or his employer at the brick factory the overworks him or even Sakina and Noor. Thankfully for him, none of them betray him and they even cover for him; for instance, when the TV shop owner pretends that Meher wasn't there to save him from his creditor Rahamat Ali. Sakina and Noor appear to have some unresolved feelings for each other, but neither violates Meher's trust.

*Unaware* Meher has a very low capacity to read between the lines. He cannot grasp the complexity of Sakina's emotions about her previous marriage with Noor and the gold nose-ring. To him, the past was past and jewellery was only a thing to be worn or pawned. He takes it to Noor without knowing the history and doesn't notice Noor's awkwardness or sadness on getting it back. Even after Sakina tells him about the nose-ring's origin, Meher still wants her to wear it, angering Sakina who feels disrespected.

*Playful* Meher is playful and almost childish. He sulks and gets angry for insignificant reasons like a child, likes to watch Charlie Chaplin (in India widely considered fit for children), laughs a lot, teases his wife and children and is physically affectionate and playful with them.

## **Sakina**

Sakina is Noor's ex-wife and mother to three children with Meher; she is also a well-known midwife in the area. Most of her time is devoted to her family. While she is sometimes emotionally conflicted, her wants are few and she easily finds joy in the smallest of things.

*Nurturer* Many of Sakina's scenes are with her children, whether consoling and feeding her one-year-old, or telling her daughter to study instead of doing housework, or telling Saju to calm down when he gets overexcited. She also nurtures her husband, feeding him after a long day's work, listening to his worries and jokes, and comforting him both emotionally and physically. Her work as a midwife is also another facet of her nurturing personality.

*Complex* Sakina feels more than she expresses in words, especially when it comes to her sudden and unexpected divorce from Noor. The contradiction is best revealed in the scene where Meher asks her to wear the nose-ring as it makes her look pretty. But as he holds her bejewelled face in his hands and admires her, she starts crying as it was a symbol of Noor's claim on her. Later, when Meher wants her to wear it to the feast, she gets angry as it would be disrespectful for Meher for his wife to walk around in borrowed riches.

*Content* Despite their poverty and debts, Sakina is happy and content in her family life with Meher and the children. She takes care of her children, does the chores and carries bricks from afar without complaint. She has only a few wants—a new sari, a pair of sandals and a radio—that Meher fulfils the first chance he gets after borrowing money from Noor.

## **Noor**

Noor is a calm and kind man, who was married to Sakina but forced to divorce her and marry Kamala. He earned a lot of money in the Middle East in a few years and on his return establishes himself as a magnanimous man who freely communicates with everyone and has their best interests at heart.

*Humble* The first thing we notice about Noor is that, despite his riches, he hasn't lost his humility. When the villagers gather around him, he remembers many of them with little details from his childhood and youth, even though they are not now in the same class as he. At the feast, he is the epitome of hospitality and even serves the guests food with his own hands.

*Magnanimous* He invests his money wisely and locally, for instance, by employing a crew including Meher to dig a pond on his property. In small things, too, he shows a large heart. For example, he's only too happy to let Saju ride on the bike with him or gift him small electronics that the boy has never seen before. much to Saju's excitement and joy.

*Ostentatious* Noor is also a bit of a show-off and that's to be expected, since he made a lot of money relatively quickly. For instance, he commissions a pond to be dug on his property and has the house painted to spruce it up, supervising and encouraging the workers constantly.

*Calm* He is very level-headed and does not blurt out his emotions, though the actor playing Noor indicates that he's feeling much more. For instance, he doesn't lose his composure when accidentally bumping into Sakina or when Meher brings him the nose-ring that he had gifted Sakina as a token of their marriage.

## **THEMES**

### **RELATIONSHIP**

**Friendship** Meher and Noor are cousins and used to be good friends, having grown up together, though there aren't many scenes between them. Meher is very proud of Noor for getting rich, as he tells Saju in the opening scene; in fact, he even wants to emulate Noor and go to the Middle East for a few years to earn money. For his part, Noor fondly recalls a time when they played police-and-thief in the abandoned building as children. But during his time in the Middle East, Noor grows somewhat estranged from his family and for some unknown reason waits for a whole year to get back in touch with Meher, even though the latter lived in the next village and was confident that Noor would get in touch soon. Once that happens, though, a naturally shy and trusting Meher takes some little encouragement to rekindle their friendship. Noor invites Meher over to his house and his wife, Kamala, also receives him warmly with home-made snacks. Later, when Sakina finally lets go of her nose-ring, Meher brings it to Noor instead of to the pawnshop to borrow money, knowing that it would

be in safe hands. Noor honours his friendship by first lending him a thousand rupees and then later returning the jewellery. He also visits Meher's house again to invite them for the feast and waits patiently for them to arrive even after all the other guests have left. There is no apparent jealousy or malice between the two men over Sakina; they have a simple and wholesome relationship.

**Love** The film shows us different facets of love between the three couples. At the end of the film, it becomes clear that the current matchup is, in fact, more temperamentally suited to each of the characters. Noor and Kamala's love is calm, while Sakina and Meher's relationship is passionate.

Noor and Sakina, who have now been divorced for a few years, were made to do so by Noor's older brother and there isn't any indication of any animosity between them even after divorce. If anything, there are some lingering and unresolved romantic feelings, more on Noor's part than Sakina's. This is revealed not in dialogue but in stolen glances, awkwardness and Sakina's pained attempt to wear the nose-ring after she meets Noor after a long time. But neither of them act on it and Sakina even teases Meher for being jealous and then later, reprimands him for being insensitive.

Sakina and Meher have a passionate, wholesome and trusting relationship—they seem to be each other's best friend and confidant. This is the only film in which Sen repeatedly shows physical intimacy between a couple (hugs, face-holding and almost-kisses) to evoke love. The couple is also funny and silly and not afraid to show their children that side of themselves. For instance, when Meher picks up and swings Sakina around, and when Saira and Saju think their parents are crazy. They trust each other and, while they have their differences, treat each other fairly and with respect.

Finally, Noor and Kamala's marriage is shown the least. It appears to be a calm and peaceful one. Kamala wants to meet her husband's ex-wife, while Sakina has no desire to meet her. Kamala is more excitable than Noor but less so than Sakina. She is easily impressed by Noor's intricate wood carving but reminds him that he has visitors to attend to. She performs her wifely social duties well, taking care of guests and so on. They are childless but it seems to be a matter of mutual heartache, not discontent.

**Parenthood** Meher and Sakina have three children— Saira, Saju and an unnamed one-year-old son. Saira, the 10 or 12-year-old girl, is very responsible and takes on some of her youngest brother's care willingly; she used to attend school but now studies at home as they cannot afford school fees. Saju, the older, seven- or eight-year-old boy, is very smart according to Sakina, who wants him to continue going to school instead of working the fields with Meher. The youngest boy is usually crying all the time and wants to be held by Sakina, causing her some annoyance at times. They are a complete and balanced family unit, held together by love and laughter despite their poverty; for instance, when Meher brings home new clothes with money borrowed from Noor, everyone rejoices. As parents, Meher and Sakina do the best they can for their children and are affectionate and caring.

Noor and Kamala are childless and treat Saju with affection and love. Kamala dotes on Saju when Noor brings him over for a day and Noor has to remind her not to get too attached to the child as he won't be with them for long, but he doesn't have the heart to move the boy, sleeping spread-eagled, from the bed to have a nap himself. At the end of the film, when Saju's done with all the excitement and starts crying for his parents, they don't hesitate to console him and hesitate only a little to hand him back.

## **SOCIETY**

**Poverty** Sakina and Meher, while not living in abject poverty, find it hard to make ends meet. They live in a one-room hovel with two beds shared between the five of them, though it appears that it is Meher's ancestral property and he at least owns the roof over his head. They aren't shown going hungry or missing meals either. That said, Meher is drowning in debt and has already pawned all of Sakina's jewellery except the nose-ring. He can just about afford the necessities and luxuries are a rarity, like the radio which Sakina wanted for a long time. Sakina complains that she doesn't have a nice sari to wear to Noor's invitation or even decent sandals, which he gets for her somehow. Sakina has her hands full taking care of the children and the household. She even has to pick up bricks from an abandoned building and carry them home herself, probably for repairing the hovel — though she is never shown doing hard manual labour. Her work as a midwife is also intermittent and likely pays in kind than cash, like the new red sari she is given when she gets called to a neighbouring village to help deliver a baby. In contrast, Noor is quite rich according to rural standards—he thinks nothing of lending 1000 rupees to Meher, or having a pond dug or having his house repainted just for the feast,

or giving away a new electric razor to Saju. Sakina seems to be a little jealous of what her life could have been had she still been married to Noor, as seen in her reluctance to meet Kamala or visit Noor's house. But she is certainly more vehement in her conviction that even if they are poor, they have their self-respect.

**Religion** The plot is based on the novel *Dhaan Jyotsna (Golden Rice Fields in Moonlight)* by Afsar Ahmed, who wrote on issues faced by rural Muslim communities in West Bengal. Representation of the rural Bengali Muslim community in Bengali cinema has been spotty at best and Sen made a daring decision to devote the entire film to this community's life. Once we start watching the film, the reason however becomes clear. Sen had been growing more and more experimental with his female protagonists over the last few films and in this he one presents a situation that would be practically unheard of in Hindu rural communities— Sakina is first married to Noor, then divorced and marries his cousin Meher. The relationships between these three characters drive the film. Besides this and some details of dress (the signature skullcap for men and black square pendant and no Hindu marriage markers for the women), there are few other signs that that these people are indeed practising Muslims. There is hardly any usage of Urdu or Arabic-inflected Bengali: *ammu* and *abbu* for 'mother' and 'father', and *daawat* for 'feast' are the only notable exceptions. The complicated and polarizing difference in Bangla diction. No one says *assalamalaikum* or *alhamdulillah*, two very common phrases uttered regularly by the Bengali Muslim community. There is no presence of performing namaz or going to the mosque or even any religious leaders— again very surprising in their absence. There is also no mention of the very common rhetoric of Allah's blessings being responsible for the birth of a child and childless couples should wait until their turn comes. The actors are also all Hindu by birth. So overall, what we see isn't actually a peek into a Muslim village but a toned-down, Hindu-ized version thereof, with only token Islamic markers. As a lifelong Marxist, Sen was wary of religion and never highlighted it in his films. This was a perfectly fine stance when depicting nuances of the dominant Hindu culture— after all, many Bengali communists including party leaders remained staunch, practising (upper-class) Hindus. But when it comes to minority representation where none of the characters should authentically be detached from their religious practices, it strikes many viewers as more than a little odd.

#### DISCUSSION QUESTIONS

- 1) This film has been described as "simple" by critics. Do you agree? Present two reasons why or why not.
- 2) Analyse the relationship between Noor and Sakina by closely viewing any two scenes of your choice.
- 3) Is Sakina an unconventional female protagonist (in Sen's oeuvre)? Why or why not?
- 4) Do you think Meher and Sakina have a loving marriage despite their poverty? Discuss by closely analysing any two scenes of your choice.
- 5) How much does religion play a role in the film and your appreciation of it?

## SCENES

**Message** A message appears in bold white on black: “The world is breaking up, burning, disintegrating and being torn apart; but man still abides, in compassion, love and empathy”

**Noor** A villager and his young son marvel at a man riding his motorbike through the village roads. The voiceover narrator continues that this man, Noor Ali, a carpenter, was raised by his older brother and married to a woman, Sakina, but also forced to divorce her after only a year. The village court divided up all their assets and the divorce was finalized soon after. Another year later, the older brother married Noor to another woman. Noor’s cousin, Meher, then married Sakina and now she is mother to three children. Noor had gifted his grandmother’s nose-ring to Sakina and didn’t reveal it when the assets were divided. He then left his second wife at her parents’ house and moved to the Middle East for a couple years, returning with a lot of money, which he invests carefully. In a flashback, we see he has rebuilt his house lavishly and everyone is impressed. Several villagers have gathered at his home, reintroducing themselves.



**Sakina’s household** Sakina, wiping down the mud floor of their courtyard, calls to Saira, her young daughter, to see why her toddler is crying. Then she breastfeeds the toddler and asks Saira about Saju, her son. Saira says that Saju went to the fields with their father. Sakina complains that Saju should have been put in school as he’s an intelligent child. Sakina tells her daughter to sit and study while trying to calm down the still-crying toddler.



**Meher and Sakina** Noor goes for a walk and meets Meher, who asks Noor to visit. Sakina is annoyed but she teases Meher, who gets jealous and angry about their previous marriage. She’s pregnant, and pacifies him by letting him hear the baby’s heartbeat in her belly. Sakina, serving Meher a meal, teases him about why Noor hasn’t visited in the past year since he has been back. Meher says that Noor will surely visit soon.



**Getting reacquainted** Noor arrives at Meher's house and gets news about the family from Saira while Sakina hides behind a wall. Noor is surprised that they have a one-year-old toddler. Just as he's about to leave, Sakina asks him to come inside. He asks for some water, which she runs to get and he finishes in one gulp. They bump heads trying to pick up the tumbler that has fallen on the floor. Some feelings stir in both and Noor quickly leaves. Sakina seems heartbroken. She brings out the nose-ring from her trunk and tries to wear it, but stops and puts it away hearing Meher's happy voice calling to her. At night, Sakina can't sleep.



**Labour** Noor carves an intricate design on a piece of wood and shows his wife, Kamala, saying that he needs to practice not to lose his skill at the craft. He hires some locals to dig a pond on his property and asks them to contract Meher for the job. At a brick factory where work is in full force, Meher commiserates with another labourer about the greedy moneylender Rahamat Ali and rising interest rates—he's sucking the village dry.



**At a crumbling mansion** Noor and an elderly villager stroll by a crumbling mansion, which was abandoned after the owners died of malaria. Noor remembers that he and Meher used to play police-and-thief there as children. Sakina, picking up bricks from inside the building, can't help but giggle on hearing the story. The elderly neighbour spots her and asks about Meher not helping with the bricks. Noor helps put the heavy basket of bricks on her head and she walks away, pausing just once to look back.



**Husband and Wife** Rahamat Ali unexpectedly drops in late at night. Sakina tells him to leave repeatedly, but he threatens to return after telling her that Meher was probably at the video hall down at the village and not working. Her children are asleep. She walks around outside with a lantern. Meher, returning, bumps into her. She quizzes him about going to the video hall without taking her anywhere and he can't lie to her. They have a few sweet moments, giggling while he picks her up and swings her around, waking the kids. She wants a radio.



**Playing Police-and-thief** Meher watches a Charlie Chaplin film (*The Adventurers*) at the television store with the intention of buying a radio as he couldn't afford a TV. But Rahamat Ali spots him. Meher hides and then runs away. Sakina returns home and finds him lying on the porch while Saju cuts hay. Meher says he wants to go to the Middle East and earn money instead of wasting away. Sakina refuses to let him go. Saju, holding bunches of hay in both hands, runs around impersonating riding Noor's motorcycle. Meher says that, as a grown man and father to three children, he can't keep running away from Rahamat Ali.



**Meher meets Noor and Kamala** Meher works with other labourers digging the pond as Noor supervises. Noor invites Meher to visit him, which he does later. Noor and Kamala feed him home-made snacks. Noor asks about Meher's upcoming bumper harvest. They invite him and his family for a meal and give Meher coconuts from their tree.





**Marriage** Rahamat Ali comes to badger Sakina again, but Meher chases him away. Meher calls him a scurrying mouse and worries that he may complain to the panchayat [local council] to settle his many debts. Meher wants Sakina to wear her nose-ring. She hesitates but he keeps insisting. She seems disturbed and it keeps falling off until he helps her fix it. He holds her face in his hands and sings her a song, but she starts crying and asks him to take it off. He gets angry and she takes it off, sobbing. He lies down in bed next to the toddler, sulking. She gives it to him to pawn in order to pay off his debts to Rahamat Ali. Meher asks if she's angry, but she just shakes her head, only insisting that he bring it back from the pawnshop as soon as he sells the harvest. They hug.



**Nose-ring** Meher brings the nose-ring to Noor, who asks where he got it. Meher says she didn't bring anything by way of dowry anyway and he sold all her jewellery. Noor keeps the nose-ring and gives Meher 1000 rupees. Meher buys and brings home a radio, along with new clothes and toys for Sakina and the kids— everyone is overjoyed. But Sakina is shocked when he tells her that Noor gave him the money.



**Sakina hesitates to attend Noor's invitation** Noor reads about violence in the newspaper while supervising his house getting painted. An elderly neighbour praises the paint colour and Noor says he wanted to spruce up the house before inviting everyone over. Sakina tells Meher to take the kids and go to Noor's invitation, but she doesn't want to go. She doesn't have a nice sari or sandals to wear. She asks him to buy her a pair of sandals; he tells her she'll have to go for sure if he buys a pair.



**Saju rides Noor's bike** Sakina is called away to the next village to deliver a baby as she's a popular midwife. But the baby is born by the time she arrives. The baby's family gifts her a new red sari and a few other things. Noor goes around on his motorbike inviting everyone for a feast, then goes to Meher's house. Saju climbs on his parked bike and pretends to ride it. Noor takes Saju home with him. Saju is ecstatic riding the bike.



**Saju at Noor's house** Saju sleeps spread-eagled on the bed. Kamala and Noor chat about how happy and excited he was to receive new trousers. Noor tells Kamala to not grow attached. Saju is very curious about Noor's electric razor and hair dryer; Noor gives him the razor. Kamala takes care of Saju.



**Family life** Sakina is angry that Meher let Saju go. She's wearing a new red sari given by the family that she just visited and she's brought gifts as well. Sakina pretends to be afraid that Noor and Kamala want to bewitch Saju as they have no children. They all giggle. Sakina says Meher should have fed him. Meher says Noor waited for a while, gave the toddler some money and asked if Sakina would visit. Sakina, laughing, asks for her sandals.

**Trouble with the nose-ring** Meher tells Sakina that Noor returned her nose-ring. Sakina is distressed. She chastises him for borrowing money from Noor. She says that rich people like to throw money around. The next morning, she tells him to return it to Noor, as it belonged to him originally. She tells him that Noor didn't declare the nose-ring during the divorce separation of assets and she also didn't mention it to anyone. Meher says that she should wear it to the invitation. Sakina gets angry with him, saying that they should have some self-respect. She says they'll go late as she's afraid of what people will say.



**At the feast** Many people are gathered at Noor's house. Some of them eat on long tables under a makeshift covering while Noor sees that everyone is getting enough food and serves them. Suddenly, an old bearded man comes in shouting that he wasn't invited. Kamala sees him and runs to get Noor. Noor can't recognize him at first, but then the elderly villager introduces him as Chatterjee babu from the next village. All the kids come and touch his feet, almost pulling his dhoti off in the process. Chatterjee says that he couldn't stay away from his ancestral land any more. While they are chatting, Saju quietly comes and tells Noor that his parents haven't arrived yet. Kamala says Saju refused to eat. When Noor and Kamala console him, he starts crying.



**Sakina and Meher arrive** Much later, Sakina and Meher arrive with the other kids. But all the chairs are empty— everyone has already left. The toddler keeps crying. Suddenly, there is loud laughter from inside. Sakina wants to leave right away. But Saju comes outside holding Kamala and Noor's hands. There is an awkward silence. A montage of flashback scenes are shown to an iconic Tagore's song ("Who's the one dancing in my mind, the rhythmic dance of eternity?...Day and Night, Freedom and Bondage – all dance in this eternal dance of harmony" ); when Sakina and Noor bump heads and when he helps her pick up bricks; when Meher brings home the radio and when he swings Sakina around. They freeze facing each other with Saju in between the two couples as the theme song continues. End credits roll.

