

# Silhouetting the Shifting Perspective of Bollywood from ‘Machismo’ to ‘Metrosexuality’

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**Abstract-** “Machismo” and “Metrosexual” are two trending but contradictory terms that are used to fathom the portrayal of men in the visual art such as cinema, media, advertisements etc. Derived from the Spanish word ‘Macho’, ‘Machismo’ reflects strength, aggression and masculine pride whereas ‘Metrosexual’ is a portmanteau word combining– ‘Metropolitan’ and ‘Sexual’ referring to men who are living in an urban society and investing a great deal on their appearance and lifestyle. The paper intends to focus on the transition of this portrayal of men in Hindi films, popularly termed as Bollywood. To elucidate further the paper will take its references from the films of the Sholay era till the contemporary times in which films like *Ki n Ka* changed the sketch, the set and the setting of the male world/world. In between these two films, one can truly demarcate the world of Hindi films in terms of how the audience will see their men. Therefore, the paper, broadly taking its references from Hindi Films, Advertisements and Daily Soaps will establish the men’s makeover over a period of time.

**Keywords-** Bollywood, Machismo; Metrosexual; Men’s Studies; Daily Soap

## 1. INTRODUCTION

Bombay based Hindi film industry, popularly known as “Bollywood”, has been a buzz word for long time now. It has not only influenced the Indian audience but has also tried to outreach itself to other parts of the world. The first film to be released in Bollywood was *Raja Harishchandra* in 1913. It was a film with only black and white visuals and no sound. In 1931, Ardeshir Irani released a film titled, *Alam Ara* which introduced sound for the first time along with the visuals. The industry revolutionized in 1937 with the release of its first colour film entitled, *Kisan Kanya* but soon went through a blow due to holocaust in World War II and India- Pakistan partition in 1947. However, it resurrected itself in the 1950s only to produce some of the greatest films with sui generis story lines, some of the greatest actors with finest human sensibilities and to become one of the promising film industries in the world. There are several films that can be termed iconic in their treatment of the content yet what remains almost the same in all these films is the portrayal of their strong male protagonists.

However, in the contemporary times, there has been a shift in the basic outline how male actors will be shown in the Hindi films. Nitin Dechka in “From Artist-as-Hero to the Creative Young Man: Bollywood and the Aestheticization of Indian Masculinity” tries to trace Bollywood male actor from being an ‘Angry Young Man’ to being a “Creative Young Man” (cf. in *Twenty-First Century Bollywood* 7). In the light of this shift, Bollywood heroes (male) can be bracketed into two categories “Machismo” and “Metrosexual” and tracing the transition

will highlight the interplay of society into films and vice versa.

On this note, defining both the trendy terms “Machismo” and “Metrosexual” become highly relevant –

## 2. MACHISMO

Machismo is specifically related to the *masculinity* which is a sociological construct. It connotes that the male person in a society is very proud to have a robust muscular body and therefore he thinks that the acme position in the hierarchy of power structure in the society should always be possessed by him. The concept of masculinity, hyper-masculinity and the violent masculinity were prevalent in the 1970s and the 1980s but after that, especially in the 1990s their images changed, owing to the advent of economic policies and changing outlook of the audience. Broadly considered to be under the purview of Gender Studies ‘Macho’ became an adjective form of the noun ‘Machismo’. ‘Machismo’ is the strong or exaggerated sense of masculinity stressing on the attributes such as physical courage, virility, and aggressiveness. Evelyn P. Stevens in the article, “Marianismo: the Other Face of Machismo”, described machismo as a “cult of virility” whose chief characteristics are “exaggerated aggressiveness and intransigence in male-to-male interpersonal relationships and arrogance and sexual aggression in male-to-female relationships”. (4)

## 3. METROSEXUAL

In 1994, Mark Simpson coined the term “Metrosexual” in his article “Here Come the Mirror Men: Why the Future is Metrosexual”. Years later, Michael Flocker in his book

*The Metrosexual Guide to Style: A Handbook for the Modern Man* tried to refurbish the whole concept of Metrosexual in a very elaborate way describing it as a Portmanteau loan word consisting of two different words – ‘Metropolitan’ and ‘Sexual’. Conventionally, it was believed that the prototypes of the metrosexual people are generally gay but with the passage of time, the concept changed. It incorporates a whole range of people who are economically independent, who has a taste for contemporary fashion and who are spending a great deal of time and money on their appearance and lifestyle. In its latest avatar, these metrosexual men as well cook and clean. In *The Male Body as Advertisement: Masculinities in Hispanic Media* (edited by Juan Rey), María del Mar Rubio-Hernández and Javier Lozano Delmar mentioned that ‘Metrosexuals’ are those who “are defined by an investment into the special care of a dedication to their image and appearance, which they then display proudly.” (19)

#### 4. ANALOGOUS TERMS

The textures of the transition may not be traversed without the understanding of some of the associated yet significant concepts like ‘Macho’, ‘Hermaphrodites’ and ‘Androgynous’. ‘Macho’ is an adjective form of the noun ‘Machismo’ showing off male virility, masculine pride and rebellious power. ‘Hermaphrodites’, mythical bodies of Greek Mythology find its mention in María del Mar Rubio-Hernández and Javier Lozano Delmar *Mythical Bodies: Masculine Archetypes of Classical Mythology in Advertising*. According to the myth, Hermaphroditus was the son of Hermes and Aphrodite. Ovid considered him

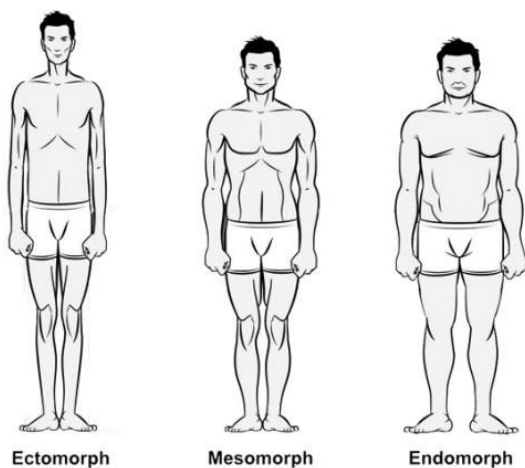


Image Courtesy - directlyfitness.com

very handsome and vigorous boy and a water nymph Salmacis fell in love with him. She prayed to God that she wanted to be united with him forever; a pagan god fulfilled her wish and merged Hermaphroditus and Salmacis into one body (Rey 19). Thus in biology also, a hermaphrodite is an organism that has both male and female reproductive organs in one body. ‘Androgynous’ person is someone who has the amalgamation of both the

male and female features and qualities. Therefore, the gender ambiguity can be found in their fashions, sexual orientations and even in their lifestyles.

#### 5. MACHISMO IN BOLLYWOOD FILMS

In the 1970s and the 1980s men like Dharmendra, Amitabh Bachchan, et al possessed the image of an “Angry Young Man” or a rebellious person. Their “Macho” image adhered to the fact that the male body should be *rough and tough*. They were mostly “tall, dark and handsome” and considered *physicality* i.e. broad shoulders with hair all over the body and especially on chest their style statement. At this point, it might be relevant to mention that according to a famous Hindi proverb, the trust quotient of a man is directly proportional to the amount of hair on his chest. To quote, “jiski chaati pe baal nahi, uski baat pe aitbaar nahi (roughly translated as, a man with no hair on his chest cannot be trusted)”. Post-liberalization, this tradition underwent a shift from its focus on just the male muscular body to its chiseled, well crafted form with etiquettes and effortless charm that was completely different from the existing norm. In the year, 2007, Farah Khan introduced Shahrukh Khan in the item number *Dard de Disco* from *Om Shanti Om* and it instantly became a rage for it was probably for the first time people had heard of the six packs ab outside the gym. May be she had the image of muscular Arnold Schwarzenegger in her mind. In an interview to *The Telegraph*, dated 7 October, 2007 she said that “The Dard-e-disco song was to have originally been done by Shakira. ‘It’s the last song I am doing. So I told Shah Rukh, sorry darling, now you are Shakira. Off with your clothes.’” (*The Telegraph*) The trend also hit the women actors with Kareena Kapoor establishing the size zero trend in *Tashan* (2008) followed by the bandwagon of female actors like Deepika Padukone, Urvashi Rautella and so many other female actors publicizing their diet chart and their training session to maintain their abs.

In its different form, Machismo also refers to ‘hyper-muscularity’ and ‘hyper-masculinity’. Hyper-muscularity refers to large, muscular veiny body which generally adheres to the bodies of the athletes or to the wrestling champions and ‘hyper-masculinity’ relates to the concept of psychologically domineering person who is presented with exaggeration. However, one cannot deny the fact that the adiposity is equally important for men and women. While the standard of bodily attractiveness for women reflects being sexy and slender, the social standard for men reflects on being vigorous and muscular, to which Mishkind, Rodin, Silberstein, and Striegel-Moore (1986) referred to as the “muscular mesomorphic” (547) shape. There are three kinds of body types – Ectomorph, Mesomorph, and Endomorph; in Indian subcontinent male actors are mostly mesomorphic – wide shoulders, broad chest and small waist. Neo Liberalism in Indian Economy in 1991 helped the Bollywood industry not only to have the logic of the free market but also it affected the audience directly. With the turn of the century, there was



nothing heard of related to fitness, whereas today as Christiane Brosius mentions in the book *India's Middle Class: New Forms of Urban Leisure, Consumption and Prosperity* “workout factories” and “fitness centres” are mushrooming in localities with high density of corporate offices...” (261). The male actors used to have broad shoulders, wide chest; with the passage of time the image of a male actor changed.

The 1980s films show that the characters – be it protagonist or antagonist – were generally tall, long legged



**Figure - 1**  
**Note - Amitabh Bachchan as an Angry Young Man**

with hair on their chest. To emphasize this, the typical phrase used by the film industry was the “Angry Young Man” look: a term that generally refers to the person with the power of protest, rebellious and critical attitudes toward society. Fig.1, a picture of Amitabh Bachchan is one such example. With films like *Zanjeer* (1973), *Deewar* (1975), *Sholay* (1975), *Coolie* (1983) *Mard* (1985), he projected the tough portrayal of the protagonist. Kajri Jain in her essay on “Muscularity and its ramifications: Mimetic Male Bodies in Indian Mass Culture” mentioned on the projection of Amitabh Bachchan in films:

Tall, angular, with a trademark deep voice, and noticeably darker than preceding heroes, he cannot be described as muscular, but is acknowledged as the Bombay equivalent to the macho action heroes of Hollywood. One of his scenes in *Naseeb* (1981), for instance, is modelled on a Charles Branson film, and as I recall in the late 1970s and 1980s auto-rickshaws would often be decorated with pictures of Bruce Lee or Sylvester Stallone on one side and Amitabh on the other. (216)

Karen Gabriel analyzed this kind of projection from the economical point of view in her book *Melodrama and the Nation: Sexual Economies of Bombay Cinema 1970–2000* published in 2010: she mentioned that the Bachchan films of 1970s were typically male protagonist oriented. The characteristics were typically authoritarian, powerful and rebellious. She argued that this is another kind of masculinity which is certainly a sudden response to the sociological, political and economic factors of 1970s. That was a period of political unrest, economic instability, lack of certainty and sudden change of society. People were very much annoyed with the crisis that period had. So, the

audience could relate their emotions with nature of the actor. Machismo has a direct connotation with the concept of Patriarchy. To quote from Kamala Bhasin’s *Exploring Masculinity*, Collins’ Thesaurus has the following equivalents for masculine – “male, manful, manly, manlike... hardy, macho, muscular... Ramboesque, resolute, robust.” (6) There is also another kind of masculinity in the words of Neelam Hussain, a Pakistani feminist: she talks about the ‘Hegemonic Masculinity’. She thinks that fundamentalism in the South Asian countries has “increased violent masculinity and violence in the name of the religion.” (Bhasin 40) It is the “Muslim Madrasas and Hindu Akhadas and Shakhshas subscribe to and produce violent masculinities.” (Bhasin 40)

Even the love-stories of these times revive the image of a tough male protagonist. Whatever be the situation, the protagonist would survive the struggle against the villainous deeds by the antagonists. The action scenes were enacted in order to protect the female actors from the clutches of the villains. So in a way, the action based movies influenced the audience. Another male actor who was a rage in his times and can be considered for this particular research is Mithun Chakraborty. In his movies of the late 1980s, he fought against corruption and the ills of the society. *Watan Ke Rakhwale* (1987), *Jaal* (1986), *Anyay Abichar* (1985) are some of the best ones in this category. Not only were these films showing the robust characters, but also the dance numbers in Mithun Chakraborty’s films such as, *Disco Dancer* (1982), *Dance Dance* (1985) also influenced audience. People had in the back of their mind that a genuine male is one who can fight as well as dance like Mithun Chakraborty. Even the posters of the films were so effective that the audience imagined as if they were playing these roles.

The advent of 2000s witnessed a grand shift from the previous decades in a completely different way. The “bare body images” were rare in the 1990s but in the 2000s this trend started catching up. In the history of Indian Hindi cinema, perhaps Dharmendra for the first time was found in a towel scene in the movie *Pyar Hi Pyar* in 1969. And this was repeated by Rishi Kapoor in *Bobby* (1973). The bare-body-scene was used then just to intensify the whole gamut of masculinity, whereas the bare-body-scenes in the post-2000 films were to show the muscularity of the male actors. The dichotomy between the masculinity and muscularity is that the former one is related to the cultural level in the rise of the body-image among men and the later one is chiefly related to the concept that one is masculine till he is muscular. In 2000, Hrithik Roshan came to the industry with the six pack physique in his debut film *Kaho naa... Pyar Hai* (2000) which was a blockbuster. In his article “Aadat Se Majboor”/ ‘Helpless by Habit’: Metrosexual Masculinity in Contemporary Bollywood”, Ajay Gehlawat talked of the masculinity and the muscularity of Hrithik Roshan: this “was extensively shot in exotic foreign locations and featured a male actor with, among other attributes, ‘a V-shaped body painstakingly sculpted in the gym’ and ‘impressive dance

moves' ... In one of the songs from the film, 'Ek Pal Ka Jeena', set in a New Zealand nightclub, Roshan demonstrates his dancing competency while wearing a see-through, figure-hugging black mesh top, accentuating his sculpted (and hairless) physique." (66) Ranbir Kapoor's towel scene in his debut film *Sawariyan* in 2007 also witnessed a towel dripping scene with his six pack ab. Such mesomorphic body became a craze among the youth and though the film flopped yet Ranbir's towel scene was surely a hit. There was an increase in the "eroticization of the male body" (308) as mentioned by Ashok Row Kavi in his "The Changing Image of the Hero in Hindi Films".

## 6. HYPERMASCULINITY IN THE BOLLYWOOD

Hypermasculinity is a term chiefly related to the psychology of a person. This term was popular in every aspect of lives of the people but now it has a pejorative connotation in the society. The dialogues in the 1980s were hyper-masculine in nature – be it *Jo Mard hote hai use dard nahi hota hai* in *Mard*<sup>i</sup> (1985) or "*Aaise khilone bazaar mein bahut bikte hai ... magar isse khelne ke liye joh jigar chahiye na ... woh duniya ke kisi bazaar mein nahi bikta ... mard use lekar pehda hota hai*"<sup>ii</sup> in *Damini* (1993). Sunny Deol's famous dialogue in 1990s "*Jab yeh dhai kilo ka haath kisi pe padta hai na ... toh aadmi uthta nahi ... utth jata hai*"<sup>iii</sup> is an iconic one to reflect this kind of Hypermasculinity. Another series of actors whose portrayal can be analysed is that of Akshay Kumar, Salman Khan, Ajay Devgan, and Sanjay Dutt who played the role of a policeman trying to establish justice in society. Both the films *Dabang* and *Dabang 2*, were with the storylines where Salman Khan had the immense power. Ajay Devgan's *Singham* is another such film. The main focus point in all these dialogues is that there is an exaggeration of male vigour in all the films – be it the films of 1970s or 1990s or the present one – and the dialogues are written according to their hypermasculine presentation on screen. Only the difference is that in the 1970s and 1980s, the male vigour or the "mard" was at the physical level or the macho image of the male actor, but after 2000, it also covers the psychological aspects. *Gunday* (2014) has a famous dialogue to prove this notion: "*Agar jigar ki jagah jigar hai aur jigar mein dum hai ... toh rok le aake*."<sup>iv</sup> The speech of Ranbir Kapoor from the movie *Besharam* (2014) - "*Mere seene mein dil nahi dost ... jigar hai jigar ... aur woh kabhi tootta nahi*"<sup>v</sup> is stipulating the fact of exaggerated confidence of a male actor.

The so called emerging trend of item numbers by male actors has been also under the scanner of critics. John Abraham in *Vicky Donor* (2012) or Hrithik Roshan in *Krazzy 4* (2008) doesn't nurture any patriarchal sentiments and cater to what can be referred as an item for female visual pleasure in contrast with Laura Mulvey's 'Male Gaze', propounded in her essay "Visual Pleasure and Narrative Cinema". Mulvey's primary concern in "Visual

Pleasure and Narrative Cinema" (written in 1973 and published in 1975) is that Hollywood narrative films use women in order to provide a pleasurable visual experience for men. Women became the object of visual entertainment for male in society. However, in this context, toned and tattooed male bodies with six or eight packs are the baits to stimulate the women sexual fantasy pertaining to men. Rituparno Ghosh presents the 'Female Gaze' in *Chokher Bali* (2003) where one finds that Binodini aka Aishwarya Rai voyeuristically watching the bare-bodied Behari aka Tota Roy Chowdhury. So, the muscular male body in fact became the object of 'Female gaze'. This is where Ghosh makes the subversion of the convention.

## 7. HYPERMUSCULARITY IN THE BOLLYWOOD

The term 'Hypermuscularity' generally adheres to the concept of having superhuman capacity for action. The word connotes the idea of a man who is prone to build his body. This term also relates to the concept of athleticism. Generally, the athletes have that kind of body structure with the muscular biceps and triceps. Vidyut Jamwal, one of the actors in Bollywood presently, exemplifies himself as a muscular actor. *Commando* (2013) and *Commando 2* (2017) are films where the audience can see of hypermuscularity of Jamwal. Before that, in 2011 there was a film named *Force* where the protagonist was John Abraham and the antagonist was Vidyut Jamwal. This film is true example of hypermuscularity in Bollywood albeit there are also other films. The other male actors who are famous for their hypermuscularity onscreen and who can go shirtless onscreen are – Sonu Sood, Kunal Kapoor, Arjun Rampal, Dino Morea, Karan Singh Grover et al. Almost 52 years old Milind Soman, is also considered to be the perfect example of fit man for more than two decades now, achieved the title of 'Iron Man'. His shirtless appearance in one of the famous songs – 'Made in India'<sup>vi</sup> – a single by Alisha Chinai during the glorious 1990s, garnered him millions of fans for his sex appeal.

## 8. SHIFT – FROM MACHISMO TO METROSEXUALITY

The Hindi film industry went through much transformation. The 1980s and the previous decades went for the linear plots where the vigour of the macho male actors was celebrated. The stories were macro narratives and focused on those matters which are male-centric. Female actors called as 'heroines' were supposed to play the opposite characters and therefore were taken for granted. Post-1990s, many films which were not linear in the plots and therefore the focus shifted to the female actors also. In this way, the male and the female actors got equal importance in films. There are two reasons behind this shift: first, with the advent of Neo Liberalism in the Indian Economy in 1991 helped the Bollywood industry to have a new outlook towards the narrative and the narration including the screen presence of the characters in the films.



In the post 2000s, the focus shifted to the concept of first phase of metrosexuality and in the second half of the decade, it was shifted to the second phase of metrosexuality. First phase of metrosexuality was related to masculinity being pre-occupied with fashion and household affairs and in the second phase relatively pivots on the single concept of the contemporary fashion and



**Figure - 2**  
**Note - Ranveer Singh's appearance**  
**in *Bajirao Mastani***

trendy outlook. The major transition period from machismo to metrosexuality happens in the second half of the 1990s.

## 9. METROSEXUALITY IN BOLLYWOOD

The term “Metrosexual” was coined by Mark Simpson on 15<sup>th</sup> Nov, 1994. He elaborated on this concept in his article “Here Come the Mirror Men: Why the Future is Metrosexual”

Metrosexual man, the single young man with a high disposable income, living or working in the city (because that’s where all the best shops are), is perhaps the most promising consumer market of the decade. In the Eighties he was only to be found inside fashion magazines such as *GQ*, in television advertisements for Levis jeans or in gay bars. In the Nineties, he’s everywhere and he’s going shopping.

Basically a Portmanteau loan word consisting of two different words, ‘Metropolitan’ and ‘Sexual’, it was believed that the prototypes of the metrosexual people are generally gay. With the passage of time, the concept incorporated a whole range of people from economically independent to the ones who have a flair for modern fashion to the ones who are spending a great deal of time

and money on their appearances and lifestyle etc. Dr Stephen Whitehead in his article titled “Metrosexuality! Cameron, Brown and the Politics of ‘New Masculinity’”, mentions that

The metrosexual is a straight man, but one who cares for his appearance and grooming, is comfortable with diverse sexual and cultural identities, and is not in any way macho or overbearing. He is sensitive, reflexive and expressive. He has emotional intelligence. (237-238)

Bollywood, in its very interesting shift has also seen men exploring the conventionally female dresses, as in Ranveer Singh, a celebrated actor of today’s time, used a *Ghagra* in a fashion show. Fig. 2 shows of how he manages to carry the dress during the promotion of his 2015 film *Bajirao Mastani*. Male members in the urban family set up are contributing towards cooking and rearing the child while their wives are busy doing justice to their profession. Earlier, these household chores were done only by women. One of the main proponents of Metrosexuality was Michael Flocker who in his book *The Metrosexual Guide to Style: A Handbook for the Modern Man* (2003) defines what metrosexuality actually is – “...the old image of the skinny guy getting sand kicked in his face by the muscle-bound bully is history.” (118)

The metrosexual people are not only conscious of the modern fashion and lifestyle but also in the household matters too. The film posters of Bollywood are sometimes metrosexual in nature. The poster of *Salaam Namaste* contains the picture of Saif Ali Khan who donned a chef’s hat. After 2000, there are a number of films in which the male actor of the film donned the chef’s hat. *Luv Shuv Tey Chicken* Khurana (2012), *Chandni Chowk to China* (2009), *Break Ke Baad* (2010), *Cheeni Kum* (2007), *Kuku Mathur Ki Jhand Ho Gayi* (2014), *Daawat-e-Ishq* (2014) – all these films contain the film posters with a male actor donning in a chef’s hat and even some of them act to be a good homemaker. Saif Ali Khan becomes a very interesting example of an actor who undergoes the process of metrosexualization on-screen. Having a hairless and tanned body, Khan presents himself enough metrosexualized in *Kal Ho Naa Ho* (2003). Ajay Gehlawat in his article “‘Aadat Se Majboor’/ ‘Helpless by Habit’: Metrosexual masculinity in contemporary Bollywood” mentions an interesting point:

The first of these transformations occurs in *Kal Ho Naa Ho* (KHNH)/*Whether or Not Tomorrow Happens* (Advani, 2003), in which Saif plays a young New Yorker, Rohit, attracted to a fellow M.B.A. student, Naina Catherine Kapur, played by Bollywood star Preity Zinta. As he embarks on a week-long makeover plan under the guidance of the erstwhile metrosexual king, Shah Rukh Khan, in order to win over Zinta, he ‘sings’ (i.e. lip-syncs) of his transformation in the song, ‘Kuch to Hua Hai’/ ‘Something Has Happened’):

*Dhyan ab apna zyada rakhta hoon<sup>iii</sup>*  
*Sochta hoon main kaisa lagta hoon/*  
*Aaina ho to dekhle tahoona/*  
*Kaise yeh chehra aisa khila hai.*

After *KHNH*, Saif Ali Khan in the movie *Salaam Namaste* in 2007 has the picture of him donning a chef's hat. While in *KHNH*, Khan's family was there, *SN* shows the Nikhil Arora aka Nick is an independent "architect-turned-chef who left India to 'live for himself' and 'make himself happy' as a chef-entrepreneur" (Gehlawat 69) in Melbourne, Australia. To this tradition, *Ki n Ka* (2016) by R. Balki is a recent addition. Kia and Kabir fell in love with each other and decided to marry while Kia playing the role of a business woman, Kabir would like to handle the household stuff. Kabir knows how to cook and how to manage the household matters. "*He is the most wanted Munda*<sup>viii</sup>" – the song in the movie is also quite inspiring. The phrases used here in the song are metrosexual in nature.



Figure - 3

*Munda can shop, munda can chop*  
*Kehnde bargaing mein hai ye top*  
*Munda hega smart, master of the art*  
*Iske to seene mein kudiyon wala heart*<sup>ix</sup>

In fact in this movie, Kabir (Arjun Kapoor) talked on the issue of gender equality. He did not want to be the inheritor of his father's property; rather he wanted to be a 'house-husband'. I Kabir represent himself as the metrosexual man in Kia's house. In an article, "A requiem for the alpha male" published in *The Hindustan Times* on 24 Nov, 2010, Prasenjit Chowdhury mentioned that Machismo seems to be out of fashion these days...Metrosexuality is now mainstream and men are transforming into a hybrid, feminised male. The idea of a strong, attractive, and empowering man who till the other day was likened to a gruff, reticent lone wolf who'd rather battle demons than discuss his feelings, is now being replaced by the idea of a man who doesn't hesitate to cry a river, does the cooking at the homestead, who takes as much time in body-toning and make-up or choosing anti-wrinkle creams and toning gels as his female counterpart. For this new male, emotional repression and physical force are no longer the barometers to measure his masculinity. '*Churi pahan kar baithe kya?*', this barb no longer stings the male ego as it refers to coward men literally meaning a man who sits inside wearing bangles like female. In the recent trend, feminised males are now more sought after.

Shahrukh Khan became the Brand Ambassador of Lux brand<sup>x</sup>. Before this, all the Brand Ambassadors of this product were the leading female actors like Rekha, Madhuri Dixit, Juhi Chowla et al. The Vice President of Hindustan Liver Limited told that the reason behind choosing Shahrukh Khan is that this male actor has a Metrosexual touch. Instead of portraying Shahrukh as a Marlboro Man with a cigar and a hat, he thought that it is more interesting to make him the Ambassador of Lux. In that advertisement, Shahrukh Khan is seen in bathtub with his bare body. A decade ago, the perfumes, beauty soaps, powder or even shampoos were marketed for the female in society. But recently, male version of all these products has also come to the market with their advertisements. Juan Rey also pointed out the fact from an advertisement that

In fact, some advertising campaigns leverage the feminization of man to give a new twist to the message. Such is the case of Shampoo by Dove Men Care<sup>xi</sup>, which poses a flight from the hermaphrodite man. The ad shows a feminine looking man with long hair who realizes he needs a real male shampoo that will allow him to leave behind the feminine qualities and attributes the other shampoo gave him. (19)

The representation of the father figure in the advertisement has also changed from the past. Rey's point is quite interesting here:

However, the representation of the father figure in current advertising contrasts strongly with this and responds to a protective father, a young, attractive man, who dresses casually, who cares and takes care of his children with love and affection, as woman in advertising would. So, he is portrayed enjoying his role as father and does not hide his affectionate nature, neither of which comes into conflict with his masculinity. (20)

In *Ladies vs. Ricky Bahl*, Ranveer Singh played the role of con man but at the same time he changed his appearances to have the attention of the girls. The girls felt the scopophilic desire for him. Despite being the con-man, the male actor's best comment was very trendy: "*kya karun oh! Ladies main hoon adaat se majboor*<sup>xii</sup>". In London, David Beckham became the 'the biggest metrosexual in Britain' in Mark Simpson's 2002 article that led to the term's popularity. Even the best chefs in the famous culinary shows are male. They know not only the cooking but also have the knowledge of garnishing a plate. Sanjib Kapoor is the famous person who had made numerous shows on cookery. Recently Fox Life India premiered a show named as "Twist of Taste with Vikas Khanna" which is hosted by this man and he makes some twists with the foods of different states. Fawad Khan, the Pakistani artist, became the heart-throb of many girls because of his fashionable metrosexualized look with beard, sunglasses, sweater etc. in the movie *Kapoor & Sons* (2016). The metrosexuality is celebrated in different fields in different ways. The contemporary socialites – whether it's a politician, player, film-star or anybody – they cannot afford to ignore their public appearances and this includes



the “totality of self-presentation: dress code, language, phraseology, physique, body posture, hairstyle, general grooming.” (Whitehead 236)

One of the important aspects in Bollywood is the advent of male make-up artists and costume designers. After 2000, there was Charu Khurana and Namrata Soni who had worked a lot for the Bollywood industry as well as the South Indian Films and given their best efforts in films like *Om Shanti Om*, *Kabhi Alvida Na Kehna*, *Musafir*, *Main Hoon Na*, and *Aisha* (cases of Soni). But now—a-days the male make-up artists and costume designers come up with their own designs or sometimes with the designs which are influenced by the western culture. Mickey Contractor, winner of IIFA Award for Best Make-up for films *Kal Ho Naa Ho* and *Kabhi Khushi Kabhi Gham* has been a prominent figure reckoning in make-up industry for more than three decades. Shaan Muttathil is now a famous make-up artist and the costume designer who assimilates the Western fashion with the Indian costume for the better appearance of the female actors in films. Basically Muttathil has a YouTube channel where he is found almost in all the videos with Miss Sri Lanka Jacqueline Fernandez, Richa Chadha and many more. He is found with the celebrities buying some fashionable items or preparing them for their shooting.

The concept of metrosexuality has changed its course after 2010. Not only a cluster of male actors have the metrosexual outlook, but most of the actors are changing themselves to be metrosexual. They are not like the male actors of 1980s or 1990s. Since the definition of metrosexuality has changed and shifts its focus on to the fashion and design only. In the 1970s and 1980s, Amitabh Bachchan who used to be the “Angry Young Man” in the industry, is now a metrosexual man and he has a sense of trendy fashion. Mr. Bachchan has a sense of style statement which is typically *sui generis*. The man has created an image for himself as B-town’s most stylish evergreen star since he hosted KBC in the classiest Italian suits. His trendy eye-glasses, his gaudy ties and the stylish branded watches have attracted the audience. Recently he has become the Brand Ambassador of Tata Sky and the theme song “‘Yo Se, Yo Se’ with Amitabh Bachchan and the Thakur Clan!” got a very good response. It has crossed 1,710,148 views till date on YouTube. A metrosexual appearance, he is the “Rapper Thakur” in the advertisement with a new kind of fashion.

## 10. CONCLUSION

In this paper, the intention was to investigate the shift in the portrayal of male actors in the Bollywood movies and thereby to show the influences of the Bollywood on the generations of several decades. With the change of time and people’s sensibilities as well, the concept of metrosexuality got another dimension. One of the most important aspect of Bollywood is that it shows what actually public demands and what they wish to see. Being a Metrosexual man is a recent trend in the urban and

suburban areas of the country. That is also the reason that the post-2010-Bollywood movies rarely show barring a few the macho bodies of the male actors – this concept is now passé. As the time passes, the shift is that people have no interest in the projection of hypermasculinity. The present day generation does not feel ashamed of using materials which are conventionally considered feminine in nature. Metrosexuality is the Gen-X style statement. The best way to understand this is to follow Sonam Kapoor’s famous statement, “One should wear the outfit; the outfit should not wear you”<sup>xiii</sup> which clearly implies that one should not see the dress, rather one should see that how a person carries the costume better or how much confidence he or she can show. Simpson provided the idea that the gay men in society were the proto-types of the metrosexual men but in the contemporary times, this concept became obsolete and the newer one is now popular. The modern generation is looking forward to accept the new concept of Fashion. The concept of boys’ thing or girls’ thing is now out-dated. Salman Khan’s appearance during the promotion of *Wanted* (2009) with the ring in one ear was very trendy and people tried to copy him. The new generation believes in the concept of unisex which refers to the things that are not gender-specific. Fashion was very much complex in the sense how people are seeing this. This was complex because there was a huge gap between the audience and the actors. But with the advent of modern technology, Whatsapp, Twitter, Facebook, Instagram and all these apps based social networking sites, people identify with these actors that clearly indicates the shift in the films and the kind of impact it has shown on Indian society.

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### Notes

<sup>i</sup> Roughly translated in English as One who is Man, doesn't feel the pain

<sup>ii</sup> Translated in English, "Many toys of this kind are sold in the market but the kind of valour required to play with these toys is not sold in the market. Men are born with it".

<sup>iii</sup> Translated in English, "When this hand of two and half kg hits someone, he dies"

<sup>iv</sup> Translation in English, "If you possess courage in the right place and if you have the guts in your courage ... then try to stop me".

<sup>v</sup> English translated, "I just do not have heart in the hearts place, I also possess valour."

<sup>vi</sup> Official Link: [https://www.youtube.com/watch?v=IvloHsmi\\_vg](https://www.youtube.com/watch?v=IvloHsmi_vg) Accessed on 10 Nov. 2016.

<sup>vii</sup> (Loosely translated in English) I care more for myself these days/ and think of my looks incessantly/if there is a mirror, I take a second look and /wonder of how radiant my face is.

<sup>viii</sup> Boy

<sup>ix</sup> (Loosely translated in English) This boy can shop, as well can chop/ in the game of bargaining he is at the top, / this boy is smart, master of the art/ but inside his chest he has a girl's heart.

<sup>x</sup> Lux Beauty Soap: <https://www.youtube.com/watch?v=ZFFHjQxHLTA> Accessed on 10 Sept. 2016.

<sup>xi</sup> Dove Men Care: <https://www.youtube.com/watch?v=CQww4HC9aqk> Accessed on 09 Sept. 2016.

<sup>xii</sup> (Loosely translated in English) What should I do Ladies? I am bound by my habits.

<sup>xiii</sup> Quoted from <http://www.rediff.com/movies/report/birthday-special-sonam-kapoors-30-most-stylish-looks/20150609.htm> Accessed on 14 Sept. 2016.