

Tribhuvan University

Masculine Female in the Film *Mary Kom*

A Thesis Submitted to the Central Department of English, Tribhuvan University,
in Partial Fulfillment of the Requirements for the Degree of
Master of Arts in English

By

Parash Rajbanshi

Roll no. 789

Central Department of English

Kirtipur, Kathmandu

September 2015

Tribhuvan University
Central Department of English
Kirtipur, Kathmandu

Letter of Recommendation

Parash Rajbanshi has completed this thesis entitled “Masculine Female in the Film *Mary Kom*” under my supervision. He carried out this research from January, 2015 to September, 2015. I hereby recommend this thesis be submitted for viva voce.

Mr. Shankar Subedi

Supervisor

Date: September, 2015

Tribhuvan University
Faculty of Humanities and Social Sciences
Central Department of English

Approval Letter

This thesis entitled “Masculine Female in the Film *Mary Kom*” submitted to the Central Department of English, Tribhuvan University by Mr. Parash Rajbanshi has been approved by the undersigned members of the Research Committee.

Members of the Research Committee

Internal Examiner

External Examiner

Head

Central Department of English

Date: _____

Acknowledgements

With great reverence and gratitude, I am very thankful to my revered teacher cum my thesis supervisor Mr. Shankar Subedi, Lecturer of the Central Department of English, Tribhuvan University, for his conducive suggestion and guidance for the completion of this thesis dissertation. For his moral support and due inspiration to carry out this thesis, I lack words to thank him.

I am also grateful to my respected teacher and the Head of the Central Department of English, Prof. Dr. Amma Raj Joshi for his approval to commence this thesis. I would also like to remember Badri Prasad Acharya, who has always been helpful and caring. I would also like to thank Prof. Dr. Rebati Neupane, Prof. Dr. Ram Chandra Paudel, Prof. Dr. Anirudra Thapa, Raj Kumar Baral, Hem Lal Pandey, Pradip Raj Giri, Maheshwor Paudel and all the other respected teachers of the department under whose guidance I studied and learned so many lessons useful to life.

Thanks are due to my father and my mother for their eternal shrine love, inspiration and moral support to carry out this thesis. My loving sisters and brothers are subject to my love and thanks for providing conducive environment during my research.

September, 2015

Parash Rajbanshi

Abstract

This research proves the female masculinity of Mary Kom in the film *Mary Kom*. Mary Kom is a masculine protagonist who feels more comfortable behaving or looking masculine. She is attributed with masculine traits like power, courage, ambition and firm determination who dreams to live a dignified and independent life with financial prosperity on her own by waging her career in boxing. To pursue her dream of becoming the world's best boxer, Mary Kom denies her father's advice to acquire higher education. She ruptures the traditional normative culture of marriage and feminine roles and establishes dignified and independent masculine identity. She goes distant in early morning to learn boxing skills and fights with wrestler to pay for her boxing learning charge. She travels from country to country pursuing her career in boxing. Finally, she becomes the world's best millionaire champion boxer from her savings of winnings. She buys goods for her family. The cinematographic design: the various camera angles justify the determination and struggle of female protagonist and the visual effects, the lighting and the sound effect of the movie justify how Mary Kom proves to be assertive, proactive and brings reconsideration in the concept of women in the family and in the work place.

Table of Contents

	Page No
Letter of Recommendation	
Letter of Approval	
Acknowledgement	
Abstract	
I. Female Masculinity in <i>Mary Kom</i>	1
II. Mary Kom as Masculine Hero in <i>Mary Kom</i>	16
III Subversion of Gender Roles in <i>Mary Kom</i>	39
Work Cited	

I. Female Masculinity in *Mary Kom*

This research entitled "Female Masculinity in the Film *Mary Kom*" tries to prove the female masculinity of the protagonist Mary Kom in the film *Mary Kom*. Female masculinity is about females who feel themselves to be more masculine than feminine. In other words, female masculinity can be described as female born person feeling more comfortable behaving or looking masculine. In other words, female masculinity is masculinity outside the male body. However, in the simple meaning, masculinity outside the male body is the suggestive of female masculinity because it directly interferes with the presumed male ownership of masculinity. Judith Helberstam claims, "Female masculinity is about women who feel themselves to be more masculine than feminine" (xi). She argues that "female masculinity is a specific gender with its own cultural history rather than simply a derivative of male masculinity" (77). She refutes the notion of reserving masculinity for the people with male bodies and denying it to those with female bodies. She claims, "Masculinity, one must conclude, has been reserved for people with male bodies and has been actively denied to people with female bodies" (269). In other words, if females are attributed with the conventional notion of masculine traits like pro-activeness, power, potency, stoicism, rationality, assertivity and so on, they are said to be masculine females.

The film *Mary Kom* is about female masculinity. It moves around real nature, ambition, struggle and hardship of central female character Mary Kom starred by Priyanaka Chopra. The female protagonist Mary Kom is masculine in nature who is attributed with courage, combativeness, guts, pro-activeness and assertiveness. She questions the traditional norms and values existed in the society. She has an enormous dream for being the World's boxing champion in the days to come. In order to pursue her career in boxing, Mary Kom disobeys her family's advice to remain within the four walls of her house being submissive.

Furthermore, She is like a male in nature who fights with her male counterparts who try to undermine her, wins fighting and proves herself as a courageous as males. She visits distant gym hall operated by male Narjit Singh (Sunil Thapa) early in the morning without informing her family. She practices boxing like males in boxing hall for hours. She visits different countries for boxing bouts and earns much money. She buys goods for her family and gets marriage on her own without taking her family members' consent. Furthermore, she goes to find job for her family sustenance after her nuptial bond. Finally, she achieves her dream and becomes five times world champion boxer. In order to capture this issue at hand, the film will be analyzed from the perspective of female masculinity which will appraise how the Mary Kom faces the hurdles from the patriarchal norms, values, cultural barrier and how she is compelled to challenge it. In this regard, my sole effort in this research explicitly remains to prove the hypothesis how female protagonist Mary Kom is attributed with female masculinity, how she challenges, questions and subverts the traditional patriarchal normative ideology and practices and how she succeeds to achieve her dream at length who questions the traditional patriarchal normative society with her due success.

Mary Kom is a 2014 Indian biographical sports drama film directed by Omung Kumar and produced by Sanjay Leela Bhansali. The film is a biopic about five-times female World Boxing Champion and Olympic bronze medalist Mary Kom, following her story from her childhood in India to her victory at the 2008 World Boxing Championships in Ningbo City. The story and screenplay were written by Saiwyn Quadras, who also suggested the storyline to Kumar for his directorial debut. The film is starred by Priyanka Chopra in the lead role as the boxer Mary Kom, with Darshan Kumar and Sunil Thapa supporting as her husband and boxing coach, Onler Kom and M. Narjit Singh respectively. Chopra makes her first appearance as a playback singer for a Lullaby called "Chaoro" in this film. The film was made on a budget of ₹150 million (US\$2.4 million).

After premiering at the 2014 Toronto International Film Festival, it was released on 5 September 2014 which receives numerous criticisms from both critics and audiences. The film was praised for its performances, direction, screenplay, editing, cinematography, musical score and inspirational themes. Priyanka Chopra's performance was also well received. From the first publication of this film, it has been a matter of huge discussion among the various film critics and readers throughout the world. Some critics seem to be interested in its style of artistic presentation of the film whereas some of them seem to have concerned over its dexterity of dialogue use. Some critics point out the glue of plot construction. It means different critics have supplied their views regarding this film *Mary Kom*. But what seems uniformity in these critics' opinions is that this film is a great matter of discussion which deserves the quality of artistic work. From the time of the publication of this film to the present date, many critics have supplied their opinion regarding this film.

This research encompasses only some of the relevant as well as cite worthy opinions and views of the film critics. In this regard regarding this film, Ranjit Kapoor argues that he again begins to love the performance of Priyanka Chopra who stars as Mary Kom in the film. He claims that Priyanka Chopra delivers power packed performance in which she gets ever note right. She is a perfect match. Ranjit Kapoor notes:

I am back to being in love with Priyanka. Where was this lady in Zanjeer, Gunday, Krrish 3? Delivering such a power packed performance, she gets every note right, every shade of the character correct and emotes every emotion to perfection. Her physical delving into the role too helped her infuse authenticity in the role that was otherwise all gloss-no meat. She was engrossed in her performance that everytime the film stumbles, you feel bad for Chopra. (28)

The critic in the above explanation seems bewildered with perfect match of Priyanka Chopra in the role of Mary Kom. He asserts that her physical delivering into the role of Mary Kom too has helped her infuse authenticity in the role. He argues that she was engrossed in her performance that every time the film stumbles.

Likewise, another critic Simon Lynne argues that this film does not capture why sports and music are two very important veins of Manipur or their insurgency issue. He claims:

I can forgive that the film doesn't capture why sports and music are two very important veins of Manipur or their insurgency issue. But Kumar's failure is in his inability to capture Mary's life interestingly, with the right feel, recreating the impact of having her shine at the Olympics. I think news channels did it better than a tribute film could do for her. The last act was too forced and ridiculous. It was a terrible idea to alternate between a dying baby and a heart broken mother who cannot be there for her child because she has to claim back her lifeline (boxing). (52)

The critic Simon Lynne argues that he can forgive the inability of the director Omung Kumar whose inability lies in his failure to capture Mary Kom's life as it is interestingly with the right feel recreating the impact of having Mary Kom shine at Olympics. He thinks that news channels does it better than a tribute film can do for Mary Kom. Sanjeev Chauhan argues that the star Priyanka Chopra has done everything to save this film from bad remark. He argues:

The problem is Mary's lack of chemistry with her husband who had been her pivotal support system. Priyanka has paper thin chemistry with Kumar and the story has such spurts of engrossing moments and boring cues that by the end credits you are confused about your feelings for the film. I, for one, was sure I was left exhausted, disappointed and upset. And my heart reached out to

Chopra who did everything to save a bad film but the canvas of the movie could not do justice to her potential. (27)

The above remark remarks that the problem lies in Mary Kom's lack of chemistry with her husband who does have had a pivotal role for her success in career. Similar is the case of the director and the star Priyanka Chopra. He says that Priyanka Chopra has paper thin chemistry with the director Omung Kumar. He feels exhausted, disappointed and upset.

For Rohit Singh the story of the film is immensely predictable. Nothing shocks audiences. He says that he is with hope that the conflict of Mary Kom is sure with her coach. He claims:

The story written by Saiwyn is immensely predictable. Nothing shocks you. I was expecting the insensitive federation Sarkari babus, who trip on their own ego to feel above the real achievers. I was expecting her conflict with her coach. I was expecting her to face the same aggressive player; she had beaten to pulp, against her in a match that will mark her return. The story offers neither anything novel nor anything that explains that the film has its heart in the right places. The fabric is too unreal. I remember reading Kom's Unbreakable. (10)

Rohit Singh says that he expects Mary Kom faces same aggressive player. She has beaten to pulp against her in a match that will mark her return. The story offers neither anything novel nor anything that explains that the film has its heart in the right places. The fabric is too unreal for Rohit Singh.

Roger Elbert argues that *Mary Kom* is about the glory of boxing bouts. He further argues that this film is about the human heart and sensation. He argues, "Yes, *Mary Kom* is about the glory of boxing. It's about the count, the bell and the gloves in the air, but also about the human heart and all the tenderness and strength it can muster. And in both corners,

it's a knockout" (11). Here, he seems to say that this film is full of the scene of strength, muster and tenderness of heart. Regarding this film *Mary Kom*, Chetan Singh as a film critic claims that this film is artistic in storytelling. He further argues about remarkable tearful cry which is impressive in the film directed by Omung Kumar. It is rare scene in a sport drama. He argues:

This impressive feat from actor/director Omung Kumar makes for cry, which is rare in sport drama, and it also says a lot about a character that remains an example of complex storytelling in films. Without stressing the twists and turns of the plot, this film is easy to clarify. This film is not an average sports drama and it centers on atonement, guilt, and the pursuit of self-preservation and dignity. The film centers on the dynamic relationship between trainer and fighter. (7)

What Singh argues is that this film is above than average position as a sport drama. This film centers the dynamic relationship between trainer Narjit Singh and fighter Mary Kom. Furthermore, this film consists of the theme like atonement, guilt and the pursuit self preservation and dignity of the central character Mary Kom in the film. Here, David J. Smith is concerned with the aspects of film like theme, relationship among the major characters.

In the similar tune, for Rakesh Kapoor Kumar's film *Mary Kom* deserves the good quality. It is pure and simple film. It is full of respects, honour and love. Rakesh Kapoor argues, "Omung Kumar's masterpiece, pure and simple, with guts and glory, respect, honor and love, and boxing delivered humbly by Mary Kom" (4). Albert Pauline adores this film because this film is one of the best films he ever has watched. He has gone watching this film several times since the release of this film. He further critiques, "This is one of my favorite movies, and I simply adore this movie! I've seen this movie countless times and I think this is the first movie I watched that persuaded me about the art of film director Omung Kumar(10).

Here, what Albert Pauline argues is that this film is the first film he watched which persuades him to go through other films directed by Omung Kumar. He reckons that he has watched this film several times. James Neuss claims that this film is a deep and true film. It tells the story of an aging trainer and a girl. She thinks she can be a boxer. It is a film narrated by a former boxer who is the trainer's best friend. He asserts, "*Mary Kom* is a masterpiece. It tells the story girl who thinks she can be a boxer. It is a movie about a boxer. What else it is, all it is, how deep it goes, what emotional power it contains because I will not spoil the experience of following this story into the deepest secrets of life and death" (88). This clarification delineates this film as a boxing film. It consists of an emotional power. It covers up the story following secrets of life and death.

The above critics analyze this novel from multiple perspectives. Some of them point out the issues of making of the film whereas some point out about Priyanka Chopra's role as Mary Kom. For some other this film is full of surprise and suspense. Though different critics have critiqued this film from multiple perspectives, I do not disagree with their views and opinions. But what my claim is that the issue of my research, which is female masculinity in this film, is virgin subject matter to be explored in this film. In this regard, my sole effort in this research explicitly remains to explore how female protagonist Mary Kom is attributed with female masculinity, how she challenges, questions and subverts the traditional patriarchal normative ideology and practices and how she succeeds to achieve her dream at length who questions the traditional patriarchal normative society with her success.

Female masculinity can be described as female born persons feeling more comfortable behaving or looking masculine. Female masculinity is understood as the study of females who feel themselves to be more masculine than feminine. Judith Halberstam talks about female masculinity. In *Female Masculinity*, she argues that "given my premise in this book, namely, that female masculinity is a specific gender with its own cultural history rather

than simply a derivative of male masculinity" (77). In this sense, female masculinity is a specific gender with its own cultural history rather than a derivative of male masculinity in which women embody qualities that are usually associated with maleness, such as strength, authority, and independence. Female masculinity is masculinity outside the male body; but it is also a perspective with which to view gender, a gaze beyond traditional masculinity and femininity. The study of female masculinity has been integral to the dissolution of the idea of a binary gender system; and more presently, the sliding scale gender spectrum recently popular in gender studies. However, critically thinking about masculinity outside the male body is the triumph of female masculinity because it directly interferes with the presumed male ownership of masculinity. It is because the traditional concept of masculinity denotes masculinity as a privileged status which consists of power, strength, stoicism, sexuality, virility, toughness, aggressiveness and rationality. Though these qualities are considered commonly associated with men, women too can be masculine if they embody these qualities. It is because masculinity is not polar opposite of femininity.

Similarly, female masculinity is not an imitation of maleness. It has its own form and distinct existence. Halberstam further supplies impetus as female masculinity is, "far from being an imitation of maleness" rather it provides "a glimpse of how masculinity is constructed as masculinity" (1). Her argument stresses on the fact that female masculinity also provides a glimpse of how masculinity is created and constructed in the society in relation to femininity. For Halberstam female masculinity is "framed as the rejected scraps of dominant masculinity in order that masculinity may appear to be real thing" (1). Traditionally the notion of masculinity is confined to maleness. Being male is considered to be privileged with positive attributes like brave, active, strong, combative, and ambitious and so on. Likewise, the traditional notion, on contrary, regarding women is supposed to be coward, emotional, receptive, and passive and so on. Halberstam argues that masculine female not

only challenges the traditional gender system, but also they are fixture of history. She further argues:

Some popular accounts of female masculinity suggest that appearance of the virile woman is a relatively recent occurrence and that is herself a product of feminist ideology. Other accounts situate her as a sign of the relaxation of gender conformity and a harbinger of greater latitude for gender identification. Few popular rendition of female masculinity understand the masculine woman as a historical fixture, a character who has challenged gender systems for at least two centuries. (45)

For Halberstam, masculinist character is a harbinger of greater latitude for gender identification. For her if women behave like men, it is influence of the feminist ideology. These types of women challenge gender system for at least two centuries. Supplying the similar argument Halberstam asserts, "Masculinity in this society inevitably conjures up notion of power and legitimacy and privilege; it often symbolically refers to the power of the state and to uneven distribution of wealth" (2). She means that the notion of masculinity is ultimately associated with power, legitimacy and privilege. In broader terms, it refers to the power of the state. For Halberstam, masculinity seems to extend outward into patriarchy and inward into family. The power of men lies in owning the property. Regarding this fact, Halberstam claims, "Masculinity represents the power of inheritance" (2). Female masculinity coincides with the excess of male masculinity. It codifies the form of rebellion. For Halberstam, female masculinity sometimes coincides with the excess of male supremacy. She also argues that sometimes female masculinity seems in a form of rebellion against the stereotypical social patriarchal domination. She claims that, "Sometimes female masculinity coincides with the excess of male supremacy, and sometimes it codifies a unique form of

social rebellion" (9). This argument clarifies that female masculinity sometimes appears in the form of rebellion.

In female masculinity, appearance is very important, though it is not about how one looks. Halberstam refutes the notion of reserving masculinity for people with male bodies and denying it to those with female bodies. She argues that "masculinity, one must conclude has been reserved for people with male bodies and has been actively denied to people with female bodies" (269). Masculine women experience their masculinity as an "integral identity effect." For Halberstam female masculinity is a way of describing a particular version of gender variance in the female body. She further says that much of the work on gender variance is modeled on male to female crossings and so female masculinity fills a huge gap in the literature. In terms of the asymmetry of gender, she points out that even though male and female are set up as opposite; they are neither opposite nor even symmetrical.

Likewise, Todd W. Resser argues, "Others have suggested that while masculinity may be influenced by biological factors, it is also culturally constructed. As such, masculinity is not restricted to men and can, in fact, be female as women frequently display behavior, traits and physical attributes that are considered "masculine" in a given historical and social context" (12). He claims that the notion of masculinity is a social construct. Society gives the positive attributes to men like rational and brave and the vary society supplies negative stereotype images like emotional, cowardice and receptive to women. It is also influenced by a biological factor. He further argues that masculinity is not restricted to men and female can be masculine. Female also display masculine behavior and physical attributes which are considered to be that of masculine men. Regarding female masculinity Patricia Sexton argues that female masculinity refers to the traits like holding male values and following male behavior and norms. She further claims:

What does it mean to be female masculine? It means, obviously, holding male values and following male behavior norms. Male norms stress values such as courage, inner direction, certain forms of aggression, autonomy, mastery, technological skill, group solidarity, adventure, and a considerable amount of toughness in mind and body. (17)

For her female masculinity is associated with the values like courage, inner direction, certain forms of aggression, autonomy, mastery, technological skill, group solidarity, adventure, and a considerable amount of toughness in mind and body. She means to say that if females are attributed with such traits, they are masculine females.

In this way, female masculinity is a recent study of females who feel themselves to be more masculine than feminine. Masculine women feel more comfortable behaving or looking masculine. It is a perspective to view gender, a gaze beyond traditional masculinity. It is a new brand of gender studies which is developed in twentieth century. It has occurred as a specific gender with its own cultural history rather than derivative of male masculinity in which women embody qualities that are usually attributed to male like strength, power, authority, control, independence and so on. It is beyond from an imitation of maleness.

There are various cinematographic techniques used in the film *Mary Kom*. They are close-up, extreme close-up; medium shot, long shot and others in case of the size of shot. The film has utilized the close-up shot technique in many times. The movie has utilized the standard lightening technique. In another word, it has used the method of three-point lightening technique. The standard lighting technique used by cinematographers is known as the three-point lighting technique in the film. Regarding the three-point lighting technique in film, the film theorist Amy Villarejo in *FILM STUDIES THE BASICS* asserts:

In fact, however, even the effect of naturalistic lighting in cinema takes an enormous amount of work, relying upon the repertoire of effects possible

through the system of three-point lighting, developed during the studio era in Hollywood and largely dominant still today. As the name suggests, the system describes three sources of lighting, and is reliant upon a key light, a fill light, and a backlight in order to balance the lighting for effect in any given shot setup. Also commonsensical, the key light provides the primary or key light source. It tends to illuminate most strongly the shot's subject, and it also tends to cast the strongest shadows. (53)

It is named as such because it includes three separate lights positioned to light up the subject being filmed. It can be adjusted to improve or reduce light ratios, shadows, shading, etc. The three lights involved with this standard technique are known as the key light, the fill light and the back light. Highlighting over key light, the fill light and the back light Amy Villarejo again clarifies:

A fill light, which might be positioned near the camera roughly 120° or thereabouts from the key light, literally “fills in” the shadows thrown by the key light. Compensating for the key light's strength and tendency to throw harsh shadows, the fill light softens the illumination upon the subject and its surrounding area. The backlight, finally, comes from behind the subject (in our example roughly another 120° from the fill light) and separates the subject from the background, counterbalancing the brightness of the key light. In the former case, the high-key style contributes to a worldview that values transparency, clarity, intelligibility; the most extreme example of high-key lighting is the television situation comedy. (33)

For Amy Villarejo the high-key style contributes to a worldview that values transparency, clarity, intelligibility and so on. The fill light softens the illumination upon the subject and its

surrounding area in the film. Villarejo argues that the backlight, finally, comes from behind the subject and separates the subject from the background in the film.

Likewise, Susan Hayward in *Cinema Studies: The Key Concepts* talks about the lightening, key light, high light, low key, focal length and others. For Hayward lightening helps to gesture toward the shadow world and so on. Susan Hayward argues:

In the latter case, lighting helps to gesture toward the underworld, the shadowy world, uncertainty, fear, or evil. Key light is the main light source in the three-point lighting system. High-key is a style of lighting, using the three-point lighting system, which produces relatively even light with few shadows. Low-key a style of lighting, using the three-point lighting system, which produces high contrast and strong shadows. Focal length of a camera's lens, the distance between the film plane and the focal point (optical center of the lens) when the lens is focused at infinity, measured in millimeters, and differentiating between prime lenses of a fixed focal length and zoom lenses of variable focal length. Eye light a light set directed at a figure's eye to produce sparkling. Camera angle the angle of the camera in relation to that which it records. Flashback / flash-forward within the system of continuity editing, a form of temporal manipulation where a previous event is inserted within the film's present (or where a future event is there inserted). (77)

The given photograph has utilized the three-point lighting technique. To show the real expression of the character, the cameraperson has utilized the techniques of the three-point standard lightening techniques.



Pic. 1. 20:25-20:26

There is the use of three-point camera technique in the above picture because it is taken from near. It is the example of close-up camera shot technique. Here in the given photograph the cinematographer has shown a character of the movie reporting the condition from the seta light. The picture shows the character in the state of bewilderment. She is bewildered because she thinks that whether she can achieve her goal or not. On one hand, Mary Kom seems firm in her pursuit of dream and on the other hand she seems confused because of the criticisms of the family and the society. In other words, here in the given photograph the cinematographer has shown a character of the film confused and tensed. Mary Kom is confused whether to wage her career in boxing or not. It is displayed through dark shadow on half face and lights on her other remaining half face of the central character from the seta light. This technique helps to prove the argument of this research because though Mary Kom seems confused in the beginning whether to wage her career in boxing or not, after all she wages her career in boxing despite of having been criticized severely from the family in particular and the society in general. It shows her bold attempt to dismantle the traditional

norms and values which is what the proof of masculine nature inherent in Mary Kom. In this regard, the above picture is an outstanding example of three-point technique which helps us prove our argument of female masculinity inherent in the film *Mary Kom*.

In this regard, the central character of *Mary Kom* Mary Kom is a representative of female masculinity, who pursues her own independent life and career in boxing. We can infer ample evidences of the female masculinity represented by Mary Kom. Her desire for independent life, travelling different countries being away from family members, her unusual dream for boxing championship and her visit to male occupied boxing hall and practicing alone there for hours are some of hallmarks that suggests the prevalence of female masculinity in Mary Kom. Likewise, disobeying nature of Mary Kom to her family advice of getting married and accomplishing feminine role, her buying goods for family members certainly help us to indicate some of traits of female masculinity inherent in Mary Kom in the film *Mary Kom*. In this way, female masculinity is about a female who feels more easy and comfortable to behave and look like a male than like a female which can be found in the central character of this film. And this is what the main issues of my research.

This thesis is divided into three parts. They are introduction, textual analysis and conclusion. The first introductory part of this thesis consists of introduction to the thesis, hypothesis, literature review, theoretical tools and an outline to the overall dissertation. Likewise, the second part of thesis consists of the textual analysis which analyzes the film with the help of theoretical tools, dialogue, cinematography and reviews of different critics. And the final part of thesis is the conclusion which summarizes the ideas and findings of the whole thesis concisely.

II. Mary Kom as Masculine Hero in *Mary Kom*

The film *Mary Kom* displays of the masculine nature of female protagonist Mary Kom and her dream to be the World's Champion boxer in the days to come. This film also presents the success of Mary Kom's dream in the midst of sequel hurdles from her family especially from her father. It also exhibits two non-corresponding nature and ideology of masculine Mary Kom and her dogmatic father in the sphere of Manipur, India. However, this film does not offer only the turmoil and confrontation between Mary Kom and her father rather it also presents astonishing harmonious reconciliation and synthesis of the ideology at the length of the film *Mary Kom*.

Mary Kom is masculine in nature from her birth. Having been the elder offspring of the family of Manipur India Mary Kom does have responsibilities in the family too. In this regard, the family expects her to be obedient, altruist and submissive enough. It means that the family of the protagonist Mary Kom wants to her affirming and accomplishing her household duties duly without any sort of complain and contestation. But, on contrary, Mary Kom is attributed with courage, combativeness, assertiveness, guts and so no. She has an enormous dream to be boxer in the days to come. She is bold enough who wants to achieve her dream of becoming the world's best boxer in future at any cost. In this regard, this research explicitly tries to explore how the female protagonist Mary Kom is attributed with masculine traits, how she questions and subverts the traditional patriarchal normative ideology and practices and how she succeeds to achieve her dream at length who questions the traditional patriarchal normative society with her success at length of the film *Mary Kom*.

Mary Kom is a 2014 sport film directed by Omung Kumar. It artistically presents the story of a young girl who has an enormous longing for free and an independent life pursuing her own dream of life, liberty and happiness on her own in the restricted family. It means her family members especially her father Mangte Tonpa Kom (Robin Das) is strict who does not

like Mary Kom's career in boxing being an elder offspring of the family. He frequently warns Mary Kom not to wage her career in boxing and sometimes contestation between Mary Kom and her father Mangte Tonpa Kom takes place in the family. However, the glimpse of masculine nature can be seen in the attitude, nature, action and deeds of the female protagonist Mary Kom who like a bird travels from one country to another in the quest of merriment and recreation pursuing her career in boxing. What it does mean is that Mary Kom does not like to remain within the four walls of a house affirming her family decision. She does not have a sense of subsidiary position being a female within the sphere of house and outside because she is equipped with masculine nature.

The film opens with a pregnant Mary Kom (Priyanka Chopra) heading towards hospital with her husband Onler Kom (Darshan Kumar). The film presents glimpse of Maoist insurgency, unrest and curfew in the home town of Mary Kom. Then the film unfolds the childhood of Mary Kom in Manipur of India. Here the film uses flashback technique. The film shifts to a flashback with Mangte Chungeijang Kom (Childhood name of Mary Kom) finding boxing gloves in the remains of an air crash in 1991 A.D. in Manipur, the home town of Mary Kom which has promoted her interest in boxing despite her father's sequel disapproval. From this time onwards, the seed of career in boxing germinates into the mind of Mary Kom corresponding her integral masculine nature. The masculine nature of Mary Kom becomes vivid in her childhood as well. During her early age and schooling period, she fights with her male opponents. She does not lag behind to fight with them because she is combative in nature who does not accept male authority, domination and injustice done upon her. She like males fights with them and chases them out of school. The cinematography of the film has immense contribution to show Mary Kom's masculine nature. The film presents remote setting presenting Mary Kom as a school girl in her white shirt and frock with glove in her left hand. The cinematography custom of Mary Kom resembles with school going girl.

Mary Kom seems demure and her male counterparts fear to tease her. The following picture presents the bold nature of Mary Kom.



Pic. 2. 25:25-25:26

In the above picture the masculine nature is evident in Mary Kom who challenges males. The cinematography of this picture is remarkable. There is the use of three-point camera technique. It is taken from near. It is the example of close-up camera shot technique. The lighting of this picture is also outstanding. Regarding the lightning in film Amy Villarejo argues:

Lighting helps viewers to understand setting as well as the characters and actors within that setting. Throwing a light under a character's face, under lighting, creates a spooky or sinister effect, for example, whereas positioning a light behind the subject by backlighting may create a halo around the hair, suggesting the character's saintliness. Special kinds of lighting magnify the

best that stars have to offer: a kicker (backlighting on the subject's temple) reveals chiseled cheekbones, while an eye light (lighting from the front, from a light placed on the camera) creates a glamorous twinkle. But films use other cues to build our perceptions of characters, both principal and marginal. (90)

Here, in the given photograph the cinematographer has shown a character of the film suggesting the nature of the central character Mary Kom from. In the picture Mary Kom seems as a fighter who does not leg behind to fight even with her male partners if they underestimate her existence. This photograph is the example of combative nature of masculine female character Mary Kom which helps us to prove our research how Mary Kom is attributed with masculine nature. It is because she carries a glove in her school bag while going to school with the view that she can fight with boys if they dare to undermine her. In this regard, this picture is supportive to prove the theme of the research which is female masculinity in the film *Mary Kom*.

Mary Kom's masculine nature is evident when she chases a boy named Mangi (Raghar Tiwari) in a confrontation. She fights with him. She chases him and ends up in a boxing gym operated by Asian Champion boxer coach Narjit Singh (Sunil Thapa). When she sees many boxing learners over there, she immediately decides to request Narjit Singh to coach her as well. It is because Mary Kom is masculine in nature who does not leg behind to express whatever she conceives. So, she tells Narjit Singh about her boxing aspirations. He asks her to visit the gym hall for next thirty days and says that he only coaches her if she deserves enough to be taught. Hearing the coach Narjit Singh's words, Mary Kom kisses Mangi back. This sort of kissing by a girl to a boy in a public sphere in front of males does have huge implications. It is because generally females avoid being kissed and hugged in an open sphere. But Mary Kom easily does this having been brought up in a remote village of

Manipur. What this implication indicates is that she is masculine female. The following picture suggests this fact:



Pic. 3. 25:22-25:23

The cinematography of the film centers on the exciting moment of the protagonist in the film *Mary Kom*. The photograph here shows the cinematography of the film, which is a true example of the merriment experience of the protagonist Mary Kom. Here in the given picture the use of the medium shot technique seems taking place. This technique is supportive to prove the theme of the research because the picture is taken from medium distance which helps the spectators to grasp the theme of the film vividly. In other words, this technique helps audience to know the real situation being shot and shown because it helps the audience to know the matter easily because of juxtaposed scene. It is because in film technique, it is claimed that a subject being shot at close range will have a much more dramatic and intimate effect on the viewer than a scene shot from several hundred feet away. The most common shot sizes utilized by cinematographers are the following: extreme close-up, close-up,

medium shot, long shot, and establishing shot. Most of these are self-explanatory, with the establishing shot being a shot that indicates to the viewer that change of location or time has occurred. Here the cinematographer has utilized the technique of medium shot. It is shot from medium way. The background scene is utilized and focused much than the character. The camera here is seeking to depict the entrance of Mary Kom in the boxing hall which provides Mary Kom to learn boxing skills then after. In the above picture, we see the use of subjective camera being used in order to portray the mood of Mary Kom. Susan Hayward in *Cinema Studies: The Key Concepts* talks about subjective camera used in film. For Susan Hayward subjective camera is used to suggest the point of view of a particular character. Hayward asserts:

Subjective camera is used in such a way as to suggest the point of view of a particular character. High- or low-angle shots indicate where she or he is looking from; a panoramic or panning shot suggests she or he is surveying the scene; a tracking shot or a hand-held camera shot signifies the character in motion. Subjective shots like these also implicate the spectator into the narrative in that she or he identifies with the point of view. (45)

Hayward argues that high or low angle shots indicate where the character is looking from. It suggests that the character is surveying the scene; a tracking shot or a hand-held camera shot signifies the character in motion. Subjective shots like these also implicate the spectator into the narrative in that she or he identifies with the point of view.

Furthermore, it is more logical that Mary Kom fights with male Mangi and chases him distant alone even though her other friends request her not to fight. Regarding female masculinity Patricia Sexton argues that female masculinity refers to the traits like holding male values and following male behavior and norms. She further claims:

What does it mean to be female masculine? It means, obviously, holding male values and following male behavior norms. Male norms stress values such as courage, inner direction, certain forms of aggression, autonomy, mastery, technological skill, group solidarity, adventure, and a considerable amount of toughness in mind and body. (17)

For her female masculinity is associated with the values like courage, inner direction, certain forms of aggression, autonomy, mastery, technological skill, group solidarity, adventure, and a considerable amount of toughness in mind and body. She means to say that if females are attributed with such traits, they are masculine females.

Mary Kom's masculine nature becomes evident because of her regular training in boxing gym hall without her family consent. She goes to a distant gym hall by travelling in public bus early in the morning. She eventually begins to participate in boxing bouts after being selected for state level boxing championship hiding from her father Mangte Tonpa Kom (Robin Das). After winning the state level Championship, her father confronts Mary Kom for hiding from him and taking part in the sports. The following conversation between Mary Kom and her father Mangte Tonpa Kom suggests this fact:

Mangte Tonpa Kom: Where are your gloves? Where are your gloves?

Mary Kom: Father.

Mangte Tonpa Kom: Both of you lied me? Do you think changing your name can obstruct me from knowing you? M. C. Mary Kom? I know you.

Where are your gloves?

Mary Kom: Sobs.

Mangte Tonpa Kom: I wanted to do this earlier. Now you should choose between me and boxing. Which one is important for you-father or boxing?

Mary Kom: Father, let's stop talking.

Mangte Tonpa Kom: You must choose now father or boxing?

Mary Kom: Boxing. (50:20-50:29)

The above dialogue between Mary Kom and her father suggests the masculine nature of Mary Kom. She is valiant in nature who chooses boxing rather than her father. It shocks her father as well as saddens him. However, Mary Kom does not feel upset while choosing her career in boxing.

Kamala Basin, in *Exploring Masculinity*, argues that female masculinity and male masculinity are similar. For her, neither we can locate masculinity in male body nor can we do it with female body. For her female can be masculine if one inherits such traits. Asserting this fact, Kamala Basin claims:

Masculinity does not exist in isolation of femininity. In most societies, masculinity and femininity are mirror images of each other; if men are supposed to order, women have to take orders; if men are allowed to hot tempered; women have to patient, and so on. Even though there are masculinities, masculinity normally means having qualities like strength, assertiveness, fearlessness, independence, authoritarianism, ambition. (33)

This opinion of Basin clarifies that masculinity is integral part of femininity. It means masculinity and femininity are not polar opposite phenomenon. They do not exist in isolation to each other. "Masculinity means having qualities like strength, assertiveness, fearlessness, independence, authoritarianism, ambition" (Basin 33), Mary Kom too possesses all these qualities in the film Mary Kom. She is masculine female who is ambitious, fearless, assertive, sturdy and independent. She is ambitious to pursue her own independent and sometime unusual dream in the midst of the patriarchal normative society. She is assertive and active woman who does sustain on her own either by fighting wrestling or by saving money from

her winnings of bouts. Mary Kom's female masculinity becomes vivid when she fights with famous and sturdy male wrestler Lalboi (Binud Kumbang) in order to arrange money to get her household cow back because her father has invested money for her higher education by mortgaging the household cow. She needs money who becomes ready to fight with Lalboi. But Lalboi undermines her positional notation only because Mary Kom is a female. For him, females cannot fight with males. It is because fighting is considered to be associated with courage, stoicism and valiant which males only possess. This is how Lalboi underestimates the potential capacity of Mary Kom. It is because Lalboi is a representative of dogmatic male dominated society. It is reason why male dominated society always takes female as non-entity which tallies with the mind set of Lalboi to look at the female entity. But, on the other hand, Mary Kom having masculine traits does not leg behind to fight with the males. Her courage and traits does not let her be subservient to the domination of males. It is only because Mary Kom wants to dismantle the ill practices regarding females and their position in the society. In this regard, Mary Kom takes this coincidence of wrestling as an opportunity. By utilizing this opportunity, she wants to falsify, on one hand, the per-occupied concept related to females and on the other hand she seems sure that she can arrange money of attaining her coveted dream of being a millionaire boxer. Through having success, Mary Kom yearns to supply the message to the society that females can combat with a veteran wrestler if they need to fight and if they should. In this regard, Mary Kom becomes ready to fight with the veteran wrestler named Lalboi in the film *Mary Kom*.

In this regard, Mary Kom's assertiveness becomes vivid with her readiness to fight with Lalboi. But, the wrestler Lalboi along with other spectators around teases and underestimates Mary Kom. Lalboi declares that he knocks down Mary Kom within thirty seconds in the ring. Along this declaration by Lalboi, spectators begin to laugh at Mary Kom because they think Mary Kom does not last the during the declared time span by Lalboi. In

other words, nobody thinks that Mary Kom remains live within the given time. However, Mary Kom consents to compete the wrestling. Her readiness to combat with a sturdy veteran wrestler astonishes the audiences around the ring. But Mary Kom does not losses her confidence. It is because Mary Kom is not submissive rather she is demure enough in nature. The following picture shows this fact of female masculinity of Mary Kom who fights with male wrestler:



Pic.4. 59:10-59:11)

The photograph here shows the cinematography of the film, which is a true example of Mary Kom's fighting nature. Here in the given picture, we see the use of the far distance shot technique because it is taken from far. This technique arouses the sense of curiosity on the psyche of audiences because of which they try to grasp the play of the film vividly. This technique along with the above picture is relevant to prove the issue of the research because Mary Kom seems fighting with a sturdy man for the sake of managing money for her boxing training fee. This picture is contextual as per the need of our research because it falsifies the traditional notion that females are not a subject to earning and running family. It further

falsifies the dogmatic notion regarding the entity of females. It is because the normative society considers that females cannot fight like males. But on the contrary to the thought of the normative society, Mary Kom does fight with a sturdy man who is a wrestler. In this regard, the above picture helps prove the masculine attributes inherent in Mary Kom which is what the concern of our research is. The colour in the above picture is remarkable which is filled with the mixture of white and dark. "Color in film is an ambiguously positioned concept. On the one hand it can reproduce reality more naturally than black and white film. However, it can also draw attention to itself and, indeed, have symbolic value" (Mayer and McDonnell 155).

After all, Mary Kom fights with Lalboi and gets upper hand astonishing all spectators who hardly believe their eyes. This is what shocks them. On the one hand, Mary Kom becomes able to falsify the prevalent pre-occupied conception of people to look at female and their inherent potentiality. In this regard, we can argue that this film *Mary Kom* is an outstanding example of female masculinity represented by Mary Kom having web with the issue of female masculinity inherent in.

The display of masculine traits in female protagonist Mary Kom can be traced down with the reference to the completion of wrestling with Lalboi. After the victory of Mary Kom over Lalboi in wrestling, the mediator and organizer of wrestling does not become ready to handover the wrestling bit to Mary Kom. He gives half portion of the sum to Mary Kom and begins to flee. But Mary Kom chases him out and compels to pay for. In this sense, the organizer tries to devalue Mary Kom thinking that she is a female by sex. But Mary Kom confronts actively. In this sense, Mary Kom becomes able to grasp the amount of money she earned from wrestling. What it indicates is that Mary Kom is not feminine in nature who gets success one after another.

With this success one after another, Mary Kom becomes confident who becomes able to manage necessary amount of money for the clearance of the due boxing office operated by Narjit Singh. It means that Mary Kom earns money like males to run her own sort of business of learning boxing skills. With this example, we can claim that the film *Mary Kom* is a film having a bundle of the reference and evidence of female masculinity epitomized by Mary Kom. Through the presentation of the female protagonist Mary Kom, this film critiques the hypocritical thought prevalent in males regarding the positional notation of females who always consider that females should remain within the four walls of a house in subsidiary position. In this context, regarding female masculinity Halberstam argues "Female masculinity is a way of describing a particular version of gender variance in the female body" (12). She further says that much of the work on gender variance is modeled on male to female crossings and so female masculinity fills a huge gap in the literature. In terms of the asymmetry of gender, she points out that even though male and female are set up as opposite; they are neither opposite nor even symmetrical. Halberstam argues that masculine female not only challenges the traditional gender system, but also they are fixture of history. She further argues:

Some popular accounts of female masculinity suggest that appearance of the virile woman is a relatively recent occurrence and that is herself a product of feminist ideology. Other accounts situate her as a sign of the relaxation of gender conformity and a harbinger of greater latitude for gender identification. Few popular rendition of female masculinity understand the masculine woman as a historical fixture, a character who has challenged gender systems for at least two centuries. (45)

For Halberstam, masculine character is a harbinger of greater latitude for gender identification. For her if women behave like men, it is influence of the feminist ideology.

These types of women challenge gender system for at least two centuries. Mary Kom subverts her gender roles too because of the prevalence of masculine nature in her. She deserves the attributes of masculinity like courage, pro-activeness, assertiveness and combativeness. In this regard, she wants to subvert the traditional gender roles existing in the society. Regarding gender roles, theorist Judith Butler argues that gender roles are social construction. In her book *Gender Trouble* she argues, "Genders can be neither true nor false, neither real nor apparent, neither original nor derived. As credible bearers of those attributes, however, genders can also be rendered thoroughly and radically incredible (180)". She further argues, "Gender is culturally constructed: hence, gender is neither the causal result of sex nor as seemingly fixed as sex. The unity of the subject is thus already potentially contested by the distinction that permits of gender as a multiple interpretation of sex (10)". Here in this film the female protagonist Mary Kom deserves a masculine trait who wants to dismantle the dogmatic social norms and values existing in the society. In other words, the subversion of gender roles by Mary Kom with the presence of female masculinity is evidential when she brings a watch for her father after winning 2000 A.D. Women's World Amateur Boxing Championship. It is because buying goods for family and visiting different countries is generally considered to be the primary job of males. But what Mary Kom does is the polar opposite of social expectation and dogmatic social conventions.

Regarding ownership in property and nature of an individual, Yovonne Tasker, in his *Spectacular Bodies*, argues, "Power and potency are constitutive discourse of masculinity and vice versa" (94). He stresses that discourse of masculinity is formed by power and potency. They are hallmark of masculine discourse. But he further accepts that, "musculature is not limited to the male body within representation" (3). He means to say it is also associated with feminine culture too. In this regard, Mary Kom performs the roles of a son in Kom family being elder offspring. With this incident onwards, Mary Kom reconciles with her father

Mangte Tonpa Kom who asks for an excuse with her for not understanding her passion for sports after watching the 2000 A.D. Women's World Amateur Boxing Championship on television.

After Mary Kom wins the 2006 A.D. Women's World Amateur Boxing Championship, she gets marriage with her boyfriend Onler Kom (Darshan Kumar) without asking her boxing coach Narjit Singh and her family members. However, her boxing coach Narjit Singh (Sunil Thapa) shows his unhappiness towards Mary Kom's marriage decision. He is with the hope that Mary Kom can write the history of boxing being legendry fellow of boxing history. The following dialogue between Mary Kom and Narjit Singh suggests this situation:

Narjit Singh: You could ask me once.

Mary Kom: I thought you would be happy in my marriage decision.

Narjit Singh: If you prefer indulging in love affair, why did you request me to train you boxing? Do you think your career is over? Do you sacrifice everything for the sake of love?

Mary Kom: It is not what I conceive coach sir. I can continue boxing after marriage too.

Narjit Singh: Do you know what circumstances befall after marriage? Love, career, culture, responsibility. You will be entrapped by these things. And these your gloves will be on showcase of your house wall.

Mary Kom: It will not be so.

Narjit Singh: I tell these with experience.

Mary Kom: I do not know what to do coach sir?

Narjit Singh: I thought you would write the history of boxing. But you endangered your own career. (54:51-55:50)

In the above conversation we can see Mary Kom's confidence on what she chooses to do. She gets marriage on her own decision without taking prior acceptance from her parents as well as her boxing coach. What this self-decision of Mary Kom suggests is that she is assertive enough and pro-active like males. The following picture suggests this fact:



Pic. 5. 44:12-44:12

The above picture shows the fury of boxing coach Narjit Singh who has a dream to make his boxing trainer Mary Kom one of the best boxing player in future. With this view he decided to train Mary Kom. On the contrary to the plan and conception of Narjit Singh, Mary Kom comes into the contact with a man to whom she gets married later on. What this fact suggests is that Mary Kom is attributed with masculine nature who does not leg behind to do what she decides to do. In this regard, she chooses to bind into the thread of nuptial bond with Onler Kumar, the person she decided to make her husband. The above picture is taken from near which shows the outrage of Narjit Singh and bewildering situation of Mary Kom. The cinematography of this picture unfolds the turmoil state of mind of Mary Kom and her boxing coach Narjit Singh respectively. The protagonist Mary Kom also seems to have a

sense of guilt because of her hasty decision to get married without taking the consent from her coach Narjit Singh. This bold attempt and confidence of Mary Kom shows her masculine nature which is relevant to strengthen our logic of research which is female masculinity inherent in Mary Kom.

After her marriage, Kom becomes pregnant. Although she misses participation, she gives up her career to look after her family. Kom's delivery in hospital is then shown. She gives birth to twins and applies for a government job. However, when offered the position of a constable she refuses, feeling that as a world-champion boxer, she is above that position. What this implication suggests is that Mary Kom's role in the family seems as of bread owner. She seems in the roles of male and vice versa. What this implication indicates is that Mary Kom is masculine who feels comfortable looking or behaving like males. We can see the reversal of gender roles which lied upon the foundation of Mary Kom's attributes like guts, courage and mannish nature. Supplying the similar argument, Halberstam asserts, "Masculinity in this society inevitably conjures up notion of power and legitimacy and privilege; it often symbolically refers to the power of the state and to uneven distribution of wealth" (2). She means that the notion of masculinity is ultimately associated with power, legitimacy and privilege. In broader terms, it refers to the power of the state. For Halberstam, masculinity seems to extend outward into patriarchy and inward into family. The power of men lies in owning the property. Regarding this fact, Halberstam claims, "Masculinity represents the power of inheritance" (2).

Mary Kom revives her boxing training after her husband encourages her to go for boxing training. Onler Kom encourages her to revive her boxing training. She joins the gym again, leaving her husband to look after the children at home. Her coach is still upset about her decision to marry, but Kom makes a comeback in the National Boxing Championship.

The following picture shows Mary Kom's comeback in boxing and her first bout after comeback in a ring with her opponent:



Pic. 6. 59:45-59:46

In above picture Mary Kom seems combating in a ring after her long gap in boxing. It suggests that her longing for boxing revitalizes her come again into the domain of boxing. This picture helps us prove our claim of female masculine nature inherent in Mary Kom because she fights in the ring even after her married life. It is contextual to claim that generally it is considered female cannot come back in their previous career after their marriage. It is not contextual in the case of Mary Kom who comes back in her previous career like male. It shows her revitalization of career as male which helps us to prove the argument of this research.

Despite scoring better than her opponent, she loses the match due to the apparent partiality of the judges. Kom throws a chair in anger towards the judges, resulting in a ban. The revival or the comeback of Mary Kom is also a matter of criticism. From the perspective of critic Kishwor Khan the director of the film Omung Kumar chooses to focus on Mary

Kom's come back to win her fourth title match in China two years after giving birth to twin sons. He argues:

So Kumar chooses to focus on her comeback to win her fourth title in China (2008) - two years after giving birth to twin sons. This is an opportunity lost because the screenplay soon enters a conflict-ridden comfort zone with predictable doses of cinematic liberty. Although Priyanka internalizes the champion's restlessness to get back into the ring, her rise back to the top is superficial and encapsulated within the playback-song ruggedness of a Manali boot camp. (7)

The remark of the critic Kishwor Khan is concerned with Priyanka Chopra regarding her come back. He argues that her rise back to the top is superficial and encapsulated within the playback song ruggedness.

Mary Kom again participates in boxing bouts. She reaches the finals of the 2008 AIBA Women's World Boxing Championships. Meanwhile, Onler Kom informs her on the critical condition of her one of children. He informs Mary Kom that one of her children is diagnosed a hole in one heart. The bold nature of Mary Mom and her masculine nature becomes reverential in this film in this situation too. It is only because a normal woman cannot fight with her opponent in the tensed situation because of bad news from her family. This type of situation arrests the heart and attention of the critic Simon Lynne who watches this film. He describes this situation, "The last act was too forced and ridiculous. It was a terrible idea to alternate between a dying baby and a heart broken mother who cannot be there for her child because she has to claim back her lifeline"(52).

Mary Kom is sturdy from the perspective of outer and inner power. It means she is masculine who is attributed with the features like combativeness, courage, guts, stoicism and so on. In this regard, she does not decide to quit her boxing bout rather she becomes ready to

fight even though there is continuous phone call from her husband regarding the critical situation of her child admitted in hospital. Her husband Onler Kumar requests to consider about the situation, but Mary Kom does not cease her muster. She heads to fight in the ring despite such ill situation. The following picture shows this situation and last bout of Mary Kom:



Pic. 7. 1:55-1:56

Here in this picture the protagonist seems fighting in a bout even though she is not in good situation to participate in the bout. The picture also suggests that the protagonist Mary Kom is vulnerable who is dominated by her opponent. But through this picture we can see the bold and adamant nature of Mary Kom who can fight in the midst of pathetic situation occurred because of the news about her one of the sons' critical condition in hospital. It shows her patience and assertive nature like that of man which is what this research tries to prove on. The light directly falls in her face. The camera is taken from front side. Lighting is of course one of the most paramount aspects of cinematography. In fact, it is probably the single most important element of this movie which has made this movie a true example of movie based on sports. The digital video lightening of the movie has made the movie a vivid example of the boxing bout. Here in this picture also the director or the cameraperson has used the digital

video lightening. This is the technique to show the real situation faced by the protagonist Mary Kom in the time of her fighting in the ring. There are various kind of scenes of this sort from which the bad effects of the situation and family problem can be seen. The given photo is the evidence.

In the subsequent fight, Mary Kom fails to defend herself. After a knockout punch from her opponent, Kom sees her husband and children in the audience while fighting in the ring. She regains her strength and begins to dominate her opponent in the ring in the bout. Despite her family problem, she becomes ready to take part in the bout. She does this because of her longing to be one of the best champion boxers of the world which paves the way for name and fame. Furthermore, she longs to prove her potentiality that she can get due success as males do. Moreover, it is the bout through which she wants to prove that she is still a good player who can materialize her dream on her own of life, liberty and the pursuit of happiness.

Finally, she wins the bout winning the 2008 Women's World Amateur Boxing Championships paving the way for acquisition of her long coveted dream to be the world best champion. On the podium, while accepting the medal, she learns that her son's surgery was successful. She is given the nickname "Magnificent Mary" and the film ends with the Indian flag and the national anthem. The following picture suggests this fact:



Pic. 8. 2:02-2:03

The above picture of Mary Kom in the ring shows her weeping out of happiness. She weeps after winning fourth Women's World Amateur Boxing Championship despite she is a situation unfavorable for her because of the sad news about her one of sons who is in hospital's operation theater. She weeps not as females do in a normal situation but she does it out of ecstasy after her victory paving the way for the world champion boxer. What this implication suggests is that Mary Kom is masculine in nature who does have an endurance to face the problems as males in the critical condition of her life. It shows her masculine nature which is what the concern of our research presented through the above picture. This is the example of the medium distant technique here in the movie utilized by the cameraperson to show the protagonist in a happy condition who weeps out of the ecstasy from victory in boxing. Here this photo shows that the condition of the protagonist Mary Kom is getting better. At first this picture tells us about the final success of the veteran boxer Mary Kom who does due comeback after long gap. Secondly, this is the example of presenting the character desperate materializing her dream of becoming a champion boxer having name and fame at the end of the film.

In this regard, in the movie the use of the camera is properly managed by the cinematographer and the director is successful to show the nature of the protagonist Mary Kom. Camera shots are used to demonstrate different aspects of setting, themes and characters. Camera angles are used to position the viewer so that they can understand the relationships between the characters. These are very important for shaping meaning in film as well as in other visual texts. There are various camera angles utilized in the movie. The movie whether used any kind of techniques, has successful to show a success of Mary Kom to achieve her dream on her own in the midst of hurdles. The camera shots are properly managed on the basis of the major issue of the movie. The camera shot has lot of contributions to show the reconsideration regarding females and their roles in the society.

A bird's eye angle is an angle that looks directly down upon a scene. This angle is often used as an establishing angle along with an extreme long shot to establish setting. A high angle is a camera angle that looks down upon a subject. A character shot with a high angle will look vulnerable or small. These angles are often used to demonstrate to the audience a perspective of a particular character.

There are various cinematographic techniques in the movie. They are close-up, extreme close-up; medium shot, long shot etc in case of the size of shot. The movie has utilized the close-up shot technique in many times. The movie has utilized the standard lightening technique. In another word, it has used the method of three-point lightening technique. The standard lighting technique used by cinematographers is known as the three-point lighting technique. It is named as such because it includes three separate lights positioned to light up the subject being filmed. It can be adjusted to improve or reduce light ratios, shadows, shading, etc. The three lights involved with this standard technique are known as the key light, the fill light and the back light. The given photograph has utilized the three-point lighting technique. To show the real expression of the character the cameraperson has utilized the techniques of the three-point standard lightening techniques. Likewise, there is the use of three-point camera technique. Furthermore, the sound of the film is remarkable which enhance the theme of female masculinity represented by Mary Kom. As a viewer, we can understand that the females are capable to work outside as men. An eye-level angle puts the audience on an equal footing with the character/s. This is the most commonly used angle in most films as it allows the viewers to feel comfortable with the characters. A low angle is a camera angle that looks up at a character. This is the opposite of a high angle and makes a character look more powerful. This can make the audience feel vulnerable and small by looking up at the character. This can help the responder feel empathy if they are viewing the frame from another character's point of view. This is the example of the technique here in the

movie utilized by the cameraperson to show the protagonist powerful.

In This way, *Mary Kom* presents the female masculinity of Mary Kom who undergoes several hardships and troubles while going through her career in boxing. She does not let behind to cope with problems and hurdles by her family members and society and eventually she achieves success what she wants to become in future. This film, in this regard, presents the triumph and tragedy of Mary Kom in an artistic and mesmerizing way in the light of female masculinity.

III. Subversion of Gender Roles in *Mary Kom*

This research presents the story of Mary Kom who is attributed with female masculinity. Generally female masculinity is about female who feel more comfortable looking and behaving like males. In other words, female masculinity is masculinity outside the male body. This research tries to explore how Mary Kom, the female protagonist of *Mary Kom*, is attributed with masculine traits, she questions and subverts the traditional patriarchal normative ideology and practices of marriage and gender roles and how she succeeds to achieve her dream at length who questions the traditional patriarchal normative society with her success in the film *Mary Kom*.

The film *Mary Kom* is about female masculinity. It moves around real nature, ambition, struggle and hardship of central female character Mary Kom starred by Priyanaka Chopra. The female protagonist is masculine in nature who is attributed with courage, combativeness, guts, pro-activeness and assertiveness. She questions the traditional norms and values existed in the society. She has an enormous dream for being the World's boxing champion. In order to pursue her career in boxing, Mary Kom disobeys her family's advice to remain within the four walls of her house being submissive. Furthermore, she is like a male in nature who fights with her male counterparts who try to undermine her, wins fighting and proves herself as a courageous as males. She visits distant gym hall operated by males early in the morning without informing her family. She practices boxing like males in boxing hall for hours. She visits different countries for boxing bouts and earns much money. She buys goods for her family and gets marriage on her own. Furthermore, she goes to find job for her family sustenance. Finally, she achieves her dream and becomes five times the world champion boxer.

In this way, this research has proven how Mary Kom, the female protagonist of *Mary Kom*, is attributed with masculine traits, she questions and subverts the traditional patriarchal normative ideology and practices of marriage and gender roles and how she succeeds to achieve her dream at length who questions the traditional patriarchal normative society with her success.

Works Cited

- Abrahams, M.H. *A Glossary of Literary Terms*. 7th ed. Bangalore: Eastern Press,
- Barker, Chris. *Cultural Studies: Theory and Practice*. 3rd ed. London: SAGE Publication, 2008.
- Basin, Kamala. *Exploring Masculinity*. New Delhi: Raj Press, 2004.
- Brown, Jude. *Future of Gender*. Cambridge University Press, New York, 2007.
- Butler, Judith. *Bodies That Matter*. New York & London: Routledge, 1993.
- - -. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990.
- Chauhan, Sanjeev. "Mary Kom is Master Piece." *INDIA TODAY* (15 Dec.2014): 27.
- David, Desson. " Mary Kom is about Knockout." *Washington Post* (7 Jan. 2005): WE37.
- Elbert, Roger. "Inspiring Life of Mary Kom." *Film Journal* (1 Feb. 2015): 11.
- Halberstam, Judith. *Female Masculinity*. Durham & London: Duke University Press, 1998.
- Hayward, Susan. *Cinema Studies: The Key Concepts*. London and New York, 2nd ed. London and New York: Routledge 1995.
- Kapoor, Rakesh. "The Art of Mary Kom." *Sunday Post* (7 Jan. 2015): 4.
- Kapoor, Ranjit. "Allure of the Ring in Mary Kom." *Sunday Post* (15Dec. 2014): 28.
- Kumar, Omung. *Mary Kom*. Bhansali Productions, New Dilly, 2014.
- Letherby, Gayle. *Gender Concern*. Durham & London: Duke University Press, 1949.

- Lynne, Simon. "Mary Kom a Missed Opportunity." *The Weekly Standard* (1 Mar. 2014): 52.
- Mayer, Geoff and McDonnell, Brian. *Encyclopedia of Film Noir*. London: GREENWOOD PRESS, 2007.
- Neuss, James. "Role of Destiny in *Mary Kom*." *The Sea Inside* (7 Jan.2014): 88.
- Noble, Bruce. "Mary Kom is Mary Kom's Movie." *The TIME Magazine* (28 Jan. 2015): 14.
- Nye, Robert. *Locating Masculinity*. Princeton University Press, 1995.
- Pauline, Albert." *Mary Kom* is a Fine Art." *INDIA TODAY* (11 May 2015): 10.
- Singh, Chetan. "Mary Kom is the Story of Mary Kom." *Dangerous Times* (11 Jan. 2014): 7.
- Singh, Rohit." Determination of Mary Kom." *The Austin Chronicle* (Jan. 28, 2014):10.
- Tasker, Yvonne. *Spectacular Bodies: Gender, Genre and the Action Cinema*. Routledge, 2002.
- Villarejo, Amy. *FILM STUDIES THE BASICS*. London and New York, 2004.