

**A CASE STUDY ON CINEMA- 'KABIR SINGH: HERO OR A CASANOVA'**

**Mr Atif Sundke**, Asst Prof, Tilak Maharashtra Vidyapeeth

**Abstract:**

Cinema is an integral part of one's life. People try to imitate and absorb the characters in the real life. There is a connection of real and reel life. Literature is a mirror to the society and vice versa. People try to imitate the characters more often and feel the association between them and the characters. Earlier movies used to communicate a message to the mass: A message of sacrifice, unconditional love, respect for one another, and victory of truth or good over lie or evil. People used to replicate those characters and try to imbibe all the good qualities in them. Even the lyrics to more extent were suitable for the daily situations. Gradually the situation, script, characters, depiction, language used in movies started changing. This paper throws light on how the definition of love has been changed and portrayed now.

**Key words:** Hero, Casanova, Love, Definition of love

**Introduction:**

Films have been a chief part of a person's life. Bollywood has been the great inspiration for people over the years. Since Independence, Indian films have been through numerous revolutions such as a stint from classical mythology blockbusters to "Bollywoodised" remakes of Hollywood's hit movies. Women in Bollywood industry have performed an imperative character in the accomplishment of individual movies. Their roles nevertheless have altered eventually, from being reliant on their male leads to very autonomously taking the storyline ahead. Sooner than talking about the revolution, it is significant to comprehend the significance of Bollywood industry in the world today.

Movies are assumed to be the opium of the Indian masses as people depend on this medium to assist them getaway to a castle in the sky. In a very precise way, movies have formed the cultural, social and political standards of people of this country. Movies of the fifties and sixties had messages for the society and it was a mode of setting a trend or bringing the good change in society. People used to identify the similarity with the characters shown. They wanted to be like the character who is a silent lover, a sacrificing lover, a tolerant beloved or an individual who try to maintain harmony through its presence.

**The Hindi Film Industry:**

The Hindi film industry, based in Mumbai (earlier Bombay), is the biggest branch of films. Hindi film industry is usually called 'Bollywood', similar to the name 'Hollywood'. The word "Bollywood" is every so often attached to Indian films in toto, principally out of South Asia, but this tradition is inaccurate. Other regional Indian films are idiosyncratically unlike to Bollywood (Hindi) films. In the views of Tejaswini Ganti (2004), "Bollywood does not encompass all of Indian films, adding only about 20% of the total movie production of India, which is the leading in the world and which predates Bollywood." As the plot and subjects of the film represent the culture and society of the region, most Bollywood films at the moment are to a great extent inclined towards the western culture. However, Bollywood can be deemed to be prevalent in regards of audience, it is assumed that more or less all of the Indian Population watches Bollywood. According to Enrik Parker (2009), "The Indian film industry is the foremost and most admired in the world. Over 1000 movies get released once a year, the majority of which are produced in Hindi. It is the Hindi-language industry that has happen to lovingly be called as 'Bollywood'."

Bollywood movies have been much-admired for depicting the transformations in the society but on the other side have also been slammed for overlooking gender topics. In a majority of movies, women are offered a second tiered status. They are shown as insignificant and ineffectual part of the society who seeks out assistance from their male counterparts. Movies gyrated around issues and problems of women or socio-economic crisis tackled by them, but never did they verbalize about the progression of women or strengthening of their confidence and sense of worth. Their primary job would be as item girls or naive catalysts for the male protagonist's voyage. Women were determined to be represented as showcase object or domestic dolls who pandered to the notions and beliefs of their ruling counterparts. The prime purpose of women and young girls was to get hitched to somebody who would be their source. Cinema represented a man-woman association as more or less a societal happening which moved forward from conversing, getting acquainted, getting spliced for wealth and produce offspring which amplify the family stature. Due to societal conditioning, women were educated from the birth that they ought to be secondary to the male society. Women were abased and deemed as sheer beautification of the home. They had to safeguard their decency, if not they would be publicly scorned. Transformations have been observed in recent day movies with women obtaining the core platform. They are offered characters to display self-determining, powerful and talented females who stand-up for their rights and are even given due acknowledgment.

As the reputation of cinema enhanced, artistes turned into heroes. The viewers became psychologically devoted in the film stars and this had an influence on monotonous lives and principally the lives of women. With this power of fame comes accountability. The efforts and anguish of Indian culture has been portrayed in Bollywood cinema. The transformation of Indians and the culture has been exhibited by movies. The enigmatic heroes evolved into the angry young man further into the cool dude with super cool attitude, the antagonist and off late, a rational male character.

Over a time the representation of women in Hindi movies has extensively changed. Even if they had an imperative character they were depicted as sufferers, vamps or villainess who torments the other women. With passing time this notion altered and women were offered powerful characters. An additional characteristic that has revealed significant modification is the depiction of men in Bollywood movies. Men are no more 'macho' but they demonstrate their susceptibility too. Men are not just individual of dominance but also contribute in the progression of powerful and sovereign women. In the year 2019, we have seen male roles being played by actors so distinctly. They demonstrated diverse sides of a man. Men are portrayed being domineering and defensive but it is brought to light along with their faults. Quite the opposite men are permitted to tap within their individuality and stay in touch with their female counterpart. This research paper will through light on the characteristics of male figure: Kabir Singh exposes violent, forcible and brutal aspects of a man. It is the most horrifying, tormenting, atrocious ode to chauvinism, misogyny and dominance ever produces and directed by Indian Film Industry in any language.

From the 90s era, Hindi films slowly and gradually bade farewell to the depiction of bloodshed and hostility, assault and stalking as rightful manner of courtship. It never went away totally, but for the most pieces, if a protagonist man was a stalker, he was determinedly categorized as the antagonist of the part as Shahrukh Khan was in Yash Chopra's Darr. The romanticization of annoyance and the maltreatment of women while enticing them have made a huge come-back this decade, symbolized by some movies. Kabir Singh is in the similar group: dodgy to the heart for the reason that it is such a superficial and sly invention.

#### **An Astray Lover: Hero or a Casanova:**

Kabir Singh is a movie which shows a different, almost gray-shade of love which was hardly seen in the past. People have grown-up seeing love as pure, true, gentle, kind and beautiful through the movies of

Bollywood Director Yash Chopra. His male leads had love and respect for beauty, kindness, reverence and above all care for their female lead. His movies not only had a message for the audience but also were pure, clean and fresh. But today, if the director wants to show that the two souls are madly in love they show them between the sheets hundreds of times within the running hours of the movie.

Kabir Singh opens with a scene that hints the audience about the entire movie and what are they going to see in next two hours and fifty-two minutes. Kabir Rajdheer Singh, A surgeon appears on the screen where he is sleeping on a cot at a terrace enveloped in a night gown. The lady over there scolds him for the act and that's how Kabir come on the screen. Immediate after waking up he boozes. The very next scene of the movie is picturised where he come smoking at a place and a girl is waiting for him who tries to woo him by her inappropriate gestures. To which he gets swayed and tries to make love to her. Initially she tries to be reluctant and plays with him until her boyfriend comes to the door. Later, the same girl refuses the idea of intercourse with him and to which he get bugged and tries to fulfill his need from her. The next scene shows us how impatient and eager he is for making love. This time he calls up a girl who has missed his seminar and for that he asks her to come to his home. The girl hang-up the call in annoyance. He then calls his friend Shiva, to ask his family friend to come over his flat who had praised Kabir for his masculinity once. His friend rejects doing so and hang-up. Kabir in sheer lust and lechery fill ice in his jeans and leaves to his apartment.

The next scene where we get a tinge of Kabir's language and behaviour. Pushpa, His maid is present in the scene where Kabir is talking to his pet, Preeti. Pushpa is shown as a comic relief and asks Kabir whether Preeti, a dog can speak to him. Kabir has shown fickle-minded also at some point. The language of a hero ought to be decent but here just to show how heart-broken the hero is, the director has used foul language. Kabir, is a surgeon and after an operation he asks his OT assistant about another patient. The assistant says he has been denied to undergo for a surgery on that particular day by his astrologer. To which he says,

*'Tomorrow is Sunday. I take Preeti for a walk. Usko bolo upper thigh sooj gaya hai. Kuch karega nahi toh waha bhi sooj jayega. Surgeon sanki hai kat ke phenk dega uska who bhi.'*

A man from a decent family, a bright student of medical college, a brilliant surgeon and the use of unfit is really a deadly combination. This kind of language is giving a wrong message to the young generation.

After the scene there's a flashback scene at the playground that testifies Kabir's intention of damaging the youngster's attitude and mindset. Here in this particular scene, Kabir spits badly on the ground, uses vulgar, obscene language and uncouth gestures to his heart's content (at some place his friend Shiva too). As already discussed people adopt from films more than any other medium. People try and like to imitate their favourite actors. But after such release people will only learn to abuse, consumption of alcohol, fags, satisfy their desires through immoral ways, disrespect the relationships, their partners and devastate one's own life. The researcher, after the release has witnessed many people doing those disgusting and provocative gestures. Some of the audience glorified and worshiped the heroism of the character whereas some ridiculed and threw it to dust. The height of hypocrisy is shown in almost entire film where smoking and consumption of alcohol in public places is prohibited but shown with warning on the screen. The actor has not been shown drinking water and breathing clean air but the director had made sure of showcasing 'an addicted hero' throughout the film.

In the same scene Kabir with robust and roaring voice says, 'Oye! Wapis Rakh Ussey' to the Convener of Delhi State Football Federation who tries to pick-up the trophy from the ground. His friend Shiva laughs and jokingly addresses that elderly person as 'Fattu' (coward). This particular scene teaches youth to disrespect and use foul language to the elderly people.

After being called by the principal and informed and addressed to the juniors about Kabir's anger management and then he decides to leave the college in between. At the canteen where Kabir heroically

flaunt his false masculinity by lighting cigarette and stumbles upon his submissive, a doltish character, Preeti Sikka (Kiara Advani), his junior who appears just like a submissive or a mere puppet. That very moment his eyes shine, the bell of his lechery and lust rings and he drops the idea of leaving the college by tearing the NoC letter. In the next scene he enters and disturbs the class. He terrorizes the boys in Punjabi because he doesn't want the teacher to know about it.

'Pehle saal naal ek kudi aayi hai. Who meri bandi hai. Kisi ne bhi odhe bala wich tel lagaya ya odhi chappalan churai ta yaad rakhna suiyyan ghusadan tooi vich. Te na hi koi odhi ruchian vich ruchi lega.

Pattiyān puttīyān lagada te kuch hua te..... O kudi nu chhad ke sari kudiyan twaddi. Zyada jawani na dikhao. Har saal nayi kudiyan aani hai. Aur mauke bhi milne hai twanu. Khas kar ke mundyanu.....  
The above dialogue illustrates how Kabir perceives women in general. He threatens the students and says Preeti is his' girl. Except her, boys can woo and try any girl they want. There will be new girls in college every year. Boys will have many options. These lines show, except Preeti every other girl-student is a public property and boys can try whichever girl they like. Such dialogues or discourses can damage the safety and dignity of the girls. Boys can do whatever they want by blindly following this antagonist in the protagonist's clothing.

His goon-like friends visit the class, observe her and passes praises her for her beauty like the neighbours in India come to visit the newly wedded bride. The first exchange of words between Kabir and Preeti take place and he kisses her on her cheek which again is without her permission. This particular episode reminds the scene from the novel of Thomas Hardy's 'Tess of the d'Urbervilles.' Kabir decides her friends and roommates too for her. Preeti remains poker-faced. Kabir expounds, "Yeh koi aisa waisa course nahi hai Preeti, this is MBBS," as if she, who had apparently taken the entrance test to be there, unaware and unacquainted of it. But of course, she is poker-faced. The director of the movie not only persists on demoting her to be a mere toy or creature of want but also exhibits her as an irksome companion, who entitles Kabir as 'baby' with that synthetic sugariness, that it can in fact bring ignominy and humiliation to sugar-free.

He then takes her out for personal tuitions everyday out of the college and starts exploring and gets acquainted with her. Then, comes the most disastrous scene of the film, the Holi scene, where an opponent of Kabir applies colour to Preeti. Kabir gets annoyed and utters very shameful words. He goes to the opponent's room abusing him all the way and there he abuse and punches him in his face and beat him badly. Kabir takes Preeti to the boy's hostel and takes care of her and her study as she meets an accident and her foot gets hurt. One day while teaching and learning both gets carried away and indulges in the coitus relationship.

One fine day, Kabir goes to Preeti's house to invite and take her to his brother's wedding. His mother asks them to wait for her father's consent. Both of them go on terrace and get caught smooching. Preeti's father gets angry, slaps him and throws him out. From there his malevolence appears on screen. Next time he again visits her place to talk to her family about their relationship and in sheer anger slaps on the road. Kabir speak ill about her father and gives her an ultimatum of six hours to induce him. He shoves her and curses her to get hitched to her fathers' selection. Preeti struggles to embrace him and cool him down but in vain. He turns back and smacks her before departing in a wheeze. Preeti comes to meet Kabir but he had taken an injection and slept. Before the intermission the director has successfully tried to wrong the young minds of the audience where he shows Kabir's trouser gets wet.

Post interval we see a different in fact a contaminated Kabir Singh, who is unshaved, long haired and scruffy. In the second half we see Kabir gets fascinated towards a celebrity named, Jia Sharma with whom he tries to go intimate. But due to her reluctance for it he abandons her and move on. Despite of all the problems and tussles Kabir finds his girl and the story ends well.

Shahid Kapoor carries out his character from a blazing pit of unremitting wrath. As a deplorable, dopeheaded drunken bufoon, he is so forceful, that you actually realize it tough to be contented for his

happy ever after, when it happens in the end. But at that time even, the audiences truly don't imagine that Preeti and Kabir making a life mutually is a feelgood ending. It declares more or less like a conjugal hostility lawsuit waiting to take place, and the audience must wish that the director by no means deems of making that movie.

Kabir Singh standardizes teasing and ragging, which has not taken place in Bollywood for a coon's age, and sweeps out-of-the-way all negotiations on caste, which we are reported was the motive why Preeti's parents rejected Kabir's marriage proposal in the ab initio. At a time when numerous medical students are being diametrically distressed by ragging and caste-based prejudice is uncontrolled in a lot of medical colleges, one would believe these are completely first-rate subject matter to explore, but the director of Kabir Singh provides more screen time and footage to Shahid's abs and the propinquity of his crotch than to any of these burning issues.

Nevertheless, the chief dilemma with Kabir Singh is only the poisonous assortment of testosterone, chauvinism and dominance.

Man has been obstinate and high-handed in the society for generations at end and they have to exhibit inferiority of women with the intention to uphold their power. Kabir showcases this kind of manliness in which he has to be in power of not only the woman in his life but also the happenings that take place. When Kabir (Shahid Kapoor) notices Preeti (Kiara Advani) for the very first time both do not communicate. Kabir gets physically fascinated to her good looks and consequently declares that she is his'. There was no conversation with reference to the subject but a conclusion was accepted. Kabir even endangered other boys of the college to excuse them from Preeti as she was his. This was earlier to even conversing to her. He and his friends go to her class to see her betwixt her other class-fellows. When she is with her friends, Kabir calls her in private talk a bit and then plant a kiss on her cheek, all in a day's work. Preeti is not at all asked whether she is comfortable with the sort of fascination she was receiving. Kabir go to her class and switch her seat as per his wish. He also selects her friends for her and says it is better for a beautiful girl to have a chubby fellow. Kabir step ahead to even decide on her roommates without having a conversation with Preeti. He would take her out of her lectures into the meadows to educate her about anatomy. In this entire circumstance, Preeti doesn't voice a single word. Kabir prefer the apposite manner her 'dupatta' is to be over her shoulders so as to repel other men towards her. All through the climax, in fury he enquires what her individuality is and declares that she is nobody except Kabir Rajdheer Singh's girlfriend. His affirmation over possessing her is vivid all the way through the movie when he repetitively pronounces "Woh Meri Bandi Hai" (She is my girl). All the way through these stratagems, Kabir constructs a base which places him on a plinth and Preeti at his feet. Kabir Singh is a creature who wants unconditional authority over his girlfriend and association which sets Preeti in a difficult situation abandoning her with no means escape. Kabir wants to be authoritarian in the association not only classifying the woman as subservient but also offering her not offering freedom to breathe. Gender disparity is psychologically imaginary or quite petite. Ideally, a few gender disparities in psychological descriptions are there but moderately. As citizens we are ethnically prompted to overemphasize these divergences. Writer Cynthia Epstein in her book 'Deceptive Distinctions' appropriately describes these insignificant disparities that are put in the front position in order to bring interruption between the two genders. Specific party of men occupies authority and affluence, and they codify and imitate the societal associations that produce their governance.

A glamorized concept of a man is the presentation of manliness they showcase which is controlled by gendered prospects. Mannish vision is so in which the man's actions requires to be impassive and outlook ought to be misandrist. They should neither be emotional in conventional nor anti-conventional circumstances. Anti-women is a thought in which the man embodies a want to shun being apparent as feminine by refraining from deliberation, activities that are connected with femininity. Ultramasculinity is the conviction that in order to be a real and complete man there should be no

similarity to a woman. In Kabir Singh, the male personality becomes disconcerted when another man applies colour on Preeti during the celebration of 'Holi'. He believes that a man should rise tall for his woman and he takes a grief-stricken girl, Preeti along to batter the man who wronged. He attempts to demonstrate his masculinity in front of Preeti to show up that in the association he is the man and he will deal with complicated circumstances. The state twirls when Jia, Kabir's new girlfriend attempts to care for him, he tells his friend Shiva that he is unsympathetic to this and further adds that he used be the one to do so for Preeti. A man's confession of consideration and concern is more possible to be linked with scorn and societal condemnation. After their convocation as they set up to run off Delhi, Preeti implores Kabir to halt for two days but he superciliously rebuffs stating he is not fine with adieus so they must cut it simple. In the other half, Kabir laments and cry when he perceives about a married Preeti. Shiva, Kabir's close friend summons, boys never weep but they restart and go on to another girl. He must have told Kabir that a true boy is someone who never makes a girl cry. A universal concept is that a man upholds his supremacy by being as inflexible as boulder; he should neither reveal any sentiment nor lose itself in too much communication. If he does so, he is labeled as effeminate. Kabir's temperament show him as a man who repudiates to delve into expressive interaction. If he does so then there would be no differentiation between him and Preeti, leaving him to be ineffectual and more emasculate as he delve into a terrain not at all excavated. For a man to have negligible indications of femininity places them at a distance from conventional men. Archetypical feminine qualities for instance kindheartedness, consideration and compassion ought not to be apparent in a man. By restraining the eloquence of man within the stricture of ultra-masculine and anti-feminine behaviour, men are corralled into a certain cage. Men have static beliefs that they ought to obdurately stick to their male character; this is cited as gender task pressure. This links to augmented intensity of belligerence, emotional inaccessibility, harmful behaviours with regard to women and sexual chauvinism. Violence towards one's companion; bodily, psychologically or orally has harmful effects which could lead to association failure, wounded psyche and harm. Kabir is a harbinger for male gender task pressure wherein the man displays hostility towards his companion. The film starts with a scene where Kabir is coming in the house of his patient's fiancée. The girl appeals him for coitus relationship but on noticing her fiancée at the door she instructs him to leave. Kabir happens to be in a stupor and aims a breadknife towards her bottom wear and commands her to undo it. An unexpected sound warns him of his activities and he pauses. The foremost incident discovers Kabir's disgraces are apparent when he goes to see Preeti's parents. Preeti's father argues with him about their match and chucks Kabir out of their home. Kabir asks Preeti to speak to her father like a woman. Preeti implores him to reflect sensibly and that in adoration they must stand united, to which Kabir forewarns her that he will smack her if she speaks in a language entrenched with adore as it arouses his resentment to explode with additional force. He frightens her sister away by intimidating to toss a pot at her. Kabir speaks awful about her father and gives her an option of six hours to induce him. He shoves her off and curses her to get wedded to her fathers' preference. Preeti struggles to embrace him and quieten him down but futilely. He turns around and spans her before parting in a huff. An act of corporal brutality produces the base for the offensive companion to determine supremacy. Kabir is preferred to uphold his manly supremacy even in susceptible circumstances. Having such power over situation makes him experience less incompetent and more in domination control. The social belief of gender task pressure must not commune at all to the genuine persona of the man.

Shahid Kapoor in an interview to a daily said, "If people start criticizing characters, we cannot make films that are true." But honestly speaking it is not reality. It is grueling, but for the zillionth time: it is not the portrayal of realism that is obnoxious here, it is specifically because sadistic, disparaging chauvinist do subsist and women for ages have experienced at their hands that it is severely disquieting when a movie depicts such a character as trendy, amusing, and, as Shahid Kapoor represents it, a boy with "a kind heart" who "adores entirely" and "wears his sentiments on his sleeve". Kabir Singh must

grade amongst the most distressing exemplar of the fanatical Casanova, molester and a stalker male protagonist being glamourized by Indian films.

**Critical Comment:**

The character of Kabir Singh is by and large a modernized version of Devdas, a disaster in love, with added anger management problems, who strokes the bottle at the drop of the hat. There is a Chinni Babu in his life in the shape of best friend Shiva who keeps arriving to release him and seems to hold no personal life at all of his self. As a matter of fact not a distinct character in the regret of a screenplay — from his family, college principal, hospital staff — appears to have any *raison d'être* except accommodating unnecessarily to a man, who, as a substitute of any pity or tolerance for his “distressed” mind requires certain genuine medication and healing to regulate the intrinsic toxicity he is unfolding to the people surround him. The complete arch of the movie is to one way or another display his destructive attractive, clarify it as “exceptional” and have him discover recovery in spite of his unpardonable habits. To cut a long story short, he is a intelligent at everything after all, even at operating surgeries when he is stewed and hopped-up.

Kabir Singh felt like a super suffocating incident. One that causes you experience tarnished. Devdas no less than had the obstinate Paro and charming Chandramukhi, two elegant women with their own distinctive qualities, to beget some wisdom of stability to the man-woman game. Here in Kabir Singh the woman is deprived of any activity whatsoever. She is a possession, manifested and possessed by the man. She submissively pursues him wherever he takes her, always looks down, and is submissive in permitting herself to tolerate with his brutal behaviour. While the pleasing song in the backdrop plays “Tujhpe hi to mera haq hai (I have the power on you)”. He is the guardian and the redeemer.

There is hardly any tinge, no reliability when it comes to the relationship itself. It is extra contrary than influential, mortifying than avowing when it befalls to the woman. Then there are all the ladies getting smitten towards this man who authoritatively orders them not to wear lipstick in the OT and titivate their chinni accurately. Where is the greatly fabricated and striking maleness and ruffian magnetism? There is no logic of place also, be it Delhi or Mumbai. The climax is ridiculously suitable constructing one confusion whether to giggle or weep.

The whole movie, like the original, is reliant on and forced by the act of the star at the nucleus. Some of the audience more or less throttled at his dealing of his domestic help and when Shiva put forward that Kabir should wed Shiva's sister to find some steadiness in life. Who is he to opt the choice for his sister? No but she admires Kabir for being a womanizer. Why? What does the director consider women are aimed for? Be escape goats at the male holy table?

**Conclusion:**

Every man is an ambassador of a different variety of virility. Bollywood has constantly publicized men to be extra prevailing than women. A male character is intended to be less sensitive, have lack of interaction and furthermore acquire machismo. Kabir is an ambassador of quaint manliness who progresses over the period of the movie to comprehend the factual spirit of being a man. Men must not to subjugate or suppress women but preferably acknowledge their sentiments and handle them in a positive way. Kabir experiences distress and harm not only in the mode of mislaying love but also the career he is most obsessive about. Realization oozes into Kabir and starts to recognize his individual persona rather than corresponding to social standards. An absolute dissimilarity is Karamveer Singh. Karam is kind, thoughtful and attentive of his sentiments. Regrettably concealed by culture he cannot come neat about information of his occupation but he is voiced about the detail that men can be forlorn too. Decided to be noticed as a man by the public, one has to estrange themselves from all sentiments that is regarded as womanly. In position of these womanly sentiments men are permissible qualities for

instance lechery to represent sexual dexterity or competence, mania to boast potency, and audacity to exhibit valor. Men are now shifting past their misapprehension to determine features within themselves that could be womanly and are able to groove in suppler characteristics of their distinctiveness.

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