



From colonial discourse to popular culture: A study on '1983' (*nineteen eighty three*)

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Abstract

Media studies and sports culture explore the extraordinarily active linkages between media and sports and its significance in contemporary society. The signification of sports dimension in the contemporary society is understood most probably through the visual media. Apart from the physical dimensions of sports it has now become a site of pure enjoyment as a form of entertainment industry. Cricket is significant and the most popular one in England and the British Empire, it is a part of popular culture. It is purely a panegyric of English culture and represents the national identity. Cricket reproduces the national and the imperial cultures of the colonized power England. It is purely an indirect way of representing colonial power to the third world countries like India. But now cricket has been accepted by the folk and the fans of the world through another dimension with the name of Sachin Ramesh Tendulkar, the icon of Indian cricket. Now even the name 'India' reverberate into the ears of millions of people all over the world is exactly through 'Sachin'. The Malayalam film '1983' (Nineteen Eighty Three) questions the different dimensions postcoloniality of cricket and decolonizes cricket's value as a colonial discourse.

Keywords: discourse, colonial, nineteen eighty three

Introduction

Media studies and sports culture explore the extraordinarily active linkages between media and sports and its significance in contemporary society. Sports and its mediation critically analyzed through the media and it can create a national ideology in a commodified and globalised context. The signification of sports dimension in the contemporary society is understood most probably through the visual media. Cricket is significant and the most popular one in England and the British Empire, it is a part of popular culture. Popular culture is the field of interdisciplinary one and it can connect other academic disciplines of media studies sports culture and so on. Sport is a useful subject of conversation for men even in the work area also and it cross cuts most class boundaries. Cricket reproduces the national and the imperial cultures of the colonized power England. The originality and the physicality of contemporary sports have been undergone significant changes and it has become a platform for commercialization and commodification. It is purely an indirect way of representing colonial power to the third world countries like India.

A Study on '1983' (*Nineteen Eighty Three*)

The signification of sports culture in contemporary society is probably understood through the visual media. Both of them are intervene with each other and it explores the complexities of the contemporary cultures. The cultural scenario of sports has been changed from its origin and it has been now accepted as a form of complex cultural artifacts. In the word of a famous mass media critic S. Weber:

Sport was accepted if it served a rational purpose, that of recreation necessary for physical efficiency. But as means for the spontaneous expression of undisciplined impulses, it was under suspicion; and in so far as it became purely a means of enjoyment, or awakened

pride, raw instincts or the irrational gambling instinct, it was of course to be strictly condemned. (Weber 1930: 167) ^[4]

The originality and the physicality of contemporary sports have been undergone significant changes and it has become a platform for commercialization and commodification. Apart from the physical dimensions of sports it has now become a site of pure enjoyment as a form of entertainment industry.

Sport is a useful subject of conversation for men even in the work area also and it cross cuts most class boundaries. Being a sport fan, and demonstrating the sporting allegiance can help one to define who a person is and it also help them to define his role in the society through analyzing the role in which he performs in the world. Sport fan culture can consist of 'exceptional' forms of consumption where fans may frequently consume high levels of sports related texts and items and it may also inform their social networks, identities and interactions.

Cricket is significant and the most popular one in England and the British Empire. It is purely a panegyric of English culture and represents the national identity. Cricket reproduces the national and the imperial cultures particularly. The cricketer, classicist and clergyman, the Reverend James Pycroft, in his book titled *The Cricket Field* published in 1851 observes cricket as "The game of cricket, philosophically considered, is a standing panegyric on the English character: none but an orderly and sensible race of people would so amuse themselves".

The film '1983' (Nineteen Eighty Three) directed by Abrid Shine tells the story of the game cricket and the life of eleven fans of cricket. The film portrays an impassioned and exceptional epoch of Indian cricket which won the world cup cricket in 1983. Never before '1983' (Nineteen Eighty Three) there has not been a single film in Malayalam which seriously portrays the games like cricket which have

dissolve in the mind of the spectators in a large extent. Before this film, cricket has been portrayed as a field of jocular cultural forms which negatively criticizing the game. The youngsters of a particular period became blind fans of Indian cricket legend Sachin Ramesh Tendulkar. The entire story of the film has been developed on 'direct' and 'indirect' consumption of cricket and the 'direct' consumption of the legend Tendulkar. The people who attend directly for watching the live experience of spots is often consume the sports and the games directly. Hence the people who consume the sports through the distant media like television, internet or any other print media is the indirect way of consumption and also becomes the fancier of related with it.

It is purely an item of colonial representation power to the third world countries like India. The game cricket is actually a form of psychological representation of colonial power. Even after the political or the ulterior colonization is politically ended in the third world countries, they want to perpetuate the colonial power through an alternative medium; cricket is one of the indirect ways of perpetuation of this psychological colonization. It is actually a 'politics by other means'.

The indirect consumers of cricket in the film '1983' (Nineteen Eighty Three) do not have direct contact with any of the renowned master players of any sports items. The common people are surrounded by images and stories of sport throughout their everyday lives. The film itself discusses the media fan culture and the problematic situations of media fan culture. It is about the stories of the hero Ramesan and his friends who are the dedicated fans of cricket and the cricket legend; he may be termed as the 'God in cricket' by the cricket coach Vijay Menon in the film. Their interest in cricket gets developed through their adoration of the legend Sachin. With the development of the film it can be seen that their interest in sports and their experience of sports are largely existed within their everyday life of conversation, social relationships, media use and through their memories. None of them have direct experience of consumption of cricket but 'the figure' is unconsciously assimilated to their mind. Along with the love of cricket especially after the victory of 1983 and its impacts on them, they blindly follow the little master and it is fixed into the conscious level gradually. All their experience exists outside of the 'live' venue of their 'everyday' life.

The embodiment of cricket can be seen in the 'everyday' and 'daily' life of the eleven friends in the film that helps for creating a deep cultural adherence between them. Even though there is a cultural conflict happens between the 'everyday' and 'daily' life of the hero Ramesan as the form of cricket on one hand and daily fringing life with the family on the other hand, it can be seen that there is a huge victory of former over the latter. The second half the film gives evidences of such a triumph of one culture over another one. The film also discusses the political and cultural responsibility of a group of fans in the 'cricket society. Most of the characters in the film distinguish so closely with Sachin Tendulkar because he does things which they cannot think of in the cricket field. Even an average batsman in the cricket match owes the name Sachin as he wants to identify himself with Tendulkar. 'Sachin' from Mumbai in the film is the better example for this assimilation. In order to satisfy this needs the director of the film intentionally develops the

thread of the film through the background of world cup cricket matches of Indian cricket team right from 1983 to 2011; more over the film begins from where the farewell speech Sachin to his fans, family and cricketing fraternity in which he left the ones present at Wankhede stadium. It resonates into the ears of millions of fanciers as:

My life between 22 years for 24 years, it is hard to believe that that wonderful journey has come to an end. I know I have met so many guys who have fasted for me, prayed for me, done so much for me. Without that, life wouldn't have been like for me. I want to thank you from the bottom of my heart, and also say that time has flown by rather quickly, but the memories you have left with me will always be with me forever and ever, especially 'Sachin Sachin' which will reverberate in my ears till I stop breathing. Thank you very much. (Sachin's Farewell Speech)

Grace, dignity, integrity and commitment were the qualities that adorned his cricket. Indian cricket was in the safest hands of Sachin Tendulkar. Slowly but firmly he assumed the role of the facilitator. So on he emerged as an epistome of consistency on the cricket field.

By analyzing the film, it is understood that it tells us the success of a son Kannan in the cricket field over a defeated father Ramesan who couldn't satisfy his dreams of becoming a renowned cricket player. But there have been a life force with him in the form of 'cricket God'.

Sport is not at all considered as an event that takes place at a specific space and time, but it is always located on people's vision of particular cultural form and conversation through their social networks, friendships, mass media and use of consumer goods and their identity. Identity of a common man is sometimes determined by the consumption of sports that may be a direct or indirect way of consumption. Here the individual identity is linked to the social identity and as a result, it helps for creating and locating a group of people who blindly follow the epistome of particular game and it may be termed as a fans. Here the identities of the cricket fans Ramesan and his friends are determined by the Indian cricketer Sachin. He is the icon of the entire cricket all over the world. All of them are defined on the basis of their sports interests. Even in the beginning cricket did not have elevated status in India also, later it has been satisfied with Sachin Tendulkar.

The people of the third world countries gradually accepted the national game of England along with the acceptance of colonial situation (psychological colonization). But in the globalised era with the significant development media created a space for intricate cultural situation where it created a space for multiculturalism.

Conclusion

As a result of the intervention of globalised media, the legend in the history of Indian cricket was also accepted as a youth icon even in England, the cradle of cricket game. Even though cricket is considered as an after effect of colonialism, now the commonwealth country like India is remembered and perpetuates its esteemed position among the other developing and developed country through name Sachin. The film '1983' (Nineteen Eighty Three) satisfies such needs of the colonized or oppressed countries. Abrid Shine has portrayed Sachin as a man who satisfies the

needs. Sachin was a habit and the nation played for him. He was the role model of young generation and made an impact on the minds of those who looked for salvation in times of anguish. Most of the Indians played cricket because of him. The 'Sachinian effect' is there both in the oppressors and oppressed minds. He is the real colonizer in the field of cricket. So in a globalised world of economy and media, Sachin is the real colonizer and he controls the entire cricket world with his magnificent incarnation of a real cricket hero. By conclude it can be said that the film '1983' (Nineteen Eighty Three) satisfies such roles of representation of sports films in the postcolonial situation and also it decolonizes the cricket through the legend Sachin. That means oppressors also owe very much from the oppressed and a result of it a sports cultural congregate occurs in the cricket field.

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