

## **‘Is Macho the In-thing?’ Effects of the Representation of Masculinity in Bollywood Cinema on Youngsters**

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### **Abstract**

With an increase in the number of cinemas released and the reach these cinemas are getting, irrespective of geographical boundaries, the influence created by cinemas on youngsters also has been increased. Though a small section of researchers believe that the movies are capable of motivating and spreading positive messages, the popular view on the influence imparted by cinemas on youngsters' block is highly critical of it, associating substance abuse, adapting and depicting etc., with it. Also, there are instances of criminal activities, including substance abuse, rape, murder etc. In this backdrop, the present study analyses the effects of the representation of masculinity in Bollywood cinema on youngsters. In this study, which based on a quantitative research technique, a sample size of 300 Bollywood cinema lovers selected. Snowball sampling procedure used in the respective study as it considered as one of the effective as well as cost-efficient sampling techniques that can reach a vast number of respondents belonging to varied demographics across the country. It firmly believed this technique would give reasonably good ideas about the views of young filmgoers on the influence of Bollywood cinema in their lives and around. The web of relationship between factors such as physical characteristics, idealised gender,

gender-related age identity, lust and male eroticism, hero idol, use of slang, glorifying substance abuse, effects on youngsters, as well as adapting and depicting are analysed, along with demographic variables such as age, gender, family monthly income, location, and educational qualification are also analysed using statistical tools. The study results indicated that the contents filled with violence, romance, toxic masculinity, substance abuse, etc., showcased in Bollywood movies as some of the significant characteristics of masculinity, is reflected or imitated in real lives by youngsters in India. The present study also reached a conclusion where most of the respondents, who were youngsters, responded that they had a feeling to try cigarettes, liquor or drugs in their real lives after watching a hero using those in style, in order to magnify his masculinity. The ones who fantasise their lives as a Bollywood cinema and those who try to follow a lifestyle just like the macho hero on-screen was also not less in numbers.

**Keywords:** Masculinity, Bollywood, Cinema, Adapting and Depicting, Imitation, Youngsters, Perceptions, Mass communication

## Introduction

'Bollywood' is a portmanteau derived from Bombay and Hollywood, the centre of the American film industry, which started to flourish during the 1970s by overtaking the United State's credit of largest film producers in the world (Goswami, M.P., 2020; Rajghatta, C., 2008). According to Goswami, there are several claims regarding the coining of the term 'Bollywood', including, the famous lyricist, filmmaker, and cinema scholar Amit Khanna and the journalist Bavinda Collaco. From macho heroes who are angry and fighting off with a group of villains, roles for men are changing. A shift in the representation of male heroes in the Bollywood film industry is very much visible while considering the pre-2000s and post-2000s. The representation of male characters changed from the angry young man to many other different traits, that is, while Dharmendra, Amitabh Bachchan, etc., possessed an angry young men image, the successors like Sharukh Khan, Ameer Khan, Hrithik Roshan, et al., were focusing on their physical attributes in the movies (Bhattacharjee, P.; Tripathi, P., 2017.).

Bhattacharjee P. and Tripathi P. also state that the heroes of the pre-2000s Bollywood cinema were tall, dark and handsome with more emphasis given to the chest hairs. Even individual Hindi proverbs connecting the trust quotient of men with chest hairs were in use, like, "*jiski chaati pe baal nahi, uski baat pe aitbaar nahi*" (roughly translated as a man with no hair on his chest

cannot be trusted)". With the movies of Sharukh Khan et al., the idea of masculinity changed from an angry young man to a more supportive young man who is always there for his love of life. Still, the idea of physical fitness was relevant, and almost all the Bollywood heroes displayed their bare bodies on the silver screen. The notion of having six-pack abs thus came up. The trends kept on changing and the glorifying of the use of intoxicants such as cigarettes, alcohol, drugs, etc., made their way into cinemas. Thus, the representation of male characters, as well as the impact that they create on the movie-goers, has been changing, and it is still evolving.

According to Meghna Mehra (2019), the first asexual student leader of India and an author, the angry young man epoch, the period when all the heroes were angry on-screen, laid a foundation in the minds of the Bollywood audience fascinating them to be a man like that, a man who has got certain superpowers to fight off a massive number of villains alone to save the female counterparts in the movie. It had a lasting impact on the minds of the audience from the 1960s to 1990s. The actors such as Amitabh Bachchan and Dharmendra appeared in Bollywood movies with an angry young man and macho image. The movies such as *Sholay* (1975), *ShahenShah* (1988), etc. defined masculinity during that period (Mehra, 2019). This era portrayed the idea of being a man as being robust, rowdy and very well physically fit, and hence people were very much eager to be a man with those features.

Mehra, M (2019) also states that during the 1990s actors such as Govinda and Akshay Kumar came into the play and portrayed similar characters with some comedy elements in the script. Using extra-marital affairs and maltreatment of women characters were prevalent during this period. The Akshay Kumar starrer movie, *Khiladi* (1992), is also an example of a movie with the portrayal of exaggerated masculinity. Salman Khan's *Beevi Number One* (1999) is a movie in which he cheats on his wife and has an affair with some other lady. The normalising of misbehaviour towards women continued, and it also started to happen in real life. The end product was the injection of the concept that it is how men are programmed, and it is reasonable to mistreat women. The same period also witnessed the arrival of family-oriented movies, and the main characteristics of those movies were that they filled with drama, action, violence and some sexist jokes as an icing on the cake.

The saviour image started to mushroom up in the Bollywood industry during the 2000s. The men characters were the handsome fit guys who will always save the so-called weak female counterparts in the movies. Every decade the evolution of male characters was happening in the

Bollywood industry. Nevertheless, the fact is that certain pre-conceived notions of masculinity were more influential in all the decades. Men were always the head of the family who makes decisions. Even though the aggressiveness was less and some movies labelled as "women-oriented" the men portrayed as a guiding factor for women to be successful. Men depicted like someone who is born to free women from all sorts of dangers, and the sad part is that such an image is still present in the most modern 21st century.

Even after many real-life stories of misbehaviour towards women, still, movies with such themes are prevalent in almost all the film industries irrespective of language or culture. Few to point out are *Kabir Singh* (2019) and *Sonu Ke Titu Ki Sweetie* (2018). However, some movies such as *Mere Brother Ki Dulhan* (2011), *Jaane Tu Ya Jaane Na* (2008), *Hindi Medium* (2017), *Tumhari Sulu* (2017), *Tanu weds Manu* (2011), etc. screened not such an angry man who is supportive. Those heroes portrayed as involving in household works as well. They were expressing themselves and at the same time were showing their masculinity in some other ways.

In 2019, Bollywood produced 495 films out of 2446 films produced all over the country (Central Board of Film Certification, 2019). The most popular genre of Bollywood is masala cinema, which is a combination of genres like action, comedy, romance, drama, and melodrama along with musical numbers (Ganti, 2004).

The Economic Times reports that the effects of cinema on both urban populace as well as the rural populace, in India, are almost similar. Hence the effect of cinemas in both rural and urban settings can be analysed (Dasgupta, 2017). According to Goswami & Sharma (2020), the influence exerted by movies on people, irrespective of their age, is also very much significant even from the starting of motion pictures. By the end of the 19th century, cinema emerged as 'a marvel of the century'. They also state that film and fashion are mutually connected. Even though films appeal to different age groups differently, said that the Bollywood film outputs generally influence youngsters more. Weddings, dancing on a floor, a theme party, or any youthful occasion or enjoying leisure time or taking part in cultural events, the elements of fun, fashion, and celebration of Bollywood films will be present everywhere, knowingly or unknowingly (Goswami & Sharma, 2020).

Goswami & Sharma (2020) also states that the films of the Bollywood industry are acting as a reference for the people to come out of their real-life and imitate fun, style, fashion as well as dialogues, etc. It has been prevalent from the initial days itself that, if a hero or a heroine flaunts a

style or seen using any specific product, it automatically becomes the trend of the nation and people, especially the youngsters' block will tend more to imitate those with great enthusiasm. With the hike in the number of romantic genre films in Bollywood during the 1960s, society started to get several new dimensions about life.

Goswami and Sharma (2020) also quote particular examples from the history of Bollywood cinema on adapting, depicting and imitating fashion trends by the audience. Actress Madhubala who wore the famous Anarkali Kurti and heavy jewellery in the movie *Mughal-e-Azam* (1960), Actress Mumtaz who made famous the iconic saree in the movie *Brahmachari* (1968) and Sadhana who flaunted on the big-screen with her fringed hairstyle, which was later known as 'Sadhana cut', in the movie *Love in Shimla* (1960), etc. were the trendsetters during the initial days. Many of the film historians consider actor Dev Anand as the pioneer of fashion in the Hindi film industry. He used to appear on the screen with a sweater draped over his shoulder. From variety in combination as well as the selection of shirts, pants, coats, and hats, Dev Anand created his style statements. Later, his contemporary Shammi Kapoor brought-in the trend of short shirts. Rajesh Khanna, the first superstar of Bollywood, brought-in different kinds of kurtas on the screen, while Feroz Khan brought the trend of jeans in the 1970s. Amitabh Bachchan, who was the angry young man on the screen, was famous for his long hair that could cover his big ears. The Amitabh Bachchan hairstyle also was imitated by youth. During the 1970s Bachchan also gave a new look to wear a jacket or a waist-coat in his films. The mullet hairstyle popularised by Mithun Chakraborty and Sanjay Dutt was imitated mainly by the youth of the decade. The 1980s came to an end by popularising rugged denim jeans and biker jackets used by Salman Khan in the highest-grossing film of the decade, *Maine Pyar Kiya* (1989), which is an outfit used by Indian youth even in the present scenario. While talking about the 1990s, the popular box-office hit movies such as *Dilwale Dulhania Le Jayenge* (1995), *Raja Hindustani* (1998), *Hum Aapke he Kaun* (1994), *Dilto Pagal Hei* (1997) and *Kuch Kuch Hota Hei* (1998), brought-in a completely new scenario in terms of fashion in Bollywood, which was highly imitated by the youngsters all over India (Goswami & Sharma, 2020).

Later, in the 2000s, Sushmita Sen in *Mein Hoon Na* (2004) and Priyanka Chopra in *Dostana* (2008), became the fashion icons of designer sarees which had a massive impact on the movie-goers' taste of dressing. The 2016 movie *Ae Dil Hai Mushkil* introduced the trend of ripped jeans and long Kurtis among girls and young women. Anushka Sharma, Deepika Padukone, Alia

Bhatt etc., brought in different trends among the young females around India through their movies, while Sharukh Khan, Salman Khan, Hrithik Roshan, Shahid Kapoor, Ranveer Singh, Ayushman Khurrana, Dulquer Salmaan etc., were setting new trends for the male youth counterparts. The popular belief that women mostly imitate Bollywood trends is not entirely correct. Men also have copied enough trends from Bollywood. Be it fashion or physical fitness. Men also had tried to imitate different hairdos, dressing style as well as the muscular body, which include six-packs, eight-packs or chisel-shaped body. Hence, Bollywood can be one of the references for the youth in building up their looks, styles and fashion (Goswami & Sharma, 2020). Besides all these, Santosh Kumar Gautam (2017), an Indian research scholar, states in his study titled, *Portrayal of Drugs and Alcohol in Indian Cinema: A reflection of Cultural Practices in the twenty-first century* that the excessive portrayal of drugs or alcohol creates a negative impact on youth and they tend to imitate those portrayals.

Sukriti Sobti (2013) and Ashok Row Kavi (n.d) note in their study, the Bollywood film contents of the last two decades emphasis more on male eroticism. The period from 1960 to 1990s had rare exposure of the male body in movies. Nevertheless, today the male body exposing has turned out to be an unwritten norm in Bollywood cinema. Some of the movies released in this century are also capable of motivating people as well as spreading good messages to the people. The movies which were once concentrated only on masala content, today tend to concentrate on the well-being of society by spreading good messages. According to an article published by Vogue India, 'How Bollywood's 'movies with a message' are helping start difficult conversations,' authored by Udit Jhunjhunwala (2020), Bollywood's latest love for movies with social commentary, which make use of humour, satire, and drama to reach wider audiences, is helping to open up discussions on taboo subjects. Some of the movies concentrating on social issues include *Toilet - Ek Prem Katha* (2017), which spread the message against open defecation, *Pad Man* (2018), the movie that talked about menstrual hygiene, *Shubh Mangal Saavdhan* (2017), which deals with the message of erectile dysfunction, and *Bala* (2019). This film talked openly about the hardships of a bald man. Another interesting fact noted is that these films are not only finding critical acclaim; many of these movies are doing an excellent job in Box-Office as well (Jhunjhunwala, 2020).

Thus, the Bollywood film industry is evolving ever since it started making movies. It has been influencing, motivating, and giving both good and bad to society. The present study will

focus on the effect imparted by Bollywood movies on youngsters due to the portrayal of masculinity.

### **Theoretical Framework**

The available literature on the topic suggests that the representation of male characters, as well as the impact that they create on the movie-goers, has been changing and it is still evolving. There are a plethora of studies that point towards the adverse effects of cinema that can affect children, youngsters as well as the elderly. Wilbur Schramm (1968), in his study titled *Motion Pictures and Real-Life Violence; What the Research Says*, states that, even though films or televisions are not only the factors that can catalyse aggressive behaviours in the audience, it also plays a part in the lives of the people in shaping them to imitate what they have seen in the motion pictures. “There is evidence that violence in motion pictures can contribute to violence, delinquency, and crime in real life” (Schramm, 1968). According to a study by Herbert Blumer (1933), movie heroes' dressing styles and their mannerisms in the movies imitated by youngsters. He also states that not only mannerisms and the dressing style, but also, some of the respondents selected for his study inspired by heroes and their actions like the way they kissed in the movies and also they tried to imitate the criminal behaviours depicted in the film. “It is tough, of course, to ascertain the extent of this imitation with exactness.

Nevertheless, the evidence is quite conclusive in indicating that the degree is by no means small” (Blumer, 1933). Social learning theory, a theory of learning process and social behaviour, states that new behaviours can be acquired by observing and imitating others hence. At the same time, a person exposed to media content that can negatively affect his/her ideas and values influenced by that harmful content and may imitate those in their real lives as well.

Cultivation theory in psychology, proposed by George Gerbner, argues that the media influence the public in developing their worldview. Even though the cultivation theory formulated to address the effects of television on the public, later with umpteen numbers of studies, it understood that the theory is practical in case of all media. According to the theory, continuous exposure to media content can cultivate a belief that the social reality aligns with reality portrayed in the media. The films which very often portray events such as violence, substance abuse, abusing women, etc., can also affect the audience, and they may cultivate a belief that those portrayals are real. It is normal to imitate in real lives.

Uses and Gratification theory is a theory which aims at understanding mass communication. According to this theory, the audience chooses what they want to watch mainly because of five different reasons, Information and Education, Entertainment, Personal Identity, Integration and social interaction, and Escapism (Abbitt, 2014). Abbitt states that the people, when exposed to media content, mimic behaviours seen in the content or they try to develop a personal identity which is similar to the person that they saw in the media content. The people while imitating those traits feel normal as they tend to use the media for their gratification and may lead to mimicking not only the positive traits but also negative traits including violence, substance abuse etc. Hence, through this research, the researcher aims to systematically and structurally analyse the effects of the representation of masculinity in Bollywood cinema on youngsters.

### **Objectives**

The representation of masculinities in Bollywood cinema is affecting every movie-goer irrespective of their age. It can be as small as imitating the dressing trends to adapting certain evil behaviours and being overly exposed to substance abuse or similar misdoings. The idealisation of gender, male eroticism, etc. are some other kinds of stuff being portrayed in cinema nowadays. Hence, it becomes vital to study the representation of masculinity in Bollywood cinema and its effects on youngsters. Accordingly, the following research objectives formulated:

1. To analyse the perceptions on the minds of youngsters about the portrayal of specific male gender roles in Bollywood films.
2. To understand the reflections in society due to the portrayal of masculinity in Bollywood cinema
3. To study the effect it creates on youngsters.

### **Research Questions**

**RQ1:** Do the variables Age, Gender, Educational Qualification, Family Monthly Income, and Location have an association with Physical Characteristics, Idealised Gender, Gender-Related Age Identity, Lust and Male Eroticism, Hero Idol, Use of Slang, Glorifying Substance Abuse, Impact on Youngsters, and Adapting and Depicting?

**RQ2:** Are the variables Physical Characteristics, Idealised Gender, Gender-Related Age Identity, Lust and Male Eroticism, Hero Idol, Use of Slang, Glorifying Substance Abuse, Impact on Youngsters, and Adapting and Depicting interrelated?



## Research Methodology

The main objective of this study is to understand the effects Bollywood cinema can create in the minds of youngsters through the different depictions of masculinities. A range of factors that could influence these effects, such as physical characteristics, idealised gender, gender-related age identity, lust and male eroticism, hero idol, use of slang, glorifying substance abuse, effects on youngsters, as well as adapting and depicting are analysed. Apart from these, demographic variables such as age, gender, family monthly income, location, and educational qualification are also analysed. In this study, based on a quantitative research technique, a sample size of 300 Bollywood cinema lovers selected. Snowball sampling procedure used in the respective study as it considered as one of the effective as well as cost-efficient sampling techniques that can reach a vast number of respondents belonging to varied demographics across the country. It believed this technique would give reasonably good ideas about the views of young filmgoers on the influence of Bollywood cinema in their lives and around. An online survey was conducted in March 2020 to collect perspectives from selected individuals. The questionnaire of the survey consisted of 50 questions dealing with all the selected variables—the survey conducted among Bollywood movie-loving millennials. The age interval between less than 19 and above 24 years, across India, by sharing the online survey form in different groups in social media platforms such as Facebook, WhatsApp, and Instagram, where critical appreciation, marketing techniques, impacts of cinema, promotion and other different aspects of Bollywood cinema discussed regularly. Views of each individual considered as one unit. The webs of relationships between these variables analysed using statistical tools after the completion of data collection. One-way Anova, T-Tests and Bivariate correlation tests conducted to arrive at findings of this study.

## Discussion

According to statistical tests, the researcher arrived at specific findings. The tables given below are the results of the statistical analysis of the selected variables:

**Table 1. Anova Test Result: Dependent Variables vs Age**

		Sum of Squares	df	Mean Square	F	Sig.

<b>Physical Characteristics</b>	Between Groups	3138.457	2	1569.228	116.526	0
	Within Groups	3999.623	297	13.467		
	Total	7138.08	299			
<b>Idealised Gender</b>	Between Groups	178.512	2	89.256	23.023	0
	Within Groups	1151.418	297	3.877		
	Total	1329.93	299			
<b>Gender-related age identity</b>	Between Groups	502.345	2	251.172	61.639	0
	Within Groups	1210.242	297	4.075		
	Total	1712.587	299			
<b>Lust and Male Eroticism</b>	Between Groups	410.897	2	205.448	51.502	0
	Within Groups	1184.77	297	3.989		
	Total	1595.667	299			
<b>Hero idol</b>	Between Groups	216.91	2	108.455	19.86	0
	Within Groups	1621.927	297	5.461		
	Total	1838.837	299			
<b>Use of Slang</b>	Between Groups	443.704	2	221.852	45.235	0
	Within Groups	1456.626	297	4.904		

	Total	1900.33	299			
Glorifying Substance Abuse	Between Groups	290.681	2	145.34	14.928	0
	Within Groups	2891.706	297	9.736		
	Total	3182.387	299			
Impact on Youngsters	Between Groups	764.999	2	382.499	41.878	0
	Within Groups	2712.668	297	9.134		
	Total	3477.667	299			
Adapting and Depicting	Between Groups	1050.19	2	525.095	66.078	0
	Within Groups	2360.13	297	7.947		
	Total	3410.32	299			

**Table 2. Independent Sample T-Test Results: Dependent Variables vs Gender**

		F	Sig.	t	df	Sig. (2-tailed)
Physical Characteristics	Equal variances assumed	50.881	0	-1.705	298	0.089
	Equal variances not assumed			-1.71	254.345	0.088
Idealised Gender	Equal variances assumed	0.012	0.911	-0.198	298	0.843
	Equal variances not assumed			-0.198	297.866	0.843
Gender-related age identity	Equal variances assumed	0.106	0.745	0.927	298	0.354
	Equal variances not assumed			0.927	297.692	0.355
Lust and Male	Equal variances assumed	16.98	0	-0.581	298	0.562

<b>Eroticism</b>	Equal variances not assumed			-0.582	274.095	0.561
<b>Hero idol</b>	Equal variances assumed	0.013	0.908	-2.138	298	0.033
	Equal variances not assumed			-2.139	296.399	0.033
<b>Use of Slang</b>	Equal variances assumed	8.112	0.005	-0.931	298	0.353
	Equal variances not assumed			-0.932	291.996	0.352
<b>Glorifying Substance Abuse</b>	Equal variances assumed	32.979	0	-1.797	298	0.073
	Equal variances not assumed			-1.801	278.121	0.073
<b>Impact on Youngsters</b>	Equal variances assumed	1.488	0.223	2.265	298	0.024
	Equal variances not assumed			2.263	292.861	0.024
<b>Adapting and Depicting</b>	Equal variances assumed	23.564	0	0.791	298	0.429
	Equal variances not assumed			0.793	280.982	0.429

***Table 3. Anova Test Result: Dependent Variables vs Educational Qualification***

		Sum of Squares	df	Mean Square	F	Sig.
<b>Physical Characteristics</b>	Between Groups	3111.261	3	1037.087	76.233	0
	Within Groups	4026.819	296	13.604		
	Total	7138.08	299			
<b>Idealised Gender</b>	Between Groups	281.946	3	93.982	26.545	0
	Within Groups	1047.984	296	3.54		
	Total	1329.93	299			
<b>Gender-related age identity</b>	Between Groups	504.358	3	168.119	41.187	0
	Within Groups	1208.229	296	4.082		
	Total	1712.587	299			
<b>Lust and Male Eroticism</b>	Between Groups	336.319	3	112.106	26.35	0
	Within Groups	1259.347	296	4.255		
	Total	1595.667	299			

<b>Hero idol</b>	Between Groups	94.664	3	31.555	5.355	0.001
	Within Groups	1744.173	296	5.892		
	Total	1838.837	299			
<b>Use of Slang</b>	Between Groups	313.159	3	104.386	19.468	0
	Within Groups	1587.171	296	5.362		
	Total	1900.33	299			
<b>Glorifying Substance Abuse</b>	Between Groups	430.521	3	143.507	15.436	0
	Within Groups	2751.865	296	9.297		
	Total	3182.387	299			
<b>Impact on Youngsters</b>	Between Groups	1321.547	3	440.516	60.476	0
	Within Groups	2156.12	296	7.284		
	Total	3477.667	299			
<b>Adapting and Depicting</b>	Between Groups	1137.551	3	379.184	49.384	0
	Within Groups	2272.769	296	7.678		
	Total	3410.32	299			

**Table 4. Anova Test Result: Dependent Variables vs Family Monthly Income**

		Sum of Squares	df	Mean Square	F	Sig.
<b>Physical Characteristics</b>	Between Groups	1994.544	4	498.636	28.599	0
	Within Groups	5143.536	295	17.436		
	Total	7138.08	299			
<b>Idealised Gender</b>	Between Groups	62.248	4	15.562	3.621	0.007
	Within Groups	1267.682	295	4.297		

	Total	1329.93	299			
Gender-related age identity	Between Groups	157.645	4	39.411	7.477	0
	Within Groups	1554.941	295	5.271		
	Total	1712.587	299			
Lust and Male Eroticism	Between Groups	281.45	4	70.363	15.794	0
	Within Groups	1314.216	295	4.455		
	Total	1595.667	299			
Hero idol	Between Groups	75.589	4	18.897	3.162	0.014
	Within Groups	1763.247	295	5.977		
	Total	1838.837	299			
Use of Slang	Between Groups	414.118	4	103.53	20.55	0
	Within Groups	1486.212	295	5.038		
	Total	1900.33	299			
Glorifying Substance Abuse	Between Groups	589.559	4	147.39	16.769	0
	Within Groups	2592.828	295	8.789		
	Total	3182.387	299			
Impact on Youngsters	Between Groups	586.44	4	146.61	14.959	0
	Within Groups	2891.226	295	9.801		
	Total	3477.667	299			
Adapting and Depicting	Between Groups	460.941	4	115.235	11.526	0

	Within Groups	2949.379	295	9.998		
	Total	3410.32	299			

***Table 5. Anova Test Result: Dependent Variables vs Location***

		Sum of Squares	df	Mean Square	F	Sig.
<b>Physical Characteristics</b>	Between Groups	383.609	3	127.87	5.604	0.001
	Within Groups	6754.471	296	22.819		
	Total	7138.08	299			
<b>Idealised Gender</b>	Between Groups	133.201	3	44.4	10.982	0
	Within Groups	1196.729	296	4.043		
	Total	1329.93	299			
<b>Gender-related age identity</b>	Between Groups	199.006	3	66.335	12.973	0
	Within Groups	1513.581	296	5.113		
	Total	1712.587	299			
<b>Lust and Male Eroticism</b>	Between Groups	71.022	3	23.674	4.596	0.004
	Within Groups	1524.645	296	5.151		
	Total	1595.667	299			
<b>Hero idol</b>	Between Groups	171.195	3	57.065	10.129	0
	Within Groups	1667.642	296	5.634		
	Total	1838.837	299			
<b>Use of Slang</b>	Between Groups	99.596	3	33.199	5.457	0.001

	Within Groups	1800.734	296	6.084		
	Total	1900.33	299			
Glorifying Substance Abuse	Between Groups	176.708	3	58.903	5.801	0.001
	Within Groups	3005.679	296	10.154		
	Total	3182.387	299			
Impact on Youngsters	Between Groups	198.313	3	66.104	5.967	0.001
	Within Groups	3279.354	296	11.079		
	Total	3477.667	299			
Adapting and Depicting	Between Groups	285.76	3	95.253	9.024	0
	Within Groups	3124.56	296	10.556		
	Total	3410.32	299			

The above tables show the tabular form of findings of the study. According to Tables 1 to 5, the physical characteristics and age-related to each other. It noted that the people who are below 19 years of age are strongly concerned about the physical characteristics such as, tallness, fairness, physical fitness, handsomeness, having beard, moustache, and hair, having more bass sound, etc., that are portrayed in a Bollywood movie by a male hero as an important characteristic of masculinity. The people belonging to the age group 19 to 24 are the least concerned about the same. Even though females believed the most that physical characteristics are important in order to portray masculinity on-screen, the study results indicated that there is no statistical relationship between Gender and Physical Characteristics. The respondents who have an educational qualification of 10th or below were of the highest opinion that the physical characteristics play a significant role in the portrayal of masculinity. While analysing the family monthly income of the respondents and the potential relationship with the importance of physical characteristics, the respondents who were earning a family monthly income between 20,001 and 30,000 were highly concerned about the physical characteristics while the respondents earning an income between 10,000 and 20,000 was highly critical of it. As Dasgupta states in his article on The Economic



Times, the effect of cinema on both urban populace as well as the rural populace, in India, are almost similar, the results of the present study also indicate that the respondents from urban settings are concerned more about the physical characteristics. Whereas, the respondents from the rural setting were clearly against the role of physical characteristics in portraying masculinity in Bollywood cinema.

The study result shows that the idea of idealising males and creating certain stereotypes are prevalent in Bollywood cinema. The respondents belonging to the age group of fewer than 20 years, believe this idea the most, followed by the respondents who were above 24 years of age. Even though there was a slight variation in the averages of males and females who believe in idealising male characters, there was no relationship found between the gender and idealising of males. It was the highly educated set of respondents, the ones with an education of post-graduation or above, who believed the idea of idealising male characters in Bollywood cinema is still present, and they also believed that there is no need to idealise a character in order to showcase his masculinity on-screen. While the people who earn a monthly income between Rs. 20,001, and Rs. Thirty thousand believed the same concept, the one's from rural Indian settings were critical of it, and the one's from metro settings agreed to the concept.

According to the findings from the study, the people belonging to the age group of below 20 years, having higher secondary educational qualification, earning a monthly income between 20,001 and 30,000 and hailing from a metro setting believe the most that Bollywood movies targeting children have superhero characteristics, often Bollywood movies create an image that, all the male youth are angry young man type, family-oriented movies often portray male characters as breadwinners and heads of families, depicting males in such ways can negatively affect youngsters. There is no need for portraying men as such perfect creations in order to create any stereotype. At the same time, gender was not related to the same.

As SukritiSobti (2013) and Ashok Row Kavi (n.d) note in their study, the Bollywood film contents of the last two decades give more emphasis on male eroticism. The period from 1960 to 1990s had rare exposure of the male body in movies. Nevertheless, today the male body exposing has turned out to be an unwritten norm in Bollywood cinema. In the present study also the results indicate that the youngsters also believe the same and are influenced by the eroticism of male heroes on-screen. According to the study results, the respondents belonging to the less than 20 years age group with an educational qualification of 10th or below whose family monthly income

falls between Rs. 20,001 and Rs.30,000 and based on metro setting tends to believe the most that the male heroes often portrayed as hyper-sexual in Bollywood movies, most Bollywood movies will have unnecessary exposure of the male bodily attributes, exposing male bodily features like the abs, chisel-shaped body, etc., attracts the opposite sex to watch these movies, an actor does not need to expose his body in a movie, and exposing bodily features will harm the audience. Whereas, the respondents belonging to the age groups between 20 to 29 believe that the male eroticism does not create any negative effect among the youth. At the same time, the study results indicate that there is no direct relationship between lust and male eroticism and gender.

While analysing the result it is interesting to note that the less than 20 years group of respondents believe the most that certain heroes are type-casted for certain kinds of roles, age does not matter for a hero, and it does matters for a heroine, a man in real-life should be as perfect as portrayed on-screen. Masculinity is an important characteristic of a successful hero in Bollywood cinema. In the case of gender, the female respondents tend to believe the most the same as the male counterpart. The ones who hail from a metro setting with a monthly family income ranging from Rs. 20,001, and Rs. 30,000 and with an educational qualification of 10th or below is also of the same belief system as of the less than 20 years age group and the female respondents.

It is important to note that the study results also indicate that the use of slangs, as well as offensive language in a Bollywood cinema, affects the youngsters who are less than 20 years and mostly the ones who have a higher secondary educational qualification. No specific relationship between the use of slang and gender found in the study. At the same time, the ones who hail from metro areas and have a family monthly income ranging from Rs. 20,001, and Rs. Thirty thousand are affected by the same the most. Hence, said that the present study agrees with a previous study of M. P. Goswami & Manisha Sharma (2020) which stated that the films of the Bollywood industry are acting as a reference for the people to come out of their real-life and imitate fun, style, fashion as well as dialogues.

The present study also put forth a similar finding to that of the findings of Santosh Kumar Gautam (2017), an Indian research scholar, who stated that the excessive portrayal of drugs or alcohol creates a negative impact on youth and they tend to imitate those portrayals. The present study results indicate that the respondents who are less than 20 years of age with an educational qualification of 10th or below whose family monthly income falls between Rs. 30,001, and Rs. 40,000 and based on metro settings mostly had the feeling to smoke or drink or try drugs after

being exposed to a Bollywood cinema and they also believe that smoking a puff of cigarette like a hero is cool and stylish. At the same time, the same group also believe that the excessive portrayal of drugs and alcohol in cinema can negatively affect the youth. They say that the ban on showing smoking or drinking in films lifted, movies that show using drugs or alcohol not certified as adult films, and the statutory warnings displayed on-screen is not capable of giving the message that the substance abuse is harmful, even when the hero of the movie is using it. Another interesting finding of the study is that the take of youngsters that the glorifying of substance abuse or at least showing them on-screen helps in making the movie more realistic.

The results of the present study are also following the previous study of M.P. Goswami and Manisha Sharma (2020) which states that if a hero or a heroine flaunts a style or using any certain product, it automatically becomes the trend of the nation and people, especially the youngsters' block will tend more to imitate those with great enthusiasm. The less than 20 years aged respondents tend to be more influenced by Bollywood films. They tend to imitate the dressing styles, hairdo, makeover, personal daily routine habits, use of abusive language and they also sometimes get motivated by watching Bollywood movies. The males influenced more by the film content than that of the female counterparts. The ones who are based on metro settings with an educational qualification of 10th or below and having a family monthly income ranging from Rs. 30,001 to Rs. Forty thousand observed to be more affected.

Adapting and depicting the lives shown in a Bollywood cinema is another area to be analysed and the respondents belonging to the less than 20 years block with a higher secondary educational qualification whose family monthly income falls between Rs. 30,001, and Rs. 40,000 and who based on metro settings found to be more towards adapting and depicting Bollywood cinema in their real lives. For them, the Bollywood cinema affects their purchase behaviours, they get inspired by watching Bollywood movies to smoke, booze or try drugs, and at the same time, they fantasise their lives as one of the Bollywood films that they have watched.

**Table 6. Pearson's Correlation Test Result: Dependent Variables vs Dependent Variables**

		PC	IG	GRAI	LaME	HI	UoS	GSA	IoY	AaD
PC	Pearson Correlation	1	.337**	.560**	.648**	.449**	.634**	.493**	.372**	.653**
	Sig. (2-tailed)		0	0	0	0	0	0	0	0

<b>IG</b>	Pearson Correlation	.337**		1	.784**	.751**	.653**	.658**	.336**	.539**	.455**
	Sig. (2-tailed)	0			0	0	0	0	0	0	0
<b>GRAI</b>	Pearson Correlation	.560**	.784**	1	.825**	.692**	.774**	.501**	.667**	.713**	
	Sig. (2-tailed)	0	0		0	0	0	0	0	0	
<b>LaME</b>	Pearson Correlation	.648**	.751**	.825**	1	.705**	.880**	.622**	.579**	.725**	
	Sig. (2-tailed)	0	0	0		0	0	0	0	0	
<b>HI</b>	Pearson Correlation	.449**	.653**	.692**	.705**	1	.720**	.624**	.492**	.536**	
	Sig. (2-tailed)	0	0	0	0		0	0	0	0	
<b>UoS</b>	Pearson Correlation	.634**	.658**	.774**	.880**	.720**	1	.652**	.615**	.738**	
	Sig. (2-tailed)	0	0	0	0	0		0	0	0	
<b>GSA</b>	Pearson Correlation	.493**	.336**	.501**	.622**	.624**	.652**	1	.357**	.693**	
	Sig. (2-tailed)	0	0	0	0	0	0		0	0	
<b>IoY</b>	Pearson Correlation	.372**	.539**	.667**	.579**	.492**	.615**	.357**	1	.566**	
	Sig. (2-tailed)	0	0	0	0	0	0	0		0	
<b>AaD</b>	Pearson Correlation	.653**	.455**	.713**	.725**	.536**	.738**	.693**	.566**	1	
	Sig. (2-tailed)	0	0	0	0	0	0	0	0		

\*\* Correlation is significant at the 0.01 level (2-tailed).

According to Table 6, a strong positive correlation observed between physical characteristics and gender-related age identity, which means that those whom idealised male actors tended to believe more that men need to be tall, strong, violent, adventurous and courageous and with fair skin complexion, reflecting the established masculine stereotypes. A strong positive correlation found between the physical characteristics and other factors such as lust and male eroticism, use of slang, and adapting and depicting. That means, those who believed more on the physical characteristics' role in showcasing masculinity, also believed in lust and male eroticism, use of slangs and adapting and depicting Bollywood cinema in real lives. Another important finding to be noted is that a robust positive correlation found between the variable hero idol and gender-related age identity.

That is, those who idolise male characters or those who admire on-screen heroes tend to believe more in gender-related age identity. An interesting strong positive correlation found from the results of the present study is between the glorifying substance abuse and adapting and depicting. That is, those who believe more in glorifying substance abuse in Bollywood cinema tend to adapt and depict that glorification in their real lives. The variable impact on youngsters found to have strong positive correlations with the use of slang as well as gender-related age identity. Another crucial finding of the study noted is that the strong positive correlation between the variable was adapting and depicting and the use of slang. The ones who believe more in adapting and depicting tend to use the slangs in their real-live that used in Bollywood flicks.

## **Conclusion**

The vast number of studies happening across India has proved that the films have been and is continuing to be one of the influencing factors for youngsters all across the world. The present study also arrived at a similar conclusion. The study was aiming to analyse the effect of masculinity in Bollywood cinema on youngsters. The primary objectives set by the researcher for the study are to analyse the perceptions on the minds of youngsters about the portrayal of specific male gender roles in Bollywood films, to understand the kind of reflections in the society due to the portrayal of masculinity in Bollywood cinema and mainly to study the effect it creates on the youngsters in India. While analysing the available literature on the topic, it understood that the representation of male characters, as well as the impact that they create on the movie-goers, especially the youth, has been changing and it is still evolving. Hence, the present study tried to answer a set of research questions framed in order to analyse and understand the effects of the representation of masculinity in Bollywood cinema on youngsters.

The study successfully fulfilled the objectives put forward by the researcher. The researcher was able to collect relevant data through the online survey and analyse perceptions of the youngsters on different gender roles played by male heroes in Bollywood cinema. The study results prove that the Bollywood cinema still portrays male heroes as the heads of the family, breadwinners and the decision-makers. These portrayals do harm the minds of the audience, says the study results. The study results have also indicated that the contents filled with violence, romance, toxic masculinity, substance abuse, etc., showcased in Bollywood movies as some of the significant characteristics of masculinity, is reflected or imitated in real lives by youngsters in

India. Umpteen number of news stories related to the mishappenings in India as well as around the globe, due to imitating or being influenced by specific harmful contents portrayed in Bollywood cinema and the world cinema is available in the world wide web. The present study also reached a similar conclusion where most of the respondents, who were youngsters, responded that they had a feeling to try cigarettes, liquor or drugs in their real lives after watching a hero using those in style, in order to magnify his masculinity. This can be called one of the negative impacts of Bollywood cinema on youngsters. The ones who fantasise their lives as a Bollywood cinema and those who try to follow a lifestyle just like the macho hero on-screen was also not less in numbers. While comparing the test results with the different theories such as the Social learning theory, Cultivation theory and the Uses and Gratification Theory, the results seem to reinforce the postulates put forth by these theories. According to Social learning theory, new behaviours can acquire by observing and imitating others. Hence, while a person exposed to media content that can affect his/her ideas and values, may be influenced by those contents and may imitate those in their real lives as well. While analysing the results, the observation that the youngsters tend to imitate Bollywood stars to a great extent by being influenced by them, starting from the kind of language or slang they use on-screen, dressing style, violence, substance abuse etc., and the list goes on till the ideology put forward by the Bollywood movies. According to Cultivation theory, continuous exposure to media content can cultivate a belief that the social reality aligns with reality portrayed in the media. Hence it can be assumed that the hardcore Bollywood movie watchers, especially the youngsters, may cultivate a belief that everything picturised in a Bollywood cinema like the portrayal of masculinity, substance abuse, stereotyping etc., is normal and it is how the system works. Similarly, as the Uses and Gratification theory states, people while consuming the ideas that they want, may try to adapt and depict a closely-related version of what they see on-screen in their real lives too.

With the ubiquity of smartphones, thanks to its affordable cost, and easy availability of high-speed internet, movies falling to different genres are readily available to most of the youngsters. The OTT platforms are also playing their part in the easy availability of uncensored movies. Hence, the extent to which parents can control the youngsters in a selection of movies also has a limitation nowadays. As the study results prove that the youngsters are negatively affected by Bollywood cinemas' portrayal of masculinity, effective campaigns organised in order to change the conceptions of youngsters on the portrayal of masculinity in Bollywood cinema. While the

youth are against censoring cinema, they also say that the statutory warnings shown in cinema are not much adequate. Psychologists should organise counselling for youngsters who fantasise their own lives as Bollywood cinema. The government can also think of some new forms of certifications for Indian cinemas. Parental controls can be added by different OTT platforms to control the minors watching uncensored contents in these platforms. This present study looked at with certain limitations. In the study, a sample size of (N= 300) taken through snowball sampling, if the future studies conducted with a reasonable sample size, more meaningful conclusions drawn. Examining more demographic groups and analysing more perceptions and attitudes of the Indian cinema goers is another advancement that can be done by future researchers.

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