

Men and Alternative Masculine Behaviours: A Gendered Study of Imtiaz Ali's Film *Tamasha*

Pardeep Kumar¹, Gagandeep Singh Sasan², Mohd Sajid Ansari^{3*}

1. Assistant Professor, Department of English
University of Jammu
Jammu 180006 (J&K), India

2. Research Scholar, Department of English
University of Jammu
Jammu 180006 (J&K), India

3*. Assistant Professor, Department of English
G.S.H. (PG) College Chandpur- Bijnor
Guru Jambheshwar University Moradabad U.P. (India)
E-mail: sazz.ansari@gmail.com

Abstract

This study offers a detailed analysis and a textual reading of 'Tamasha', a cult hindi movie written and directed by Imtiaz Ali through the lens of 'Masculine Studies'. It validates how men are represented in the Indian movies with respect to their gender normative roles and various masculine behaviours as facilitated of the social organisation of families. The protagonist of the movie, Ved serves as the voice of all such men who are burdened under the term 'masculine' and raises concern for the men who are weak and effeminate as opposed to firm and hegemonically masculine. The Masculinity Studies provide a discussion favouring the non-hegemonic men like Ved, who is a subordinate male thereof who falls in the category of majority of men stuck in the vicious cycle that moves at the behest of dominating men who exercise hegemonic masculinity. The article further attempts to showcase the masculine anxieties of men via 'Tamasha' and renders to expose certain the ill-nature of hegemonic masculinity responsible in shaping the discourse of other types of masculinities in Indian families vis-a-vis father-son relationship dynamics. It also represents how the gender identities of men are formed and could be restricted by the patriarchal system present in society.

Keywords: hegemonic masculinity: subordinate masculinity: gender normative roles: gender identity: protest

Introduction

The Gender theory categorises individuals based on certain social constructs (either historical or present). Males, females and transgender were the three gender identities which existed in the ancient Indian society but the contemporary gender theory contains more gender identities such as LGBTQIA. Every individual's gender identity is determined by the gender normative roles, defined as roles based on the gender of an individual. All individuals tend to embody these norms and perform their gender roles, and this embodiment is often referred to as 'Gender Performativity' which means the continuous construction of gender through actions over bodily arrangement, as Judith Butler writes, "it does not follow that the construction of 'men' will accrue exclusively to the bodies of males or that 'women' will interpret only female bodies" (Butler 10)

In every society, the men exercising 'power' and 'hegemony' are the ones who hold the most dominating positions in society and are the most powerful people (Connell 77). Such men are responsible in forming as well as modifying the narrative of a society using their 'hegemonic discourse' that entitles them as 'the provider'. This all depends on gender-normative roles which further influence their gender-performativity, thus they are bound to provide for their family. A man's job in older times was to hunt, fight the wars whereas women and children's was household works mostly. But as per the empirical studies, it was never found that only men hunted and women took care of the children. The image of 'man the hunter' has been the show-stealer, explaining how the dominant men strengthened the 'institution of patriarchy' by setting an ideal image of 'masculine gender', entitled to hegemony and power (Venkataraman). This image-setting process is based on 'gender-normative images' that "delimits the possibilities for children of either gender by reinforcing stereotyped expectations" (McGarry et al. 112), which includes behaving in a certain manner as per the norms of Masculinity and such behaviours shape their gender performativity.

Imtiaz Ali (1971), an Indian filmmaker whose movie *Tamasha* (2015) (meaning- a show or play) has been widely recognised for its themes and imagery. In this movie, Ranbir Kapoor has portrayed the character of a man named Ved Vardhan Sahni, who aspires to be a storyteller but his father Brij Mohan Sahni (played by Javed Sheikh) doesn't support his passion. He instead pushes Ved to work in corporate sector, thus depicting behaviours that exclude child-care. He is thus victimised by the hegemonic masculinity of his father and follows what his family has prescribed for him. His aspirations are not given any importance due to his gender-normative roles which has always determined his gender performativity. All such norms are a part of 'patriarchal order' responsible for the suppression of men, often through violence and authority, which is embedded in social structures like family. It is true as "in patriarchal societies, a perception of "masculinity" arises that provides livelihood, has authority, establish power on family members and apply violence...in order to make others to accept this power..." (Uysal and Eren 423).

Ved Vardhan Sahni, the protagonist of *Tamasha* is a working-class man having an authoritative father who is hegemonic in nature as he governs Ved's life. In the movie, when a young Ved, tries to convince his father that he doesn't like Maths and has no interest in pursuing Engineering as he tries to dissuade his father to not force him to study Engineering which opens discussion about men being considered fit for the profession of Engineering worldwide which is considered a 'male-dominated and male-centric field' due to the conditioning of men in the field of architecture and construction (Bhaduri and Rupani). His father rebuffs him by narrating the tale of his own father (Ved's grandfather) on how he came to the present day India during partition. His Grandfather remarks the traits of an 'archetypal man' who solely worked to provide for the family. The impact of 'provider men' in the society is often seen as important to such an extent that his grandfather posthumously acts as a benchmark for Ved, who has no such liabilities as a man. He is still prone to masculine discrimination and marginalisation by his own family for failing to provide, or behave hegemonically. Such behaviours truly represent 'subordinate' as well as 'marginalised masculinities' where both the terms are interchangeable, but represent how a man with less authority is oppressed by a man having authority or is hegemonically masculine (Connell 81).

Ved is forced to work as a sales manager in a company against his own will because of his gender-normative role. Ved's father and his grandfather are bound to the 'archetypal-masculine obligations' and hegemonic masculine behaviours which were posed upon them due

to poor life conditions, hence their gender identity as well as gender performativity was defined, as a result of it. They were forced by circumstances 'to provide' and 'lead' their families as prompted by the scriptures, ancient ways and largely evolution as: "Scripture exhorts men to lead their families....he is to serve his family by providing fatherly guidance and love" (Gray and Martin 29). Despite having a better lifestyle in the present day, Ved is expected to work like the ancestral-men of his family and thus, he represents helpless working class men suffering due to their authoritative fathers and families endowed with a strong patriarchal mindset. The burden of such familial obligations takes a toll on Ved's gender identity and masculine behaviour too. Like Ved, other men who are burdened by the hegemonic-masculine order have to forgo their aspirations and stick to the stereotypical gender roles, as in the case of anonymous auto-driver's character who talks about the struggles of being a man and who had to do the things which he never wanted to, as he says:

problem ek hi hai bhaiya, Halaat!... Maa Baap apna kaam kiye, jaldi se hamri shaadi krva diye. Hum apna kaam kiye...do bacha hogye...Phir wahi samay ka chakka; aata, daal-chawal, bachon ki padhai, biwi ki mahawari, yeh traffic, yeh rikshaw!... abhi humko dekh ke aapko samajh nhi aarha hoga sir lekin jab hum Allahbad main stage pe chadhkr gaya krte the na, bandh jaati thi janta.

(Sir, there is only one problem of all- Circumstances!.My parents did their job and got me married. I did mine, resulting in 2 children...thereafter, the wheel of time; grocery, the education expenses of my kids, wife's menstrual cycle, this traffic around, my rickshaw!...I may not be appearing as a special man to you now but when I used to sing on podium, the audience always went gaga over my voice in Allahbad) (Ali 01:15:14 to 01:16:25)

He is miserable despite being an ideal man, providing livelihood to his family, due to the conventional gender-normative behaviours which abide men from being himself, as he shrugs *Nhi sir, yahan toh hum riksha-wale hain. Yahan, koi mai-ka-laal humko pehchaan nhi payega sir. Andar se kuch aur hi hain hum, aur bahar se majboor* (in this side of world, I'm just an auto-driver and thus, nobody would dare to identify me. I'm completely different from inside and on the outside I'm helpless.) (Ali 01:16:07). The word 'Majboor' translates as [helpless] which describes the helplessness of working class men despite providing everything and fulfilling their social obligations as desired by his father, probably hegemonic in comparison to him. This conversation between Ved and him is instrumental in describing the mental anxieties of men posed upon by the hegemonic gender order. The idea is not to blame the parents for

setting up their kids in such situations but the patriarchal institutions which are responsible for 'desensitizing male children to any emotion not suitable for a man' and in the process of creating alpha males, aggression, entitlement, etc is promoted in men (Sen). The staunchness of patriarchal system has led to the 'institutionalisation of the patriarchal government' only lead to the oppression of females by males who are equal to or more than the former in population. Moreover, one determining factor about patriarchy is that it works in two ways; 'male shall dominate female, elder male shall dominate younger' (Millet 25). This legitimizes that patriarchal institutions are involved in suppressing men like Ved and the auto-driver, such that they couldn't even deny it or run away from it, thus fail to register a 'masculine-protest' because of the responsibilities, roles and masculine behaviours they are supposed to exhibit.

Later, in the movie, Ved gets rejected by Tara, his beloved who ignites in him some inferiority complex when she asks him to be the man whom she met the first time. Thereafter, he can be seen struggling from within as his mental peace is shattered. He starts behaving strangely because he is now aware of his subordination as a man. His inner conflicts surface as he confronts Tara as he says:

Tum keh sakti thi ki main tumhare level ka aadmi nhi hoon, Corsica main tum mujhse mili aur pata nahi kya socha ke main kya hoon par yahan pata chala ki main waisa kuch nahi hoon, main to bass ek normal, insaan hoon, average hoon...wo jo chalte rehte hain na footpath pe briefcase lekar, waisa hi. Mediocre...

(You should've told me, I'm not at a man at par with you and your standards. In Corsica, we met and you misjudged me for a macho man or someone whom I don't know about. But here, when you realised I'm not the man of your dreams, I'm just a normal man, an average man...one of those who walk down the streets, holding their briefcase. Yes, I'm that kind of a man, a mediocre.) (Ali, 01:12:50 to 01:14:45)

His insecurity as a subordinately masculine man, despite his efforts in adhering to his gender normative roles is depicted. The mental anxieties and sufferings of Ved are a direct result of his subordinate position as a man. Such a crisis really exists in men and is responsible for making men uncertain about their life's purpose, direction, withdraw from social meetings, remain dissatisfied with oneself, and become almost absent-minded, etc. The empirical research also lists several causes for their identity crises some of which include career challenges, societal as well as familial expectations and transitions in life etc (Corcoran). This all could be found in

the case of Ved as well, making him, an 'archetype of subordinated or partially marginalised men'.

This identity crises has stuck Ved who is lingering on as a sales-manager as per his father's wishes and Ved, a story-teller aspirant. This causes turmoil in his mind wherein, if he tries to come out against his patriarchal-hegemonic dad, he will be liable as a son who failed to fulfil his father's wishes, (which is very typical of Indian culture because of the values and etiquettes taught there) and his gender-performativity would be compromised. Moreover, in general Ved's not a violent man who would use aggression to prove his manliness and the "lack of aggression is again correlated with femininity, inadequacy, and, ultimately and quite fundamentally, death" (Hockey 2). Violence is one of the key features of Hegemonic Masculinity and Ved's familial marginalisation as a male is in a way due to lack of his violent nature as well. A man like Ved thus, suffers with no one to listen to his misery, or fails to stand against his hegemonically masculine father.

Men express very less about their mental sufferings which is a repercussion of hegemonic gender order that forbids them from doing so because of their gender performativity or the roles given to them which lack emotional expressivity. Similarly, Ved's suffering shows that a man is prone to mental trauma even when he tries his best to perform his gender roles as per hegemonic masculinity. Ved's mental illness and ailments are never considered by his family and thus, he finds it futile to share it too because he fears to be categorized as a man who is among the 'men as sufferers' status. Such factors also obstruct men from liberating themselves from the emotional barriers so that they could seek proper medical attention (Lindinger-Sternart 1).

Ved's condition and that of other vulnerable men who fail to exhibit a protest is well described as "men are not safe in a patriarchal society, even in front of the law...our common outlook towards men doesn't allow...to express their inner struggles" (Krishnan et al.). They further form the argument that our culture has always conditioned men to never express or cry which imbibes a fear in young boys regarding adult men and their rumoured masculinity. Ved is left thereof, as a man subordinately submitting to his father's hegemonic masculinity referring to authority.

Being conditioned as a man, Ved tries to 'man-up' as he applies for new jobs but with no intention of getting selected because he doesn't to live a life of his father's choice. This turmoil also stems from the fact that he has always adhered to his father's choices because he

fails to dominate him, owing to his subordinate masculinity which is always associated with fear and unmanliness. He is rejected by various companies, and finally returns to his hometown, where his father asks him about the duration of his stay at home to which Ved looks straight into his father's eyes expecting a little bit of affection as he tells him that he is not doing his old job now. Ved declares that he doesn't want to listen to the lecture reminding him of his responsibilities as a man. His father rubbishes his miseries off as nothing but carelessness. It highlights how men are conditioned to consider any male as a 'real man' if he possesses control and others obey him whereas they consider it weakness if the male is feminine/effeminate in nature (Rostami and Eslamieh 640). This is an example of 'patriarchal mindset' which has corroded men and their minds and put non-hegemonic or subordinate men like Ved to interrogation when they try to take a stand for themselves, which is called as 'the fate of men' who are not 'hegemonically masculine' (Connell).

Rostami and Eslamieh further imply how the gender of a man sways him to be in control of every situation at his will (640). So, a man wouldn't have a hegemonic position if he fails to possess and execute power over others or if he fails to reach the threshold of power-holding capability which Ved fails to do, hence he is entitled as a 'failure' by his own father. An authoritative man would never allow a subordinate man to take charge of anything in the society as it shows other men in bad light. This is all determined based on how a man adopts or refrains from playing his pre-conceived gender-based roles set-up by patriarchy (Krishnan et al.). Ved, prompted by his ongoing weakness, sets out to get an affirmation that he is man-enough to exhibit his 'protest' and man up for himself to change his gender identity all by himself. Since, another man, a story-teller who used to narrate stories to Ved induced in him the passion for story-telling, he now searches for the same man, to know what his masculinity was. On finally meeting the old, bed-ridden story-teller whom he calls 'baba', Ved asks him, *meri kahani main aage kya hota hai?* (What happens next in my own story) (Ali 01:48:00). He expects from the man to tell him the appropriate actions which he must take so that his life must improve and he must be a man enough. The old baba instead replies, *Darta hai!... Darr Lagta hai. Apni Kahani Mujhse Puchta hai...Kaayar! Kis se darta hai? Hai kon Yahan? Tu bata, Kya hota hai aage?... Bol apni Kahani! Kya hai tere dil ke andar? Chahta kya hai tu* (Are you afraid? Who is there to be feared of at all? You daren't ask your story from me but create it yourself. Tell me, what happens next in your story? What's it that you've been hiding in your heart. What do you want?) (Ali 01:49:20-01:50:05). He pushes Ved to unfold and narrate his

own story without any fear of authority over him. This alludes in him a sense of masculine identity, which was previously missing in him and he then introspects himself for being a subordinate man to his hegemonic father. The old man acts as the voice of men who have been suppressed. He symbolises an 'anti-patriarchal institution' which is in favour of re-structuring the society dominated by hegemonic men abiding to the staunch patriarchal practices. He establishes that a man can do whatever he wishes to, which further serves as an impetus to reject the notion "boys will be boys" which represent the society and culture dominated by men in power. He initiates that a man must display emotions freely and that alpha-masculine culture must not be promoted (Krishnan et al.). Ved after receiving the affirmation about manning up and exhibiting protest against his father goes to confront the whole family. His opinion towards his own gender identity changes all of a sudden as soon as he realises that the only way to win over his patriarchal and authoritative father (family, at large) is by exhibiting hegemony or authoritative masculinity himself. Men, like his father, are clearly seen as driven by staunch-patriarchal mindset didn't which doesn't support men who are not authoritative in their temperament.

Ved in the following scene reminds his father and family of all the gender normative roles he was forced to perform without permission or consent. He gathers his family at one place and narrates a story about a man, who he calls hero, as he says:

Batware ki aag aisi faili ki hero ko...India aana pada...ek raat main apna hero zero hogya...toh usne lakdi ki mill main kaam kia...jaan laga di, apna business shuru kiya and ek sundar sa ghar bana diya...ab uska beta aaya, naya hero... mehan ki, purane makan ko aur bada kiya...aur phir uska beta aaya, ab yeh apna hero hai, isne bhi management, lagan, engineering, office, system... haan bolo, neeche dekho, khush hojao...main ruk nhi sakta... main race mai bhaag rha hoon...kyuki sab bhaag rhe hain...

(It all started during partition, when grandfather, aka hero was forced to leave for India with a family of seven and became zero overnight...he worked in mills and started his own enterprise. He then built a beautiful house...then came his son who also worked hard, expanded the business as well as the old house. Now, came his son, the third generation hero, our current hero, he studied Management, Engineering, joined office... this man always follow orders, Yes, No, Left, Right, be happy... is running in a race because every other man is...). (Ali 01: 52: 52)

Ved highlights the times and struggles of his grandfather and his own father to his family (with his father present there) who manned up to provide for their family. He talks about his ancestral men with pride to appreciate their efforts and sacrifices as they stood up like a real man to safeguard their family at a difficult time. But when he talks about himself, his tone is not filled with pride anymore rather he utters a robotic voice in his own manner, just to show that he has been programmed by someone else, who happens to be his authoritative father. He very clearly indicates how he and his passions do not include working as a sales-manager or live the life of his ancestral men, but to pursue a career in story-telling which keeps his mindset intact. The whole scene showcases what he has been holding inside and how it has affected him, as he remarks: *Toh Koi baat nahi. Apni kahani hai! Ending change krlenge... This is who I'm Papa...main maths main acha nahi hoon, I'm sorry* (It doesn't matter, this is my own story! I will change the Ending. I still not good in solving maths and this is who I'm really, I'm sorry'.) (Ali 01:58:58-01:59:20). The expressive nature of a man is not deemed fit conventionally by the patriarchal society but Ved's act consolidates the fact why men need to speak up and leave that staunch calculative and instrumental demeanour.

Ved, previously a 'subordinated male' becomes hegemonic by simultaneously suppressing the existing staunch-patriarchal behaviours of his family. He wins over the culturally hegemonic masculinity through 'consent' and his 'protest' as he is able to win consent of his father and is effective in positively shaping the relations of production as he breaks out of his pre-determined gender normative roles and instead forms a narrative for himself wherein he sets a new gender role as well as gender identity for himself as a man (Walker 10). He actively exerts a pressure over his father (unlikely of him) to maintain his own masculine-dominance for the first time. Farhat in her article titled "Hegemonic Masculintiy" argues that a man has to let go of his "vulnerable feelings" to exhibit his dominance over the other men despite whether he wants it or not (2020). Further, a man also needs to vent out so that he could easily express himself, which will further enhance an atmosphere of 'open thinking for men'. A sudden change in his father's behaviour who now has happily accepted his son because he could see Ved manning up also shows a dominance of Ved's manliness over his father's principled authority. It's the choice of men to occupy 'oppressive positions' over women and other men or avoid doing so, and hegemonically powerful men could easily "initiate a process of reflection on the implications of way of living...to work for gender equity" (Jewkes et al. 112). It further establishes that a protest against hegemonic masculinity could

take place through subordinated males who try to take over or equalise the situation by seeking consent and management of relations of production. Ved's protest to achieve hegemony or equalise it, is thus dedicated to re-structuring and challenging the gender-normative roles which further redefine gender-performativity, masculinity and the familial organisation respectively.

Conclusions

The paper presents the struggles of a man who wants to break out of the *archetypal-staunch-masculine-system*. It surfaces how gender normative roles, masculine behaviours and the gender performativity collectively function to let the powerful practitioners of hegemonic masculinity hold and perpetuate the power structure through their consent. It reinstates Ved as a subordinate man who stands up for himself as he defies the gender-prescribed roles while striving against hegemonic masculinity. The normality of becoming a man lies in the social reorganisation of family which is achieved through masculine protest and manning up against such stringent behaviours. This gendered study of the movie 'Tamasha' however successfully brings forth the nature of hegemonic and other interchanging masculinities, having the former at the centre, where a man's manliness is measured based on his consensual dominance over others. The paper thus shows that a man is bound by patriarchy and re-structuring it would mean restructuring the whole power structure, which can happen through literary discourses pertaining to masculinity studies. It serves as an instrument of protest for men against all the wrongs they suffer at the hands of hegemonic masculinity.

Works Cited

- Ali, Imtiaz, dir. 2015. *Tamasha*. Netflix; UTV Motion Picture. <https://www.netflix.com/in/title/80087743?s=a&trkid=13747225&trg=cp&vlang=en&clp>.
- Bhaduri, S., and R. Rupani. 2020. "Encouraging Engineers to Fight Gender Stereotypes." *All Together*, May 15. <https://alltogether.swe.org/2020/05/encouraging-female-engineers-to-fight-gender-stereotypes/>.
- Butler, Judith. 1990. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge.
- Connell, R. W. 2005. *Masculinities*. 2nd ed. Berkeley: University of California Press. Originally published in 1995.
- Corcoran, Aidan. 2023. "Navigating the Challenges of Male Identity Crisis." *Holbeck College*. <https://www.holbeckcollege.com/articles/male-identity-crisis#:~:text=Male%20identity%20crisis%20can%20present>.
- Farhat, Laraib. 2020. "Hegemonic Masculinity." *LinkedIn*. <https://www.linkedin.com/pulse/hegemonic-masculinity-laraib-farhat>.
- Gray, Tim, and Chris Martin. 2001. *Boys to Men*. Emmaus, PA: Emmaus Road Publishing.
- Hockey, John. 2014. *The Criminology of War*. 1st ed. New York: Routledge.
- Jewkes, Rachel, Robert Morrell, Jeff Hearn, Eva Lundqvist, David Blackbeard, Graham Lindegger, Michael Quayle, Yandisa Sikweyiya, and Linus Gottzén. 2015. "Hegemonic Masculinity: Combining Theory and Practice in Gender Interventions." *Culture, Health & Sexuality* 17(Suppl 2): S112–S127. <https://doi.org/10.1080/13691058.2015.1085094>.
- Krishnan, G. G., A. Arjun, and Smrithi. 2021. "Men in a Patriarchal Society and Issues." *International Journal of Advanced Research in Engineering and Technology (IJARET)* 11(11). Scopus. <https://doi.org/10.34218/IJARET.11.11.2020.047>.
- Lindinger-Sternart, Sylvia. 2014. "Help-Seeking Behaviors of Men for Mental Health and the Impact of Diverse Cultural Backgrounds." *International Journal of Social Science Studies* 3(1): 1. <https://doi.org/10.11114/ijsss.v3i1.519>.
- McGarry, R. A., Linda Friedman, Tiffany Bouley, and GLSEN. 2016. *Ready, Set, Respect! GLSEN's Elementary School Toolkit*. Edited by Peter Dewitt and Melissa Lucas. New York: GLSEN. <https://www.glsen.org/sites/default/files/GLSEN%20Ready%20Set%20Respect.pdf>.

**Men and Alternative Masculine Behaviours: A Gendered Study of Imtiaz Ali's Film
*Tamasha***

47

Millett, Kate. 2016. *Sexual Politics*. New York: Columbia University Press.

Rostami, Mohammad, and Reza Eslamieh. 2018. "A Comparative Study of Adlerian Masculine Protest in Jonathan Franzen's *The Corrections* and *Freedom*: Individuality Despite Similarity." *Theory and Practice in Language Studies* 8(6): 640. <https://doi.org/10.17507/tpls.0806.14>.

Sen, Satadru. 2018. "Indian Masculinity: An Important Intervention in Gender and Masculinity Studies." *Anthropological Quarterly* 91(3): 1105–1118. <https://doi.org/10.1353/anq.2018.0051>.

Tuna Uysal, Murat, and Gulay Tan Eren. 2020. "A Study on Men's Violence and Domestic Violence Descriptions." *Journal of History Culture and Art Research* 9(1): 423–437. <https://doi.org/10.7596/taksad.v9i1.2446>.

Venkataraman, Vivek T. C. 2021. "Ancient Men Were Hunters and Women Were Gatherers. Right? Wrong." *Scroll.in*, March 13. <https://scroll.in/article/989275/ancient-men-were-hunters-and-women-were-gatherers-right-wrong>.

Walker, Graham W. 2006. "Disciplining Protest Masculinity." *Men and Masculinities* 9(1): 5–22. <https://doi.org/10.1177/1097184X05284217>.

Authors' bio-note

1st Author: Dr. Pardeep Kumar is an Assistant Professor at Department of English, University of Jammu who specialises in American poetry and Indian Mythology. He has various research articles published in WoS database and peer-reviewed journals.

2nd Author: Gagandeep Singh Sasan is a Junior Research Fellow at Department of English, University of Jammu who is currently working on his PhD thesis based on Masculine Studies.

3rd Author (corresponding): Dr. Mohd. Sajid Ansari is an Assistant Professor at Department of English, G.SH.(PG) College Chandpur, Bijnor affiliated to Guru Jambheshwar University Moradabad U.P. who specialises in Modern European Drama, Theatre and Performance and Gender Studies. He has research articles published in Scopus and CARE listed journals of repute.