Brazilian Journal of Policy and Development BRJPD

GENDER REPRESENTATION IN SPORTS: A PERSPECTIVE THROUGH INDIAN SPORTS FILMS

Amaljith N.K[1]
Manonmaniam Sundaranar University, India

Abstract

The women sports players in India have to face many challenges to cross the borders of glory. Firstly, most of the family are conservative and their traditional way of thinking about women playing sports and they lack supports and encouragement from the family and society and from the government. The social taboo on women in participation in sports is still there in many parts of the country. And if she succeeds in the sports, the next steps maybe they have to face is gender inequalities and discriminations in the name of caste, creed and sex.Indian film industry is one of the largest cinema hubs in the world and the Indian film stars are renowned for the astounding performances in the Indian films and the foreign films. Apart from the dominated Bollywood films there are many regional language films also across the country such as Bengali, Tamil, Telugu, and Marathi etc. Tamil film industry centred at Chennai, Tamil Nadu is India's second largest film industry in terms of films produced and distributed. This study aims to analyze how gender and women are portrayed in Indian regional sports films aka Tamil films and how they act and survive the social stigma and stereotypes and succeed their goal. The study also explores the representation of gender in films and women empowerment through sports. Mixed methodology is used for the study. Qualitative scene by scene analysis and quantitative content analysis with coding is applied. Structuralist Film Theory and Feminist Film Theory were used for the theoretical framework.

Key words: Gender, Sports, Representation, Indian, Women, Film

Representação de gênero no esporte: uma perspectiva através dos filmes de esportes da Índia.

Resumo

As mulheres esportistas na Índia têm que enfrentar muitos desafios para cruzar as fronteiras da glória. Em primeiro lugar, a maioria da família é conservadora na sua forma tradicional de pensar a mulher praticando esportes e carece de apoio e incentivo da família e da sociedade e do governo. O tabu social sobre as mulheres na prática de esportes ainda existe em muitas partes do país. E se ela tiver sucesso nos esportes, os próximos passos que talvez tenham que enfrentar são as desigualdades de gênero e as discriminações em nome de casta, credo e sexo. A indústria cinematográfica indiana é um dos maiores centros de cinema do mundo e as estrelas do cinema indiano são renomadas pelas atuações surpreendentes nos filmes indianos e nos filmes estrangeiros. Além dos filmes dominados por "Bollywood", há muitos filmes em idiomas regionais em todo o país, como bengali, tâmil, télugo e marata etc. Este estudo tem como objetivo analisar como gênero e mulheres são retratados em filmes de esportes regionais indianos também conhecidos como filmes Tamil e como eles agem e sobrevivem ao estigma e estereótipos sociais e alcançam seu objetivo. O estudo também explora a representação de gênero em filmes e o empoderamento das mulheres por meio do esporte. A metodologia mista é usada para o estudo. Aplicou-se a análise qualitativa de cena por cena e a análise de conteúdo quantitativa com codificação. A Teoria Estruturalista do Cinema e a Teoria Feminista do Cinema foram utilizadas como referencial teórico.

Palavras-chave: Gênero, Esportes, Representação, Indiano, Mulheres, Cinema.

Representación de género en el deporte: una perspectiva a través de las películas deportivas indias.

Resumen

[1] M.Phil. Research Scholar in Mass Communication and Journalism, Manonmaniam Sundaranar University, Tirunelveli, Tamil Nadu, India. ORCID: http://orcid.org/0000-0002-9695-6132. E-mail: amaljithravi245@mail.com.

Las mujeres deportistas en la India tienen que enfrentar muchos desafíos para cruzar las fronteras de la gloria. Primero, la mayoría de la familia es conservadora en su forma tradicional de pensar sobre las mujeres que practican deportes y carece del apoyo y el aliento de la familia, la sociedad y el gobierno. El tabú social sobre la mujer en el deporte todavía existe en muchas partes del país. Y si tiene éxito en los deportes, los próximos pasos que tendrá que afrontar son las desigualdades de género y la discriminación en nombre de casta, credo y sexo. La industria cinematográfica india es uno de los centros cinematográficos más grandes del mundo y las estrellas del cine indio son famosas por sus increíbles actuaciones en películas indias y extranjeras. Además de las películas dominadas por "Bollywood", hay muchas películas en idiomas regionales en todo el país, como bengalí, tamil, telugu y marathi, etc. Este estudio tiene como objetivo analizar cómo se retrata el género y las mujeres en las películas deportivas regionales de la India, también conocidas como películas tamiles, y cómo actúan y sobreviven al estigma y los estereotipos sociales y logran su objetivo. El estudio también explora la representación del género en las películas y el empoderamiento de las mujeres a través del deporte. Para el estudio se utiliza la metodología mixta. Se aplicaron análisis cualitativos de escena por escena y análisis de contenido cuantitativo con codificación. Se utilizó como marco teórico la Teoría Estructuralista del Cine y la Teoría Feminista del Cine.

Palabras clave: Género, Deportes, Representación, Indio, Mujeres, Cine.

INTRODUCTION

In India, sports in called as religion. Our history in hockey, cricket and other individual sports encourage the new generations to cheer for India. Cricket, football or athletics we give mutual respect to them and support for the win. But, it's a fact that women sports payers in India are not much encouraged and recognition from the authorities and public. In case of a women sports player, the scarcity of sponsors and the lack of mentality take them backwards from playing for the country.

The women sports players in India have to face many challenges to cross the borders of glory. Firstly, most of the family are conservative and their traditional way of thinking about women playing sports and they lack supports and encouragement from the family and society. From the government and the sports authority, they get inadequate resources and infrastructure for practice and training. Many women have fought towards the odds and played for the country, their hard work and dedication were the keys to success and it inspires the coming generation of women sports players to come forward and combat all the odds and achieve their dream. Many women sports players came from nothingness and represented our country in international podiums.

Some well noticed and recognized faces are Olympian Athlete PT Usha, Wrestler Karnam Malleswari, Boxer Mary Kom, Tennis player Sania Mirza, Badminton players Saina Nehwal, PV Sindhu and Jwala Gutta, Cricketers Anjum Chopra, Mithali Raj and Jhulan Goswami, Sprinters Dutee Chand, Tintu Lukka etc. But, there are many less known personalities also who didn't get much recognition from the country and citizens. Ishita Malviya, India's first women surfer, Mira Erda, first Indian formulae racer, Koneru Humpy, the world chess champion, Archana Sardana, India first women BASE (Building Aerial Span Earth) jumper are a few who chased their dreams with dynamic love and passion towards sports.

Women sports players such as Shooter Anjali Bhagwat, Long Jumper Anju Bobby George, Cricket players Mithali Raj, Jhulan Goswami, Badminton players Aswini Chinnappa, Jwala Gutta, Swimmer Bala Choudhury, Archery players Deepika Kumari, Bola Banerjee, Chess player D Harika, Squash players Joshna Chinnappa, Deepika Pallikkal, Weightlifter Karnam Malleswari, Kunjarani Devi, Sunita Rani, Soma Biswas, J J Shobha, Shiny Abraham, M D Valsamma, Krishna Poonia, Dutee Chand from Track and Field have shown the path for glory for the coming generation women to sports.

The present-day recognized women sports faces such as cricketer Harmanpreet Kaur, Rani Rampal the captain of Indian Hockey team, Rugby player Neha Pardeshi, Gymnastic Dipa Karmakar,

Badminton player PV Sindhu, Sprinter Hima Das, Shooter Rahi Das, Wrestler Divya Karan Ayhika Mukherjee and Manika Batra in Table Tennis and Mirabai Chanu in weightlifting are breaking the barriers and giving inspiration and motivates the coming generation to go forth.

Films are the reflection of society. Many films have discussed the problems and concerns of the society and people. The real-life of common people, their problems, challenges, personal stories etc. If the films are about the common people and their sufferings it attains realistic and it can capture the heart and mind of the audience. They portray the morals of society at the same time it reacts against social inequalities and systems.

Our first Prime Minister Jawaharlal Nehru once said, "….the influence in India of films is greater than newspaper and books combined". In the early stages of the film also it has wide popularity and what about now? Its impact is massive. Hundreds of films are releasing in every regional language in every year. And most of them are popular and acclaimed by the audience.

There are many traditions, norms and practices in our society such as dowry, child marriage, caste system etc. Many films have raised their voice against these social evils. They have shown the true and harm aspects of these things and they are doing their essential part in eradicating the social inequalities and social evils. Films are the tool to wipe out the conservative and dogmatic mind-sets of society and lead them the right way. It eliminates the ignorance and perception of society and people. They encourage society to break the chains of norms and stereotype and go forth for a better society and a better tomorrow.

The Tamil film industry is one of the most influential film industries in India. Each year plentiful movies are beholding the silver screen. Movies with varied genres and out of the box thoughts are the main highlights of the Tamil film industry. The incredible contributions from scriptwriters and thespians are also flawless.

When it comes to representation of women in sports films, the input from the Tamil industry is only a few which can be counted in fingers. There are several films which women are portrayed in crucial and lead roles. But, in the case of sports movies, women representation is falling. *Irudhi Suttru* (2016) starring Ritika Singh and *Kanaa* (2018) starring Aiswarya Rajesh are the only films which portrayed women as sportspersons. After the success of these movies, Vijay's *Bigil* (2019) also got a wide appreciation for its content in women representation and women empowerment.

REVIEW OF LITERATURE

Routray (2011), in her study examines how Media plays a vital role in constructing social beliefs and circulating certain views and opinions in the minds of the people and society. Rural or urban, Medias influence in portraying certain issues and things is inevitable. Media's representation in dealing with gender equality and its analysis on gender dimension is also certain. But various studies related to gender studies and gender equality suggests that media fails to portray gender equality and uniformity in media. Media remains partial in some status quo.

Patowary (2014), explains that the on-going trend in Indian Media to portray women as busy and concerned with beautifying herself, choosing make-up, new fashions, jewellery, cosmetics, worried about the good figure and skin colour, proud of advertising and selling latest products. Usually, she is shown to accompany her husband like a shadow or as a decorative piece.

Manavalan (2018), states that, Tamil cinema has grown to become the most domineering influence in the cultural and political life in the minds of people in Tamil Nadu. As far as Tamil cinema is concerned, it has several distinct characteristics that are unique to this industry. First, it has to be said that language is a critical maker of distinction. Though Tamil is recognized as one of India's national languages it is not the lingua-franca of India. The language is widely spoken in the state of Tamil Nadu.

Peter (2018), explains many Tamil movies are coming out from stereotypical representations and giving enough screen spaces and characters to women thespians. Portraying women as significant characters, giving them voices and making them acclimate for a better charisma are witnessing in many recent movies is a good sign. When coming to the south Indian cinema, mainly in the Tamil film industry they have witnessed many women-centric characters in the old days, given birth by the virtuous writers and directors.

Vilsaraj (2019), explains the relationship between the representation of sportswomen and Indian cinema. Indian cinema industry popularly known as Bollywood always stands with its unique style of representation of varied themes. Many movies discuss the concerns of the public and the truth of common people. The Indian women we can in sports are the one who came across many barriers, family, society, stereotypes, discrimination, inequality etc. but, now they are the heroes of the country and people are ready to cheer up for them.

METHODOLOGY

Method of Study

The study deals with the application of mixed methodology. Qualitative scene by scene analysis and quantitative content analysis used in the selected Tamil sports films to study the representation of women characters in the films. The researcher watched the two sample films *Irudhi Suttru* and *Kanaa* and analysed the visual and the verbal subjects in the film. The researcher wants to know the representation and social relevance and picture of women portrayed in two Tamil sports films and how gender plays an important role in the minds of society.

Scene by Scene Analysis

Qualitative approach Scene by Scene analysis is used for the data analysis. Scene by scene analysis is breaking down the scene and uncovering the writer's intention and critically examining each and every verbal and visual aspect of the scene.

The researcher has watched the two films *Irudhi Suttru* and *Kanaa* and selected 20 scenes from each film which deeply discusses the representation of women in sports, women empowerment in the sample films, their personal life, problems and dilemma's, society's point of view and the discrimination and challenges they face throughout their journey.

Content Analysis

The research uses content analysis as the sole form of analysis to compare the content in the selected films. The researcher has, first of all, selected the Tamil sports films and then sorted the women lead character films and then, women Tamil sports films. Then applied the quantitative

content analysis formulae into this. Scene by scene analysis is used for the data analysis and coding sheet is also used for perceiving the representation of these women lead characters.

Sampling and Selection

The study uses purposive sampling since the films portraying women in sports was specifically chosen to study. The movies chosen for this research were Tamil sports films which portrayed women as lead characters. There were many Tamil sports films which portrayed women as lead characters. Some films discussed women's sports desires, but the characters lack screen space and they were limited to few scenes. So, the researcher has explored for women lead characters in Tamil sports films and finally, the researcher has selected two films, because these films portrayed women as the lead character in the film. And these characters have more screen space and time than the other characters in the film. The researcher employed the purposive sampling technique to determine the sample selection.

This films taken for the study are;

1. *Irudhi Suttru* (2016)
2. *Kanaa* (2018)

THEORETICAL FRAMEWORK

Structuralist Film Theory

Structuralist film theory emphasizes how films convey meaning through the use of codes and conventions such as words, sentences, grammar, narratives etc. Structuralist film theory helps to enrich the minds of the audience with critically reviewing each and every scene of the films. It matures the potential ability of the viewer to watch films not just for enjoyment and more than that explore the film critically. There are many unidentifiable elements may lie in every film, if the viewer critically evaluates the content he became signified. Structuralist film theory states perceiving film is all about not just through his or her eyes but also through his or her perusing mind and human understanding.

Feminist Film Theory

Feminist Film theory discusses women's role and involvement in the universe. Women are not just someone isolates in the norms and stigmas of society. They are a part of the world and they have power and responsibility. This is the modern era and women and not restricted in the walls of inequality. In every field their contribution is impeccable.

Feminist film theory generally is about theoretical film criticism that arises from feminist politics and theories governed by the second wave feminism rooted from sociological theories concentrated on the how the public scrutinizes how women deliver the attitudes, scenarios, and characters given to them to portray in a particular film in a television or cinema screens.

DATA ANALYSIS AND INTERPRETATIONS

Analysis of 'Ezhil Madhi' using Feminist Film Theory

Ezhil Madhi is the lead sports woman character in the film *Irudhi Suttru*. The characterization of Madhi is based in a slum in Chennai. Madhi's characterization is portrayed as a bold and aggressive girl who is raw, eager and do not afraid of anyone or anything in the world.

The analysis of the characterization of Madhi is to identify the gendered norms in its construction at different levels. Madhi have sincere love and responsibility towards her beloved. When her sister Lux was cheated and lost in a boxing match, Madhi couldn't control herself and she angrily beat the judges. Here the girl breaks the notions of stereotypes and tells us that women can also speak in the public against injustice and inequality.

Coach Prabhu touches Madhi during the training session without her permission. When she reacted he said: "I am not interested in your body". At the same fraction of second, he bravely replies that you are not getting it even if you crawl. Prabhu is her coach, but for Madhi he is a stranger and she doesn't let anyone touch her body without her permission. The bold character in herself is ready to open her mouth against the immoral preaches. Who, what, or where it doesn't a matter for her.

Madhi is a bold and aggressive girl but she is very innocent also. She didn't have a fond of hiding things. She expresses her feelings directly. When Madhi got infatuated to coach, she is not hiding that, instead, she goes to Prabhu's room and openly tells him that she likes him. Women players facing sexual harassment is a matter of concern in sports. When the new coach is about to misbehave Madhi in the train, she reacted wildly and punches him.

For the world, Madhi is not just a normal girl. She is a fishmonger and she is from the slums of Chennai. And now she has created a historic moment in the history of boxing. Beaten an international player who is a three-time world champion. Madhi is truly an inspiration and motivation for Indian women. It seriously talks about the women empowerment and if a fishmonger can fight in the boxing ring, it can inspire and motivate many women in the country who have uttermost love and passion towards sports. She has crossed many challenges and barriers throughout the journey and it really can inspire millions of women in sports to pursue their dreams and go forth.

Analysis of 'Kousalya Murugesan' using Feminist Film Theory

The characterization of Kousalya is based in a rural village in Tamil Nadu. Kousalya lives with her cricket lunatic father and big-headed adoring mother. Kousalya is born and brought up in the rural village and the characterization of Kousalya is a very typical traditional and conventional village girl. The stereotypes, norms and culture of the village have made her a simple calm and a quite orthodox girl.

Kousalya's village is a rural island and when Kousalya wanted to play cricket no one couldn't accept that. First, her school PE teacher told her "Cricket is a boys' game. It's not for girls. The true side of gender inequality and gender discrimination has happened there. The character of Kousalya faced many objections and demurrals from her mother and the gender-stereotyped society.

Once Kousalya went for playing cricket even after attaining puberty against her mother's wish. Typical worried orthodox mother storms into the cricket ground and beats Kousalya with a

bamboo broom by telling "You wretched girl! You have the gall to disobey me and play cricket with these boys? I'll break your limbs and use them as fire-wood. How dare you".

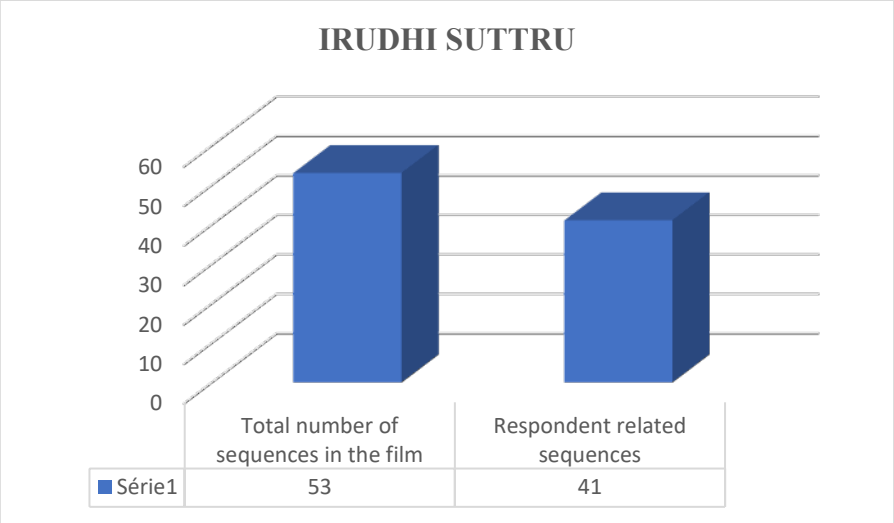
When there was an issue in the village during cricket match they accuse Kousalya as the reason. Kousalya has been at Police station and the fellow villagers insulting Kousalya's father in front of everyone in the police station. In the mind-sets of villagers, the problem is a girl played cricket in public. A girl played cricket has become a huge crime for the rural village people. The villagers' mentality shows they are still living in the nets of the stereotype. Their stereotyped mind doesn't allow to see gender equality in sports and unless they are justifying their actions and telling that a girl played cricket is the reason behind all issues in the village.

When the retired chief selector comes to the national camp. He has a motivational speech with the women players. He encourages women players to work hard and chase their dreams. The players need to make proud of them and their family. He messages about the women empowerment can be done through sports also. Women are not the one who seals in the kitchens and corridors unless they also have the right dream beyond the social milieu. If the women cricket players work hard and played well that can inspire millions of women who are on outside with superb skills and abilities with a strong passion for sports.

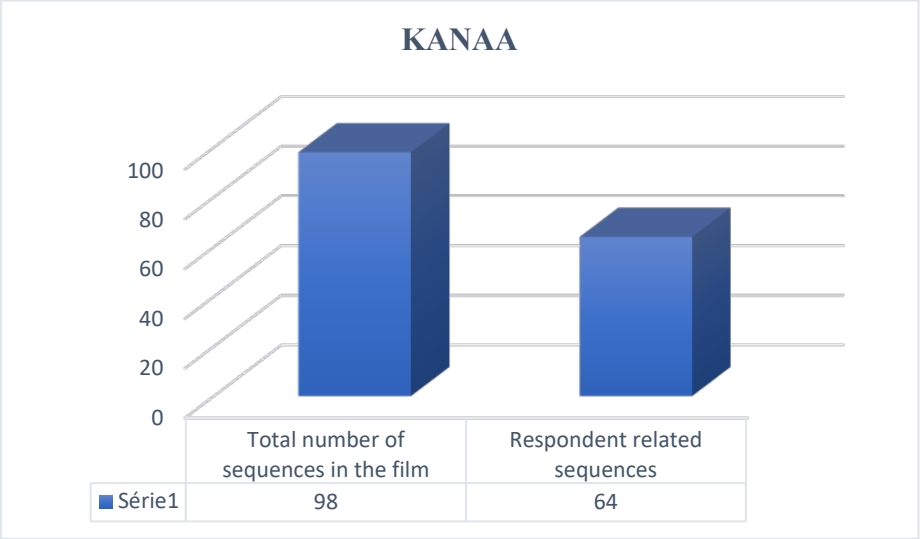
CODING

Comparative Analysis

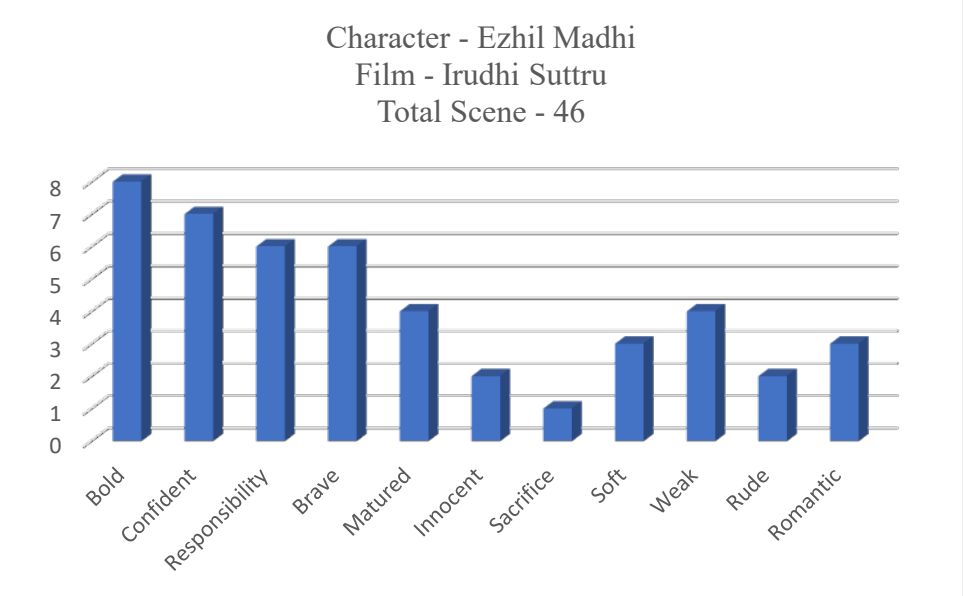
Quantitative content analysis towards comparison of representation of sports women characters in the sample films.



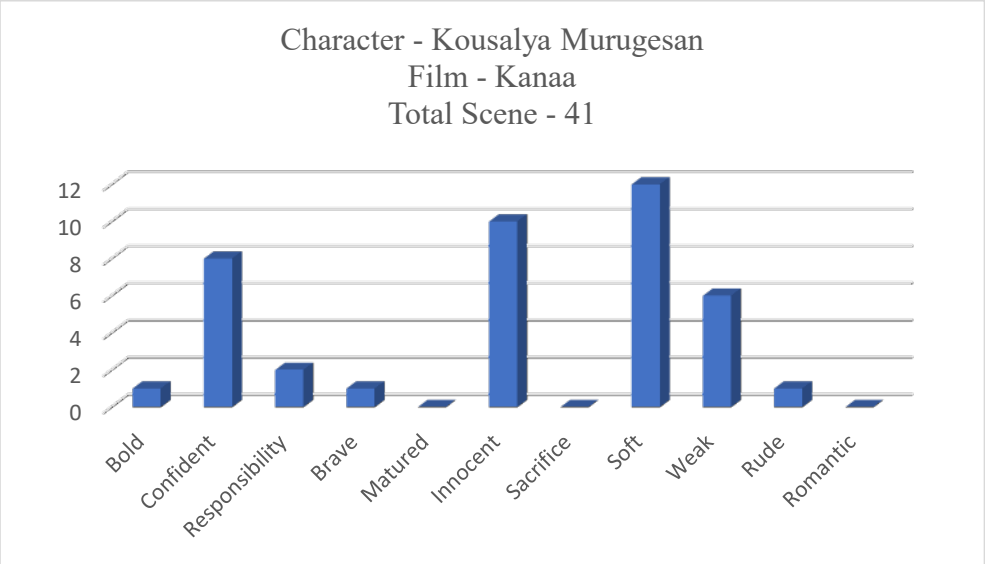
Graph 1. Nature of presence of the lead character in the film. *Irudhi Suttru*



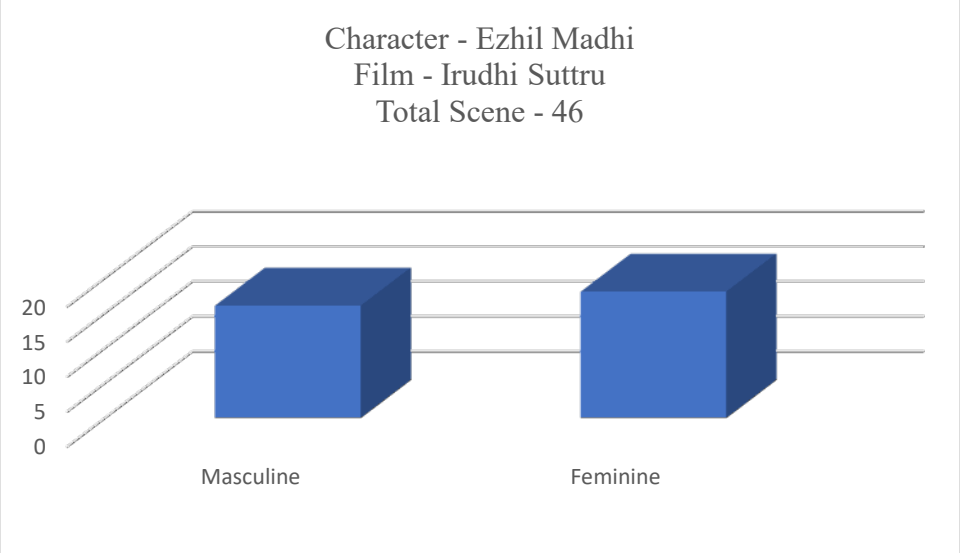
Graph 2. Nature of presence of the lead character in the film. *Kanaa*



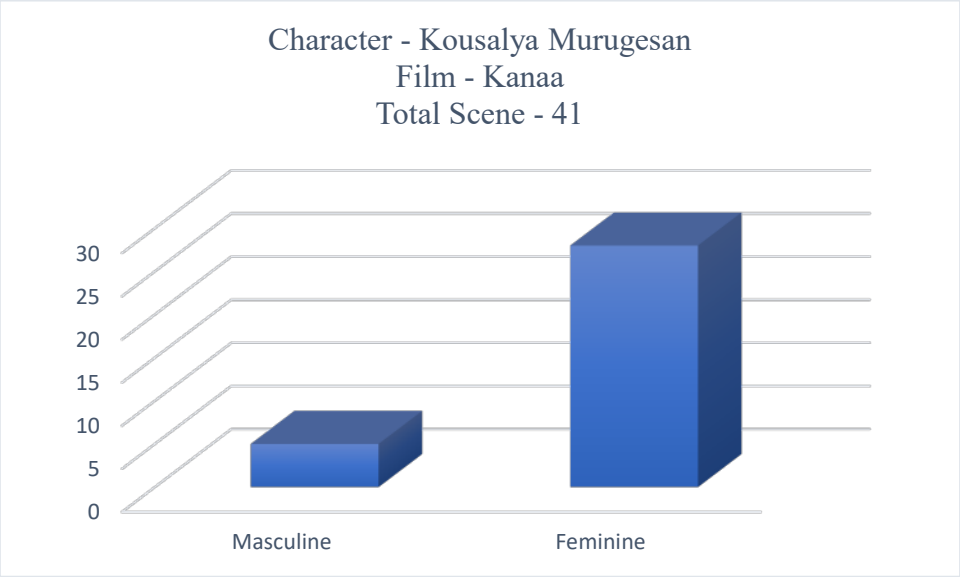
Graph 3. Nature of Characterization of 'Ezhil Madhi'



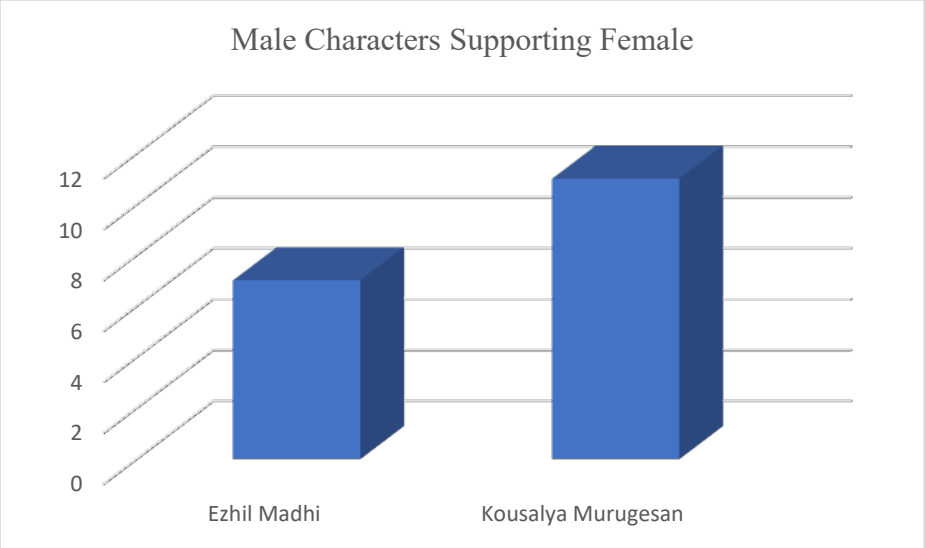
Graph 4. Nature of Characterization of 'Kousalya Murugesan'



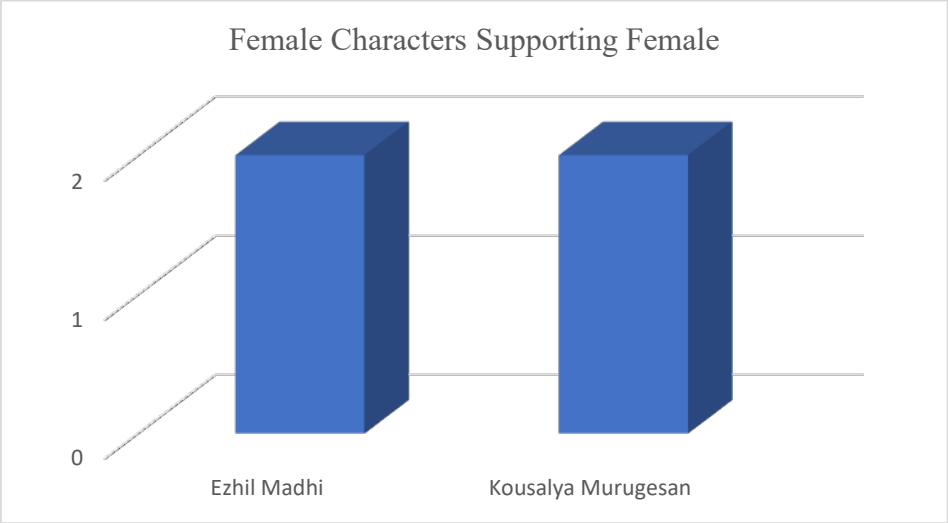
Graph 5. Assertive Vs Submissiveness of the character 'Ezhil Madhi'



Graph 6. Assertive Vs Submissiveness of the character 'Kousalya Murugesan'



Graph 7. Male Characters Supporting and Encouraging Female Character



Graph 8. Female Characters Supporting and Encouraging Female Character

FINDINGS

a) Breaking stereotypes – 'Sports' – as a domain for women also

In *Irudhi Suttru*, Madhi is an underdog with an amazing talent for sports. She never practised boxing or never trained under any coach. But, she worships Mohammed Ali and has extreme talent in boxing. And the coach found the talent in her and trains her to become a good boxer.

For the traditional villagers, a girl playing sports is against the norms of the society. The minds of the villagers are women are only considered fit to cook and work in the fields and here the young girl Kousalya is breaking the glass ceiling by entering a predominantly male sport. She was not ready to put down her passion and she worked hard and overcome the challenges and barriers.

Madhi and Kousalya are the true inspiration and motivation for many women in our society. Both characters were born in a poor middle class family lived ordinary life but, their strong passion towards sports overwhelms the challenges and problems in their journey.

b) Construction of strong sports women characters

In *Irudhi Suttru*, Madhi is a rural lower-class girl, but she not like other women's in the society, she is an angry aggressive girl who doesn't care anybody and doesn't have any fear on anybody. Prabhu, coach of Madhi is also a fire and fury character who is not bothered of any powers and anyone.

Madhi's character is comprised with both masculine and feminine characteristics. She is a bold and brave character and she reacts immediately. If it is emotion or anger she reacts it immediately. The masculine characteristic in her makes her to think fast and take necessary steps. Her confidence and 'make it happen' mindset is also impeccable

Kousalya Murugesan on the other hand, is a truly feminine characteristic girl. She was born and brought up in an orthodox and conventional surrounding and may be that made her such a true village girl. Her character mostly have innocence and soft and she doesn't have masculine qualities

at all. Only few moments she behaved bold and brave otherwise she is fully driven by a feminine character.

c) Representation of Gender Inequality

In sports, participation of women is considering as the opposite role that the society has prescribed for them. So, gender inequality is a part of discrimination against women. Traditionally women are considered to weaken sex in the society. In both films the characters facing many discriminations and gender inequalities. In *Irudhi Suttru*, Madhi faces sexual offers from the head of boxing academy. And for him, the women sports characters are always an object for the academy's sexual interests. It happened because she is the weaker sex in society.

In *Kanaa*, everywhere Kousalya faces gender inequality. When she plays cricket, the whole village was against her because they believe cricket is a men's game and women are another genders of the society and they are not supposed to play the another gender's game. Not only from society, from her family itself, had she faced gender issues. And family is a piece of society.

d) Breaking Gender Stereotypes

The study finds that the construction of the two women characters are towards breaking the gender stereotypes. Firstly, the women characters are portrayed less stereotypical and given much characterization in both films. Ezhil Madhi and Kousalya are from different parts of Tamil Nadu, but their background is the same. Both of them are from the rural areas and of course the lower sections of the society. They have absolutely nothing in their hand, but their passion and goal made them different from others.

In Kousalya's situation, her biggest challenge was her society. She is from a stereotyped rural village. And they have certain norms and practices. Women playing cricket with sports was criminality among the villager's minds. Many villagers opposed her playing cricket. Their lifestyle acts were preaching them to follow their traditions and stereotypes.

e) Role of society in relation to the sports women characters

Societies are chained with the conventional thoughts and outcomes of orthodox people. They always watch things though their eyes and they often ignores the right aspects and always takes the wrong aspects. The women from rural area who have passion for sports always faces threats from the society. Gender inequality and conflicts will be discussed there. The customs and the traditions of the society forces them to think so. And their stereotyped mind-sets will not be removed in a single day. It will take months and years to change their stereotyped rules and conventional mind-sets.

Both characters were from the rural society. But society's approach is different for both characters. In Madhi's case, the street witnessed many local boxing matches and many women players were practising boxing. So, society was not conscious of women playing sports. Both male and female players were trained in the village. But, in Kousalya's case, the village hasn't seen any

girl playing sports. So, for them, it was new knowledge that girls are playing sports. If they have witnessed any women sports players in their village, their mind-sets may have changed and Kouslya did not have to face much gender inequality and discrimination in the part of her family and society.

f) Role of family in relation to the sports women characters

Gender inequality always starts in the family level. Then it reaches to society level and it witnesses discriminations. Gender inequality is mostly seen in the rural area. The systems and customs of the villages and their stereotypes and conventional things paves way for the gender inequality. In the film *Irudhi Suttru*, the character Ezhil Madhi is not facing much gender discrimination, because she is not living in the village. She is living in a slum, but it is a city place.

When Madhi has an interest in practicing boxing, her family doesn't have any problems. The elder one Lux was practicing boxing for years so there weren't many problems from Madhi's family view. They always saw it as kids wish. In society also they weren't many issues about women playing sports. The street already had some local boxing matches in there. So, there wasn't much voice from society against women playing sports.

But, in Kousalya's family, her mother is against playing cricket. Maybe she is worried about society's talks on her daughter because they are living in a rural area. The society has certain norms, practices and stereotypes, maybe because of that Kousalya's mother was against her cricket-playing wish. Other villagers also made certain talks such as only men are playing cricket and women are not for playing cricket, they should cook foods wash clothes and get married. So, the family, society and the social construction plays a pivotal role in the gender inequality and discrimination.

g) Focus on Women Empowerment

The study finds that both films highly promote women empowerment. If its Madhi or Kousalya, they both were losers and coming from the lowers sections of the society. They have nothing in their hand. Only passion and commitment was they had, and their hard work and obligations take them to success.

In *Irudhi Suttru*, the slum girl won the boxing championship and she represented the women in our country. And the whole country is praying for the win of the fishmonger. It seriously talks about the women empowerment and if a fishmonger can fight in the boxing ring, it can inspire and motivate many women in the country who have uttermost love and passion towards sports.

In *Kanaa*, Kousalya wins the match and she became the women of the match, after that her emotional speech told about the problems and challenges faced by her. In the family and society, she faced many problems, but she is not ready to give up and work hard and even hard. The village girl has finally trodden everyone and everything.

CONCLUSION

Mostly women sports players from rural society are facing several problems. The norms and practices, stereotypes and family and society's discrimination etc. and the stories of women sports players will be truly an inspiration for the women in the rural area who have a strong passion

towards sports and come forward for attaining their dream. These films can witness a huge change in the number of women players who take up sports as their career and ready to face challenges and barriers to chase their dream.

Both films highly represent the theme of women empowerment through films. Both characters Ezhil Madhi and Kousalya Murugesan came from nothingness. There were many challenges for them to take away. Family issues, Society's point of view, Gender inequality, Discriminations, Stereotypes etc. but, they have crossed all those barriers.

When Madhi reached the Semifinals and finally winning the tournament the commentary was 'a fishmonger from Chennai makes historic moment'. The slum girl had represented the women of India and the whole of India is praying for this woman the fishmonger. And she will motivate many women to come forward and achiever their dreams.

Kousalya was motivated in many times. First, the local player encouraged her to cross the stereotypes and then the coach told a motivation speech and finally, he calls up them to play hard and make proud for the family and society and encourage the young women to come forward and follow their dreams. After winning the match everybody congratulates Kousalya and her story and challenges can enrich many girls.

Both Madhi and Kousalya can inspire and motivate the coming generation. Both characters faced many problems and challenges with different backgrounds. But, they were able to challenge them. Or they had to overcome them. Because they wanted to do many things and make happy many faces. Their struggles are real inspiration for the women in a rural area because many women sports players have strong love and passion for sports, but, the family and society are the problems here. Their stereotyped minds and conventional attitude should have to be changed and let the coming generation chase their dreams.

REFERENCE

Ahmad, F. (2014). Representation of Women in TV and Films in India. *Indian Streams Research Journal.*

Bagchi, A. (n.d.). *Women in Indian Cinema*. Retrieved from Women in Indian Cinema: https://www.cs.jhu.edu/~bagchi/node1.html

C A, S. &., & Johnson, A. A. (2018). A Study on Gender Issues Projected in Bollywood Sports Movies. *International Journal of Physiology, Nutrition and Physical Education.*

Chaudhuri, M. (2016). Feminism in Print Media. *Indian Journal of Gender Studies.*

Manna, M. (2017). Cinema and National Identity: Representation of Women in Indian Cinema – Reference to Bollywood. *New Man International Journal of Multidisciplinary Studies.*

Mishra, D. (2015). Portrayal of Women in Media. *Journal of Higher Education and Research Society.*

Patowary, H. (2014). Portrayal of Women in Indian Mass Media: An Investigation. *Journal of Education & Social Policy. 2014.*

Paul, S. (2015, April 9). *History of Indian Cinema*. Retrieved from Maps of India: https://www.mapsofindia.com/my-india/history/history-of-indian-cinema

Peter, R. (2018). A Study on the Portrayal of the Career Woman in Tamil Films. *International Journal of Applied Research.*

Routray, S. (2011). Women, Media and Gender Equality. *WOMEN'S LINK.*

Submitted: *mar. 2021.*
Approved: *mar. 2021.*
Published: *mar. 2021.*