

SoBo ke bahar bhi Art Deco hai...

...And it's at risk, say activists, with news breaking of the Khar municipal market being slated for redevelopment. It's among hundreds of Art Deco buildings that are slowly disappearing from the suburbs due to a lack of citizen awareness and empathetic authorities

SPANDANA BHURA

EARLIER this week, while walking through the bylanes of his neighbourhood, poet-author Ranjit Hoskote noticed a board hanging at the entrance of the municipal market in Khar West. "The board indicated that the market, which is an Art Deco structure, although worn down by neglect, shoddy repairs, seepage, and tarpaulins, is set to be redeveloped by a builder who seems unfazed by its enchanting blend of glass, chrome, and grey massifs [a large structural element, often used for support or to create a sense of grandeur]," says Hoskote.

"Stylistically, the municipal market is very classic," notes Atul Kumar, founder of Art Deco Mumbai, a group dedicated to preserving and documenting the city's Art Deco architectural heritage. "It has a distinctly stepped profile and is an elegant, simple structure," notes Kumar, adding that the fact that the market is a public building gives it even more significance in terms of urban memory.

Unfortunately, hardly anyone even knows the structure is Art Deco. When we say Art Deco, most people tend to immediately think SoBo. However, Art Deco isn't confined to



Fort and Marine Drive, it's spread across the city, from Matunga and Dadar, to even northern suburbs like Bandra and Khar. Despite being over 70 years old, many of these buildings remain structurally sound — a mark of solid craftsmanship.

The one major difference between them and the SoBo Art

Deco structures we have all come to know and love, is citizens' awareness. And what we don't know, we can't protect.

Did you know that there are at least 1475 Art Deco buildings across the city that have been documented by Art Deco Mumbai; 76 of them are protected with the "heritage" tag



Earlier this week Ranjit Hoskote noticed a board hanging at the entrance of the municipal market in Khar West which indicated that the market, which is an Art Deco structure is set to be redeveloped by the Manthan Group. **PICS/DWEEP BANE**

As Sunday mid-day headed to the market, we found walls and ceilings crumbling, with peepal trees sprouting from entryways, and watched our feet constantly to prevent tripping over the uneven flooring or landing in the many puddles inside the structure

1475

Art Deco buildings documented by Art Deco Mumbai

1399

Art Deco buildings with no protection

76

Protected under UNESCO; all are in SoBo



under UNESCO, and all of them are in South Mumbai. The buildings in central and northern Mumbai may not be recognised as "heritage", but they are intrinsically tied to the city's history.

"We've documented them lane by lane, building by building, with maps, photographs, and detailed notes on architectural features," says Kumar, "Unfortunately, when these buildings aren't maintained or repaired, they're often seen as easy targets for redevelopment, which is deeply disheartening."

Mustansir Dalvi, architect, professor, and trustee of Art Deco Mumbai, concurs: "Outside the UNESCO-nominated Victorian Gothic and Art Deco Ensembles zone in South Mumbai, most Art Deco buildings in the city aren't protected."

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located on 5th Road, opposite Khar railway station's exit, the market houses around 330 shops offering a wide range of goods and services.

As Sunday mid-day heads there on Thursday, we find walls and ceilings crumbling, with peepal trees sprouting from entryways, and watch our feet constantly to prevent tripping over the uneven flooring or landing in the many puddles inside the structure.

Shekhar Waghmare, 68, who runs a provision store there, tells us the structure was built in 1957, a year before his grandfather set up shop in the compact 6x6-sq-ft stall that has since become a go-to spot for locals seeking daily rations. "I've been sitting at this shop for nearly 50 years now," he notes. "And this isn't the first time this developer has taken up the project."

The reconstruction board outside Khar Market names Manthan Group, a Mumbai-based construction firm, as the project developer. However, there was no response to this paper's repeated attempts to contact them for details.

According to tailor Yamin Sheikh, whose shop is at the market entrance facing 5th Road, word on the street is that the structure will be completely torn down and replaced by a high-rise, with vendors relocated to the first few floors. However, these remain mere speculations, as the builder has yet to initiate any dialogue with the vendors, he adds.

Dalvi makes a crucial point: "If the plan is to build several floors of market or shopping space, then it's flawed from the start. Markets are successful only on the ground floor. People do not climb stairs to reach market spaces on upper floors."



VIKAS DILAWARI



ATUL KUMAR



POMLEY MAHESHWARI

The Manthan Group was also behind the redevelopment of the Pali market in Bandra in 2021. In 2022, less than a year after the project's completion, vendors began voicing concerns about dwindling sales because customers had to climb up a flight of stairs to reach the marketplace.

If something similar were to happen at Khar market, it would be a serious civic loss, says Dalvi.

For now, licensed traders at Khar market remain in the dark about what the future holds. Many, including Waghmare, are sceptical that reconstruction will begin any time soon, given the builder's past track record.

Unaware that the market is an Art Deco structure, many traders recall that discussions about redeveloping it began as early as 2009. "From what I remember, the builders met with many of us licensed vendors and offered an incentive of about ₹18,000 to ₹20,000, along with a promise of double the space we currently occupy," says Waghmare.

However, the deal had several loopholes that vendors quickly caught on to. "We fought for our space back then, and we will do it again if we have to," says Kavita, one of 80 licensed fisher-women who have been running businesses in the market for over three generations.

Asked if she was aware of the architectural provenance of the market, she said she wasn't. And it's not a factor for them when they're struggling just to ensure their livelihood doesn't take a hit, she says.

Traders remain divided on the redevelopment. According to Rajaram Patil, a vegetable vendor, parts of the market are in need of reconstruction, stating that his store is among quite a few dealing with seepage issues. However, Waghmare and Kavita point out that the sections



where they've set up shop show no signs of structural weakness. "We haven't faced any issues all these years," says Waghmare.

According to Dalvi, most Art Deco buildings in the city are still structurally sound. "They were built between the late 1930s and 1950s using RCC (reinforced cement concrete)," he explains, "Construction during that era used high-quality materials and craftsmanship, which is why many of these buildings have stood strong for over 70 years with minimal need for major repairs to the structure itself."

"Good maintenance is the need of the hour," says Vikas Dilawari, a practising conservation architect. He believes that instead of demolishing a well-built, functioning structure simply because it's old or lacks a heritage tag, authorities should work in consultation with citizens and residents to repair and restore it. "If a building is structurally sound and still in use, it deserves to remain," he says.

Pomley Maheshwari, a resident of Sneha Sadan — an Art Deco building in Matunga built in 1936 — recalls discovering the strength of the structure a few years ago while considering a flat expansion. The apartment, first tenanted by her grandfather-in-law in 1937, had walls

made of bricks nearly 12 inches thick. "It made the structure incredibly sturdy," she says. In comparison, the standard thickness of a brick today is 3.54 inches. Unable to manage its upkeep, however, the landlady and residents at Sneha Sadan are now considering redevelopment.

Less than a minute away, there's another Art Deco building we had meant to visit: the three-storey Narmada Niwas, with curvilinear balconies, a porthole, and streamlining. But on reaching the site, we find nothing but debris. Local tailor Kalpesh Darji, unaware of the building's pedigree, mentions that the structure was razed for redevelopment a little over a year ago.

Redevelopment is driven entirely by the aspirations of individual property owners and developers, rues Dalvi. "Anyone can push for it, and it's often seen as a personal right," he adds.

Building owners often struggle with maintenance, making it difficult for landlords to sustain these aging properties. For Nimisha Khimji, the landlady of Sneha Sadan, Sneha Sadan is home. "My grandfather built Sneha Sadan in 1936. I wouldn't want to see it go into redevelopment, but maintenance has become a ma-



According to Local tailor Kalpesh Darji the three-storey Narmada Niwas in Matunga, with curvilinear balconies, a porthole, and streamlining was razed for redevelopment a little over a year ago. **PIC COURTESY/ ART DECO MUMBAI**

Built in 1936, Sneha Sadan is a magnificent example of an Art Deco building with portholes and a skylight.

Atul Kumar says that when buildings are redeveloped to maximise FSI, they lose original Art Deco features like balconies, cross-ventilation, and high ceilings like the ones seen in classic buildings like Sneha Sadan. **PICS/KIRTI SURVE PARADE**

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Jamming on the highway

The directors and actors of the upcoming thriller Pune Highway discuss their stage-to-screen adaptation and finding their collaborative roots in theatre

SUCHETA CHAKRABORTY

I'VE always found the goings-on [in the play] to be extremely cinematic," Bugs Bhargava Krishna, thespian, adman and one half of the writer-director duo behind Pune Highway, that releases in theatres on May 16, tells us. Sitting across from him on this warm May morning in their artfully arranged Bandra office is his long-time friend, fellow adman and co-writer and -director Rahul DaCunha who, more than two decades ago, also wrote the original play the film is based on.

Although the play is boxed in by

the constraints of the stage into one motel room, its cinematic potential was undeniable to Krishna, who also essayed one of the key characters in the original stage version. "Most of the play is actually a flashback where people are telling you what happened. So, all of that is visual material conveyed in dialogue, which you can shoot. I was fascinated by how Rahul had structured this play."

There was also, he points out, a sense of claustrophobia, a feeling of being surrounded, like in Alfred Hitchcock's famously chilling

Birds. "Any great thriller needs that claustrophobia," admits Krishna. "It's built into the situation where there's a mob coming towards a motel where the characters are and you can almost feel the mob, or where you can feel the freedom of the couple next door who are having sex and it comes through the walls. The set pieces are remarkable."

The screenplay took shape over the course of two months as many more locations, situations and characters were added, after which dialogues were written

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in and then given over to a third partner, Sudeep Naik, who turned it into Hindi. For DaCunha, who always wanted to give his play a second half, "the film became the Act II for the play".

Pune Highway is what DaCunha calls "a buddy whodunnit", a film primarily about friendship. Mumbai has had a tradition, he says, of people from vastly different backgrounds growing up in the same building and forging deep connections through the simple rituals of, say, the cricket games played in the corridor or a first kiss behind the water tank on the terrace. In DaCunha and Krishna's writing, locations become characters as richly wrought as the people, believes comedian and screenwriter Anuvab Pal who plays one of the film's trio of friends. "They do inanimate objects as characters really well in their writing."



A still from the film Pune Highway

Pal also points to the complementary nature of the directors' collaboration where DaCunha's understanding of the characters melded with the visualisation Krishna — who has directed films like Barot House and Nail Polish before — brought to them. "One of the relentless things that I enjoy about the theatre is character," admits DaCunha. "I love the unravelling of a character. Because I have been writing plays for so long,

I don't like to create characters who have a scene and then leave. For me, characters have to go through an arc. So even in Pune Highway, every character in our ensemble has a journey."

For Amit Sadh, the inclusiveness and sincerity felt on the film set reminded him of his equally enriching experience on the set of Abhishek Kapoor's 2013 film Kai Po Che, which incidentally, was also a portrait of friendship and con-

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Rahul DaCunha, director of Pune Highway



flict. "It was a great feeling to be seen, to not to be used as a prop. It was just so comforting," shares the actor who has shared a close relationship with Krishna since he played the lead in the latter's 2019 thriller Barot House, and refers to him as a mentor. For Sadh, what set Pune Highway apart from his experiences on other film sets was how camera positions weren't pre-set but determined after discussions with the actors. "They have so much faith in the actors and the process — not to mention the courage required, because this is time-consuming," the actor comments.

"The atmosphere that Bugs and Rahul created was that of a repertory theatre," observes Anuvab Pal. For Pal, who admits to being relatively new to the acting process, the spirit of ease, creativity and participation and the directors'

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(From left) Bugs Bhargava Krishna, Amit Sadh, Rahul DaCunha, and Anuvab Pal discuss how the collaborative spirit that gave rise to the film Pune Highway extended as much to its actors. **PIC/ASHISH RAJE**

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up]], he says.

Conservation activist Kumar adds that when buildings are redeveloped to maximise FSI, they lose original Art Deco design features like balconies, cross-ventilation, and high ceilings. These are replaced by boxy, dense structures. "Only lobbies may retain a sense of design, but that's not where people live," he says.

"Art Deco is deeply embedded in both the emotional and cultural fabric of the city," adds Kumar. "It was a defining feature of Mumbai's first planned neighbourhoods that introduced apartment-style homes, parks, places of worship, schools,

WHAT PEOPLE POWER CAN DO

In 2018, after a decade-long effort, UNESCO inscribed the Victorian Gothic and Art Deco Ensembles of Mumbai as a World Heritage Site. This designation protects, enhances, and showcases a remarkable collection of 94 historic buildings in South Mumbai's heritage precinct, including the iconic Art Deco promenade along Marine Drive. The nomination was prepared entirely by a collective of concerned citizens, resident associations, architects, conservationists, and urban planners. "This is a powerful example of how effective citizen-led movements can be in safeguarding a city's heritage," notes Atul Kumar, founder of Art Deco Mumbai.



Aerial view of the Oval Maidan Area. FILE PIC/KIRTI SURVE PARADE

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"burst of infectious energy" was felt right from the start of his association with the film. "Bugs and Rahul know exactly what they want but they want to empower you to get there," he says.

In the film, Pal plays Nicky, a character Krishna himself has essayed on stage. For Pal, not only was it important to avoid imitation and make the character stand on his own but it was also crucial to steer clear of exaggeration, a fairly common ask, he says, given his work and background in comedy. "What is really good about [DaCunha and Krishna's] writing is that they avoid obvious humour. It allows you to play opposite type. The usual expectation is that the comic character will always do comic things [but] I find people laugh if the character does something credible, not if they do something ridiculous," notes Pal. He cites how the writing contained

and cinema halls, all contributing to a certain quality of life for residents." He adds that many of these buildings are still occupied by third-and fourth-generation families, giving them a sense of continuity and a deeply rooted ethos.

Author Hoskote admits that change is inevitable, but wonders whether it's too utopian to hope that the façade might be preserved as a reminder of a vanished age of grace and elegance that Art Deco once embodied.

On posing this question to the BMC, an official tells us: "Art Deco or not, the builders contracted for the project usually have complete autonomy over the decision of either maintaining some parts of the structure or redeveloping it completely."

Hope is not entirely lost, though. "Most people are only now beginning to understand what Art Deco truly is, which is why I believe there's still time for this conversation to enter the mainstream," says Dilawari.

The problem is greed, says Dilawari, while acknowledging that change is inevitable when driven by genuine need, like enclosing a balcony for a growing family. "The real issue starts when a modest four-storey building is replaced by a 15-20-storey complex packed with podium parking of same height as the original structures," he says. "As the saying goes, there's enough for everyone's needs, but not for everyone's greed."

Dalvi chimes in: "The street-level experience is drastically altered — the scale changes, light disappears, and a once vibrant street becomes dark and uninviting."

In the case of distinct Art Deco structures like the Khar municipal market, Dilawari warns that demolition often leads to poorly designed replacements — structures that are more cramped, less ventilated, and far removed from the original climate-conscious designs. He says, "If today's architecture cannot be tomorrow's heritage, we have no right to tear down yesterday's."

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ILLUSTRATION/UDAY MOHITE

Speaking in tongues

A book of Kannada stories translated into English is on this year's International Booker Prize shortlist, and the literary world hopes this boosts international appetite for Indian writing. However, there is still a long way to go

ANAND SINGH

IN HIS collection of essays and criticism, Salman Rushdie once said, "It is normally supposed that something always gets lost in translation; I cling, obstinately, to the notion that something can also be gained."

This time, this gain is for India — in the form of an International Booker Prize nomination for an English translation of a Kannada work, the first ever for an Indian regional language. Writer, activist, and lawyer Banu Mushtaq's story collection, Heart Lamp (Hrudaya Deepa), was featured in this year's International Booker Prize shortlist.

Originally in Kannada, her works have been translated into Urdu, Hindi, Tamil, and Malayalam, but the English translation came only this year. Translator Deepa Bhashti is co-nominated for the award. The winners will be announced on May 20.

This development comes amid English translations of regional literature by multiple publishers, especially of Dravidian languages. Translated Marathi and Hindi literature is in demand, too.

Mushtaq, renowned in South Indian literary circles, never anticipated that stories from Hassan, a



Banu Mushtaq's book explores the lives of women in Muslim communities in south India
PIC/X @ANDOTHERTWEETS

The nomination comes amid English translations of regional literature, especially of Dravidian languages. Translated Marathi and Hindi literature is in demand, too. But only Malayalam and Tamil have relatively strong translation ecosystems

tier-2 city in Southern Karnataka, would appeal to the Booker jury. Lauding Bhashti, Mushtaq is reported to have said, "They understood the culture and the context. That is the great thing!"

Bhashti deserves the credit, as translation is often regarded as one of the toughest tasks in literature. This thought is echoed even by veteran writer, poet, and lyricist Javed Akhtar, who has translated the works of laureates such as Rabindranath Tagore. Akhtar once remarked at a literature festival, "Translation isn't merely about converting words. It's about carrying the soul of a text across languages."

So, how did Bhashti do it? She neither came from the same region

of Karnataka, nor spoke the same dialect, nor shared the same cultural or religious background. In a conversation with **Sunday mid-day**, she says, "It is a creative adaptation in a way. Every book comes with its own cultural and linguistic complexities. I studied the context thoroughly, which in this case, is a setting in a Kannada Muslim community, before rendering it into the target language (English). I decided to retain many Kannada and Arabic words. For example, reducing 'dua' to just 'prayer' would lose cultural weight."

On how stories from a small city in Karnataka may have resonated with an international audience, Bhashti says, "Western markets publish very little translated literature. But these stories have universal themes, such as patriarchy. So, despite a different setting, it's relatable."

However, despite growing interest in regional literature, experts say good translations, which can appeal to both national and international audiences, are still a rarity. Bhushan Korgaonkar, a Marathi and English writer and translator, says, "The demand from non-Marathi speaking populations has increased. But the challenge is that certain cultural concepts are language-specific. The book I translated, Anna He Apoorva Brahma, has brilliant wordplay in the title itself, but the direct translation would lose the wordplay. So, in English, it's simply called Dalit Kitchens of Marathwada."

Korgaonkar agrees with Bhashti's approach. He thoroughly researches the culture, revisits the draft multiple times, and evaluates whether it would make sense to a wider audience.

But good translations are seemingly an individual effort. Korgaonkar says, "There's no organised system for translations. Even universities like Savitribai Phule Pune University or Mumbai University don't offer proper Marathi translation studies programs."

Malayalam poet and translator Ravi Shankar argues that in a country that speaks over 19,500 languages or dialects as mother tongues (as per government data), knowing English is a privilege, and mastering it well enough to translate literature is an even greater one. As per the last census, only 26 per cent of Indians are bilingual, while just seven per cent speak three languages. Despite this disparity, the National Book Trust, an apex government body established to promote reading, has published 4000 translations across 58 Indian languages, while private publishers have their own separate figures.

Experts we spoke to acknowledged the demand, which drives publishers to release translated literature. However, both Bhashti and Korgaonkar agree that among regional languages, only Malayalam and Tamil have relatively strong translation ecosystems. Bhashti says, "Kannada still lags behind. Hopefully, this Booker recognition will encourage more translations."

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The King's out, but Mannat darshan is still a must

The lane outside Shah Rukh Khan's residence, Mannat, looks less busy after the actor's temporary departure. **Sunday mid-day** speaks to vendors, whose day's earnings came from visitors thronging for a glimpse of their favourite star, and fans who still visit though there's no one home

KOMAL RJ PANCHAL AND PRIYANKA SHARMA



Shah Rukh Khan's interactions with his fans are legendary, especially his trademark pose (inset). PICS/GETTY IMAGES

OPPOSITE Shah Rukh Khan's Mannat — the sprawling bungalow in Bandra that now holds the status of an iconic spot in the city — Kiran Pal Singh serves up a bit of the superstar from his crate every day. With chutney on the side, he dishes up what he likes to call "Shah Rukh Khan ka samosa". It's ₹15 each and the satisfaction is unlimited.

"Main 30 saal se bech raha hoon (I have been selling it from past 30 years)," he tells us. But it's not the same any more, Singh remarks. Khan and his family have temporarily moved out of Mannat, which is undergoing renovation, and will return only after two years.

Singh, who moved to Mumbai from Ghaziabad in 1995 and lives a shanty in Bandra East, begins his day at noon, and sells samosas and tea till 10 in the night. "I have seen Shah Rukh Khan a thousand times. When his fans come to see him, this area, where we are sitting is full. Now that he is not there, khaali hai. Bohot kam log aa rahe hain," he says.

For fans, Shah Rukh Khan is an emotion. But for Singh and many like him, the superstar connotes something far more urgent — their livelihood. Guddu Prajapati, who has been selling Fryums outside Mannat for 25 years now, says, "Whoever knows that Mannat has gone under renovation is not coming here. There was a time that if a car exited Mannat, the public would crowd up hoping to see him. Him moving out has affected the number of fans, who used to come to see Mannat. Dhande pe asar toh pahucha hi hai. Hamaara dhandha unhi ke vaaste chalta hai," he shares.

A regular day for autorickshaw driver Ravindra Tank starts from the eastern suburb of Bhandup. Every tourist he gets, he first brings them to Mannat. "Most of them want to see SRK's house and they believe they'll get to see him at some point. They then continue Mumbai darshan. Some fans have made me wait all day, as they wait that long for one glimpse of the superstar. There are people who still don't know that he is not here for the time being," he says.

The road overlooking Mannat is quieter than usual. The tiny area where families fought to find space to get clicked next to the Mannat board is now able to accommodate the few that are still visiting. They are all aware that their favourite star has left. "So what if Shah Rukh is not here. His house still is," says an ardent fan from Karnataka, who took a Mumbai trip with her family especially to see Mannat.

"I have loved him for over 20 years now! Who doesn't love Shah Rukh? I have visited Mumbai in the past as well, but somehow couldn't make it to Mannat. So, this time I decided we have to see it," she says, gazing fondly at the bungalow.

Khan bought Mannat in 2001, and over the years developed a ritual of waving at his fans from the terrace, on special occasions. Even those, who could only watch on television the visuals of the ac-



Rickshaw driver
Ravindra Tank



Samosa seller
Kiran Pal Singh



Fryums seller
Guddu Prajapati



Bhavika Barot

SRK developed a ritual of waving at his fans from the terrace on special occasions. Even those who could only watch it on TV, the visuals made them feel they were right there, with him



The road outside Mannat wears a deserted look save for visits from die-hard fans such as Minhaj Hassan and his daughter Manara. PICS/ASHISH RAJE



An SRK fan shows his friends how it's done

tor opening his arms wide for the sea of fans standing below, it made them feel they were right there, with him.

As Minhaj Hassan, a visitor from Bengaluru, puts it, "My five-year-old daughter, Manara, has been his fan since she was two. She has seen his iconic pose and copies it at home. She has been wanting to see this house for a very long time. Of course, we read in the news that Mannat was undergoing renovation. We were little disappointed but we still wanted to visit, have a look at it and go back. It wasn't about meeting Shah Rukh in person. I was just telling Manara, 'He comes out and stands in the balcony.' So, she said, 'Oh! It's so close. I also want to come and stand here.' She is already wishing she meets him!" He laughs as he makes Manara sit on his shoulders to get a better view of Mannat.

Anil Sharma a fan from Rajasthan, says, "I have been to Mumbai before but couldn't visit Mannat. But this time when I came, I decided to have a look at it. I am loving it! I felt bad knowing that I am here to see his house but he is not living here right now. I have grown up watching him and his movies. It used to feel so nice to see him come out and wave at his fans from Mannat. That's a beautiful memory for all of us. It would make us want to come to Mumbai and stand outside his house. Of course, we can't speak to him but the thought of standing outside Mannat and seeing him up there is so reassuring. He won't be here for another two years at least, but I would still come to Mannat on every Mumbai visit because this place gives me joy. Mann hi nahi bharta. Aisa lagta hai ki bas dekhthe hi rahein."

A slight sadness is reflected on

Bhavika Barot's face too. She travelled from Jamnagar in Gujarat to see where Shah Rukh Khan lives. "Itne door se aayen hain, toh achchhla lagta agar woh yahaan aate. Par hum toh aate rangehen, chahe woh kitna bhi waqt lein wapasaane mein," she says, before adjusting her pose for a picture next to Mannat.

Kolkata-based youth Shomodeep is here with his cousins, who are all of 20 but call Khan their love guru. "We have learnt romance from him. He grew old and we grew up, with him," one of them says. Shomodeep tells us that he had wanted to visit Mannat since he first saw DDLJ. "Just the prospect of him sleeping in his room or gymming would have been much more exciting. It feels a little sad. But I am happy that I got to see his residence. Shah Rukh represents the prospect of hard work, that a commoner can reach so far and become a global icon. And Mannat is the symbol of that success. It shows you that you can come from the lowest level and reach to the very top," he smiles.

Tank has been a witness to these fan emotions. "I see them making video calls to their relatives in their hometowns and showing them Mannat. Their eyes light up. I love seeing that love and in return it also helps my business. So it is a win-win for all of us and it's only because of Shah Rukh." While his fans across the globe wait for him to dazzle them on the big screen with his next film, Guddu has only one wish: "Woh jaldi waapas aa jaaye. Public aati hai unko dekhne ke liye toh humhi ka khaati hai."

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