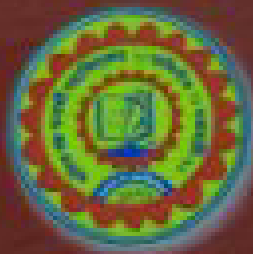


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Film and Sports : An Approach to Jingoism

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Abstract : Bollywood, the world of hindi cinema, is one of the largest film producers in the world. Patriotism in bollywood has a good deal of connection in most of the film produced in India and love for sports adds more spirit into the whole gamut. After independence, there had been scores of changes in the meaning of patriotism according to the changes in the Indian society. As sports and patriotism goes hand in hand and with time sports have become an important platform where we get to see the varied forms of love for one's nation. The current study is to enable us to understand the portrayal of patriotism in hindi cinema in relation with sports. In this context, the patriotism did not described about the national hero on war that fights for one's country. Rather, it has been replaced with youth, common man standing against the injustice and the fight against all the odd to achieve rightful place. Films made on the biopic of some of the greatest sportsman and some fictional stories are undertaken for the study.

Keywords : Bollywood, Patriotism, Sports, Biopics, Nation

I : Introduction

Indian cinema has gained immense popularity around the globe. This is because of the varied genre of film produced in different languages and the songs and dance that have always attracted the audiences not only from the country but also from overseas. Bollywood basically said to be the hindi-language popular cinema from Mumbai (formerly Bombay). With time the genre of movies made in bollywood have emerged and evolved according to the need of the society.

The patriotism or jingoism too has seen its evolution and changes in due course of time. The films, which are made with the theme of 'patriotism', allowed people across a vast territory to feel that they are part of one nation. They assisted in creating a sense of nationhood. These films also had a clear moral discourse, supporting honesty, true love and concern for the poor.

Bollywood films with patriotism have evolved since the days when Manoj Kumar made

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'Shaheed' (1965) on Bhagat Singh. Besides, there are many films on personalities, Indian icons, or films made in the background of partition etc. which also perhaps deserve to include in this genre.

Now, patriotism is not only about war or about sacrificing life for the love of the country. Rather, it has shifted its domain which is defined by the ideology the film represents, or the life story of the protagonist that in some way relates to the spirit of patriotism. There are films that are packaged as 'patriotic' but they are filled more with pretension than patriotic feelings and are made to hit the box office and invite the masses.

The films depicting the struggles and the triumphs of national heroes in sports and other fields are also considered as patriotic films because these men and women are representatives of their homeland apart from excelling in a field of sport.

Over the years patriotism in bollywood has been used as a tool to bring the nation together on some topic (and also profit on it) or just to depict the extremely clichéd 'Freedom Fighter'. There was the time when bollywood in the 80s to 90s followed the trend of patriotism combined with disco, love story and modernization. With the end of the millennium came the beginning of yet another time for patriotism in bollywood with *Lagaan*. The film won the hearts of the people as it mixed two things India was maniacal about at that time and still is, Cricket and Patriotism had set new boundaries (literally) for sport movies in India and gave way for a new kind of film that didn't involve long songs and clichéd movie schematics. So to say presently, the trend of patriotic films doesn't follow the orthodox way of presenting the patriotic films of past. However, these films are based on popular culture with a sense of patriotic feeling. Filmy patriotism has done it all providing the mass with the theme patriotism served to them so well by depicting the current situation of the country, by using songs, dialogues, famous movie stars and what not to connect and bring the audience towards the film using patriotism as a bait.

II. Objectives:

Being India's most powerful cultural and social indicator, bollywood does provide a glimpse into how the average Indian understands and adapts patriotism. Cinema cannot function in isolation. It has to reflect the society and sports is also another important aspect of Indian society which reflects patriotic feel of the people in large.

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

1. To provide the evolving features of patriotism in sports which has been redefined in the Indian hindi cinema.
2. How rationally bollywood addressed the issue of patriotism and sports.
3. To assess depiction of patriotic characters in these films.
4. To analyze the dialogues used in these films in the light of above objectives.

III. Methodology

Two films namely '*Lagaan*' and '*Chake De! India*' are taken for the study. Based on these two films, content analysis method is employed in the current study which will include:

- It is reasonable in terms of the resources and time available.
- It is suitable under the conditions for collecting the required type of information & data.

• It is appropriate for addressing the issues, problems or questions that highlight the research.

• Information produced is representative, valid and reliable.

IV. Sports in India

India is home to a diverse population playing many different sports across the country. Several games originated in India including *chess, ludo, kabaddi, carrom* and other regional games. There are many traditional sports in India which are still played in different part of the region. The most popular traditional sports includes *kabaddi, kho-kho, kushti, mallakhamb, vallamkali, Jallikattu, camel race, archery, martial arts* etc. Besides, there are village sports which are very adventures sports and have its own importance in one's tradition and culture. In broader perspective, India has won a total of 28 medals in Olympic Games which includes games like *boxing, kabaddi, tennis, athletics, hockey and shooting*. Among many games are played in India, cricket is the most popular sport in the country, followed by football, hockey, badminton, tennis, chess, motor sports, wrestling, table tennis and basketball.

V. Sports in Bollywood

In western countries films on sports was made since the era of silent films (Charlie Chaplin's boxing-comedy, *The Champion* in 1915). Till then, bollywood has not been able to cash in on this genre. One of the reasons could be that films made on these themes failed to hit in the Box Office. However, the success of '*Lagaan*' led to a wave of films with cricket as the backdrop — *Stumped, Iqbal, Say Salaam India, Hattrick, Victory, Jannat, Patiala House* among others. But, only a handful like *Iqbal, Jannat, Ferrari Ki Sawaari* and more recently '*Dangal*' could able to earn its place among the top rated films in India.

The success of '*Chak De! India*', made filmmakers realize that there is more to sports movies than cricket, leading to films being made on football '*DhanaDhan Goal*' and carom '*Striker*'. However, these too failed to impress the audience. Sanjay Chouhan, co-writer, Paan Singh Tomar, a biopic about an athlete-turned-dacoit, says, "*Sports films require a lot of research, expertise and time. So, if one sports film bombs, directors become unwilling to put in the required effort. As a result, this is still an unexplored genre in Hindi cinema*". (Behrawala, 2013)

Biopics have also become a preferred means for those wishing to make sports films as it is believed that this adds human drama to the plot. Sports commentator Charu Sharma said that, "*A sports film only works when it has a strong human element in its plot that makes you root for the character. Otherwise, if you want to know about sports, watch a sports channel*". When a sports film is made, there are basically two different requisites we can identify, one is the sport itself and the other is the lives of the sportsperson that the film is made on. The film with real life story of a sportsperson has been more successful in recent years. These are the *Mary Kom and Bhaag Milkha Bhaag* or like the latest *Azhar*". In essence, *Bhaag Milkha Bhag* is inspired from the real life story of Milkha Singh, an Indian athlete which was a story of grit, guts and glory. Similarly, another biopic film on Olympic medalist, *Mary Kom*, a boxing champion is an inspirational story to fight all odds to achieve what she desire to

become. Besides, there is another cricket legend biopic, *M. S. Dhoni*, the former cricket captain of India, Mahendra Singh Dhoni who has touched the lives of many cricket fans. The film contains the untold details of his childhood and the days of his struggle.

VI. Patriotism and sports

Patriotisms and sports go hand in hand. The films depicting the struggles and the triumphs of national heroes in sports and other fields are also patriotic films because these men and women are representatives of their homeland apart from excelling in a field of sport.

Chak De! India (2007) can be listed as one of the patriotic films as it draws attention to the national game of hockey with bunch of girls player drawn from across the different corners of India who win an international trophy. With patriotic sentiments of 'Lagaan' in pre-independence era, the cricket-match between the India and British won the hearts of the people. The film also set new boundaries (literally) for sport films which gave way for a new kind of genre in cinema. These films evoke inspiration and a sense of team spirit and patriotism in viewers. Sports and film may have very little in common but when put together they make one of the best combinations. In the earliest sports film released in 1983, *Hip Hip Hurray* revolves around the life of a football coach of Ranchi school, essayed by Raj Kiran. 1984 saw the release of another sports film *Boxer*, starring Mithun Chakraborty. This movie was inspired by Sylvester Stallone's *Rocky* series. A super hit film of 1992 *Jo Jeetawohisikander* was set against the backdrop of a lesser known sport in our country, cycling. The story revolves around an annual inter-collegiate cycling event. The film is a morale booster and also portrays true sportsman spirit where a player fights till the very end and emerges victorious.

VII. Theoretical framework

The theoretical framework of this study is used to explain different methods and mechanisms are utilized in encoding and decoding the films.

A. Aesthetic Film theory:

Aesthetics covers reflection upon the phenomena of signification considered as artistic phenomena. The aesthetics of cinema is therefore the study of the cinema as an art and the study of films as artistic messages. It implies a conception of "beauty" and thus of the taste and pleasure of the spectator as well as the theoretician. Film aesthetics thereby depends upon general aesthetics, a philosophical discipline concerned with all arts. Aesthetics of the cinema presents two facets: first, there is the general aspect that contemplates the aesthetic effects proper to the cinema; second, there is the specific aspect, centered on the analysis of particular works.

B. Nation, nationalism and nationalist positioning:

Nationalism is an important element of the public sphere and constitutes to the construction of unity among and between the different people (Glass, 2008). As it has been described that sport can also change the perception of nationalism and the creation of a national identity within a country. (Malcom, 2009)

There are different points of departure and approaches to how nationality, nationalism

and nation can be defined. A Nation is a country, especially when thought of as a large group of people living in one area with their own government, language, traditions, etc. (Cambridge Advanced Learners Dictionary). The relationship between nationalism and sports is very strong. Sport is often seen as manifestation of ideologies and the creation of national identities (Morgan, 2000). Brainer claims that "...not only does sport provide opportunities for the expression of national solidarity, it may also represent one of the clearest and most tangible indications of a nation's very existence". (Glass, 2008: 1-2).

The author David Rowe states that the close association between nationalism and sports is the reason, why sport is so powerful as well as easy to market (Rowe, McKay, and Miller 2002: 292). The concept of Nationalism in Indian film industry is a highly debatable topic. There is a resemblance between some of the Hindi films and the films made during the Nazi regime in Germany. Hindi Cinema often portrays India as superior to every other nation. If it is Pakistan, India is shown superior militarily and if it is the west, India is depicted superior culturally and so on. Hindi films also follow a set pattern of stereotyping the characters. Films like *Fanaa*, *Maa Tujhe Salam* and others have associated terrorism with Islam. Most of these film makers have a token 'patriotic' Muslim character. Then there are films like *ChakDe! India*, where Muslim character has to prove his love for country and fight to gain his name and fame back which he one lost due to his religion. The excessive patriotism in such films often gives a feeling out-casting Kashmir from 'one people one nation theory'. (Desponde, 2016)

All genres of film making follow the frame work of film theories. Marxist film theory is one of the oldest forms of film theory. As Marxists believed that Hollywood cinema is designed to draw into a believing in the capitalist propaganda, which is also applicable to the bollywood, when it comes to the topic of Nationality or Nationalism in films. It has resulted in framing some notions and in many ways has led to the setting of an agenda, which somehow stereotypes patriotism in bollywood films, as Maxwell Mac Combs and Donald L. Shaw in their theory of agenda setting have said. Media (film in this case) has predictive power that if people are exposed to same media, they will feel same issue is important.

C. The construction and representation of national identities:

In order to interpret the meaning of any form of media output, we are relying on the assumption that we have the same understanding and system of classification. In addition to Hall's approach, Norman Fairclough (1995: 5) has developed a set of methods that suggests the interpreting meaning of texts on three levels:

1. Representation
2. Identity
3. Relations

After the process of interpreting and understanding meaning has been defined, it is now important to take a look at the development and representation of identities in final output. In general, there are various categories of identities and different forms of creating identities, whose importance has been changed over time. How characters involved in the story are introduced and represented are very important for the identification process of the viewer. The

way, these characters are referred to, is essential, because it sets the tone of the story (Dijk, 1991: 211). Categorizing these characters by their origins, such as 'Britishers' in 'Lagaan', show their position or relevance in the story as well as it contributes to the creation of an identity. Their role and importance for the story is usually defined through the frequencies of appearances and dialogues throughout the film. By using dialogues as well as certain linguistic structures, such as pronouns or comparatives / superlatives the actors are characterized as well as an identity is set up for them (Dijk, 1991).

VIII. Finding and analysis

1. Lagaan: Once Upon A Time In India (2001)

The film combined two magic ingredients into one: patriotism and cricket against the setting of the traditional Indian village. It is rightly said by Boria Mazumdar that, '*Not just a film — this is Indian cricket history, and as an exquisite blend of the only two truly pan-Indian phenomenon — films and cricket — no surprise that it's doing so well*'. The film's success, as all who have seen it will testify, is not only due to the fantastic camera work, the gripping story-line or the melodious music. *Lagaan* goes deep into the psyche of the Indian masses. It is a collage of the most powerful in Indian mass culture, a colorful and patriotic tale of the glories of Indian cricket, told through the medium of hindi cinema. The film showed how the team spirit and brotherhood could help the Indians win against the mighty British. It had cricket in its heart and *Bhuvan*, the lead character in the film challenges the British anarchists in the game of cricket, condition being forgoing the 'lagaan' or tax they used to pay to the British for their own land. The cricket match becomes an arena for asserting indigenous strength against the colonial state. Their sporting prowess helps them emphasize that their 'Indian' identity is in no way inferior to the whites. The native mastery of a colonial sport thus becomes the leveler between the colonizer and the colonized. More than anything, it is a monument for traditional India, and the fight against British colonialism. They took Gandhi's utopian village where all different ethnic groups, Hindus, Muslims and Sikhs, live together in harmony. The movie showed that integrity of traditional community can be a superior force to modernized society's individualism. Even feudalism was shown in a positive light. The local Raja was a very compassionate and good willing lord, but helpless in this difficult situation with the colonizers. This part is also a historical mismatch as, '*Most princely rulers were no less exploitative than their colonial overlords, with whom they worked comfortably and closely. Most were meat-eaters as well, and much addicted to hunting, for which many kept their own well-stocked reserves, strictly off-limits to their subjects (and which, in some parts of the country, were later plundered in an orgy of post-Independence animal-slaughter and tree cutting by real-life Bhuvans)*' (The University of Iowa).

Marshall McLuhan talked about sports as an expression of violence under controlled circumstances. Through sports games, the film maker could show the fight for independence without showing any actual fighting or violence. Second, the movie is not just about the collision of India and the British Empire, it is also a collision of different modes of thought — the rational (modern) and the traditional. Again, the movie gives priority to the traditional thought, which are

more community based and closer to nature. Besides, the villagers' dance is their means of communication, their unity, and their sense of community. It is often spontaneous and chaotic. In one scene just after this spontaneous dance, they show the British dancing classic waltz, which according to McLuhan, is a depiction of how a mechanical clock works. It is controlled, specific, and seems very cold compared to what the villagers do. (Serpytyte, 2007)

2. *Chak de! India* (2007)

Another sports film that delves deep into the patriotic emotion is Yash Raj Film's *Chak De! India*. Beautifully directed by Shimit Amin, the movie revolves around Kabir Khan, aptly played by Shah Rukh Khan, who unfortunately drives Indian Hockey Team to a crushing defeat at the hands of arch rival Pakistan. Kabir is booed and slammed all around but he comes back seven years later only to guide a directionless National Women's Hockey Team to become the World Champions. Shah Rukh Khan's brilliant delivery of the 'Sattar Minute' dialogue is still fresh in the audiences' minds. But what takes the cake away in the movie is the rendition of these lines: '*Mujhe states kenaamnadikhayidetey, nasunaayideteyhain. Sirfekmulknazaraatahai – India*'. Precisely, it is the gravest issue with the nation right now. Also, not to be missed is the climax of the movie. Shah Rukh Khan stated in a speech delivered at the University of Edinburgh that the phrase Chak De! was originally '*an inspirational martial cry that Sikh soldiers used while lifting logs in order to make bridges across rivers on their campaigns against their enemies. It implies the will to get up and get on with it*'.

The varied reactions and analysis of the movie could be seen from the reviews of various columnist & critics. In an NPR interview via affiliate WBUR-FM, *Mumbai Mirror* columnist Aseem Chhabra called *Chak De! India* '*an example of a film that's been made within the framework of Bollywood and yet it is a very different film. The women characters in the film, their personality, characters, were very well-written, and so, the superstar in the film was Shahrukh Khan, who was the coach of the team; he doesn't sort of take over the whole film. Every supporting character gets a role, and it's a very inspiring movie that really changed the mood in India*'. Shubhra Gupta of *The Indian Express* called the film '*the most authentic, meticulously researched sports movie India has made*'. Jaspreet Pandohar of the BBC gave *Chak De! India* four out of five stars stating that '*while the tale of the sporting underdog is hardly new, Jaideep Sahni's screenplay offers a rare look at a popular Indian sport often overshadowed by cricket*'. Derek Elley of *Variety* called *Chak De! India*, '*a patriotic heart warmer that scores some old-fashioned entertainment goals*'.

Over the entire movie had everything a patriotic sports movie should contain. From dialogues to songs, from the diversity of the characters from different states, the background of the coach, the theme, the game hockey which is the long forgotten but still our national game. The title track song, '*Chak De! India*' now played in many of the sports event in India which has become almost like a sports anthem, especially after India won the Cricket World Cup in 2011. One of the players in the film asked Khan's character what he was doing outside in the dead of the night as flags are being raised on the eve of a world championship final his team has entered in Melbourne. Khan replies: '*I am watching a white man raise the Indian national flag for*

the first time". The movie over all had in it everything that a patriotic based sports movie should have and yet it still managed to carry in itself the typical bollywoodmasala. It is till date the best patriotic sports movie bollywood ever managed to produce. In addition, former hockey player Aslam Sher Khan, who was appointed by the Indian Olympic Association to head a committee pointed to the film as a model to work towards. He was inspired from the film and in an interviews he talked about to make similar kind of team, where players from different parts of the country joined hand and become a strong contestant.

IX. Conclusion

Sports which is still the less travelled genre in bollywood is seeing a new ray of hope which may in coming times more film on sports with patriotic will be seen. *Lagaan* is one of those classic films that will not fade from our memory anytime soon. The film is an important landmark in Bollywood for its themes, as it is the first of its kind that has successfully portrayed sports and patriotism together. The game became the mirror in which an Indian identity assessed itself, and in that sense these games can be seen as early breeding grounds of nationalism. Thus, as depicted in *Lagaan*, Indian cricket can only be meaningfully analyzed by placing its inception against the wider political canvas of the colonial state. Their sporting prowess helps them emphasize that their 'Indian' identity is in no way inferior to the whites. The native mastery of a colonial sport thus becomes the leveler between the colonizer and the colonized. This could also analysed from the following dialogue from the movie: "*Hamaarpasinahamretannmeinkhoonbankedaudega*" (Our sweat will run as blood in our veins), Star: Aamir Khan. "*Dhajjiyanudda do in firangiyonki ... udda do dhajjiyan!*" (Tear apart these foreigners ... tear them apart!), Star: Kulbhushan Kharbanda.

Much later, after the success of *Lagaan*, came the movie *Chak De! India* in the year 2007. Although *Chak De* is a Punjabi expression meaning to 'lift up', it has now been adopted even in hindi for what it means. For the first time, bollywood focused on the national sport through this movie, which had drooped way below recognition since the last hockey gold medal in the 1980 Olympics. Quite like *Lagaan*, this film too was about emancipation of women rather than of exploited villagers. Here, the villains were not the British but the Indians themselves. The subdued Indian women's potential was unleashed through the game of hockey. A long lost glory of the Indian national sport was unearthed through the opposite sex this time. For the patriotic cause, there were women from every part of the country. Woman's emancipation and a greater significance of hockey over cricket as a national sport were simultaneous ideologies for bringing hockey to the fore. India had always been secular and the depiction of a Muslim coach to concur that was just another instance of it. As a Muslim patriotic coach, Shah Rukh Khan was undoubtedly the hero of the movie albeit not a stereotypical one who would thrash villains. He was of the new kind who made India realize its potential in hockey through the fairer sex and that too without physical violence. His patriotic spirit was well supported by dialogues like: '*Is team kosirfwoh players chaiyejopehle India keliyekhelrahehain, India ... phirapni team meinapnesaathiyonkeliye ... auruskebaadbhi agar thodibahutjaanbachjayetohapneliye ... state government kinaukriya railway flat keliyenahin*',

'*mujhe states kenaamsunaiynahidete. Bus ekmulknazaratahai..I-N-D-I-A*'. Not to forget his epic "sattar(60) minute" dialogue which is still motivational and evokes sense of patriotism. There is practically no dance in this movie unlike in other sport movies including *Jo JeetaWahiSikander* and *Lagaan*. The inclusion of background music and songs is understandably essential for establishing zeal and zest into the audience. The opening of the film was timed to coincide with the 60th anniversary of India's independence from British colonial rule and *Chak De! India* has the inevitable hint of jingoism so popular with Indian audiences.

The success of *Chak De! India* made film makers realize that there is more to sports movies than cricket, leading to films being made on football *DhanaDhan Goal*. In 2013, *BhaagMilkhaBhaag*, the film based on Indian Athlete Milkha Singh's life. *Mary Kom*, a biopic on Olympic medalist Mary Kom is the loosely fictionalized account of India's most famous female boxer. In a crisp two hours, the film tells us how the belligerent daughter of a rice farmer in Manipur became a five-time world champion. It's a story of grit, passion and, as Mary's coach says, "*hamesha whole surrender to boxing*". And then the sports movie *Azhar* in itself became a controversy for making a movie on a cricketer charged with match fixing. Though the film suggests it's not a biopic but an inspiration taken from different incidents it clearly tries to limelight the once cricket fame MohammedAzharuddin.

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XII. Annexure

Table 1: List of the films related or on the theme Patriotism in Sports			
SL. No	Year	Film Name	Awards (if any)
1.	1111	Hip Hip Hurray	
2.	1114	B o x e r	
3.	1111	Awal Number	
4.	1111	Jo Jeeta Wohi Sikander	
5.	1111	C h a m a t k a r	
6.	2111	L a g a a n	Best Popular Film Providing Wholesome Entertainment
7.	2111	Ferrari ki Sawaari	
8.	21	S t u m p e d	
9.	21	Rok Sako to Rok Lo	
10.	21	l q b a l	Best Film on Other Social Issues
11.	21	Chak De! India	Best Popular Film Providing Wholesome Entertainment
12.	21	DhanaDhan Goal	
13.	21	Ta Ra Rum Pum	
14.	21	Say Salaam India	
15.	21	H a t t r i c k	
16.	21	A p n e	
17.	21	J a n n a t	
18.	21	V i c t o r y	
19.	21	World cup 2011	
20.	21	Dil Bole Hadippa	
21.	21	K i r k i t	
22.	21	L a h o r e	
23.	21	S t a n d B y	
24.	21	Patiala House	
25.	21	Paan Singh Tomar	Best Feature Film, Best Actor – Irrfan Khan
26.	21	Bhag Milkha Bhag	Best Popular Film Providing Wholesome Entertainment
27.	21	K a i p o c h e	
28.	21	M a r y K o m	Best Popular Film Providing Wholesome Entertainment
29.	21	Badlapur Boys	
30.	21	B r o t h e r s	
31.	21	Saala Khadoos	