

The Chronicles of Gangubai Kathiawadi: An Evolution from Book to Blockbuster

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Abstract

This study examines how literature and film are related, identifying the fundamental visual components that carry readers and viewers into distinct worlds. In contrast to literature, movies offer a thorough representation of situations that make it easier for viewers to connect with the story. The study concentrates on Sanjay Leela Bhansali's *Gangubai Kathiawadi* from Hussain Zaidi's *Mafia Queens of Mumbai*, focusing on the chapter *The Matriarch of Mumbai*. The authors examine how Bhansali adapted the Movie from the novel using a descriptive qualitative method, drawing on library investigation and examining the degree of faithfulness and deviance. The research analyzes the similarities and contrasts between the two works using the idea of adaptation. The authors took data from Zaidi's Book and Bhansali's film and information from e-books, English literature magazines, and numerous online sources. The authors found that the director creates some interpretations and differences, but they modify the Book's central meaning. The dramatic transition of "Gangubai Kathiawadi" from the printed page to the big screen illustrates the study's point that literary works can be transformed when adapted for the big screen.

Keywords: Gangubai Kathiawadi, Bhansali, Hussain Zaidi, theory of adaptation, Mafia Queens of Mumbai

1. Introduction

Literature and film have had a close relationship with similarities and differences. The fundamental distinction between the two media "lies between the precept of the visual picture and the concept of the mental image" (Cruz, 2014). Literature engages readers' imaginations as they read. In contrast, movies physically depict the entire scene so that viewers may connect with it more deeply and without using their imaginations in the same way as readers of literary works do (Sumarsono, 2022). A film is a source of entertainment and a medium for reflecting and addressing social and political issues (Rahayu et al., 2023). The creation of sublimity in human knowledge and imagination is a common goal shared by literature and film, two distinct mediums. Literature and movies both contribute to the advancement of human civilization, such as how letters and sounds are complementary and cannot be used in place of one another in human communication.

Literature has always been a significant source of inspiration for the cinema industry. However, in recent years, books have been adapted to the forefront of scriptwriting, and turning novels into movies is a famous trend filmmakers are embracing. Adaptations entail the dissemination and remediation of media, texts, and pictures as well as pictures, as well as the meanings they convey (Perdikaki, 2017a, 2017b). Literary adaptations have been a regular feature of yearly film repertoires since the medium was incepted (Aleksandrowicz, 2022; Cartmel & Whelehan, 2010). The first adaptation was a Shakespeare play called *King John*, released as early as 1899. Film adaptation is turning a written piece from the page into a feature film, known as cinematic adaptation (Ryu, 2020). The film is made from already-published works, such as comic books and graphic novels, video games, books, and TV shows (Bohnenkamp et al., 2019). Adaptation encompassed a wide range of media, including story conversion of various other media and the more conventional adaptations from novels and plays (Fehrle & Schmitt, 2013). Adaptations present original literary works as invariants of the same story across many media and discourses (Milyakina et al., 2020), introducing them to a larger audience (Xie, 2017; Zhang et al., 2023). Adaptations refer to

interpreting, reworking, and reimagining novels, stories, and comics for usage in movies, music, video games, and webcomics (Deepika & Bhuvanewari, 2024). Film adaptations are essential as a source for new film production because it is often known that films with well-known themes, plots, or characters outperform completely original works in terms of audience appeal (Joshi & Mao, 2012). The theory of adaptation emphasizes that adaptation is not a mere copy but a process of interpretation and recreation, often in a new medium, to explain (Franco, 2021). The foundation of adaptation studies involves a nonjudgmental, nonhierarchical approach to understanding the relationship between text and adaptation while being aware of the context of film production (Primorac, 2017).

A complex context of producers, receivers, and numerous additional agents, utterances, or texts, as well as the interaction between texts and their receivers, is said to be involved in adaptation (Cattrysse, 2014; Yau, 2016). Ecranisation is a preliminary stage in adapting a literary work into a film (Deepika & Bhuvanewari, 2024). Ecranisation involves three steps: reduction, variation, and addition (Istadiyantha, 2017). Reduction involves deleting sequences or characters from the novel, while variation identifies differences between scenes or characters in the film and the Book. Finally, addition involves incorporating previously unwritten characters or sequences.

Some viewers adore book-to-film adaptations, while others are vehemently opposed to them. Some others appreciate experiencing a tale in two different ways, while others prefer viewing movies to reading books. Writing screenplays from movies allows writers more creative freedom. Successful books translate into successful films. Those who cannot read the Book have a substitute in the form of movies. Some people may not have the time to read complete novels. According to some people who would rather read than watch movies, movies cannot live up to the books they are based on and may even harm them. Movie adaptations can damage the reputation of the Book. Filmmakers employ innovative components to craft their films, adapting dialogues, attitudes, and actions to enhance their visual allure (Chowdhury et al., 2019). The core topic remains unchanged; however, the arrangement of scenes may vary to accommodate the requirements of the visual medium and the insertion or removal of characters.

There are some most excellent movie adaptations of books, such as *Sense and Sensibility* (1995), *The Lord of the Rings* (2001-2003), *The Life of Pi* (2012), *Schindler's List* (1993), *Trainspotting* (1996), *The Shawshank Redemption* (1994), *A Clockwork Orange* (1971), *Fight Club* (1999), *To Kill A Mockingbird* (1962), *Casino Royale* (2006), and *Gangubai Kathiawadi* (2022). The foreign box office performance of *Gangubai Kathiawadi* has been astounding, breaking pandemic-era records for an Indian film (Tartaglione, 2022). Sanjay Leela Bhansali is the director and producer of the biographical crime drama movie *Gangubai Kathiawadi*. Along with Shantanu Maheshwari, Vijay Raaz, Indira Tiwari, Seema Pahwa, Jim Sarbh, and Ajay Devgn, Alia Bhatt plays the title role in the Movie.

The writers are interested in studying the adaptation of Sanjay Leela Bhansali's *Gangubai Kathiawadi* from Hussain Zaidi's Book entitled *Mafia Queens of Mumbai*. Bhansali, known for epic historical narratives like *Padmaavat* (2018), *Bajirao Mastani* (2015), *Sony-backed Saawariya* (2007), and *Devdas* (2002), which screened at Cannes, has used a crime drama this time to tell the accurate tale of how a young girl who was forced into prostitution battled personal and societal pressures to become the madame of an infamous brothel in India (Kemp, 2022).

Bhansali adapted *Gangubai Kathiawadi* based on Hussain Zaidi's book chapter *The Matriarch of Kamathipura*, which details the struggles of the protagonist, Gangubai Kathiawadi, a girl from a well-enlightened and well-honored family who was recently married for 1000 rupees and then sold by her husband to a Shelaa brothel. She is coerced into having sex with a brothel patron. She is unfortunate and dissatisfied at the start of her career as a sex worker, but she eventually gains control of her life and develops into a strong woman (Sumarsono & Masofa, 2022). The main character is based on a natural person and passages from the 2011 book by Hussain Zaidi and Jane Borges. Following a tremendous theatrical release, *Gangubai Kathiawadi* has already surpassed all other Indian titles as the most-watched title globally on Netflix. Twenty years after being nominated for a Bafta for his work on *Devdas*, writer/director Bhansali might be back in the conversation for an award (Hunter, 2022).

Gangubai Kathiawadi has been one of the few hits in a year when Bollywood has struggled at the box office. It made history when it made its Netflix debut by becoming the first Indian Movie to top the Global Top 10 (Non-English) ranking in the first week. More than 25 countries included it in their top 10 trending lists, and it was particularly well-liked in Southeast Asian nations like Thailand and South Korea (Ramachandran, 2022). *Gangubai Kathiawadi* was a clear winner and the first bonafide success of Bollywood after a long time. The story of *Gangubai Kathiawadi* is the rise of an ordinary Kathiawadi girl who can do nothing but accept her fate and make it work in her favor (Arivanantham & Radhakrishnan, 2023).

The purpose of this essay is to offer commentary on how Sanjay Leela Bhansali's *Gangubai Kathiawadi* adapted *The Matriarch of Kamathipura*, a chapter from Hussain Zaidi's *Mafia Queens of Mumbai*, into a motion picture. The writers concentrate their analysis on the distinctions and analogies between the guiding principles and ideals of both written books and motion pictures as works of art. The authors then comment on how the screenwriter and the director interpreted the literary work. The authors then offer some observations regarding performers' casting and function. The authors also demonstrate how, while adhering to cinema syntax, sights, sounds, and actions in movies convey the written language of the source material. The writers demonstrate that the differences do not change *The Matriarch of Kamathipura's* primary significance to conclude the discussion on its film adaptation.

2. Methodology of the Research

In examining this study, the writers used the descriptive qualitative method based on library research. Data was gathered from different forms and sources. Hussain Zaidi's Book entitled *Mafia Queens of Mumbai*, especially one of the parts entitled *The Matriarch of Kamathipura*, and Bhansali's *Gangubai Kathiawadi* Movie, entitled *Gangubai Kathiawadi*, become the primary source of data. The supporting data

were derived from journals of English literature, e-books, Book or novel reviews, and other sources on the internet. Following organization, analysis, and discussion, the audience was given the information that had been obtained. The authors took several actions to gather the information. The writers began by reading the Book, watching the Movie, and conducting web research. Then, the writers made notes and underlined the essential details. The writers subsequently sifted and picked out the data to obtain the primary data. After that, the data was categorized for the study's purposes. The writers then employed the idea of adaptation to ascertain the parallels, discrepancies, and goals of the adaptation's course.

3. Literature Review

The writers studied some earlier studies to enhance their analysis of the issue. In this first paper, Sarkar and Ray try to understand the oppression and helplessness felt in Gangubai's life and how she bravely resisted the dominance and triumphed against patriarchal obstacles to obtaining rights to customary living and justice for sex workers and their children. They concluded that Gangubai is not only a historical character we hold dear in our hearts but also a woman who inspires us to confidently stand up for our rights (Sarkar & Rai, 2022)

Vidya and Balakrishnan analyze several instances of forced prostitution in the films *Lakshmi* (2014) and *Gangubai Kathiawadi* (2022). The problem is also examined from the viewpoint of hegemonic masculinity. The misery of sex workers who live in brothels is seen in the videos, the shared goal of raising awareness of sex trafficking, a societal ill that is becoming more and more pervasive in Indian society (Vidya & Balakrishnan, 2023). The film's material is consequently more realistic than the Book, which increases its effect. The main characters are illegally trafficked, assaulted, violently treated, and forced into becoming prostitutes. Lakshmi and Gangubai represent strength and perseverance because they battled despite all challenges and hardships. The intricacy and pervasiveness of human trafficking operations frequently make it difficult to prosecute and punish traffickers, even though many governmental and human rights organizations concur that it is a severe human rights violation that must be combated. For a variety of reasons, including extreme poverty, exploitation by pimps, severe prejudice, and societal stigma, they are unable to change their status.

The writers also read research that examined how the *Gangubai Kathiawadi* mirrored women's empowerment. Gangubai had been a victim of forced labor and understood how difficult it was to live as a prostitute who was disregarded by her society and subjected to abuse, humiliation, and unfairness (Sumarsono & Masofa, 2022). Her commitment to her job and connections with the nation's leaders have enabled her to empower women. She does this by defending their rights, combatting unfairness, and questioning the roles and preconceptions that promote inequity and marginalization. When women are aware that they share the same rights and obligations as men, they can achieve equality and be free from oppression and discrimination.

4. Finding and Discussion

Comparing the Movie to the Book means searching for the differences the director created when he adapted the Book to the Movie. The writers tried to see the imaginative creativity of the director, which may have caused the Movie to be better or worse than the Book. The *Matriarch of Kamathipura*, a 38-page short story, a part of S. Hussain Zaid and Jane Borges's *Mafia Queens of Mumbai*, served as the inspiration for the 2 hours 30 minute, lavish, theatrically choreographed film *Gangubai Kathiawadi*, experience starring Alia Bhatt. With 38 pages or four short chapters, the director, Sanjay Leela Bhansali, uses his creative imagination to bring the story to the silver screen. It is not an easy job to make a long movie with 2 hours and 30 minutes just based on that short story. The director's creativity is essential in developing the plot into a good story. Bhansali must have the courage to create some scenes or moments based on his creative imagination to support the protagonist without changing the real meaning, as Zaidi wrote in his Book *Mafia Queen of Mumbai*. Bhansali developed little aspects of the Book into essential plot points and even created tales for the characters to experience.

After reading the narrative, Bhansali discovered that Gangubai had quite the revelation for him, leading him to believe that she is a fantastic, extremely pure character he has enjoyed reading (Dresden, 2022). She was clever, amusing, and a warrior in his eyes. In the brothel, she served as a bright spot. In his opinion, it was an unconventional approach to an uncommon character. Using the information from the Book, he used his imaginative creativity to develop the plot and make up new scenes and storylines so that the protagonist could experience the story's events and show her courage and strength in the face of oppression from her patriarchal society. Of course, what he has done for his Movie cannot satisfy the entire audience. Some strengths and weaknesses related to his Movie can be discussed.

4.1 Director's Creative Imagination and the Differences between the Book and the Movie

Banshali's *Gangubai Kathiawadi* opens with the audience observing a 15-year-old girl, Madhu from Ratnagiri, who has been sold into sexual exploitation by being forcibly dressed up for a customer, just like in the Book. However, Banshali does not explain how the first customer, Jaggan, mistreats her. He prefers to give his audience how Madhu expresses her broken feeling through her beg not to be raped and the noise of the passing train. Madhu always refuses to stay at the brothel, and when she does not give in, the brothel's mistress asks Gangubai for assistance. After encouraging the girl to sip water as Gangubai enters, she begins to have a flashback about her own life. Unexpectedly, Bhansali has excluded numerous intriguing aspects from the novel that could have increased the narrative's drama, likely because of the material's length.

The Book describes Gangubai's early life. Ganga Harjeevandas Kathiawadi was brought up in the village of Kathiawar in Gujarat. Her parents are educated people who wanted her to continue her studies, but Ganga was interested more in being a movie star. The Book details her secret relationship with Ramnik, his father's new worker accountant. The Book describes that both Ganga and Ramnik have an

affair. He secretly meets her outside her school and at the village field. The Book also describes how Ramnik takes advantage of Ganga. He takes Ganga away from her home with some money that she takes from her parent. They run away to Mumbai and secretly get married in a temple before he sells her to a brothel. Bhashali gives Ramnik and Ganga one scene together in the Movie before he persuades her to flee to Mumbai. The Movie does not say that Ganga and Ramnik have stayed for several days in Mumbai before he sells her and asks 'his 'aunt,' Sheela, to pick her up from the lodge and take her to her brothel. The Movie does not either say that Ganga is not a virgin anymore since Ramnik has taken her virginity.

Now, Ramnik began meeting Ganga outside school and in the village fields. He promised to get her a role in a film in Mumbai through his contacts in the industry and then asked if she wanted to marry him. ... the day before they left for Mumbai, Ganga and Ramnik secretly got married at a small temple in Kathiawad. then she packed a few dresses, cash, and her mother's jewelry (Zaidi & Borjes, 2011, p. 54).

The other thing that differentiates the Movie from the Book is the alteration of the protagonist's name from Ganga to Gangubai. The Book says that Gangubai changed her name from Ganga to Gangu and added the suffix "bai" after her name. On the other hand, the Movie says that one of his customers, Govind, changes her name to Gangu and says that Gangu will rule Kamithapura one day.

Deep down, she cringed but cooperated fully with the seth, knowing that this was now her profession. To her luck, the seth was more than happy with her. On his way out, he turned around and asked, 'By the way, what is your name?' For a moment, she hesitated and then replied, 'Gangu.' She had decided to do away with everything from her past. From that point on, Ganga became Gangu (Zaidi & Borjes, 2011, p. 57).

Bhashali stays loyal to the Book when he shoots the scene when Gangubai seeks help from Karim Lala after being raped brutally by Shaukat, one of Karim Lala's. However, Bhashali omits the offer given by Gangubai to Karim Lala if he is willing to help her by letting herself be her concubine, and Karim Lala refuses her. He did not include how Gangubai tries to bond her emotions with Karim Lala, tying her rakhi to his hand. Gangubai's effort is to bond her brotherhood with Karim Lala to get his protection from Shaukat and other dangers. Bhashali prefers to make Karim Lala proclaim himself as the brother of Gangubai when he deals with Shaukat in front of many people in Kamithapura.

'I am ready to serve you as your concubine for life,' she said. ...Gangu smiled and removed a small thread from her purse. 'Karim bhai, it has been years since I tied a rakhi for anyone because ever since I was brought here, I never felt safe with any man. Today, by offering me protection, you have only reinstalled my faith in brotherhood (Zaidi & Borjes, 2011, p. 60).

Bhashali also omits the dialog between Gangubai and Prime Minister Nehru when she is invited to see him to talk about her problems. This dialog should be significant, but Bhashali removed it. If he had not removed it and stayed loyal to the Book, it would have had a good impact on the Movie. During the meeting with Gangubai, Nehru asks her why she does not want to leave her business while she can land herself a proper job and get married. To answer this question, Gangubai proposes to Nehru by saying that she will leave away prostitution if Nehru is willing to make her Mrs. Nehru. When he is upset with his answer, Gangubai gives him her second statement, saying that it is easier to preach than to practice. Bhashali prefers to ask Gangubai why she does not want to build a house for herself and replies that she wants the house of all 4000 women she rules.

During the meeting, Nehru asked her why she had gotten into the business when she could have easily landed herself a good job or husband. ... She told him that if he was ready to make her Mrs Nehru, she would be willing to abandon her business for good. Nehru was taken aback ... But a calm Gangubai smiled and said, 'Do not get angry Pradhan Mantriji. I just wanted to prove a point; it is always easier to preach than practice' (Zaidi & Borjes, 2011, p. 71).

Although there are some details in the Book that Bhashali did not use in the Movie, there are some creative imaginations that Bhashali added to. It is understandable since the length of the sourcebook is very short to be explored. In Sanjay Leela Bhashali's Movie, Gangu is passionate and clever. The director wants to give the audience the image of a self-respecting lady who owns a career she was coerced into; everything about her is meant to inspire respect and awe in the audience. Gangu's challenges do not seem as severe and insurmountable in the Movie as they are in real life; Sanjay Leela Bhashali's lens adds luxury at the expense of conflict. The grandeur overshadows the emotional gravity of Ganga Harjeevandas Kathiawar.

They are starting from how Gangubai takes all the women in her brothel house to a movie on Sunday. This scene is added to express that sex workers have the same rights as the other professionals who have days off on Saturday and Sunday. She takes all the sex workers to a movie because they have the right to be free of work on the weekend, and the brothels do not receive any guests to be served. This scene is added because Bhashali, the director, wants to show how Gangubai fights for her fate. He wanted to show the progression of his protagonist in struggling to get equality for the same professions as hers. He also shows how people see and treat sex workers in the public place. He wants to show that it is not easy for sex workers to be in public places.

"There are clients waiting outside. Come on, get to work".

"We're not working today. They are going to watch a movie with Gangu. Today I complete a year here"

"While you girls go out and enjoy, am I to bear the loss?"

"Profit and loss are a part of business, You entertain the clients tonight. Besides, every office gives a weekly off too." (Bhashali,

2022; 00:24; 22 - 00:24:50).

The scene could be used to shed light on the social dynamics and difficulties that the sex workers encountered by reflecting a realistic representation of their lives at that period and place. The scene shows sex workers engaging in a common pastime, like going to the movies, which could be ironic or juxtaposed to highlight the complexity of their lives.

As the director, Bhansali made Ganga fall in love, so he wrote and shot some romantic scenes for Gangubai and Afsaan Badr Razaq, a young tailor who helps his uncle sew her sari. Bhansali has made Gangubai an ordinary woman who can be in love with a man. These details are not mentioned in the Book. The Book mentions that she stays single and not married anymore after being sold by her husband, Ramnik.

The Book only briefly mentions the romance with Afsaan overall. As a creator, Bhansali wants Gangu to find love. He intended to write a love story for her future as a film director. So, he induced love between them (Dresden, 2022). The director did it to strengthen her character as a woman who fights against discrimination and for equal rights for women, especially for sex workers. At the end of her romantic relationship with Afsaan, she chooses not to get married to him. She comes to Afsaan's family to propose to him, but not for her. She does it for Roshni, a 15-year-old girl, the daughter of one of the sex workers in her brothel, after she finds out that the girl is kept in a cage like an animal to hide her from the customers of the brothel house. When they know that there is a 15-year-old girl who is still a virgin, of course, they want to pay her to sleep with them and make her a sex worker. Gangubai does not want Roshni to become a sex worker like her mother. To save her, Gangubai comes to propose Afsaan for Roshni. First, Afsaan refuses it because he thinks she does it for political purposes. However, after she explains that her real reason is to save her, Afsaan finally agrees to marry Roshni. Bhansali wants to strengthen the protagonist's character by displaying her as a genuine heroine willing to sacrifice anything for her people, not only money but also her lover. She is willing to stay single, but she can empower all the women in Kamithapura, especially the sex workers.

"Ms. Salma, I've found him a match that you won't be able to refuse. This is Kusum. I've brought her daughter, Roshni's proposal for your son, Afshan."

"A proposal for me? With whose permission?... With all this... are you trying to buy me or sell her?"

"I'm not buying or selling; I'm saving her from ending up as a prostitute." (Bhansali, 01:27:24 - 01:28:15, 2022).

Bhansali added scenes to describe how Gangubai won the presidential election competition with Raziabai at Kamithapura. The Book does not cover the details except that Gangubai fights for the sex workers to get equal rights and free from discrimination. Bhansali creates a scene when Gangubai succeeds in making nobody come and listen to Raziabai's speech. She holds a free-screen movie playback while Raziabai is about to deliver a speech. People come and watch the Movie Gangubai play on the big screen, which she puts on in front of her brothel.

Bhansali also added a reporter, Fezi, to help Gangubai spray her struggle for the equality of rights for sex workers and women in general. He set the meeting at the school where Gangubai visits to enroll daughters of the sex workers to study at that school. From this incidental meeting, Gangubai has a mutual relationship with the reporter. From this reporter, Gangubai can tell the world about her fights and struggles for the betterment of the sex workers at Kamithapura. Also, Fezi introduces and takes Gangubai to the women's conference in Azad Maidan, where Gangubai is allowed to speak to the world about the equality and empowerment of sex workers. This character is not mentioned in the Book, but it is rational to add to the movie story that Gangubai needs someone to tell the world about her and her struggle for women.

As described in the Book, Bhansali brought the speech Gangubai delivered at the women's conference at Azad Maidan to impress his audience. He succeeded in presenting Gangubai as the heroine who cares about sex workers's right to have a better life and be free from discrimination. Bhansali made the speech by Gangubai at an Azad Maidan meeting on women's rights as the Movie's conclusion. The audience can see that Gangu has thoroughly accepted and embodied her job as a voice for the voiceless because of Bhatt's hard-hitting speech delivery. Her passionate defense of sex workers' constitutional right to live in society with dignity garners widespread attention and eventually results in a meeting with the prime minister. Bhansali also made Gangubai Kathiawadi a tale of perseverance in the face of genuinely unexpected and unexplainable situations through the transformational journey of one lady and her fight for change. It is worth seeing in theaters.

4.2 Audience's Reception on Gangubai Kathiawadi

Gangubai Kathiawadi attracted significant attention from film critics, audiences, and the media. Many critics praised the film for its dramatic element of portraying a powerful female character whose story may not have received much attention (Flatt, 2022). This film is a moving historical epic because it succeeds in exposing the suffering and resilience of women, especially sex workers, in a conservative society. Bhansali and Bratt's ability to bring these stories to the forefront by combining history and entertainment has received many positive reviews and praise (Kotzathanasis, 2022). With his *Gangubai*, Bhansali provided an excellent example of how to make a biopic that tells about history and is entertaining.

Meanwhile, Bhatt succeeded in making Gangubai a female figure who was very respectable and respected both by her people and by those who opposed her. Both Bhansali and Bhatt have succeeded in making Gangubai a figure who can empower women in their time and can be a role model for women today. The film convinced audiences and critics that sex workers have an essential role in society, portraying them not as marginalized figures but as an integral part of the social order (Adlakha, 2022).

The film's focus on the story of marginalized and abused women is one of the most significant aspects that audiences appreciate. After watching this film, the audience becomes aware of the suffering of these marginalized women, fighting for the recognition of their human, social, and civil rights. The audience raises their awareness about issues often overlooked in the mainstream media. *Gangubai Kathiawadi* became a film that captivated the hearts of the heart, evoking various emotions from sadness to empathy. Audiences are treated to an emotional experience, as the film vividly portrays the challenges and resilience of its protagonist and the women he represents. Overall, according to the audience, *Gangubai Kathiawadi* is a must-see film because of the advantages of its star acting, beautiful cinematography, and intense story.

Audiences and critics appreciated the cinematography and music as an excellent part of the film. Bhansali has a visual style and musical sensibility, which significantly contributes to creating an immersive atmosphere, draws viewers into the world of *Gangubai*, and enhances the emotional impact. Bhansali's style of cinematography is far different from that of typical Bollywood films, providing an essential inspiration for Hollywood storytelling techniques. He succeeded well in visualizing India in the 1950s-1960s. The choice of colors, costumes, location design, and authentic architecture and streets contributed to the film's success. The sender's songs supported him, adding to the film's gratitude.

5. Conclusion

Sanjay Leela Bhansali's *Gangubai Kathiawadi* has proved loyal to the Book Zaidi, and Borjes wrote at some points. However, on other points, it makes the director, Sanjay Leela Bhansali, create some scenes and moments that are not mentioned in the Book. The new scenes and moments added in the Movie are proven not to change the meaning of the Book that the writers want to tell the readers; moreover, they bring a positive impression to the protagonist and strengthen the protagonist with her fights and struggles for the sex workers and women in general. Bhansali crafted scenes to give the protagonist complexity and personality. The inclusion of this scenario was done to showcase the unique interests and pleasures of the sex workers while also shedding light on a particular area of their lives. Bhansali employed the Scenes to establish a smooth narrative flow and steady tempo. The way Bhansali adapted the Book into the Movie by adding some scenes not mentioned in the Book proved effective and gave the Movie a better quality. It was proved that the Movie got good reviews from some reviewers and won some awards. Although Bhansali added some scenes, he never changed what the book writers wanted to say about *Gangubai Kathiawadi*.

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Authors contributions

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