

BOLLYWOODISATION OF SPORTS IN INDIAN CINEMA

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Abstract: Cinema or motion picture can be defined as the art of moving images where it tends to tell stories in a visual medium. Indian film Industry or Bollywood is largely known for its entertainment, drama, songs, stereotypic narratives etc. where a different set of world emerges and make the impossible possible. The changing trends in Bollywood bring new dimensions or directions to film making, and one of the new trends includes making biopic on sports personalise, and the sports-based films have tried to create a fantasy world between the people and the sports itself which helps the people to know more about their favourite sports personality adding an entertainment factor making it more interesting. This study has aimed to assess the depiction of sports in five prominent Bollywood movies namely Paan Singh Tomar Bhag Mikha Bhag, Mary Kom, M.S. Dhoni: The Untold Story and Azhar. Both Qualitative and the Visual content analysis method have been used for the study alongwith many secondary data such as movie reviews, articles on films, books and film theories to understand the technicalities of film making. The study concludes with surprising facts that the film-makers try to mix all components and tend to bring out a power packed movie with their goals towards commercialization, without concentrating on the storyline, stereotyping the real situations, adding artificiality and mediocre dramatization of circumstances.

Keywords: Bollywood, Biopic, Sports, Content analysis, Artificiality, Commercialisation

Introduction

Cinema or motion picture can be defined as the art of moving images where it tends to tell stories in a visual medium. As it is known to all that the human mind is constructed in such a delicate way that it understands the visual medium very well and through cinema people develop an art of communication with the film which helps them to interact more with it. At first the use of film camera was limited and people used to record daily events such as busy streets, arrival of a train etc. but after the advent of documentary film making people learn to use the camera more and head out to explore more possibilities and real-life events. Meanwhile great minds and artist figured out the cameras potential to tell scripted stories and to record actions which made the camera a vital tool for shooting play like events and the narrative film making was born and with it the inclusion of scriptwriting, editing and story writing was seen.

After that, cinema stepped into a new world where it became an object of profit which delivered immense entertainment to the people. With its high demand it became a gateway for many filmmakers to showcase their talents. Theatres evolved, tickets became mandatory, movies became long, black and white evolved to coloured films and people became more attracted to the world of a new fantasy called as Cinema. Now-a-days cinemas are one of the most important parts of entertainment to the people where they could relax and enjoy. In cinemas images speaks, music touches hearts, entertain people from young to old, tells stories that people could relate, takes the people to the world of fantasy and moreover it shows the glimpse of a future which is far away.

Bollywood at a glance

Bollywood mainly stands for the Hindi language film industry situated in the city of Mumbai, Maharashtra. The whole of the Indian Hindi cinema can be depicted by one single word which is known as Bollywood. It is the

home of Indian cinema where hundreds and hundreds of films were produced every year. Bollywood is one of the largest film producers in India, while on the other hand rest is contributed by Tamil, Telegu and regional cinemas. Some of the names of main distributors are Dharma production, Yash raj films, t-series, Eros international, phantom films etc. Bollywood is considered as one of the largest centres of film production in the world and also one of the biggest film industries around the world in terms of people engaged in it as a whole or employed.

The origin of the name 'Bollywood' is basically derived from the place 'Bombay' (the former name for Mumbai) and also had links of origin from 'Hollywood', the centre for American film industry. It is also said to be inspired by 'Tollywood' which back in 1932 was the main hub for the cinemas of West Bengal. 'Tollywood' was the earliest inspired name from 'Hollywood' where it referred to the Bengali film industry placed in Calcutta and was the main centre of cinema of India at that time. However, the term 'Bollywood' was coined in 1970's and now a day's 'Tollywood' is mainly referred to the Telegu film industry in Telangana & Andhra Pradesh.

In the year 1913 the first ever silent feature film in India 'Raja Harishchandra' was made by Dadasaheb Phalke who was considered as the father of Indian cinema. A huge boost to the production of films was seen from 1930's where Indian film industry was producing over 200 films yearly. In 1931, Alam Ara was produced as the first sound film in India and got a huge commercial success. As seeing the progress in talkies and musicals not only Bollywood but also all the regional film industries shifted their gear from silent film to sound filming. In 1937, Kisan Kanya emerged as the first coloured film in the industry which proved to be a milestone in the Hindi cinema.

From the late 1940's to 1960's historians regarded this era as the 'Golden Age' because many epic and popular films were produced during this period. Films like Pyaasa (1957), Kaagaz Ke Phool (1959), Awaara (1951), and Aan (1952) were the most prominent during that era. Mother India (1957) and Mughal- E- Azam (1960) are some of the works which are cherished till date. During 1950's with the emergence of a new trend known as 'Parallel Cinema' led by Bengali Cinema started gaining recognition in Hindi cinema. During this period filmmakers like Satyajit Ray and Guru Dutt became the model in Indian cinema and many films got international recognition in the film festivals. During late 1960's and early 1970's the trend of action and romantic films emerged and it bought about a new wave in Indian cinema. In the late 1980's and 1990's family based and romantic movies like Qyamat Se Qyamat Tak (1988), Maine Pyaar Kiya (1989), Hum Aapke Hai Kaun (1999), Raja Hindustani (1996) etc. created a new trend and many talented actors and actresses emerged during this period.

And in the Modern trend films mainly produced were action, sci-fi, romantic and horror where special effects and animation were used in a broad way. The rising economy set higher standards in terms of production and this led to a whole new era of film production in India. Films like 3 Idiots (2009), Chennai Express (2013), PK (2014), Bajrangi Bhaijaan (2015), Dangal (2016), Secret Superstar (2017) and Sanju (2018) paved a new way in the world of entertainment and also in developing Indian cinema.

Sports in Bollywood

From the history of Bollywood one can easily trace the changes that Bollywood had gone through till date. With the advancement in technology and equipments in Indian Film Industry it took the Hindi cinema into a whole new level where films produced are more precise and made the audience more attracted towards itself. The Indian film industry had already experimented with many categories such as action, romance, horror, comedy etc. and mostly in every instance film were applauded by the viewers. From the changing trends in Bollywood to give a new dimension or directions based in film making the film makers had always accepted some challenging tasks through which they could reach more to the audience. This one of the new trends includes making biopic on sports and sports-based film which helps the people to know more about their favourite sports person or sports. As we all know that India is a hub for sports where many famous sports

personalities emerge by shining in the international arena. The people of India consider many sports persons as their idol and try to copy them in most cases. The famous sports persons in India commands high respect within the people and this craze makes them more popular among the masses. So, the making of sports-based films in India is now becoming a trend which receives people's appreciation to utmost level.

By making films on sports and sports person the film makers try to create a line of fantasy between the people and the sports where it helps the people to know more about it and also gets to watch them visually. People can easily trace out the lives of their favourite sports person in a film which not only helps them to connect but also adds an entertainment factor to it. And also, the melodrama infused in the sports-based films gives the audience a new dimension to look upon where the melodrama the film more interesting.

It has been seen that from the making of 'All-rounder' (1984) as a sports based drama film in Bollywood there after making of many sports films and sports biopic were seen such as Bhaag Milkha Bhaag, Paan Singh Tomar, Mary Kom, Azhar, M.S Dhoni: The untold story, Mary Kom, Soorma, etc. and the audience also showed much support to this new trend. And now-a-days this trend is likely to influence many directors because it offers a new source of entertainment, a refreshing trend and had a new content which are far better than old school drama in Bollywood. In this evolving trend of film making the directors and film makers are mainly concerned about the taste of the audience and for example if a sports person has about millions of fans or an athlete whose story will inspire people then the film makers and directors will not back out and will produce a film out of it which will touch not only small mass of people but also millions and billions hearts.

Stereotypes in Bollywood

The imposition of characters upon groups of people on the basis of their caste, race and nationality can be defined as stereotypes. In stereotypic sense, it makes an image of a certain community which is neither real nor applicable to all people of that community.

In India Hindi cinemas or Bollywood, the effect of stereotypic definition of a character is till now witnessed by the people. As we all know that from the beginning of Indian cinema till date it had gone through many changes and had reached a definite level to compete with the world cinema but the irony in the fact is that still there are some stereotypes which were in the past are still there in the Hindi movies. Indian cinema is about 100 years old and which makes it obvious that in technical fields, stories, presentation, music etc. it had reached an utmost level and some films had gone through many success stories but as it is stated earlier that in some cases stereotypic view had not changed and remained intact.

Some examples of stereotypic representations are as follows: -

If we take an example of a Sikh character in Hindi cinema they are depicted as foolish, loud by nature, drunkards, foodies, jolly and party lovers. But, in the real sense all Sikh people are not like that and it is not applicable or it does not represent the whole community. It also in some cases miss-leads the people who had not interacted with a Sikh in his life and will have a wrong perception about the Sikh. Movies like Son of Sardar, Singh Is King etc. had a stereotypic view of the Sikh. But in some movies like Veer Zaara, Bhaag Milkha Bhaag, Rocket Singh: Salesman of the Year etc. also depicted the Sikhs authentically.

In case of Muslims, in movies they are also the victim of stereotypic view. In many movies a Muslim man is shown as a character whom we can't trust or he is always portrayed as a terrorist which is also not very true because as Muslims constitute the largest religious minority group in India and all the people who follow Islam are not terrorist or jihadist. And in case of an women she is mostly represented as a neutral character, shy, very conservative and always seen dominated by family or by laws of Islam which is not always correct as all the women who follows Islam were not bound to the stereotypic things which are been depicted in films. And also, in a broad sense not only in Bollywood but also in the world film scenario the image of a Muslim community is depicted in the same stereotypic way. But there are also movies where Muslims are depicted as in its real way such as Chak De India, 3 Idiots and My Name Is Khan etc.

Excluding the stereotype in communities there are also some common stereotypic things that Bollywood carries on are: –

1. The entry of Indian police in most of the movies is shown after the incident happen or after a crime.
2. In any circumstance of a movie there is always a need for a song even if going for a war or even in death of a protagonist. In case of a romantic movie the need of a song becomes more demanding to execute some scenes.
3. A person should have broken heart to become a writer or singer in most cases.
4. The hero is always capable of fighting with 20 goons at a time and in case of a gun fight the hero always hits a bulls-eye on the goons. And no matter how many bullets the goon's fire on the hero it miraculously misses him in most circumstances.

At last we can conclude that stereotype in Bollywood is mostly a common phenomenon which is a crucial matter to look upon. As Indian Cinema has progressed a long way and it has succeeded in creating a platform in world scenario. So, it is necessary that in some films the stereotypic things should be converted to realistic things which will provide a better view to the people not only in India but also around the world.

Objectives

Indian film Industry or Bollywood is largely known for its entertainment, drama, songs, stereotypic concepts etc. where a different set of world emerges and make the impossible possible. Bollywood adversely affects the mindset of an average Indian people regarding their understanding of sports through its visualisation. The strong projection of sports in Indian cinema leads the audience to create a connection with sports and the sportsmen even though if they have least idea about sports.

Therefore, it is deemed worth to frame the following objectives:

1. To study the depiction of sports in five prominent Bollywood movies.
2. To identify the element of drama infused in sports-based biopic.
3. To analyse the characterisation of the sportspersons in the films.
4. To study and analyse the stereotyping of the incidents portrayed in the films in comparison to the reality.

Research Questions

- 1) How sports are being depicted in five Bollywood sports movies?
- 2) Why the element of drama is added in the sports films?

Methodology

Seven sports biopics from the year 2012-2017 namely "Paan Singh Tomar", "Bhag Mikha Bhag", "Mary Kom", "M.S. Dhoni: The Untold Story" and "Azhar" are taken for the study. Based on these five films, visual content analysis method is applied to the study and data from secondary sources such as movie reviews, articles on films, books and film theories to understand the technicalities of film making.

Theoretical Framework

“More than the other arts... the cinema involves us in the imaginary: it drums up all perception, but to switch it immediately over into its own absence, which is none the less the only signifier present”

- Christian Metz

Apparatus Theory: The theory states that in cinematic films there is a close connection or liking between the audience and sight of the movie camera understanding and identifying the wants of the audience to find themselves within the movies they watch. Sergei Eisenstein said, “The cinematic exquisite essences and worth rely on how to metamorphose the real-world occurrences within the orb lenses of the cameras”. This is possible through the cinematic devices that records and capture optical images as per the need of the movie script to link the audience with each and every aspect of it.

Screen Theory: The theory is of Marxist origin centrally apprehensive to analyze the effects of cinema in positioning the subject of the film through the placement of camera, editing and rest formal characteristics in correspondence to the text and position of the subject. The theory states that the spectators are nothing else but visuals created by the spectacles all around to understand how culture and media can seem to compel us in adopting certain beliefs and identities. The goal of the screen theory is to discover the primary reason why people are driven to believe right away with conviction what their eyes only sees on the films.

Summary of the movies

Paan Singh Tomer (2012): It is a film based on a true story directed by Tigmanshu Dhulia on an athlete named Paan Singh Tomer who was in Indian army and a seven-time national steeplechase champion who won many gold medals turned into a bandit in his later years of life. The film covers his life struggle as an athlete where due to some injustice he was forced to take a wrong path and at last met his fate.

Bhaag Milkha Bhaag (2013): Bhaag Milkha Bhaag is a movie directed by Rakesh Omprakash Mehra on one of the most iconic athlete Milkha Singh, also known as the ‘Flying Sikh’ who overcame from the harsh situations of India-Pakistan partition where he lost his family and became homeless. In spite of the entire hardships still he got world recognition and represented India in 1960 Rome Olympics and became one of the most celebrated athletes in India.

Mary Kom (2014): It is a film based on the outline life of champion pugilist Mangte Chungneijang Marykom, better known as M.C. Mary Kom, and turns it into a broad-brushed crowd pleaser. Mary Kom’s story has inspired opinion pieces and literary journalism. Between her beginnings as a boxer in a Manipuri village and her sixth world championship title, is a long struggle against her family’s poverty, scant resources and India’s callous sports establishment. With the support of her husband K. Onler Kom, she has been a mother to three boys and has emerged as a brand from the North-East—a kind of wronged figure easy to associate with the region, one who has beaten all odds to be revered, feared and loved.

M.S. Dhoni: The Untold Story (2016): It is a film based on the life of former Test, ODI and T20I captain of the Indian national cricket team, Mahendra Singh Dhoni. The untold story of Mahendra Singh Dhoni’s journey from ticket collector to trophy collector - the world-cup-winning captain of the Indian Cricket Team. The film also reflects about Dhoni’s personal life incidents including Dhoni’s former girlfriend Priyanka Jha and their unfortunate end. Again, with the new beginning of his love life turning into marriage with Shakshi showing Dhoni’s love, struggles, rejections, luck, insights into his personality (including his most used words, definitely and process as well) and his rise in Indian cricket.

Azhar (2016): It is a sport-based melodrama film directed by Tony D’Souza where the life of the most controversial cricketer and also former skipper of Indian cricket was depicted. It traced Azhar’s rise and fall in

the cricket career followed by the allegation charged on him in form of match fixing and his personal life where he left his wife Naureen for Sangeeta.

Analyses of Research Questions

1) How sports are being depicted in five Bollywood sports movies?

After watching and studying the plot of the five movies it has been found that there is a depiction of sports in a mixed manner where the life events of the characters are also brought to light in a balanced way. It has been found that in some special cases while portraying the sports there was an inclusion of drama and entertainment value added to it. And in some cases, wrong life events were also added to make the movie more complicated and entertaining which is done mainly for the publicity purpose.

2) Why the element of drama is added in the sports films?

It has been found that the element of drama plays an important role in all the eight films making them more interesting to watch. As in Bollywood there is drama everywhere and the people are well known of it as it also adds a 'Spicy factor' which becomes a part of the Indian people as a hereditary factor which they can't ignore. The drama and 'Spice factor' is like bread and butter for the people where many of them watch movies for entertainment in which the factor of drama makes it more interesting and watchable.

Findings

PAAN SINGH TOMAR: It is a film based on true life events of an athlete turned into a bandit named Paan Singh Tomer whose role is played by Irfan Khan. The character representation of Paan Singh by Irfan Khan was mesmerizing. He was up to the mark in representing Paan Singh in real sense. This movie in the real sense can be termed as biopic where only real-life events were shown. And with the flawless representation of character by Irfan Khan this movie touched many hearts where there was not any chance of miss representation of Paan Singh Tomar.

Indeed, there was drama in the film which looked like real in the context. And Irfan's sense of humour took the film to the zenith. There was also a drawback in the sense that the IPS officer Vijay Raman who encountered Paan Singh states that the film doesn't showed reality and no one contact him for the police report and also praises Irfan for his performance in the film and says that Paan Singh and Irfan both looked the same.

Except the verdict of the officer it was found that there was no any criticism against the depiction of Paan Singh in the film which in all of the ways makes it a brilliant movie to watch. It is the only sports based movie from Bollywood where there is no stereotypic views was found. This film in a short created a new level of depicting life events of a person and sports at the same time very close to reality where the audiences were able to know more about the misery of the athlete in a real and authentic way.

BHAAG MILKHA BHAAG: This movie is depicted on the life events of Milkha Singh where the Actor Farhan Akhtar is successful in fulfilling the requirements which the character demanded for. From all perspectives he was able to copy Milkha Singh in his appearance, physic and role play. As a whole, Farhan was quite brilliant in the film that depicted Milkha to its utmost reality.

It has been found that some scenes were not shown in a real way was to give the story an amount of weight as without those scenes the entertainment value of the film would be lost. In a scene where Milkha was seen beaten up by the senior athletes didn't happened in real context and it was only to create an ambiance of sympathy for him. In the next scene he was seen running in the track with bandages on legs and also completes to win the race in a miracle way. It was seen that during this race he broke the national record for 400-meter race which was also not true. The actual record was broken in 1960 Rome Olympics where he came fourth. The movie also shows Milkha Singh's love affair with an Australian girl which was somewhat true but not as depicted in the

film where in a scene he was seen in an intimate condition. While Milkha's father was killed he never spoke the words 'Bhaag Milkha Bhaag' and he never turned back while running in the 1960 Rome Olympics. It was just an illusion to create drama in the film to make it more attractive and compelling to watch. It also creates suspense to the situation which the audience eagerly waits to find out.

The inclusion of songs and dance in the film was not related to his real life. Through the songs and dance the film maker tries to create an entertainment value which everyone likes. By seeing the importance of the scene, a related song is included which makes the movie more attractive which also adds a stereotypic view where the inclusion of songs is a common phenomenon. As a whole the movie includes a powerful storyline where there is inclusion of sports, drama, romance and entertainment at its best.

MARY KOM: The movie works hard to inspire viewers but unfortunately does so while taking them by the scruff of the neck. Mary Kom is a commercial film and blatant. The biopic clearly shows about MC Mary Kom role played by Priyanka Chopra is a five-time boxing world champion and Olympic bronze medallist from India. With the support of her husband Onler Kom played by Darshan Kumar, the Boxer, who was once considered down and out, made a comeback to win two major medals. The episodic demonstration of Kom's obstacles, including a father who objects to her boxing, a vengeful sports federation and an ill-timed pregnancy, seems rather breathless. It is a tough ask to pack in details from more than a decade of someone's life into two hours, but greater discrimination could have been exercised in picking plot points.

The film begins with a flashback narrative taking away the misplaced sense that the unrest in Kom's native Manipur played a significant role in the plot. The film does not dwell much on boxing, focusing on the sportsperson rather than the sport itself. The matches are an aside, acting as relief in between events from the boxer's life. Kom's character is shown as a stubborn and short-tempered one that is shown in the opening of the film through a song. It also aids splendidly later in showing the contrast that motherhood brings in Kom. Priyanka Chopra too does justice to this metamorphosis from tom boy to doting mother. The film does well in depicting her early boxing days, where the environs look credible and the characters voice real concerns. But the portrayal of Kom and Onler's romance seems somewhat contrived. Going by the boxer's autobiography, the two grew fond of each other gradually; a gentle detail the film loses in its unruliness. The story gathers strength after the birth of Kom's sons, when she reflects on her roles as a mother and an influential boxer. Priyanka Chopra's performance is especially impressive. The actor leaves behind the baggage of glamour and stays believable, even when yelling, glaring and flying at people. The film is important in that it makes a worthy hero out of a woman boxer who struggled against the odds.

M.S. DHONI: THE UNTOLD STORY: The movie tries to make us believe that Dhoni has never done anything wrong in his life. As he scolds his friend when he catches him drinking beer instead of tea, he does everything good in life and has the ability to keep calm in the face of extreme stress: The movie is an exercise to praise the cricketer, telling people how great this man is. Over a span of more than three hours, the greatness of Dhoni is played in front of us. The theatre erupts in whistles and cheers, every time we have Dhoni hitting six after six in front of us. Neeraj Pandey's film is a thorough crowd-pleaser. People want to see Dhoni the small-town boy's life which is played by Sushant Singh Rajput. He surrenders himself completely to the process of becoming Dhoni that when he is filmed putting on Dhoni's No. 7 jersey before walking into Wankhede stadium for the 2011 World Cup finals, for a moment we forgot that we're watching him and not MS Dhoni the cricketer.

The study finds out that MS Dhoni: The Untold Story doesn't address any grey areas in Dhoni's life. The film shows his quite well-known decision to drop Sourav Ganguly, Rahul Dravid and VVS Laxman from the Indian team, but stops short of pronouncing the names without creating any discomfort, controversy and rubbing people the wrong way. The film was able to score more than a century at the box office as we want to see heroes on screen, their victory and in a country like India there is no other big religion than cricket. The film also gives a brighter reflection of Dhoni's personal life showing him romancing with his previous girlfriend who dies due to an accident and his present wife.

AZHAR: This movie is basically a dramatized version on the life events of Mohammad Azharuddin in form of sports where his role was played by actor Imraan Hashmi. In this movie the depiction of Azhar by Imraan was not up to the mark. Depicting Azhar is a challenging task and Imraan tried his level best to resemble like Azhar but the charm, the elegance and personality seemed to be missing while doing so. The character selection was put to question where Imraan failed at many cases failed in resembling Azhar from real to reel life.

The study had found that at the starting of the movie is already stated that the film is basically based on the vivid incidents of Azharuddin where the incidents in the film may not relate to the real life events of Azhar where it is made for the entertainment purpose by inclusion of drama in the film. Here the point is that the film maker's tries to give the entertainment factor a more concern where the film is made for the commercial purpose. Due to this many people who were less known about the life events of Azhar and who want to know about him were victims of authenticity where most of the people will believe as what is depicted in the film. It is not that film shouldn't have an entertainment angle at all but while depicting a cricketer like Azharuddin there should be an angle of reality because people who are basically not literate will misunderstood Azharuddin and will believe as it is shown. The changes tend to create a new plot to the story where a new set of drama is being added.

And the inclusion of songs and glamour was also seen which simplifies the entertainment value in the film and adds to the stereotypic view point of Bollywood. Intimate kissing scenes also add to much more amusement to the audience where the film fully concentrates for the commercial purpose by adding drama to the life events of Azhar at a large level.

Variables for studying the film elements

Orientation of the movie

- Paan Singh Tomar is a movie based on a forgotten champion athlete and also served in India army named Paan Singh Tomer who later turned in a bandit.

- Bhaag Milkha Bhaag is a movie based on India's one of the finest athletes Milkha Singh who represented India in Olympics and Asian games.

-Mary Kom is based on incidents in the life of Mary Kom, India's most high-profile female-pugilist between the years 1991-2007

-M.S. Dhoni: The Untold Story is based on the life of former Test, ODI and T20I captain of the Indian national cricket team, Mahendra Singh Dhoni. The film chronicles the life of -Dhoni from a young age through a series of life events.

-Azhar is a movie on one of the most stylish and controversial cricketer and former skipper of Indian cricket team who was accused of match fixing.

Initiation

-The film Paan Singh Tomar begins as a reporter interviews Paan Singh and while answering the question the film goes to the flashback of the year 1950.

-The film Bhaag Milkha Bhaag starts in the Rome Summer Olympics of 1960 where Milkha Singh is seen running in the track.

-The film Mary Kom begins with Mangte Chungeijang Kom in labour, walking towards the hospital with her husband, Onler Kom (Darshan Kumar). Due to a curfew, they have difficulty finding a public transport and Onler is mistaken for an insurgent and beaten when he tries to find a vehicle. The film then shifts to a flashback

in which Kom found boxing gloves in the remains of an air crash in 1991, which prompted her interest in boxing despite her father's disapproval.

- The film *M.S. Dhoni: The Untold story* begins with the ICC Cricket World Cup Final (India vs. Sri Lanka) in the Wankhede Stadium, Mumbai where Mahendra Singh Dhoni is watching the match live on screen. He decides to take a stand, and tells the authorities that he will bat if a wicket fall. Dhoni takes up his bat and leads down the stairs amidst the roar of the crowd. There is then a flashback in Ranchi, set on 7 July 1981, the day on which Dhoni was born.

-The film *Azhar* begins in Hyderabad 1963, Mohammad Azharuddin belongs to humble parents and his nanu showing signs of becoming a good batsman. At the age of 20, he travels to Mumbai for selection to play professional cricket. Unfortunately, his nanu(grandfather) dies before he can see Azhar batting for India. But Azhar is determined to make his grandpa proud. The slick of his wrists and his style make him get three back to back centuries. Overnight he becomes India's most famous hero.

Complicating Events

- Overall by doing the study on the movie *Paan Singh Tomar* no data of complication was found but a verdict where IPS officer Vijay Raman who encountered Paan Singh says "They didn't show reality. In fact, nobody tried to contact me for the police's version. After watching the film, my colleagues told me that it was unfair to me. I feel they didn't do justice to me" when asked about the depiction of the story of Paan Singh in the film.

-In a scene Milkha Singh was seen badly beaten up by the senior athlete that is not true (Annexure, Shot 'A'). The affair between the Australian girl and Milkha Singh was portrayed in a wrong way (Annexure, Shot 'B'). Milkha Singh never turned back during Rome Olympics in 1960 Annexure, Shot 'C'). The inclusion of the dramatized circumstances like songs and dance in the film which is much away from the reality.

- The film *Mary Kom* skillfully feminizes boxing by placing a mother inside the ring. It gives power a totally different idiom with a memorable remark, "a woman becomes double as strong after becoming a mother" (Annexure III, Shot 'H'). The protagonist thus has to box not only with her opponents and the society but also with herself as she, like any other working woman, faces a paradigm of conflicts between the home and the world.

- In the film *M.S. Dhoni: The Untold Story*, the cricketer is reduced to a being singing-romancing Bollywood hero rather than a top-flight cricketer, a master strategist, and a captain who led from the front (Annexure IV, Shot 'J'). There is no dressing room banter with his team-mates. No scenes, in fact, with other players, except for a couple of stray ones with Yuvraj Singh (Harry Tangri) (Annexure IV, Shot 'K').

-In the film *Azhar* the incident of his grandfather's death was occurred ahead of India vs. England under 25 game but not in India's West Zone vs. South Zone match (Annexure, Shot 'E' and 'F'). In the match fixing scandal Hanse Cronje, South-African skipper first accused Azhar not M.K Sharma. Azhar didn't received 1 crore for fixing against Sri Lanka but got 50 Lakhs in advance (According to CBI report) (Annexure, Shot 'G').

Climax

-In the film *Paan Singh Tomar* the police surrounded Paan Singh and his gang members who were betrayed by one of his members and later all members of the gang including Paan Singh was brutally killed by the police.

-In the film *Bhaag Milkha Bhaag*, Milkha Singh runs in his final race against Abdul Khaliq of Pakistan and overcoming all his fear of childhood he wins the race and Pakistani President Ayyub Khan honors him with the title 'The Flying Sikh'.

-In the film *Mary Kom*, Kom the at last convinces Narjit Singh to train her, as she thinks that he is the one who can get the best out of her. After completing her training, she participates in the 2008 AIBA Women's World Boxing Championships and reaches the finals. Meanwhile, Onler informs her about one of her children having ventricular septal defect. In the subsequent fight, Kom fails to defend herself. After a knockout punch from her opponent, Kom hallucinates about her husband and children in the audience. She regains her strength and fights back, winning the championship. On the podium while accepting the medal, she learns that her son's surgery was successful. Later, she is given the nickname "Magnificent Mary".

-In the film *M.S. Dhoni: The Untold Story*, runs through the major signposts in Dhoni's career, but we never get a sense of how victory and defeat affected the man or altered his game or personality. The 2007 World Cup loss, after which his effigy was burnt outside his home in Ranchi, is widely regarded as a turning point in his life. Here, it just comes and goes—a little detail in the inexorable rise of Dhoni. Same with the 2007 World Twenty20 win the origin of the Dhoni-as-leader legend. There are a couple of scattered moments that'll appeal to fans—when he hits a match-winning six in a school game, Dhoni does the same bat twirl that followed his sealing of the 2011 World Cup.

-In the film *Azhar*, the hero against all the odds wins the judgment of the court where he was found innocent and freed from all match fixing allegations imposed upon him due to the lack of evidence.

Character Treatment

PAAN SINGH TOMAR: - In this movie the role of Paan Singh Tomer, an athlete turned bandit was played by one of the most versatile actor of Indian film industry Irfan Khan where the character treatment was brilliant where Irfan with his natural charm steals the show. The portraying of Irfan as an athlete and a baaghi(rebel) in the later phase of the film was well depicted by him which shined by his acting and effortless performance. In portraying as Paan Singh Irfan didn't miss an opportunity where he bought the unknown athlete to known. The performance of Irfan was seen very lively and he had put full life to the role and delivers the best. The reason behind the immense success of the film *Paan Singh Tomar* is the dedication of Irfan where he was able to bring Paan Singh alive as an athlete in the film. The chemistry with his wife, appearance, dialogue delivery was flawless in every aspect. Moreover the most important aspect Irfan able to produce was the depiction of Paan Singh in the film where with his talent and sheer ability he was able to make a dead person alive who was forgotten by India and the hardships he had to go through which made him to take a wrong path was well displayed by Irfan through his talent and dedication in the film.

BHAAG MILKHA BHAAG: - In this movie Farhan Akhtar played the role of Milkha Singh where treatment of character was seen at its very heights. Farhan was able to submerge in the character of Milkha Singh so well which is worth praising. In the film it looked like the soul of Milkha Singh immersed in Farhan Akhtar and seen as stunning as Milkha. He was capable of bringing Milkha's weakness in charismatic way and also his enthusiasm with strength. There was an effortless and continuous energy that Farhan depicted in the film which made the role more suitable for the actor and hence no one could have done better than him. In the film he worked according to the role play and was successful from the entire context which relates to the real Milkha. The actor was also able to impress the audience with the hard work he has done to his physic which was similar to Milkha in his days. Farhan in a real sense was able to depict the picture of Milkha with his power packed performance where he doesn't miss to set a believable ground for the audiences. Overall the treatment of character in the film was at its zenith where it is hard to take off the eyes from Farhan as Milkha Singh in the film.

MARY KOM: In this movie, Priyanka Chopra plays the lead role of the eponymous boxer, before the film began Chopra prepared for three months building the physique of a boxer and learning the sport. She found it hard to train vigorously to attain a boxer's physique. She was put on a low-carb, high-protein diet. As a girl it was very difficult to build those muscles. She was trained by Kom's coaches to make her learn distinct boxing style. Priyanka Chopra explained that she did not have to act like a boxer, but had to become one and said "To learn boxing was a religion. Today, I can play the sport as I know the rules, body posture, foot work, I can hit, I

can defend. I know the game". As part of her research, Chopra stayed with Kom and her family for three to four days, and went to her boxing academy and church to learn more about her. Priyanka Chopra excellently portrayed the role with all the energy and emotions required to meet the need of Mary Kom's character in the film.

M.S.DHONI: The Untold Story: In the movie actor Sushant Singh Rajput plays the role of the

leading cricketer and former captain of Indian Cricket Team Mahendra Singh Dhoni. The actor Sushant Singh Rajput somehow managed to give a stellar performance and made us believe we were watching MSD for him. From his mannerisms in a cricket stadium in Ranchi to his hanging out with his friends, he played the role with complete conviction. He also met Dhoni thrice before filming commenced. Former wicketkeeper Kiran more personally coached Rajput for thirteen months, including wicket-keeping and batting before he started learning Dhoni's body language. He practiced for four hours, starting at 6:00 every morning. Rajput described more as a "tough taskmaster," who treated him like a professional cricketer rather than an actor. Dhoni's batting style was scientifically analyzed, learnt and practiced and an analyst was called on board for this. Training sessions were recorded and compared with the cricketer's real game. It took a further six months for Rajput to feel confident that he looked and played like Dhoni.

AZHAR: - In this movie the role of Mohammad Azharuddin is played by Emraan Hashmi where the character treatment was not at its utmost level which everyone had expected. There is no doubt in the hard works of Emraan where he tried his best to copy one of the controversial and finest cricketers and also the former captain of Indian cricket team Azhar but still there is some charm and elegance seen missed in the film while portraying Azhar. As we all know Azhar for his calmness, cool attitude and his style which seem to do not fit in Emraan in his role. The director tried well to portray Azhar's style of walking, talking and even his trademark to put his collar up while batting and Emraan tried to do so but he never manages to capture the personality of the real Azhar. Without doubt playing the role of Azhar on screen was quite tough as he poses a tough personality which Emraan tried to touch but wasn't very much successful in doing so. He also failed to maintain the physical resemblance of Azhar and the dialogue delivery was like typical Emraan. The writers had a great subject at hand where there was much more to explore but it seems they stick to make it more commercial without showing the resemblance of a real Azhar. Overall Emraan with his performance didn't left any stone unturned to act like Azhar and helped the film to make it an average where due to poor script, direction and execution the role given to Emraan was not justified and with a right execution and direction everyone knows Emraan has the potential to do wonders.

Conclusion

From the above research of five prominent Bollywood sports movies the depiction of sports and the elements of drama infused in the films can be traced out. The film makers in Bollywood tries to mix all components and tends to bring out a power pack movie which sometimes didn't go according to the plan and results in their downfall. In the film Bhaag Milkha Bhaag the role of Milkha was elegantly played by Farhan but the movie leaves many scenes which were not related to the life of Milkha. The movie Azhar had gone wrong from all the perspective where it tends to set it goals towards commercialization. The inclusion of drama and entertainment value was at the peak where it doesn't concentrate on the storyline where many events don't match with the life of Azhar. But the only film which came out of all the stereotypic views was Paan Singh Tomar where the role was played by Irfan Khan. In this film Irfan gave his soul and displayed an effortless work to depict Paan Singh for real. The reasons behind adding dramatize circumstances in a film where now-a-days the film makers are mainly concerned about the entertainment factor. By adding a 'Spicy factor' to the films the film-makers tends to attract the audiences which are an old age phenomenon in Bollywood. Overall, the stereotypes are still prevailed in Bollywood where there is no one to stop them in including a song and glamour without a proper reason. During the study it has been found that the police officer who encountered Paan Singh Tomar was not clarified in the materials which the study had gone through. There was a list of different names of IPS officers who were said to be involved in the killing of Paan Singh Tomar. As a sporting icon, as an Indian woman - the two traits this self-proclaimed biopic overtly harps on to serve mediocre melodrama. Mary Kom deserved much

more than a Bollywood load of tripe that manipulates every reality of her life to turn her story into popcorn masala, highlighted by over-the-top histrionics coming from its heroine. The film looks at a whole lot of subtexts including women's empowerment and racism against North-east people, but does not really deal with them. There is a sense of over-the-top artificiality about everything in *Mary Kom*. The film looks at a whole lot of subtexts including women's empowerment and racism but does not really deal with them. There is a sense of over-the-top artificiality about everything in *Mary Kom*. The downside of calling the film *M.S. Dhoni: The Untold Story* is that it's easy for someone to point out after it's done that a lot of the story is still untold. This is a film for acolytes—people who want to see some kind of Super Dhoni on their screens instead of the inscrutable iceberg who also happened to be one of the most significant cricketers of his generation.

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Annexure

Shot A



(A shot from the movie 'Bhaag Milkha Bhaag')

Shot B



(A shot from the movie 'Bhaag Milkha Bhaag')

Shot C



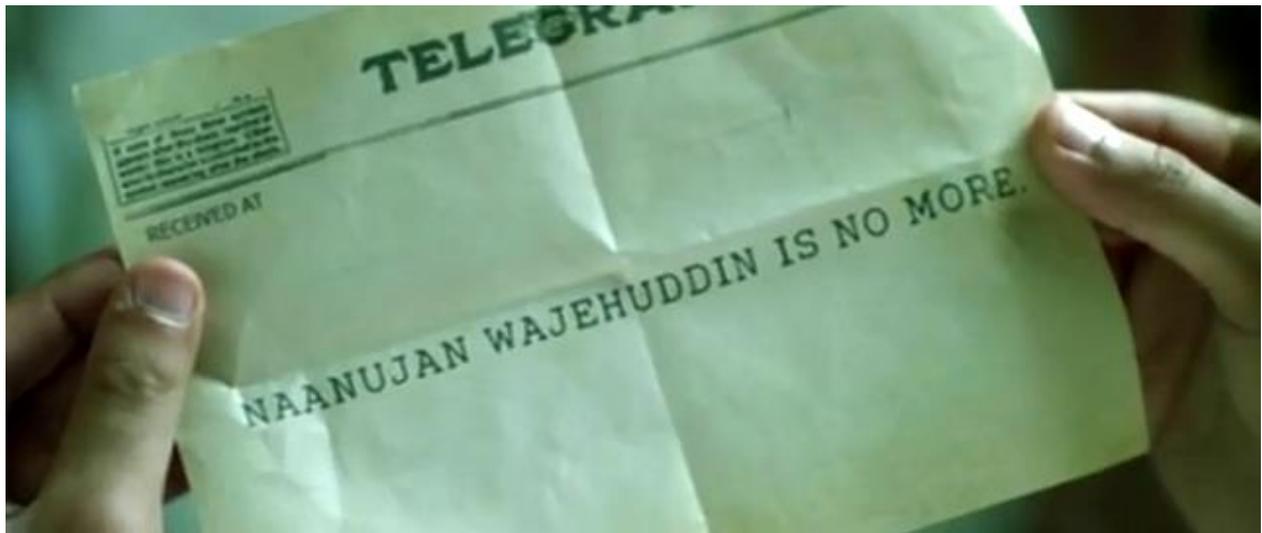
(A shot from the movie 'Bhaag Milkha Bhaag')

Shot D



(A shot from the movie 'Bhaag Milkha Bhaag')

Shot E



(A shot from the movie 'Azhar')

Shot F



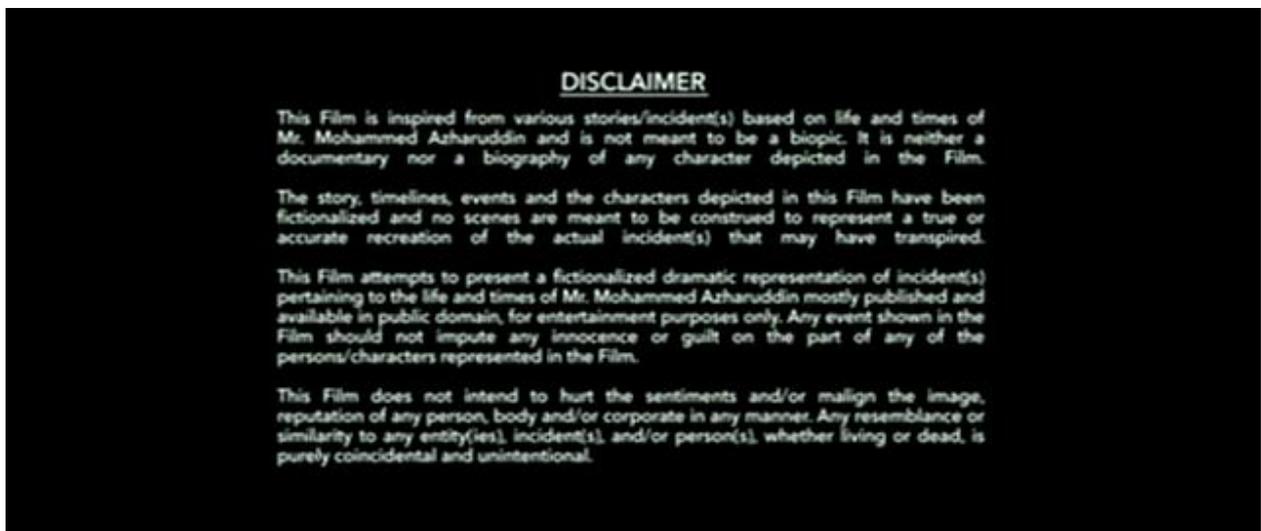
(A shot from the movie 'Azhar')

Shot G



(A shot from the movie 'Azhar')

Shot H



(Disclaimer of the movie 'Azhar')

Shot I



(A shot from movie 'Mary Kom')

Shot J



(A shot from Mary Kom, where she is fighting with a street fighter)

Shot K



(Shots from movie M.S.Dhoni: The Untold Story)

Shot L



(A shot from movie M.S.Dhoni:The Untold Story)