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Gangs of Wasseypur: A Deep Understanding of Indian Politics and Social Dynamics

Dr. Rajendra Vithal Waghmare

Head Department of English

Smt. Surajdevi Ramchand Mohata Mahila Mahavidyalaya,
Khamgaon 444303(MS), India.

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	Can a serious filmmaker, working in India, afford to shut his eyes to the reality around him, the reality that is so poignant, and so urgently in need of interpretation in terms of cinema? I do not think so – Satyajit Ray, <i>Our Films, Their Films</i>

Abstract: *This research paper aims at exploring the notions of the deep understanding of Indian politics and social dynamics in context with the Hindi movie Gangs of Wasseypur by Anurag Kashyap, the leading Hindi cinema script writer and director. The characters in his films are the replica of common man as well as the heavy weight political leaders as well as businessmen in the society. It brings out different facets of human nature. It helps the audience to relate, understand and infer their own judgments. The research paper brings out the motifs of Indian politics and society as reflected in the movie.*

Keywords: *Cinema, Indian politics, society, Gangs of Wasseypur Anurag Kashyap.*

I. INTRODUCTION

The introduction of Cinema in India can be credited to the Lumiere brother's. Just a couple of months after the Lumiere siblings presented the craft of cinematography in Paris in 1895, film made its quality felt in India. The Lumiere siblings' held their first open appearing at Watson Lodging in Mumbai on July 7, 1896 and the Times of India glowingly alluded it as the 'supernatural occurrence of the century'.

In course of time, Bollywood has emerged as one of the most dominant and distinctive features of Indian culture. Indian cinema wields significant influence and power in addressing various social issues through its medium of screenplay. The Bollywood stands as the world's largest film industry in terms of the number of films produced. Movies serve as a potent medium for addressing societal concerns, as they play a crucial role in motivating individuals and communities. While movies have a positive impact on society, it is important to acknowledge their potential negative effects. Indian cinema has a rich

history of evolution over a period of hundred years. A number of legendary film directors have created movies which will stay relevant forever. To name a few who have contributed to enrich the Indian cinema like Dadasheb Phalke, Rituporno Ghosh, Shyam Benegal, Mehboob Khan, Yash Chopra, V Shantaram, and Raj Kapoor. Indian film making business has been now recognized as industry. As per the Economic Times article (Oct 2017) Film industry in India has a total revenue of Rs. 13800 Cr. It is expected to grow at 11.5% year-on-year to hit \$3.7 billion by 2020. The producers are also productizing the ideas to make it saleable to the larger market. The storyline which is likely to have appeal to larger audience may get into production. But there are directors who belong to a different school of thought and create their own niche.

II. GANGS OF WASSEYPUR I

When the movie opens on screen we see opening credits of *kyonki saas bhi kabhi Bahu thi.....* Camera zooms out... A paan shop... customers engrossed in watching the episode... The TV gets blown away by a bullet. People run around in chaos. Sultan and his men come out of a Maruti van with guns. They scare people by shooting in the air. The Paan shop shutters are pulled down. In the beginning of itself we come across too much violence, gunfire and bombardment.

III. CHARACTERS

The following film stars are in the lead and minor role of the movie. Manoj Bajpeyi, Richa Chaddha, Reema Sen, Piyush Mishra, Nawazuddin Siddiqui, Vinit Kumar Singh, Pankaj Tripathi, Huma Qureshi Anurita Jha and Tigmanshu Dhulia. It outlines the family tree of the Khan clan, including Shahid Khan as the son of Nasir Ahmed, and his sons Durga, Danish Khan, Faizal Khan, and an unnamed son. It also mentions Sardar Khan's wives Nagma Khatun and Shama Parveen, and his cousin Asgar. The document additionally lists associates of the Khan clan and the Qureshi clan, including Ramadhir Singh associated with Sultana Daku, and Ehsan Qureshi whose uncle is Badoor Qureshi. It notes Qamar Makhdumi as Sardar Khan's benefactor.

It is a story of three generations and is spanned over several decades. The story is relating to Wasseypur which is known for the notorious character of the place. The spans out in several decades with the involvement of three generations of the characters scripted. The story revolves around characters like robbers Qureshi and Shahid Khan and his son Sardar Khan who has only motive to kill the mine owner Ramadhir. The story narrates the journey of robbery to mine worker who lost his wife due to certain working restrictions in the mine and taking revenge of the death. It further leads to a new turn in the story and intention of taking revenge by Sardar Khan. Nagma Khatun, Durga are the important characters in Sardar Khan's life and showcases the grey shades of his character.

During British colonial rule, the British had seized the farm lands of Dhanbad for coal which began the business of coal mining in Dhanbad. The region was the domain of the faceless dacoit Sultana Qureshi who robbed British trains in the night and thus held some patriotic value for the locals. In 1941 Shahid Khan takes advantage of the mysteriousness of the faceless dacoit, Sultana, by impersonating his identity to rob British ferry trains. The Qureshi clans eventually find out and order the banishment of Shahid and his family from Wasseypur. They settle down in Dhanbad where Shahid begins work in a coal mine. He is unable to be at his wife's side during childbirth, and she dies. The enraged Shahid kills the coal miner's muscleman who had denied him leave on that day. In 1947, the British coal mines are sold to Indian industrialists and Ramadhir Singh receives a few coal mines in the Dhanbad region. He hires Shahid as the new muscleman of one of the coal mines.

On a rainy day, Ramadhir overhears Shahid's ambitions of taking over the coal mines. Ramadhir tricks Shahid into traveling to Varanasi for business but instead has him murdered by an assassin named Yadav Nasir flees from the house with Shahid's son Sardar just as Ehsan Qureshi, another associate of Ramadhir and a member of the Wasseypur Qureshi clan, shows up to kill them. An unsuccessful Ehsan lies to Ramadhir that Shahid's family has been murdered, burnt, and buried.

Sardar learns the truth about his father's death, upon which he shaves his head and vows not to grow his hair until he has avenged his father's murder.

Ramadhir plays a very crucial role of the principle of 'divide and rule' in the movie which has been the most effective tool of politicization of the Indian society. He makes use of Sultan against Sardar Khan so as to shaken the expanding rule of Sardar Khan. Sultan offers the most modest weapons to Sultan along with money and moral support. At the end of Part I of the movie Sardar Khan is shot multiple bullets on the Petrol pump and he is found bleeding thoroughly. Power of politics has been very effectively used by Ramadhir, in the movie.

IV. GANGS OF WASSEYPUR PART II

In fact the both parts of *Gangs Wasseypur* were originally shot as a single film measuring a total of 321 minutes and screened at the 2012 but since no Indian theatre would volunteer to screen a film longer than five hours, it was split into two parts for that market.

Sardar Khan is killed by the two gunmen and survived by his wife and four sons. The suspense of the story revolves around the killing of who killed Sardar Khan and thereafter taking the revenge of his death. Danish Khan the elder son of Sardar takes the responsibility of his revenge. His younger son Faisal Khan is lost in his world of marijuana. However, Danish is also killed by Sultan and thus finally Faisal takes the charge of all. Faisal Khan -Plans to take the revenge of his grandfather, father and his brother and kill Ramadhir Singh. The soul of the film lies in Faisal's turnaround from a silent guy to a don. Faisal did not want to come into father's business previously but the murders of his father and brother and the pressure for revenge makes him step into the killing business. The intense emotions are displayed by the characters like Mohsina, Fazlu showcasing trust, love and betrayal.

There is an abundance of physical violence through arms such as guns, pistols and other variants of weapons. The blood and gore is also very apparent in those films. One can find a number of instances of violence in these films. There is a dominant trait of political violence where the power is misused and it is reflected through violence and other means of aggression. The movies also reflect how politics cannot survive without violence and aggression. The significance of violence is that it is vital in all aspects as the films which vary from different genres such from romance to political thriller there is a significant amount of violence in the films portray how violence is dominant in the society now.

V. CONCLUSION

In the climax of the movie Faizal reveals to his friend, Fazlu that his father would be travelling without security the next day. Fazlu, who works for Sultan, calls up the Qureshis and tells them that Sardar's bodyguards wouldn't be with him the next day. The next morning, Sardar leaves home alone and reaches Durga's house where he gives her expense allowance. Once Sardar leaves, Durga also calls up the Qureshis and tells them that he has just left. The Qureshi men follow Sardar's car, and, when the latter stops at a petrol pump to refuel, they start shooting as Sardar ducks in the car for cover. The Qureshi men put several close rounds through the car window, after which they escape. A shocked Sardar opens the car door and stands up to reveal multiple bullet wounds, with one bullet embedded in his head. He steps out with his gun drawn to stop a cycle ferry on which he eventually collapses to his death.

This movie won many prestigious awards including Film Fare Award, International Indian Film Academy Award, National Film Award and Big Star Entertainment Award, etc. The script of the movie brings forth the societal, cultural, political and economic state of the State of Jharkhand (erstwhile Bihar). The language that has been used in the film is crude and typical Bihari in its tone.

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