

**Mogul Mowgli (15)**

**As Recommended by the FAN Young Consultants**



**MOGUL MOWGLI (15)**

Dir. Bassam Tariq|2020|UK|90 mins

**Distributor:** BFI  
**Bookings:** bookings.films@bfi.org.uk   
**Available:** Friday 30th October  
**Platform:** DCP,Theatrical  
**Cast:** Riz Ahmed, Alyy Khan, Sudha Bhuchar, Nabhaan Rizwan, Anjana Vasan, Aiysha Hart, Hussain Manawer, Kiran Sonia Sawar, Jeff Mirza

**Director:** Bassam Tariq

**Written By:** Riz Ahmed, Bassam Tariq

**Synopsis**British Pakistani rapper Zed (Riz Ahmed) is a rising star on the cusp of his first world tour. But, struck down by an illness that threatens to derail his big break, he’s forced to confront his past, his family, and the uncertainty of his legacy.

The debut fiction feature from the award-winning documentary filmmaker Bassam Tariq (These Birds Walk) and co-written, produced by and starring the Emmy award-winning Ahmed, Mogul Mowgli is a bold, vital and electrifying exploration of heritage and identity.

**Social**

Official website: www.mogulmowgli.co.uk

Official Twitter: @BFI

Official Facebook/Instagram: @BritishFilmInstitute

Hashtags: #MogulMowgli #intozedshead

Riz Ahmed: @rizwanahmed

Bassim Tariq: @curry\_crayola

See tips below on following @MassiveCinema’s campaign on Instagram and via the film’s website above.

**Press**

★★★★  
*‘One of the funniest, darkest and smartest movies of the year’***Evening Standard**★★★★  
*‘Moving and invigorating’***Little White Lies**★★★★  
*‘Ahmed mesmerises in this powerful drama about dislocation from what truly matters’***Time Out**★★★★  
*‘Riz Ahmed delivers an electric performance'***Daily Mirror**★★★★  
*‘A typically ferocious performance from the excellent Riz Ahmed’***Flickering Myth**★★★★  
***‘****Mogul Mowgli delivers a unique, powerful study of culture, identity and family’* **Hey U Guys***‘Ahmed affirms his standing as one of Britain’s most vital, risky actors’***Variety**

*‘Tackles the complexities of 21st-century British selfhood head on’***The Guardian**

*You won’t have seen a film like ‘Mogul Mowgli’ before*

**Vice**

**Digital Assets**

* **Trailer –** YouTube link  
  Download trailer
* **30 second trailer -**Download 30 second trailer
* **15 second Instagram trailer -**Download 15 second trailer
* **Quad Poster** – will be sent directly to venues Download quad poster
* **One-sheet poster**Download one-sheet poster
* **Stills**Download stills
* **Social assets**Download social assets

**Listings page**All screenings of the film will be listed at: https://www2.bfi.org.uk/whats-on/bfi-film-releases/mogul-mowgli

*(NB. If your screenings are not yet listed please send event details* ***to*** *marketing.films@bfi.org.uk)*

**Networks**Get in touch with local community groups, museums and school/university networks to spread the word about your screening. Contact your regional Film Hub to see if there are networks near you they can help you tap into.

**FAN Young Consultants Feedback**

The FAN Young Consultants are a 21 strong group of under 30 year olds working in Film Exhibition across the UK. Working with Film Hub London’s Young Audiences lead Moira McVean, [moira.mcvean@filmlondon.org.uk](mailto:moira.mcvean@filmlondon.org.uk) the group is recommending new release films that they believe will resonate particularly well with their peers and young people aged 16-30.  
  
Previous titles supported by the group include ***Parasite****,* ***Portrait of a Lady on Fire*** and ***The Assistant*, *Days of the Bagnold Summer, Babyteeth, Socrates, Rocks*** Packs can be downloaded [here](http://filmlondon.org.uk/fan-young-audiences)

**A totally engaging, complex and intimate exploration of one’s identity when being pulled between two cultures.** Using the autoimmune disease as a metaphor for this rift within himself with regards to his own idea of selfhood works well to articulate how painful and isolating that experience can be. Ahmed's concept album ‘The Long Goodbye’ is the perfect companion piece to this and really marks him out to be one of the most exciting artists working in Britain.   
  
**Riz Ahmed continues to show his impressive range as he delivers a fiery performance** as we watch the passionate ‘Zed’ go from a confident and dedicated rapper to a man left uncertain of his future by a sudden autoimmune disorder - a debilitating disease that acts as a metaphor for the bridge between his lifestyle and his families heritage as he takes up a career in a form that is considered by family and peers to be culturally different from his own. I liked the premise and the complexities of identity which constantly question Zeds motives and roots. It is an intense and compelling film that feels like a deeply personal project for all involved.

**I found the themes of immigration, inherited trauma and cultural identity interesting;** must have not clocked that he gets a disease so that bit took me by surprise, I just thought it was going to be a film about rap! It’s a good film and the [**Riz Test**](https://www.riztest.com/) (not to mention a lot of other stuff we see in society) tells us clearly and affirmatively we need more films on the big screen like this, when characters who are identifiably Muslim (by ethnicity, language or clothing) aren't portrayed by anyone of the negative tropes we so often see on the TV (think: The Bodyguard).   
  
**One of my favourite British films of the year.** The highs are really high. Riz is the standout performer by far…it's a really impressive performance, and something you can tell comes from a personal place for him. This combined with his album The Long Goodbye shows how much he has to say on the current state of representation in culture.

I really enjoyed this feature. **The struggles of cultural identity were interestingly intertwined with the autoimmune disease - particularly in the hallucination scenes.** It was also a refreshing portrayal of illness in a young person. I liked the lack of sugar-coating, including the flawed elements of the protagonist, the distinct lack of romance, and the cold depiction of medical settings.   
  
**The cinematography was engaging and the film is memorable.** I’d like to support this one.

**Cultural perspective and insight from Young Consultant Yasmin Begum**I enjoyed seeing a feature set in Britain with a Black, Asian and Minority Ethnic lead from a Pakistani background, but I acknowledge that part of this is my own conscious and unconscious bias as a member of the “Vilyati” Pakistani diaspora.

Viyalti is a mutated form of the term “Blighty”, with British Asians known as “Blighty Asians”- there’s an unusual amount of cultural conflict to different South Asian diaspora groups around class. For example, a lot of the Pakistani diaspora in N America who migrated in the mid to late 20th century had to have professional qualifications to migrate owing to the type of visa many entered on, so there’s a particular focus on British South Asian cultural production because of the relationship with colonialism (especially TV shows and films such as e.g. Bend it Like Beckham, East is East, Four Lions, Monsoon Wedding [funded by Film 4] etc).

What I Liked Away from the larger institutional and ontological issues affecting the creation and dissemination of British Asian film, there were a number of things I liked about this piece, some of which were taboo. I liked seeing another piece Riz has made in terms of having co-written this script. If I recall correctly, this may be the first script he has co-written in a few years. I liked the humanisation of the characters beyond the insider/outsider dynamic of straddling two different places, whether currently or ancestrally, which is embodied in the experience of the protagonist of not having gone home for two years, and the reliance upon home (in this case, his family) when he becomes unwell.

The part I felt, personally, may be touching on a taboo subject, is when the Doctor told Zed that this was an inherited auto-immune disease. Rare genetic diseases relating to auto-immune diseases in segments of the Pakistani community and diaspora have been found to be attributed to first cousin marriages or marriages amongst e.g. second cousins. Marriage between first cousins doubles the risk of these rare auto-immune diseases, that are disproportionately found in the South Asian diaspora in Britain compared to say e.g. non-Pakistani Welsh-language speaking communities. While not articulated or tackled directly, I felt that this was alluded to in terms of the Father’s embarrassment, looking down and refusing to make eye contact with either Zed or the Doctor. However, this is done so incredibly delicately, that it’s not apparent at first glance. I appreciated that decorum in dealing with such a contentious subject both “at home” and in the “wider community”.

Broadly speaking, it’s also a discussion on intergenerational trauma as an innate trauma, while Partition itself skirts around innate and overt, which hit close to home, as my own Grandfather was on a midnight train to Pakistan like Riz Ahmed’s Dad. I respected trying to tackle such a deep and complex subject in an artistic manner

It also tackles experiences of Post-Traumatic Stress Disorder, Complex Post Traumatic Stress Disorder and experiences of mental health amongst the Panjabi speaking British Pakistani diaspora including usage of particular terminology e.g. “Demargh kraab hoghaya” is a term used to refer to mental health in the film, literally translating in Panjabi as “My brain has become bad/rotten”.

I felt the items in the house were reminiscent of other Pakistani people’s houses in terms of layout, style of furniture, type of crockery that is used, along with the authenticity of Zed’s father’s restaurant without hitting painfully stereotypical experiences of the service industry and first-generation migrants while drawing on literature inherently associated with Partition. The name of the village, Toba Tek Singh, is integral to a short story by Hasan Sadat Manto called “Toba Tek Singh”. Manto’s story is about mental health patients who are due to be transferred to India after Partition is over and satire on the relationship between India and Pakistan. A sizable amount of the Pakistani Panjabi diaspora are from Faisalabad/Toba Tek Singh area, so this area was chosen on purpose, and I respect that.

On a personal note, I felt that there was strong authenticity in this film. For example, there’s personal archive footage from Ahmed’s family that adds to it - the multifaceted nature in the differentiation of footage between archive footage, traditional footage, mobile phone footage. I’m of the Toba Tek Singh diaspora and I felt the language and Panjabi used was reminiscent of dialects my own family use. Familial dynamics on the Islamification of the Pakistani Diaspora through Zed’s brother are reminiscent of religious movements in Britain and the diaspora’s interaction with indigenous cultural and creative beliefs (e.g., his brother kicks off when he receives cupping).

**Themes**

* Generational Trauma linked to Partition
* Familial relationships
* Vulnerability
* Religion
* Music – British Asian Hip Hop culture
* Shattered dreams/perception of failure
* Culture and identity -what it means to be young British Pakistani in 2020

**Marketing/Eventising ideas**

* Can you do a ticketing offer? Pay what you can model? 2 for 1 or group discount for up to 6 (if your tier status allows)? Survey responses suggest that ticket price is even more of a barrier for young audiences than it was pre-Covid.
* Think about which platforms you’re using to communicate with your audiences – do you work with Instagram, Insta Stories, IGTV and Twitter? If you’re running an event, be sure to advertise it as such on Facebook and send on the day reminders.
* If you’re able to, host a music focused/spoken word event after the screening
* Partition 2017 was the 70th anniversary of Partition. There were many different projects working across different areas to commemorate Partition, including community engagement events, longer term and oral history projects. An internet search will help identify experts and practitioners who would be able to join a panel/speak about the themes in the film and particularly those highlighted by Yasmin Begum in her cultural perspective piece above.
* Could you host an online (if not in person) workshop that invites the audience to explore Zed’s experience of rapping and use of poetry and encourages them to write their own – think about engaging a local poet/musician to facilitate this.
* Audiences might also benefit from space for discussions around cultural frictions within one identity. Having to adapt in the face of dreams being unrealised especially now when people are faced with life shifting situations which could cause yet unknown consequences for their life plans.
* Connect with grass-roots advocates in your area or online – connect using the #MogulMowgli or search for contacts via the site www.inclusivecinema.com
* Create a Spotify playlist and share it with your audiences (include Riz Ahmed’s own music ‘The Long Goodbye’) – invite them to create their own and invite them to share it via your channels.
* For social media inspiration have a look at how MASSIVE is promoting it to their young audiences via:

Twitter/Instagram: @massivecinema

Facebook: <https://www.facebook.com/MASSIVE-287384192023866/>

Website: <https://www.mogulmowgli.co.uk/>

* **Interesting Articles/Videos:**

**Riz Ahmed and Bassam Tariq on Mogul Mowgli**  
<https://www2.bfi.org.uk/news-opinion/news-bfi/interviews/riz-ahmed-bassam-tariq-mogul-mowgli>

**Cultural perspective- Live for Film- Sunny Ramgolam**

<https://www.liveforfilm.com/2020/10/05/lff-2020-review-mogul-mowgli-a-brilliant-story-of-generational-trauma/>

**LFF ScreenTalk with Riz Ahmed**

<https://www.youtube.com/watch?v=MlQ9oTlDBLQ&feature=youtu.be>

**Get Into Film – interview with Bassim Tariq**

<https://www.youtube.com/watch?v=uYwspRHSwks>

**Riz Ahmed talks to Bassim Tariq about creating a new cinematic language from their shared experiences of Pakistani culture and heritage - Vice**

<https://www.vice.com/en/article/y3zy8b/riz-ahmed-bassam-tariq-mogul-mowgli-interview-2020>