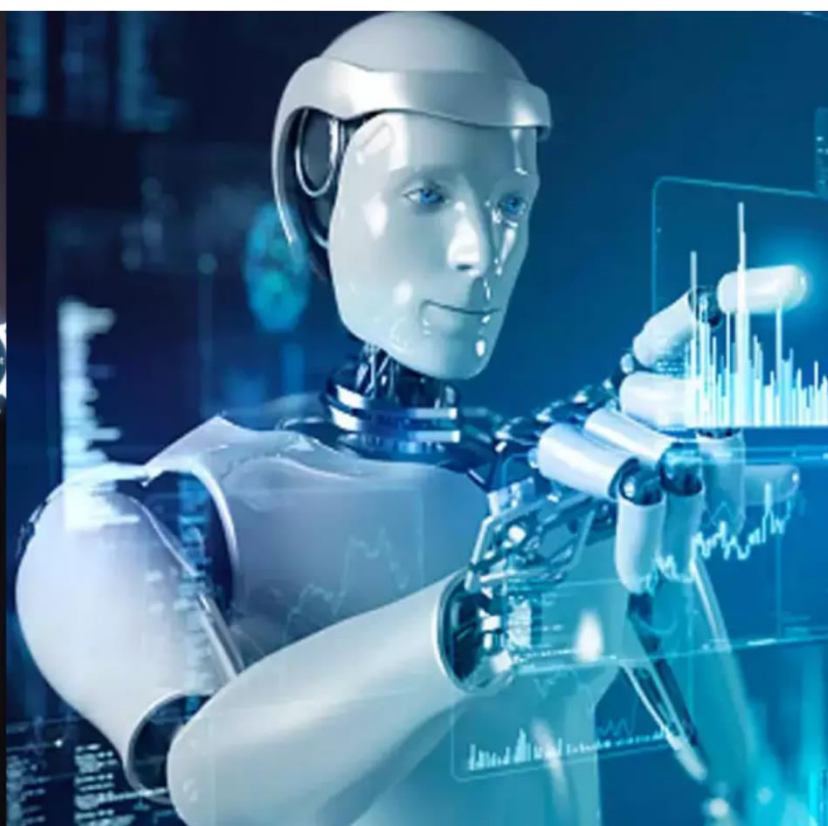




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Evolving Anger and Masculinity in Indian Cinema—An Analysis of the Angry Young Man Archetype of 2020s Digital-Era Antiheroes

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ABSTRACT: This research project begins with the exploration of the ‘Angry Young Man’ who has been one of the most iconic symbol in Indian cinema since the 1970s, and famously displayed by actors like Amitabh Bachchan. This character represents anger, rage, violence, dominance, masculinity and rebellion and the discomfort of the common men against injustice, crime and corruption. Over the passing time, this archetype has evolved in a new version, especially in the 2020s, where the digital platforms have introduced a new kind of characters.

This project delves into how anger and masculinity are showed in today’s Indian films, concentrating on popular movies like Animal, Puspaha, KGF and Chhaava. Far apart, from the traditional heroes who were determined by physical strength, anger and rage, to today’s character who are different, morally grey, emotionally intense and deeply conflicted. They show modern problems and issues like toxic masculinity, emotional well-being, mental health struggles and identity crisis.

This research project also draws parallels between literary and cinematic influences, such as Jimmy Porter from John Osborne’s Look Back in Anger, who is considered as real or original “angry young man” in modern literature. Jimmy’s emotional frustration, problems and dissatisfaction with the society, deeply match with internal conflicts are seen in modern movie characters like Puspaha and KGF. These references will help us explore how the themes of emotional suppression, toxic masculinity, and social rejection continues across overall cultures.

By comparing and analysing the angry heroes of the black and white films with those of the present, this project shows how Indian cinema reflects social values and beliefs. It also explores why young audiences are so deeply and strongly attach with these new versions of antiheroes.

Overall, this research project’s main idea is to understand how the image of the ‘angry young man’ has been changed and evolved in the digital era and what this says about the new ideas of masculinity in Indian society.

This study also draws support from scholarly works such as Saayan Chattopadhyay’s analysis of 1970s masculinity in Indian Cinema.

KEYWORD: Angry Young Man, Masculinity in Indian Cinema, Digital- era Antiheroes, Emotional Vulnerability, Psychological Trauma, Indian Society and Cinema, Vulnerable Masculinity, Cultural Expectations.

I. INTRODUCTION

From the moment we are born, Cinema has always played a very crucial role in our life. It plays a mirror of our society. In India, films and shows they do not only reflect on the social, cultural and political changes that happens around us, but moreover they focus on the way people behave, feel, think and how they express themselves. One of the most powerful and prominent images in Indian Cinema is that of the “Angry Young Man”. This powerful figure represents a man who is deeply broken, hurt and disappointed by the people around him and expresses his feelings, thoughts and emotions through anger, rebellion and violence. This most iconic figure first became popular in the 1970s and played

several characters and roles and this important figure is none other than Amitabh Bachchan, who played roles of common men fighting for injustice, inequality and corruption. These characters later became the symbols of strength, power, resistance and masculinity. As Amitabh Bachchan once famously said in the film Mard, “Mard ko dard nahin hota”—a man doesn’t feel pain. This one line became a symbol of how Indian cinema once saw masculinity: strong, emotionless, and never showing weakness. But today, things are changing.

This project begins with the exploration of the ‘Angry Young Man’ who has been one of the most iconic image in Indian cinema since the 1970s. But in 2020s digital era the idea or definition of anger and masculinity has changed and evolved in cinemas.

As Saayan Chattopadhyay explains in his study, the rise of the ‘Angry Young Man’ in the 1970s was deeply connected to political unrest, unemployment and social injustice. These conditions shaped a masculine image that used anger as power.

Over the passing time, the meaning of masculinity has changed in Indian Cinema. In the 2020s, we are witnessing a new version of Angry Young Man. The characters they still carry the weight of anger and frustration, but their reasons, understanding and reactions are way more different now. Today’s digital-era heroes are more complex, layered, emotional and vulnerable. They are not just only dealing with the society, sometimes they are fighting their own battles like personal problem, mental health issues, family pressures, identity crisis and feeling of loneliness. This shows a huge shift of how the meaning of being a “man” in our society has evolved and changed overtime. The modern male characters they are not just strong, bold and dominant they are also emotional, vulnerable, confused and fighting with their own problems and this is a very crucial change, especially for discussions about gender, toxic masculinity and how emotional well-being has started to grow.

To deepen the meaning of the project, this research will also connect these four Indian characters to Jimmy Porter from the play Look Back in Anger by John Osborne. Jimmy porter, a symbol of post-war male frustration and emotional outburst in British theatre, mirrors many qualities of today’s Indian anti-heroes, such as inner conflict, past trauma, broken masculinity and unhealed emotional pain.

This project’s main idea is to study how anger and masculinity are shown in Indian cinema in the 2020s and how they have changed, compared to the old forms of the Angry Young Man. It will also explore how cinema is now showcasing a clearer and more realistic image of ‘Modern Indian Men’, especially in the smart digital age where social media, fast communication and personal identity plays an important role in shaping our emotions and feelings. The characters from the recent movies and web series they often reflect upon the problems, frustration and confusion of today’s youth. They may also show anger and violence not just against for the society but also against for themselves, their situations and even for their closed and loved ones.

A similar kind of men is shown in Jimmy Porter from the play Look Back in Anger. He is not physically strong or violent, but his anger comes from deep sadness and helplessness. Like the new Indian male leads, he also feels lost, angry with society and tires of being expected to act in a certain way.

By studying and analysing selected films, this project will also try to understand that what these new characters tells us about changing masculinity in India. It will also look at how film narratives, dialogues, body language, background stories, culture and visual style helps in creating such angry and modern men. The project will also try to give answer of three questions like: - Why are the modern male characters so angry? What makes them different and unique from the older heroes? How do these films shapes and reflect the societal expectations of the men?

This research is necessary because cinema has the ability to influence on how people see themselves and the society. If the concept of masculinity is changing and evolving on screen, it may also affect on how young boys and men looks at anger, strength and emotions in real life. Through this project, we can understand not only the evolution of male characters in Indian films but may also look at larger social changes occurring around gender roles and identity in our society.

II. UNDERSTANDING MASCULINITY AND ANGER IN INDIAN CINEMA

Indian cinema has always been playing a major and powerful role in shaping, defining and displaying how people see manhood and masculinity in our society. By watching and analysing movies and web series, we understand what society expects from men- being strong, dominant, in control, aggressive and emotionally tough. From early black and white films to today's big screen blockbuster movies, the portray of a man has been built through different stories of bravery, control, power and emotional silence. One of the most famous and iconic male images came out of Indian Cinema is the "Angry Young Man", who became famous in the 1970s by actor named Amitabh Bachchan. He was seen as a man full of anger, rage, fighting against injustice, corruption, poverty and for a broken and damaged system.

However, the image of Angry Young Man is now changing. In the recent 2020s, we are witnessing a new kind of angry man emerging especially due to the rise of digital content. The digital era heroes they, still carry the same anger with themselves, but now that anger comes from more personal and emotional places. Modern films they show that masculinity today is not just only about strength, power, rage and anger- but it is also about deep pain, identity, love and emotional struggle. Films and movies like Chhaava, Animal, Pushpa and KGF teach us how anger and masculinity are now more emotional, personal and layered in today's time.

2.1. What is Masculinity?

From the moment we are born we are divided into two different sex groups as: MALE and FEMALE. Traditionally, in many societies, gender roles have been divided in such a way that girls and women's are supposed to be quiet, sweet, humble, nurturing, gentle-sweet and emotional, while men's are often supposed to be fearless, brave, dominant, powerful, aggressive and strong. These beliefs have been followed through centuries because of the long-lasting cultural rules and norms and stereotypes. Generally, men's have common fear of being 'VULNERABLE', they find it difficult to open and share their thoughts and emotions with others, they believe sharing their feelings and emotions with others shows their weak side. But for instance, vulnerability doesn't stand as 'weakness', it means embracing your true self, acknowledging your emotions and feelings and building deeper and stronger connections.

Gender, it is commonly divided into two sections which are 'Masculinity' and 'Femininity', which means to be a man and a woman. The phrase 'Masculinity' has arrived from the time of 'Early Humans'. During this period men were responsible for hunting and defence and performing social and community roles, whereas women were supposed to take care of their children, women's primarily focus was on gathering fruits, nuts, plants and roots as well as managing homes and looking after daily chores. Simply, Masculinity is also called as "Manhood" which is a set of roles, behaviours and attributes which are directly associated with men and boys. Generally, the term masculinity has evolved over time and is basically influenced by social, environmental and cultural factors. Most importantly boys were told not to cry, to hide their feelings and emotions and prove their strength through action and silence. Masculinity is not a fixed process, but it is rather than a set of socially constructed expectations about how men should behave and act. These kinds of expectations often include traits like power, strength, dominance and control.

On the basis, of Indian cinema the old-fashioned idea and belief of masculinity was reflected in Indian Films for decades. The hero didn't show his weakness. He protects, he fights, he defeats, he won- he rarely showed his fear, weakness, sadness and emotional pain. For a very long time, this ideal version of being a man was considered and followed.

The traditional idea of masculinity seen in early films can be compared with Jimmy Porter, the character from John Osborne's Look Back in Anger. Like Bachchan's Angry Young Man, Porter was also angry, bitter, and frustrated - but his anger was more personal and emotional, often directed inward or at close ones. This comparison helps us see how anger was used in different times and places to express male dissatisfaction and the feeling of helplessness.

2.2. The Role of Anger in Masculinity

Anger has always played an important part of how movies and films had showed masculinity. In the early black and white films, heroes were showed how angry and disappointed they are against the injustice, crime and corruption happening in the society. Today heroes are still shown angry- but now their anger often comes from personal pain, emotional neglect, family crisis and identity struggles.

For example:

- In movie Animal, Vijay's anger comes from being continuously ignored by his father. His pain and emotion later turn into obsession and violence.
- In movie Pushpa, the main character is angry because he is disrespected and boycotted due to his social background. He fights to prove his worth and his place in the society.
- In KGF, Rocky's rage and anger comes from poverty and a painful death of his mother. He becomes strong to fulfil her last wish.
- In Chhaava, Sambhaji Maharaj's anger grows from pressure, his duties and betrayal. His emotions and feelings are hidden behind duty, leadership and bravery.

These four movies showcases, how modern era anger is not only loud, unheard or violent. Sometimes, it is silent, quiet, hidden deep inside and comes from emotional pain and wounds. This makes today's heroes more real and human.

2.3. Why This Shift in Masculinity Matters

This shift is very important because it shows real life. Many young men today feel the pressure to be strong and bold while dealing with emotional problems from inside. Old movies taught men to suppress their feelings and emotions and solve their issues with anger, rage and violence. But today's movies shows, that it is okay to feel hurt, to cry. Modern cinema shows that being emotional and vulnerable does not make a man weak- it makes him human and brave. Today's heroes may still fight for injustice, they may look powerful, but they are also shown as people with feelings and emotions. This helps young men and boys relates themselves with them more honestly. It sends a message that real masculinity is not just about hiding feeling and emotions – it's about facing them bravely and honestly.

For instance, Cinema has the power to influence how people think. When young generations of men and boys see heroes who cry, talks about their pain and deal with emotional pain, it helps change and break the toxic traditional idea that 'men' should not show their emotions and feelings. It allows more honest conversations around masculinity, mental health and gender roles.

Just like Jimmy Porter was one of the first stage characters to show frustration through emotional outbursts and complex feelings, today's Indian cinema characters are contributing that journey- bringing masculine identity closer to truth, pain and vulnerability.

III. ARCHETYPES OF THE ANGRY YOUNG MAN IN CHHAAVA, ANIMAL, PUSHPA AND KGF

The "Angry Young Man" in Indian cinema has changed and evolved over time. In the past, he was a quiet and silent warrior, fighting against injustice, corruption and family honour. But today, in the 2020s, the angry hero is more complex and dynamic. He is not just a fighter or a leader- he is also a man- a human, who is dealing with personal problems, emotional wounds, inner conflict, childhood trauma and family issues. In this overall chapter, we will know how these four modern movies- Chhaava, Animal, Pushpa and KGF-creates a new version of this character.

These four films shows us a different kind of angry men. Some of them are angry because of their past experience, some because of society's neglect and rejection and some because of the pressure of responsibility and duty. But all four of them share one common thing with among themselves and that is – they are emotionally wounded, broken from inside and yet they are very powerful. This one common thing makes them relatable with today's young generation, who also face emotional stress, rejection, confusion, isolation and the struggle to prove themselves.

Characters like these reflect what critics call "vulnerable masculinity"—where men don't always have to be emotionless or tough. They show it's okay for men to feel pain.

1. Animal- Vijay's Anger from Emotional Neglect

In movie Animal, the lead character Vijay (played by Ranbir Kapoor) is a deeply broken and troubled man. The character is filled with rage, violence, anger and obsession, but his anger and violence is not just about ego and power. His anger and rage comes from years of emotional neglect, especially done by his own blood 'his father'. Vijay grows up with a feeling- craving for getting love, respect and validation. When he doesn't receive such, his trouble and anger builds up and start getting to explode.

Vijay is not a bad man or a villain, but he is also not a simple and innocent hero. His character represents a man whose masculinity is hurt and wounded. He tries to be strong and dominant, but deep down he is broken and shattered from inside. His violent and aggressive behaviour is a mask of makeup for his emotional pain. This shows a new and modern archetype of the angry man- someone who is deeply damaged and broken, not by the society alone, but also by his personal struggles and emotional emptiness. His love, his anger, rage and violence they all belongs from the same place: deep broken and damaged pain.

This emotional fracture in Vijay echoes the post-war male archetype of Jimmy Porter in John Osborne's play "Look Back in Anger," where rage acts as a language of personal suffering. Like Jimmy, Vijay's outbursts are not simply toxic—they are attempts to communicate what cannot be said directly: loneliness, rejection, and emotional starvation. Example of the dialogue from the movie- Animal

(Vijay to his father)

“Main aapse sirf ek baar pyaar maang raha tha... par aapko sunai hi nahi diya.”

“I was asking you for love only once... but you never even heard me.”

This line captures how Vijay's deep emotional pain is ignored by his father, making his anger feel even more tragic and personal.

2. Pushpa- Anger from Social Rejection and Class Disrespect

In Pushpa: The Rise, the character of Pushpa Raj (played by Allu Arjun) is a fearless, courageous and bold man who comes from a poor and underprivileged background. He is often neglected and insulted for not having a surname and being born in a low classed background. His entire life is like a battle to prove that he is worthy of respect and dignity. Pushpa's anger and rage is loud and different. It's not hidden or quiet. He shows it publicly and openly- with confidence, swagger, rage and aggression. He becomes part of a risky and dangerous smuggling business, rises to power and demands for respect, dignity and praise from everyone around him. But behind his tough, bold and dominant attitude is a innocent boy who has been ignored, neglected, humiliated and hurt.

His masculinity has been defined on self-made power. He refuses to bow and look down to others. While he is not scholarly educated, he turns out to become a symbol of survival, power, dominance and strength. Puspha's character has been displayed in such a way that the modern and new hero doesn't need to come from a very high class privileged background- he can rise from the ground and still demand his worth, dignity and place in the world.

Example of the dialogue from the movie- Pushpa : The Rise

(Pushpa in swagger)

“Pushpa naam sunke flower samjhe kya? Fire hai main.”

“You thought Pushpa sounds like a flower? I'm fire.”

This famous line shows Pushpa's burning anger and confidence, born from years of rejection and humiliation.

3. KGF- Rocky's Anger from Childhood Trauma and Poverty

The movie KGF tells us the story of Rocky (played by Yash), a man whose upbringing was painful and filled with poverty. His mother dies when he was young, and her mother's dying wish became his life's mission- to become the richest and powerful man. This simple wish later turns out to be a risky and dangerous journey of ambition, violence and dominance.

Rocky's anger is silent yet strong and powerful. He doesn't communicate much, but his actions speak for him. He takes over the Kolar Gold Fields and becomes a ruthless and feared leader. But deep down, he is still the same little innocent boy who has lost his mother. His love and care for her and the hurt and pain of losing her, drives everything he does.

This kind of character shows us that how childhood trauma plays a big role in shaping a person's adult life. Rocky's masculinity is not about having a big beard, strength and power, rather it's more about keeping his promise, gaining respect, being honoured and hiding his pain and suffering. Rocky wears a mask, a pack of power, but inside he is grieving and heartbroken. This kind of angry man connects with many young audiences who have gone through loss or faced rejection early in their life.

Just like Jimmy Porter, who lashes out at the world because of deep emotional loss, Rocky too turns pain into performance. His masculinity is his defence, and his silence is his scream. He doesn't speak often, but when he acts, it is loud enough to echo his inner grief.

Example of the dialogue from the movie- KGF

(Rocky remembering his mother)

“Mother promise kiya tha maine... duniya ka sabse bada aadmi banunga.”

(“I promised my mother... I'll become the biggest man in the world.”)

This dialogue highlights how all of Rocky's rage and ambition come from his childhood pain and emotional promise to his mother.

4. Chhaava- Sambhaji's Anger from Duty, Pressure and Betrayal

The movie Chhaava tells the story of Sambhaji Maharaj (played by Vicky Kaushal), who is the son of the great Maratha King Shivaji. From the time of birth, Sambhaji was expected to be brave, wise, courageous and flawless. But rather, he lives in a world filled with betrayal, war and political disputes. The life Sambhaji lives is not his own- rather it belongs to his people, his empire, his kingdom and his family's name.

Sambhaji's anger is embedded in lots of responsibility. He has to prove himself with every step he takes- not only to his enemies, but also to his own family and his allies. Sambhaji is brave, flawless and intelligent, but he has also gone through heartbreak, betrayal, pain, loneliness and isolation. His masculinity is not just about having strong muscles or violence- more it is about leadership, sacrifice, inner strength and willpower.

His character teaches us that not all anger and rage is loud. Some anger is controlled, buried- hidden, behind decisions and choices made for the greater good. Chhaava presents a royal, honoured, principled, noble yet deeply human version of the angry man- someone whose emotions and feelings are as powerful as his living sword.

Sambhaji's anger is connected to the pressures of inherited masculinity, where being strong is not a choice but a duty. Like Jimmy Porter, who feels trapped by expectations of what a man should be, Sambhaji too carries the weight of performance—except here, it's national and historical. His internal rage becomes leadership, but it is still driven by inner pain.

Example of the dialogue from the movie- Chhaava

(Sambhaji in frustration)

“Yeh gaddi virasat mein mili hai, par imtihaan roz dena padta hai.”

(“This throne came as inheritance, but I have to prove myself every single day.”)

This shows that Sambhaji's anger doesn't come from pride but from pressure, responsibility, and emotional exhaustion.

3.1. What These Archetypes Show Us

All the four characters- Vijay, Pushpa, Rocky and Sambhaji- are very different from each other, but they symbolise the same deeper truth: anger in modern men often hides emotional wounds. Whether the pain is from a father's silence, society's opinion and judgment, a lost parent or unbearable duties and responsibilities. The “Angry Young Man” of today's youth is fighting more than just with his enemies- he is also battling with his own past, his childhood trauma and with his deep emotions and feelings.

These modern male characters remind us of earlier complex figures like Jimmy Porter from *Look Back in Anger*. Jimmy was one of the first to show that masculine anger isn't always about power or control—it can also come from deep frustration, emotional wounds, and a feeling of helplessness. Through him, we see how anger can be a way to express hurt, disappointment, and the pressure to meet unrealistic expectations placed on men. The same emotional depth and struggle is visible in today's angry heroes, who also carry pain beneath their aggression.

This kind of movies and films break the chain of 'stereotype' that men must always be strong, filled with anger and rage, dominant and in control. These films teach us a lesson that men can also cry, love, care, hurt and still be wise and powerful. They also show that the term, the meaning of masculinity is not a fixed thing, - it can be rough and harsh like Pushpa, silent like Rocky, broken and shattered like Vijay or noble and honoured like Sambhaji.

IV. CONCLUSION

Over the past years, Indian cinema has experienced a powerful transformation in how masculinity, anger and violence are displayed on big screen. From the iconic image of the strong, silent “Angry Young Man” of the 1970s to the emotionally layered, broken and shattered antiheroes of today’s time, this journey reflects the remark of not just the evolution of films and movies but also the new and changing mindset of people and the society. Through this project, we have seen how the modern male hero has changed and became more complex. These new antiheroes, they are not just strong and tough from the outside but also broken, sensitive, shattered, vulnerable and emotionally expressive on the inside- especially in the films Chhaava, Animal, Pushpa and KGF.

In fact, these male characters bring back the emotional complexity of earlier angry men like Jimmy Porter from the play Look Back in Anger. Jimmy, too, was angry—not because he wanted power, but because he felt helpless, unheard, and emotionally stuck. His anger came from deep emotional wounds, much like the heroes we see in today’s films.

From the early times, most Indian Films had showed heroes who were physically strong, powerful, brave, emotionally reserved and focused more on fighting for social injustice and corruption. The “Angry Young Man” earlier symbolized the voice of oppressed and ill-treated community. He was a strong fighter, a rebel against injustice and crime, and a sign for strength and resistance. But this image lacked emotional depth. These men rarely cried, hardly showed their deep and darkest fear and were celebrated for their physical strength, silence and control. They fought against external enemies and rivals- corruption, crime, poverty and injustice- but rarely showed their deep and inner emotional battles. This was the idea and point of masculinity that Indian cinema has shown and projected for many passing years.

This change and shift in the image of male is a symbol of how Indian society is slowly changing and evolving their expectations from men. The pressure and need to be strong, silent and in control has been damaging and weakening for many generations. Now, as discussions around mental health, emotional and psychological well-being and self-identity became more open, cinema is helping to support and adopt this new change. By portraying heroes who are not perfect, carry scars with them, who make mistakes, who show emotional guilt and pain, movies and films they are sending an important message to their audience: being human is more necessary, rather than being traditionally “masculine”.

This project was not just about watching few movies and films. Rather it was about how different stories influences human’s mind, especially those young men who look up to these characters. Whether it may be a king or a ruler from history or a violent mafia(gangster) from the modern world, the emotions left behind their actions are now being explored and displayed deeply. The change from outer anger or rage to inner pain and struggle reflects a deeper and more acknowledgeable or meaningful understanding of what it means to be a “Man” in today’s generation.

It shows that even when male characters fight or act violently, it is not always because they want to be dominant—it is often because they are emotionally wounded. That makes these characters feel real and relatable.

To sum up, ‘The Angry Young Man’ of 2020s is not gone or left us- he has simply evolved in a new version. He still fights, shows anger and violence for injustice, but most importantly now he also fights within himself. And that change is necessary and needed. Through films Indian cinema is teaching us that masculinity is not just about anger, violence and dominance- it is also about emotional strength, healing, being open about your feelings and being honest.

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