

## **Exploring Diverse Masculinities: From Traditional Norms to Cultural Variations and Cinematic Representation**

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**Abstract:** The primary aim of this study is to ascertain the significance of masculinity within the framework of gender studies, cultural considerations, and its interconnectedness with political and socio-economic factors. This study adhered to a cross-sectional research approach. A Likert scale questionnaire was developed and subsequently administered as part of a survey. Statistical tools were employed to do data analysis. The results of the study provided confirmation that the examination of masculinity holds equal significance to the exploration of feminist studies within the domain of gender studies. Furthermore, the research findings indicate that masculinity is not inherently determined by biology, but rather is shaped by societal factors. Ultimately, the results substantiated the notion that the portrayal of masculinity in the realm of Cinema has undergone modifications over time, influenced by varying political and socio-cultural contexts. The research findings possess both theoretical and practical significance within the existing body of knowledge. This study has made a significant contribution to the existing body of information, therefore rendering it essential for practitioners engaged in the exploration of varied masculinities.

**Keywords:** Masculinity, Femininity, Social Identity, Gender, Cultural Aspects.

### **1. INTRODUCTION**

In recent times, scholars in the field of social science have directed their attention towards gender studies, specifically delving into a more comprehensive examination of the production of masculinity Harriger *et al.* (2021) highlighted various aspects of masculinity in their study, including marital sexuality, homophobic murders, a body-building gym, street gangs, a clergyman's family, an insurance office, a high school, a film, a political movement, professional sports, a police station, a literary genre, and a media debate. This phenomenon can be referred to as the "ethnographic moment," wherein local intricacies are emphasised within the field of masculinity studies. In regard to this matter, feminist criticisms emerged

during the 1960s, prompting a reevaluation of masculinity that extended beyond its traditional understanding. During the 1970s, individuals within the community began to raise inquiries, mostly within the context of the "men's movement" in North America. This movement, known as male liberation, emerged as a parallel movement to the women's liberation movement, as documented by Sunil (2020). Consequently, the concept of masculinity, as traditionally understood, began to be perceived as a form of "neuro-muscular armour," necessitating that males suppress their emotions, vulnerability, and sensitivity.

On the other hand, the mass media, notably Cinema and television, are key technologies which form and perpetuate masculine and female roles in civilizations. The understanding of gender roles during the process of socialisation underscores the significance of gender portrayal in media. Masculinity is a socially constructed aspect that exists alongside the female identity. According to Viswamohan and Chaudhuri (2020), male characters in both television and cinema are deliberately crafted to convey messages regarding masculinity to the viewers. A notable disparity can be discerned in the fragmentation of the "masculine text" between the 2000s and the 1900s. This led to the emergence of a diverse range of new forms of masculinity. In their study Hu and Guan (2021), highlight the aforementioned phenomenon, wherein the portrayal of males has transitioned from the "wounded male" to the "new man." This shift is evident through the depiction of reconstructed men in many forms of media, such as commercial billboards, television, magazines, and newspapers. In their work Aley and Hahn (2020), argue that American popular culture has played a significant role in facilitating mass education. They contend that the dissemination of knowledge pertaining to history and politics among the general people has been largely facilitated through the widespread circulation of journals, newspapers, popular novels, and historical accounts.

According to Al Falaq and Puspita (2021), scholarly investigations on the concept of masculinity have established that it is a social construct rather than a biological distinction. The societal expectations placed upon individuals who do not conform to the established construct of masculinity lead to punitive measures and the suppression of marginalised identities, as well as spatial segregation. The notion in question carries significant and intricate implications, particularly within the realm of the film industry. This field of study is classified and organised by society. As a result, contemporary constructions of masculinity predominantly centre around the notion of Western culture, so disregarding other cultural contexts within the global realm. According to Harriger *et al.* (2022), Latin American

masculinity is characterised by the concept of machismo, which represents a distinct form of masculinity shaped by a unique historical and cultural context. In a similar vein Gürkan and Serttaş (2022), have also undertaken the task of classifying various manifestations of masculinity observed in several cultural contexts. The aforementioned manifestations of masculinities exhibit distinct expressions as compared to American or Western culture at large. For instance, in Portugal, there are instances of travesties among Eastern communities, with Knanith ("effeminate") serving as an illustrative example.

In line with this observation, it is evident that within Western civilization, individuals who identify as Middle Ages, white, middle income, and heterosexual are commonly perceived as the dominant group, owing to the diverse manifestations of cultural masculinity. The remaining alternative manifestations of masculinity are commonly regarded as "marginal," indicating their divergence from the prevailing version that is widely acknowledged as the normative standard for masculinity. According to Lehman and Hunt (2010), there exists a problem over the dominance of men in positions pertaining to the fields of economy, technology, and weaponry within political platforms. Consequently, the societal disruption pertaining to the role of men has engendered a heightened scholarly focus on the field of masculinity studies, commencing in the mid-1980s. In contemporary study, there has been a shift in the study of masculinities, moving away from the concept of "sex roles" towards more comprehensive examinations of gender patterns, practises, and constructions. According to Barnett (2019), the emergence of the "mythopoetic" movement can be attributed to a shifting perspective in study that centres on the redrafting and transformation of masculinity.

Hence, the purpose of this research is to answer the following questions. Q1: Does the masculinity is as important as feminist studies within the scope of gender studies? Q2: Is masculinity not a biological fact; instead, it is a cultural issue? Q3: Has the representation of masculinity in Cinema had been changed based on the different periods in relation to political and socio-cultural aspects? The findings of this research are important both theoretically and practically. The study is organized into key sections, including the review of literature, methodology, findings, conclusion, implications and future directions.

## 2. REVIEW OF LITERATURE

The concept of Masculinity cannot be divorced from cultural influences.

Consequently, if 'maleness' is attributed to biological factors, it follows that masculinity is shaped by cultural forces. On the contrary, it is regarded as a cultural offspring. According to Matthews and Tran (2023), the concept of a child, which is influenced by cultural factors, manifests itself in diverse manners across different temporal and spatial contexts, particularly through the actions and behaviours of distinct individuals. Accordingly Ebekue (2019), posited in the introductory section that the concept of masculinity is primarily rooted in an idealised construct of male characteristics. In contrast Pillai (2020), argues that societal influences play a significant role in shaping masculinity within the context of gender studies as an identity. As a result, this phenomenon has spawned a wide array of femininities and a multitude of distinct expressions of masculine identities across various cultural settings. Similarly, it is crucial to recognize that the exploration of masculinity should not be limited exclusively to biological considerations.

In addition, this comprehensive framework encompasses a broader range of issues, encompassing not only difficulties and crises, but also political, social, and cultural concerns. The concept of masculinity exhibits variation throughout diverse cultures and nations Baker (2022) asserts that the concept of masculinity is subject to ongoing evolution. Hence, encountering a range of diverse manifestations of masculinities across different contexts and historical epochs is a natural outcome. Hegemonic masculinity can be regarded as one among the manifestations of masculinity identities. According to Quinn (2021), cultural factors play a significant role in shaping this particular form of masculinity. Hence, an individual who is seen exemplary in terms of productivity could be characterised as someone who internalises gender roles through adhering to societal norms. Hence, it is exceedingly challenging to posit the existence of a singular framework for the categorization of masculinity. In addition, the construction of masculinity is influenced by the societal norms and values prevalent in a given culture.

Feminism is widely recognised as a significant determinant in shaping masculinity within the context of societal perceptions. Furthermore, it incited the emergence of the "pro-feminist men's movement," which sought to encompass the diverse range of masculinities and foster a genuine comprehension of men as a counteraction to the prevailing dominance of masculinity. Furthermore Jilkén and Johansson (2019), asserted that the perception of masculinity holds significant importance. The aforementioned construct of masculinity has been developed over the course of the past two decades. During that particular era, novel concepts were shaped by the factors

of gender and social hierarchy. Consequently, there has been an increase in the endeavour to produce novel concepts pertaining to hegemonic masculinity and the prevalence of male supremacy. According to Sokowati (2019), there are some elements that serve as the foundation for hegemonic masculinity, with heterosexuality and homophobia being key components in comprehending its essence. Therefore, the concept of 'hegemonic masculinity' has been established and predominantly employed to uphold this central aspect in the analysis of masculinity.

The differentiation among races, genders, classes, and masculinity has been facilitated through the utilisation of hegemonic masculinity. Therefore, it can be understood as a manifestation of masculinity that is either revered or stigmatised, serving as a benchmark against which other forms of masculinity are evaluated or expressed (Kossakowski *et al.* 2020). In accordance with Stahl (2021) analysis, hegemonic masculinity can be succinctly described as a construct embodying characteristics such as youthfulness, urban residence, whiteness, heterosexuality, full-time employment, moderate religiosity, proficiency in at least one sport at a level of active physical engagement, and a representation of traditional masculinity. Hegemonic masculinity refers to the dominant form of masculinity that is upheld by powerful male collectives, and it serves as a useful framework for comprehending the notion of success. It encompasses the social dynamics of power, which are perpetuated through many channels such as religion and media, including cinema, within society. Conversely, the concept of ideal masculinity can be defined as the societal construct of the masculine representation exhibited by men.

The concept under consideration encompasses various factors, including occupation in a well-paying position, attainment of a high level of education, possession of physical fitness and a muscular physique, fulfilment of the role of a parent, and notably, identification as heterosexual (Jones *et al.* 2022). Manaworapong and Bowen (2022) revisit the concept of distinct masculinities and identify many elements that have contributed to the establishment of gender across diverse cultures and historical periods. Schools and workplaces are commonly regarded as environments where individuals have the opportunity to encounter diverse manifestations of masculinities. The field of academic inquiry focused on the study of males and masculinities, commonly referred to as males's Studies, Masculinity Studies, or Critical Studies on Men, emerged in the latter part of the 1970s. According to Bunnell (2021), the construction of masculinity at that particular period was heavily influenced by sex roles, which had the effect of diminishing the significance of a male role model's

masculinity. According to Harrington (2020), it may be argued that there existed a singular personality type that was representative of men, hence serving as a defining factor of masculinity.

Igwe *et al.* (2021), conversely, it is important to note that gay and queer texts have made significant contributions to masculinity studies, broadening the research landscape beyond the confines of heterosexual masculinity. In accordance with that, Fortier (2021) 1980s witnessed a growing recognition that there is not a singular form of masculinity but rather a plurality of masculinities. As a consequence, diverse cultures and historical eras have given rise to distinct gender constructs, leading to various manifestations of masculinity. It is apparent that masculinity is not a fixed and unchanging concept; instead, it is deeply rooted in historical contexts. This perspective on masculinity also contends that multiple expressions of masculinities can coexist within the same gender framework.

According to Herron *et al.* (2020), the aforementioned masculinities exhibit distinct patterns of interrelationships. Furthermore, these entities have various manifestations throughout a wide range of cultural artefacts. Accordingly Kumar *et al.* (2022), asserted that masculinity is delineated by several factors such as socioeconomic status, historical context, sexual orientation, racial background, religious affiliation, and ethnic heritage, leading to variations in multiple disparities. According to Paul *et al.* (2022), feminist research has increasingly focused on exploring several dimensions, including age, socioeconomic class, and ethnic distinctions among women. The aforementioned perspective served as a catalyst for the advancement of men's studies, notably in the post-1980s era. On the contrary, it might be argued that masculine identity and sexuality exhibit a lack of stability and unity, instead being in a state of constant flux as they navigate opposing positions of desire. It is posited that masculinity is characterised by its dominant nature, rather than being a homogeneous construct (Zhou, 2022).

According to Brown (2022), masculinity can be understood as a set of practises that encompass the cognitive and behavioural expectations associated with individuals who are genetically male. In regard to this matter Parvathy (2020), identifies certain characteristics that are rejected by the concept of ideal masculinity and are formed in contrast to it. These characteristics include qualities like gentleness and empathy, which have traditionally been associated with femininity according to cultural stereotypes. In contrast to earlier periods, contemporary males exhibit a reduced propensity for perceiving offence when expressing the aforementioned emotions, while yet adhering to conventional attributes

associated with the concept of ideal masculinity, including aggression and valour. This phenomenon is clearly demonstrated in the theory proposed by Gates (2006), whereby it is posited that masculinity is a dynamic construct that undergoes transformations across temporal and cultural contexts.

Supporting that McDonald *et al.* (2020), “Homosocial bars, cafes, and associations that are closed to women, transvestites and transsexuals, and are ‘for men only’ proves the reconstruction of masculinity”. In summary, it is affirmed that masculinity is not inherently 'natural' but rather a gender identity shaped by social, cultural, political, and historical factors, as previously expounded by Amonyeze and Agbo (2022). Amonyeze *et al.* (2022) put differently, masculinity as a concept is defined by the social and cultural dimensions that individuals encounter through their participation in society. Consequently, in today's culture, given the challenges men encounter in both their professional and social spheres, the concept of masculinity continues to perceive femininity as a source of apprehension.

Cinema and Television are two of the most potent instruments that mirror the attributes of social existence. Narratives conveyed through these mediums serve as means of identification. Consequently, in addition to Cinema, Television exemplifies the influential role of mass communication in informing, educating, and influencing the broader populace (Gürkan *et al.* 2022). Hence, the media persistently depict both women and men in stereotypical ways that narrow the audience's perception of human possibilities. Men are typically portrayed as active, daring, dominant, and sexually assertive, whereas women are often presented as objects of desire, usually young, slender, attractive, passive, reliant, and frequently characterized as inept or unintelligent. Along these lines, as Gürkan and Biga (2023) stated, Cinema serves as a pivotal mechanism for shaping the representations of masculinity.

As stated by Krug (2022), recent advancements in cultural studies, along with the portrayal of masculinity in films, have set new paradigms for the cinematic representation of men. This challenges the conventional classifications of masculinity and femininity, detaching them from the traditional biological gender categorizations of males and females. As Na (2019) stated, Hollywood Cinema is an inescapable and influential force not only within American culture but also globally, especially where American cinema holds prominence. Cinema is regarded as a potent medium for transmitting and replicating societal values, often associated with cultural imperialism. However, it presents a particular portrayal of American culture as a dominant and mainstream form of entertainment.

In the context of mass audience consumption and the prioritisation of

the dominant film industry, Hollywood cinema predominantly showcases popular attitudes, while veering away from radical or controversial perspectives. In the 1930s, the film industry established a code that implemented a set of stringent guidelines for producers. These guidelines prohibited the portrayal of drunkenness, explicit sexual content, revenge-driven plots, and any form of unethical behaviour. The code explicitly emphasised that no motion picture should manipulate the audience's empathy in favour of immoral conduct (Lehnen 2022). The relationship between media and masculinity was predominantly established throughout the 1970s. Subsequently, during the latter part of the 1980s, there was a significant surge in the scholarly attention devoted to the examination of the relationship between masculinity. Furthermore, ongoing speculation persisted on the examination of the media both internally and externally. Accordingly Salem and Larkins (2021), argue that the quest for justice in 1980s cinema was characterised by a prominent focus on physical strength and weaponry, a theme that continues to be prevalent in contemporary cinema. This pursuit of justice is depicted as being driven by both intellectual prowess and scientific advancements.

Emerging from the 1970s, feminist cinema studies initially focused on the examination of film masculinity, with a particular emphasis on the political implications of representation. This involved establishing connections between on-screen imagery and storylines, and their relationship to real-life events within a historical context. Simultaneously, the concept of males and masculinity within psychoanalytic frameworks, as derived from the works of Freud (1856-1939), Lacan (1901-1981), Althusser (1918-1990), and other scholars, has been subjected to theoretical analysis via the lenses of Marxism and poststructuralism. Moreover, several forms of ideological critique have been employed to understand the position of film masculinity within political and social power structures. Therefore, the emergence of critical inquiries into males and masculinity may be attributed to various critiques and dialogues surrounding gender dynamics, such as feminism, as well as gay and queer studies. In addition, the field of critical masculinity studies references a range of scholarly investigations that critically examine the role of males within gendered power dynamics, as articulated by Ledru (2019).

Mainstream Hollywood movies prioritize reinforcing prevailing American cultural narratives, favoring stories centered on solitary white male heroes who easily attain heroism, rather than challenging the status quo. As Onanuga and Alade (2020) argues, in the context of British cultural heritage, their revered national figures have predominantly been poets. This



historical backdrop has, in turn, influenced their literary and cinematic representations, giving rise to portrayals of characters characterized by qualities of brilliance, intellect, refinement, and sophistication. In contrast, traditional American culture has typically favored the archetype of the rugged, all-American tough guy.

Gender has become a prominent focal point of film scholarship, primarily because popular Cinema has played a significant role in constructing idealized images of femininity and masculinity. Consequently, film research provides a legitimate perspective for examining the concept of masculinity in the modern era. Hence, as Ek (2020) stated, In the past decade, masculinity studies have aimed to deconstruct the notion of a universal male subject by highlighting that the masculine "standard" is multifaceted, evolving, and internally contradictory. Furthermore Brookshier (2019), noted that popular cinema has sought to reshape societal perceptions of masculinity

In pursuit of this objective, cinema has undertaken the task of consolidating and simplifying the multifaceted, evolving, and contradictory notions of masculinity into a unified and unproblematic image for its audience. Consequently, cinematic endeavors have paved the way for fresh approaches to addressing issues related to homosexuality and gender identity. Films produced across different time periods and with varying perspectives are regarded as emblematic of mainstream representations of masculinity. For instance, the film "Weekend (2011)" serves as an illustrative example within the context of queer cinema. Within this realm, research into masculinity extends to both the examination of the film itself and the themes explored within it, allowing for an exploration of the meanings associated with masculinity, masculine symbolism, hegemonic masculinity, and related facets.

According to Judith Mayne's insightful analysis in her work titled "Cinema and Spectatorship," film theory has predominantly focused on the heterosexual framework that dominates Hollywood cinema, thereby neglecting the potential for alternative interpretations. Mayne suggests that one of the distinct pleasures derived from films could be the creation of a "safe zone" where both homosexual and heterosexual desires can be imagined and experienced. Consequently, the depiction of desire and pleasure in films may serve to challenge and complicate the dichotomy between heterosexuality and homosexuality (Ghahramani and Bakhtiari 2019). Despite the efforts of many directors to bring about change, the dominant portrayal of the 'macho' guy continues to prevail in the film industry. The robust physique exhibited by actors such as Sylvester Stallone

or Jason Statham seems to be inherently linked to the assertive masculine persona embodied by certain characters they depict. According to Mendick *et al.* (2023), these objectives have the potential to influence the manner in which individuals perceive their own bodies.

According to Salminen (2021), Movies present a constructed, enacted, and idealized form of masculinity while assuring their viewers of its authenticity and attainability. Despite the fictional nature of narrative films, audience attitudes and perceptions are influenced by the cultural content they consume. Consequently, the fantasies of heroic and emotional accomplishment exemplified by popular film stars, which Hollywood cinema provides, can be seen as illustrative. As a result, a myriad of masculinity representations exists, some associated with positive and beneficial behaviors, while others are associated with detrimental and unsafe characteristics (Chen and Pang, 2023). Hypermasculinity (often also referred to as toxic masculinity) represents a form of masculinity characterized by displays of physical strength, dominance, aggression, and the use of violence as a primary means of addressing conflicts. Regrettably, this problematic and undesirable expression of masculinity is occasionally depicted in contemporary Cinema.

According to Boczkowska (2019), the male gaze is characterised by power, control, and desire. Within the context of perspective editing techniques, this gaze creates a circuit in which the frequently objectified image of women is heavily sexualized. Regarding this matter Donnar (2020), argued that the act of exposing the penis is synonymous with revealing the phallus, which in turn exposes the socially constructed concept of masculinity, therefore making it a highly stigmatised subject.

Given the prevailing focus of male-centric society on maintaining the secrecy and mystery surrounding men's bodies, as described by Rosalind Coward as the "dark continent," it becomes crucial to shed light on these bodies. In the contemporary sociocultural context, there is empirical evidence indicating that men are statistically more likely to engage in acts of violence.

As young men transition into adulthood, entrenched gender stereotypes are continually reinforced, both within their households and through media outlets, such as film and television. Ideally, the commendable achievements of these Cinematic works will inspire more filmmakers to approach this topic with sensitivity and authenticity. This section of the study concludes with a clear assertion that within the domain of mass communication, Cinema serves as a potent instrument for conveying concepts to the public.

Consequently, films wield significant influence over the public, whether that influence is realized consciously or unconsciously. In summary, it is evident that the representation of masculinity in Cinema has a discernible impact on the various facets of masculinity itself and how it is perceived by the general public.

Based on the above discussion, the following hypotheses are developed.

Hypothesis 1: Masculinity is as important as feminist studies within the scope of gender studies.

Hypothesis 2: Masculinity is not a biology-based fact; instead, it is a cultural issue.

Hypothesis 3: The representation of masculinity in Cinema has been changed based on the different periods in relation to political and socio-cultural aspects.

### 3. METHODOLOGY

This research relies on numerical data obtained through a self-explanatory questionnaire. The questionnaire was employed to gather data and corroborate the findings of this study. The data respondents of this study were the artists, directors of the movies and expert scholars of gender studies. Furthermore, the critical analytics of gender studies were also respondents of this study. The items for each construct on the scale were created through a process of scale development.

This process began by reviewing previous studies in the field. The recommendations by Jebb *et al.* (2021) are followed for the development of scale items. To start, a set of scale items was generated for data collection purposes. The researchers then ensured the face and content validity of this scale. After modifications done by the scholars, the data was collected from one sub-set of the population to test the findings of exploratory factor analysis with Smart PLS 4. The findings of exploratory factor analysis confirmed the reliability of the research instruments.

Additional data from the target population were gathered to validate the confirmatory factor analysis using Smart PLS 4. These results affirmed the research instruments' validity, confirming their suitability for data collection. Subsequently, an online survey was administered, and questionnaires were emailed to the target respondents. The study adopted a systematic sampling method to collect cross-sectional data, in line with its nature. Out of 112 respondents, 88 questionnaires were collected with responses. This response is considered appropriate for the analysis of final data for this research. However, the structural equation modelling

approach is utilized for the final analysis of data.

#### 4. FINDINGS

The normality of research data is tested in the first stage. The findings are checked to identify the missing values in the data. However, the results show no missing value in the research data. Furthermore, the findings of skewness and kurtosis are determined to check the normality of the distribution. It is highly recommended that the findings of skewness and kurtosis should be between -2 and +2 for significant results of normality of distribution (Royston 1992). The findings confirmed that normality of distribution is achieved as skewness and kurtosis are achieved significantly.

Table 1: Data Normality.

| No. | Items | Missing | Mean  | Standard Deviation | Excess Kurtosis | Skewness |
|-----|-------|---------|-------|--------------------|-----------------|----------|
| 1   | MS1   | 0       | 3.259 | 1.507              | -0.444          | 0.088    |
| 2   | MS2   | 0       | 3.259 | 1.806              | -0.573          | 0.441    |
| 3   | MS3   | 0       | 3.545 | 1.866              | -0.784          | 0.291    |
| 4   | MS4   | 0       | 3.496 | 1.909              | -0.802          | 0.375    |
| 5   | MS5   | 0       | 3.554 | 1.734              | -0.490          | 0.300    |
| 6   | GS1   | 0       | 3.509 | 1.820              | -0.708          | 0.238    |
| 7   | GS2   | 0       | 3.504 | 1.837              | -0.883          | 0.154    |
| 8   | GS3   | 0       | 3.679 | 1.857              | -0.768          | 0.187    |
| 9   | GS4   | 0       | 3.710 | 1.866              | -0.764          | 0.304    |
| 10  | GS5   | 0       | 3.688 | 1.934              | -0.787          | 0.348    |
| 11  | GS6   | 0       | 3.580 | 1.893              | -0.732          | 0.380    |
| 12  | CI1   | 0       | 3.589 | 1.845              | -0.623          | 0.351    |
| 13  | CI2   | 0       | 3.616 | 1.898              | -0.780          | 0.326    |
| 14  | CI3   | 0       | 3.491 | 1.770              | -0.445          | 0.440    |
| 15  | CI4   | 0       | 3.531 | 1.915              | -0.920          | 0.203    |
| 16  | CI5   | 0       | 3.478 | 1.815              | -0.637          | 0.300    |
| 17  | CI6   | 0       | 3.647 | 1.767              | -0.590          | 0.278    |
| 18  | PSC1  | 0       | 3.071 | 1.480              | -0.102          | 0.591    |
| 19  | PSC2  | 0       | 3.165 | 1.510              | 0.433           | 0.883    |
| 20  | PSC3  | 0       | 3.223 | 1.444              | 0.810           | 0.922    |
| 21  | PSC4  | 0       | 3.156 | 1.454              | 0.462           | 0.769    |
| 22  | PSC5  | 0       | 3.125 | 1.383              | 0.537           | 0.681    |
| 23  | PSC6  | 0       | 3.205 | 1.507              | 0.316           | 0.703    |

The reliability and validity of the data are assessed by testing the reliability of individual items and examining convergent validity. The results of factor loading for each item are determined to check the reliability of individual items.

When the findings of factor loadings are more than 0.60, the individual

item's reliability is achieved (Shevlin and Miles 1998). Furthermore, the findings of Cronbach alpha and composite reliability are determined to test the internal consistency between the research data. The internal consistency between the research data is achieved when the findings of Cronbach alpha and composite reliability are more than 0.70 (Peterson and Kim 2013). This study showed internal consistency between the items loaded on a single construct and achieved the required threshold.

Furthermore, the findings of the average variance extracted are determined to identify the variance between the items loaded on each construct. The threshold for the average variance extracted is 0.50 (dos Santos and Cirillo 2023). The results highlighted that the items of each construct loaded with a variance of more than 50%.

Table 2: Convergent Validity.

| Construct                            | Items | Factor Loadings | Cronbach's Alpha | Composite Reliability | Average Variance Extracted |
|--------------------------------------|-------|-----------------|------------------|-----------------------|----------------------------|
| Cultural Issue                       | CI1   | 0.879           | 0.949            | 0.959                 | 0.798                      |
|                                      | CI2   | 0.900           |                  |                       |                            |
|                                      | CI3   | 0.902           |                  |                       |                            |
|                                      | CI4   | 0.900           |                  |                       |                            |
|                                      | CI5   | 0.893           |                  |                       |                            |
|                                      | CI6   | 0.884           |                  |                       |                            |
| Gender Studies                       | GS1   | 0.911           | 0.956            | 0.965                 | 0.821                      |
|                                      | GS2   | 0.898           |                  |                       |                            |
|                                      | GS3   | 0.896           |                  |                       |                            |
|                                      | GS4   | 0.901           |                  |                       |                            |
|                                      | GS5   | 0.924           |                  |                       |                            |
|                                      | GS6   | 0.907           |                  |                       |                            |
| Masculinity                          | MS1   | 0.897           | 0.941            | 0.955                 | 0.808                      |
|                                      | MS2   | 0.909           |                  |                       |                            |
|                                      | MS3   | 0.914           |                  |                       |                            |
|                                      | MS4   | 0.896           |                  |                       |                            |
|                                      | MS5   | 0.878           |                  |                       |                            |
| Political and Socio-cultural Aspects | PSC1  | 0.866           | 0.952            | 0.961                 | 0.806                      |
|                                      | PSC2  | 0.903           |                  |                       |                            |
|                                      | PSC3  | 0.906           |                  |                       |                            |
|                                      | PSC4  | 0.902           |                  |                       |                            |
|                                      | PSC5  | 0.897           |                  |                       |                            |
|                                      | PSC6  | 0.912           |                  |                       |                            |

The discriminant validity is a test to check the discriminant between the research data. The discriminant validity helps to determine the multicollinearity issues among the research data. The findings of the Heterotrait-Monotrait (HTMT) method are used to check the discriminant

validity. The threshold for significant HTMT is that the values in the matrix should be less than 0.90 (Ab Hamid *et al.* 2017). The findings confirmed that discriminant validity is significantly achieved.

Table 3: Discriminant Validity.

| Construct                            | Cultural Issue | Gender Studies | Masculinity | Political And Socio-Cultural Aspects |
|--------------------------------------|----------------|----------------|-------------|--------------------------------------|
| Cultural Issue                       |                |                |             |                                      |
| Gender Studies                       | 0.784          |                |             |                                      |
| Masculinity                          | 0.779          | 0.799          |             |                                      |
| Political and Socio-cultural Aspects | 0.688          | 0.702          | 0.741       |                                      |

The findings of structural equation modelling were determined by using PLS Bootstrapping statistics. The threshold for a significant relationship was  $t > 1.96$  (Ramayah *et al.* 2018). The findings of hypothesis 1 confirmed that masculinity is as important as feminist studies within the scope of gender studies.

Secondly, the study established that hypothesis 2 is significant, and masculinity is not a biological fact; instead, it is a cultural issue. Finally, the outcomes of hypothesis 3 are tested, and it is confirmed that the representation of masculinity in Cinema has been changed based on the different periods in relation to political and socio-cultural aspects.

Table 4: Structural Equation Modeling.

| Relationships                                       | Original Sample | Sample Mean | Standard Deviation | T Statistics | P Values |
|---|-----------------|-------------|--------------------|--------------|----------|
| Masculinity -> Gender Studies                       | 0.939           | 0.939       | 0.007              | 135.505      | 0        |
| Masculinity -> Cultural Issue                       | 0.926           | 0.926       | 0.008              | 118.284      | 0        |
| Masculinity -> Political and Socio-cultural Aspects | 0.703           | 0.701       | 0.041              | 17.003       | 0        |

The findings of  $Q^2$  are tested as they represent predictive relevance measures whether a model has predictive relevance or not ( $> 0$  is good). Further,  $Q^2$  establishes the predictive relevance of the endogenous constructs. Q-square values above zero indicate that your values are well reconstructed and that the model has predictive relevance (Koban *et al.* 2012). This study's findings show that the model has strong predictive relevance.

Table 5: Predictive Relevance.

| Constructs                           | SSO  | SSE     | $Q^2 (=1-SSE/SSO)$ |
|--------------------------------------|------|---------|--------------------|
| Cultural Issue                       | 1344 | 429.823 | 0.68               |
| Gender Studies                       | 1344 | 375.234 | 0.721              |
| Masculinity                          | 1120 | 1120    |                    |
| Political and Socio-cultural Aspects | 1344 | 811.867 | 0.396              |

## 5. CONCLUSION

This study undertook an examination of masculinity, tracing its historical evolution and concurrently investigating its representation in cinema. The findings underscore the significance of masculinity in the realm of gender studies, equating its importance with that of feminist studies. A salient outcome of this research emphasizes that masculinity is not an innate biological attribute but rather a culturally constructed phenomenon.

Within the scope of this paper, we also scrutinized the depiction of masculinity in cinema as a pivotal issue within the socio-cultural context. It was observed that the representation of masculinity in cinematic narratives has undergone transformations across different historical periods, shaped by political and socio-cultural dynamics, leading to varying effects on public perceptions of the concept of masculinity. The influence of masculinity and its portrayal in mass media on public perception and culture is substantial. Therefore, we propose that the concept of masculinity and its representation in mass media should be regarded as a potent tool for shaping and managing culture, and, consequently, influencing the broader public perception of gender studies.

## 6. IMPLICATIONS

This study contributes to both theory and practice by highlighting that masculinity is a social construct separate from biology. It emphasizes the distinct significance of masculinity and femininity in gender studies and their portrayal in movies, advancing our understanding of these concepts. This study emphasizes that masculinity, distinct from femininity, is a social construct, not a biological issue. Recognizing this in gender studies is crucial, as both masculinity and femininity are significant factors that improve our cultural understanding of different genders.

### Future Directions

This study has significantly reported the relationship of masculinity and social culture, gender studies and political & social aspects. This discussion aligns with current knowledge trends, highlighting the need for future research to assess the effects of gender-based discrimination on women.

Furthermore, studies are required to test the relationship between masculinity and the success of different genders. In accordance, future studies are required to collect data from a different set of populations to reach the

findings. Thus, future research could yield valuable insights for advancing the existing body of knowledge.

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