

READING THE ROLE OF THE MALE COACH IN INDIAN SPORTS CINEMA

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Abstract: Indian Popular Cinema has picked up an interest in Sports only in recent times. In its more than 100-year-old history, it is only with the success of *Lagaan* did Indian Popular Cinema gain confidence to work on more sports-based themes. With *Chak De India*, the skewed gender equations in the sports domain came to cinematic prominence. Now we have a plethora of women-centered popular Indian films like *Chak De India*, *Mary Kom*, *Ethir Neechal*, *Godha*, *Dangal*, etc. *Chak De India*, *Dangal*, and *Saala Kadhoos* are the cinematic texts taken up for this research. At the surface level, such cinematic narratives on women tend to showcase the trials and tribulations that women face in the sporting arena and how they manage to reap success despite heavy odds in a deeply patriarchal society. However, the trope of having a male coach (played by stars Shah Rukh Khan, Aamir Khan and Madhavan respectively) who has a central role to play in the narrative goes unscrutinized. The male coach in these films is a benevolent person with his own unrealized dreams going to coach women and thereby reaping success. This research article using critical discourse analysis methodology attempts to unpack such entrenched forms of gender inequity.

Keywords- Culture, Gender, Hegemony, Indian Popular Cinema, Patriarchy, Sports.

I. INTRODUCTION

Indian cinema has always been a male dominated sphere with portrayal of male characters as significant and establishing characters that needs most of the attention from the critic as well as the audience. Every year Indian film industry releases more than thousand films, almost each one of them is male centric and give little space for the female characters to evolve and project their part in a positive and lifechanging way.

‘The image of the sporting women have been an anachronism in the Indian history, the role of women in the medieval times gave little but importance to women and their indoor sports but how women have found any scope in or entry into modern sports in India since the late nineteen century’ (Majumdar & Mangan, 2005). Even the women oriented films that are released is undermined with their character build made in such a way to gain sympathy from the audience rather than admiration and awe. Hindi cinema has taken pride in establishing itself as a marker towards producing women oriented cinema, but on a closer look one can see the politics that revolves around these so called women oriented films.

Taking the case of women oriented films under the sports genre category do have a lot of female characters but the main emphasis is given to the male coach who is there to lead them the way towards success.

One should notice when sports films are made with emphasis on male players, the narration and focus shifts to solely their hardwork and troubles of the player themselves whilst in the case of women players, their coach plays a prominent role in shaping their whole life. The filmmaker has constructed the reality around the cultural ethos of the society where a women cannot be successful without a man’s guidance and this thought has been infiltrated into the minds of the audience as well.

The three characters (Mahavir, Prabhu and Kabir) play a vital role in bringing a positive motive in the life of the girls which the girls wouldn’t have known hadn’t been for them. This gesture is completely normalized in the society as it never raises a doubt as to why a girl cannot stand for herself, even when she does there is a male force acting as her pillar of strength. Through this research paper the researcher is trying to encode what the film tries to project with the character of the female leads as well as the supporting male characters who play the role of establishing the power of the female. The stereotypical representation of strong is directly proportional to beating up men/boys to establish strength.

The society has been constructed in such a way that power and strength is seen in unison with male. The films chosen for the study has established the attention for the female characters through these male roles who act as catalyst in order to initiate sympathy from the audience. Hindi cinema has been highly influenced from our Indian mythology where with information passed on through centuries these stories have been developed to fit in the whims and wishes of the patriarchal society and the films also cater to appease this kind of audience who believes that there is definitely a difference between both the genders with male being the supreme one in the hierarchical order while female can strive to attain equal rights and space by competing with the dominant sex.

II. RESEARCH QUESTIONS

1. What is the role of male coaches in the women centric sports films which is produced under the context of feminist lens?
2. How do these films structure the normalisation of the relationship dynamics between the Female sportswomen and their Male coaches, which is patriarchal in its nature?

III. RESEARCH OBJECTIVE

1. To study women-centered Indian Sports Cinema
2. To study gender disparities in the field of reel and real life sports
3. To study and evaluate the role of the male coach in women-centric sports movies
4. To understand how Indian Popular Cinema glides over the agential potential of the female actors even in women-centric sports films

IV. REVIEW OF LITERATURE

Moodley, S. (2003). *Postcolonial Feminisms Speaking through an 'Accented' Cinema: The Construction of Indian Women in the Films of Mira Nair and Deepa Mehta.*

This article devises a theoretical framework on the representation of women in diasporic films and posits that 'accented' cinema portray a postcolonial view of women who require the support and guidance of men. The theoretical framework merges Naficy's theory of diasporic filmmaking and Talpade and Chakravorty's notions of post-colonial feminism. This image of the Indian woman entails a paradox to the nationalistic view of women, which according to the article is based on her role as a mother, sister and daughter.

The women then epitomize "purity, chastity and sanctity of the Ancient Spirit that is India". Moodley (2003) in this article mainly analyses Mira Nair and Deepa Mehta's films, but is not limited to them. All of the films portray women as being encultured to modern Western ethos, in unconventional roles, subverting the Indian gender norms – depicting them as exploring their bodies and sexual identities, which till date remains a taboo in the Indian society. When viewing this representation in comparison to that of Indian films, although there has been a change in the past decade, women still take up roles that are supportive to the prototypic male protagonist. Women still lack representation as strong, lead roles, and comply to the conservative nationalistic ideals. (Moodley, 2003)

Jeffrey, R. (2004) *Legacies of Matriliney: The Place of Women and the "Kerala Model"*.

Jeffrey (2004) in this article explores the pre-independence matrilineal societal structure of Kerala and the extent to which law in Kerala today still has a whiff of these customs, and how it may affect affairs in the current day and age.

In theory, although matriliney ended on 1st December 1976, legal documents such as the Hindu Succession Acts had exceptions for ex-matrilineal people, and till as late as 2002, cases reaching the Kerala High Court required judges to analyse and discuss matrilineal practices.

These matrilineal practices have had the most significant imprint on education and employment of women. Most 'Nair' women, of the high status families, went to the local government schools held on their own lands, and were eligible for paid jobs. By the beginning of the twentieth century, Kerala had the highest female literacy in India and women with paid jobs were highly desirable. This article is relevant to Malayalam films today as it helps raise the question as to whether the representation of women is regressing despite the rich matrilineal history the state has. The article helps in connecting chords with the changing times which strives to be patriarchal while there are traces that matrilineal societal structure was existing side by side. (Jeffrey, 2004)

Wazir, B. (2013). *Misogyny in Bollywood. The Royal Institute of International Affairs.*

This newspaper article was written in response to the Delhi Rape Case of 2012, and presents the prime suspect of rape culture in India as Bollywood. Bollywood is a post-independence development, which has seen progression in its depiction of women. While women are no longer only depicted as homemakers, the empowerment of the image is highly limited. Women in Bollywood films today are independent working women and do often take up unconventional roles but misogyny prevails at the mere inclusion of item numbers. Item numbers were initially introduced to ensure that the audience does not get bored; these numbers that were once bashfully flirtatious, today border X-rated misogyny, often toying with fantasies of humiliation and rape. Since these portrayals of women reach the masses, they bring about a sense of normalization – normalizing what we would typically consider harassment and molestation. There possess a serious threat when looked in terms of women and their step towards sports as people are forced to look upon the negative side of the society because such Bollywood films always portray women's world as hell, if not in the vicinity and security of the patriarchy. Any women who dares to step out of the clutches of the patriarchal system. (Wazir, 2013)

Capoor, N., Madhok, S. (1984). *India - Feminist Fury at Porn Films.*

The late 1900s saw Indian commercial films venturing into straight pornography - both hard and soft. This newspaper article discusses the popularity it gained with male-dominant audiences in the North of India, and the upheaval it caused amongst the feminists and social moralists of that time. Most these videos portrayed hard core porn, where molestation and rape were common and women as whores, sluts or nymphos, who wanted it anyway. Porn today is readily available to the masses, and plays a major role in the construction of intimate relationships and that of women in society. These videos worldwide portray women as commodities, readily available to provide pleasure to men. Since the viewership is male dominant, there is a self-fulfilling prophecy of sorts - men develop a schema of women and intimacy based on these images, and construct their reality accordingly. The article establishes the idea that a woman is not safe anywhere and sports is such a field which is predominantly male dominated thus resulting in unwanted sexual approaches which may not be termed as wrong from the man's end as the woman was already warned about the repercussions of entering in the field of sports. Any woman who is a sports woman is not seen with respect as there is a belief that she has gained success only because she had laid with her counter sex or her coach to reach to a higher position. (Capoor & Madhok, 1984)

Montgomery, S. (1984). *Women's Women's Films.*

This article discusses the fact that women as an audience to films have been ignored for a major part of cinematic history. This changed nonetheless in the 1930s with the attempt of attracting the other half of viewers to the cinemas. While these films did speak strongly to the feminist sentiments, and did in fact increase female viewership, they were also quick to be dismissed as being of very little significance. Such feminist movies evolved over time, and in the 1980s, movies like 'Toute une Nuit' marked a shift in such movies - while they did appeal to the feminist sentiments, the messages were mature and implicit - and while they were not so much about women, they were not about women either. Bringing this analysis to the Indian context, one could say that movies with feminist messages in Bollywood today is quite explicit and literal. In the name of feminism, they often depict the male image as monstrous, which defeats the purpose of equality. While the intentions of these movies are in the right place, such movies do put off a lot of viewers. Feminist sentiments and respect for women in Indian films could be more implicit and mature in nature, wherein conservative viewers are not shocked, but such messages are subliminally expressed. This does not discount the importance of the current films with feminist intentions, rather a look into certain women centric film as feminist films are also contestable. In the name of equality, women is set into such a position that any men who empathies and sympathize with them are seen as a great figure to motivate and uplift them giving in a false notion that women need men in order to be successful. The audience are forced into believing such notions in the name of feminist approach that is being showcased to them. (Montgomery, 1984)

Jamkhandikar, S. (2018, June 12). *Bollywood looks to sports for box office success.*

This article talks about the desires of the Bollywood industry in their urge to produce Biopics. India has always been a country which gained its recognition on an international level from Cricket but to break the monotony directors are now looking upon other sports to garner the attention of the audience as well as the critics. Jamkhandikar talks about various projects on badminton players, captain of the Indian-women-cricket team and the only individual gold medal winner in Olympics which were expected to be started soon, the author tries to explain us the intensity of hunger that the film makers had for making more projects like these.

The famous biopic on internationally recognized sports players like Mary Kom, Saina Nehwal etc. which is bring in an interest factor within the Indian audience.

The paper talks about the Biopic interests for the female players of the country but one fails to see the story line which shall be revolving around that male coach who shall be supporting them throughout their journey and hopes of seeing his dreams come true through her achievement.

SenShomini (2016,December 23).*Why Aamir Khan's Dangal Is an Important Film for a Country Like India.*

This article talks about the film- *Dangal* for its courage to bring a big change in the social ideologies of the country and to throw away the patriarchal power structure of the society. The author look upon the issues like child marriage and patriarchy and the various changes that could be seen through the course of the film. Set in the village of Haryana where patriarchal power structure functions with utmost superiority, the film breaks through all the stereotype and emerges victorious. The film encourages the girls and their parents to follow their dreams and break away the societal barriers, the taboo of how girls shouldn't play or engage in sports. Sports is always believed to be a man's world and if a girl enters this field she has to go through various tortures and emotional as well as physical turmoil. The paper talks about empowerment and change what it doesn't look upon is the same patriarchal power that exist between the father-daughter relationship.

V. METHODOLOGY

The research was carried forward using the qualitative approach in order to understand the why and where's of the topic. Gender has been a significant theoretical framework throughout the analysis. Gender refers to the socio-cultural definition of man and woman, the way societies distinguish man and women and assign them social roles. Gender studies is used as an analytical tool to understand social realities with regard to women and men. (Bhasin, 2003)

The paper tries to study the relation of domination and subordination with element (Bhasin, 2003)s of co-operations, force and violence sustaining them. Looking at the different personality traits, behavioral patterns and how gender relations are constituted as well as constitute in bringing out ideologies and practices into social hierarchy. The idea of the role of man and women is not biologically constructed rather is a devised social plan to bring about power structure and dominance. Along with Gender studies the paper looks at the analysis through the theoretical framework of cultural studies. Culture studies is the study used to interpret and investigate the way in which culture tries to create and reinforce itself transforming an individual's experiences and social relations. Cultural studies is used to understand the changing dynamics of different societies with time how it is shaping into newer meanings and practices. The study uses human emotions and symbolic activities to create a culture of its own. Through the films chosen for study, the role of culture and how it reinforces into creation of a pseudo identity of different characters.

The Methods used for the qualitative analysis are:

Content Analysis : This method is used to study and document text using various techniques to make valid inference by coding textual content. Through this paper, the researcher shall be looking at deconstruction of the textual content i.e. the films and studying the different meanings and patterns interpreted from the text. The paper follows a qualitative method of content analysis.

Stuart Hall's Encoding and Decoding : Language is encoded by those with ' the means of meaning production' and is then decoded by the audience. (Laughey, 2008)

Through the paper we shall be looking at how the film represent and misrepresent what they originally mean rather than reflecting meaning to their audience. The films have been read through the meaning interpretation having encoding i.e. generation of meaning through a political/institutional order while decoding on the understanding of the social practices that force into meaning interpretations.

VI. Content Analysis

Chak De India

Chak De! India is based on the working dynamics of Indian Women's Hockey Team . It was released in the year 2007 and was directed by Shimit Amin. The movie did not follow a stereotypical Bollywood pattern but it had something else that caught the eyes of the masses. The movie is about a Muslim man 'Kabir Khan' who gets banned from Indian national hockey for seven years and he comes back to a sporting career by becoming the National Hockey Women's Team coach.

The movie is about how he tries to build and unify the team in which most of the players come from different states and cultures. However, more than that it is about the empowerment of women, the right of the women to choose what they want to do in the Indian society. Sports becomes a platform for debating women's roles and rights.

The film portrays Kabir Khan as a man who believes women have the equal mental and physical strength as their counterpart i.e. the men . They are not just objects who are born to serve their husbands and feed their children.. All the 20 players in the movie had individual journeys besides their struggle as athletes. Each players brings with herself a story of the dominance that she has to deal with, whether it be her parents, the society or her religion itself. Certain characters in the film, like the Tripathi, the head of team selection committee straightforwardly refuses to send a women's team to Australia and see Indian women players as losers who cannot stand a chance with the other teams. Following the humiliation, Kabir organizes a match between the men and women's team , where the ego of the male players and authorities were crushed seeing the outstanding game and hardwork by the women's team.' To be considered equal to men women have to be twice as good as men....fortunately that's not difficult' Even though the film represents "women empowerment", there is a shift in the focus and it always results to the male dominance i.e. how the male coach have their own supremacy and the aspirations and dreams that the women achieve is merely the dreams that the male coaches wished for themselves and due to circumstances was unable to deliver. In the film, it is evidently portrayed through their actions that the male coach is the binding force behind the unity of the team. This feeling itself is evoked by him. The scene where Kabir with his mindful actions brought the whole team together. Even during the matches from the qualifier to that of the finals, it was always seen how the Indian women's team functioned along the lines of Kabir's thoughts and aspirations. The women don't have a dream of their own, they are brought into believing his (Kabir) dreams as their own.

" A women's team exist just as a formality not a reality" (Amin, 2007)was one of the dialogues in the film where the selection board members have the opinion regarding the women's team and their existence. This is a stark representation of the reality of the Indian Women's team and the condition of their life in sports, the way they are treated with no respect for the effort and passion to bring forth glory to their people, state and nation that they represent. " It is the fault of people like you with expectation from them" this was the dialogue delivered to coach Kabir Khan when he visit the committee approaching the position for the coach of women's hockey team. It is interesting to note how Kabir Khan is introduced as the messiah to bring out the better of the women players and how it is his sacrifice and the willingness to build a better team out of the divided players and this shot is the establishing shot as here Kabir, when asked by his friend why he wants to join the team as a coach he says it's for them not for him. He wants to retain his self-respect through the glory of the women's team and their success.

The Selection board member even says” Now which coach will want to jump into this mess to ruin his career” (Amin, 2007), Women’s sports has always been shown in a bad light due to the differences that is projected throughout history. Patriarchy has been prevalent in all the fields of the society and here the exact shot where Kabir makes his choice to rise to the position by clutching to the lower strata of the society and throughout out the film it has been shown how it was Kabir who felt the grief when the women lost their first match, the scenes that was shown to evoke empathy was of his drenched in rain holding on to his silver world cup medal. The pain in his heart and eyes for the loss they suffered.

The girls on the other hand were given less screen space to even evoke the pain of the loss. It felt as though it was the character of the coach that gave importance to the decision that were partaken to move forward the storyline.

The film is supposedly a women centric movie but it is definitely Kabir Khan who marched forward with his talents and strategical mind to bring forth success both to the women’s team as well as the success of the film.

Dangal

The 2016 Biographical sports drama based on the lives of father-daughters duo Mahavir Singh Phogat and Geeta-Babitha Kumari Phogat, directed by Nitesh Tiwari was a commercial and critically acclaimed film which went on to grasp laurels across the world for its unique concept of success and the milestone kept to promote women players in the field of sports. The film was released with the sole aim of empowering and fulfilling the dream of the women who are forced to cease their dreams because of the constraints put up by society. The film approaches towards a break free attitude that could liberate the women from these societal atrocities. Based on the true story of Mahavir Phogat and his Daughters Gita- Babita and the struggles they had to go through to create a name of their own in the wrestling (Dangal) arena. More than the challenges faced by a sports person, it was the challenge that they had to face while living in the patriarchal society who tried their best to break the faith and determination of the father-daughter duo. The film was taken with positive note from all the sections of the society and there was a sense of pride that swept through the hearts of the audience seeing the girls perform and win medal for the country. It is very interesting to note how this film which channels equal and just opportunity for women starts off with the baseline of Mahavir Singh Phogat trying to envision his dream of winning a gold medal by having a boy who shall carry forward his lineage. On his repeated failure to have a boy, he almost lost hopes on fulfilling his dreams. It didn’t strike to him until the girls thrashed two boys black and blue that his dreams got a ray of hope but the question that I want to pose is why the worth of the girls were determined based on their fighting skills with the boys. It has been thoroughly portrayed throughout the film that there needs to be a binary established in order for the girls to prove their worth. It never crossed his mind until the fight that even his girl child could fulfill his dreams. Even then we see in the film how it was his dreams that were being passed onto his children as their dream. More than being a dream or ambition, this was reduced to mere patriarchal structure of deciding what is good and how the girls should be deciding upon their future. The girls were living a simple life and were not even asked if they actually wanted to wrestle, it was simply the voice of their father is the voice that they own future. The girls were living a simple life and were not even asked if they actually wanted to wrestle, it was simply the voice of their father is the voice that they own. The way in which the film was shot, it’s clearly visible as to how the prominence was given to Mahavir, taking stance from the scene where she (Geeta) was made to fight the boys in order to show her strength, boys were set as the benchmark from an age as early as twelve and this is equally important to notice how the young girls are always forced into believing that their success lies when they can match up with the strength and wits of the boys. The society often portrays girls who win against the boys as much stronger than the other girls thus creating a mirage in their mind that it’s the boys whom they need to look upon as their opponent to find a place in the society, to earn respect within themselves as well as in the eyes of the society.

The decision making that is foretaken by Geeta leads her to a wrong path with her losing the major tournaments where she was representing the nation, her decision to grow her hair back, putting on nail enamel and going out for movies and having street food like gol- gappe was shown in a negative light which deviated her focus from her game. These are certainly factors which might have distracted her but shouldn’t be universally blamed for girls who take time to groom themselves are distracting themselves from the game, which is a clear state of myth. In the movie there is a scene where the success and failure of Babita-Geeta is shown side by side emphasizing on the fact that Babita succeeded because she had the guidance and support of her father in all the stages. The decisions that were taken on the arena was not her but her father’s who strategically designed ways to defeat their opponent while Geeta lost all her matches in the first round itself because she was not focused and also her decisions costed her everything, her pride, her nations respect and her title as a champion. ‘In common parlance patriarchy means male domination; the word “patriarchy” literally means the rule of the father or the “patriarch”, and was originally used to describe a specific type of male – dominated family’ (Bhasin, 2003).

We are shown how she (Babita) comes back to defending her position as the world champion when she seeks help from her father to bring back her game. All the matches that she has starting from the qualifier to the Common Wealth Game Mahavir is the man behind the victory, it is he who analyze the opponent and their weak points rather than Geeta who should be going with her own game plan and instincts. Each move that she uses is what Mahavir dictates, there is no individuality of her own. She is merely carry on the tactics and strategy of Mahavir. The Coach (Mahavir) is the strong force that binds the girls to emerge victorious. The coach-father is glorified for his service, even when the reporter asks Geeta during the press conference who changed her performance from being a failure to that of reaching the finals and she replies it’s her father. Mahavir is given importance throughout the film, such that we empathize with him more than the girls.

Saala Khadoos

Sudha Kongara's 2016 Tamil-Hindi bilingual sports dramatic film revolves around the character of Adi Tomar (Madhavan) and Madhi (Ritika Singh). Out of the two former movies Chak de! India and Dangal, Saala Khadoos has prominently given more importance to the male lead than the female character. The character of Adi is built in such a way that he is portraying the quintessential male arrogant coach who plays to feed his own ego and his hunger for power. He is repeatedly under scan by the authorities for his raging temper issues, resulting in a rough and arrogant behavior towards both the authorities and the players. One of the instance, when he was transferred to Chennai, an evil scheme due to dirty politics of the sports federation based on the strive for power and authority, Adi was an open threat to their authority. While getting transferred he challenges the authorities that he would come back only with a champion, whether by hook or crook. This is the time when he discovers Madhi, a young, resilient but equally restless and short tempered as Adi. Madhi has grown up watching and imitating Mohd. Ali's Boxing, as a child everyone has a dream which might or might not get converted into reality. The female lead has been given minimum coverage throughout the film, the film tries to portray the importance of a sacrificing coach who bring out the gem in his player. Madhi on the other hand is shown as a character who is not at all serious for the sport or has no passion until the time she discovers that her coach sold off his bike to meet the ends in teaching her how to box. The sacrifice by the coach brought out her inner sportsman. Sex as a word has been very much normalized in Hindi films, where in once scene Madhi is seen having an infatuation for the coach and says he does everything for her because its love. Similarly Madhi's sister accuses her with sleeping with the coach in order to gain favour in his good books.

"The term 'commodification of the female body' refers to a form of critique that feminists have long made, of certain kind of representation of female bodies- as objects of male desire, as saleable in the market- the women who sell their bodies in return for money or benefits" (Menon, 2012). The film tries to portray as to how young women doesn't know what is good for them until a force i.e. a person with much higher authorities tries to gamble their power for the sake of their student's success. Adi is shown rough but he is also shown as a man with a sweet heart who shall cross all boundaries to protect his student. He is shown as a hardworking and dedicated coach while on the other hand Madhi is shown as a player who doesn't know how to appreciate the opportunity invested to her. In reel life when girls reach a spot they go through a lot of hardship and it's their hardwork and determination that takes them towards success.

In contrary to that, films showcase how these women players are only reaching success and recognition because of the guidance and sacrifices by their coach. The coach is the one who is able to bring out the best in her. Taking instance from the scene where Madhi loses the match because she didn't listen to her coach or during the finals where her coach was banned to enter the stadium, the audience is shown that she is losing out on points because she cannot keep her head straight and take a decision. Only when Adi forcefully enters the stadium is when she gain her motivation and those gestures by Adi knocks her with the decision on how to tackle her opponent and gain the winning point. Looking closely towards real life scenario, during any of the matches we hardly see the camera shift towards the coach than the players rather its always the player who takes their own decision based on the situation. A coach would never interfere when a player is in the arena, because that's the space the player has to act according to their instincts based on their understanding of the game. This is where the audience connect with players because of their emotional connect with the audience who knows about their hardship while in films it's the hardship and troubles of the coach that is significantly portrayed throughout resulting in an emotional bond with the coach than the player.

The filmmaker uses gender disparities in order to grab the attention of the critics as well as the consumers that in order for a girl to succeed she needs to have the help and guidance from a mentor figure especially a male one who will protect her throughout the journey, from the shackles of the patriarchal society. The filmmaker in doing so is not empowering the women rather sending across the sign that a girl cannot achieve freedom and equality if she doesn't have the support from the male members who pose as their well-wisher.

VII. CONCLUSION

The paper thus studies the various roles of the Male coach that had been given significant focus than the female leads.

Interestingly the casting also have been done in a similar way where the lead male character has been played by star actors who have already established their place in the film industry as well as have a huge fan following within the audience while the female leads are significantly fresh faces, who has their debut with the film. The filmmakers tries to play safe with their choices, as they do not want the female lead to have a better connection than the male cast with the audience. These films has the same storyline where all the three male coach has had a bitter past, where they had failed to live their dream and it is this burning desire to achieve their long lost dream, that they cross all the boundaries to make the girls successful. This realisation of the dream is achieved through the women in the team whom he trains with the same ambition to achieve his dreams.

The women players are presented as ones who have a clear vision of their goals, gain rigour and go on to win big only with the support of the male coach. These players have the determination but they lack the vision and motivation of understanding their inner strength and value. Only through guidance from the male coach they are able to foresee what they can achieve. Even trivial decision making is left upon the hand of these coach and it is portrayed throughout the film as though the women have no right over their own self and what the coach decides the best decision for them. any decision foretaken against the coach will lead them to pitfall.

Since the agential potential of the women is not best attended to, we cannot call these films to be feminist. These movies do have a lot of pitfalls, but they are giving away this positive message as to how men have no claim over sports or any dominance over any game. A society shouldn't judge the women based on their physical abilities rather they should stop their narrow thinking and pave way for equal opportunity and rights to women in the field of sports.

VIII. LIMITATION

1. Lack of expert interview
2. There are positive aspects in the role of male coaches and how they uplift the women players yet there are certain drawbacks when it comes to patriarchy acting upon the situation. There is no clear conclusion as to what is right and what is wrong.

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