



Research Paper

## Perspective on Masculinity in Hindi Films

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### Abstract

*The concept of masculinity is from the beginning of films in India. Masculinity refers to the behaviour, social rules and relation of men within a given society. As per Oxford dictionary it is the qualities or attributes regarded as the characteristics of boys or men. A man who is truly masculine embraces responsibility and loves, honours, protects and provides for family and loved ones. He lives with integrity, motivation and conviction and not comfort or convenience. True masculinity is not defined by how much physical strength a man has but rather the strength of his character. Masculinity is constructed and defined socially historically and politically rather than being biologically driven.*

*In all societies, there are many ideas about masculinity and femininity that are harmful to girls and women, and to boys and men. Research suggests that in most societies ideas about masculinity are defined in opposition to ideas about femininity. The roles, behaviours and attributes that are considered appropriate for men are often defined as the opposite of those associated with femaleness and considered appropriate for women. More than this, the roles, behaviours and attributes that are associated with masculinity are usually considered superior to those associated with femininity; there is not only a difference between masculinity and femininity but also a hierarchy, in many aspects of life. Power is seen as masculine. In most parts of the world, having power over political, economic and social affairs is associated with masculinity. The roles, behaviours and attributes that are associated with maleness and considered masculine usually bring greater social status, economic reward and political power than those associated with the feminine.*

**Keywords:** feminism, masculinity, cinema

### I. Introduction

Films, also known as movies or motion pictures, are a form of visual storytelling created by recording moving images on a medium such as film stock or digital video. They typically combine elements such as cinematography, acting, storytelling, music, and visual effects to convey a narrative, entertain, educate, or evoke emotions in the audience.

Films can vary widely in genre, style, and subject matter, ranging from drama, comedy, and romance to science fiction, horror, and documentary. They can be produced for various purposes, including commercial entertainment, artistic expression, cultural preservation, and social commentary.

The process of making a film involves several stages, including pre-production (planning, scripting, casting), production (shooting the film), and post-production (editing, sound design, visual effects). A team of filmmakers, including directors, producers, screenwriters, cinematographers, editors, and actors, collaborate to bring the story to life on screen.

Films are typically exhibited in cinemas, where audiences gather to watch them on a large screen with surround sound. They can also be distributed through various channels, such as television, streaming platforms, DVD, and online rental or purchase.

Throughout history, films have played a significant role in shaping culture, reflecting societal values and concerns, and influencing public opinion. They serve as a powerful medium for storytelling, entertainment, and artistic expression, with the potential to inspire, provoke thought, and foster empathy and understanding.

French actor and illusionist Georges Melies attempted to buy a cinematograph from the Lumière Brothers in 1895, but was denied. So, Melies ventured elsewhere; eventually finding a partner in Englishman Robert W. Paul. Over the following years, Melies learned just about everything there was to know about movies and projection machines Melies' *The One Man Band* (1900) and *A Trip to the Moon* (1902) are considered two of the most trailblazing films in all of film history. Over the course of his career, Melies produced over 500 films. His contemporary mastery of visual effects, multiple exposure, and cinematography made him one of the greatest filmmakers of all-time.

**Masculinity** – If we look at the history of films and specially hindi films it is quite evident that male characters are a prominent force in films. In the early 20th century, women were not allowed to act in film or on stage. Even cinemas and theatres were forbidden to women. The social norms were so strict that Dadasaheb Phalke, the father of Indian cinema, had to cast men in roles meant for women in *Raja Harishchandra*. It was only after the film did well that cinema accepted as a „suitable“ form of entertainment.

### **Significance of Problem**

The trend of glorification of guns, swanky cars, designer clothes, and gun culture has seen an upward trend in Punjabi songs. Hordes of songs about guns & boozes are being churned out daily. The young generation is definitely getting influenced by these trends in their daily life. In addition, the effect or influence of hindi films is also there on the audiences. The rise in depiction of hegemonic, toxic masculinity in hindi films like *Kabir Singh* (2019) & the latest release of *Animal* (2023) has definitely given an impetus to these portrayals. Research on perception of masculinity in hindi films helps to understand social, culture & psychological aspects. Through this study we can understand the gender dynamics prevalent in the society. It also will help us to understand whether there is substantial effect of portrayal of masculinity on audiences & also does the change in portrayal over a period of time is in conformity with change in societal norms due to vast exposure to other cultures & advent of social media. It also will help us in understanding about the change in portrayal of masculinity fig. LGBTQ+ in movies & its reception by the audiences.

### **Variables of the Study**

A variable is a characteristic or attribute that can vary or take on different values. These are ever changing & effect the research and are unknown. Variables can be a person, place, thing or a phenomenon that we are trying to measure in some way. Variables can be dependent & independent. Dependent variables are those which can be changed or influenced by other factors that are measured. The effect on independent variable changes the dependent variable. Independent variables are those which stand alone & doesn't change by other variables. For the gender variable has been chosen.

## **II. Objectives**

- To explore the concept of masculinity.
- To explore the changes in portrayal of masculinity in hindi films over a period of time.
- To study the differences in perceptions of masculinity on the basis of gender.
- To study the influence of masculinity as projected in hindi film.
- To study the acceptance/absorption of new forms of masculinity (LGBTQ+) by the society.

### **Hypothesis**

- H1: People understand masculinity more in terms of physical strength, courage and positively.
- H2: There is difference in perception of masculinity on the basis of gender i.e. male & female.
- H3: The depiction of masculinity in hindi films has evolved over a period of time.
- H4: The society is slowly accepting new forms of masculinity (LGBTQ+) as depicted in hindi films.
- H5: The growing crime against women are due to the perception of masculinity in society.
- H6: The portrayal of traits of toxic masculinity is influencing the society especially youth.

## **III. Research Methodology**

The research was conducted in Jalandhar city. The research population is men & women from varied age groups and different profession.

### **Sample & sampling techniques**

A total sample size of 100 was taken which was categorized into 50 males & 50 females.

#### **IV. Review Of Literature**

**Gulati Shreya (NA)** in her article titled **“Portrayal of masculinity in hindi cinema”** states that hindi film heroes have always been projected as larger than life. Though the portrayal of heroes has undergone several changes over the decades from a mere romantic lover who woos his lover to saviour of damsels in distress from the goons the narratives have turned to being more supportive and caring man in recent times. The women have always been objectified even by the protagonists of the film. The transaction of heroes from angry young man to supportive & caring and also graduating to toxic machoism. The portrayal of heroes has been more or less toxic. The evolution of male heroes has definitely been there but the essence of masculinity has been perpetual & constant. Many shades of masculinity ranging from doting son, lover, angry young man, to a caretaker supportive, obsessive, & jilted lover, stalker has been there.

**Sharma Eshan (Dec 2023)** in his article titled **“An escapist outlet: The Rise of hyper masculinity in Indian Cinema”** states that Indian society is patriarchal in nature and the hindi film industry is also completely male dominated with majority of the crew being male. According to him when I think of films like *Animal* or *Kabir Singh*, I often compare them with the image of the „angry young man” that emerged in the 1970”s.” He has lamented the fact that the portrayal of men in hindi films is generally due to the prevalent socio, economic & political conditions in a nation. The transition has been from a run of the mill hero like *Rajesh Khanna*, *Dev Anand* to angry young man *Amitabh Bachchan* who is all set to take on the bad elements which greatly “reshaped the notions of masculinity stardom”. He also likened or compared *Amitabh Bachchan* in commercial cinemas with *Nasseruddin Shah* & *Om Puri* in art house cinema. He has delved into the issue of constant projection of female characters as helpless & very stereotypical as per societal norms and recent projection of protagonists in movies like *Kabir Singh* and *Animal* as extremely toxic in nature which leads to forming of an escapist attitude & why such toxic masculine representations are occurring in current cinema and the need for having a holistic conversations & dialogues about societal norms & evolving dynamics of gender portrayal on silver screen.

**Raj Adharsh & Goswami P. Mawash (June 2020)** in their article titled **“Macho the in thing and the effects of representation of masculinity in bollywood on youngsters”** have clearly brought out the facts of transition of portrayal of heroes or male protagonists over a period of time. They have highlighted that the portrayal of male heroes is directly dependent on societal norms & reflections in the society & vice versa. They opined in their article that the portrayal & projection of male heroes or masculinity has definitely evolved over a period of time and it surely has a larger impact on the youth in the society. The masculinity projection in movies has also been for social upliftment and projection of social issues by male protagonists in movies like *Toilet-Ek Prem Katha*, *Padman*, *Bala*, *Shubh Mangal Savdhan*. It highlights the transformation of male portrayal from macho to emotional, caretaker & supportive being which is generally not there in hindi movies. They also dwelled upon the definite impact of masculinity projection in movies over the youth by initiating or being influenced by certain harmful projections in movies to magnify their masculinity.

**Goyal Ishita (Sep. 2022)** in her article titled **“Indian cinema and its jaw dropping affinity to male Chauvinism”** states the role of Bollywood in conditioning the minds of the people and how women have been projected as an “object of desire”. Simultaneously she has also underlined the fact of overhyped, unreasonable & unrealistic expectation of an ideal masculine man especially during the angry man era where the hero was expected to be having good physical attributes without showing his emotional traits or rather than being stoic in nature especially with respect to experiences of pains. They have been projected as hyper masculine putting undue emotional distress in men. According to her “movies like *Dabangg* & *Singham* by massively showing the angry image of men in uniform also portrays an unrealistic image about public authorities who actively choose violence & their whims over law”. She also dwelled on the fact on shifting perception of masculinity due to advent of OTT channels in which the protagonists are now more focused on solving daily issues/social evils like caste-biases etc.

**Sangra Seema (Dec. 23)** in her article **“Deconstructing masculinity” changing portrayal of Indian men on OTT platforms”** describes the hegemonic masculinity which creates the gender inequalities in the society. It also describes the traditional masculine image in films as that of being assertive, decision maker, bread winner, non-emotional, competitive & superior to women. It says that hindi films always gives two shades of characters i.e. white & black and have a very fixated prototype of male leads in the form of masculinity from angry young man *Amitabh Bachchan* to *Shahrukh Khan*. It also states that “hyper masculinity was reinforced in movies featuring *Salman Khan* & *John Abraham*, creating an association of masculinity with gym toned bodies”. It highlights that with the advent of OTT platforms, their content is formulating a new image of “masculinity” in which men are more expressive emotionally and are breaking away from hegemonic masculinities which will lead to formation of newer forms of masculinity and could give acceptance of image of new, normal and relatable men. In this article mentions of OTT serials like “*Little Things*” and “*Made In Heaven*” is made in which the male protagonist have been shown more emotional vulnerable and different from the traditional norms of masculinity.

**Samraat Saurabh (2021)** in his article **“Bollywood Toxic Masculinity: the problematic portrayal of men & women in popular hindi cinema”** describes how the imminent patriarchy came to the forefront of Indian cinema. Starting w.e.f 1960”s when the era of angry young man dominated the cinema. During this era

though heroes were projected as fearless, though & aggressive at the same time the females were just relegated to damsels in distress or in roles of mother or obedient spouse. It also describes the depiction of hero as larger than life and women generally at the mercy of villains or protagonists. It also highlights the change in trends of masculinity with the arrival of heroes like Shahrukh Khan as prince charming but still it did not change the way of projection of female actors. Through the passage of time & with the advent of pseudo-progressive films, still it showed women as submissive, irrational, demanding & unreasonable but projected men as always right and an absolute agency over them thereby concreting the societal beliefs of patriarchal dominance & masculine monopolization of the industry & society.

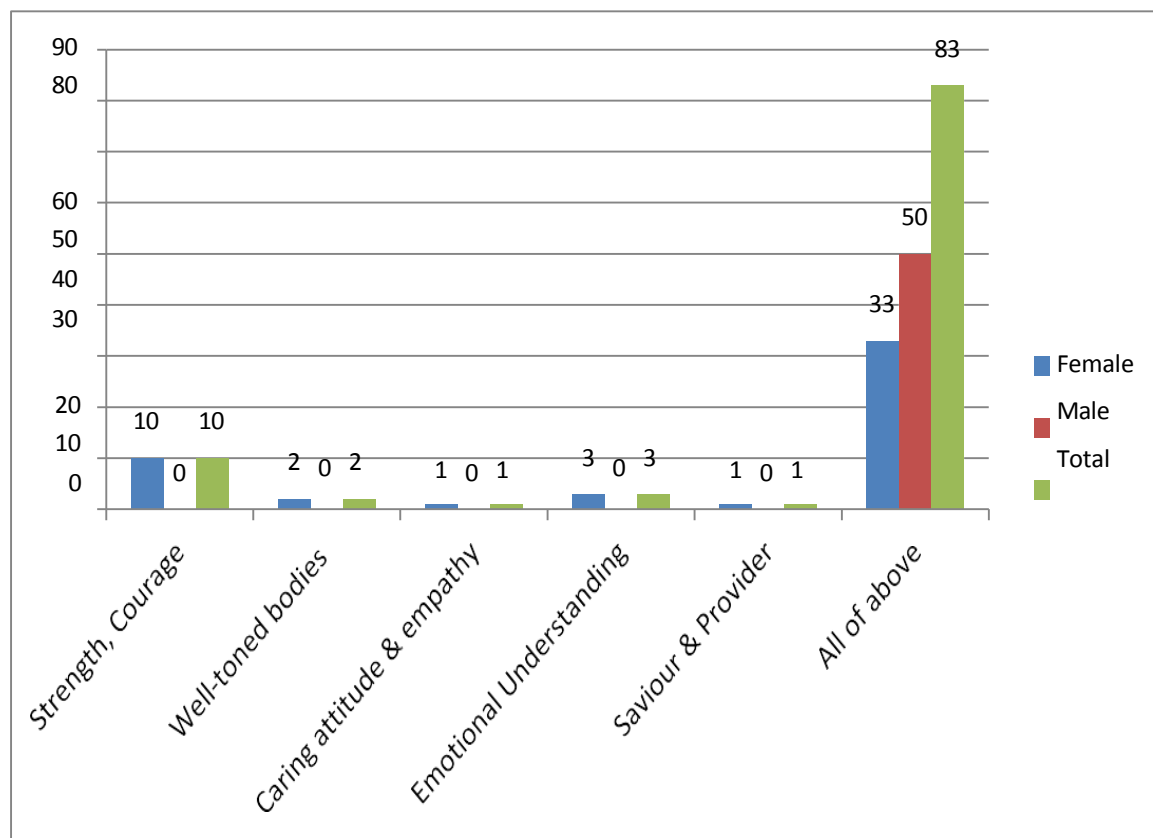
**Ayat Adit (Feb 2024)** in his article **“Toxic masculinity in Indian cinema and its implicit danger”** describes how the stereotypical projections & toxic masculinity has led to contentious portrayal of women in movies. In movies like “Darr” (1993) & Ranjanhnaa (2013) glorify stalking by jilted & obesser lovers which definitely transcends to the real world from the reel world. Films like Kabir Singh (2018) & Animal (2023) give rise to the concept & acceptance of misogyny & emboldening aggressive dominance. It highlights the responsibilities of film makers to be more cautious when dealing with such subjects as these traits are inadvertently adopted & condoned in real life which undermine the quest of achieving gender equality locally & globally. Film makers need to be more responsible for on screen normalization of such acts which in turn leads to increase in gender based violence & discrimination. It also holds the populace responsible because they seldom give much attention to movies which are female centric like Manikarnika, Neerja, Mardaani etc. as commercial success of every movie is very important. Filmmaker need to be more responsible in story telling to create a positive impact on society.

## V. DATA ANALYSIS AND INTERPRETATION

The present chapter consists of data analysis and its outcomes by means of interpretation of data to validate the objectives and hypothesis framed for the research. Data is the plural form of Latin word “Datum” and is generally used as a synonym for information. Data is usually collected and analyzed and it becomes an information only after it has been analyzed in some form. Data analysis is the process of systematically applying statistical techniques to describe, illustrate, condense, recap & evaluate data. Simply put it is the process of bringing logic, structure & meaning of data collected.

**Table 3.1 Meaning of Masculinity**

Gender	Female	Male
<b>Responses</b>		
Strength, Courage	10 (20%)	—
Well-toned bodies	2 (4%)	
Caring attitude & empathy	1 (2%)	
Emotional Understanding	3 (6%)	
Saviour & Provider	1 (2%)	
All of above	33 (66%)	50 (100%)
<b>Total</b>	<b>50</b>	<b>50</b>

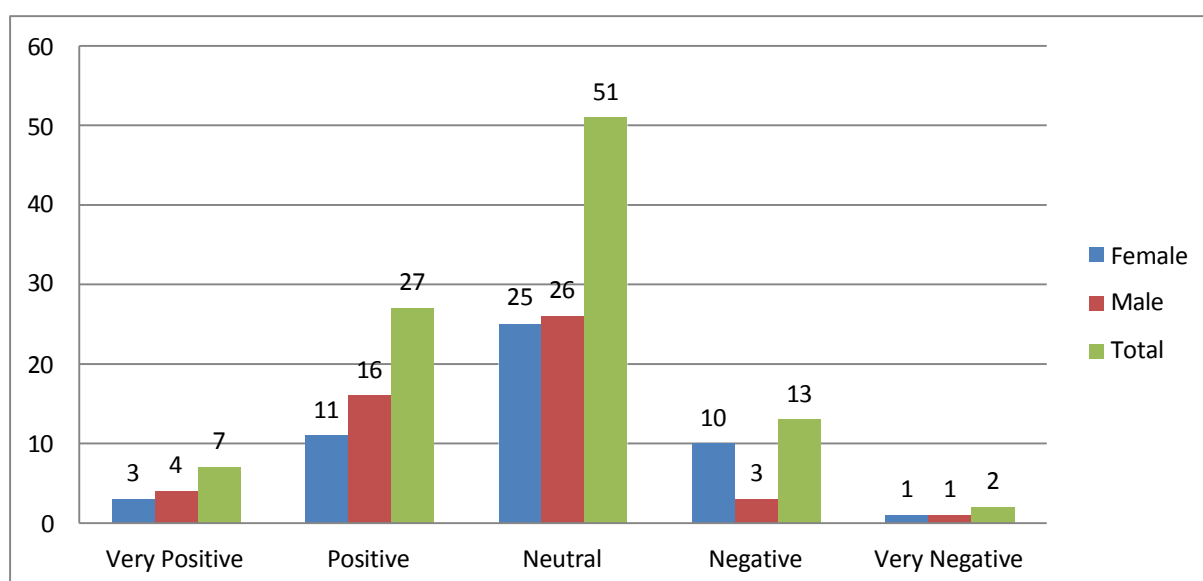


### Interpretation

Table 3.1 shows that out of 50 female respondents 66% of them consider strength courage, well-toned bodies caring attitude & empathy, emotional understanding, savior & provider all combined as means of masculinity. 20% of them considered strength & courage. 4% of them considered well-toned bodies. 6% of them considered emotional understanding, 2% considered savior & provider & 2% considered caring attitude & empathy as traits of masculinity. The table also depicts that all 50 male (100%) respondents consider strength, courage, well-toned bodies, caring attitude & empathy, emotional understanding, savior & provider as traits of masculinity. The above result shows that majority of females & males consider strength & courage well-toned bodies, caring attitude & empathy, emotional understanding savior & provider as main components of masculinity. Also in case of females strength & courage are also vital components of masculinity followed by emotional understanding, well-toned bodies & savior & provider as last.

**Table 3.2 Portrayal of Masculinity**

Gender	Female	Male
Responses		
Very Positive	3 (6%)	4 (8%)
Positive	11 (22%)	16 (32%)
Neutral	25 (50%)	26 (52%)
Negative	10 (20%)	3 (6%)
Very Negative	1 (2%)	1 (2%)
<b>Total</b>	<b>50</b>	<b>50</b>



### Interpretation

Table 3.2 shows that out of 50 female respondents 50% of them are having neutral views on perception of portrayal of masculinity in hindi films. 22% of them have positive outlook 20% have negative & 6% as very positive. The Table also depicts that out of 50 male respondents 52% are neutral. 32% are positive, 8% very positive 6% negative & 2% very negative on the aspects of portrayal of masculinity in hindi films.

The above result shows that majority of females & males have neutral views on portrayal of masculinity in hindi films with very less male & female having very negative views on the Subject. Males perceive depiction of masculinity very positively more than females. Views of females are more on negative aspect as compared to males.

**Table 3.3 Identification of Masculinity**

Gender	Female	Male
Responses		
Yes	23 (46%)	22 (44%)
No	8 (16%)	10 (20%)
Can't say	19 (38%)	18 (36%)
<b>Total</b>	<b>50</b>	<b>50</b>

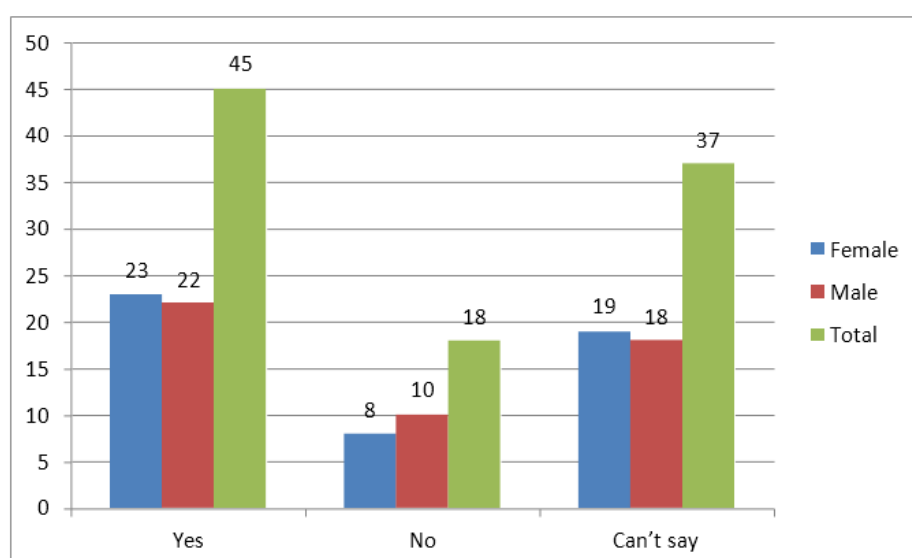


Table 3.3 shows that out of 50 female respondents 46% of them identify with the masculine characters portrayed in hindi films. 38% were undecided, with 8% not identifying with the masculine characters portrayed in hindi films. Table also depicts that 44% of males identify with the masculine characters portrayed in hindi films 20% of them do not identify & 36% of males were indecisive.

The above results show that both majority of males & females (45%) identify with the masculine characters portrayed in hindi films with female ratio being more than male. Out of the balance the vast majority (37%) of both males & females have remained undecided on the aspect with female ratio being more than male. Number of males were more who did not identify with the aspect of masculinity as compared to female.

**Table 3.4 Traits of Masculinity**

Gender	Female	Male
Responses		
Strength, Courage & toughness	24 (48%)	10 (20%)
Sensitivity & emotionality angle	14 (28%)	11 (22%)
Saviour of honour provider of family	12 (24%)	29 (58%)
<b>Total</b>	<b>50</b>	<b>50</b>

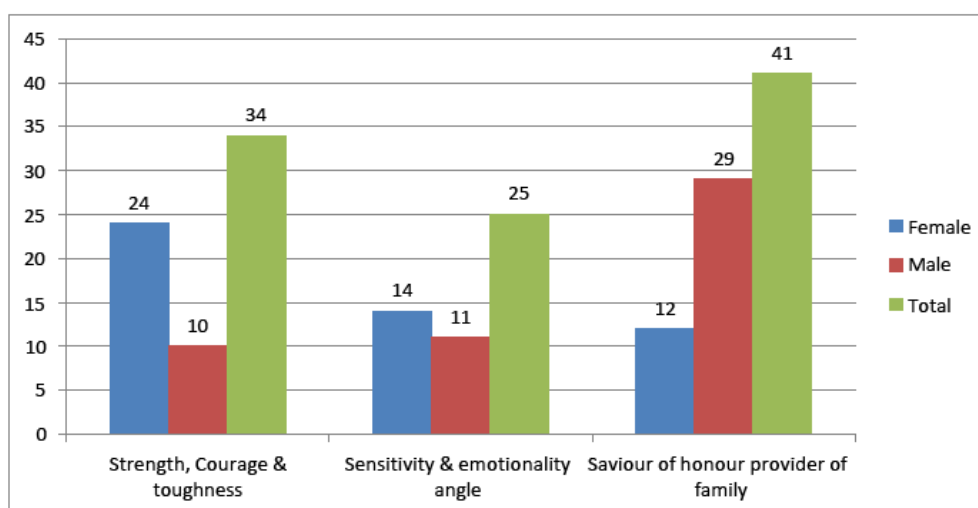


Table 3.4 shows that out of 50 female respondents 48% consider strength, courage & toughness as the prominent traits of masculinity which effects them, with 28% considering sensitivity & emotionality angle being next & the balance 24% consider savior of honour, provider of family as traits of masculinity which effects them. Table also shows that out of 50 male respondents 58% consider savior of honour & provider of family as the main trait of masculinity which effects them followed by 22% of them considering sensitivity & emotionality angle & 20% of them considering strength, courage & toughness as traits of masculinity effecting them.

The above results show that the traits which effect male vis-à-vis female are very different with males granting more emphasis on the traits of savior & provider & females providing more emphasis on strength, courage & toughness. The aspect of sensitivity & emotionality angle is second most common dominant trait amongst both men & women which effects them with females laying more emphasis on sensitivity & emotionality angle.

**Table 3.5 Evolving of Depiction of Masculinity over time**

Gender	Female	Male
Responses		
Yes	26 (52%)	21 (42%)
No	5 (10%)	9 (18%)
Can't say	19 (38%)	20 (40%)
<b>Total</b>	<b>50</b>	<b>50</b>

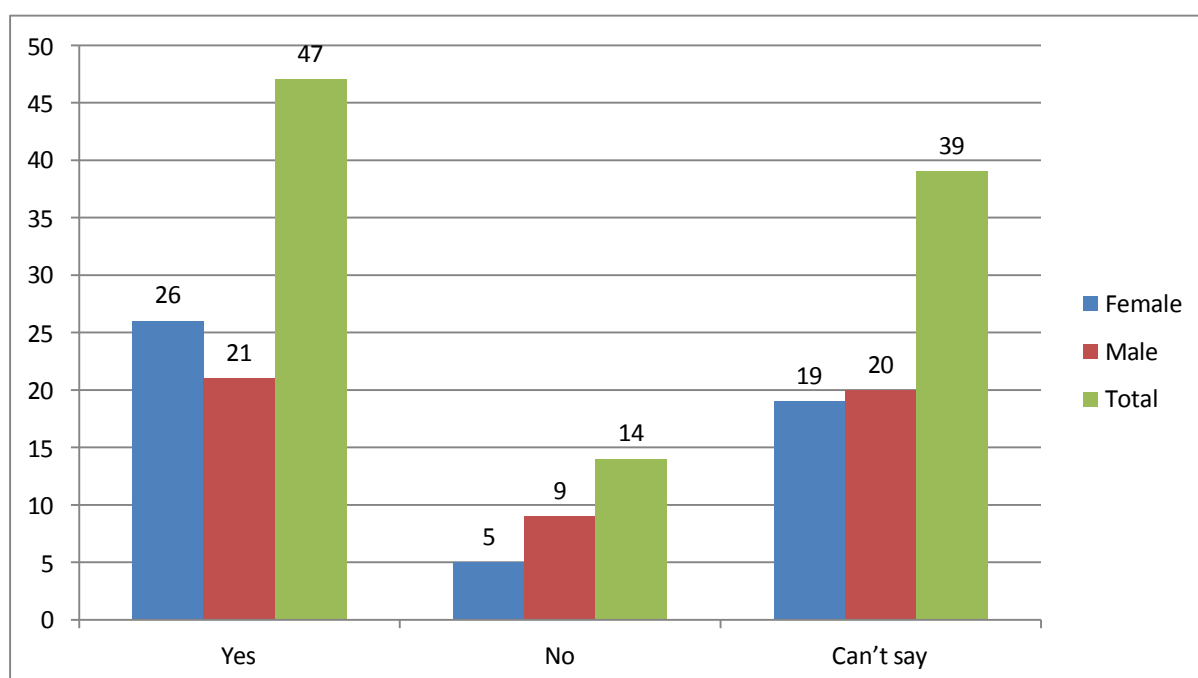


Table 3.5 shows that out of 50 female respondents majority 50% feel that the representation of LGBTQ+ is not yet being adequately covered in hindi films & will take more time. 30% feel that it is being adequately covered and 20% feel that it is not being adequately covered. Table also shows that out of 50 male respondents 52% feel that the representation of LGBTQ+ is not yet being adequately covered but will take more time, 28% feel that is adequately covered & 22% feel that it is not adequately covered.

The above study shows that both majority of males & females feel that it will take more time for adequate coverage of LGBTQ+ representation in hindi films. The percentage of female is more in thinking that LGBTQ+ is being covered more adequately than male: There is equal percentage of both genders feeling that it is not being adequately covered.

**Table 3.6 Acceptance of Gay characters in Lead Roles**

Gender	Female	Male
Response		
Yes	16 (32%)	15 (30%)
No	16 (32%)	15 (30%)
Can't's Say	18 (36%)	20 (40%)
<b>Total</b>	<b>50</b>	<b>50</b>



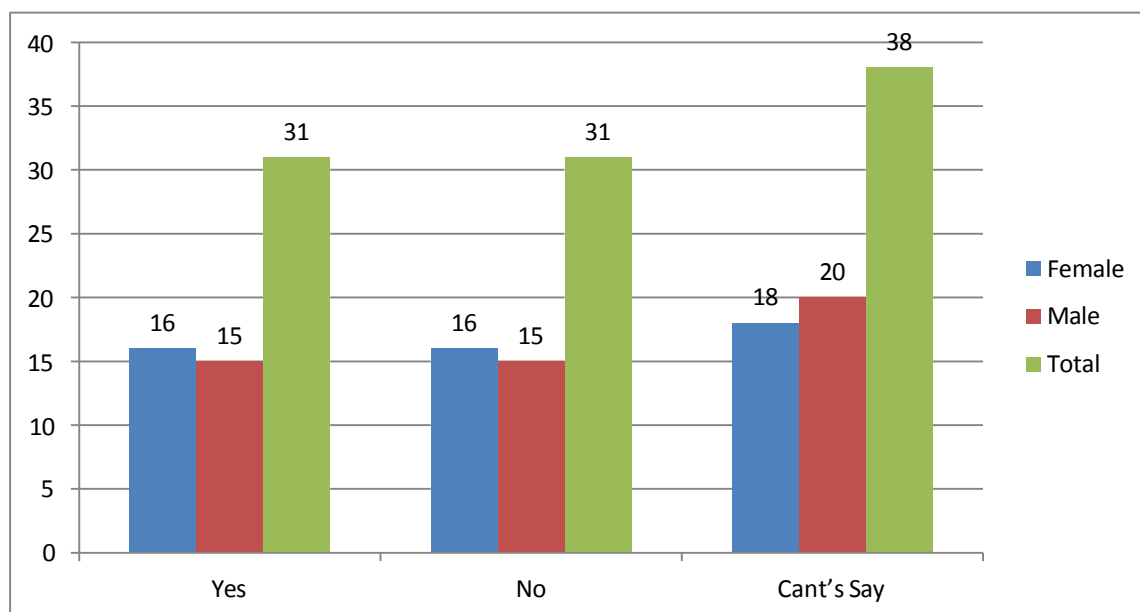


Table 3.6 shows that out of 50 female respondents 32% feel that audiences are ready to accept the gay characters in lead roles with 36% being indecisive & 32% feel that audiences are not ready to accept gay characters in lead roles. Table also shows that majority 40% of males are indecisive, with 30% each feeling yes & no regarding acceptance of gay characters in lead roles by audiences.

The above data shows that more number of females feel that audiences are accepting gay characters in lead roles vis-à-vis their male counterparts. Majority of both males & females have remained indecisive on this aspect and almost same percentage of both genders do not feel that audiences accept gay characters in lead roles, in which percentage of female audiences is more than males.

**Table 3.7 Toxic Masculinity influence on Youth**

Gender	Female	Male
Responses		
Yes	31 (62%)	33 (66%)
No	7 (14%)	6 (12%)
Can't Say	12 (24%)	11 (22%)
<b>Total</b>	<b>50</b>	<b>50</b>

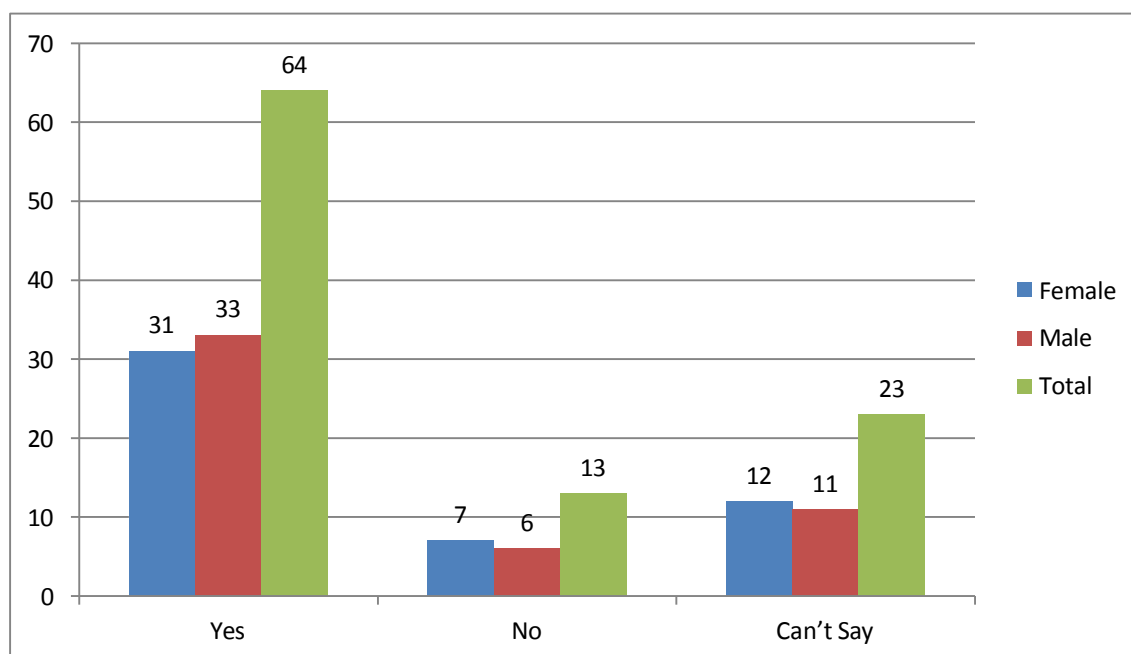


Fig. 3.7 shows that out of 50 female respondents vast majority of them 62% feel that the youth is highly influenced by depiction of toxic masculinity in films like Animal & Kabir Singh. 14% feel that youth is not influenced & 24% were indecisive. Fig. 3.9.1 shows that out of 50 male respondents vast majority 66% feel that youth is highly influenced by depiction of toxic masculinity in films like Animal & Kabir Singh. 12% feel that youth is not influenced & 22% were indecisive.

The above data clearly shows that vast majority of both male & female (64%) feel that today's youth is highly influenced by depiction of toxic masculinity in films like Kabir Singh & Animal. More number of females feel that youth is not influenced vis-à-vis male & almost same percentage (23%) of both male & female were indecisive.

**Table 3.8 Real Life man in vicinity**

Gender	Female	Male
Responses		
Yes	21 (42%)	14 (28%)
No	19 (38%)	25 (50%)
Can't Say	10 (20%)	11 (22%)
<b>Total</b>	<b>50</b>	<b>50</b>

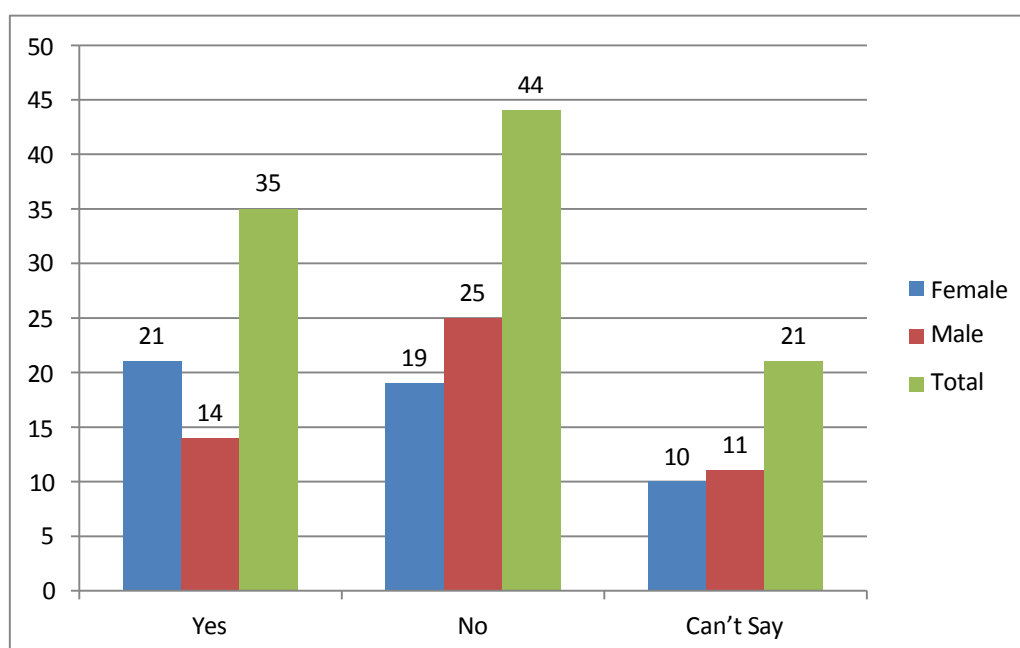


Fig. 3.8 shows that out of 50 female respondents 42% find men in their vicinity as depicted in hindi movies. 38% females were not affirmative and 20% were indecisive. Fig. 3.10.1 shows that out of total 50 male respondents 50% were not affirmative with 28% being affirmative & 22% being indecisive.

The above data clearly shows that females were more affirmative in confirming regarding finding real life man in their area of vicinity as depicted in hindi movies than male; the majority of males were negative in their confirmation as compared to females. The percentage of both genders being indecisive remained almost same.

**Table 3.9 Agreement on depiction of hero as larger in life**

Gender	Female	Male
Responses		
Yes	17 (38%)	22 (44%)
No	8 (16%)	11 (22%)
Partially	23 (46%)	17 (34%)
<b>Total</b>	<b>50</b>	<b>50</b>

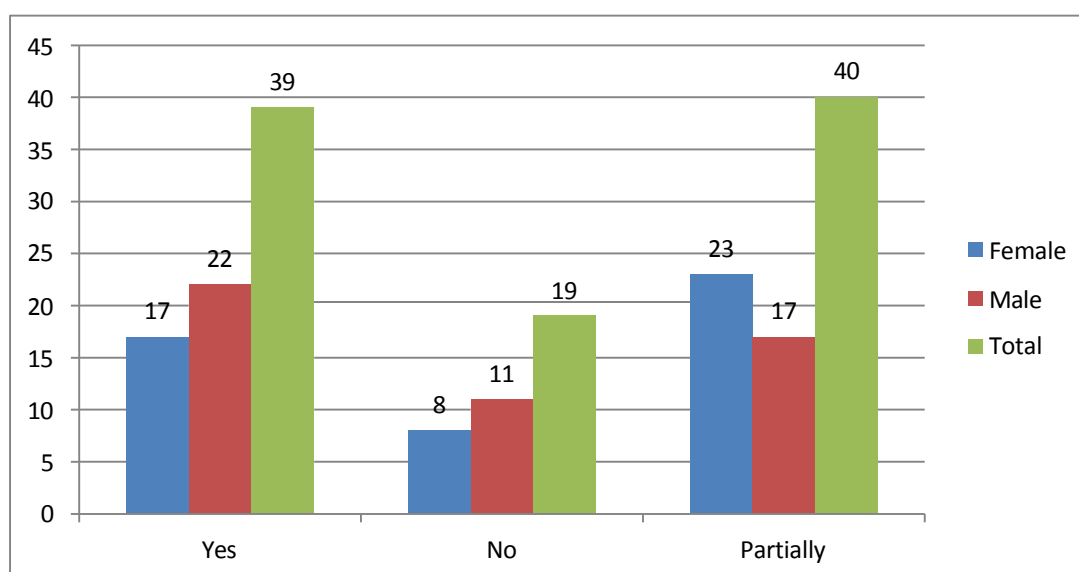


Fig 3.9 shows that out of 50 female respondents 46% partially agreeing to the depiction of hero as larger in life in all aspects of strength, dominance etc. 38% of females were affirmative on the depiction & 16% did not agree to it. Fig.

3.11.1 shows that out of 50 male respondents 44% agreed to the depiction of hero larger in life in all aspects of strength, dominance etc & 34% partially agreed & 22% did not agree to it.

The above data clearly shows both male & female (41%) agreed to the depiction of hero larger in life in all aspects of strength, dominance in films & while female percentage is more in partially agreeing to it, the males were more in percentage in terms of disagreeing with the depiction of hero larger in life than females.

**Table 3.10 Preference to see more movies on modern masculinity norms**

Gender	Female	Male
Responses		
Yes	9 (18%)	13 (26%)
Absolutely No	19 (38%)	16 (32%)
To some extent	22 (44%)	21 (42%)
<b>Total</b>	<b>50</b>	<b>50</b>

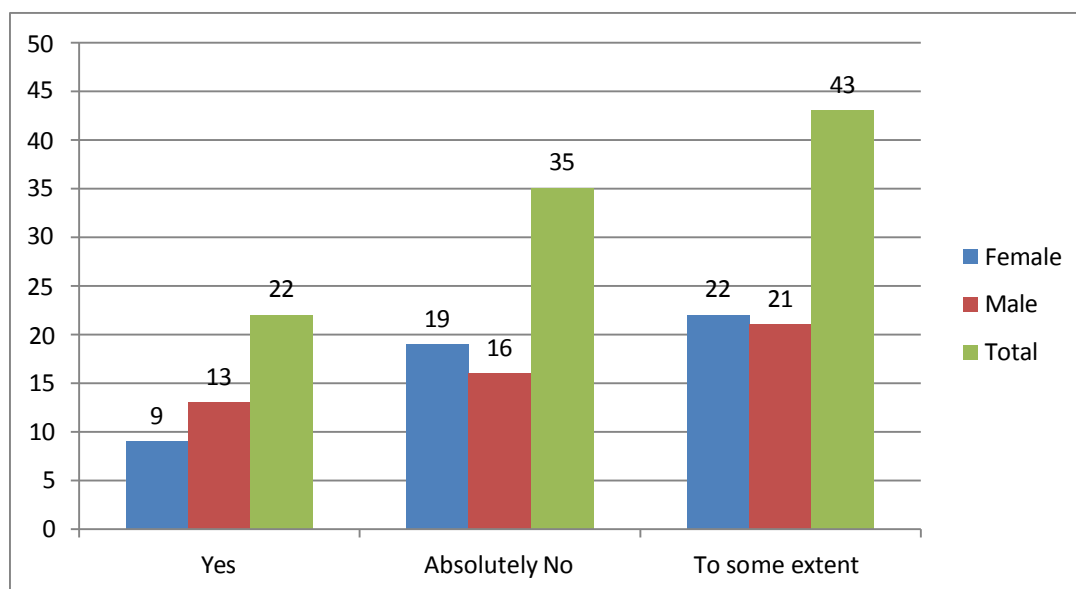


Fig. 3.10 shows that out of 50 female respondents majority (44%) preferred to see more films based on modern masculinity norms like vulnerability, & defiant sexual tendencies like LGBTQ+ to some extent 18% preferred to see more movies & 38% did not want to see more movies based on modern masculinity norms. Fig. 3.12.1 shows that out of 50 male respondents majority 42% preferred to see more films based on modern masculinity norms, 26% were completely affirmative & 32% absolutely did not agree.

The above data shows that more number of males preferred to see more films based on modern masculinity norms & the majority of both genders (43%) preferred to some extent to see more movies based on modern masculinity norms & more number or percentage of females than males did not prefer to see movies based on modern masculinity norms.

#### IV. CONCLUSION

The dissertation has tried to explore the evolving portrayal of masculinity in hindi films from early years of Independence till date. It has delved into qualitative analysis of few films spanning from 1949 to 2023 and how the depiction of masculinity has slowly but surely evolved over a period of time sometimes keeping in sync with the changing socio-cultural norms of the society and more often than not following the archial societal trend. Through its study it has endeavoured to find the acceptance of new forms of masculinity being depicted in hindi films amongst the genders & also about the influence of depiction of toxic masculinity on younger generation or youth. It has highlighted the evolution of masculine archetypes from yesteryear heroes to more sensitive & emotionally expressive heroes of contemporary cinema. Through the study it has become evident that hindi films have influence over the society which reflects the prevalent forms of masculinity & also serve as a medium for projecting or promoting alternative narratives. As the society in India is undergoing rapid transformations the portrayal of masculinity is likely to evolve further mirroring the changing aspirations of the society.

The study also highlighted the varied concept of masculinity amongst the genders.

##### 4.1 Hypothesis Testing

The present study was based on certain assumptions that were considered to find answers to certain questions raised in the form of objectives of the study. The researcher has dealt with each hypothesis individually and correlated with the findings of the study with the hypothesis formulated for the study. The process of hypothesis testing included survey findings to reach to a conclusion. Each hypothesis along with the findings is enumerated below.

##### **H1: People understand masculinity more in terms of physical strength & courage & more positively.**

On the basis of the results collected from the survey it has clearly emerged that though 20% of females opined with physical strength & courage but majority of the males (100%) & females (66%) considered well-toned bodies, caring attitude & empathy, emotional understanding and saviour of honour & provider of family as other main components of masculinity. Regarding the positive perception of masculinity majority of both males (52%) & females (50%) were neutral on the perception of masculinity in hindi films. Though 32% male & only 22%

female perceived it positively and at the same time more number of females (20%) perceived it as negative as compared to male (6%). The aspect of very negative perception of masculinity was found to be same in both the genders. Therefore the hypothesis “H1 People understand masculinity more in terms of physical strength, courage and more positively is rejected.

**H2: There is difference in perception of masculinity on basis of gender i.e. male & female.**

On the basis of the results collected from the survey it has emerged that there is definitely a difference in perception about masculinity amongst males & females wrt its attributes, traits, effects etc. As per the survey males (100%) considered the attributes of strength, courage, well-toned bodies caring attitude, empathy, emotional understanding, savior & provider as collective norms of masculinity. The females perception varied with 66% laying emphasis on all the aforementioned attributes, 20% considered strength & courage, 6% considered emotional understanding, 4% considered well-toned bodies & 2% each considered caring attitude, empathy saviour & provider as attributes or traits of masculinity. Though the perception of masculinity portrayal also differed between males & females with more males (8%) having very positive outlook than females (8%) and also more females (20%) had negative outlook as compared to males (6%) Females (48%) laid more emphasis on strength, courage & toughness than males (20%), males (58%) considered Saviour of honour & provider of family as major traits of masculinity as compared to females (24%). The female (58%) considered more negative effect of portrayal of masculinity on younger generation than male (34%). Thus the hypothesis “H2: there is a difference in perceptions of masculinity on basis of genders i.e. male & female” is retained.

**H3: The depiction of masculinity in hindi films has evolved over a period of time.**

On the basis of the results collected from the survey it has emerged that majority of both males & females (47%) have agreed to evolving changes in depiction of masculinity over a period of time in hindi films. Also the majority of the both genders males & females (51%) believe that still there is less of masculinity shown in hindi movies.

**H4: The society is slowly accepting new forms of masculinity LGBTQ+ as depicted in hindi films.**

On the basis of the results collected from the survey it has emerged that the people are not yet completely ready to accept new forms of masculinity like LGBTQ+ as depicted in hindi films. Majority of males (52%) & females (50%)

opined that representation of LGBTQ+ will take more time for adequate representation and also majority of male (42%) & female 22 (44%) were not completely averse to the idea of preferring to see more movies on modern masculinity norms. The acceptance of seeing gay characters in lead roles is almost same as that of not seeing them in lead roles. Therefore the hypothesis “H4: The society is slowly accepting new forms of masculinity LGBTQ+ as depicted in hindi films” is partially correct. One of the most probable reason in not getting a clear mandate could be the varying level of degree of tolerance for such so called taboo subjects. Also more often than not the perceptions of people is generally guided by their immediate prevalent environment and the majority of the people are still bound by archial mindset & those who are modern in their perceptions also donot divulge their true feelings due to fear of admonishment.

**H5: The growing crime against women are due to the perception of masculinity in society.**

On the basis of the results collected from the survey it has emerged that 60% of both males (50%) & females (70%) perceive a relationship between growing crime against women on the prevalent societal masculine thought processes. Male (14%) & female (8%) considered no relation between the growing crime against women to masculinity. The balance of male (30%) & female (22%) were indecisive. Thus the hypothesis “H5: The growing crime against women are due to the perception of masculinity in society” is retained. Thus the growing crime against women can be attributed towards the prevalent societal perception of masculinity.

**H6: The portrayal of traits of toxic masculinity is influencing the society especially youth.**

On the basis of the results collected from the survey it has emerged that todays youth and society is highly influenced by portrayal of traits of toxic masculinity. 64% of both male & female feel that the youth is influenced by the toxic masculinity portrayed in films especially like Kabir Singh & Animal. Also majority of the males & females (50%) feel that the toxic masculinity does project the real face of society. Thus the hypothesis “H6: The portrayal of traits of toxic masculinity is influencing the society especially the youth” is retained.

It is concluded that though it is very hard to sum up the study in few points but major aspects or key points have been tried to be highlighted. The depiction of masculinity on hindi films has definitely evolved over a period of time and there is definite difference regarding perception of masculinity between males & females. The depiction of toxic masculinity traits has significant impact on the society especially the youth. The society is still divided on the aspect of LGBTQ+ acceptance & portrayal as new forms of masculinity in hindi films. It was also found that majority of the people/ society attributed to the growing crimes against women to perception of masculinity

in society. The aspects of perception of masculinity is varied amongst people.

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