

Pride of LGBTQ :Queer movement forward through the Indian Films

Dissertation submitted to the University of Kerala in partial fulfillment of the Requirements for
the degree of Bachelor of Arts

Candidate Code

12819132031

12819132004

12819132007

12819132021

12819132035

12819132055

12819132058



DEPARTMENT OF JOURNALISM AND MASS COMMUNICATION

SREE NARAYANA COLLEGE

KOLLAM

2019-2022

Pride of LGBTQ :Queer movement forward through the Indian Films

**Career related first degree programme in
Mass communication and journalism
Under CBCS (2a)**

Year: 2021-22

DECLARATION

We here declare that the project entitled, '**Pride of LGBTQ :Queer movement forward through the Indian Films**' is submitted to the department of journalism and mass communication, Sree Narayana College, Kollam in partial fulfillment of the requirements for the Degree of BA mass communication and journalism. This is 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.

1 Binzu Biju (Reg No. 12819132031)

2 Jesmi Subhash (Reg No.12819132004)

3 Manav. S (Reg No.12819132007)

4 Adersh. V(Reg No. 12819132021)

5 Kavya Suresh (Reg No.12819132035)

6 Soundarya Sunil (Reg No.12819132055)

7 Sreekutty. S (12819132058)

Place: Kollam.

Date:

Department of mass communication

Sree Narayana College, Kollam

CERTIFICATION

This is to certify that the project entitled '**Pride of LGBTQ :Queer movement forward through the Indian Films**' submitted for the award of degree of BA mass communication and journalism university of Kerala, is bonafide research carried out by **Binzu Biju, Jesmi Subhash, Manav. S, Adersh. V, Kavya Suresh, Soundarya Sunil and Sreekutty. S** under our substitution this dissertation has been submitted for the award of any other degree before.

Smt. Radhika .B

Head of the department

Sree Narayana College, Kollam.

Mr. Sabarinath Prasanna Bahuleyan

Faculty

Department of

Journalism and

Mass communication

S.N college Kollam

ACKNOWLEDGEMENT

We wish to offer our heartfelt thanks to our principal Prof. Dr. Nisha J Tharayil whose kindness and endless encouragement guided us throughout our period at Sree Narayana college Kollam.

We are grateful to Radhika B, Head of the department of mass communication for his valuable consent encouragement.

We would also like to extend our thanks to Sri Sabarinath Prasanna Bahuleyan, Sri. Vaishnav v.s and Smt. Siva Mol for their valuable, sincere and pleasant guidance throughout the span of study.

We express our sincere thanks to all teaching and non-teaching staff and friends for their valuable support and encouragement throughout the completion of the work.

1 Binzu Biju (Reg No. 12819132031)

2 Jesmi Subhash (Reg No.12819132004)

3 Manav. S (Reg No.12819132007)

4 Adersh. V(Reg No. 12819132021)

5 Kavya Suresh (Reg No.12819132035)

6 Soundarya Sunil (Reg No.12819132055)

7 Sreekutty. S (Reg No.12819132058)

ABSTRACT

We do not yet live in a world free from homophobia, transphobia, prejudice and discrimination and we live in a world where majority wins and overpower the voices of the minority. In India, we need a space that listens to those who need to be heard. Sexual minority comprises of all those people who fall under the categories of Lesbian, Gay, Bisexual and Transgender and they are exactly that-a minority within our own homes, families, schools, institutions, communities, work places etc. Adding to their woes is Section 377 of the Indian penal Code which criminalizes Homosexuality. Many of these problems leave many among them feeling isolated, afraid, depressed and even suicidal. So a space for LGBT is needed to look at these specific issues not from a hetero-normative perspective or with pre-conceived binary notions. LGBT is in fact short for LGTTQQIIA+? It includes, lesbian, gay, bisexual, transgender, transexual, queer, questioning, intersex, intergender and asexuals. Films that depict reality are of supreme importance. It is also quite important that we start to desire for films that have characters belonging to the community, living a usual life, facing normal societal or personal conflicts and not discriminatory or oppressing ones. Cinema is an all-pervasive tool that reaches so many people at once and challenges the conditioning of the society and even in cinema, if members of LGBT community get casted as manipulative, negative and fearful characters; it simply reinforces the existing hatred in the real world. LGBT people don't need sympathy but understanding, acceptance and dignity just as all other human beings. Society terms anything which is different as 'not normal'. Hence, condemning a person for being who they are is completely unjustified and so is society's power to exercise unnecessary control over an individual's gender or sexuality. The study makes an attempt to take this Queer movement forward through the medium of films. The study will make an effort to bring to the forefront the various myths associated with LGBT people in Indian Cinema and will explore how LGBT people, their queer desires and aspirations are made visible through queer films.

CONTENTS

1. INTRODUCTION

2. REVIEW OF LITERATURE

3. RESEARCH AND METHODOLOGY

4. FINDINGS AND ANALYSIS

5. CONCLUSION

6. APPENDIX

7. BIBLIOGRAPHY

Chapter 1

INTRODUCTION

Introduction

Mass communication

Mass communication is the process of imparting and exchanging information through mass media to large segments of the population. It is usually understood for relating to various forms of media, as its technologies are used for the dissemination of information, of which journalism and advertising are part. Mass communication differs from other types of communication, such as interpersonal communication and organizational communication, because it focuses on particular resources transmitting information to numerous receivers. The study of mass communication is chiefly concerned with how the content of mass communication persuades or otherwise affects the behavior, the attitude, opinion, or emotion of the people receiving the information. Normally, transmission of messages to many recipients at a time is called mass communication. But in a complete sense, mass communication can be understood as the process of extensive circulation of information within regions and across the globe. Through mass communication, information can be transmitted quickly to many people who generally stay far away from the sources of information. Mass communication is practiced multiple mediums, such as radio, television, social networking, billboards, newspapers, magazines, books, film, and the Internet. In this modern era, mass communication is being used to disperse information at an accelerated rate, often about politics and other charged topics. There are major connections between the media that is being consumed, via mass communication, and our culture, contributing to polarization and dividing people based on consequential issues.

Field of study

In social science, mass communication is a sub-field of communication studies. Mass communication is “the process by which a person, group of people or organization creates a message and transmits it through some type of medium to a large, anonymous, heterogeneous audience. This implies that the audience of mass communication is mostly made up of different cultures, behavior, and belief systems. Mass communication is commonly associated with media studies. In the United States, the study of mass communication is often associated with the practical applications of journalism, television and radio broadcasting, film, public relations, corporate or advertising. With the diversification of media forms, the study of mass communication has extended to include social media and new media, which have stronger feedback models than traditional media sources. The history of communication stretches from prehistoric forms of art and writing through modern communication methods such as the Internet. Mass communication began when humans could transmit messages from a single source to multiple receivers. Mass communication has moved from theories such as the hypodermic needle model (or magic bullet theory) through more modern theories such as computer-mediated communication.

Types of mass communication

Advertising

Advertising, in relation to mass communication, is marketing a product or service in a persuasive manner that encourages the audience to buy the product or use the service. Because advertising generally takes place through some form of mass media, such as television, studying the effects and methods of advertising is relevant to the study of mass communication. Advertising is the paid, impersonal, one-way marketing of persuasive information from a sponsor. Through mass

communication channels, the sponsor promotes the adoption of products or ideas. Advertisers have full control of the message being sent to their audience.

Journalism

Journalism is the production and distribution of reports on events for presentation through the media. The study of journalism involves analyzing the dissemination of information to the public through media outlets such as newspapers, news channels, radio stations, television stations, and, more recently, e-readers and smartphones. Alternative journalism deviates from established or dominant types of media in terms of their content, production, or distribution. Alternative journalism utilizes the same media outlets as mainstream journalism, to advocate the interests of those excluded from the mainstream. Civic journalism (also known as “public journalism”) is the idea of integrating journalism into the democratic process. The media not only informs the public, but it also works towards engaging citizens and creating public debate. Citizen journalism is based upon public citizens actively producing news and information. Citizen journalism deals with the distribution of news by the public, often through the Internet.

Public relations

Public relations is the process of providing information to the public in order to present a specific view of a product or organization. Public relations differs from advertising in that it is less obtrusive, and aimed at providing a more comprehensive opinion to a large audience in order to shape public opinion. Unlike advertising, public relations professionals only have control until the message is related to media gatekeepers who decide where to pass the information on to the audience.

Social media

Social media, in its modern use, refers to platforms used on both mobile devices and home computers that allow users to interact through the use of words, images, sounds, and video. Social media includes popular sites such as Facebook and Instagram, as well as sites that can aid in business networking such as LinkedIn. The use and importance of social media in communications and public relations has grown drastically throughout the years and is now a staple in advertisements to mass audiences. For many newer companies and businesses geared towards young people social media is a tool for advertising purposes and growing the brand. Social Media provides additional ways to connect and reach out to ones targeted audience. There are multiple social-networking sites that have the ability to visualize and share ones personal social life. Even though the first social networking sites were created several years ago, the rise of both Myspace and Facebook took over and cancelled out the previous social media sites. As of today, Facebook is one of the most popular social media websites for multiple types of communication. Generally, Facebook is used for communication with relatives and friends along with people who share interests. Social media have introduced new difficulties into relationships. One way this has occurred is through catfishing. The term catfish refers to a person who uses a false online profile on a social media platform. Most commonly, a catfish communicates with another online profile to get them to fall in love with the false persona they created. The MTV reality show Catfish: The Tv show has brought mainstream attention to this issue. The goal of these episodes is to keep track of people who have fallen in love with someone they interacted with online, but never met in person. As catfishing has become a mainstream term, people have wondered how and why it continues to happen. Nev Schulman, host of the show, has said “I think people will always be looking to fall in love. People will

always hope for things to get better. For better, or worse, there will always be people who may or may not look to take advantage of that.”

Audio media

Recorded music

Recordings, developed in the 1870s, became the first non-print form of mass communication. The invention of the phonograph by Thomas Edison in the late 19th century, the gramophone by Alexander Graham Bell and Charles Tainter, and the gramophone by The Victor Talking Machine Company were the first competing mass media forms that brought recorded music to the masses. Recording changed again in the 1950s with the invention of the LP (long play) vinyl record, then eight track- tapes, followed by vinyl, and cassettes in 1965. Compact discs (CDs) followed and were seen as the biggest invention in recorded arts since Edison.

Radio

Radio is considered the most widely accessible form of mass communication in the world and the medium used to the greatest degree in the United States. Internet radio has now become increasingly more popular, as radio stations are streaming content through their websites and other applications. Music streaming services such as Apple Music and Spotify, have also integrated radio features onto the platform. Spotify Radio is a feature that allows Spotify to continuously create a playlist for its users with tracks and podcast segments based on any artist or playlist they wish.

Film and television

Film

The film industry began with the invention of the Kinescope by Thomas Edison. His failure to patent it resulted in two Brothers, Louis and Auguste Lumiere creating a portable camera that could process film and project images. The invention quickly gained notoriety when the Lumiere brothers debuted a series of 60-second clips screened outdoors to a Parisian audience. Despite the ever-growing popularity of moving images, the Lumiere Brothers did not seek to revolutionize the style of the film, but stuck to documenting daily life in France. This set the grounds for future film revolutionaries, including George Melies, who sought to create narrative sequences in his films through the use of special effects.

Television

In the 1970s, television began to change to include more complicated and three-dimensional characters and plots. PBS launched in 1970, and was the home for programming that would not be suitable for network television. It operates on donations and little government funding, rather than having commercials. On January 12, 1971, the sitcom All in the Family premiered on CBS, and covered the issues of the day and portrayed a bigot named Archie Bunker. By 1972, the sales of sets surpassed that of black-and-white sets. In the 1980s, television became geared towards what has become known As the MTV Generation, with a surge in the number of cable channels.

Cinema as a Mass Communication

Film is a means of creative expression. It performs the functions of mass media. Such as information, education, entertainment and transmission of culture. Films are widely popular and their audio visual nature provides them a pervasive power for social influence. Therefore, they have the potential to play an important role as a medium of entertainment, information and education and as a catalyst for social change. Films are popular because they entertain. They are a facet of a mass culture and mass art. They generate mass mediated culture arising from elite, folk, popular or mass origins. Almost every person of the society has participated in the activity of going to cinema hall and enjoying a Film. According to Jovett and Linton, "obviously there is still something unique and inherently appealing about going to the movies", and this is clearly different from other mass media experiences". (1989: 89). The social institution of movie going is firmly established in our society and movies have played an important part as one of the factors contributing to the dramatic changes which have taken place in the last 50 years in the way we live and also in how we perceive the world around us. They have provided us not only with entertainment, but also with ideas, and it would be difficult to conceive of our society without them. The films take as their starting point those aspects of society with which we have become familiar. They create twist plots and use other narrative devices which infuse the story with sufficient new elements to attract an audience. Films draw heavily from reality, portraying situations that have resemblance to the everyday stresses and aspirations of viewers' lives. The movies recognize the link between their lives and films in both general and specific terms. The ease of comprehension helps the viewer to assume the role of the characters and to identify with them quickly and effectively. Films appeal to their primary emotions and sentiments. Films provide photographic realism, vivid visual presentation in which the images are already fully established, easily identified and followed. Melodrama in films draws suppressed fears and desires into a public realm, but suggests personal solutions. The viewers are active participants in the construction of the image that both represents present reality and allows them to escape as future fantasy. Tudar (1969), pointed out that the darkened theatre, combined with the heightened intensity of the message stimuli, the increased sense of social isolation that it creates, and the relaxed posture of the movie viewer make the message more emotionally potent. Thus, films leave lasting impression of the message. For example, films like Mother India, Naya Duar, Awara have their message still fresh in the minds of the people. The films generate popular culture and create 'culture waves. Such as in fashions styles and mannerisms. Moreover, by revolving the film stories and characters around the traditional ideas and role stereotypes, they foster the role stereotypes in the society in general. Some of the films like 'Bhigi Palkein,' 'Subah', 'Mrutyudand' did try to show breaking role stereotypes and they were successful in conveying the message. Roberge (1984) feels, "while cinema is acknowledged as a disseminator of popular culture, it is not described as, a "cultivator" but simply a 'disseminator' of culture. The contributory role of the cinema in cultivating and shaping culture is not acknowledged and it is perceived as a mere instrument or channel". This implies that the cultural quality of cinema should be of good standard". The cinema has always done a remarkable job in creating a type of visual public 'consensus'. Mass production and distribution of message systems transform selected private perspectives into broad public perspectives and brings mass public into existence. Films combine visuals, movement, sound, theatre, music all in one. Therefore, they are able to communicate effectively and create impact which cannot be created by any other media. It is due to this characteristic of films; masses from all levels are attracted to go to cinema. Due to reality element, films have psychological impact on people. The extent of reality that can be presented through films is far greater than television or any other medium. Their language is universal and this helps in breaking any social or

cultural barriers. Therefore, media experts and development communicators feel that films can prove to be the most effective mass medium in a country like India where literacy is low and people cannot afford other media such as print or television due to economic reasons. Many people from lower economic status do not mind spending for films as it is the popular form of entertainment. Feature films are produced in several Indian languages. They provide a viable alternative to the people in terms of entertainment. Since it is a powerful audio visual medium, social, cultural, political, communal problems can be projected well before the masses. Despite the growth of television and availability of other means of entertainment, films have remained the most popular medium of entertainment for the masses which is a basic necessity. They can stimulate values of good life and citizenship as also participatory virtues of developmental activities. Each genre of film is capable of creating impact on the masses. For example, comedy and hilarious movies entertain people and relax them. Social or tragic movies provide outlet to the emotions of the viewers. India has a history of hundred years of cinema. Indian films have been recognized nationally and internationally. Films in India have not only remained the medium of entertainment but film making has emerged as a major art form which is a creative expression of the film makers or artists.

History of World Cinema

History of film, also called history of the motion picture, history of cinema from the 19th century to the present. The illusion of films is based on the optical phenomena known as persistence of vision and the phenomenon. The first of these causes the brain to retain images cast upon the retina of the eye for a fraction of a second beyond their disappearance from the field of sight, while the latter creates apparent movement between images when they succeed one another rapidly. Together these phenomena permit the succession of still frames on a film strip to represent continuous movement when projected at the proper speed (traditionally 16 frames per second for silent films and 24 frames per second for sound films). In 1872, Stanford was a wealthy robber baron, former Governor of California, and horse racing Enthusiast with way too much time on his hands. Spending much of that time at the track, he became convinced that a horse at full gallop lifted all four hooves off the ground. His friends scoffed at the idea. Unfortunately, a horse's legs moved so fast that it was impossible to tell with the human eye. So he did what really wealthy people do when they want to settle a bet, he turned to a nature photographer, Edward Muybridge, and offered him \$25,000 to photograph a horse mid gallop. Six years later, after narrowly avoiding a murder conviction (but that's another story), Muybridge perfected a technique of photographing a horse in motion with a series of 12 cameras triggered in sequence. One of the photos clearly showed that all four of the horse's hooves left the ground at full gallop. Stanford won the bet and went on to found Stanford University. Muybridge pocketed the \$25,000 and became famous for the invention of series photography, a critical first step toward motion pictures. Publicity image of Edison Kinescope, 1895 Image source for Publicity photograph of man using Edison Kinescope, no-one person invented cinema. However, in 1891 the Edison Company successfully demonstrated a prototype of the Kinescope, which enabled one person at a time to view moving pictures. The first public Kinetoscope demonstration took place in 1893. By 1894 the Kinetoscope was a commercial success, with public parlours established around the world. The first to present projected moving pictures to a paying audience were the Lumière brothers in December 1895 in Paris, France. They used a device of their own making, the Cinématographe, which was a camera, a projector and a film printer all in one. Lumieres' 46-second film Workers Leaving a Factory (which is exactly what it sounds like), the films were wildly popular because no one had seen anything like them, not because they were breaking new ground

narratively. But it was George Melies who became the most well-known filmmaker-as-entertainer in those first few years. Melies was a showman in Paris with a flare for the dramatic. He was one of the first to see the Lumieres' Cinematographe in action in 1895 and immediately saw its potential as a form of mass entertainment. Over the next couple of decades he produced hundreds of films that combined fanciful stage craft optical illusions, and wild storylines that anticipated much of what was to come in the next century of cinema. His most famous film, A Trip to the Moon, produced in 1902, transported audiences to the surface of the moon on a rocket ship and sometimes even included hand-tinted images to approximate color cinematography. Others, like D. W. Griffith, followed suit (though it's doubtful Griffith would have given Weber any credit). Like Weber, Griffith helped pioneer the full-length feature film and invented many of the narrative conventions, camera moves and editing techniques still in use today. Unfortunately, many of those innovations were first introduced in his ignoble, wildly racist (and wildly popular at the time) Birth of a Nation (1915). Griffith followed that up the next year with the somewhat Ironically-titled Intolerance (1916), a box office disappointment but notable for its larger than life sets extravagant costumes, and complex story _ line that made George Melies's creations seem quaint by comparison. Colour was first added to black-and-white movies through hand colouring, tinting, toning and stencilling. By 1906, the principles of colour separation were used to produce so-called 'natural colour' moving images with the British Kinemacolor process, first presented to the public in 1909. The first attempts to add synchronized sound to projected pictures used phonographic cylinders or discs. The first feature-length movie incorporating synchronized dialogue, The Jazz Singer (USA, 1927), used the Warner Brothers' Videotape system, which employed a separate record disc with each reel of film for the sound. This system proved unreliable and was soon replaced by an optical, variable density soundtrack recorded photographically along the edge of the film, developed originally for newsreels such as Movie tone. By the early 1930s, nearly all feature-length movies were presented with synchronized sound and, by the mid-1930s, some were in full colour too. The advent of sound secured the dominant role of the American industry and gave rise to the so-called 'Golden Age of Hollywood'. During the 1930s and 1940s, cinema was the principal form of popular entertainment, with people often attending cinemas twice a week. Ornate 'super' cinemas or 'picture palaces', offering extra facilities such as cafés and ballrooms, came to towns and cities; many of them could hold over 3,000 people in a single auditorium. In Britain, the highest attendances occurred in 1946, with over 31 million visits to the cinema each week.

History of Indian Cinema

The history of Indian Cinema goes back to the nineteenth century. In 1896, the very first films shot by the Lumiere Brothers were shown in Mumbai (then Bombay). But history was actually created when Harishchandra Sakharam Bhatavdekar popularly known as Save Dada, the still photographer, was so much influenced by the Lumiere Brothers' production that he ordered a camera from England. His first film was shot at the Hanging Gardens in Mumbai, known as 'The Wrestlers'. It was a simple recording of a wrestling match which was screened in 1899 and is considered as the first motion picture in the Indian Film Industry. Father of Indian Cinema, Dadasaheb Phalke released the first ever full-length feature film 'Raja Harishchandra' in 1913. The silent film was a commercial success. Dadasaheb was not only the producer but was also the director, writer, cameraman, editor, make-up artist and art director. Raja Harishchandra was the first-ever Indian film which was screened in London in 1914. Though Indian Cinema's first mogul, Dadasaheb Phalke supervised and managed the production of twenty three films from 1913 to 1918, the initial growth of the Indian Film Industry was not as fast as that of Hollywood.

Numerous new production companies emerged in the early 1920s. Films based on mythological and historical facts and episodes from Mahabharata and Ramayana dominated the 20s but Indian audiences also welcomed Hollywood movies, especially the action films. The first ever talkie 'Alam Ara' by Ardeshir Irani was screened in Bombay in 1931. It was the first sound film in India. The release of Alam Ara started a new era in the history of Indian Cinema. Phiroz Shah was the first music director of Alam Ara. The first song which was recorded for Alam Ara in 1931 was 'De de Khuda ke naam par'. It was sung by W.M. Khan. Thereafter, several production companies emerged leading to an increase in the release of the number of films. 328 films were made in 1931 as compared to 108 in 1927. During this time, huge movie halls were built and there was a significant growth in the number of audiences. During the 1930s and 1940s many eminent film personalities such as Debaki Bose, Chetan Anand, S.S.Vasan, Nitin Bose and many others emerged on the scenes. The number of films being produced saw a brief decline during the World War II. Basically the birth of modern Indian Film industry took place around 1947. The period witnessed a remarkable and outstanding transformation of the film industry. Notable filmmakers like Satyajit Ray, and Bimal Roy made movies which focused on the survival and daily miseries of the lower class. The historical and mythological subjects took a back seat and the films with social messages began to dominate the industry. These films were based on themes such as prostitution, dowry, polygamy and other malpractices which were prevalent in our society. In the 1960s new directors like Ritwik Ghatak, Mrinal Sen, and others focused on the real problems of the common man. They directed some outstanding movies which enabled the Indian film industry to carve a niche in the International film scenario.

History of Malayalam Cinema

Cinema is one of the most amazing inventions in human history. The history behind the film is interesting. In the early days, people called those who came with movies crazy and witches. Many people back then thought that the moving forms on the water cloth were demons. Then, the film grew a lot and became popular. Let's get acquainted with the history of cinema that still amazes us today. Man's goal has been to create moving images following the invention of photography. It was not until the second half of the 17th century that the Idea arose that if a still image could be taken, moving images could also be copied. Our film is the result of the scientific notion that it takes a twenty fourth of a second for an image of a moving object to catch the eye. Malayalam cinema, also known as Mollywood, is an Indian film industry of Malayalam language motion pictures. It is based in Kerala, India. The films produced in Malayalam cinema are known for their cinematography and story driven realistic plots. In 198), Elippathayam won the Sutherland Trophy at the London Film Festival, and Most Original imaginative Film of 198) by the British Film Institute. Rajiv Anchal s Guru (1997), Salim Ahamed s Adaminte Makan Abu (2011) and Lijo Jose Pellissery's Jallikkattu (2019) films sent by India as its official entries for the Best foreign Language Film category at the Academy Awards. Other films which achieved global acclaim include Chemmeen(1965), which received a Certificate of Merit at the Chicago international Film Festival, and a gold medal at the Cannes. Malayalam cinema has always taken its themes from relevant social issues and has been interwoven with material from literature, drama, and politics since its inception. One such film, Jeevitha Nouka (1951), was a musical drama that spoke about. The problems in a joint family. In 1954, the film Neelakuyil captured national interest by winning the President's silver medal. It was scripted by the well known Malayalam novelist Uroob, and directed by P.Bhaskaran and Ramu Kariat ; Newspaper Boy (1955) contained elements of Italian Neorealism. This film is notable as the product of a group of amateur college filmmakers. It told the story of a printing

press employee and his family being stricken with extreme poverty. The music took a turn away from the trend of copying Tamil and Hindi songs. The poets Tirunainaarkurichy Madhavan Nair – Thirunaiyarkurichy, P. Bhaskaran, O. N. V. Kurup, and Vayalar Ramavarma rose up in this period as film lyricists. Brother Lakshmanan, Dakshinamurthy, K. Raghavan, G. Devarajan, M. S. Baburaj, and Pukhenthey Velappan Nair started a distinct style of Malayalam music. Kamukara Purushotaman, Mehboob, Kozhikode Abdul Kader, AM Raja, P. B. Sreenivas, K.P. Udayabhanu, Santha P. Nair, P. Leela, S. Janaki, P. Susheela, B. Vasantha, Renuka, and Jikki were the most prominent singers of the 1950s. The drama artist and school teacher Muthukulam Raghavan Pillai lent many of his skills to the cinema in this period.

What is LGBTQ?

LGBTQ is an acronym for lesbian, gay, bisexual, transgender and queer or questioning. These terms are used to describe a person's sexual orientation or gender identity. LGBTQ stands for

- LESBIAN
- GAY
- BISEXUAL
- TRANSGENDER
- QUEER

LESBIAN

A woman whose enduring physical, romantic, and/or emotional attraction is to other women. Some lesbians may prefer to identify as gay or as gay women.

GAY

The adjective used to describe people whose enduring physical, romantic, and/or emotional attractions are to people of the same sex. Sometimes lesbian is the preferred term for women.

BISEXUAL

A person who has the capacity to form enduring physical, romantic, and/or emotional attractions to those of the same gender or to those of another gender. People may experience this attraction in differing ways and degrees over their lifetime. Bisexual people need not have had specific sexual experiences to be bisexual; in fact, they need not have had any sexual experience at all to identify as bisexual.

TRANSGENDER

An umbrella term for people whose gender identity and/or gender expression differs from what is typically associated with the sex they were assigned at birth. People under the transgender umbrella may describe themselves using one or more of a wide variety of terms— including transgender. Many transgender people are prescribed hormones by their doctors to bring their bodies into alignment with their gender identity. Some undergo surgery as well. But not all Transgender people can or will take those steps, and a transgender identity is not dependent upon physical appearance or medical procedures.

QUEER

An adjective used by some people whose sexual orientation is not exclusively heterosexual. Typically, for those who identify as queer, the terms lesbian, gay, and bisexual are perceived to be too limiting and/or fraught with cultural connotations they feel don't apply to them. Some people may use queer, or genderqueer, to describe their gender identity and/or gender expression. Once considered a pejorative term, queer has been reclaimed by some LGBTQ people too .

Means of LGBTQ in World Scenario

Despite some legal and social advances in the past two decades, lesbian, gay, bisexual, transgender, and intersex (LGBTI) people continue to face widespread discrimination and violence in many countries. This discrimination and violence lead to exclusion, and this exclusion has adverse impacts on both the lives of LGBTQ people as well as on the communities and economies in which they live. Increasing evidence indicates that LGBTI people suffer lower education outcomes due to discrimination, bullying and violence; higher unemployment rates; and a lack of access to adequate housing and health services and financial services. As a result, LGBTI people are likely overrepresented in the bottom 40% of the population. In Serbia, for example, a World Bank study finds that LGBTI people experience lower socio-economic outcomes due to discrimination, with the at-risk-of-poverty rate increasing from 16% to 20% for those who experience discrimination. In many countries, it is especially difficult to tackle LGBTI exclusion, discrimination, and violence. First and foremost, there is a deeply entrenched stigma against LGBTI people. Lack of an enabling legal framework, which often is a result of such stigma, is another important reason. At this time, 67 countries continue to criminalize homosexuality. A major barrier to addressing this stigma and SOGI-based exclusion is the lack of data on the lives of LGBTQ people. Robust, quantitative data on differential development experiences and outcomes of LGBTQ people—especially those in developing countries—is extremely thin. This data gap poses a challenge to the World Bank and other development institutions. Most importantly, this data gap puts in jeopardy the achievement of the Sustainable Development Goals (SDGs) and countries' commitment to the principle of "leaving no one behind" in the effort to end poverty and inequality. The unparalleled disruption of public life due to COVID-19 in countries around the world is having devastating impacts on the delivery of services and the ability of already marginalized LGBTI people to access necessary services. According to a joint World Bank and Equal Rights Association for Western Balkans and Turkey (ERA) report, while COVID-19 can affect anyone, it disproportionately impacts vulnerable groups—including LGBTI people. Pre-existing inequalities have been exacerbated by the Pandemic, making it more difficult for those from vulnerable groups to access essential services, Especially health. The challenges this presents are both immediate and longer term, as the impacts on the economy as well as on service delivery are likely to be felt long after the virus is brought under control. At this stage, there is very limited information on the specific risks and impacts LGBTQ people face due to COVID-19 and so the World Bank can play an important role in generating relevant data and analysis.

LGBTQ Scenario in India

As the Supreme Court of India has finally put an end to the criminalization of homosexuality under section 377 in India, data from opinion polls indicates that societal acceptance might still be some way off. While the majority remains opposed to same-sex relationships, Indians' views on homosexuality have become less rigid over time. Just one global survey documents the change in views about homosexuality over time. The World Values Survey (WVS) is a global survey project that has attempted

since 1980 to periodically poll nationally representative samples in nearly 100 countries on people's values and beliefs. However, the sample size is small—in 2014, the India sample was composed of just over 1,500 people, but it claimed to be demographically representative. Between 1990 and 2014, the share of Indian respondents in the WVS who believed “homosexuality is Never justifiable” fell from 89% to 24%—from an overwhelming majority to a clear minority. This change seems to have taken place largely independently of legal challenges to the law. The fastest decline in views against homosexuality came in the late 90s, while the Naz Foundation judgement by the Delhi high court decriminalizing gay sex came only in 2009. The Supreme Court might have, however, read the writing on the wall across the world, countries are moving towards growing acceptance of same-sex relationships, often forcing the law to play catch up. (See Chart 1A and 1B). With 30% of Indian respondents broadly supportive of homosexuality in 2014 (the rest range from somewhat opposed to completely opposed), the WVS places India towards the liberal top of the distribution of 60 countries. Most developing countries have more conservative views on homosexuality than India. The US and western European Countries have far fewer respondents who believe that homosexuality is not justified. Pakistan and Western Asian countries have far stronger opposition to homosexuality. Compared to India, opposition to homosexuality is also higher among several other Asian countries such as China, Singapore and South Korea. Another indirect estimate of views on homosexuals comes by asking the question: “could you mention a group that you would not like as neighbors”? In 1991, 91% mentioned homosexuals; in 2014, fewer than half (42%) mentioned homosexuals. In 2014, unmarried couples and people from a different religion or part of the country were less desirable as neighbors than homosexuals for survey respondents. Yet, this does not mean that many believe that homosexuality is “justifiable”, to use the awkward phrasing of the original question. The share of those who think that it is “always justifiable” is just 3.5%, and the majority of Indian views remain on the side of the spectrum that is against it rather than the side that is for it. For comparison, fewer people thought that cheating on taxes or avoiding a fare on public transport was never justifiable than those that thought homosexuality was never justifiable. But the direction the world is moving in is clear, and India is no different. Younger people across the world tend to be more accepting of homosexuality than older people, and acceptance of gay marriage has sharply accelerated in the western world. In India, too, there is a broad move towards more liberal values—the CSDS youth survey found that more young people were accepting of inter-religious marriage, affirmative action, and pre-marital dating than they were 10 years ago. The tide within Indian society is already turning. The Supreme Court verdict will hopefully further propel the acceptance of gay people as equal citizens. The report shows that 3% of the Indian Population identify as homosexual (Including Gay and Lesbian), 9% identify as bisexual, 1% identify as pansexual and 2% identify as asexual. Through our own visits and those of the handful of LGBTQ+ tour operators who lead trips there, India is hospitable and welcoming to all visitors – including gay or lesbian couples or groups. Homosexuality is widespread, with bisexuality even more prevalent across species. Researchers are now going beyond just observing it though, with researchers at Imperial leading the way in unravelling how and why, homosexuality is found across nature. (LGBTQ) rights in India have been evolving rapidly in recent years. However, Indian LGBT citizens still face social and legal difficulties not experienced by non-LGBT persons. The country has repealed its colonial-era laws that directly discriminated against homosexual and transgender identities and also explicitly interpreted Article 15 of the Constitution to prohibit discrimination on the basis of sexual orientation and gender identity. But many legal protections have not been provided for, including same-sex marriage. Transgender people in India are allowed to change their legal gender post-sex reassignment surgery. Under legislation passed in 2019, and have a constitutional right to register

themselves under a third gender. Additionally, some states protect hijras, a traditional third gender population in South Asia through housing programmes, and offer welfare benefits, pension schemes, free operation housings government hospitals as well as other programmes designed to assist them. There are approximately 480,000 transgender people in India as per Census 2011. people in India are allowed to change their legal gender post-sex reassignment surgery under legislation passed in 2019, and have a constitutional right to register themselves under a third gender. Additionally, some states protect hijras, a traditional third gender population in South Asia through housing programmes, and offer welfare benefits, pension schemes, free operations in government hospitals as well as other programmes designed to assist them. There are approximately 480,000 transgender people in India as per Census 2011. In 2018, in the landmark decision of Navtej Singh Johar v. Union of India, the Supreme Court of India decriminalized consensual homosexual intercourse by reading down Section 377 of the Indian Penal Code and excluding consensual homosexual sex between adults from its ambit. Despite strong political movements in favour of LGBT rights, there remains a significant amount of homophobia present among the Indian population, with around one in four Indians objecting to same-sex relationships according to an opinion poll. In the 2010s, LGBT people in India increasingly gained tolerance and acceptance, especially in large cities. In 2018, in the landmark decision of Navtej Singh Johar v. Union of India, the Supreme Court of India decriminalized consensual homosexual intercourse by reading down Section 377 of the Indian Penal Code and excluding consensual homosexual sex between adults from its ambit. Despite strong political movements in favour of LGBT rights, there remains a significant amount of homophobia present among the Indian population, with around one in four Indians objecting to same-sex relationships according to an opinion polls In the 2010s, LGBT people in India increasingly gained tolerance and acceptance, especially in large cities. 6th of September 2018 was not an ordinary day. Something momentous happened on the day that “blew a life of “constitutionality” in the dead members of the LGBTQIA+ community, who have been subjected to centuries of mind-numbing toil. What marked the day special for the LGBT+ community was that the supreme Court of India delivered a historical verdict decriminalizing homosexuality by partially striking down Section 377 of IPC. The LGBT community all across the country erupted in the jubilant celebration enjoying their victory against the 200-year-old British-era law, that criminalized same-sex relationship. The significance of this whole judgement can be surmised in the light of the statement made by Justice Indu Malhotra while reading her 50-page verdict that “History owes an apology to the members of this community and their families, for the delay in providing redressal for the ignominy and ostracism that they have suffered through the centuries”. However, this landmark event should not be construed as the culmination of more than two decades of a legal fight against the draconian law but rather should be understood as a beginning of a new era in the fight for LGBT Rights. It would not be wrong to say that the repealing of the colonial law was merely a tip of the iceberg and the LGBT community in India has a much larger and bigger struggle ahead of them.

Current trends in LGBTQ

It's impossible to evaluate what the year 2020 looked like from the perspective of lesbian, gay, bisexual and transgender people's rights without recognizing how Covid-19 put a spanner in the works and made for an especially tumultuous year, including for LGBT people. The Covid-19 pandemic exposed fault lines of inequality, leaving suit's more vulnerable than others regarding infection, prognosis, and economic impact – including within LGBT communities. In countries where LGBT people face social stigma, moral opprobrium and legal discrimination, they have fewer economic opportunities, and more likely to be

poor, particularly in contexts where some LGBT people were left out of government's economic recovery measures. While struggling with the fallout of Covid-19, LGBT people also contended with an onslaught of run-of-the-mill homophobia and transphobia, wielded by governments, politicians and ordinary members of the public. Anti-LGBT bias was directly evident in responses to Covid-19 in all regions of the world. In Uganda police detained some 20 LGBT homeless youth on spurious charges of breaking Covid-19 restrictions and tortured them in prison. In the Philippines, village officials humiliated LGBT people while enforcing curfew. In South Korea, social media users scapegoated LGBT people after some media linked an outbreak to gay clubs. In Panama, police and private security officials discriminated against transgender people while enforcing a gender-based quarantine. Hungary's populist leader Viktor used Covid-19 Emergency powers to rush through discriminatory legislation against transgender people.

Rejecting Rights

The US government under former president Donald J. Trump sought to push back against rights claims related to sexual orientation and gender identity, sending a dangerous signal to governments around the world that such rights are disposable. It established a Commission on Unalienable Rights (CUR), framed as a corrective to a so-called "proliferation of rights." The commission set out to distinguish between fundamental and so called extraneous rights, creating a false hierarchy in which women's rights and LGBT rights were at the bottom rung and property and religious rights at the top. In short, the CUR sought to create a US blueprint for rights at odds with principles of universality and indivisibility. The CUR was formed in the context of a roll back of LGBT rights in the US under the banner of religious exemptions, most notably a systematic attack on the rights of transgender people. In one retort to the Trump administration's attempts to circumscribe rights, the US Supreme Court declared that federal law bans employment discrimination based on sexual orientation and gender identity. It interpreted reference to "sex" in Title VII of the Civil Rights Act, which makes it illegal for employers to discriminate in employment on various grounds, as inclusive of sexual orientation and gender identity, in a ruling with far-reaching implications for other non-discrimination protections, in the US and potentially elsewhere. Any ambiguity in the existing law would be dispelled if the US Congress reintroduces and passes the 2019 Equality Act, a bill passed by the US House of Representatives but stalled in the Senate, and which expressly prohibits discrimination based on sexual orientation and gender identity in education, housing, public spaces, federally funded programs, credit, and jury service. Congressional Democrats and the administration of Joseph R. Biden have both signaled their intention to prioritize the bill this session. Given that so many important advances have been made through the US courts, the appointment of three conservative judges to the US Supreme Court, and dozens to federal courts throughout the country, is a concern for the enduring protection of LGBT rights in the US. A ruling on *Fulton v. City of Philadelphia*, which asks whether Philadelphia may require agencies to abide by its non-discrimination policy and place foster kids with same-sex couples, is expected in 2021 and will serve as a bellwether for court protection of LGBT people's rights. Going into 2021, LGBT rights advocates should build on successes challenging medical abuses—while being wary of resorting to criminalization as a one-size-fits-all solution—and should push back against efforts to narrow the scope of what constitutes a human right or who should enjoy such rights. They should also be mindful of the stark reality laid bare by the Covid-19 pandemic: fault lines of inequality underlie every social movement, and if struggles for the human rights of LGBT people leave out those who are socially and economically marginalized, only some will benefit. Breakdown of Anti-LGBTQ Legislation Sweeping State Legislatures in 2021. More than

250 anti-LGBTQ bills have been introduced in state legislatures across the country in 2021, and additional bills may be filed before the end of the legislative sessions. So far in 2021, eight anti-LGBTQ bills have already been enacted into law, and another ten are already on governors' desks awaiting signature — poised to surpass 2015 as the worst year for anti-LGBTQ legislation in recent history if these bills are enacted into law, it would mean that states will have enacted more anti-LGBTQ laws this year than in the last three years .

LGBTQ in Cinema

In 1894, a poorly shot 17 second experimental film shows two men dancing, holding each other “awkwardly”. This was the first ever depiction of homosexuality that ran a stride of uncomfortably in the audience. The film was called Dickson Experimental Sound Film commonly labelled online as The Gay Brothers. It was shot to check the mixing of sound in moving images by William Dickson. The experiment did not work but the footage somehow became a benchmark. Nineteenth century and in the mid 1930s and 40s, Hollywood saw its queer characters as nothing but Flamboyant, laughing stocks who were just there to establish a twitchy note within the films. Conventional sexual behavior between the same sexes was not accepted on the silver screen and was only used to typify homosexuality as a mental illness. “Sissy” looking man or the “hardboiled” woman in a film came only to enrich the negativity as perceived by the white Christian middle class culture. Within the community however, the film came under a fair bit of criticism about how it has somehow given an impression that two women, rejected by their spouses become lesbians. It is not so. The film would have perhaps worked better if the two women had explored their sexuality, naturally and not a by-product of a failed straight relationship.

Heteronormativity in India unceasingly prevails for the sole purpose of oppressing homosexuals as a whole. But even in that realm, heteronormative patriarchy takes the final decisions. Women don't even get to detach themselves from their families like their male counterparts. Instead they are shunned, forcefully “treated” and at times, even silenced. Reason being the ultimate frustration within the dominant-gender system after finding out that suddenly women do not need men, not for love, not for sex. It is also the reason why we do not see even the tiniest bit of fair movies about homosexuals, based on a lesbian relationship. But there is no dearth of films that poke fun at it with an astounding amount of insensitivity and misinformation like ‘Girlfriend’. Actually, if we sort of move away from the limelighter works of Bollywood we can trace a number of films that have dared to put an equitable depiction spreading across vast corners of time. In 1981, came a love ballad between two college girlfriends. Yes, 1981. Late Marathi playwright Vijay Tendulkar wrote Mizrachi Gotha (A friend's story). A controversial play dealing with LGBT issues, a relationship between two friends, that time where discussing same-sex relationship was a screaming taboo, Mizrachi Ghosh went on to be made into a film, after its success as a play. It was progressive, intense and managed to attract big Marathi names like Vinay Pate, Rotini Mattagami and Ujwala Jog. In 1982, Vijay Tendulkar also wrote the screenplay for ‘Umbartha’(based on the novel ‘Beggar’) which touched upon a lesbian relationship between two inmates of a remand home. Similarly, the first film to hit the viewers after the decriminalization of 377 was Recti Primer Glop (Just Another Love story). This Bengali film dealt with a transgender filmmaker's obsession of his bisexual cinematographer, focusing on the psychological upheaval faced by transgender lot of articles online talk about how times have changed and list down films that have an alleged good representation of people belonging to the LGBT community. But upon reading them, you realize that not only have they got zero understanding of what representation means, but the films in such lists are all having LGBTQ characters portrayed in negative, villain like roles. Cinema is an all-pervasive tool that

reaches so many people at once and challenges the conditioning of the society – and even in cinema, if members of LGBTQ community get cast as manipulative, negative and fearful characters, it simply augments the existing hatred in the real world. What is the point of education and worldly experience, when common sense becomes astray? Same goes for 'Vettayadu Vilayadu' Ilamaran and Amudhan, the characters that show just enough signs of being homosexual, only for Raghavan to call them homophobic slurs through out the film. Somehow, it is assumed that, people belonging to LGBT community can't have a normal life like everybody else that, directors, with their limited understanding of the concept of homosexuality, take morbid liberties bordering on extreme, irrational and diabolical portrayal of such roles. 'Naanu Avanalla..Avalu' (I am not a he, but she), is a 2015 Indian Kannada feature film directed by B. S. Loungewear, based on Living Smile Vidya's autobiographical work I am Vidya portraying the life of transgenders. with about 80 transgenderism in the film, it created quite a stir in the otherwise non-controversial industry. Again, '141' a Kannada film that portrayed a lesbian relationship between an Indian and a Russian/American woman, created some buzz. The censor board seems to have delayed the release of the film by nearly 2 years only to grant it an A. A society, we are programmed to view films on LGBT community only as a depiction of their lives – as it is – an oppressed, isolated, outcast life. Though films that depict reality is of supreme importance, in the realms of making people aware, it is also quite crucial that we start to desire for films that have characters belonging to the community, living an accustomed life, facing normal societal or personal conflicts and not discriminatory/oppressing ones. Unfortunately, we are living in a society where "normalcy" has become very misunderstood. A significant amount of films that have dealt with LGBT topics has been made by one of the members of the community. This power to tell tales as they are, need to become more mainstream and common place and can only be achieved through creative collaborations and the will to be sensitive human beings. And because privilege is so rampant and loud-mouthed, it becomes rather distressing to observe that if at all audiences watch films on LGBT themes, they favour the appropriated ones made by a straight male, than a film made by a member of the community which is honest.

Portrayal in World Cinema

Gay and lesbian representation in the earliest Hollywood depictions-from the 1890's to the 1980's were often negative cruel homophobic portrayals. Such is the case according to the analysis of Vito Russo Author of 'Celluloid Closet'. Such negative Hollywood stereotypes have remained controversial as they were obviously a contributory factor in marginalizing and silencing Queer people. The focus was often on sexual orientation and as such the drama suffered from any real or sympathetic complex character development. The portrayal of homosexuality, amongst other things, in cinema eventually came under strict censorship known as the 'Hayes Code'. This was due to pressure groups, religious and women's, who during the 1930's and 1950s attacked Hollywood for its lack of morality. Overtly homosexual characters thus became strictly taboo. Instead homosexuality was coded into the characters mannerism and behaviors. The emergence of 'Queer Cinema' and despite the fact that the movement has faded as a result of Gay themes and characters becoming more acceptable in the mainstream cinema, its legacy is seen in Queer Film Festivals all over the World. Examples of this Queer film genre are seen in the work of such filmmakers as John Waters, Alexis Arquette and Greg Araki. It should of course be pointed out that Gay and other LGBT communities have been proactive over the years in order to achieve affirmative visibility and increased acceptance in mainstream media. Also, outside of exclusive reference to the cinematic genre and TV broadcasting 'Queer media' can be defined through multiple media outlets, including websites, documentary films and magazines especially if they are created by Queer

people; the final creative product itself isn't always necessarily overtly gay in theme. As regards this we should take into consideration the 'Auteur Theory', especially in reference to the fact that Gay film directors for example are perfectly capable of creating films with no recognizable Gay themes. However, according to the definition of this theory the film in question will have a distinctive style in which the director will be seen in terms of the Auteur or 'Author' of the movie. As such with close scrutiny and analysis the very style of the movie may be seen as Gay or might even have Gay themes woven into its Symbolism. Finally it has been expressed by one online writer that what is needed in the industry and not just within Film and TV but other forms of media as well, is more LGBT writers, directors and producers not creatively working behind the scenes. However, cisgender heterosexuals, particularly talented ones are capable of writing scripts for Gay, Bisexual or even Transgender characters. Despite this, heterosexual writers seldom carry out the requisite amount of research by drawing on the experiences from members of the Gay or broader LGBT communities.

Portrayal in Indian Cinema

Hindi cinema avoided the subject of homosexuality and transgenderism for years, even as it portrayed the third gender only for comic relief. A country that has only recently decriminalized gay sex, the depiction of sexual minorities in cinema and television has largely been tinged with social stereotypes, religious approval and the very real fear of censure. And if their portrayal has been problematic, their representation on and off screen has been even worse, with few openly gay and transgender persons finding space. The good news is that there is a growing breed of filmmakers and influencers who are reaching out through non-profit and for profit ventures to give less privileged LGBTQ persons visibility, opportunity and jobs. Hindi cinema largely avoided the subject of homosexuality and transgenderism for years, even as it portrayed the third gender only for comic relief. Films and TV shows would either exaggerate or underplay their depiction of LGBTQ people, and this careless approach would inform all strata of society, including workplaces. Director Mani Ratnam managed to quietly introduce a transgender character in a subtle way in Bombay (1995) but when filmmaker Deepa Mehta touched upon the topic of same-sex love between two women living in the same household in her 1996 film Fire, it provoked vitriolic protests around the country. It would take another decade for homosexuality to come up in feature films like My Brother... Nikhil (2005), followed by yet another long gap before Margarita with a Straw (2014), Aligarh (2015), Loev, Dear Dad and Kapoor & Sons (all 2016) scored positive reviews. Even so, a handful of films in more than two decades juxtaposed with memorable blockbusters such as Karan Johar's romantic comedy Dostana (2009) where, despite the benign intent, homosexuality was further stereotyped is a pitiful record. What further complicated matters and often confused heterosexual audiences was that these films mostly relied on silences and suggestions to convey gay or lesbian content, avoiding graphic or provocative details. Interestingly, the first mainstream Bollywood film to touch upon a homosexual theme after the historic Supreme Court verdict that decriminalized gay sex last September was Ek Ladki Ko Dekha Toh Aisa Laga (February 2019), co-written by transwoman and activist Gazal Dhaliwal. Starring Sonam Kapoor, Anil Kapoor and Rajkumar Rao in the lead roles, it was no doubt a bold move for a commercial banner. But the film introduced the protagonist's lover, Kuhu, played by Regina Cassandra, only in the last 20 minutes of the film, leaving many in the community disappointed about the missed opportunity to authentically showcase a small town lesbian's perspective. The LGBTQ community has not been shown in the correct light on screen, and it has suffered because of the misrepresentation, especially of transpeople who are only shown as prostitutes or beggars. It is important to create the right opportunities rather than have mere token

representation in films. The industry should harness the talent available in the community, at least for trans roles. The whole objective of organizing TRANS-action is to create a stepping stone for community members to learn the basics of acting and to give them confidence to approach filmmakers.

Portrayal in Malayalam Cinema

Filmmakers and members of the LGBTIQ community gauge if there's adequate representation of sexual and gender minorities in Malayalam cinema. The Malayalam movie industry, during a period solely famous for soft porn, has a rather love-hate relationship with its character portrayals. It has been exceptionally bold and also narrow-minded and hypocritical. Yet, it has always stood in the celluloid high table and has given us realistic and path breaking cinema. "Randu Penkuttikal" was Malayalam cinema's first prominent encounter with lesbian relationships. Yet, its boldness ultimately gave in to the orthodox society, explaining the lesbian relationship between two childhood friends as a passing stage in every adolescent girl's life. Despite being way ahead of its time in a conservative society like Kerala, it was not able to achieve what a movie like "Blue Is the Warmest Colour" was able to. "Chanthupottu" is centered around an effeminate dancer and how the society looks upon him. The movie had a 'happy ending', as the character becomes more masculine and has a child. The character proves to everyone that he is 'normal'. There is a scene in the movie where the protagonist's mother asks him to fall in love with a girl and marry her so that the society stops ostracizing him. Despite narrow portrayals at times, certain movies like "Desatanakkili Karayarilla", "Sancharam", "Ardhanaari", "Papilio Buddha", etc., stand out in the representation of the LGBTQ community in India. Padmarajan's "Desatanakkili Karayarilla" depicted the tale of two rebellious students whose life takes a turn after a school tour. Never in the movie do they explicitly depict the lesbian relationship, but give us subtle and intelligible hints. The movie stands out not only in its bold narrative but also the fact that a superstar in the peak of his career was ready to act in it, that too in a less prominent role. "Mumbai Police", a stylish thriller stood out as the sexuality of the character is only a subplot to a brilliantly made flick. The issue in itself presents a dichotomy, between whether such portrayals would create a more accepting space or will it only lead to further subjugation by dominant gender identities. We are yet to have films that portray them as complex characters with myriad idiosyncrasies and their own stories. Not just melancholic unidimensional tales focusing solely on their sexuality and the societal stigma they face. A serious question that needs to be debated. Restrictive censorship which makes it hard for movies like 'My life partner', 'Ka Bodyscapes' and 'Unfreedom' further reflects the state's actual mentality to artistic expressions and notions. Malayalam cinema needs to see more progressive representations, not only of existing LGBTQ themes but also of the lesser discussed colours in the rainbow. We need to see more 'in your face' flicks with LGBTQ themes, exactly the same manner in which the community took up 'queer', a pejorative word used against them, as the very name of the community between whether such portrayals would create a more accepting space or will it only lead to further subjugation by dominant gender identities. We are yet to have films that portray them as complex characters with myriad idiosyncrasies and their own stories. Not just melancholic unidimensional tales focusing solely on their sexuality and the societal stigma they face. A serious question that needs to be debated. Restrictive censorship which makes it hard for movies like 'My life partner', 'Ka Bodyscapes' and 'Unfreedom' further reflects the state's actual mentality to artistic expressions and notions. Malayalam cinema needs to see more progressive representations, not only of existing LGBTQ themes but also of the lesser discussed colours in the rainbow. We need to see more 'in your face' flicks with LGBTQ themes, exactly the same manner in

which the community took up 'queer', a pejorative word used against them, as the very name of the community.

Chapter 2

REVIEW OF LITRATURE

Review of literature

Men and women attitudes towards LGBTQ community

Men and women have various attitudes towards LGBT community. Men's attitudes toward homosexuals are tend to be more negative than those of woman attitudes towards the homosexual people, the socio-demographic correlates of these attitudes, and the potential gender differences, that means attitudes depends upon how people dealt with LGBT, has a distinctive correlation between the two. In some findings, Women held more favorable attitudes than men and men held more Favorable attitudes toward female than male homosexuality, whereas Women did not differentiate . If a heterosexual person with more interpersonal contact, their attitudes will be more favorable to the Extent that they will evolve more close relationship and receiving Direct disclosure about another's homosexuality. On the other hand, a Study about homosexuality continue to say that homosexual relations Should be neither acceptable nor legal. Prior knowledge to the study, These have been changes in attitudes as time goes by. Some people Have already accept the third sex community but some are still on the Personal discomfort with lesbians/gay men, institutional homophobia Towards lesbian/gay men and the deviance/changeability factors were Separate, they were highly correlated and showed little evidence of Divergent validity. With the help of said theory, men and women did Not differ in their overall level of homophobia. Both were associate with Having a LGBTQ acquaintance and friends. Such an act may be occurring If a person is really against third sex community. This may result to Stress for homosexual people. These stressors may include homophobic Prejudice, social rejection, discrimination, and harassment . Being Confronted with these stressors, in turn, is linked with negative mental Health outcomes, including depression, drug use, and suicide attempts. Since well-being among gay and lesbian people is a significant public Health concern, in recent decades, many scholars in Western countries Have addressed attitudes related to same-sex attraction and behavior, And policy makers have aimed to reduce discrimination and contribute To a generally positive social atmosphere . Nonetheless, the attitude Of heterosexual may vary among the people within the society. Other study focuses on the on the correlation of religion and views Concerning homosexuality. Specifically, Christians will on average Be more negative in their views towards homosexuality compared to Jews and those reporting no religious preference. Religious affiliations May affect an individual's attitude towards homosexuality like, when attitudes over a 20 or 30 year period are compared, fewer conservative Christians report believing homosexuality is morally wrong today than In the past though. While still the most condemning of homosexual behavior, evangelical Christians as a group are becoming more tolerant In their views toward homosexuality. Thus, religious people somehow Did not accept homosexual in the community. The more literally people View the Bible the more intolerant they become towards certain fringe Groups including homosexuals . Also, as biblical literalism increases, Believing homosexuality is always wrong increases as well . In Fact, religious individuals are selectively intolerant of homosexuals Because they are perceived to be acting contrary to traditional religious Teachings (Rowatt forthcoming). Another one is attribution theory argues that causal attributions Cause prejudice, and that changes in attribution beliefs produce Changes in attitudes. Either internal or external attribution could lead To misinterpret or judging of homosexual in the society. Making an Assumption towards them, is unethical.

Negative reaction of people

Many people tend to have a negative reaction when LGBT strikes, having the beliefs that being a lesbian/gay is wrong and sinful. Other feel uncomfortable and also confused on how they will interact with the LGBT. Through having this kind of attitude it may lead to discrimination and oppression of the LGBT people. But no matter who you are and what you have inside everyone must treat equally and must respect what they are. In 1998 people tried to discuss the side of negative attitude on how straight people interact with the LGBT. In the negative attitudes it is more likely on the tradition, on how they view LGBT, right wing people and the gender roles. Every people has its own view in LGBT so you cannot please them to wants respect and treat them equally. Acceptance is the only thing that LGBT wants their life, but negative attitudes remain, because of the negative attitudes towards them they experience a minority stress. Having this stress may lead them to depression and suicide attempts. Gender-role beliefs are considered a very essential thing on the other hand the right-wing authoritarianism are those who really have the strong tradition and those people who are religious. But this study was all in the past, we may not know that study may change the people views and opinions about LGBTQ. In present time LGBT did strike people might think that they should treat equally and respectfully. This present study aim to modify the attitudes of the respondents with the support evidences of the related literature.

Attitude towards the LGBTQ

This study focuses on determining the attitudes of an individual towards the LGBT people by espousing the idea that attitudes may differ on how they view, treat, and communicate with people within the LGBTQ community. The assumption from the Functionalist theory of Daniel Katz that attitudes are determined by the functions in which an individual may have. Also people have attitudes to meet their basic goals in life. In that case people could analyze their own attitudes based on how they interact, view, and treat the homosexuality. For example, heterosexuality believe that there should be no Homosexuality in the society. They are fear for what might the homosexuality bring in the society. Prejudices of heterosexuality towards the homosexuality that can result to hate or somehow it could be change if there is a motivational structure follows. There are two components of variables: The independent variable which is known as manifest variables and can be measured readily. The four functions of attitudes according to the theory of Daniel Katz are manifest variables. The arrow shows a relationship between the four functions that will approximately result to the attitudes of the respondents. The dependent variable which is also known as latent variables that is cannot be measured readily. The attitude is one of the latent variables. In accordance of the functions, the effect of the latent variables show the corresponding attitudes. Positive and negative are considered as latent variables which incline to the positivity and negativity of an attitude that a person can have. Both variables are relation to each other. Lastly, the attitudes of heterosexuality has define. Significance of the Study: People in the 21st century has already aware of the LGBT community and through this, would like to know the recent attitudes of heterosexuality towards the LGBT. This will lead to acknowledge the people in the community according to the LGBT people and it will also help to change their views if in case they had been disgusted or angry towards their gender preference. This study will not only benefit the authors but eventually it will help to toil People in their perceptions and attitudes although the present study has several strengths, including collecting data from a large sample of Iligan City National High School, there are also limitations worth noting. This study aim to get the result at the due date of the research paper. First, the instrument used to assess attitudes was a one-dimensional questionnaire that

could not make finer distinctions between attitudes toward male and female individuals who identify as bisexual, gay (men), or lesbian. As the literature points out, people sometimes differ in their attitudes toward these groups. This present study is limited only to the chosen area which is the study to be conducted. It only focuses on perceiving the result of the views, interaction, and treatment of heterosexuality.

Acceptance of all gender communities

According to Conor Franta "Race, gender, religion, sexuality, we are all people and that's it. We're all people. We're all equal." Whatever your gender, race, religion, and sexuality is, you're still the person which you are now. Your sexual preference doesn't define you, it is your personality that aspires you to be who you are in the society where you belong. But there are still people who do not yet accept the third sex in the community. Attitude is determined as "a predisposition or a tendency to respond positively or negatively to a certain idea, object, person, or situation." A person has two angles in viewing a certain person or peers that is involved in a society, its either positive or negative. On the other hand, an attitude is "a relatively enduring organization of beliefs, feelings, and behavioral tendencies towards socially significant objects, groups, events or symbols". We all know that we live in a society with a group of different people that has different perceptions. Like, the negative stereotypical thoughts arise from proximity and social knowledge of out groups; and in the case of heterosexual-homosexual dynamics, they may also serve as a safety mechanism used to enforce group superiority and normalcy. That means that society still exhibits ambivalence of the inclusive acceptance of homosexuality today. The widespread of LGBT community has awakened the social perspectives of the society towards them. This study could not only benefit to the researchers but also for the whole community. It may change their views, perceptions, and beliefs in the LGBT community. Nowadays the researchers have seen a lot of changes towards the LGBT community. On how they interact, and build their self in the society just for them to be accepted. The purpose of the study is to know what heterosexual people see homosexual as their friends and how do they interact with them and also to acknowledge the society about how homosexuality approaches the heterosexuality in the 21st century. This present study was intended to achieve the views and perceptions of heterosexuality towards the lesbian, gay, bisexual, and transgender in the society. The study has 3 main objectives: To explore current views and perceptions of heterosexuality towards homosexuality. To discover how people deal and how they interact with homosexuality. To examine their basis on how they come up with such an attitude towards homosexuality.

Portrayal of LGBTG in Television

The number of LGBT characters on television in the world has increased dramatically in the past two decades from essentially nonexistent to hundreds across broadcast, cable, and online streaming. The type of representation has also changed, as demonstrated by content analysis studies conducted throughout the early 21st century. These studies have mostly focused on the frequency of comments or jokes made about sexual orientation as well as the depiction of sexual situations involving gay characters as metrics of to what degree gay characters are stereotyped or represented fairly. Gregory Fouts and Rebecca Inch conducted an analysis of twenty-two sitcoms on broadcast and cable shows from the Fall 2000 television season. Of the 125 central characters examined, 2% were identified as homosexual (Fouts and Inch 40). All of the homosexual characters identified were male, two of the gay characters were white, and one was black (Fouts and Inch 40). Each of these characters made

significantly more comments about their sexual orientation than heterosexual characters, which Fouts and Inch argue “reinforces common stereotypes that emphasize differences rather than similarities between homosexual and heterosexual individuals (41).” While gay characters made more comments about their sexuality, they were much less likely than their heterosexual counterparts to be portrayed having sexual encounters (Fouts and Inch 42). Fouts and Inch’s 2000 study overall found an under-representation and lack of diversity in gay characters. Amber Raley and Jennifer Lucas provide a picture of LGBT representation in their article “Stereotype or Success,” an analysis of nine prime-time, broadcast shows from the 2001-2002 season with recurring gay characters. Transgender representation was not discussed, and bisexual characters were seemingly nonexistent (Raley 28). The study focused to what degree lesbian and gay characters were represented with negative stereotypes, were the butt of a joke, interacted with children, and made physical displays of affection. Raley and Lucas observed 22 displays of affection exhibited by gay characters, not necessarily with a partner or someone of the same gender: eight hugs, four “shown in bed together, no sex implied,” four holding hands, and four were mostly portrayed in terms of flamboyant stereotypes, the ridicule stage. GLAAD was founded in 1985 to protest defamatory coverage of the AIDS epidemic, and later began to advocate for better LGBT representation more broadly. As Clark predicted, minority groups 1. Eventually protested their ridicule-based representation and pressured television producers to improve representation. Thus, minority groups enter the regulation stage. One of the reasons the regulation stage is hard to define is that, unlike non-recognition and ridicule, regulation can look different for different minorities. For blacks, who have stereotypically been associated with crime, violence, and barbarism, black characters were regulated into roles of law and order. However, the regulation stage for LGBT characters is different, because they are seen as threatening marriage, family, and social order, not law and order. For LGBT characters the regulation stage looked like traditional gender roles, the nuclear family, and de-sexualization.

History of LGBTQ

LGBTQ characters and themes are often underrepresented in mainstream publishing due to censorship and arguments that LGBTQ content is “niche,” and therefore not commercially viable. However, books about LGBTQ characters and history can have a profound effect on readers, and LGBTQ visibility in media has a valuable place in the world of representation. Not only can these stories educate and inform readers who do not identify as part of the LGBTQ community, they can also portray a path in life that LGBTQ readers may not have thought possible. Throughout history, literature with LGBTQ themes have faced challenges and objections. Writers and readers have navigated changing social tides and faced legal restrictions, book bans, and persecution—all with the goal of sharing their stories. Despite these hurdles, LGBTQ themes in literature can be traced back all the way back to ancient times. Ancient Greece and Rome: Plato’s *Symposium* and Homer’s *Iliad* describe same-sex partnerships, including one between two heroes of the *Iliad*, Achilles and Patroclus. Many stories in Greek and Roman mythology also reveal relationships and liaisons between same-sex and intersex figures. Contemporary scholars interpret these as the ancient world’s understanding and expression of same-sex romance, as well as their tolerance of it. The Renaissance: Scholars and students have offered LGBTQ interpretations of Shakespeare’s seminal works, including *Twelfth Night*, *The Merchant of Venice*, and his erotic sonnets. These texts give insight into gender and sexuality across Renaissance Europe. Eighteenth Century: Some physical intimacy between women in private was acceptable in Georgian England. These homoerotic relationships were even playfully encouraged before a woman’s marriage, as eighteenth-century literature attests in works like *The Diaries of Anne Lister* and the poetry of Katherine Philips. While open

displays of same-sex love would have faced serious penalties, these texts reveal an important yet little-known part of eighteenth-century English society. Nineteenth Century: The nineteenth century introduced the next great period of LGBTQ literature, though less direct and more subversive. Writers like Arthur Rimbaud, Walt Whitman, Oscar Wilde, Marcel Proust, Emily Dickinson, and Virginia Woolf wove sly references to LGBTQ identity and relationships into many works. They began paving the way for more LGBTQ awareness among readers. Twentieth Century: Authors such as James Baldwin, Truman Capote, E.M. Forster, Allen Ginsberg, Audre Lorde, Diane di Prima, Adrienne Rich, Thomas Mann, and many more pushed social boundaries and brought LGBTQ plots to prominence. These authors and their works often achieved critical and commercial success, marking the twentieth century as a new dawn for LGBTQ inclusion. Due to the many discriminatory practices and biases still prevalent in societies around the world, it is hard to know how many authors' voices have been stifled or pushed aside because of LGBTQ discrimination. Many in the LGBTQ community have strong feelings about how books have evolved to be inclusive. We spoke with several LGBTQ bloggers to get their perspective on this issue. Vikki Reich, an LGBTQ writer, blogger, and producer, says LGBTQ literature has come a long way, but still occasionally produces characters who feel one-dimensional.

LGBTQ identity and Online New Media

LGBTQ 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. Christopher Pullen is Senior Lecturer in Media Studies at Bournemouth University, UK. He has widely published in the area sexuality and contemporary media, and is the author of *Documenting Gay Men: Identity and Performance in Reality Television and Documentary Film* (2007), and *Gay Identity, New Storytelling and the Media* (2009). Margaret Cooper is a sociologist at Southern Illinois University. Her work on gender identity has been internationally published in journals, textbooks, and various collections. In addition, she is a former recipient of the Humanitarian of the Year Award in Nashville, Tennessee.

LGBTQ Transactional Identity and Media

Offering a critical introduction into LGBT (lesbian, gay, bisexual and transgender) transnational identity in the media, this book examines performances and representations within documentary and fiction oriented texts. An interdisciplinary approach input forward, revealing new potentials for non western queer identity. Throughout this book, Christopher Pullen examines the struggle of the LGBT community and explores feelings towards them and how they are perceived within society. This is particularly conveyed by the metaphorical, cultural, literal and political borders that impose constraints based on citizenship expectations. LGBT transnational identity "potentially reveals diverse notions of political intent and subjectivity in the production of ... forms of sexual diversity (27). Yet the world still prioritizes heteronormativity; leaving the LGBT and queer individuals isolated and marginalized. This could be considered in correlation to our theme 'Peripheral Voices' as Pullen analyses the hardships that minority groups face through exclusion based on sexuality and gender preferences, linking to what we intend to

portray and stress the importance of in this special issue. The book identifies the distinctions between western, non-western and afro-asian acceptance of homosexuality and the dismissal of minority groups within society and the media. Until recently, 'even human rights organizations traditionally excluded LGBTQ issues', they were 'neglected or muted in the activism of major human rights organizations which is particularly expressed in Pullen's book whereby he draws upon the example of how non-Western men are perceived in society According to Robert Aldrich, 'the colonies provided many possibilities for homoeroticism' and 'homosexuality', however there was an imbalance wherein non-Western men often were perceived as objects of desire (26) Here Pullen outlines colonialist inequality exemplified in the media as illustrated in Michael Renov's book, *The Subject of Documentary*. Renov suggests 'minorities have increasingly found opportunity to represent themselves within varying documentary forms, in the hope that they eliminate subjectivity, shifting) away from the imagination of objectivity (30), and thus create a non-biased platform for the LGBT community to be fairly represented. Renov believes that homosexuality, however, is seen as a 'western ideal' and is nothing to do with identity at all. Here Pullen reflects one perception of homosexuality and highlights cultural and national expectations of sexuality and gender that are overlooked in the media and wider society. From this dismissal arises the issue of emotion and belonging (28) as noted by Sara Ahmed, as LGBT identity is subsequently disregarded. Contextual evidence in 2012, the year of publication, may have influenced Pullen's writing, particularly regarding tensions from across cultural borders. An example of this was the three Muslim men convicted over gay hate leaflet sin 2012 whereby they called for gay people to be killed as they believed that the death sentence is the only way this immoral crime can be erased from corrupting society. Legislation has helped LGBT rights globally yet only began to have an impact as of 2013, a year after Pullen's publication of *LGBT: Transnational Identity and the Media*. For example, the Human Rights Watch organization claims there's been enormous progress globally and locally noting that they hope to increase the 'shaping' of 'public perception and reinforce the social changes. This could potentially have had an influence on Pullen's writing as he focuses on more negative aspects of the media's representation of LGBT rather than pivotal moments of history that occurred after the publication of the book. Pullen strongly emphasizes the lack of acknowledgement for homosexuality from a cultural and political standpoint as he conveys the exile appointed to queerness, evident through anti-gay laws in African countries and Iran. However, I believe the book is not cohesive as Pullen wrongly asserts that the penalty for gay sex in India was punishable by execution at the time of the book's publication; yet the punishment for the act of gay sex was imprisonment for up to ten years proving that Pullen provided false factual evidence. Critic Dane S. Claussen conveys that Pullen cheekily asserts that the book's diversity is what makes it cohesive" in an attempt to avoid criticism. The majority of the book provides the reader with elaborate theories and conclusions yet lacks sufficient evidence, Pullen's argument is clearly structured; however, it lacks empirical evidence and dramatizes the media's impacts on the LGBT community therefore needed further evidence which would have strengthened the books assertions.

Queer Community and Films

QUEER is an adjective used by some people whose sexual orientation is not exclusively heterosexual. Typically, for those who identify as queer, the terms lesbian, gay, and bisexual are perceived to be too limiting and/or fraught with cultural connotations they feel don't apply to them. Some people may use queer, or genderqueer, to describe their gender identity and/or gender expression. Once considered a pejorative term, queer has been reclaimed by some LGBTQ people to describe themselves; however, it is not a universally accepted term even within the LGBTQ Community in Hollywood, Many controversies

over Hollywood's negative depictions of homosexuality have focused on how such portrayals marginalize and silence queer people. In his book *The Celluloid Closet*, Vito Russo analyzes the representation of gays and lesbians in Hollywood films from the 1890s to the 1980s and argues that Hollywood's portrayal of lesbians and gay men has often been cruel and homophobic. During that period, gay and lesbian characters were defined by their sexual orientation and lacked any complex character development. In Hollywood's early years, from the 1890s to the 1930s, homosexuality was often presented as an object of ridicule and laughter. From the 1930s to the 1950s, religious and women's groups criticized Hollywood films 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. Since the 1990s, Hollywood has improved its portrayal of gay and lesbian characters. The popularity of films such as *The Birdcage*, *Philadelphia*, *To Wong Foo Thanks for Everything, Julie Newmar*, *Flawless* and *In & Out* demonstrates that audiences can and do enjoy films with gay and lesbian characters. Queer filmmakers have succeeded in creating a vibrant underground and alternative film scene. In the '90s, New Queer Cinema challenged established notions that queer legitimacy could only come through assimilation into mainstream heterosexual society. Filmmakers such as Gregg Araki, Alexis Arquette, Todd Haynes, Jennie Livingston, Cheryl Dunye, Gus Van Sant, John Waters and John Cameron Mitchell achieved this through the use of heavy irony and an antagonism towards the naturalistic style that dominated cinema at that time. For instance, in *Hedwig and the Angry Inch* the realism of the story is broken through the use of music, meta-narrative (where characters acknowledge that they're in a movie), animation, and identities that are in constant flux. (In particular, the title character is a post-op transsexual who has suffered a botched sex-change operation and who performs a destabilized gender identity that is always hybrid.) New Queer Cinema faded as a movement when queerness became more acceptable within the mainstream. The movement has, however left behind a legacy in the form of queer film festivals that exist all over the world. Canada alone boasts at least eight different film festivals in London, Regina, Vancouver, Winnipeg, Montreal, Kingston, Toronto, and Calgary. The Queer community has been showcased very often in films ever since the pandemic started. Here's how their representation has changed in the last couple of years in cinema. The Queer community has been showcased very often in films ever since the pandemic started. Here's how their representation has changed in the last couple of years in cinema. The Queer community has probably been one of the least represented communities in world cinema. In Bollywood, the representation has been next to nil and there have been just a handful of films that had a remotely obscure hint of a queer character in almost 119 years of Indian cinema. In western cinema, however, the queer community has found ample representation. The showcasing of the community became extensively high starting from the 1990s, and even in today's time, there are at least a handful of movies made every year in Hollywood that not only showcase the queer community but even celebrate them. In the last couple of years, the number of titles that have been released on the Queer community has quadrupled, and it's bringing in all sorts of new-age content to the forefront. Today's people think and act rationally. They agree and accept anything relevant and logical. Therefore people are able to take over queer movies. Such films play an important role in changing the attitude towards such people.

Advertising of LGBTQ

Advertising as one of the most influential components of mass communication is also strongly associated with social issues. The idea of human rights rests on the central premise that all humans are equal. It follows that all humans have dignity and all humans should be treated as equal. Anything that

undermines that dignity is a violation, for it violates the principle of equality and paves the way for discrimination. The human rights of lesbian, gay, bisexual, transgender and intersex people (LGBTI) are coming into sharper focus around the world, with important advances in many countries in recent years, including the adoption of new legal protections. The preamble to the Indian Constitution mandates justice — social, economic, and political equality of status — for all. LGBTQ rights that not only reversed a relic of British imperial rule but also ordered that LGBTQ Indians be accorded all the protections of their constitution. This was a welcome victory, but it does not necessarily mean that LGBTQ people in India are fully free or perceived as equal among their fellow citizens. It underscores how much work remains to be done in India and the rest of the world to overturn antiquated and repressive anti-gay laws. India is a vast and diverse country and attitudes towards this subject and experiences of LGBTQ individuals vary vastly. The disparity between urban and rural India, language, caste, class, and gender add further complexities to understanding this topic more fully. But what we do know is that India's LGBT citizens are not a "minuscule minority". They have a voice that is strong and refuses to be silent any longer in their efforts to reclaim equality.

History Background

- 1) LGBTQ rights fight against two hundred years previous British era law that criminalized homosexual intercourse which is against the order of nature under the code
- 2) under section 377 of the Indian Penal Code, 1860 is classified as an unnatural offence.
- 3) In 1977 first book published named "The world of homosexuality" based on their full and complete acceptance not tolerance and sympathy needs.
- 4) In 1981 the first all India hijra conference was held in Agra, attended by fifty thousand members across the country.
- 5). In 1994 hijras were legally granted voting rights as a third gender. And the same year also the first petition challenging section 377 by AIDS Bhedbhav Andolan was dismissed that time.
- 6) In 1999 Calcutta was host to the first pride march to ever be organized in South Asia.
- 7) After that, the Naz Foundation filed a PIL (Public Interest Litigation) in Delhi High Court for justice against these laws which damage their pride, respect, community, rights and freedom in India.

India is a vast and diverse country and attitudes towards this subject and experiences of India individuals vary vastly. The disparity between urban and rural India, language, caste, class, and gender add further complexities to understanding this topic more fully. But what we do know is that India's LGBTQ citizens are not a "minuscule minority". They have a voice that is strong and refuses to be silent any longer in their efforts to reclaim equality. So with the draconian Section 377 gone, what's the way forward? Today we celebrate the International Day Against Homophobia and Transphobia. May 17 was specifically chosen to commemorate the World Health Organization's decision in 1990 to declassify homosexuality as a mental disorder. This day has received official recognition from several states, international institutions as the European Parliament, and by countless local authorities. Most United Nations agencies also mark the occasion with specific events. As someone who has worked in the UN system for the last 10 years, I also take this opportunity to thank my colleagues, friends, and stakeholders for standing with me and us. You lead in practice each day when you work alongside LGBT persons when you march in solidarity at Pride, when you take up inclusive LGBTQ initiatives and refuse

to laugh at homophobic-transphobic jokes cracked in the canteen. You give everyone hope that the inclusive India we dream of for tomorrow already exists today. Social Media has become an instrument to accelerate the process of change where it promotes social awareness and advertising in the society. As advertising mirrors the society, it strongly captures the changing social mores and reflects them through various media. Currently, we see social issues like pollution, corruption, feticide, single parenting, and LGBTQ equality reverberate in social media. Currently, we see social issues like pollution, corruption, feticide, single parenting, and LGBTQ equality reverberate in social media. Under the existing circumstances, communicating social messages through advertising makes the brand more purposeful, memorable and emotional for consumers. The advertising touched the LGBT chord, emphasizing how the modern Indian woman can voice herself, create her identity and have her own space in the society. The digital campaign titled 'Bold Is Beautiful' was launched to promote Myntra's apparel brand Anouk with three woman-centric issues around which the society is not very comfortable—homosexuality, single-parenting and the joy of staying single. This article focuses on research around an advertisement highlighting homosexuality, titled 'the visit'. According to the survey, the brands perceive making such advertisements a necessary step towards maintaining a healthy public image. The results indicated that a majority agreed that if these issues were addressed more openly, then it would create a sense of boldness and power among the LGBTQ community. They believe that advertisements portraying social issues should expand beyond typical advertisements of products to promote social change in the mindset of society towards these issues, in order to eradicate narrow-minded thought processes. The advertisements contribute toward achieving freedom of sexuality in society. Although the Indian Supreme Court finally ruled in favor of decriminalizing homosexuality in 2018, LGBTQ+ topics remain controversial in Indian popular culture. Specifically, Bollywood has a long history of ridiculing LGBTQ characters, usually gay men or hijras. In recent years, however, the portrayal of LGBTQ relationships and issues has improved in Indian cinema. The positive portrayal or increased presence of the LGBT communities in media has served to increase acceptance and support for LBTTQ communities, establish LGBTQ communities as a norm, and provide information on the topic. 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 LGBTQ 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 LGBTQ people. Homonormative is the replication of a normative heterosexual lifestyle excluding sexuality. Asexuality receives sparse attention in the media. It is often viewed as a "lack" of something, which is difficult to actively portray on screen. Additionally, asexuality has yet to be fully recognized as a legitimate sexual orientation. Therefore, when it does get representation in the media, asexual characters are often not the main characters or the focus of story lines, and/or tend to be framed around a mindset of needing to be fixed or changed. The act of 'coming out' or publicly making everyone aware of your sexual orientation can be complicated for some people. The struggles that some LGBT people must face while coming out is different from person to person. It is imperative to attempt to relate to these individual's backgrounds while trying to understand them. "Race, Ethnicity, Gender, and Generational Factors Associated with the Coming-out Process Among Gay, Lesbian, and Bisexual Individuals" clearly identifies the processes some people go through. Although there are many negative consequences that arise from LGBT portrayal in media, there are some positive consequences as well. Seeing LGBT people in the media can bring about more acceptance of these people. This is because

before LGBT people appeared in media, many people had no idea what they may be like. Because many LGBT people chose not to openly talk about themselves, their peers and families may either have no idea or a negative perception about what it is like to be a LGBT person. Thus, LGBT people may be misrepresented in the media. Media portrayal of LGBT people has also been important in furthering activist movements for LGBT populations, especially where American history is concerned. LGBT people have recently gained more visibility for their positive contributions to movements for social change. For example, in the documentary *United in Anger: A History of ACT UP*, LGBT people of diverse backgrounds are recognized for their integral role in securing greater access to healthcare for those living with AIDS as well as national attention for a population largely ignored by the government and other important institutions. The change in representation of racial diversity in the LGBT community is advancing towards a more equal standpoint. In the early stages of television, there was hardly any media representation of people of color at all, let alone LGBT people of color. However, as media and its audience are evolving the willingness to show more racial diversity on a global scale. This attempt at equality is to make people of all gender, race, class, ethnicity and sexual orientation feel as though they are represented fairly and evenly. Specific steps taken towards this goal are the use of different diverse characters on television. As well as the diverse characters, GLAAD is also making it a point that LGBT people of different races can have professions like doctors, teachers, etc. This takes away the single focus on their sexual preference or race etc., and displays the complexity of these characters as they would with any straight or white or middle class person. The act of 'coming out' or publicly making everyone aware of your sexual orientation can be complicated for some people. The struggles that some LGBT people must face while coming out is different from person to person. It is imperative to attempt to relate to these individual's backgrounds while trying to understand them. "Race, Ethnicity, Gender, and Generational Factors Associated with the Coming-out Process Among Gay, Lesbian, and Bisexual Individuals" clearly identifies the processes some people go through.

LGBTQ rights in India

During the past few decades, the human rights of the LGBT community have come into sharper focus and several journals, articles, reports and books have surfaced which deal with the rights and issues of the LGBTQ community. The principle of non-discrimination and the right to be equal before the law requires that the state should not only protect people from discrimination by state agents but also from private entities and persons. Commission, the committee members recommended the deletion of Section 377 of IPC and pleaded that it is harmful to public health due to its direct impact on the life of a homosexual. There is a need to establish equality in same-sex marriages with the support of the society so that LGBT's group, that was a negative impact of society towards them, lack of understanding of their sexual orientation. LGBT having voting rights cannot be treated separately than others. LGBT people are likely to generate economic costs, particularly from lost productivity as a result of workplace discrimination, and health disparities. The government should pass legislation for the marriage of the LGBT people. The need of the hour is violence to be countered through a number of forms – legal, social, political, and via appropriate institutional interventions such as with police personnel (Johar, 2019). The Lesbian Gay Bisexual, transgender and Queer movements across the world have been engaged in this task of appealing and struggling for legal reform. The time is not so far when the society will accept the LGBT community and their rights. True and complete freedom is yet to be achieved. This study will further discuss the difficulties and challenges faced by the LGBT community. In India even after repealing Section 377. This paper also deals with the impact of the deadly virus, legal battles of LGBTQ and campaign

against sec 377. Although there has been enough research ,personal laws have been very few and are found rarely, this study has dealt with the same. Social media platforms have been analyzed to gauge societal perception.

Media representation of LGBTQ

Media representation is a powerful tool for shaping cultural understanding of people, places and groups of people like those identifying as lesbian, gay, bisexual, transgender, queer or another non-gender conforming identity. The media we are most often exposed to in modern Western life are television (including streaming services) and social media but movies, plays, musicals, magazines, newspapers and even radio are still influential messengers of the cultural zeitgeist. Media representation reminds us that when we enjoy a movie or TV show or pick up a magazine or newspaper we are not experiencing a raw reality. In fact, a lot of work, known in media terms as 'mediation' has gone into the production of every piece of media before it reaches our eyes or ears. Mediation is guided by ideology and involves a process of selection, construction and anchorage. The 21st Century has seen the emergence of a potentially more democratic form of representation: social media. Social media provides a platform for user-generated content (UGC) and owners tend to have a laissez-faire ideology. However, there is often conflict with national governments and interest groups over the amount of control and censorship that social media platforms should exert. The personalization of social media can also lead to consumers reinforcing their own ideologies rather than consuming media that may challenge their views. For example, a supporter of a far right ideology may only like and share content from organizations they support. This may include deliberately misleading representation of LGBTQ+ people (fake news), leading to further entrenchment in their far right ideological position. *Queer Youth and Media Cultures* is an important edited collection that examines how lesbian, gay, bisexual, and transgender (LGBT) identities are constructed, performed, and represented in television, movies, and new media spaces. Bringing together diverse scholarly work, the authors extend recent work on LGBT youths' use of online spaces and how LGBT identities are constructed in popular culture. Although the book draws on a range of interesting case studies, notably absent are specific case studies on lesbian and bisexual youth. Furthermore, although some international research is presented, future work would benefit from a greater emphasis on more geographically diverse studies, and greater reflection on how representations of LGBT identities move transnationally and the implications of this movement.

Being LGBTQ in India: Some Home Truth

A study based on LGBT community people on the social identity development. This research is blend with the qualitative and quantitative approaches. It includes the measure level and type of involvement based on logical aspects to catch the mind of people. It shed light on the social awareness and conundrums of community, development and involvement. There is separate laws for the LGBTQ minorities in India to deal with various challenges and issues faced by them in various aspects of their legal and social life. There is lack of understanding of LGBTQ men and women or their lives. Their population has still been mostly invisible not solely cause of disregard by dominant society but concern about the teasing and stigma. The LGBT face innumerable difficulties in the society where the only accepted orientation is heterosexuality and homosexuality is regarded as abnormal. They are more likely to experience intolerance, discrimination, harassment, and threat of violence due to their sexual orientation than those that identify themselves as heterosexual. In many countries, the rights enjoyed by opposite-sex couples are not enjoyed by the same-sex couples. They are prohibited from those rights,

they face discrimination and cannot enjoy social protection schemes like health care and pensions. The LGBT people even hide their gender and do not disclose it due to fear of losing their job. The young LGBT people face ragging and harassment in schools, colleges, and university which in many cases lead to depression, school drop-out and homelessness. Gradually develop low self-esteem and low self-confidence and become isolated from friends and family. The parents of normal children don't allow them to mix with the LGBT children acting completely out of care and concern without realizing that this leads to isolation for the other one. Lack of communication between LGBT child and the parents often leads to conflict in the family. Much LGBT youths are placed in foster care or end up in juvenile detention or on the streets, because of family conflict related to their LGBT identity. LGBT teens have a very high risk of health and mental problems when they become adults because they are rejected by their parents and caregivers. India, which is termed to be as the world largest democratic country is a developing country that incorporates a minority of homosexuals. Indian constitution provides fundamental rights to its voters that embody right to life, equality, equity etc. However, the rights of LGBTQ particularly the Human Rights are violated in Republic of India because of the criminalizing of the same-sex relationships. Criminalizing of same sex activities isn't honest towards human rights of Republic of India, such relationships have been criminalized as in our country it has been termed as unnatural. In Republic of India the problem of homosexuals has been a controversial topic that has been heatedly debated and has attracted the eye of general public likewise as our judiciary. Lesbian, gay, bisexual and transgender folks have long been concerned in efforts for racial and economic justice. Today, LGBT organizers and groups are progressively drawing attention between the movements for LGBT their rights and therefore the movement for economic, social, political and racial justice. So nowadays there's requirement to safe-guard their rights as a human being within the society.

The Perception of LGBTQ Influencers on Social Media.

This study investigates how the LGBTQ and heterosexual influencers were perceived by the followers on the YouTube and Instagram platform. YouTube has become a highly significant medium for self-expression. Their company values focus on the freedom of expression, freedom of information, freedom of opportunity and freedom to belong. Instagram empowers users to engage with others through the different visuals and features the platform offers. Social media platforms have been found to be helpful for users and brands, as well as communities. One of the most beneficial contributions has been its impact on marginalized groups, specifically, the LGBTQ community. It uses social media to engage in developing their identity while sharing new understandings across the public. This study analyzed LGBTQ and heterosexual influencers testing the source credibility theory. The rise of influencers and online sponsored content has motivated researchers to use the theory on their pursuit of understanding the different impacts these influencers have on users opinions. The results of this research provided interesting findings about influencers, sponsored content, and social media platforms. It also focused on a limited number of influencers, and so the small sample size taken from both heterosexual influencers and LGBTQ influencers is not sufficient to generalize for either group. The LGBTQ community received a higher amount of comments. Many of those showed the intention of buying the product, support, and sharing the content with other followers. This study demonstrated that the sexual orientation of the influencer does not affect the content offered. Rather, followers of the LGBTQ community demonstrated a higher focus on the content and personality of the influencer. On the other hand, followers of the heterosexual community focused more on their appearance rather than the content of the social media posts. Sexual orientation was not found to be an important factor when we talk about

engagement. Data in this study found that the commenters perceive the LGBTQ influencers to be more credible. This credibility was towards both the content they are sharing and their honesty about recommending the sponsored products. More followers from the LGBTQ community informed the influencers that they have bought the product, demonstrating a sense of trust towards the products promoted in the social media posts. This research demonstrated a higher focus on the influencer's appearance than the content itself; it would be useful to see if the followers received the sponsored message or it got lost because they focused on the influencer's appearance or other attributes.

Chapter 3

RESEARCH AND METHODOLOGY

Research

Research is a process of systematic inquiry that entails collection of data; documentation of critical information; and analysis and interpretation of that data/information, in accordance with suitable methodologies set by specific professional fields and academic disciplines. Research is conducted to- evaluate the validity of a hypothesis or an interpretive framework; to assemble a body of substantive knowledge and findings for sharing them in appropriate manners; To help generate questions for further inquiries.

According to Oxford dictionary , a research is a the systematic investigation into and study of materials and sources in order to establish facts and reach new conclusions.

General Objective

To study critically about the positive and negative impact of LGBTQ in Indian cinema.

Specific Objective

To analyze the perspectives, style of presentation, narration and storytelling and portrayal of LGBTQ in Indian cinema.

Research Design

The research design is quantitative in nature. Quantitative research is a research strategy that focuses on quantifying the collection and analysis of data. It is formed from a deductive approach where emphasis is placed on the testing of theory, shaped by empiricist and positivist philosophies. This is done through a range of quantifying methods and techniques, reflecting on its broad utilization as a research strategy across differing academic disciplines. Qualitative research produces information only on the particular cases studied, and any more general conclusions are only hypotheses. Quantitative methods can be used to verify which of such hypotheses are true.

Method of study

Quantitative and content analysis was chosen as the method of study. Observation was used as quantitative data collection method. Some common methods includes group discussions, observation and analysis by focusing on the portrayal of LGBTQ in Indian cinema.

Period of Study

The period of study is 4 months starting from January 2022 to April 2022. The span of study mainly focused on watching related movies and reading related articles, books, and reviews.

Test and Analysis Applied

The analysis of research is quantitative in nature. Quantitative research uses group discussions, observation, content analysis etc. It is used to uncover trends through thoughts, opinions and deeper discussion in problems. It uses subjective and objective judgements based on unquantifiable information. This research includes film analysis, review analysis, theory analysis and expert advices in topic.

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.

General Hypothesis

Portrayal of LGBTQ in Indian film industry and to make clear cut impact on its audience.

Specific Hypothesis

The portrayal of LGBTQ in Indian cinema and by discussing about the positive and negative impact of the 'Pride' community in Indian cinema to the audience.

Chapter 4

FINDINGS AND ANALYSIS

Findings

- Everyone should realize to choose his or her sexuality is not under their control. It's time people come out of closet and ask for demands of acceptance everywhere.
- Society needs to be more considerate about every human irrespective of one's birth identity, which is never under one's control. Couldn't have asked for better artists than who are already in this film for portraying it. Very thoughtful and yet so touching. Film has its own essence.
- It is a slap on the faces of those who are still narrow minded and consider homosexuality as a criminal offense. A must watch for which respects and celebrates homosexuality.
- And we understand that we have all contributed, in ways big and small, to the creation of a society, which hounds a mild, smiling man to death simply because of his sexual preferences.
- "Don't watch the play with head, watch it with heart", understand the form of love between two person instead of looking it through the societal nodes of rules. The love between two people who belong to different sexuality should be considered normal.
- "Accept you as who you are" do not change for someone and try to fit into a society you don't belong. Just because you are different doesn't mean you are worthless. Your happiness is more important than anyone in your life.
- "It's high time we stop lying to ourselves, time we consumed cinema not just as music or as a means to escape" we need to understand different people from different sexuality, have a knowledge about different sexuality and accept them as who they are, without making them feel alienated.
- "It is not just about chasing your dreams but about the magic of life that cinema represents" cinema is not reality it is fictional, yet people choose to live in a fictional world and accept that fictional as reality. Now the knowledge of different sexuality is portrayed through movies to understand them.
- It is evident that the portraying of LGBTQ in films has changed from last decades. From supporting roles to leading roles the portrayal changed a lot.
- In the past years the depiction was in negative shades but now the media and the public understands the value of LGBTQ community like other genders.
- A lot of films feature LGBTQ themes and characters, but for every "Call Me By Your Name" and "Brokeback Mountain," there is a movie like "Boat Trip."
- Some movies like "I Now Pronounce You Chuck and Larry" present LGBTQ people as the butt of the joke.
- Others include LGBTQ characters but either crudely mock them, like in "Zoolander" or relegate them to supporting, shallow roles like the gay best friend, such as "My Best Friend's Wedding."
- Even LGBTQ movies by gay directors get it wrong sometimes, as "Stonewall" whitewashed the Stonewall Riots by presenting a white twink as the hero instead of the people of color and trans women who were the real heroes behind the riots.
- The film has a big role to play in promoting inclusive language, including gender-inclusive language, to help educate the general public about diversity. In terms of sexual orientation and gender identity, people from the LGBTQ+ community who have come out often experience rejection by their families and peers. Others, in fear of rejection, remain in the closet.
- On top of this, LGBTQ+ people are painfully aware of the legacy of the past and the long history of invisibility and negative representation in the film.
- The LGBTQ community is considered a curse by society. Society blames them completely for forgetting that this is due to a change in their hormones.

- Because of this attitude of the society, such people do not share with anyone what is happening to them or their feelings or thoughts. If they share their feelings, the result will be only insults and blame.
- Relatives of such people try their best not to divulge this information. Such people are denied even contact with the outside world for fear of being known to the outside world.
- In the Malayalam movie Mumbai Police, the hero is decided to kill his friend by the consequences of revealing the fact that he is a gay man.
- In the Malayalam movie Sancharam, When she realizes the truth that she is a lesbian she was afraid to tell that. When her family knew that her parents scolds and torture her.
- They are completely conservative and think that if they marry a girl, everything will be fine. But at the same time it also teaches us the need to accept them.
- These films conveying us a message that we do not only alienate, ignore or ridicule them, but also must hold them together and move forward.
- Discrimination against the LGBTQ community is highly prevalent. LGBTQ was generally considered to be marginalized group.
- Pride and portrayal of LGBTQ community. With personal freedom as the central theme. It is evident the portraying of LGBTQ in film has changed from last decades.
- Trans people in the LGBTQ community are fighting for equal rights and acceptance. Liberation and empowerment of LGBTQ community. People in the LGBTQ community are fighting the equal rights and acceptance.
- Accepting people as humans which handles the issue of transsexuality in a sensitive, but positive way. A bold step by an excellent team with great social commitment and understanding.
- A reflection of the contemporary society and its prejudices and reactions to the transgender or transsexual community and the violation of their rights gives a great message of positive attitude.
- Start accepting people as humans and not just as idols of a particular category. It is not just an encouragement to humans of the same trait, but to all people to start introspecting themselves and live life on their terms understanding their needs. My prayers to more initiatives like this for a better world.

Content Analysis

Paava Kadhaigal

Paava Kadhaigal is a Tamil anthology movie, directed by Sudha Kongara, Vignesh Shivan, Gotham Vasudev Menon, and Vetri Maaran. The cast of Paava Kadhaigal includes Kalidas Jayaram, Shanthanu Bhagyaraj, Bhavani Sre, Kalki Koechlin, Anjali, Padam Kumar, Prakash Raj, Sai Pallavi, Hari, Gautham Vasudev Menon, and Simran. The anthology released on 18 December 2020 on Netflix.

Thangam

The first segment of Paava Kadhaigal is Thangam, which is helmed by Sudha Kongara. This story, set in the '80s revolves around the life of Sathaar (Kalidas Jayaram), a transgender. He is constantly bullied by the villagers and shunned by his own family. His best friend Saravanan (Shanthanu Bhagyaraj) is his only confidant. Thangam depicts where Sathaar's life takes him. Kalidas Jayaram, who plays Sathaar, delivers one of the finest performances of both Paava Kadhaigal and Tamil cinema in recent times. Shanthanu Bhagyaraj and Bhavani Sre, on the other hand, remind us how highly underrated they are, with their mature performances. Director Sudha Kongara has handled this sensitive topic, which mainstream cinema is still reluctant to narrate, with absolute dignity and sincerity.

Love Panna Uttranum

This Vignesh Shivan directorial, which has a touch of black humor, deals with the caste system and has an inter-caste relationship angle. Aadhi Lakshmi and Jyothi Lakshmi (Anjali) are twin sisters, who are in love with people whom their family wouldn't approve of. While one of them succumbs to the pressure, the other gets to choose her freedom. Anjali has convincingly played the twin sisters, who are as different as chalk and cheese. Kalki Koechlin, who plays Penelope, is a revelation on the Tamil cinema screen. The occasional bits of humour, and interesting characters make Love Panna Uttranum, a comparatively easy watch despite having some dark moments.

Vaan Magal

This story, which revolves around how a couple's life changes after their daughter falls prey to a heinous crime, is directed by Gautham Menon. The director himself appears in the lead role, along with Simran in Vaan Magal, which deals with the topics of honor and shame. Gautham Menon has treated the climax of this segment in his famous style, which makes it positive and different from the other stories of Paava Kadhaigal. The performance of the entire star cast (the casting is on point) has a touch of underplay, but it goes overboard at certain points thus reducing the overall impact. But, Vaan Magal is definitely a hard-hitting take on the false sense of shame.

Oor Iravu

Vetrimaaran depicts the brutal face of castism and discrimination with his segment Oor Iravu. The segment narrates the story of a pregnant woman (Sai Pallavi) who is accepted back by her estranged father (Prakash Raj), who brings her to their village home for a baby shower. Prakash Raj and Sai Pallavi's performances are unarguably the biggest highlights of the segment. Oor Iravu portrays the ugliness of the caste system with absolute honesty, which makes it the most uncomfortable watch among the four films. But, at the same time, the narrative is developed in a highly predictable way, without any big surprises. It is commendable how the director chose to narrate the dilemma of a guilt-ridden father rather than featuring him as a brutal castist, thus making him more humane.

Deshadanakili Karayarilla

Deshadankakili Karayarilla, roughly translated as 'Migratory Birds Do Not Weep', a 1986 Malayalam language film written and directed by Padmarajan is a subtle yet powerful story about teenage life, queer relationships and the complex social and moral stigma around teenage girls. Deshadankakili Karayarilla talks about two teenage girls Nirmala (played by Karthika) and Sally (played by Shari) who feel unwanted in school and within their families. During their school tour, the Duo manage to run away to escape their sense of encasement and live as free birds in the city, on their own. They meet a stranger named Harishankar (played by Mohanlal) who gets closer to Nirmala, leading her on to believe he has romantic feelings for her. Sally warns her and disapproves of her affection for him. Subtly, it is hinted that Sally was romantically in love with Nirmala, while Nirmala remains unaware of this. Deshadankakili Karayarilla has multiple layers that are interwoven closely so as to depict the greys of human relationships, vulnerabilities and the alienation faced by queer individuals, especially teenagers who often have nobody they can trust or be guided by with respect to their sexual Identity. At a time when homosexual relationships were not even socially acknowledged, leave alone represented on screen, Deshadanakil Karayarilla made a genuine attempt to encapsulate its dynamics. Padmarajan is subtle in his positioning of the probability that Sally has romantic feelings for Nirmala. At a time when homosexual relationships were not even socially acknowledged, leave alone represented on screen, Deshadanakil Karayarilla made a genuine attempt to encapsulate its dynamics. Padmarajan is subtle in his positioning of the probability that Sally has romantic feelings for Nirmala. Deshadanakil Karayarilla tries to tell the story with sensitivity and is not voyeuristic in its gaze. It makes the viewer an active participant in the process of engaging with the story, and leaves it upon them to reach their own conclusions wherein the narrative only acts as a facilitator While acknowledging the discriminations in store for two teenage girls who choose to live on their own in a male dominant, heteronormative, gender binary society, Deshadanakil Karayarilla does not shy away from showcasing Nirmala and Sally explore the world out there. The entire narrative is about the girls finding their agency in life while fighting a system and society that vehemently tries to tame their minds, bodies and sexualities. Sally is a strong character, determined to find her way through life no matter what.

On the other hand, Nirmala too refuses to succumb to the life her father would have imposed on her, despite her emotional vulnerabilities. By juxtaposing such contrasting characters in a space of friendship and affection, Deshadanakil Karayarilla balances emotional fragility, freedom of choice and female agency. The bond between Nirmala and Sally is powerful and represents the politics of gender, female solidarity and queerness, omnipresent throughout the narrative for the sagacious viewer to decode. Devika (played by Urvashi) is a teacher who is in charge of the tour during which Nirmala and Sally run away. She is a character that represents the insensitivity and moral rigidity with which teenagers, especially girls are treated in schools. She is sure a victim of her own conditioning, as she comes to realize later on, but the movie rightfully places her character and our education system in critical light. Deshadanakil Karayarilla addresses all these layers without any kind of in-the-face sensationalism. Even when Nirmala begins to fall in love with Harishankar, Deshadanakil Karayarilla makes it a point to bring in Sally, to portray the nuances of queer affinities. At various instances, Sally restricts herself from controlling Nirmala, she tries to not disrupt her choice of wanting to be with Hari. The strong solidarity of their relationship thrive as they keep looking for their “safe heaven”, a place where they can just be. Padmarajan explores the theme of homosexuality and the ambiguity around it at a time when queerness was socially and morally prosecuted even as a concept. Deshadanakili Karayarilla is one of the first movies in Malayalam cinema to have ventured into the portrayal of female sexuality and lesbianism. Though subtle, the film packs all the complexities of struggling with sexual identity, while being young girls in a conservative, patriarchal society.

Njan Marykutty

Jayasurya's Njan Marykutty is a beautiful tale about a woman who faces gender stereotype, harassment and prejudice from society, yet fights the good fight to make her dreams come true. That Marykutty is portrayed by a man, wonderfully, is surprising. Not because we doubt his talent, but the grace with which he plays Marykutty as a man is truly marvelous. While playing the role of a transgender — in plays and on silver screen — characters are overtly feminine and in your face, which make them otherworldly. Marykutty, on the other hand, is relatable. The way she runs her hand through her hair, the way she smiles, sits and walks — it's a slice of life film. Not only the behavior, but the way Jayasurya has portrayed emotions of happiness, frustration, shame or just being a woman is done with such poise that one would not at any point recognize Jayasurya in the movie. It's Mary that we travel with. Mary is imprisoned by a police officer who has her stripped because for all he cares Mary is a man. The frustration, the desperation mixed in with shame that plays on Marykutty's face as she stares at the shadow of her father who curses her for being born is heartbreaking. As her tears flow, it is hard to hold on to our prejudice against her gender, or her as an individual. And that is where the film scores big time. It has the potential to change the mindset of people and inspire those who are victim to the system and society that holds an unfair opinion about transgenders. It is not preachy though in the film, Marykutty hosts a radio show called Happiness Hour in which she answers questions from viewers and tries to give them some comfort. When her father,

who doesn't realize the host is his son who has chosen to become a woman calls her and congratulates her, Mary sheds a single happy tear. Understated, but so powerful and that is how the entire movie is: poignant at places, inspiring and relatable. Feminism and gender identity are two complex subjects to make a film on, but director Ranjith Sankar has excelled with his method of storytelling. While overcoming difficulties to achieve dreams is a plot that we have seen innumerable times, it's the nuances in Njan Marykutty that wins over. For example, the scene of Mary trying to surprise her mom on her birthday with a sari as a gift is ruined by her father disowning her in front of her sisters-in-law. Here, we do not see melodrama. What we see is how this individual who chose to be a woman is abandoned by her family and yet stays strong. She doesn't give excuses, but in fact chooses to see a silver lining. When she is disrespected on streets for her choice, when the regressive society that she lives in crosses all limits and violates her privacy and sexually harasses her, she goes through it all and yet stays focused. For her, making her dream a reality is more important — like she says, "It's not a lost cause. We can always fight till we actually lose." Njan Marykutty is a tale that transcends gender divide and questions your mindset set by the society. This film changes you as a person and will certainly change how you treat others, and it will inspire others to stay strong and not give up even when things get worse.

My Life Partner

My Life Partner' which deals with the deep and intricate emotional relationship between two men. And the film deals with this subject in a sensitive manner, shedding light on two human beings' mental attachment, rather than the sexual relationship. The movie narrates the story of two friends-turned-lovers Richard and Kiran, both born and brought up in different cultural backgrounds. Richard is from a business family and naturally he is expected to take over his family business. With his strict upbringing, he finds the taste of freedom rejuvenating when he moves to a hostel and meets Kiran, a US-born child of separated parents. In course, their relationship grows and alters both their lives. For both Richard and Kiran, because of their experiences, the sacred bond of marriage between a man and woman is just an ironic joke. When Kiran goes through a rough patch in life, Richard's care and love bring him back from the brink. They realize that if both of them care and love each other more than any woman, then why not just share their lives with each other for good. Issues crop up when they plan to add a baby to their lives, for reinforcing their mutual bond. Indian law does not allow a man to adopt a child on his own. By way of finding a way out, Richard, who is a bisexual, marries an orphan, Pavithra. This decision changes their life forever and brings them at crossroads. , when Pavithra discovers Richard and Kiran's relationship. 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. 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.

Chanthupottu

Chanthupottu is a Malayalam movie directed by Lal Jose and released in 2005. It tells the story of Radhakrishnan (Dileep) an only son, who is brought up like a girl by his grandmother (Sukumari) who wanted a granddaughter. He is known as Radha. He dresses like a girl, wears makeup, thinks and behaves like a girl. He is comfortable with his identity till he came across Mallu (Gopika). This young girl confesses that she is in love with him. Mallu, a friend for so long, now becomes his fiancée. Now he starts feeling uncomfortable with his identity. He wanted to be Radhakrishnan. His struggle to get back his real identity forms the climax. The movie has become a matter of discussion in the recent times in the social media. A movie released 15 years ago invoking discussions and analysis right now by itself shows the influence and the success it had made in the industry at the time of its release. The discussions surrounding it show Malayali (local community of Kerala) audiences' drastic change in thought processes and evaluation of movies as a medium of entertainment and also as a medium for propagation of strong ideas which evidently reflects in the changed formula of success of movies. It is safe to say Malayalam film industry can be regarded at high standards when compared to the Bollywood industry in this aspect. Kudos to the demanding local audience of the state. The critics of the movie emphasize on the negative impression it can make in a viewer's mind on their approach towards LGBT community and to an extent, it has. The name 'Chanthupottu' has entered into Malayalam colloquial dictionary and since then it had been used to refer (or rather tease) to men with a feminine character or transgenders in general.

PROTECTE 16 The movie was a huge commercial success in 2005 running for over 125 days. It shows how the mindset of the majority audience was back then, who viewed Cinema as a means of pure entertainment without considering their political implications in the society. This meant that the society itself didn't care much about the feelings (might have cared but had never been voiced out loud) and the social status of transgenders or LGBT community as a whole back then. The Director of the movie, Lal Jose, had responded to the negative comments saying he had not committed any mistakes and would stand by his work. He also retaliated saying such comments are an intrusion into his right to freedom of expression. On the same note, the scriptwriter, Benny P. Nayarambalam, in an interview stated that he was still sad about how some communities perceived the movie and its subject. He also noted he never meant to target or hurt the feelings of any community intentionally. Though it was bold of the Director (and the actor too) to portray such a never-before-seen protagonist in a movie, he failed to address the real problems of the people the protagonist represents. Rather, he had drawn out a caricature out of them, which itself, is an art. The movie didn't catalyze a perception of transgenders as a joke as such, it probably just marketed on the already existing mindset of the people. The director being from the same society might have created the movie intentionally to capitalize at the sake of the above said mindset of the people or might have never really understood the political implications of the same (which is very unlikely with a Director of his caliber knowledge). The protagonist of the movie Radhakrishnan played by versatile actor Dileep is biologically a man with feminine mannerisms. Opening act of the movie

show his birth and childhood. Being brought up by a woman might have led to his feminine mannerisms and he not really a transgender. This fact, to some extent justifies the director's take on the character and the journey of his life in the movie. The final act in which the character caves into the society's expectation from him and transform into the 'masculine' hero does send a wrong message. Ultimately, the movie is a product of deep seated patriarch-ism and a social stigma towards the LGBT community. 15 years later, Chanthupottu is still being discussed on social media based on feminist ideas and concerns of the LGBT community. The fact that a movie such as this might not be a commercial success right now is definitely an indicator of how the thought processes and perceptiveness of the audience and society as a whole has changed towards such controversial issues. The reflection of this can be seen in movies like Super Deluxe, Moothon etc. Hoping for even more such Indian movies focused on liberation and empowerment of LGBT community.

Freedom Fight

An anthology comprising movies by five directors narrates stories of characters set in five different premises. What charms the most is the realistic excavation of people's lives, characters, their reactions to the situations and interactions. With personal freedom as the central theme, each segment of the anthology explores the genesis, growth, and the culmination of the stories giving the plot an artistic flavor. Freedom can mean a million things, depending on whom you are asking the question. The response would depend on everything from their immediate concerns, their social and economic situation and the level of education and exposure. Freedom of one kind or the other is supposed to be the common strand which connects the five segments in this anthology film. But in some of the segments, it is not so perceptible on the surface, while in some others, it is in your face or almost non-existent. For instance, Geo Baby's 'Old Age Home', the best segment and the subtlest out of the five, Baby (Joju George), a retiree, is struggling with diabetes and a slowly fading memory, yet he craves to eat anything sweet. His wife Lali (Lali.P.M), on the other hand, has finally found the time to do the things that she always wanted, especially the running of a small home-based business, now that her children are settled in their lives. The seemingly-simple wishes are but not easily achievable for the couple, especially due to the expectations of those around them, including each other. Dhanu (Rohini), the house help with her own share of issues, seems to understand both better. True to its subject, which is based on the real-life struggles of 'Penkoottu,' a union of unorganized women workers in Kozhikode, 'Asanghadithar' directed by Kunjila Maschillamani uses a judicious mixture of cinematic narrative and documentary-style making. It captures the slow building of anger, and the formation of movement, as the women protest the lack of access to toilets and brave the taunts of their male employers. Though it feels a bit stretched out after a point, Srinda, real-life 'Penkoottu' leader Viji.P and the band of women keep the interest alive with their light-heartedness amid all the struggle. In 'Geethu Unchained', directed by Akhil Anilkumar, Geethu (Rajisha Vijayan) is fed up with satisfying the expectations of the society. She is keen on not repeating the mistakes that others, including her mother, have made. But, it is not easy for her, with a boyfriend who changes his colour after their

engagement, a colleague who develops interest in her, and a mother who constantly dictates things to her. It is the kind of film that would appeal to many youths, and it is laudable that the makers did not force a happy ending. Jeo Baby adds one more feather to Joju George's cap. The movie 'Old Age Home' portrays a retired government employee afflicted with dementia and has to depend on his aides to make any move or in other words, his life is 'limited' by others out of concern. Whither goes his freedom and why and also what lies ahead is the theme of this beautiful story located in a pristine setting. Jithin Isaac Thomas' 'Prathumu' digs into a topic that is hardly discussed in the open. Manual scavengers are looked down on with disdain though their services are widely availed. The story tells what a youth had to undergo when he repelled the most excruciating experience at work at a minister's house. The life-like form of the tales is amplified invariably by stupendous sound editing. The near and far-off rustles, squeaks, coughs, revving, clanks, squelches, breezes, chirps and so on are blended artfully to pull the viewers right into the middle of the environs of the drama.

Ardhanaari

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. Vineetha (Vinayan,Manjula) is a transgender with male physique and female behavioral traits, which leads to ridicule and snide remarks from her brother and others. The film brings out the rituals, customs, angst and preferences of transgenders. The title of the film alludes to the half male and half female Hindu god Ardhanarishvara. Also starring in the film are Mahalakshmi, Maniyanpilla Raju, Thilakan, Sukumari and Sai Kumar. It was one of the last films featuring veteran actor Thilakan who died from heart attack weeks before the release of the film. The film opened to mixed critical reviews but the performance by Manoj K. Jayan as a transgender gained unanimous appreciation. The story revolves around the character of Vinayan. When Vinayan came to know that Vinayan was a transgender person, he was scolded by his family and relatives at the Vinayan school. Vinayan comes to school wearing girls' eyes, using nail polish and wearing bangles. Everyone, including the teachers, tried to advise him, but to no avail. Balu in Vinayan's class fell in love with him. As Vinayan grew up, he was ridiculed and insulted by the locals and his family. Balu, who was finally considered alive, also cheated on Vinayan. When there was no other way, Vinayan left the house. Vinayan set out in search of the clan and reached Hammam. Vinayan falls in love with a transgender man named Kokila whom he met on the way. Upon reaching Hammam, Vinayan got a new world. There were many like Vinayan there. There it is said that the traditional occupations of the Vinayan Hijadas are begging or having sex with men. Here, the film introduces us to the customs and traditions of the life of the Hijadas. The Guru says that a Hijada should be protected guru for a year by earning an income from traditional occupations and if he is satisfied with that, the Guru will accept him as a Hijada. This ceremony is called Haldi Mehndi. The Guru adds that at the end of this 40-day ceremony, she will be accepted as a Hijada.. After hearing all this, Vinayan agrees to all the terms. The Jamaat had another function the next day. This is done by witnessing their clan god Santoshi Mata. What we see after this is the ceremony of accepting the Hijada as the

Chela, taking the Dakshina and the fruits from the position of the mother. Jameela (Maniyan Pillai Raju) played the mother role in this ceremony. There is a ceremony where the newcomer to the congregation is named after his mother. Manjula is the new name given by Jameela to Vinayan at this function. But by this time Manjula was waking up to her masculinity when she saw some women at some point in time. Manjula reveals this in the audience of the Hijadas. Upon hearing all this, the Naayak addresses her as Arthanari. The relationship with her mother Jameela brings great comfort to Manjula. Meanwhile, Manjula falls in love with Kokila. Manjula confessed her love to Kokila but Kokila refused. And said that she is in love with a boy called Sanjay. Later Manjula was devastated by Jameela's unexpected death. We can see the funeral of a Hijada in it. Balu finds out Manjula and confessed his love and asks her to be Balu's wife. Later, Balu and Manjula get married. Suddenly, Manjula's sister calls from home and says that her father is not well. At her father's request, Manjula goes back to her home to see her father. On her way back home, a stranger steals Manjula's gold jewelery on a train. On the way to home, Manjula was taken into police custody and sexually assaulted. In these scenes we can see the attitude of the police towards such sects. The goal of the police is to serve the public. But here the same policemen are exploiting such people. Through these scenes the director questions such exploitation and harassment. Fearing the embarrassment of finding out that Manjula has been taken into police custody, Manjula's elder brother releases her from the police station and warns her never to return home after giving her some cash. Manjula went back to Hammam because she could not bear the direct humiliation. There, Manjula finds out that Sanjay and Kokila are going to get married. Kokila wanted to cut her genitals to become a perfect woman and she did. Kokila was already suspicious of the young man she was going to marry. Manjula reveals her grief to Balu and Balu comforts Manjula. Suddenly, something unexpected happens in Manjula's happy marriage. One day a woman comes looking for Manjula and Manjula realizes the fact that she is Balu's ex-wife and they have a girl of marriageable age. Kokila entrusts the task of convincing Manjula of his marriage to his companions. Manjula and the other inmates of Hammam are shocked to hear that Kokila has bought a house for Sanjay with all her savings so far. Manjula and Kokila get into an argument over this and Kokila goes down with Sanjay. The next day, the search for the inmates of Hammam turned out to be quite sad news. The news was about Kokila. That Sanjay is killed Kokila. But the press and the police portrayed it as a suicide. And they put the blame on Manjula. Here too we can see the police brutality. The police insulted the hijadas who came to the police station in connection with the case and said that the Government of India has not given any importance to such people. Insulted hamam inmates evict Manjula from hamam and ignore her. Enraged, Manjula seeks out Sanjay and prepares to kill him. But Manjula is deterred from the murder and her sister calls her from home and tells her to come see her father soon. Accordingly, Manjula goes home and meets her father. In the following scene, Manjula is portrayed as an incarnation of Arthanareeswara. Manjula's father also dies in the satisfaction of seeing God. After that we see Manjula continuing her journey. The story ends with the words, "Hijadas seek justice in the birthplace of Krishna, Christ, the Prophet, Gandhiji and Karl max." The film has not exactly wasted away a beautiful subject but has certainly not used it well

enough to stir thoughts or even prompt empathy with a community that has always been shooed, shunned or brutally shown the door. It does, however, show glimpses of the real transgender world, especially their emotional upheavals and the way law treats them. It also has a star cast that is widely acclaimed as the cream of Malayalam cinema. Manoj K. Jayan, in the lead, does a good job though on several occasions his histrionics as Manjula, a transgender, borders on cliché. One of Thilakan's last act it is and hence should ideally be used to pay tributes to the classic artist he was, but the fact is he is not even half his potential in the movie. We surely have seen better stuff from the actor who passed away last month. Maniyan Pillai Raju and Sukumari have played their parts in the way they usually do and there are no wonders from them in this movie. The music by M.G. Sreekumar (whose first production the film is) fails to strike a chord, as the tunes are routine and lyrics, heavily worded. The last song, which plays in the background as the protagonist walks lonely amidst hills and swathes of red soil in defiance of a world of gods, Mahatmas and prophets that deals transgenders cruel blows, evokes a magnificence that usually accompanies extravagant, period movies. What the film does is educate the audience about the community that has so far remained part of society's dark underbelly. An effort has been made to bring out their rituals, customs, their angst and preferences, and the way they are forced to deprecate themselves when they are as human as others. That effort is surely worthy of applause. The director has succeeded in bringing to the audience all the problems, insults, harassment and exploitation experienced by the transgender community. The movie *Ardhanaari* conveys the message that they too are human beings and a part of society and that they should be kept together instead of isolated.

Aligarh

Dr Shrinivas Ramachandra Siras, a professor on whom a sting operation was carried out to determine his sexual orientation, forms a special bond with the journalist who covers his story. Set in the city of Aligarh, Uttar Pradesh, it is the true story of Ramchandra Siras, a professor of Marathi and the head of the Classical Modern Indian Languages Faculty at the famed Aligarh Muslim University, who was suspended on grounds of morality. *Aligarh* is a biographical drama and happens to be inspired by a real-life incident about a professor who was suspended from his job because of his sexual orientation. Set in a city of Uttar Pradesh and based on true events, the plot revolves around Dr Shrinivas Ramchandra Siras who taught Marathi at Aligarh Muslim University. The film starts off on the premises of Aligarh University, the very 'Urdu dominated' place where Prof. Shrinivas Siras (Manoj Bajpayee) happens to teach Marathi to the students. The film gradually moves onto capturing the 'intimate moments' between Prof. Shrinivas Siras and a rickshaw driver Irfan. The moment they get intimate with each other, two 'reporters' (who claim to be from TV 100 channel) do a sting operation on the duo. As Siras and Irfan get caught in the act, Dr Zuber Khan, Dr Firoz Majid, Dr Shadab Qureshi and Prof. A. K. Murtuza from the university enters the room. Even though Dr Shadab Qureshi (who also happens to be the college's PRO) assures Siras that he will not leak his intimate video, he goes back on his words and tells the media all about the incidents. The next day morning sees all the newspapers and channels screaming about Siras' incident, which also results in a mob burning

his effigies, human protests etc. All of this results in Prof. Siras being suspended from the college and gets told to vacate the quarters within a week's time. Meanwhile, a young and 'fire in the belly' journalist Deepu Sebastian (Rajkumar Rao) starts writing about the case arming himself with a thorough investigation, because he feels that Siras is not guilty and could have been framed. Initially, Siras is reluctant to speak to Deepu about the incident because the latter is a journalist. After a few meetings, Siras develops full faith in Deepu and he confides the whole incident that had taken place that night. While on one hand, Deepu goes all out to get justice for Siras, on the other hand, the court case against Siras only gets prolonged day after day. After days and days of struggle, when Deepu finally succeeds in being the 'agent of change' for Siras to get justice, a drunk Siras tells Deepu on the phone that he strongly feels that he should get settled in the US as that's where people of his sexual orientation get accepted with open arms. *Aligarh* is an engaging, captivating, stimulating & compelling movie. Is the movie about homosexuality? No, the movie has a much deeper context coated with the LGBT cause. While the movie peels off its different frames, it speaks about an ordinary person struggling through life helplessly isolated by the society. The big idea behind this film is much more than what is shown, as it leaves you thinking about the issues that are relevant to the contemporary world. Hansal Mehta and scriptwriter Apurva Asrani have correctly framed the emotions & originality of the concept on-screen. You can definitely give it a watch if you are willing to see the contemporary condition that exists amongst the society. While it is melancholic, the film doesn't resort to melodrama to evoke empathy. *Aligarh*'s heart lies in the beauty of its silences and the unspoken words and unrushed emotions shared between its lead characters. While decriminalizing homosexuality is an underlying message, the film essentially revolves around companionship and loneliness, reminiscent of Aparna Sen's masterpiece *36 Chowringhee Lane*. *Aligarh* stays with you much after you see it, especially for Bajpayee and his nuanced portrayal of man brutally put to shame by an intrusive and insensitive society. It's subtlety, redefined. Sadly, though, he couldn't enjoy the fruits of the success, because he dies a day before the court order reaches the university to reinstate his suspension. The end credits show that there was poison mixed in the professor's blood, but the police have ruled out any foul play.

Aami

Kamala, a devout admirer of Lord Krishna, gets married to a man who is 20 years older than her. She later goes on to become a famous writer but struggles to deal with relationships and her identity. Based on the life of Kamala Das, *Aami* has a thoughtful, engaging tone but it is too risk-averse to be as captivating as the woman whose story it tells. *Aami*'s opening scene shows a woman on a hospital bed in 1971, Bombay. Kamala Das, star of the Indian literary firmament, iconoclast and thinker, is lost in musings that will persist through this 155-minute-long film. We go back in time with her, to 1939 and her ancestral home at Punnayurkulam in Kerala's Thrissur district. The film reminds us that little Kamala — *Aami* to her relatives — is from a literary. Her mother, for one, is the renowned writer Nalapat Balamani Amma. She asks a lot of questions, this girl who might have been silenced elsewhere, but not in this home frequented by cultural stalwarts, where questioning minds and progressive thoughts co-exist with several

gender, caste and class status quos. The guilelessness and quiet rebellion reflected in what Aami asks remain an intrinsic part of her personality into her adulthood, as it is presented to us by award-winning writer-director Kamal. Through his eyes, we follow Aami from Punnayurkulam to Calcutta where her Anglophile father works, to her husband's home in Bombay, on her travels with him, Thiruvananthapuram after his retirement and her death in a Pune hospital in 2009 — all factually accurate. We follow Aami when, at 15, soon after India Independence, she is married to Madhav Das, 20 years her senior, and becomes Kamala Das. Later, she assumes the pseudonym Madhavikutty for her Malayalam works. In her twilight years, when she converts to Islam, she calls herself Kamala Surayya. Her many names mirror the multiple personalities dwelling in this one intriguing woman. There was the feisty nonconformist of her autobiography *Ente Katha (My Story)*, which has captured the imagination of generations of Malayali readers and which, media reports tell us, she later confessed was as much myth as bio. There was the columnist who spoke frankly of a woman's sexuality even back then. Both are a far cry from the restive creature — sometimes mouldable yet usually firm in her convictions, decisive yet wracked by confusion, sensible yet at times whimsical — that dominates Aami even while it brings us those other facets of her persona too. A person may well convey an impression of strength while struggling with herself. Aami's flaw is that while it effectively captures Kamala's restlessness and constant unease, it does not take us closer to understanding why that spirited child grew into this troubled woman. The ageless Lord Krishna (played by Tovino Thomas) from whom she seeks solace and answers when she is most disturbed. These are the scenes in which Kamal indicates that his Aami is a portrayal not just of the Kamala Das/Surayya extensively covered by the news media and revealed in her interviews, but also of the fantasy of herself that existed in Kamala's head as Kamal envisioned her. The film mainly deals with two relationships the writer had — with the husband and after his demise, with a suitor from a different religion. Is love an emotion that develops in a person during the teenage years and dies a natural death with marriage. Kamal explores this bravely during these times of tumult by narrating the breathtaking and often breathless life of Kamala Das through his movie, *Aami*. More than once, the filmmaker makes his protagonist assert that what she wrote in *My Story* as well as her other literary works were her life experiences enhanced with imagination. The same is naturally true of this cinematic tribute, which, however, strives to stay true to all the important events of her mercurial life. The filmmaker's intervention seems to be mainly through the character played by Tovino — her muse Lord Krishna who is also her conscience. Though the director goes back and forth in time while depicting this exhilarating tale of a contemporary and complex character, the narrative is largely simple and straight forward. He begins his tale by tracing Madhavikutty's literary lineage and recreating a bygone era. The story shifts to Kolkata and Mumbai as she grows up. Malavika competently plays the 15-year-old bride who marries Madhava Das who is 20 years older while the childhood is brought alive brilliantly by a child actor. Manju Warriar takes over after the couple's first child is born. If the first half is all about the love-hate relationship between Kamala and Das, made famous by the poet herself through her tell-all autobiography, the second deals with her controversial relationship with a Muslim gentleman, played by Anoop Menon. Starved of love in

childhood, thanks to an undemonstrative mother, and put off by the raw masculinity of the husband for long, the floodgates of romance are thrown open, faced with the adoration showed upon her by this admirer. For his sake, she converts to Islam. This episode of her life, though well-known and spoken about in hush-hush tones, was never really documented for posterity, except perhaps being mentioned in passing by some writers and journalists. It is this bold task that Kamal undertakes, knowing full well that it is fraught with risk. He changes the name of her suitor but goes the whole hog by showing that it wasn't merely at the platonic level. He also shows how the talented poet was caught between communal forces and made to do things that didn't agree with her heart. There perhaps lies the message of the filmmaker who himself has been at the receiving end of such extremists. Manju pulls off another competent act and rises to the occasion by emoting well the various moods of the love queen of Malabar. But the fans and acquaintances of the poet may not be entirely convinced about the overt makeup, the predominant Valluvanadan slang and the throaty laughter that punctuates her dialogues.

Moothon

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 multilayered 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. Although Kerala was the first to formulate a policy for transgenders, queer representation in Malayalam cinema has not done justice to the community, often being overtly prejudiced in its portrayals. There have been attempts at queer representation, for instance in the 2004 feature Sancharam and the controversial but what sets Moothon apart is the way it captures desire and heartbreak. 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. Malayalam may have a string of celebrated screen romances, but there isn't a single film that does justice to same-sex love. What makes Moothon an overwhelming film for us is the journey of Akbar and Amir. They communicate through unsaid words and furtive glances that make sense and speak volumes. Their chemistry is so very organic and realistic, we can easily relate to every moment of their love story," says Jijo Kuriakose, artist, documentary filmmaker and LGBTQIA+ activist.

Randu Penkuttikal

Randu Penkuttikal is a 1978 Indian Malayalam-language film directed by Mohan from a screenplay by Surasu, which is partially based on the novel of the same name by V. T. Nandakumar. In a later interview, director Mohan said that he never read the novel completely, before or after the making of this film. Kokila, a high school senior, is madly in love with her beautiful junior, Girija, a dancer, and showers her with gifts and even makes it clear as to what kind of a relationship she is looking for. While Girija is flattered, she is not interested and is, instead, charmed by a dashing photographer. Though Malayalam cinema has won many laurels for producing movies of a progressive nature, the depiction of LGBTQI+ communities has been either too wrong or else absent. Randu Penkuttikal is a 1978 Malayalam-language film directed by Mohan from a screenplay by Surasu, which is partially based on the novel of the same name by V. T. Nandakumar. In a later interview, director Mohan said that he never read the novel completely, before or after the making of this film. He adapted the title as well as the lead characters but asked Surasu to weave a script based on those characters and not necessarily based on the novel. However, V. T. Nandakumar is given credit for the story. The moon shines on one side of his face that night.

Ek Ladki Ko Dekha Toh Aisa Laga

A Punjabi woman (Sweety) who hides secret about her true love and is being under the pressure of her family to get married. Her brother knowingly says she is in love with a Muslim guy, so that her family wouldn't let her go out to meet her lover. She meets a writer (Sahil) who fell in love with her after meeting and tried so hard to meet her again. There was a rumor spreading around that she is in love with a Muslim guy, he himself thought that it's him as he is also a Muslim. When he met Sweety he confessed his love to her and in return she rejected his proposal. Being under pressure she outbreaks and confessed that she is in love with a girl and she is not into boys. She had gone through many childhood trauma, loneliness, etc. When her brother found out about her being a lesbian he thought she is sick and needs treatment. The writer heard her story and got inspired letting that to create a play about it. He convinced Sweety's Father to sponsor for the play. This play created a big conflict when her brother found out. Her father felt ashamed of her being a lesbian and left the play. He went through her stuffs in her room and read her personal diary and later he understood what his daughter went through in her childhood and her current life. He realized there is no cure or change that can be done to his daughter. So he accepted her as she is and she got married to her one true love.

Bombay Talkies

Story 1

Avinash a homosexual guy fought with his parents and confessed he is gay and left his family for a new start. Gayatri who is married to Dev works in a magazine meets Avinash, the new intern. He informed her that he is gay and was shocked to see that it doesn't shock her. They gradually became close and on his birthday Gayatri invited him over to her house for dinner and

Chapter 5

CONCLUSION

Conclusion

"LGBTQ_ A part of our society". In the past, LGBTQ was generally considered to be marginalized group. People in the LGBT community are fighting for equal rights and acceptance. Trans people, especially, face a lot of difficulty in finding acceptance. People in the LGBT community are looked down upon all the time. This is a major issue because discrimination against the LGBT community is highly prevalent. People's prejudices lead them to think that LGBT people are odd and very different. The media has a lot of influence on people. The media has the ability to create or destroy a person or even. "chanthupottu" movie is the best negative examples of LGBTQ community. Deshadanakkili Karayarilla 1986 Indian Malayalam-language drama film written and directed by Padmarajan. The film tells the story of two school girls who eloped while on a school trip. Though not commercially successful, it was critically well acclaimed, being one of the first Indian films that talked about woman. Not just the lesbian angle, there are a lot of factors that can be linked to the queer community. It's surprising the film depicted that considering it was only after 1990s that homosexuality was considered natural in our country. There is a lot of reading in that film. Shari is lesbian, she has cropped hair, loves her friend to the point of forsaking anything for her and is insanely jealous of Mohanlal's bond with her. While Karthika is unaware of this. Suicide rate is highest among queer people due to the lack of acceptance and here they both commit suicide. Shari keeps talking about taking her to a "safe heaven." Like most queer people they also face neglect from their family at a young age and they keep running away from the world. And like them they moving to another place once their identity is revealed. Today, we witnessed a change in the attitude of the media. Media focused on the freedom and pride of LGBTQ community. Most of the later directors portrayed such categories in a positive way and brought the films to the audience with the mainstream protagonists in mind. Later films (Moothon, Njan marykutty etc.) changed the attitude of the people towards LGBTQ. Such Indian movies focused on liberation and empowerment of LGBTQ community. New generation of filmmakers are reworking the roles of LGBTQ community in pop culture. But otherwise, 92% of all LGBT adults say society is now more accepting, yet 53% say there is a lot of discrimination today. Through the media, people came to understand the need to have the mindset to keep them together, ignoring the fact they too are human beings and part of society. 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 non-existent 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. Society needs to be more considerate about every human irrespective of one's birth identity, which is never under one's control. Everyone should realize to choose his or her sexuality is not under their control. I know lots of Lbgt community in my real life and I know how they go through their real life. Its time people come out of closet and ask for demands of acceptance everywhere. And makes one think that laws related to anti discrimination at workplace and housing space are so much required. Like more than ever. And same sex marriage is required too but these two above laws are more important

and same sex marriages law can wait. Hope this at least changes the way people look at homosexuals in our country. Article 377 should be passed to all of the courts in India and try to accept that they are also humans who breathe air and have the same blood red as us ,if someone talks justice about the lgbt community they troll them as well , this has to stop maybe sooner or later in future. A loud but silently portrayed excellence, putting all those biased people to shame, who live there life just keeping pride in other's shame. Supreme court judgement on article 377 should be applied here. According to schedule every person has right to have sexual inclination because sexual inclination is natural and person do not have any control over it. Always think homosexual people are also human. Tight slap to weird Indian culture. 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. Indian cinema and the discussion on queer love stories has been a long one with twists and turns, ups and downs. It has also seen shameless generalization and biases when depicting a queer character. The cinema lovers have come a long way when one talks about accepting queers. Earlier, the films showed homosexual characters as effeminate characters that added no meaning to the story and were kept there to add insensitive humor to the plot. When members of LGBTQ+ community get cast in stereotyped and negative roles in films, it simply reflects the existing hatred in the real world. The reason we are shedding some light on the history of homosexuality in cinema is to determine how far we have come in disinfecting it off its ridiculousness and subjugation towards the LGBT.The Indian filmmaking culture somehow still appears confused

towards forming a universal opinion about projecting homosexual characters. We have all observed the scandalized comprehension of two actors being discovered in a compromised position by possibly a parental figure. We have also seen the absurdity in portrayal of a gay character whose apparent life's mission is hitting on random people. Finally, there is the famous reliable cross-dressing joke. If you come up with a really unfunny catchphrase, get a man to say it in a squeaky voice, wearing women's clothing and receive your laughs. How many of us, filmmakers, audiences alike, know that LGBT is in fact short for LGBTTTQQIIA. It includes, lesbian, gay, bisexual, transsexual, transgender, queer, questioning, intersex, intergender and asexual. An in-depth comprehension of all these terms and the '+' in the end of the acronym shall give you the idea how fathomless sexuality really is. While we have only touched the first two to three letters and that too with an immense struggle coupled with extreme homophobia and transphobia, we still have a long way to go before we sketch the deeper untouched expressions. While there is still so much confusion regarding what constitutes gender and what is one's sexuality, and how it is not interchangeable, filmmakers hold supreme responsibility in being sensitive, empathetic and rational while attempting to make films on the said theme. And as complex as it may seem, the underlying principles of treating people respectfully and equally is a no-brainer and requires no special education! In the past, LGBTQ was generally considered to be a marginalized group. The media has a lot of influence on people. The media has the ability to create or destroy a person or event. The media of the past portrayed such groups as a curse. Such groups were then known as "Chanthupottu". They were despised by the society of that time wherever they were found. The media has contributed to this attitude to some extent. But as time went on, we witnessed a change in the attitude of the media. Most of the later directors portrayed such categories in a positive way and brought the films to the audience with the mainstream protagonists in mind. Later films changed the attitude of the people towards lgbtq. The media portrayed them as disgusting people who clung to them. Through the media, people came to understand the need to have the mindset to keep them together, ignoring the fact that they too are human beings and part of society.

Chapter 6

APPENDIX



Shot from the film paava kadhaigal (thangam)
credit :cinestaan dec 18, 2020



Shot from the movie 'deshadanakili karayarilla'
credit :filmibeat march 13,2014



Shot from the movie 'njan marykutty' credit :
cineseconds August 18,2018



Shot from the movie 'deshadanakili karayarilla'
credit :filmibeat march 13,2014



Shot from the movie 'chanthupottu'
credit :media index february 27,2010



Shot from the movie 'Ardhanaari'
credit :filmibeat october 20,2015



Shot from the movie 'Aligarh'
credit:filmibeat January 17,2016



Shot from the movie 'Moothon'
credit :filmibeat november 8,2019



Shot from the movie 'Bombay talkies '
credit :march 8,2016



Randu penkuttikal(1978)
credit:letterbox september 20,2015

Chapter 7

BIBLIOGRAPHY

Books

- A New Generation of Homosexuality Modern Trends in Gay Lesbian Communities
- Queer: A Graphic History by Dr. Meg-John Barker and Julia Scheele
- We Are Everywhere: Protest, Power, and Pride in the History of Queer liberation by Matthew Riemer and Leighton Brown

Websites:

- www.scienceandmediamuseum.org.uk
- www.mapsofindia.com
- www.rollingstone.com
- www.samhsa.gov/behavioral-health-equity/lgbt
- <http://Wikipedia.org>
- <http://Weforum.org>