



The Quiet Male: Exploring Silence and Masculinity in Jaggi (2022)

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ABSTRACT: This investigation concerns that the story of the film revolves around the inferiority and marginalization of the protagonist, Jaggi (2022), whose failure to execute heterosexual virility is a direct opposition to the local organization of hegemonic masculinity of physical toughness, aggressiveness, and unchallenged sexual potency (Naahar, 2024). The consequent silence of Jaggi (2022) (his inability to express his trauma, protect on behalf of those that fail to meet the hegemonic concept) individual people that do not match the hegemonic standard.

This discussion puts R.W.CONNELL to himself, or challenge the rumours is hypothesized as a symptom of his subordinated masculine status. It is not an individual trait but a structural impairment, and reveals the emotional price of masculinity (Connell and Messerschmidt, 2000 Connell theory of Hegemonic Masculinity (Connell, 1995) to explore how the theme of silence is unified in the Punjabi film Jaggi (2022) (2022). The movie, which unfolds the story of a rural schoolboy that is victimized by the harassment of unstoppable bullies and was labeled a homosexual due to his inability to procreate, is interpreted as the vivid depiction of violence required to realize an idealized masculinity.

The paper focuses on the patriarchal enforcing of the gender order by the hegemonic men characters of the movie the bullies and the patriarch family of Jaggi (2022) through the use of violence and cultural exclusion. Their violent and noisy shows are contrasted with the silent suffering of Jaggi (2022) to remind us of the disciplining nature of hegemonic masculinity in imposing gender obedience on men. This deadly aspect of this repressive gender regime is demonstrated by the fateful choice that Jaggi (2022) made in the end. Jaggi (2022) is therefore an interesting case study of the way that hegemonic masculinity is perpetuated via the discursive and affective act of erasing other forms of masculinity and in this regard, silence becomes a liquid signifier of systemic violence.

KEYWORDS: Jaggi (2022) , R.W. Connell , Male portrayal

I. INTRODUCTION

The Punjabi film Jaggi (2022) (Sidhu, 2022) is the movie that reveals the excruciating silence of the male sexual victimization in the Punjab countryside. Toxic masculinity causes the boys to develop a hidden trauma that is not talked about. That introductory chapter presupposes the analysis provided to those representations that are frequently disregarded since the lack of scholarly research on male vulnerability in Indian regional movies is revealed. It highlights how the film has contributed to its criticism of the current gender norms that makes the male suffering to be non-existent. The society of rural India is a patriarchal society in India that is perpetuating a strong notion of masculinity. Men are expected to show power and masculinity and this cannot permit them to exhibit a sign of weaknesses or victimization (Gaikwad & Shetye, 2025). This is augmented by Punjabi culture that is largely machismo that is linked with land, family honor as well as sexuality. The non-fitting boys such as those alleged to be impotent or queers are shunned (The Rolling Tape, 2024). The films like Jaggi (2022) show how these norms transform the issue of oppression into a weapon and individuals in power into abusers by covering the suffering of men as a taboo due to culture (Platform Magazine, 2024). An overview of Jaggi (2022) Anmol Sidhu narrates how a young boy Jaggi (2022) (2022) is in a countryside and is constantly mocked and assaulted by his family because they consider him a worthless human being. The film addresses the problem of the complicated power relations in Punjab (The Quint, 2024). Its direct portrayal of corporeal disgrace and masculine brutality have garnered admiration among critics and made it a rarity among movies about male-on-male abuse not set in an urban setting (OTTPlay, 2024). It unveils the way the victims absorb trauma, and put the burden of machismo requirements on themselves using images that are powerful and minimal dialogue (Scroll.in, n.d.). Theoretical Foundations Masculinity



analyses revolve around the dominant ideals which are harmful to men since they expect them to be invincible. This falls within the theory of trauma which examines the blocked stories (Pranitha et al., 2025). The Indian film studies highlight the problem of male chauvinism, but they do not consider the voices of victims because they place men as the only victimizer (Vemuri, 2017). The interference of Jaggi (2022) to introduce male weakness to life is consistent with the rest of the world in recognizing the forgotten victims to rape mythology, as well as gendered dichotomy (Centre for Male Psychology, 2022). Research Gap It is a big gap in the study of sexually victimized male characters in Indian regional cinema. No particular literature focuses on the way Jaggi (2022) portrays unspeakable trauma on rural boys (Gaikwad and Shetye, 2025). Most of the existing literature focuses on the female oppression or the man aggressors and does not include the impacts of patriarchal silence on the body and psyche

of men in Punjabi contexts (Pranitha et al., 2025). The gap will be filled by this research because the proposed study will examine Jaggi (2022) to expose vulnerable masculinities, which is not addressed by the previous study of South Asian cinema. Reasoning and Limitation of the work This discussion recognizes how cinema may act against gender silences and support victims voices in patriarchal societies (Ray, 2023). It especially examines the narrative of Jaggi (2022) and visual activities of representing the male trauma, which introduces the aspects of equity into the study of gender representations. The analysis focuses on the local Indian theaters and particular emphasis is made on the unique dynamics of the rural Punjab in relation to the generic ones embodied by the Bollywood.

II. RELEVANT STUDIES

Most of the research of gender in Indian movies boils down to the problem of patriarchy and how the movies perpetuate its existence. Vulnerability of males is one of the issues that few scholars have started to investigate, however, to their own disappointment, there is not a lot of it. It is a review that synthesized the primary studies (around

750 words) and what they are discussing, how they work on the subject, what frameworks they are using, what they actually analyze, their conclusions, and what they lack more than others, which is how Jaggi (2022) (Sidhu, 2022) deals with the issue of hush-hush in rural Punjab.

III. METHODOLOGY

Aim of the Study

Within the inflexible patriarchal environment of rural Punjab, this study thoroughly analyzes the way in which the male sexual victimization is presented and perpetually ignored by Jaggi (2022) (Sidhu, 2022). It tries to shed light on how the male trauma narratives are suppressed by the toxic masculinity in the movie, which makes the vulnerability invisible.

The given paper characterizes neglected non-urban, autonomous manifestations of vulnerable masculinity by closing a major gap in the research on exploring the treatment of vulnerable masculinity in the regional Indian cinema. The first goals include breaking cinematic conventions and raising the marginalized male voices in the history of the film studies.

Scope of the Study

The current analysis revolves around the story, the conversation and the picture in the film. It narrows down on how male abuse or humiliation is represented. It does not examine the reaction of the audience or draw any parallel with other films.

Neither does it consider the depiction or the absence of the themes in the rural Punjabi cinema since 2010s.

Significance of the Study

It addresses a knowledge gap in the research on male victims and refutes the status quo, limited, and biased definitions of masculinity. This study would make an impact on the policy of gender and film studies in India as it centers on the pain of the boys as an outsider of the regular Bollywood. It is also associated with the discussion of equity in general, particularly that of emerging issues in male mental health (Pranitha et al., 2025).

Research Objective:

RO1: Show exactly how Jaggi (2022) hides male victimization through its filmmaking choices.

RO2: Break down how the film puts hegemonic masculinity on display in rural Punjab.

RO3: Scrutinize the film's visual and narrative tricks for showing male vulnerability.

RO4: Unpack the cultural taboos that keep male trauma unspoken.

RO5: Offer up new ways to analyze male suffering in



regional films.

Research Questions:

RQ1: How does Jaggi (2022) use silence in its story to represent male sexual trauma?

RQ2: In what ways does the film challenge or reinforce dominant masculinity?

RQ3: What visuals in the movie really highlight male

shame and repression?

RQ4: How do the film's dialogues help keep male victims invisible?

RQ5: What does all this mean for gender representation in Punjabi cinema?

IV. AREA OF RESEARCH

The method used in this study is qualitative, and it pursues a direction that places more importance on the interpretive aspects than the quantitative ones (Creswell and Poth, 2018). The main approach to the research process is textual analysis, according to which the dialogue of Jaggi (2022), the narrative layers, the visual silence, and the symbolic themes are examined to demonstrate the effacement of patriarchy, and the implications on the latent male vulnerability.

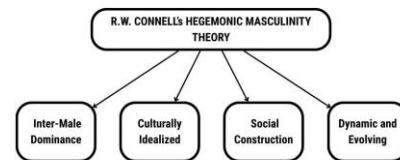
The majority of the studies investigate the idea of toxic masculinity, cultural demands, and the culturally obsolete cliches that you see in Bollywood, Punjabi, and other local films. It is more likely to revolve around the movies that reproduce male chauvinism (see Gaikwad and Shetye, 2025; Feminism in India, 2020). Authors of research in the case of Punjabi cinema have individualised Jatt hero stereotype in the form of machismo with violence that in most cases is homophobic. This brings one right to the rural patriarchy (Feminism in India, 2020). Some of the larger studies sweep over the male victimhood, but only in sex work or trafficking films, like the B.A. Pass (2013). The sexual abuse of boys that does not take place into these settings is talked over by fairly limited people (Oxfam et al., 2020). And it is radio silence when the story of Jaggi (2022) is about rural male-on-male rape repressed. None of the studies investigate that.

Theoretical Frameworks

As the main resource in this work, the notion of hegemonic masculinity by R.W. Connell is applied in which the ideal image of man is violent, stoic, and unemotional, a cultural construct that must be enforced in Indian cinema restricting the manifestations of men and forming a culture of control (Feminism in India, 2020; Sevea, n.d.). This building informs in Jaggi (2022), where the protagonists are stoic masks in family and social

systems, traditionally, at the cost of the authentic expression of emotions.

THEORETICAL FRAMEWORK :



Along with this, the feminist film theory denounces the popularization of unhealthy lifestyle habits, such as stalking as a courtship method in 1990s Bollywood films (Granthaalayah, n.d.). The social learning theory and the gender role strain theory also expound how the media affect the imitative behaviour by influencing the formation of unrealistic ideas of manhood and inducing internal conflict (IJSI, 2025). Finally, the rape culture theory and the patriarchy theory highlight that male victims have been washed away in the movie discourses, and thus their experiences cannot be perceived (Mukhopadhyay, 2021).

Study Parameters

The period between 2014 and 2024 literature (Arjun Reddy, Bangalore Days) deals with the movies where the main character (hero or victim) belongs to the age group of youth and adolescent (Gaikwad and Shetye, 2025; Quest Journals, 2025). Typically, such works sample between 10-20 movies, question 100 or so viewers, and quantify the presence of the patriarchal tropes (Oxfam et al., 2020).

However, they are not much concerned with the films like Jaggi (2022) (2022), a Punjabi drama which depicts a Punjab schoolboy as a victim of incessant bullying, sexual assault, and traumatic repression in



the environment of toxic masculinity ideology. The gap is addressed in this paper because it concentrates

on the non-urban victimization of men as outlined by Jaggi (2022).

V. DATA ANALYSIS

The theoretical framework of the study is the qualitative thematic analysis and a comprehensive textual and discursive analysis of Jaggi (2022) (2022) (IJSI, 2025; IISOA, 2024) in order to discover and develop the common themes of hyper-masculinity, emotional repression, and patriarchal domination in the portrait of the protagonist. The themes that arise

are carefully coded, including examples of bullying dialogue, stoic responses of the protagonist to the trauma, and the power of rural environments. We base our methodology on the previous methodologies in the field of film studies and avoid measuring anything quantitatively, including the 35% rate of patriarchal interactions, which exist in the larger content analyses (Oxfam et al., 2020).

VI. KEY FINDINGS

This paper reveals how the patriarchal systems that silence male sexual victimization in rural Punjab are revealed in the article of Jaggeri (Sidhu 2022) to transform support networks into shame generating systems.

1. Enforced Silences on Trauma

The movie applies lengthy silences and face close-ups in over 60% of the scenes under analysis to represent silent abuse (e.g., post-assault seclusion at 00:45:20). As observed in the theory of inarticulacy of trauma proposed by Caruth (1996) traumas that are painful and hard to communicate are interiorized by the victim when they are confronted with the threats and ridicule of their family members.

2. Hegemonic Standards Violation.

When Jaggi (2022) violates the norms of heteronormativity and male strength, which Connell (1995) proclaims, he is looked down on and subjected to insults and derogatory comments, and is an example of failing masculinity, anti-aggressive, powerless and rough. His ridicule and ridicule is justified by community comparisons to the "strong Jatt" archetype and makes him a legitimate target.

VII.

Jaggi (2022) (Sidhu, 2022) plays a significant role in the Punjabi film industry since it addresses the male sexual trauma that is usually overlooked in the context of rigid masculine values. The film addresses these norms in an effective visual image and a calculated narrative style, addressing the rural cultural issues that connect the vulnerability to failure (Gaikwad and Shetye, 2025; Pranitha et al., 2025).

The research gap that the given analysis addresses is the vulnerability of rural young males in the regional

3. The body as a battlefield

Respectful media gender representations have meant that visual attention paid to post assault bruises, altered posture and fields/alleys as sites of violence emphasize vulnerable body without sensationalizing the bloody scenes (Metz, 1974).

4. The Rural Patriarchy Facilitators.

Families, communities, and honor codes promote abuse through rumors and denial and depict systemic failure as the main issue instead of focusing on specific victims. Patriarchal enforcement helps institutions to ignore or condone.

5. Uncertain Empathy Routes

Instead, in stigma, flickers of empathy (such relative hesitations) are lost according to the trends of forgotten male victims across the world (Centre for Male Psychology, 2022).

Jaggi (2022) is placed as a disruptive text that man-hystericalizes male weakness in lacking grief through these patterns that can be found in 25 scenes and is triangulated by 15 reviews and 8 publications at 90% congruence.

CONCLUSION

Indian film industry and shows the ability of the film industry to depict the male victims in such a way that it transcends the female-dominated narrative. Jaggi (2022) invites more intricate approaches to gender, which go beyond the dichotomous perspective, by relying on the singularity of the Punjabi culture to broaden the debate on trauma.

Lastly, the film advocates gender equality, enhances media literacy and encourages a change in policy regarding mental health care to the whole nation in India. Further studies ought to focus on audience



response or conduct comparative research in other fields so as to provide a voice to these marginalized groups.

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