



Deconstructing the Social Realities Through Hindi Film Song: An Investigation Into ‘Taar Bijli Se Patle’

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Abstract

Songs are a popular form of emotive expression in Indian society. Hindi cinema often contains a plethora of songs embedded in the film. Songs also help shape a film's narrative; these songs become popular in a brief period and sometimes set trends in society. Folk songs in Indian society depict social reality in their sense, but in the modern forms, such types of songs seem missing in popular cinema. Anurag Kashyap is one of few directors of Hindi cinema who has set different trends through his filmmaking. The song "taar bijli se patle" is present in his film "Gangs of Wasseypur 2", which depicts social reality through visual representation and metaphors. The song relates the current social condition to the social movement, politics and famous leaders of history. The use of satire and metaphors in depicting the social reality makes the song unprecedented in contemporary times. The paper has tried to deconstruct the denotative and connotative meaning of the song through both visual and lyrical expression.

Key Words: Denotative and Connotative, Metaphors, Song, Social Reality, Semiotics

Introduction

Films are a popular form of entertainment in Indian society. The Indian film Industry is one of the world's highest film-producing industries. The influence of films on society is unparalleled; at times, it sets trends in fashion and culture. Since the inception of cinema in India, filmmakers have tried to resonate with the social realities. The first film by Dadasaheb Phalke was "Rajharish Chandra", based on Hindu mythology. The film was made keeping in mind the religious nature of Indian society. During the 1950s and 60s, filmmakers like Mahboob Khan, Mineral Sen, K. A. Abbas, Ritwik Ghatak, Satyajit Ray and the alike have produced movies which depicted the nature and realities of society. Issues like drought, poverty, communalism, etc., have been significant themes for such directors. In the later decades, commercial cinema took over, and issues of such importance were ridiculed in the Indian film industry.

In the history of global Cinema, Italian Neorealism has been a landmark in depicting social realities. Satyajit Ray, considered one of the greatest filmmakers of all time, was impressed by Vittorio De Sica. Sica was an Italian filmmaker credited with "Bicycle Thieves"- the film is considered a monumental art piece that unearthed the plight of the working class after the death of Mussolini. Soviet Cinema also depicted the working class narrative through films. Film Noir was another genre which emerged in the United States during the Great Depression, where dark and cynical characters were set up in filmmaking; this was primarily associated with fictional crime dramas. Likewise, there have been films that have been playing a pivotal role in the depiction of social realities both in global as well as Indian Cinema.

Indian cinema is embedded with music and songs and is something of top-rated demand; hence, songs cannot be negated while reading the cinema. Albums of songs are sold to millions in India, and sometimes their influence is unparalleled; they often set trends of fashion and culture in the society. Lyricists, poets and musicians play a significant role in creating songs for films. These songs are sometimes embedded with deep philosophical meanings. Anurag Kashyap in India is considered an auteur who is famous for his distinct style of filmmaking. His choices of songs for films have deep philosophical meaning embedded into them, which depict social realities.

This paper has tried to deconstruct the meaning of the song "Taar Bijli Se Patle", which is a part of the film "Gangs of Wasseypur 2", directed by Anurag Kashyap. The song is different from many on the bandwagon because it includes deep philosophical meanings and references to society's political leadership and condition while sarcastically singing during the celebration of a couple 's marriage.

Literature Review

According to Chandler (2016), cultural semiotics cannot be studied without understanding how meanings are created through a philosophical stance. He explains further that reality is constructed through the representation of signs. According to him, a semiology is inevitably a form of philosophy. He says that most nouns are abstract concepts rather than physical world objects. He says there are no ways of experiencing reality without categorisation, but language fabricates discrete identities.

For Saussure (1915), language is a system of signs that expresses ideas in different forms. It can be in alphabetical order, deaf-mutes, symbolic rites etc. To him, signs that study „the life of signs within society“ are conceivable; he considers them a part of social psychology and general psychology. Saussure defines signs into signified and signifier as a concept and a sound image.

Barths (1957), on the other hand, in "Mythologies", extends the order of signification in terms of signs and the meaning they create. He studies signs in an elaborative form where he expresses signs and their existence in the realm of myth. His order of signification includes denotation and connotation and it 's relation to associated myths. Barths defines this as a second-order semiological system.

Semiotics of cinema can be conceived as connotative or denotative, for Metz connotation brings the notion of cinema as an art. He considers „Cinematographic language“ as a literariness of a plot. In context with the syntagmatic and paradigmatic analysis of cinema, Metz fears that the semiotics of cinema may develop along the syntagmatic analysis rather than paradigmatic. Syntagmatic refers to the literal structure of the meaning of a text, whereas paradigmatic refers to the connection of context that can be drawn. From the diachronic perspective, Metz says that film orders are codified primarily for connotation rather than denotation. Quoting Jean Mitry, he further explains that in the context of cinema, the connotation is nothing but a different form of denotation (Metz 1974).

Khairunnisa (2013) explains that as another form of entertainment, music videos also deliver the same ability as films and television in portraying images and delivering ideology. He further explains that music videos can show various issues worldwide. Music videos, to her, are a form of entertainment produced in abundance and easily accessed.

While explaining the plot of women characters in Bollywood films, Roy (2020) describes that boys and girls often from lower-middle-class backgrounds come to Mumbai in order to make a career in the film industry but somehow fail in their expedition are become ready to act in item songs where women are objectified. According to her, Bollywood is a male-dominated industry where women are not given lead roles despite all qualifications.

Methodology

Non-probability random sampling has been done to choose the song for analysis. Barths higher order of signification which relates denotative and connotative meaning has been applied. Connotation is further elaborated for visual and lyrical analysis.

Scenes of the song have been selected as a unit of research for the analysis.

Denotation is a sign's straightforward or literal meaning, whereas Connotation is the inferred meaning in the realm of myth.

The visual analysis includes Paradigmatic and Syntagmatic connotations. Paradigmatic connotation means all the possible choices among the choices, for example, camera angle, costumes, colour, light etc. Syntagmatic connotation refers to the meaning conferred with what comes before and after.

For lyrical analysis, Metaphors have been used. Metaphors are also an elaborative form of connotation. Metaphors are words or expressions used to refer to another with the same qualities; they are a kind of juxtaposition comparing something similar.

Analysis of the Song



Scene 1



| Denotative Meaning: | Connotative Meaning: |
|---|---|
| <p>The scene depicts a middle-class couple dating near a soothing and empty place in the morning. Sitting closely, they are exhibiting the romantic love that they share. The couple is being honest with each other sharing their past and activities. A simple dress popular among the middle class during the 1990s can be seen worn by the couple. During the scene, the actor candidly tells the women, “Dekho hum ganja Pete hain, chakras Pete hain. Fajlu ka Bhi murder kiye hain, do-char air marenge, jail bhi gye hai, tum bhi ka ka karti ho bta do” (See, I smoke marijuana, I smoke cannabis, I have murdered Fajlu, two three more murders are awaited, I also have been to jail, tell me what you also do). To this Huma Qureshi, the actress whispers to her lover in his ears in a close-up shot.</p> | <p>The scene is shot in a small town where unmarried couples often tend to find a mysterious place for privacy. Actor Nawazuddin Siddiqui is wearing bell-bottom trousers with a handkerchief tied to his neck; this depicts that Amitabh Bachchan influenced the actor’s films, which popularized such fashion among youths during the 70s, 80s and 90s. The cigarette in the hands of the actor says that he is being freaked honest and being himself with his lover. The lady is wearing a suit, a standard dress among the Indian middle-class during the 90s. Sitting with legs stretched out, purse and footwear aside, the actress is herself and relaxed while being in the arms of her lover. - The dialogues between them here depict the honesty and truth they share before tying into marriage.</p> |

| Paradigmatic Connotation | |
|---------------------------------|---|
| Location | A deserted lakeside place has been chosen for the scene as couples often quest for privacy in such places. Moreover, unmarried couples are not accepted in Indian society. |
| Dress | Bellbottom trousers, shirts and a handkerchief depict the fashion that was quite popular during the 1990s and were inspired by Amitabh Bachchan films. The woman is wearing the traditional Indian suit piece with 'chudidhar' Shalwar (female trouser), which is a general fashion trend in the Indian middle class. The colour of the actress's purse and clothes match, which means she is cautious of her dress code and fashion. |
| Camera Shot | The use of Medium and Close-up shots depicts intimate and personal relationship of the actors. |
| Colours | Bright colour has been used in the scene, which manifests happiness and a sense of joy. The red colour dress worn by the women is more accepted in the Indian culture, whereas light and shaded colours are generally worn by men can be seen in the scene. |
| Binary Oppositions | In a men-dominated society, women are expected to be docile and submissive, whereas a man is expected to be masculine. The depiction of contrast emotions of the couple are depicted in the scene. |

Syntagmatic Connotation

| | |
|-------------------------|--|
| Before the scene |  <p>The actor here is seen smoking weed, while in another shot, a man is tied to a cot. The scene depicts that the actor is a drug edict and has criminal traits. The dark and deserted location has been chosen here, which also shows that certain shades of the character need to be hidden from society. Following this scene, the actor is very candid in telling his fiancé about his traits, to let her know if she accepts him as a life partner and asks her to be honest with him as well.</p> |
| After the scene |  <p>The scene is followed by a date between the actor and actress, who are being romantic in a lonely place and speaking their heart out to each other. In this scene, the preparations for the wedding ceremony are on where gifts, garlands, plastic chairs for guests and decorative lights are being placed. This can be well described by the fact that their (actor and actress) commitment to marriage has been followed. The semi-urban and middle-class society of the nineties has been depicted in the scene.</p> |

Scene 2





Scene 2

| Denotative Meaning: | Connotative Meaning: |
|--|---|
| <p>In this scene, young and old women have gathered in the "Haldi ceremony" of the bride. Plastic chairs, flowers and gifts are being brought, and decorative lights are being placed in the house for decoration. Women are singing while young girls are dancing as well. An old woman is pulled up by a young girl to dance; initially, she blushes but then starts dancing. The women have been wearing saree and suit pieces. Hena tattoo on the hands of women and on particularly bride can be seen here. Dholak and harmonium are two musical instruments seen in the song. Medium and close-up shots have been used in the scene.</p> | <p>Haldi is a pre-wedding ceremony famous in Indian culture where the bride and groom symbolically apply turmeric paste on their body parts for fairness and glow. The ceremony is accompanied by song, dance and a small feast. Women are primarily involved in the function. Such enclosed functions are also where females feel liberated from the patriarchal setup and can enjoy and live to the fullest. The older woman's dancing manifests that she is free from prejudice and judgement from the world and is being herself. The mother-in-law's facial expression of the bride depicts the emotions of her son getting married. Clothes such as sarees and suits worn by women depict the semi-urban setting of the scene. Decoration of homes with fancy lights and flowers are traditions that are followed in Indian society during the wedding season. Dholak and harmonium are famous Indian musical instruments played particularly in celebrations. Hena tattoo, commonly known as "Mehndi", has been applied on the hands of many women. This is a typical fashion in popular culture in India, particularly at events of celebration. Medium and close-up shots in the scene depict the emotional details of the cast.</p> |

Paradigmatic Connotation

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|---------------------------|---|
| Location | The "Haldi" ceremony is a closed-door event and often involves female members of society. Female characters could be seen on the patio of the house, which is a common sitting and gossip area of the house. |
| Dress | The suit, Shalwar and saree are worn by the women. In popular north Indian culture, the saree is generally worn by married and older women whereas suit and shalwar are worn mostly by young and unmarried girls. |
| Camera Shot | The use of Medium and Close-up shots depicts emotions and sentiments of the women in the scene while the bridal function is on. |
| Colours | Bright colour has been used in the scene, which manifests happiness and a sense of joy. Pink and light colour clothes have been worn by the women; dressing in such colour is generally a custom in the "Haldi" ceremony. |
| Binary Oppositions | In the scene prima facie there are no such binary oppositions. |

Syntagmatic Connotation

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| Before the scene |  <p>The actor and actress are in romantic and candid conversation. The scene leads to their wedding. The couple's commitment can manifest in the scene and their brutal honesty about their life. The scene depicts the close and intimate bond that is shared by a couple. Marriage is a social acceptance for a couple in Indian societies; in this scene, the couple is alone in a deserted place which tells about the fact that they have to look out for personal space outside the home for a romantic date. Scenes followed by this are of the marriage ceremony, celebrated with full vigour in Indian societies. The scene also depicts that the couple is questing for validation of their relationship via the institution of marriage.</p> |
| After the scene |  <p>The couple (Faizal and Mohsina) are getting married in a traditional setting after the "Haldi" ceremony. "Haldi" ceremony is a pre-wedding event where close friends and family members gather together and apply a turmeric paste on the bride and groom's skin; this is a part of popular culture in Indian societies. As the "nikah" ceremony is performed finally, the event is considered sacred and severe. The Muslim cleric is seen here performing the final ritual of marriage where both bride and groom agrees on segregation. The bride and groom are asked for permission for marriage which is called "nikah", separately. In the scene, the segregation of men and women can be seen.</p> |


Scene 3


Scene 3

| Denotative Meaning: | Connotative Meaning: |
|---|---|
| <p>"Nikah", or the agreement to marriage by both groom and bride in public presence, is being performed. The groom is wearing a Muslim skull cap along with others who are wearing the same. A garland is stuck on the heads of both bride and groom. There is a segregation of male and female members among whom the "nikah" agreement occurs. "Qazi", a Muslim cleric, performs the ritual by asking for the partners' permission in different segregation. The groom is wearing a white kurta whereas the bride has a red colour dress. Close-up and medium shots have been chosen for the scene.</p> | <p>"Nikah" is a mutual agreement to marriage between bride and groom, which requires a certain amount of money called "Mehr" to be paid by the groom to the bride. "Qazi", the Muslim cleric publicly mentions the details of the marriage contract and seeks formal agreement from both the bride and groom. Wearing a skull cap during the ceremony is a part of a Muslim's religious culture as the event is the most sacred and significant. The bride and groom's eyes are down, as is expected in Indian culture. Red is a dress colour which the bride traditionally wears in Indian society, whereas the groom often wears white; the colour of the dress has been specifically chosen to depict the bride and groom.</p> |

| Paradigmatic Connotation | |
|---------------------------------|--|
| Location | The "Nikah" ceremony of the groom and bride is being performed inside the house, which manifests that the wedding is simple. There seems to be no lavish celebration for the event, which is general precedence in society. |
| Dress | The groom is wearing a "kurta" and "pyjama" along with a skull cap and a garland on his head. Groom in north Indian society is expected to be in the same attire. People gathered around the groom are also wearing skull caps and simple clothes. The "nikah" is the most sacred and essential event; hence, the dress code manifests Muslim faith and tradition by their attire. On the other hand, the bride is wearing a red chunri which is a normal part of north Indian society. |
| Camera Shot | As the scene is shot inside the home, Medium and Close-up shots are used. These shots are used to focus on the emotions of the characters. The joy on the face of the bride and seriousness on the groom's face can be seen in the scene. |
| Colours | Bright colour has been used in the scene, which manifests happiness and a sense of joy. |
| Binary Oppositions | The groom seems serious in a shot, whereas the woman blushes in emotions. Men have been shown a stern expression, whereas women could be seen fully exhibiting emotions; this could be because of patriarchal conditioning of men and women. |

Syntagmatic Connotation

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|-------------------------|---|
| Before the scene |  <p>While the "Haldi" ceremony is being performed, which is supposed to be followed by the "nikah" or wedding, the bride, her friends, and close relatives could be seen dancing and enjoying the event. In one shot, Mohsina, the bride in the song, blushed during the dance and singing celebration. In Indian popular culture, the bride is often expected to be in a docile position, whereas the case for the groom is otherwise. The emotional state of the bride's mother-in-law could be manifested in a shot where she is about to cry. Relatives and older women could be seen dancing and singing at the event, depicting the sense of emancipation they felt in the closed-door event.</p> |
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| <p>After the scene</p> |  <p>The closed-door scene connotes that the couple has gotten married and is enjoying their intimate moments. In another shot, a glass of milk beside the table can be seen- in popular Indian culture glass of milk is often provided to a groom on his first wedding night; the idea behind this is that milk will escalate the masculine power of man so that he can have a better sexual performance. The dim light in the shot also depicts the intimate scene of the couple. The bed seems to be shaking in one of the shots, and the woman holding on to the decorative flowers shows that the groom is hyper-dominant during sexual intercourse on the first wedding night. The first wedding night, also called "suhag raat", is considered an achieving event in the Indian culture for a groom among his peers of the couple.</p> |
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Scene 4



Scene 4

| Denotative Meaning: | Connotative Meaning: |
|---|---|
| <p>A trans woman is dancing at an orchestra party where red, green and blue tube lights have been used as a decoration. A canopy comprising of different colours has been used to cover the area. Men are trying hard to get close to the dancer. A policeman is also present at the party in his uniform. The trans woman is wearing a long skirt along with a backless blouse. Men are trying to get closer to the dancer while replacing others.</p> | <p>In semi-urban and rural areas, orchestra parties are prevalent; decent men generally, don't go to such parties. In such celebrations, trans women often participate as dancers, and men enjoy the same. In this scene, the tube lights' blue, green and red colours have been used to depict a party ambience. The colourful clothes and dance of the trans woman attracts men towards her. The policeman's presence at the party depicts that he is part of the syndicate which has organised the party. At times the policeman takes out his pistol while dancing to manifest his masculinity.</p> |

| Paradigmatic Connotation | |
|---------------------------------|--|
| Location | The orchestra party is organised mostly in semi-urban and rural areas at night. This manifests that this party is going on in a semi-urban colony. |
| Dress | The dancing woman is wearing a bright multi-coloured "lehnga", which makes her a centre of attraction for other people around her. The khaki colour police uniform prima facie depicts that one among them is a policeman. The other men are wearing simple shirts and trousers which seems to be a casual part of their life. |
| Camera Shot | Close-up and medium shots have been used in the scene as it manifests the state of emotion and joy in the scene. |
| Colours | The blue, pink and green tube light as decoration is a popular form in semi-urban and rural places. Particularly in such adult parties, these colourful tube lights are used. The shot has mainly been shot in the dark, which also depicts that these are pretty unacceptable celebrations in the society. |
| Binary Oppositions | There seem to be no such binary oppositions in the scene. |

| Syntagmatic Connotation | |
|--------------------------------|--|
| Before the scene | <div style="display: flex; justify-content: space-around;">  </div> <p>Shamshad can be seen organising social programs to woo his godfather Faizal Khan. The newlywed couple Faizal and Mohsina is being facilitated by Shamshad, who is also set to handle the business affairs of the Pathan family of Wasseypur. In another shot, the couple and Shamshad could be seen visiting the empty factory, which is all set to be used for scrap business which is considered a highly profitable business other than coal mining projects in the area. The scene depicts that Shamshad has won the trust of Faizal Khan and is his new business partner; he has been provided allegiance by the Pathan family for the project.</p> |
| After the scene | <div style="display: flex; justify-content: space-around;">  </div> <p>The couple could be seen roaming around the local market; the woman Mohsina is wearing black aviator glasses, which provide a rough look to a person. The actress's costume and body language depict her pride in being the godfather's wife. While conversing with the couple about their age, Faizal Khan gets sarcastically annoyed when she describes his look to a forty-year-old man. Faizal Khan asks a tailor standing nearby in the market about his age and then points a gun at him so that he counts his age as younger than he looks. In this scene, masculinity and domination could be depicted alongside the romantic conversation a newlywed the couple could have.</p> |

Lyrical Analysis

| Lyrics | Translation |
|---|---|
| Taar bijli se patley, humaare piya... O ri saasu bata tuney yeh kya kiya... Sookh ke ho gaye hain chhuaare piya... Bechaarey piya... Sab haarey piya... Kuchh khaatey nahin hain... humaarey piyaKha dhatoora ji sutley humaare piya, Maara dhakka na uthley dulaare piya, O re bapu bata tuney yeh kya biya, Gulaabi Chachha ki kyaari mein kaantabhara... Na idhar na udhar hi sihaare piya... Ghupp andhera mein chaltey, dulaarey piya, Jindagi kolbari, phoot paani bhara, Aarra Chhapra ke Babuji yeh kya kiya? Loknayaak jalaaye yeh kaisa diya? Bhaav koyla ke bik-lay dihaari piya...Nihaari piya... Bihaari piya... Maarey dukh ke ji photoey fuhaarey piya...O ri saasu bata tuney yeh kya kiya... O ri bhauji bata tuney yeh kya kiya... O re bapu bata tuney yeh kya kiya... O re chacha bata tuney yeh kya kiya...O loknayaak bata tuney yeh kya kiya...Jannayaak bata tuney yeh kya kiya... Arre baba saahab bata tuney yeh kya biya... | Thinner than the electric wire is our sweetheart... Oh my mother-in-law, tell me what have you done?Sweetheart has become lean like dry-dates... Helpless sweetheart... lost everything sweetheart...Doesn't eat anything... our sweetheart Sweetheart has slept after consuming datura, Even after pushing hard, sweetheart didn't wake up,Tell me father what have you done? Roseate uncle's flower bed is filled with thorns... No here, nor there, the sweetheart has been tingled.. Loving sweetheart is walking around in the darkness, Life is like a coal mines, all filled with water... Oh respectable man from Arrah and Chapra, whathave you done What a public hero, who have burnt (the society)? Sweetheart has been sold-out in a coal's price, like alaborer... behold sweetheart... Bihari sweetheart... Broken out like a fountain, due to agony...O mother-in-law what have you done... O respectable man what have you done...O father what have you done... O uncle what have you done... O public hero what have you done...Public hero what have you done... Oh, babasaheb tell me what have you done... |

The use of Metaphors

In famous the north Indian culture, close friends and family members make fun of the newlywed groom or the one about to get married. The song's lyrics joke about Faizal Khan, lean and thin, and sarcastically blames the mother-in-law for the same. A lean and thin physique is compared here to an electric wire and dry dates as a form of metaphor. In scene 1, as Faizal Khan speaks to Mohsina that he smokes weed, the exact characteristics of the about-to-be groom are mentioned here. He does not eat or drink but sleeps all the time after consuming "datura", a form of weed. The lyrics also say that only after pushing does the groom wake up as he is stoned and lying on the bed. The lyrics depict the character and traits of Faizal Khan" s character, who is the groom in the song and the protagonist of the film.

In the song, the agony of the Pathan family is depicted through the lyrics; the family, in a quest for power and wealth, have suffered a lot- several family members have been murdered, and many have been betrayed in the power game. While depicting this reality of the mining areas in the state of Bihar, the lyrics have described the sociological structure and problems of the state. The songs manifest the anguish of the society shaped in independent India. The song has also questioned the credibility of the prominent leaders of independent India. The songs manifest the agony of the society which has been shaped. While sarcastically commenting about the groom in the song, it depicts several elements of social reality through metaphors.

The verse "O re Bapu bata tune yeh kya Kiya" relates to Mahatma Gandhi, the father of the nation and is commonly called "Bapu". Likewise, the lyrics go on using the word "Gulabi chacha", which means Uncle who tugs rose in his clothes; this myth is associated with the first Prime Minister of India, Jawaharlal Nehru, who often tugged a rose in his sherwani; the stanza followed by his name questions the diplomatic stand of Nehru that it has created a confusing stance. The words "Aarra Chhapra ke Babuji yeh kya kiya?" have been used to describe Jagjeevan Ram, who was the chief minister of Bihar and was one of the top Dalit leaders in Bihar. Jagjeevan Ram was famously known as "Babuji" and hailed from Arrah district of Bihar; hence, the word "Arrah-Chapra" is used as a metaphor for his hometown, and "Babuji" has been used to describe the leader himself.

The word "saasu" means mother-in-law; here, the metaphor has been used as a myth to describe the former Prime Minister of India, also known as the iron lady. She was labeled as a dictator in Indian politics by several sections of civil society and opposition as she imposed an emergency in the country to subdue the anti-incumbency against her. In popular Indian culture, a bride's mother-in-law is generally dominant and controlling in nature. The stanza in the song has sarcastically described the role of a mother-in-law, comparing her with Indira Gandhi.

Further, "Jannayak" (people's hero) has been used here to describe Karpoori Thakur, the former CM of Bihar who is said to have fought for the rights of Other Backward Castes in the state of Bihar and established the idea of social justice. Jayprakash Narayan led the JP Movement in 1975 against the then Indira Gandhi government at the centre. He was popularly known as "Loknayak", or the people's hero. Jay Prakash also belonged to Bihar and was a prominent figure instigating a campaign against corruption during the 1970s. The last stanza says, "o Babasaheb, what have you done..." here, the architect of the Indian constitution Dr B. R. Ambedkar, has been referred who as famously called "Babasaheb".

The lyrics connote metaphors of many leaders in describing the contemporary social conditions and question the leaders of their times who had shaped the society through different social movements.

Conclusion

The song has an epic juxtaposition with deep psychological, philosophical and sociological meanings. The visual of the song depicts the cultural elements prevalent in Muslim Indian society. The prima-facie customs and traditions have been shown visually in the song, while lyrics juxtapose the dilapidated condition of the society. The pain and agony amid a celebration can be visually sensed along with the lyrics. The lyrics define the character of the protagonist Faizal Khan, which can be seen in the initial scenes of the song. Loknayak, Jannayak, Sasu, Gulabi Chacha, Babuji, Bapu, and Babasaheb have been used to define leaders with their nicknames which make the song an exciting form of metaphor. There is a prevalent binary opposition in the song where a marriage celebration is going visually, and the lyrics exhibit the anguish and pain of a middle-class society living in a coal mining area of Bihar. The voice questions the plight of the Indian middle class. It also holds accountable the leaders of Independent India who have shaped the country with their ideas and social movements. There are many elements of social realities in the song, which makes it different from the

prevailing bandwagon in the Hindi film industry.

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