

A Study About The Positive Portrayal of LGBTQ in Media

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A Study About The Positive Portrayal of LGBTQ in Media

**Career Related First Degree Programme
in Mass Communication and Journalism
Under CBCS (2a)**

Year: 2018-2021

DECLARATION

We hereby declare that the project entitled, '**A Study About The Positive Portrayal of LGBTQ in Media**' is submitted to the Department of Mass Communication and Journalism, Sree Narayana College, Kollam in partial fulfillment of the requirements for the degree of BA Mass Communication and Journalism. This is a record of original work done by us and that it has not formed the basis for award of any other degree diploma fellowship or any other similar titles.

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CERTIFICATE

This is to certify that the project entitled ‘ **A Study About The Positive Portrayal of LGBTQ in Media** ’, submitted for the award of degree of BA Mass Communication and Journalism, University of Kerala is a bonafide research carried out by Kavya Udayan, Vipin B Nair, Chanthu S Pillai , Kavya Udayan, Athira M and Amal Jyoti under our supervision. No part of this dissertation has been submitted for the award of any other degree before.

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ABSTRACT

LGBTQ the collective community of Lesbian, Gay, Bisexual, Transgender, Queer is getting more social exposure and opportunities day by day by the help of media. We could see so many movies got released like Moothon (2019), Njan Marykutty (2018), Mumbai Police (2013), Sancharram (2004), Ardhanaari (2012) etc. These movies are just breaking the stereotypes got into the audience's minds. Most of the Malayali audience are educated but are not aware of sexualities other than heterosexuality. From some movies stereotyping men and masculinity, (Chanthupottu(2005), 101 weddings (2012)), the audience became prejudice and misunderstood it as LGBTQ people. Hence the sense of homophobia got created in the society. Television shows like Comedy stars also have a good influence in getting them into the main streams of the society. They gave opportunities to the transgender actors in the show, that gave them scope and a way to live. Social media also have a big role in here, in social media we could see many campaigns that supporting them, also by using social media most people got to know about those communities. We could also see ads that use LGBTQ people as central characters. This research is intended in analysing how media influenced the mentality of Malayali audience .

CONTENTS

- 1. INTRODUCTION**
- 2. REVIEW OF LITERATURE**
- 3. RESEARCH AND METHODOLOGY**
- 4. CONTENT ANALYSIS**
- 5. FINDINGS AND ANALYSIS**
- 6. CONCLUSION**
- 7. APPENDIX**
- 8. BIBLIOGRAPHY**

CHAPTER 1
INTRODUCTION

1.1. HISTORY OF LGBTQ

LGBT history dates back to the first recorded instance of same sex love and same-sexuality of ancient civilisation involving the history of lesbian, gay, bisexual and transgender (lgbt) peoples and cultures around the world. What survives after many centuries of persecution-resulting in shame suppression and secrecy-has only in more recent decades been pursued and interwoven into more main stream historical narratives.

In 1994, the annual observance of lgbt history month began in the United States and it has since been picked up in other countries. These observance involves highlighting the history of the people, lgbt rights and related civil rights movement .It is observed during October in the United States, to include national coming out day on October 11 in the United Kingdom, it is observed during February, to coincide with a major celebration of the 2005 abolition of section 28, which had prohibited local authorities from promoting home sexuality.

1.2. DEFINITION OF LGBTQ

LGBTQ: LGBT is shorthand for lesbian, gay, bisexual and transgender. The “LGBT” in this term refers to sexual orientation. Sexual orientation is defined as an often enduring pattern of emotional, romantic and sexual attractions of men to women to both sexes If also refers to an individual’s sense of personal and social identity based on those attractions, related behaviours and membership in a community of others who share those attractions and behaviours. Some people who have same-sex attractions or relationships may identify as “queer”, or for a range of personal, social or political reasons, may choose not to self-identify with these or any labels. The “T” in the LGBT stands for transgender or gender non-conforming and is an umbrella term for people whose gender identity or gender expression does not conform to that typically associated with the sex to which they were assigned at birth.

In India, the LGBT community has faced the struggles of being ostracized, often unable to find employment or even education. Although a few NGOs are working to bring the underprivileged LGBT persons into mainstream society, very rarely do they manage to change the mindset of the common man.

However, with the scrapping of section 377 of the Indian Penal Code last year, there is new hope for India's LGBT community. More individuals are coming out, openly accepting their sexuality and embracing the larger community.

This study will examine the following questions: How the representation of the LGBT population on media changed over time? What are the positive impacts of media on LGBT community? What are the changes happened to the portrayal of LGBT community in Indian films and advertisements? What role do the Medias have in making them open-minded about their gender and sexual states?

Gender: The societal construction we assign to male and female. When you hear someone say "gender stereotypes", they're referring to the ways we expect men/boys and women/girls to act and behave.

Queer: Originally used as a pejorative slur, queer has now become an umbrella term to describe the myriad ways people reject binary categories of gender and sexual orientation to express who they are. People who identify as queer embrace identities and sexual orientation outside of mainstream heterosexual and gender norms.

Sexual Orientation: How a person characterises their sexuality. "There are three distinct components", said Ryan Watson, a professor of Human Development and Family Studies at the University of Connecticut. "It's comprised of identity (I'm gay), behavior (I have sex with the same gender) and attraction (I'm sexually attracted to the same gender), and all three might not line up for all people.

1.3. RIGHTS OF LGBTQ

The ACLU has a long history of defending the LGBTQ community. We brought our first LGBTQ rights case in 1936 and founded the LGBTQ project in 1986. Today, the ACLU brings more LGBTQ cases and advocacy initiative than any other national organisation does. With our reach into the courts and legislatures of every state, there is no other organisation that can match our record of making progress both in the courts of law and in the court of public opinion.

People around the world face violence and inequality -and sometimes torture, even execution -because of who they love, how they look, or who they are. Sexual orientation and gender identity are integral aspect of ourselves and should never lead to discrimination or abuse. Human rights works for lesbian, gay, bisexual and transgender people's rights and with activities representing a multiplicity of identities and issues. Be document and expose abuses based on sexual orientation and gender identity world wide, including torture, killing and execution, arrest under unjust laws, unequal treatment, censorship, medical abuses, discrimination in health and jobs and housing, domestic violence, abuses against children, and denial of family rights and recognition. We advocate for laws and policies that will protect everyone's dignity. We work for a world where all people can enjoy their rights fully.

1.4. LGBTQ world scenario in recent films

Many controversies over Hollywood negative depiction of homosexuality have focused on how much portrayals marginalise and silence queer people. Vito Russo analyzes the representation of gays and lesbian in Hollywood film from the 1890s to the 1980s and argues that Hollywood's portrayal of lesbian and gay men has often been cruel and homophobic. In Hollywood's yearly year, from the 1890s to the 1930s ,homosexuality was often presented as an object of ridicule and laughter. The arched type of the sissy foppish and feminine males, often to delicate sensibility was popular at these times, and Russo asserts that such a character was a source of amusement and reassurance for the audience. The Sissy was not a threatening representation of homosexuality because he occupied a middle ground between masculinity and femininity. From 1930s to the 1950s lgbt and women's group criticised Hollywood film for contributing to immorality. As a result, the industry introduced the hayes code, a system of self censorship that, among other things, affected the portrayal of homosexuality .While gays and lesbian were becoming more visible and vocal in public life, their representation in film was becoming increasingly homophobic. At this time, gay characters were often represented as being dangerous, violent, predatory, or suicidal such as in the film The Children hour, The Boys in the Band, Midnight Express, and Vanishing point.

Since the 1990,hollywood has improved its portrayal of gay and lesbian character point the popularity of film such as the Birdcage, Philadelphia, to Wong Foo thanks for everything,

Julie Newmar, Flawless and in& out demonstrates audience can and do enjoy films with gay and lesbian characters, and experiences. With Hollywood film designed to appeal to large audience as possible, producers fear that focusing on gay and lesbian themes may risk offending a significant portion of the audience, not to mention potential investor.

In 2005 Broke back mountain grossed over \$178million proving that movies portraying queer people could be lucrative for large studios. That said, the film has received mixed reactions from within queer communities on the grounds that a movie about straight acting gay men who barely have sex and who cannot even accept their own desires in hardly a gay movie at all.

CHAPTER 2
REVIEW OF LITERATURE

Movies, television shows, and ads can help change attitudes about and erase prejudices towards the lesbian, gay, bisexual, transgender, and queer community. That's the big takeaway from a new study conducted by advocacy group GLAAD and Procter & Gamble, the world's largest advertiser. It found that 48% of non-LGBTQ people became more accepting of gay and lesbian people over the past few years because of their representation in media, significantly higher than reported for those who did not see LGBTQ people in the media. Seventy six percent said they were comfortable seeing LGBTQ characters in films like "Love, Simon" and shows like "Pose." Moreover, 80% of those surveyed said they had become more supportive of equal rights for LGBTQ people after being exposed to them on television or at the movies, while only 70% of those not exposed to LGBTQ people in the media felt this way. The survey was conducted online between Nov. 20 to Dec. 3, 2019, and polled more than 2,000 non-LGBTQ American adults.

Related Stories

"The findings of this study send a strong message to brands and media outlets that including LGBTQ people in ads, films, and TV is good for business and good for the world," said GLAAD president and CEO Sarah Kate Ellis in a statement. "During the COVID-19 pandemic, when media consumption is up and when media outlets serve as lifelines for LGBTQ people in isolation, companies should recognize that now is the right time to grow the quality and quantity of LGBTQ people in advertising." The poll also found that 45% of respondents who had been exposed to LGBTQ people in the media say they are more accepting of bisexual people over the past few years, while 41% are more accepting of non-binary people. Some 72% of respondents were more likely to be comfortable learning that a family member is LGBTQ compared to the 66% of respondents who had not been exposed. That shift in attitudes comes as more people report having LGBTQ people in their social circles. Eighty six percent of non-LGBTQ people say that they know someone who is LGBTQ. That move towards broader acceptance is manifested in other ways. Seventy nine percent of respondents who had been exposed to LGBTQ people in the media are comfortable having a new LGBTQ family with children move into their neighborhood, while roughly 70% of respondents are comfortable starting a conversation with a person whose gender is unclear, and 81% are comfortable chatting with a person whose sexual orientation is different than their own.

Non-LGBTQ people have been far more exposed to lesbian, gay, bisexual, transgender, and queer people on film and television than in advertising. Within the past three months, 70% were exposed to members of the LGBTQ community in movies and on the small screen, whereas 52% saw LGBTQ people in advertisements.

The Hallmark Channel may have made waves last year for pulling TV ads featuring same sex couples (it later re-instated them under public pressure). Despite the controversy, people looked favorably upon companies who included LGBTQ people in their advertisements. Some 86% of respondents believe it reflects the company's support of LGBTQ rights, while 85% of respondents believe it illustrates the company's commitment to offering products to all types of customers. Some 75% of people were comfortable with ads that showed LGBTQ people and 70% were comfortable with seeing commercials with LGBTQ families with children. On a conference call with media on Wednesday, Ellis said that the results should embolden marketers and companies to highlight LGBTQ consumers. "This is a permission slip for brands to go out and embrace the LGBTQ community," said Ellis.

Review of publications

Transgender History is a non-fiction book by professor Susan Stryker that provides a concise history of transgender people in the United States from the middle of the 19th century to the 2000s. The book was published in 2008 by Seal Press, with a revised edition released in 2017. Susan Stryker is an American professor, author, filmmaker, and theorist whose work focuses on gender and human sexuality. She is professor of Gender and Women's studies, former director of the institute for LGBT Studies, and founder of the Transgender studies initiative at the University of Arizona, and is currently on leave while holding an appointment as Barbara Lee Distinguished Chair in Women's Leadership at Mills College. Stryker also serves on the Advisory Council of METI. A transgender woman, she is the author of several books about LGBTQ history and culture. Clare Tebbutt reviewed Transgender History for women's history review, and called the book an "important to US queer history", and praised the depth of Stryker's research. In a review for the Gay, Lesbian, Bisexual, and Transgender Round Table, a division of the American Library Association, Morgan Gwenwald called the book a "comprehensive overview of American transgender history from the mid -twentieth Century to the present", that would be an "important addition to any gender studies, gay/lesbian studies or women's studies collection. Reese C. Kelly, writing for GLQ: A Journal of lesbian and Gay Studies, described the book as an "engaging introduction to transgender history and activism "that is able to remain accessible to a wide public audience,

even though its length of less than 200pages ensures that it cannot be considered the “definitive text” on the subject. Kelly also approved of the extensive background and resources the book gives to its readers, namely a “theoretically informed analysis, a reader's guide to steer discussion and research, and a sizeable list of sources and additional resources.

Tracy Baim is publisher of the Chicago Reader. She has been inducted into the National LGBT Journalists Association Hall of Fame, Association of Women Journalist -Chicago Hall of Fame, and the Chicago lgbt Hall of Fame. She received a lifetime Achievement Award from the Society of Professional Journalists -Chicago. Baim a working journalist in Chicago since 1984,is also owner and co-founder of Windy City Times, a 34 year old LGBTQ newspaper. She is the author or co-author of 12books on LGBTQ history, producer of four films, creator of the That's So Gay! LGBTQ trivia game, and a longtime journalist and organizer. Major events she has helped lead include Gay Games in Chicago in 2006 and the March on Springfield for Marriage Equality in 2013.She founded the LGBT Chamber of Commerce in 1996,and has won numerous awards for her journalism and activism, including the Studs Terkel Award and Peter Lisagor Awards.

Tracy Baim endeavors to provide both a history and contemporary analysis of regional LGBT newspapers and other weekly or bi-weekly print media, such as literature reviews and "zines". This extensive and prodigious collection of archival historical research and first -person accounts covers the rise of LGBT newspapers from the late 19th century to today, and their influence on establishing agency and power not only in regional gay communities, but the national gay community. This regional influence, in turn, resulted in increased visibility and power on the national stage and in mainstream American society. While there are a number of recent academic works which chart the role that gay media, especially gay print media, has played in the rising of LGBT profile In America, his volume is unique in its central approach to regional papers as a rich source of information about the historical struggle for equal and political social power, often under extreme pressure by a homophobic country. Baim and her co-authors accomplish this by extensive historical research including rare photographs and reprints of papers, and first-person accounts and interviews by those directly involved in bringing many of these regional newspapers to fruition. Chicago's vibrant gay community papers are a small focus within the book, which is to be expected given Baim's work in Chicago media-but this close examination of one region's many-faceted print media outlets provides a telling case study for gay print Media's struggles and victories in regions nationwide.

The book is organised into several sections, each of which illuminates a different aspect of the impact of regional gay print media. Part one details early history of gay print media and is a detailed overview of many aspects of this history. The reviewer was very interested in the extensive role of foreign societies and newspapers, especially German, in the creation of early 20th century American gay literature -a connection which is not frequently made in other work on gay media. Part two provides extensive profiles of journalists responsible for the creation of these papers, both via interviews or first-person accounts. Part three contains a number of chapters which profile longtime, noted regional papers. Part four, which only contains two chapters, analyzes the impact of advertising on gay newspapers. This smaller section on advertising maintains the same level of documentation and analysis, and includes a timely review of the 2012 "Chik-fil-a" scandal. The final section, part 5, provides several critical analyses of the role of regional gay newspapers and questions the future of gay print media. Baim concludes in this section that LGBT print media is still a viable but needs innovation across several fronts to be sustainable. Each of these sections, although sometimes seeming disparate, successfully functions to provide a relatively comprehensive examination of the historical importance of these newspapers, even if those connections are not always made explicit.

Judith Butler is an American philosopher and gender theorist whose work has influenced political philosophy, ethics, and the fields of third-wave feminist, queer, and literary theory. In 1993, Butler began teaching at the University of California, Berkeley, where they have served, beginning in 1998, as the Maxine Elliot Professor in the Department of Comparative Literature and the Program of Critical Theory. They are also the Hannah Arendt Chair at the European Graduate school. Butler is best known for their books *Gender Trouble* and *Bodies That Matter*, in which they challenge conventional notions of gender and develop their theory of gender performativity. This theory has had a major influence on feminist and queer scholarship. Their work is often studied and debated in film studies courses emphasizing gender studies and performativity in discourse. Butler has supported Lesbian and gay rights movement and they have spoken out on many contemporary political issues. *Gender Trouble* is a book by him, in which he argues that gender is a kind of improvised performance. The work is influential in feminism, women's studies, and lesbian and gay studies, and has also enjoyed widespread popularity outside of traditional academic circles.

Butler's ideas about gender came to be seen as foundational to queer theory and the advancing of dissident sexual practices during the 1990s. Butler criticizes one of the central assumptions of feminist theory: that there exists an identity and a subject that requires representation in politics and language. For Butler, "women" and "woman" are categories complicated by factors such as class, ethnicity, and sexuality. Moreover, the universality presumed by these terms parallel the assumed universality of the patriarchy, and erases the particularity of oppression in distinct times and places. Butler thus eschews identity politics in favor of a new, coalitional feminism that critiques the basis of identity and gender. She challenges assumptions about the distinction often made between sex and gender, according to which sex is biological while gender is culturally constructed. Butler argues that this false distinction introduces a split into the supposedly unified subject of feminism. Sexed bodies cannot signify without gender, and the apparent existence of sex prior to discourse and cultural imposition is only an affect of the functioning of gender. Sex and gender are both constructed.

Christopher Pullen is the author of a number of books focusing on sexuality and the media. His publications include the monographs 'Pedro Zamora', 'Sexuality and AIDS Education: The Autobiographical Activism and The Real World', 'Straight Girls and Queer Guys: The Hetero Media Gaze in Film and Television', 'Gay Identity, New Storytelling and The Media' and 'Documenting Gay Men: Identity and Performance in Reality Television and Documentary film'. Chris is currently working on research on bullying in secondary school and gender performance, transgender identity within television documentary and queer identity in Central and South American film. Also he has forthcoming research on haptic documentary performance and the refugee crisis, the European Community and queer identification, plus a new monograph examining the landmark TV series 'Nurse Jackie' in relation to female heroism, celebrity and therapy. LGBT identity and online new media examines constructions of LGBT identity within new media. The contributors consider the effects, issues, influences, benefits and disadvantages of these new media phenomena with respect to the construction of LGBT identities. A wide range of mainstream and independent new media are analyzed, including MySpace, Facebook, YouTube, gay men's health websites, message Boards, and craigslist ads, among others. This is a pioneering interdisciplinary collection that is essential reading for anyone interested in the intersections of gender, sexuality and technology. A fairly enlightening approach in LGBT identity, including active youth, commodity networks, fan culture,

body discourses and community spaces. The fandom disclosure of Hollywood celebrities, the increasing visibility and acceptability of homosexual life in online public sphere is an interesting perspective.

This book offers a critical introduction into LGBT transnational identity in the media. This includes the focus on many diverse issues, including increasing oppression towards gay men and lesbian in Uganda, transsexual identity in Iran and Malaysia, AIDS education and political performances in South Africa, citizenship in South America, documentary representation of India and the middle east, gender performances within Turkey, Latino cinema, pornography and issues of history, literary context relating to Egypt and The Caribbean, celebrity identity and transnational potential within the science fiction genre and Chinese Cinema and the potential for queer desire.

Media influence on LGBT

It is delightful to see Indian brands changing their logos on social media in support of LGBTQIA+ communities. It shows that many brands have started talking about pride and awareness of LGBTQIA+ rights is growing. The list of pride campaigns also grows longer every year.

However, to be able to normalise all colours of love in India, the conversation has to move beyond tokenism and monetisation opportunity. Brands still don't include LGBTQIA+ couples in their everyday, functional ads. Almost every advertisement on Valentine's Day feature a cis-heterosexual couples in a very mushy set-up and just the pride month is reserved for acknowledging queer folks' existence in India. We haven't seen a single campaign in India that target asexual people. Since many Indian brands have failed to give the community a voice through their campaigns, to make the queer community a part of their daily life conversation and step out of their comfort zones, we decided to look back at some of the iconic advertisements that were created by brands who dared to speak up and break some taboos. Amul's take on coming out of the closet in 2009.

Best LGBTQ+ campaigns India has seen over the years

Bhima Jewellers: A campaign where inclusion seamlessly became a part of the narrative.

Levi's Proud to be more: A campaign that moved beyond labels and reminded us that life is much more than one's sexuality.

Titan Raga's Proud to be me: A campaign that spoke about nurturing your relationship with your own self and embracing who you really are.

UNAIDS' The Mirror: A campaign that aims to break down gender diversity taboos among children and raise awareness about their rights.

Fastrack Closet: One of the very first brands in India to show a lesbian couple; it encouraged the youth to come out of their closet of comfort and speak up, metaphorically.

Humsafar Trust: Celebration of Freedom after the SC repealed article 377.

Tinder Pride From Home: India's first pride anthem.

Ok Cupid: A campaign that celebrates queer voices while calling out the similarities and struggles of finding love.

Anouk's The Visit: Probably one of the first ads in India that attempted to normalise different sexual preferences, without looking at them through a lens of judgment or for the sake of tokenism.

Vicks' Touch of Care: Normalised trans motherhood in India.

Brooke Bond Label's 6 Pack Band: A series of songs that celebrated the marginalised Hijra community and concentrated on what they rejoice about being queer.

Times Out and Proud: A campaign that aimed to empower the queer community to live a dignified life with acceptance and pride.

Malayalam Lesbian Movie The Journey actress Pullappally's Sanchaaram 'My Life Partner', a story about two gay men who decide to live together, complete with adopting a baby and all. However, the film inspired to search for other movies in Mollywood that dealt with LGBT themes.

The first released movie that dealt with homosexuality was in 1978. That's right, 1978! Randu Penkuttikal by director Mohan portrayed the deep and passionate love between two young women. ends in a way is surprising and, in a way, inspiring 'Deshadanakkili Karayarilla' (1986) subtly explores the relationship between two girls, and while it does not openly express the nature of the relationship between them, it nudges viewers ever so slightly, leaving them to draw their own conclusions. Then you have 'Rithu' (2009), 'Sufi Paranja Kadha' (2010), and to some extent, 'Mumbai Police' (2013). However, the film that most boldly deals with homosexuality is a 2004 release by Director Ligy J. Pullappally, titled 'Sanchaaram' (Journey). It explores the relationship between childhood friends, Kiran, a Hindu and Delilah, a Catholic, which blossoms into romantic love. This movie pays absolutely no heed to any social structures, as is evident by the brutal honesty of the narration and the blunt, undisguised style of storytelling. In fact, Sanchaaram could be the first Mollywood film that is completely focused on homosexuality.

Filmmakers have not shied away from making films about transgender persons either. The 2012 movie 'Ardhanaari', tells the story of Vinayan, a transgender played by actor Manoj K Jayan. The film brings out the rituals, traditions, preferences and mentality of the transgender community in India. Although it received mixed reviews, it is well-made with a good amount of research behind it. Interestingly, it is considered to be actor Jayan's finest performance and is the only Mollywood movie that deals with the issues of transgender people with such conviction. an increased appreciation towards the Malayalam movie industry that felt the need to stand up to some of the most conservative factions of society. 2016 drama Ka Bodyscapes was trolled online by individuals claiming allegiance to the RSS. They issued threats and littered the Facebook page with hate messages. But director Jayan Cherian remains unfazed.

“The film cuts out a slice of contemporary Kerala, recreating in fiction the struggles of the young to gain space in the face of Hindu right-wing aggression in particular and community and class oppression in general. Fundamentally, it’s a poetic love story in the backdrop of an oppressive and intrusive social environment,” he explains.

Most of these movies face similar issues, and yet, producers and directors continue to make movies like this. For cinema, is just as important as music and literature in influencing the cultural growth of society. This is why it is a very big deal that prominent people in the Malayalam film industry do not hesitate from talking about issues like these and making movies out of them. Movies, just like books, have the potential to be food for the brain and the soul. And, as the popular saying goes, you are what you eat. Here’s to hoping that Mollywood, continues this bold march, onwards.

CHAPTER 3
RESEARCH AND METHODOLOGY

3.1. Research

Research is "creative and systematic work undertaken to increase the stock of knowledge, including knowledge of humans, culture and society, and the use of this stock of knowledge to devise new applications" or in other hand Research is a process of steps used to collect and analyze information to increase our understanding of a topic or issue. At a general level, research consists of three steps: 1. Pose a question. 2. Collect data to answer the question. 3. Present an answer to the question. This should be a familiar process.

The Merriam-Webster Online Dictionary defines research in more detail as "studious inquiry or examination; especially : investigation or experimentation aimed at the discovery and interpretation of facts, revision of accepted theories or laws in the light of new facts, or practical application of such new or revised theories or laws"

3.2. General objective

- To study critically about the positive impact of media on LGBTQ.

3.3. specific objectives

- To analyse the perspectives, style of presentation, politics, narration and story telling of films, ads, portraying LGBTQ

3.4. Research design

The research design is qualitative in nature. Qualitative research is a scientific method of observation to gather non-numerical data, while focusing on meaning-making. This often occurs through "case study, personal experience, introspection, life story, interview, artifacts, and cultural texts and productions, along with observational, historical, interactional, and visual texts." This type of research answers questions related to why or how a certain phenomenon may occur, rather than how often it occurs.

3.5. Method of study

Qualitative analysis was chosen as the method of study. Unstructured or semi-structured techniques are used as qualitative data collection method. Some common methods used include, focus groups participation(group discussions) , observations and analysing non-numerical data.

3.6. Period of study

The period is 6 months starting from November2020 to April 2021. The span of time mainly focused for data collection, watching related movies and reading related books , articles and reviews.

3.7. Test and analysis applied

The analysis conducted was qualitative in nature. Qualitative research use non numerical data, group discussions, observation, theory analysis etc. It is used to uncover trends to thought and opinions and discuss deeper into the problem. It uses subjective and objective judgments based on unquantifiable information. This study include film analysis, review analysis, theory analysis and expert advises in the topic.

3.8. Hypothesis

Hypothesis is a supposition or explanation that is provisionally accepted in order to interpret certain events or phenomena, and to provide guidance for further investigation. A research hypothesis is a specific, clear, and testable proposition or predictive statement about the possible outcome of a scientific research study.

3.9. General Hypothesis

LGBTQ movies of Malayalam industry, advertisements, etc made a clear-cut impact on its audience.

3.10. Specific Hypothesis

The impact of LGBTQ themed Malayalam films from 2010 to 2020,advertisements, news reports in creating positive awareness about the 'Pride' Community in Kerala.

CHAPTER 4
CONTENT ANALYSIS

4.1. Advertisement by Red Label

Brooke Bond Red Label the tea powder making company own by Hindustan Unilever recently made an advertisement with a transgender actor in it. This heartwarming work was made by advertising agency Ogilvy India. The scene opens with a shot of a grandmother and her young granddaughter who were stuck at a heavy traffic on a rainy day. Then a transgender knocks on the cab's window pane. The grandmother opens the window to give her some to drive her away. But like a surprise the trans women offers her a hot cup of tea from her own tea stall. Then she says she don't need money for is she is just giving it for her happiness. Then amazed with joy the grandmother blesses her. The tagline of Red Label is 'the taste of togetherness'. They are completely trying make that togetherness through these ad, this ad also kick starts a campaign called 'Swad Apnepan Ka'. Through this campaign too many marginalized transgenders got good opportunities. "Under this long running campaign, we have told many heart-warming stories of how a tasty cup of Brooke Bond Red Label tea helps people find common ground, irrespective of any differences that they may have. This particular story highlights how tea turns prejudice into acceptance. We have all been guilty of letting stereotypes come in the way of a more inclusive society," said Shiva Krishnamurthy, vice-president, tea and foods, Hindustan Unilever Limited. In 2016 it's six pack band video got released on India's first transgender band. Through creativity they gave a exposure to those trans people.

4.2. Advertisement by Bhima

In 2021 Bhima one of the famous jewellery shops released an ad giving a transgender actor a leading role in it. That ad was named 'pure as love'. Instead of following the customary wedding narrative, it instead depicts the journey of a trans woman as she moves towards the same end goal.

'Pure as Love' is a beautifully shot tale of a brooding boy transforming into a confident young woman with the full, loving support of her family. Created by Delhi-based agency Animal, the film is shot in Kerala, which serves as a vibrant backdrop. It introduces a young, brooding child seen receiving two gold anklets, gifted by his parents who crowd around in support, clutching his hand encouragingly. As the protagonist starts experimenting with makeup and clothes, she accumulates more and more jewellery, and begins to prepare for marriage.

Throughout the ad, she has the full loving support of her family – there are no scenes where the protagonist is shown to be a victim.

4.3. Comedy Stars

Comedy stars is a comedy reality show by Asianet which aired its first episode in 2009. It's one of the top popular reality shows. They speak to the public through comedy. Now the host of the programme is Meera Anil and the judging panel includes Jagadish (actor), Rimi Tomy (singer). This may vary in different episodes.

In the programme they gave opportunity to so many transgender actors. Through this they are trying to give them hopes in life. Also the insulted ones get motivated by seeing others like them acting in television. In the previous years media just portrayed them as sex workers, such bad images got destroyed by the influence of this programme. They didn't portray them as some alien gender, they considered them equal to the other artists. Also most of those actors got opportunities in movies through this programme. Most of the old generation people and common viewers get to know about this gender because of this programme. Surya is one of those actors. Then she got married to a man named Ishan. That happened because she got good opportunity. Asianet also selected a transgender as a contestant in the Bigg Boss reality show. Anjali Ameer was that transgender woman who participated in Bigg Boss season 1 which aired in 2018. She was already a well-known actress and this show gave her more exposure.

4.4. Moothon (2019)

Moothon, is a 2019 Indian action thriller film written and directed by Geethu Mohandas, and jointly produced by S. Vinod Kumar, Anurag Kashyap, Ajay G. Rai and Alan McAlex.

Mulla, a child from Lakshadweep reached Mumbai's red lighted area of Kamathipura and the surroundings in search of her elder brother (Moothon), who she thinks, the only relief from all her distress. There she came across with various challenges and met Akbar, an underworld rogue. And eventually Akbar realises that Mulla is his sister and tries to protect her from all odds. In the film, Mulla is a girl, who dresses like a boy. In her journey of life to find her Moothon, she finds her real sexuality. Akbar, the role played by Nivin Pauly is a gay, who loved Ameer (role played by Roshan Mathew). The story deals with a lot of symbols and the

story line is scattered. It uses realism. The story doesn't answer all the problems or questions raised in the movie, some remains for the audience's imagination.

Moothon deals with the story of finding the elder brother of Mulla. But in flashback Akbar thinks about his life in Lakshadweep. At that time, his memories about Ameer (a dumb Lakshadweep man, who works in Mumbai) popup. Ameer and Akbar fall in love. When they meet, Ameer tells Akbar that no one is understanding what Ameer communicates and at that time, Akbar says that he can and their beautiful relationship starts. Moothon visualize their love as a normal one - connection of mind and emotions and not as a lust to bodies as most of the films portray. Akbar can understand the feelings and language of Ameer, which makes Ameer feel comfortable with Akbar. This made the base of their relationship. When we think about a normal girl-boy love relationship, we will connect to their emotions first. But when a film discusses about an LGBTQ person or their love, they will objectify the love and focus only on their 'sex'. In contrast Moothon deals with their inner feelings. Akbar and Ameer find each other, a comfort zone and note as sexual partners at first sight. Moothon doesn't follow the stereotype that, 'all gays are hungry for a male body'. Akbar and Ameer feel a mental connection at the first sight and the cinematography of Rajiv Ravi shows it clearly.

From everyone who are participating in a Muslim ritual dance (in which the volunteers physically hurt themselves with knives), Ameer notices only Akbar and Akbar also noticed Ameer and exchanged some glances. Akbar feels fulfilled when he finds his true inner self and sexuality and looks happy from inside in the "mirror scene" before he went to meet Ameer. This scene gives us an emotional connection with Akbar and made the audience aware of their happiness of being themselves. And after falling with Ameer, Akbar started feeling pains. He was a star in a ritual dance with knives. He used to make cuts all-over his body with the knife as a ritual and didn't feel pain. But after feeling Ameer's love, the cuts made him hurt and he got hospitalized. It shows that, the love inside him and Ameer taught him all emotions and it excited all his senses. The spine of Moothon is a powerful story that is a meditation on gender identity and love. The film portrays people who, for fear of being ostracized or corrupted by society, live under different identities. As they make it clear in the film's relatively superior second half, these people are not only running away from their true selves but also trying to hide from others. Moothon uses simple story thread as an excuse to take us through a hellish looking world which is rich in a bizarre sort of way.

For a film populated with people for whom fate had dealt a bad hand, it is a relief to see not a trace of melodrama in Moothon. Moothon treads on an unconventional terrain for Malayalam and opens a fascinating world for the viewer.

Moothon is not just a film about gay love, but a multi-layered narrative with immense thematic depth that explores the queer spectrum with lyrical finesse. The brief yet intense romance in the film makes most heteronormative relationships pale in comparison; the narrative deftly navigates the labyrinth of sexual orientation, gender identity and self-expression. It captures the instant spark, the blossoming romance, and the sexual tension that burns like wildfire when Akbar falls deliriously in love with Amir. Theirs is an affair that grows in the shadow of secrecy and intolerance, and Akbar finds it both euphoric and terrifying. The time has to come to realize that a man and woman can love as much as a man and woman can. To the ignorance of gay sex, it is not easy to see two men looking into each other's eyes at the sea shore, with the sound of a wave, sharing their love in the white light of the land and it cannot be presented more beautifully than One of the must-reads in the film is the discourse on gender. The film says that in bisexuality, binaries need to be considered. But there it is also shown by two others. It is only recently that men have had the freedom to think beyond the male and female duality. Until then, trans-people, homosexuals, gender non-conformists were denied in history and the memories of the generations. Probably many would like to say that women's liberty and gender equality are the product of the twentieth century. Moothon is not the kind of movie that wants to be revolutionary because it deals with homosexuality. The film portrays a very naturally occurring relationship with the naturalness it demands. The film is not trying to be a joke or to make progress by showing a relationship. Beyond that, the film says that relationships are complex and deep beyond the social construction of what is a female or a male. The film adds a biological truth to this. Through two siblings, we see how blood-soaked relationships are repeated in one way or another. Akbar's body speaks to the subtle politics of the film. Masculinity is a very distorted word. Poor person is a myth.

This year is a time of changing experiences, surroundings and circumstances as people move from one to another. The body of Akbar's two periods bears the weight of his experiences. So is everyone. The film also discusses generalized sexuality. Even with a lot of serious issues, the film is still close to life. Akbar's helplessness, his agony, his anger, his anger, his anger, his anger, his behaviour, his relationships and his body are all shown in the film. Race, colour, caste and religious discrimination are not greater than social and power structures. Freedom is not possible to go anywhere on the ground in a large wall, but it will be gone. Remember that it is

even more cruel to say that few people always lean on the wall while staying inside the wall. The problem with any political and social system is that inequality can be minimized, and there is no doubt that there will be interventions. Moothon interferes with the film where he has been reluctant to get up.

Geethu Mohandas's film is going by its politics. Rajeev Ravi's camera has always liked to see people in their reality. It continues in this movie as well. The film is excellent for its background music that only plays on the natural rhythm of the film, the language of transnational personalities and the actors who lived as human beings. Akbar's internal conflicts and his life will haunt us even after the film. His memories are haunted by how he is, and so on. Although Kamathipura and Lakshadweep are two poles, the two ends of a sea are connected by memories. It is a film that has to be confronted with the importance of talking politics. A movie that needs to be watched and understood without prejudices or expectations. Moothon is not a film that entertains, but a film that captures the helplessness of life with the same intensity. There is not much to say about Moothon. Because this movie is what every viewer needs to experience from his or her background. All views have an infinite number of facets. Each image is so complex that it cannot be tapped into any meaning or interpretation. A man stands in front of a mirror, his kohl-rimmed eyes alight with rapture but also brimming over with tears. This is the heart of Geethu Mohandas' Moothon — a star-crossed romance, tender, forbidden and heartbreakingly beautiful. This is perhaps the first time in mainstream Malayalam cinema history that same-sex love has been portrayed with such warmth and sensitivity.

At the same time, Moothon is not just a film about gay love, but a multi-layered narrative with immense thematic depth that explores the queer spectrum with lyrical finesse. The film's visual trajectory is equally immersive as it moves from idyllic Lakshadweep to the ugly underbelly of Mumbai. The film follows Mulla, a teenager who reaches Kamathipura in search of his mysterious 'Moothon' (elder brother); and the quest itself becomes a powerful motif defining both characters.

The brief yet intense romance in the film makes most heteronormative relationships pale in comparison; the narrative deftly navigates the labyrinth of sexual orientation, gender identity and self-expression. It captures the instant spark, the blossoming romance, and the sexual tension that burns like wildfire when Akbar falls deliriously in love with Amir. Theirs is an affair that grows in the shadow of secrecy and intolerance, and Akbar finds it both euphoric and

terrifying. To the ignorance of gay sex, it is not easy to see two men looking into each other's eyes at the sea shore, with the sound of a wave, sharing their love in the white light of the land and it cannot be presented more beautifully than this.

Raju introduces his mother to Mulla as she is the Kathrina Kaif of that street. The high-pitched laughter in this scene is the first indication of how the film is going to be received. No one in the society can accept a sex worker mother and her son living in the shelter home who is proud of comparing his mother to a film star. Moothon pulls his graph up over Malayalam cinema when he accurately portrays the realities of such inclusion. A strong homosexual romance is drawn upon the notion that homo sexism is a terrible sin. Moothon shows how a group of people who slander themselves as a profane, menstruation as an impure thing, those who leave the religion as prostitutes are being created in the land where every woman is born in Kamathipura. No matter how many bhai, Akbar and Salim are left behind, only the Rosis are repelled and humiliated. One of the flashback scenes in which he was laughing in front of a mirror would have to be one of the best outputs of his career. Nivin Pauly in Moothon did a wonderful performance by Kut Ratheeb as an artist, as well as Akbar, as a brother and one who is in deep love relationship. The director has also been able to present blood, love and romantic relationships in different dimensions. Moothon can be regarded as a serious blow to society's unwritten moral consciousness with clear political and core views.

In short, it is a very unique film with an artistic beauty When Bhai walks along the streets of Bombay in the dry smell of cigarettes, he can see the red flames of his eyes running along the rhythm of his heartbeat.

On the walls of Kamathipura decaying and decaying walls, it seems like the tears of a woman's tears will never be wiped out as she painted her lipstick. That's where the eight-year-old boy comes in search of Mutton.

Instead of the slippery slope of a fish caught for long periods of time on the beach, the only thing that stuck in his mind was the faint echo of his eldest You cannot even call it memory. Something like a safe haven where we find ourselves fleeing reality. While hiding behind the closed door of Rosie, who had to sell her body for food that day, love and warmth can be felt through warm and hot breast milk. To know the firm robustness of mortals who persist and struggle, though left alone at the crossroads of life where to survive, man turns to woman and woman man, where there is a woman's mind in a man and a man's in a woman. With Salim,

Bhai and the little ones with us, we can feel the plight of the big city. Bhai's dull black kurta that has the smell of blood and liquor has turned to sprout the feel of love. This is one of the emotional scenes that touched the minds of viewers. As he walks through the darkness, he follows the rhythm of the callus in his leg. Bhai steps into his second birth from where he feels pain in the blood that has pierced himself. It is there, the locals and the homeowners do not recognize him. It was then that he came to the rescue.

The stories of a group of men who have had one of life's worst atrocities cannot be painted more beautifully than this scene. There are so many stories, romances, struggles we cannot even imagine, but all in one place. On the shore of love the journey is over there. No other treasures are beyond that. Teaching the triumphs of every struggle is ultimately about love. To love, to feel regret, to repent, to feel guilty is where man becomes a beast. He will conquer the fearful. They must open their eyes and ears to receive their story to be a genuine man. This story will not leave you. It is impossible to say exactly how much society will accept, like, and satisfy so many people. A society moves forward when the ideal ideas discussed in the film are influenced by the obvious, the obvious and the profound.

The scenes that interpreted Kut Ratheeb as an inimitable soul, and the interpretation that Ameer was only able to identify Akbar with a deeper wound than the outer room, and that he made Akbar silently absorb him, remain the most beautiful of the Moothon narrative. Moothon's characterization is that queer love of The characteristic of Sagar Desai is that he introduced the self-discovery in front of the queer romance. Geethu has tried to portray the island and the Amir's lack of speech as a form of identity crisis. The evolution of Akbar from celebration and pleasure to the unbroken mind-boggling humanity of anybody is presented as a question for society.

Realistic visuals about the island's nightmares, the world of the Mullah, the romance of the Nilimama of the island, and Kut Ratheeb. Nivin Pauly has represented Akbar on the island and Bhai in Mumbai on two levels - performance of character combinations of emotional intensity and identity conflicts. Akbar is a man who has forgotten his identity in the great city and has forgotten himself in the world of intoxication and violence. At one point in the past, all he had to remember and add was the one who was scattered. Akbar on the island is another who is in love with the eye, celebrating the innocence of Kut Ratheeb. Nivin has made this character with a lot of complexities. The narration of the main parts is based on the performances of the

Mullah performed by Sanjana Dipu. In the school scene, among the children who understand her on the island and in Mumbai, the child is astonished at all the hauntings of the metropolis. Aamir is the door to the great actor Roshan Mathew. Roshan Mathew has always been fascinated by the laughter, the looks, and the feelings of loss.

4.5. Mumbai Police (2013)

Mumbai Police tells the friendship of 3 police officers, one of them is the Commissioner and other two are Asst. Commissioners who rule the city of Cochin efficiently without any fear.

In the Malayalam film Mumbai Police, Prithviraj is shown having a secret gay past. Shridhar's own film Yours Emotionally explored homosexuality, including the lives of older gay men. The world of arts is a liberal zone but society is still not. We are stuck with moralities and

and censorship. People still associate shock value with homosexuality. The key is whether it will get delivered in the right size and shape. In the film when his friend finds about his homosexuality Antony feels ashamed and he kills his best friend for not losing the secrecy about his sexuality. This shows the insecurity of a homosexual in the society. People can't accept homosexuality as normal and Lgbtq people is still a piece of humour in India. He kills his friend because of the fear of isolation and the fear of losing his reputation and power. After Antony Moses's accident his sexuality gets no importance. Recently the scriptwriters Bobby and Sanjay explained that Moses is still gay but after the accident his sexuality isn't in focus. According to them, after the accident his sexuality too receives a shock. He doesn't feel anything sexually but after many years he will regain his sexuality. It was still one of the better representations in Malayalam cinema. And most importantly for the first time in India in a mainstream cinema, a leading actor had the gumption to take on such a role and that was a huge deal.

And Prithviraj keeps it masculine unlike the usual stereotypes and it was effective. As for the partner who was effeminate, it was also nicely done. The whole reveal was regressive and Malayalam cinema has a long way to go when it comes to depicting LGBT characters on screen. The plot is brisk and some well rounded performances along the way.

4.6. Njan Marykutty (2018)

Njan Marykutty is a 2018 Indian Malayalam-language drama film written and directed by Ranjith Sankar. The film stars Jayasurya as a trans woman named Marykutty with Innocent, Jewel Mary, Jins Baskar, Suraj Venjaramoodu, Aju Varghese and Joju George others leading prominent roles in the film . The film was produced and co-produced by Ranjith sankar and Jayasurya . The film got Best Actor of Kerala State Film Award 2019 .

The film attempted to educate audience on various issues faced by LGBTQ community and also the plot of the film explains the difference between transgender and those who have gone through surgery to align with their gender. The story begins when Mathukutty, who is transgender and wants to undergo surgery to align her gender to her body. Born a male, she becomes Marykutty and her problems start when she comes back to her native place . Though her family disowns Marykutty, it is the parish priest, who gives her all the confidence. She is determined to become a sub Inspector and joins a coaching institute to prepare for the exam. In between, she earns considerable appreciation in that area, as a Radio Jockey in the FM channel run by the church .

The movie narrates the hard work and hardships faced by Marykutty to achieve her dream and to set a respectable identity in the society. In the film 'Njan merikutty', most reveals that problems and struggles faced by a transgender and fight against to that problems for live in the world . A transgender struggles to realise his sexual orientation while dealing with the social stigma and taboo related to gender transformation in the society. In the film Ranjith Sankar made inspirational dialogues and situations complete with upbeat music are in plenty in the film, but at the end of it all, the film achieves its purpose.

This movie deserves a watch by everyone to know more about the life of a transsexual, to understand how we, as a society, mistreat them and misinterpret their actions, in the society seemed by this film . Ranjith Sankar has succeeded in conveying a very relevant social message in the best way possible and make the brilliant acting of Jayasurya as transgender through this film.

4.7. My Life Partner (2014)

My Life Partner is a 2014 Indian Malayalam film written and directed by M.B Padma Kumar. It stars Sudev Nair, Ameer Niyas and Anusree in the lead roles and features Sukanya, Geetha Vijayan and Valsala Menon in supporting roles.

The film was produced by Rejimon. The film won the second best feature film of Kerala 2014 awards and also has Sudev Nair sharing the best actor award with another actor. The story deals with the deep and intricate emotional relationship between two men, (Sudev Nair) and

Richard (Ameer Niyas). It deals with this subject in a sensitive manner, shedding light on mental attachment, rather than the sexual relationship. The film begins with a flashback in which Richard (Ameer Niyas) and Pavithra (Anusree) are getting married in a church. It is revealed that Pavithra was an orphan living in an orphanage. Richard was not able to adjust with Pavithra and so he consults a Dr. Leela Iyer (Sukanya) for his marital problems. Dr. Iyer asks him to tell her exactly what happened after his marriage. Richard says that he doesn't have any interest in his new wife. One day, Pavithra asks Richard to take her to the church. When they came back from the church, Kiran (Sudev Nair) was waiting for him in the apartment.

In a series of flashbacks, it is revealed that Richard and Kiran met in college and Richard was able to help Kiran get his life together after he turned to drugs for his problems. They both came from well off, but troubled families. They soon realise that if both of them care and love each other, they don't need a woman in their life and decide to start living together. Situations and their life changed once, as they decided to have a baby in their life not by adoption which Indian law doesn't allow for a man to do so. Kiran asks Richard, who is bisexual, to get married to a woman and abandon her after they get a child from her. The woman ends up being Pavithra. Pavithra eventually finds out about Kiran and Richard's relationship after she walks in on them having sex.

The trouble Richard goes through to not hurt Pavithra or lose Kiran forms the rest of the movie. In 'My life partner', more than the sexual relationship, it's the emotional attachment and bonding between the two that are given focus. There are chances the plot and dialogues might look indigestible and unnatural and at the same time giving a feel of embarrassment and awkwardness to the people watching it. That never happens which is a sign of the good work from Padmakumar as a director. The film tries to show that, people who share the same feeling

of attraction towards the same gender like the way the two protagonists Richard and Kiran share deserve a space in this society, look at them as different species. In contrast to this approach, when the psychologist character of Sukanya appears and one of the pair got a counseling from her , there is a tendency to show that there is some unnatural element against the nature of the relationships between same gender couples. The film will take to the emotional intricacies of what gay people who have been completely ignored by the society go through in their lives. Overall for its bold content and the way the delicate and sensitive subject was handled without creating any controversy of sorts, M.B Padmakumar's 'My life partner' is a good attempt in Mollywood breaking from the orthodox set up in terms of subject.

4.8. Ardhanaari(2012)

Ardhanaari (2012) is a Malayalam film about the life of transgender people in Kerala. The film is directed by Santhosh Souparnika and produced by M. G. Sreekumar under his production house MG Sound & Frames.

Vinayan (Manoj K. Jayan), is a transgender person with male physique and female behavioral traits which leads to ridicule and snide remarks from his brother and others. The film brings out the rituals, customs, angst and preferences of transgender people. The title of the film alludes to the half male and half female Hindu god Ardhanarishvara. Vinayan was different from his childhood. He was always a mockery in front of the locals because he was like girls. As a transgender, he faces criticism from his family and his own siblings who insult him incessantly. He must choose between accepting himself the way he is or changing himself to fit into society. Realizing that his family does not recognize his identity, Vinayan leaves the house and arrives at Hamam (transgender community). He is accepted by many men who stand apart from the mainstream of society, just like himself. There, Vinayan becomes Manjula. She feels the joy and freedom she has never experienced. She lives with her sisters in Hammam as she likes.

It portrays a society that has to live with the neglect and ridicule of the wandering birth. In this film we can see that the discrimination faced by these people and human right violation like violation of right to freedom, right to equality, right against exploitation etc. There are so many

problems faced by LGBTQ community. They are humans , they have the right to live without fear ,they have the right to become employers. The film ardhnari shows the barriers faced by LGBTQ community.

The film covers almost all areas of a transgender's life. It addresses a lot of problems faced by them. The transgender community is not recognised by the constitution. There was no laws or articles related to transgender in constitution at the time of movie release(2012). The film tells that even constitution doesn't accept transgender as human being. But now the scenario changed and there is Transgender persons(protection of rights)Act,2019.The film also complains about the absence of laws for adoption and owning properties for transgender. A Transgender cannot adopt a child and can't own properties in their name. The film also portrayed, how society is treating them. There are a lot of instances in the movie, were the characters mock and discriminate transgender people.

Here are few examples of it;

1. The friends mock Vinayan for his effeminate nature in school.
2. A man walk away from her seat in train saying that, "some ombath (a mockery term used to call transgender and effeminate men) is looking at me". This shows that, how people are thinking that transgender people are dangerous and always attacks men and have bad intentions.
3. A police officer talks to the people in transgender community in a degrading manner and tell them that there isn't even a column for their sex in applications.
4. Brother of Vinayan is shameful of his brother's appearance and sexuality
5. The community members beat Jameela (Maniyan pilla Raju) for not being a complete man or woman after her death.

This film effectively shows that, how society and laws are discriminating transgender community. Therefore this film is a reflection of society itself. But the director and the plot doesn't mock or tease their identity. Instead the film gives transgender people a divine perspective. It compare transgender identity with Lord Siva's Ardhanareeswara concept. It also tells that, the hijadas and transgender are subjected for strong character makings of almost all

epic and they get a prominent and respectful place in them. These types of perspectives and concepts convey a positive view and message to the society about LGBTQ community.

It educated the people about their rituals, cultures and emotional and social issues they face. The film made a very well impression of transgenders and bisexual in it's audience's mind. But this movie also includes stereotyping of transgenders. It says that, prostitution and vagrant are the indigenous jobs of a transgender. But that is not right in the present scenario, there are a lot of transgender activists, advocates, married housewives, professionals, actors etc. Kerala metro has a particular number of transgender employees in it. This type of stereotyping will affect the audience's viewpoint about transgender or it reinforces misunderstandings about transgender community. Except this stereotyping, Ardhanari is the best Malayalam movie representation about transgender.

4.9. The journey (2004)

The Journey (aka Sancharram) is a 2004 Malayalam language feature film written, directed and produced by Ligy J. Pullappally. Sancharam (The Journey) traces the growing into maturity of two friends, Kiran (Suhasini V Nair) and Delilah (Shruti Menon), and their passionate love for each other, that challenges the norms of society, such as the family, heterosexual marriage and religion. The lovers are separated and are forced to conform to the rigid norms of middle-class morality. They face opposition and ridicule from parents, friends and teachers.

The 2004 movie ends ambiguously with Delilah running out of the church from her marriage ceremony and Kiran deciding against suicide and embarking on a new journey, with her long hair cut and thrown in the river. The movie, by not ending with a joint suicide, offers an affirmative picture.

There's hope for lesbian women, it seems to say. This movie questions the rhetoric of heterosexuality as "natural" and hence legal by highlighting two aspects in the film: setting the love between the two women in a rural, Edenic environment, positing homosexuality as an equally "natural" way of love as heterosexuality, and by incorporating and displacing heterosexual love.

The goal of the study was to elicit information on the current perspectives of LGBTQ youth using an ecological framework, considering both the negative and positive factors in their lives. Our findings indicate that LGBTQ youth tend to experience negative factors such as rejection and harassment in more heterocentric social environments (e.g., family, school, general community, religion) but that this is less the case in environments that tend to be more LGBTQ-supportive (e.g., peer groups, and LGBTQ community). These findings underscore the usefulness of the ecological framework as a guide to understanding how different contexts, both positive and negative, influence LGBTQ youth well-being. Our findings replicate previous research that suggests the importance of social context for sexual minority youth, and that their interactions with this context may be particularly complex and challenging. Moreover, our study found evidence of youth influencing their immediate social contexts, especially in response to dealing with a stigmatized identity. This finding supports the idea of the bi-directionality of influence within the ecological model. Keeping in mind the importance of within-group variation, these findings provide implications for intervention and support services, future research, and policy.

It is notable that many youth viewed their sexual and/or gender identity as more of a positive factor than a negative one, and frequently described their identities as being flexible but under their control.

CHAPTER 5
FINDINGS AND ANALYSIS

From our research on a study about the positive portrayal of LGBTQ in media, it is evident that media has accepting LGBTQ community nowadays.

(i) Over the past five years, there has been an increase in the number of regular and recurring LGBT characters in mainstream media. Each population has experienced general growth in representation, some more than others. Gay characters are the most frequently depicted of the LGBT communities by a wide margin, followed by lesbian, bisexual, and transgender characters. However, heading into the new season, this trend will change in cable television with the number of bisexual identifying characters surpassing the number of lesbian characters for the first time. Additionally, the transgender community is the only one of the four to lose representation in media, declining from 2013 to 2014 on cable networks while losing representation entirely on broadcast networks. In terms of gender identity, a majority of the LGBT characters in media are male, though female characters follow within a close margin. Only one percent of characters identified as FtM (female-to-male transgender).

(ii) Media serve as vital sources of sexual information for adolescents exploring their sexual identities. Research suggests that mainstream media sanitize depictions of lesbian, gay, bisexual or transgender(LGBT) individuals, preventing LGBT characters from engaging in realistic sexual talk or sexual behaviors. Beyond mainstream media, however, a niche media industry designed, produced, and marketed specifically for gay and lesbian audiences has become increasingly accessible. Despite the growing visibility of gay- and lesbian-oriented (GLO) media, no empirical research has quantified the depiction of sex and sexuality in this media genre.

(iii) Media are designed to be a reflection of society and different communities. Mainstream media channels like CBS are the most watched and a highly underrepresented media outlet for the LGBT people. Media is a business that requires an audience and ratings. To achieve this, people who they feel will be watching are targeted. People of color are becoming leaders, but major media outlets, such as newspapers, magazines, and TV, are refusing to acknowledge their existence. Historically, news coverage has only covered homonormative LGBT people.

In contrast to these positive effects, we also discussed the negative impact of the limited and stereotypical representation of LGBT individuals in the media, which they reported made them feel excluded from society and limited their identity expression.

CHAPTER 6
CONCLUSION

The LGBT community has made countless strides toward mainstream acceptance since 2001, both on screen and off. Overall, representation of LGBT people has improved since 2001 by the presence of more characters, notably bisexual and transgender characters which were nonexistent in 2001, by a shift in the tone of jokes, and by allowing LGBT characters to make more displays of affection. That the proportion of LGBT characters in the sample of shows studied did not significantly increase between 2001 and 2016 indicates that although the number of shows with LGBT characters has increased since 2001, LGBT characters still make up about the same percentage of characters on those shows. However, new streaming platforms like Netflix, Hulu, and Amazon, which cater to niche audiences, can produce shows with high numbers of LGBT characters. The streaming shows observed in this study had significantly more LGBT representation, and LGBT characters on streaming shows made more displays of affection.

Overall, LGBT characters are permitted to make displays of affection more that was seen in 2001. LGBT characters are no longer sterilized, without any storylines involving their love life. Though some critics have suggested that LGBT characters are more likely to engage in self destructive behavior and be the victims of violence, this small sample of shows did not find the rates of drug abuse, self harm, or victimization to be statistically significant. However, some of the old stereotypes and negative tropes regarding LGBT characters linger. While representation of lesbians and gay men is strong, bisexual and transgender people remain underrepresented, especially bisexual and transgender men. Bisexual and transgender characters are also less likely to joke about or discuss their identity than homosexual characters. Another area of LGBT representation that needs improvement to be equal to heterosexual representation is interaction with children. Nearly all of the instances of an LGBT character interacting with children came from the show *Transparent*. Removing the show from the sample, the amount of interaction LGBT characters had with children is significantly less than should be expected. This suggests old anxieties about LGBT people and pedophilia may linger. Bisexual and transgender representation is still lags behind the representation of gay men and lesbians, and homosexual characters are still influenced by old, harmful tropes. The strides made toward equality by the LGBT community in the past two decades are remarkable. But true equality has not been achieved and will not be achieved until LGBT characters can be found across all forms of television, treated with respect and reflecting the diversity of the community.

The goal of the study was to elicit information on the current perspectives of LGBTQ youth using an ecological framework, considering both the negative and positive factors in their lives. Our findings indicate that LGBTQ youth tend to experience negative factors such as rejection and harassment in more heterocentric social environments (e.g., family, school, general community, religion) but that this is less the case in environments that tend to be more LGBTQ-supportive (e.g., peer groups, and LGBTQ community). These findings underscore the usefulness of the ecological framework as a guide to understanding how different contexts, both positive and negative, influence LGBTQ youth well-being. Our findings replicate previous research that suggests the importance of social context for sexual minority youth, and that their interactions with this context may be particularly complex and challenging. Moreover, our study found evidence of youth influencing their immediate social contexts, especially in response to dealing with a stigmatized identity. This finding supports the idea of the bi-directionality of influence within the ecological model. Keeping in mind the importance of within-group variation, these findings provide implications for intervention and support services, future research, and policy. It is notable that many youth viewed their sexual and/or gender identity as more of a positive factor than a negative one, and frequently described their identities as being flexible but under their control.

APPENDIX

Scenes from Red label's advertisement



Transgender giving tea to the grandmother



Grandmother blessing her

Scenes from Bhima's advertisement

7.3



Actor trying lipstick

7.4

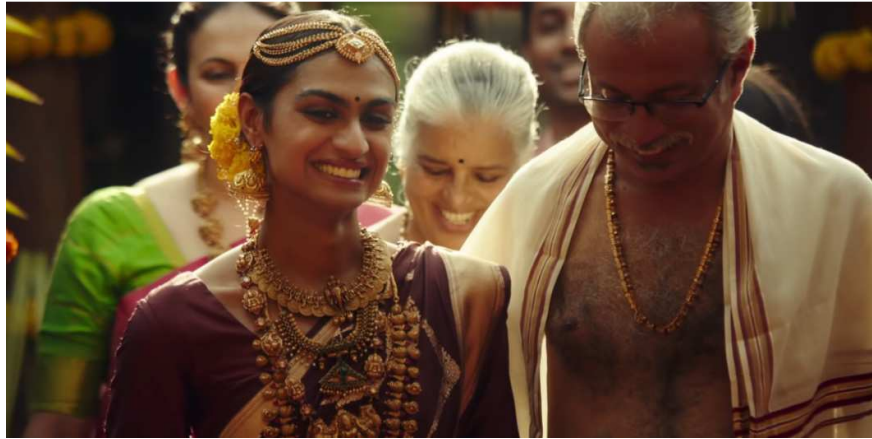


His father buying him ear rings

7.5



He transformed into 'her'



7.6

The actor getting married after changing gender

Transgender actors in Comedy Stars



7.7

Scenes from Moothon



Mirror scene from Moothon



Roshan Mathew as Ameer



Akbar and Ameer



7.11

Scene from Mumbai Police



7.12

Prithviraj and Nihal in Mumbai Police

Scenes from Njan Marykutty



Jayasurya as Marykutty



Scenes from My Life Partner



Anusree and Ameer Niyas in My Life Partner



Sudev Nair and Ameer Niyas in My Life Partner

Scenes from Ardhanaari



Childhood of Vinayan / Manjula in Ardhanaari



Manjula (Manoj K Jayan) from Ardhanaari





7.21

Rituals of transgender community

Scenes from The Journey



7.22

Kiran (Suhasini V Nair) and Delilah (Shruthy Menon) in Sancharram



7.23

I love you.
I have always loved you.

CHAPTER 7
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THE END