

REVIEWER'S REPORT

Manuscript No.: IJAR-57146**Title: Marginalized Masculinity on Screen: Indian Male Portrayals in Hollywood Films,.****Recommendation:****Accept after minor revision**

| Rating | Excel. | Good | Fair | Poor |
|----------------|--------|------|------|------|
| Originality | | ✓, | | |
| Techn. Quality | | ✓, | | |
| Clarity | ✓, | | | |
| Significance | ✓, | | | |

Reviewer Name: Abdul Haseeb Mir**Detailed Reviewer's Report**

The research article titled "Marginalized Masculinity on Screen: Indian Male Portrayals in Hollywood Films" provides a profound sociopolitical and cinematic critique of the representation of Indian men in Western media. By examining the historical and contemporary tropes that define these portrayals, the author explores how Hollywood has traditionally constructed a version of Indian masculinity that is often emasculated, secondary, or hyper-stereotyped. The study utilizes a framework of post-colonial theory and gender studies to argue that these screen depictions are not merely entertainment choices but are deeply rooted in "orientalist" perspectives that continue to shape global perceptions of the Indian male.

The narrative begins by tracing the genealogy of the "model minority" and "asexual tech-geek" archetypes. The author expertly analyzes how characters are often relegated to roles that emphasize intellectual utility while stripping them of romantic agency or physical prowess. This systematic marginalization is contrasted with the "hyper-masculine" standards typically reserved for Western protagonists. A significant strength of this analysis is the focus on the "accent as a caricature," where the linguistic diversity of India is reduced to a comedic device, effectively distancing the character from the audience's empathy and reinforcing a sense of "otherness."

A substantial portion of the article is dedicated to the evolution of these roles in the 21st century. The author evaluates the transition from the "Kwik-E-Mart" clerk trope to more complex, yet still constrained, roles in major franchises and independent cinema. The critique of the "spiritual guide" or "exotic mystic" archetype is particularly sharp, as the author demonstrates how these roles—while appearing more "positive"—still serve to commodify Indian identity for the Western gaze. The analysis of the "liminal space" inhabited by second-generation Indian-American actors provides a necessary contemporary layer,

REVIEWER'S REPORT

exploring the tension between cultural heritage and the pressure to conform to Hollywood's established racial hierarchies.

The discussion on the impact of these portrayals on the diaspora's self-perception is handled with academic rigor and sensitivity. The author suggests that the lack of diverse, multi-dimensional Indian male leads contributes to a "symbolic annihilation," where the complexity of real-world Indian identities is erased in favor of digestible stereotypes. The comparative look at how other Asian masculinities have been reclaimed in recent years—such as the "K-wave" influence—provides a useful benchmark, suggesting that while Indian representation is increasing in volume, it has yet to experience a similar "prestige" shift in mainstream Hollywood.

In summary, this article offers a sophisticated and comprehensive review of the intersection between race, gender, and global media power structures. It moves beyond a simple catalog of stereotypes to provide a deep inquiry into the psychological and social costs of marginalized representation. The author's ability to weave together film theory, sociological data, and cultural history makes this a significant contribution to the fields of media studies and post-colonial critique. It is an essential read for scholars and filmmakers aiming to understand the power of the lens in shaping—and distorting—masculine identity.

Recommendations for Minor Revisions

Theoretical Framework

- **Masculinity Studies:** While post-colonial theory is well-applied, the paper would benefit from a more explicit engagement with R.W. Connell's theory of "hegemonic masculinity." Specifically, discussing how Indian masculinity is positioned as "subordinate" within the global gender hierarchy would provide a more rigorous sociological grounding.
- **Intersectionality:** The analysis could be deepened by briefly addressing how class and caste nuances (or the lack thereof) in Hollywood portrayals further complicate the "Indian" identity presented on screen, as Hollywood often conflates Indianness with a very specific upper-caste, urban experience.

Content Specifics

- **Streaming vs. Traditional Film:** The author should clarify if the observations regarding marginalization hold equally true for high-budget streaming series (e.g., Netflix or Amazon originals), which often allow for longer character arcs and more diverse writers' rooms compared to traditional 90-minute theatrical releases.

International Journal of Advanced Research

Publisher's Name: Jana Publication and Research LLP

www.journalijar.com

REVIEWER'S REPORT

- **Positive Deviants:** Including a brief analysis of a "positive deviant"—a character or film that successfully broke these tropes—would provide a constructive counterpoint and illustrate the path forward for better representation.

Technical Elements

- **Visual Data:** The inclusion of a table or chart categorizing recurring tropes across a sample of 20-30 major Hollywood films from the last two decades would help visualize the "regularities" mentioned in the methodology.

Recommendation: Recommend for publication with minor revision.