



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

A STUDY ON THE PORTRAYAL OF DIFFERENT SEXUALITIES IN INDIAN CINEMA AND ITS ACCEPTANCE IN INDIAN SOCIETY WITH SPECIAL REFERENCE TO DELHI NCR.

1.MEHAK CHUGH, 2. LALIT KUMAR
1.SCHOLAR, 2. ASSISTANT PROFESSOR
1.DOON BUSINESS SCHOOL
2.DOON BUSINESS SCHOOL

ABSTRACT

India has always been stereotypical when it comes to minority groups. LGBTQ is one of the minority groups were pro who are non-heterosexual. We as the audience need a proper awareness of the group. Reading about things, of course, our immense knowledge about a certain topic but we are not sure if the society is into reading and gathering the knowledge about it. Hence, we use cinema to spread awareness and to educate them. Cinema has been in powerful representation in India since the 90s in which the awareness about the LGBTQ society has been frequently represented. Nowadays the representation has become even stronger and the openness of people who belong to this society has started accepting themselves. Movies are great influencers. Therefore, here is a study on the acceptance of different sexualities in Indian cinema and their acceptance in society. While working on this research paper, the facts that came to light were that the people of Delhi NCR are receptive to LGBTQ representation in mainstream cinema based on their aggregated age group; their gender and sexual identity as well as just personal preference.

Moreover, during this research, it became obvious that when the topic of LGBTQ representation is raised in a hyper-realistic and intimate way as it's done in the new media more importantly the OTT platforms, it's rarely received favorably by the audience which lies in the age group of 51-65, but when presented through the sensitized lens of relativity and humor, it becomes easily acceptable and even appreciated.

Thus, we can conclude through trial and error, mainstream cinema has figured out how to package a film that represents an honest story about different sexualities by molding it into the form of commercial cinema which has been vigorously accepted by the majority of the audience epically the once who came of age when these topics were not culturally or socially accepted.

Keywords: *Indian cinema, gay portrayal, transgender, Bollywood, different sexualities.*

Introduction

Cinema is a place where people not only go for entertainment purposes but cinema is also a place where the majority of social issues are raised. People look into films and they are influenced to become actors and actresses but the same platform, helps many people to stand for themselves, accept themselves and stand for themselves. We are living in the 21st century. But, let's just rewind ourselves and go back to the early '70s or maybe '80s where cinema was great but on a few factors, it was not great at all. Pretty much every standard Bollywood film which includes a transsexual person either makes them a scoundrel or utilizes the person as a lighthearted element which comes from consistent jokes on their appearance, misgendering, and again a few destructive generalizations.

I recollect this one time, watching this 2004 film 'Masti' with a portion of my companions. I was very youthful at that point, around 12-13 years of age, simply nearly beginning my adolescent years. In the film there comes a scene where one of the primary characters is out on the town with a lady played by Rakhi Sawant. They dance together, even make out. Then, at that point, Ms. Sawant's personality resigns to just a tad and is trailed by the male person played by Riteish Deshmukh who finds she has male genitalia, gets freaked out, and leaves.

Around then, each of my companions was giggling boisterously at the scene and I not knowing any better gone along with them in it. Today, years after the fact with a superior comprehension of the subtleties of sex and orientation, I feel very embarrassed about my conduct and obliviousness. However, even though we have developed, Bollywood doesn't appear to. Simply last year Akshay Kumar featured as a transsexual in 'Laxmi', fortunately, I haven't seen that film, yet the trailers I just looked at with the end goal of this article were to the point of making me need to fade my eyes!

Notwithstanding the models recorded above there, are a few decent depictions of transsexual stories in Hindi films. In 1996, veteran entertainer and Chief Mr. Amol Palekar made a film called 'Daayra'. This film is a romantic tale, where a lady is assaulted, after which she dresses like a man, and a crossdresser person who is additionally an artist.

The essential focal point here is that a few Hindi movies have really attempted to give a nuanced depiction of sex and orientation on screen, yet they haven't either tracked down a major crowd or as for the situation above even a dramatic delivery. Presently, notwithstanding a portion of this positive portrayal an obvious problem that springs up even in films as is 'Daayra' who is portraying these characters? As a general rule, it's a cis entertainer who is claiming to be a Trans character. In a new enumeration very nearly 5 lakh individuals in India distinguished as Transgender, numerous activists have questioned that the number is right around 6-7 times more noteworthy than that. I believe it's not difficult to track down somebody who will act in an elegantly composed story, yet the stifling requirements and transphobia wild in Bollywood have to lead to different botched open doors in such a manner. Anurag Kashyap who is viewed as an ever-

evolving movie producer didn't project a genuine transsexual person to play Kukoo in 'Consecrated Games' rather depending on a cis entertainer to depict the job. If even chiefs like him are falling back on this action, what would we be able to anticipate from others?

In this way, no doubt to respond to the nominal inquiry, "How might sex and orientation portrayal change for better in Bollywood?" all I would agree is to request expanded portrayal in our movies. To blacklist the movies which distort a specific local area, to not succumb to think strange teasing by producers just for them to serve us with disappointing stereotypical portrayals. To know about the compensation which is being given to every craftsman and get down on the compensation whole which is widespread given orientation. Incorporation of more chiefs who are not cis metropolitan privileged males, so we can get great stories from varying backgrounds with a nuanced depiction. To look past orientation parallel while consuming our film and search for a portrayal that agrees with reality. This all appears to be quite difficult, however, one thing we should all recollect is, and these movies are being made for us, assuming we won't watch a specific brand of film, on the off chance that we are interested in the previously mentioned referenced things with power, we can eventually improve things. The film, from one perspective, thinks about changing social reality and impacts people groups' discernments, on the other. It has turned into a strong vehicle

For correspondence in the fields of culture, instruction, relaxation, time, and publicity.

Balduon Dhingra, in a report for the United Nations Educational Scientific, what's more, Cultural Organization (UNESCO) has cited from a discourse by Prime Minister Nehru expressed, "... the impact in India of movies is more prominent. Then papers and books consolidated" (Dhingra 1963). Films emphatically affect the individual's think and can impact society. Films convey the benefit of being a piece of the social reality and likewise a mode of depicting it. Projection of orientation generalizations films formalisms social view of orientation jobs. The over-immersion of orientation generalizations in the movies brings above the distortion of orientation jobs which get inserted in the human psyche and is given from age to age as a satisfactory view (Kaur 2017). This is called standardization of the unusual. Indian film has to a great extent added to this assignment of standardization by duplicating the orientation generalizations along with the lineman-centric request. Indian film consumed a large chunk of the day to make films based on gay subjects. However, the depictions by and large have been undecided, mirroring a solid social division on the issue. Now and again, notwithstanding, the depictions have been thoughtful, contacting the underlying foundations of the issue.

Sexual and orientation minority is a gathering whose sexual personality, direction, or rehearses are not commonly acknowledged in the bigger society. Sexual or orientation minority is an umbrella term that envelops populaces remembered for the abbreviation "LGBTI" (Lesbian Gay, sexually unbiased, trans oral, and intersex) and those whose sexual direction or orientation character fluctuate from the "ordinary". Our way of life is profoundly dedicated to the possibility that there are just two boxes of sex i.e., male and female, and these crates likewise comprise of not many qualities of what is "male" and what is "female".

Heterosexuality has been characterized as "ordinary" and any remaining types of sexuality, regardless of being by and by close by heterosexuality, are marked "unusual". Gay connections and associations have been a wellspring of social uneasiness since they challenge the regular profound quality established in heterosexuality. The customary profound quality had social, legitimate, and strict sanctions. The gay developments thusly were stood up to by friendly furthermore strict conventionality. The legitimate acknowledgment of homosexuality is a new peculiarity and a greater part of the social orders are yet to legitimize any type of homosexuality (Acharya et al. 2017).

Homosexuality implies a similar sex direction relationship and isn't a new peculiarity. Indeed, even occasions of homosexuality are seen as in Hindu folklore. Most of this data is drawn from Hindu, Muslim and Buddhist scriptures which also have modern day connotation, even so many years ago, there was a clear presence of same-sex love in all these different institutions. Antiquated texts like the Manu Smriti, Arthashastra, Kamasutra, Upanishad,s, and Puranas have references to homosexuality. There are additionally reports that equivalent sex exercises are normal among sannyasis, and individuals from the Orthodox Church, who can't wed. Accordingly, occasions of homosexuality are accessible in chronicled and legendary texts world over furthermore India is no exemption for this" (Parasar 2010). The strict networks view homosexuality as a transgression, against nature and particularly against God.

Religions like Islam, Christianity, and Judaism reject homosexuality completely. Homosexuality was considered a psychological issue until the 1970s. Cultural mentalities towards homosexuality vary from one culture to another and over verifiable periods. Homosexuality is anything but a no-no except for a custom in India, which has been by and by in various structures. Old India won't ever stigmatize homosexuality; all things considered, it has been a piece of its conventional profound cognizance. Old India was very lenient to homosexuality even though the Hindu regulation book The laws of Manu took an extremely safe position on the issue.

Homophobia went into Indian culture with the British and when they came to India, the Laws of Manu was one of the primary texts to which they had alluded. Accordingly, the Laws of Manu turned into a definitive voice of expert for the British, and sex became bound to hetero monogamous relationships. This was legitimized in 1860 when the British government got area 377 of Indian Penal Code, which peruses: 'whoever willfully has animalistic intercourse against the request for nature with any man, lady or creature will be rebuffed with the detainment of either depiction for r term which might reach out to a decade and will likewise be at risk to fine'. It was established in the Judeo-Christian strict ethical quality that hated non-procreative sex. In light of this, homosexuality become illicit in India which was likewise upheld by nineteenth-century social reformers what's more the patriots, maintaining either Hindu or Islamic ethical quality (Khatun2018: 218). Monogamy was the philosophical and moral worst thing about The Hindu Marriage Act of 1954, which condemned all types of polygamy for all Indian residents except the Muslims.

Literature Review

1.1 Alternative Sexualities in Popular Indian Cinema

The queer representation of the Indian cinema context where obstacles are removed from the sexism, patriarchy, and, homophobia. The study focuses on the range of 1990-1996 Indian cinema. Indian cinema is one of the widest cinemas in the world. If we talk about the era between 1960-1994 it has shown a great space between female homo social like brothels, women prisons, girl schools, and zenana. Popular Indian cinema portrays intense love between women only. The portrayal starts from the friendship and further slips into queer desire. Movies such as *Hum aapke hai kon* and *Gheri chaal* both of them portray the women's desire for a fraction of minutes but after a particular scene, the plot does not return. If we look at *Hum aapke hai kon* in a song called *Didi tera dewar Deewana*, where a woman is dressed up as a boy and the song plays a teasing game. The song highlights inter clothing of a character and the behavior of a man by a woman. The showcase of heterosexuality is highlighted clearly in the song and it conveys the presence of the readability. Just like the film, are many more films that represent homosexuality in the Indian cinema during the time of 1960 to 1994 such as *Sub Haha*, *Razia Sultan*. The movies in Indian cinema at the time of the 90s showed homosexuality mixed with heterosexuality. Hence giving heterosexuality the prime authority over homosexuality.

The movies moreover showed homophobia as a major concern during the '90s by bullying men and calling them girls where a man is portrayed weak and cannot fight other men, like in a movie named *Holi*. Furthermore, with time cross-dressing came into trend, and gender stereotypes were defended. *Raja Hindustani* is one of the examples where a female character had short hair and wore trousers and shirts.

With a few films more films came under the light where men dressed up as a woman and walked in a certain way which was pointed out as homosexual. One of the master pieces was *Mera Naam Joker* where actor Padmini was cross-dressed and was called Minno Master and was highlighted as a man for a point in time. But later the sexuality was dropped and the character was highlighted as heterosexual. Indeed, the representation of same-sex and transgender had been portrayed in the early 90's films representation was a popular culture to reterritorialize even the most unlikely of public spaces.

1.2 Sexual Subaltern in Bollywood

The portrayal of queer characters in Indian cinema is greatly active in the present context. Indian cinema has been a great influencer throughout the time the production of films has increased. At present Bollywood produces an average of 1000 films a year. The concept of Indian cinema has always been surrounded by propagating dominant culture and identities. Romance, drama, action are the major themes of Indian cinema. The portrayal of upper caste, heterosexuals has been the top minority in the films. Indian cinema has always contradicted the role of queer and queer culture. As per the early Indian texts and cultures, queer and homosexuality has been a major part of Indian culture for example *Shiv-Shakti* and *Kamasutra* is less

accepted. As per the norms of Indian culture, Indian cinema turned its way and erased the alternative sexualities and their stories.

Undoubtedly there was a showcase of homosexuality in the movies but in 1990's there was a strict decline in the queer characters and representation of queer in the movies.

Bollywood tried to remove the barriers and misinterpretation of gay characters in mainstream cinema. Indian cinema has made a few masterpieces it comes to queer identities and one of the ones about female bonding and lesbianism was the fire. However, the censorship hit hard on the filmmakers and the movie and was led to heavy protests.

With time the representation of the same sex was increased and the cinema was hit to break the stereotypes. Thus the industry tries to maintain its standards with the right to the queer community.

1.3 The visual representation of queer Bollywood: Mistaken identities and misreading

Indian cinema has moved from the periphery to the center of World Cinema. The reasons for this remarkable journey are many and quite complex; they include India's urbanization, the growth of the consumer economy, and the emergence of globalization. Indian cinema that has proliferated and entered the global consciousness is the popular variety known as Bollywood. Gay themes and queer characters are relatively under-represented in the output of the Hindi film industry. The rendering of queer is neither unrecorded nor is it a contemporary development. One of the movies about the queer community was Prakash Mehra's *Dostana*. He argues that there is a need for more films to be made about the issue. *Dostana*'s pseudo-queer storyline and fan fictions extend to its public performance in queer South Asian clubs in the diaspora. *Dostana* is a very popular song for its affirmation of the male queer identity within popular Indian cinema. Kunal Mansukhani: There are enough queer signifiers within the film for both non-South Asian audiences and the gay spectator to identify with. The actor is presented as a spectacle for the queer gaze, the imagery draws parallels with the homoerotic *Dostana* is a film about a gay couple relationship in Venice, Italy. The film avoids controversy and protest by placing the story in a western context. *Dostana* also avoids the gay effigy burning which can be a part of the Indian landscape. A new vocabulary for queer spectators in disparate diasporas has been created by the director of the Gay Pride Festival. *Dostana*, as this article has already established, is not about homosexuality, rather it represents and celebrates an alleged queer union through Butler's (2002) notion of 'gender parody' and 'performativity'.

1.4 Portrayal of gay characters in Bollywood cinema

Earlier times the portrayal of alternative sexuality was used as a comic purpose to make the audience laugh. The clips of alternative sexuality were used to make the audience laugh which was found illogical most of the time. Gopinath (2000) points out that the Pinkoo character makes clear to the audience how male same-sex desire is consolidated into identity in the popular film. The character's sexuality is in a stereotype, he says. *Bombay Talkies* is a short 12-minute film that is an appetitive portrayal of a complex gay identity.

The portrayal of same-sex and transgender in films eventually made a positive image in the mind of the audience and helped the audience to gain a positive attitude towards the social and political aspects. The films taught a great sexual variation among the audience and very helpful context as it was important to showcase the bonding between same-sex. Nowadays the portrayal of same-sex is more and to spread awareness. The movies in Indian cinema are turning more accepting and westernized with the sensibility of creating a genre. Undoubtedly the movies aimed a for-money purpose but the most priority comes out to the entertainment but now the cinema is not underestimating the power of overall impact on the society and mental health.

1.5 Gender, Sexuality and (Be) longing: The Representation of Queer (LGBT) in Hindi

Cinema

In terms of influencing social change, Indian films are a powerful platform for influencing audiences. Cinema has undoubtedly made a great contribution to the queer movement in India. The over-saturation of gender stereotypes in movies leads to misunderstandings of gender roles, which are passed on from generation to generation as an acceptable point of view. The representatives of the LGBT community in Hindi movies are under the scanner.

Some films failed to challenge traditional myths and failed to break the taboo of this theme. This movie is one of several gay-themed movies that have been screened recently.

The 1990s was an important period for the Hindi film industry as it began to witness the transformation from eternal stories about love and friendship to modern and dark films. The expression of homosexuality is performed in different ways in Hindi movies. They include

Hijra, humor, mental illness, and finally, it shows the complexity of the lives of homosexuals. Many Indians are afraid to talk publicly about their gender identity and sexual orientation. For those still in the closet, more representation is needed in terms of movies.

1.6 Gender Minority and its Changing Portrayal in Bollywood Films

Queer is the term utilized by and for those people who are gay, lesbian, transsexual, and bi-sexual. The strange hypothesis proposes that personalities of people, particularly their sexual personalities, are not steady and straightforward as the socially given personalities some of the time don't match the self-identities built by the adult offices. India has seen true to life splendour with films like *Fire* (1996) to *Margarita with a Straw* (2014) and seen a bold portrayal of an eccentric person also deriding gay culture. Beforehand, the strange characters were just delicate people that add no importance to the plot of the film yet were simply kept to add uncaring humour.

Including the LGBT characters in any Hindi film implies that they are simply an object of scorn and joke. The chiefs never try to bring unique sexual characters under one screen. Prior, to the 1960s and 1970s, the

characters of LGBT were portrayed as the sidekick of legend or champion. Business films had a long history of involving dressed in drag male entertainers in melodies to add a comic scene, as in the "engine game mean" number from the 1981 super hit *Lawaaris*, where Amitabh Bachchan dressed in drag as a lady to be mixed up as a eunuch. Strange pictures seldom tracked down huge space in business adventures and whenever they did, it was as entertainment that could be found in a huge number of Hindi movies.

The film *Girlfriend* (2004) has shown that being gay isn't a normal process. In this film, one of the lead characters was physically mishandled in her youth and this is the explanation that she becomes alright with same-sex relationships i.e., lesbianism. The chief expected to toss some light on gay relationships yet he wound up addressing that strange sexuality isn't normal yet it is because of social conditions or setbacks, where one changes their sexual direction.

Sexual minorities are gradually are gaining the main spot in Hindi movies. Their portrayal has changed with the progression of time. The shift from negative to the positive portrayal of the "eccentric" in the movies has assisted with changing the cultural demeanor towards the LGBTQ people group. A portion of the youthful chiefs has tested heteronormativity through their projection of gay subjects. The response of the crowd of these movies likewise holds a bit of man-controlled society. Individuals are steadily becoming thoughtful towards gay relations yet track down trouble in tolerating lesbian or gay connections sincerely. After the decriminalization of segment 377 of the IPC by the Supreme Court on 6 September 2018 it tends normally that the producers would have the option to make films on eccentric topics in a climate of resilience and more opportunity. The movies being famous can do a great deal in achieving the fundamental desultory changes in giving the LGBT people group their legitimate spot in the public eye.

1.7 Representation of Female Homosexuality in Bollywood Movies

The time frame somewhere in the range of 2004 and 2014 has been picked because of the absence of films that depicted lesbian relationships as a significant or perceptible subject before 2000 and because of the presence of the equivalent after 2004. The speculations utilized in the investigation of the movies are Queer hypothesis and Laura Mulvey's idea of Male look. The eccentric hypothesis was formed as the aftereffect of different social developments, for example, The Stonewall Riot of 1969 which was one of the few uprisings that requested the freedom and opportunity of a Gay people group. Eccentric hypothesis focuses on and goes about as a disruption of the well-established idea of heteronormativity that proposes the idea of orientation and sexual parallel, which is profoundly installed in our social framework and convictions that has been managing our everyday life for ages. Raj Amit Kumar's film *Unfree Dom*, delivered in 2014, can be viewed as one of a couple of the Indian movies that have made waves of debates, confronted extreme backfires, and even got prohibited by the Censor Board of India in 2015 because of the express nakedness and savagery in it. Kumar in his film presents the story of a young lady having a place with a working-class man-centric family who recognizes herself as a lesbian yet at the same time in the wardrobe. *Razdan's Girlfriend* bombs in staying aware of its ancestor as well as have fizzled as a film that depicts an issue that

is profoundly touchy by stacking the two-hour film with negative generalizations about lesbian ladies and female homosexuality.

In such a social setup, how female homosexuality is addressed in well-known media like Bollywood films which have a strategic place of authority in Indian culture is of most extreme significance and accordingly must be considered. In the examination of two Bollywood films that talk about female homosexuality as a significant topic, it has been seen that both of the motion pictures have been loaded down with dangerous viewpoints, for example, male look and negative generalizing.

1.8 Representing the LGBTQ+ Community: A Study of Indian and American Popular Culture in the Last Decade

Sexuality was a liquid idea in old times when contrasted with current human civilization: it was not revoked, nor was it treated as a psychological infection. Homosexuality was named a 'transgression', an 'aberrance' or now and then even 'criminal' just accordingly ever. Seemingly, in such a manner, India has seen a cycle. While the antiquated disposition to substitute sexuality was moderate, there was a tremendous decrease in the center provincial time frame, and we are by all accounts presently confronted with the test of recovering the better pieces of our set of experiences that point towards civil rights and inclusivity.

It is a film isolated into four stories - in *I Am Omar*, the gay person engages in sexual relations with a man at a public spot and they are gotten by a soldier of a fortune police officer in the demonstration. This occurs when under Section 377 of the Indian Penal Code, same-sex intercourse was a criminal offense. In the wake of paying off the police officer, and observing an attorney, it is uncovered, the person's accomplice and the cop had set the scene up to coerce cash from him.

The film is horrendously sensible as far as portraying the enthusiastic and underlying battles that gay people experience, and the disappointment of the law to give pardon to them. I'm gotten basic approval, however, it was not famous among crowds. In Indian creations of the two motion pictures and web series, all entertainers playing strange characters were cis-gendered.

There is a consistent effort to expand the instructive worth of Indian creations and a significant stride ahead is found in this space. From *Dostana's* caricaturish depiction of gay men in the preteens of humor to *Chandigarh Aashiqui*, the jobs have been normalized and the acknowledgment has become all the more comparatively.

1.9 From Awareness to Acceptance: The Queering Of Bollywood

In India LGBTQ individuals are changing, because of crafted by activists, craftsmen, and movie producers. Astoundingly, inside the beyond twenty years, India's all things considered stifled LGBTQ populace has arrived at a Bollywood crowd. In this paper, I'll talk about how Bollywood has affected or advanced India's LGBTQ populace through two movies: *Fire*, featuring Nandita Das and Shabana Azmi, composed and

coordinated by Deepa Mehta, and *Mango Soufflé*, composed and coordinated by the Sahitya Akademi victor and a contemporary writer Mahesh Dattani. In these movies, both Deepa Mehta and Mahesh Dattani depict the purported 'dim and stowed away' realities of our general public.

1.10 Controversy, Censor and Ban: Bollywood Films from the 1970s Onwards

In the 1990s, India saw the kicking off of the economy and reception of the strategy of advancement. It proclaimed a new time in the turn of events and development of the country. It additionally expanded well for the film business in India. The new age of film sweethearts as well as film producers, new topics, intrepid chiefs, and slowly changing crowds to help strong and inventive creative works, prompted such films which obscured the differentiation among equal and business films. a. Three movies were significant for their discussions during these ten years: *Scoundrel Queen*, *Fire*, and *Kamasutra: A Tale of Love*. The film was maybe one of the primary celluloid portrayals of lesbianism in India with boldness. Applauding the film, the Indian Express states, "In the year of its twentieth commemoration, *Fire* holds its situation as a significant reference for films on orientation connections in India.

The managing of the issue of LGBTQ in films has likewise made some of these discussions. After *Fire* by Deepa Mehta in 1996 which replied on, bury Alia, on the lesbian connection in a standard Indian family, in the year 2003, a movie called *The Pink Mirror* coordinated by Sidhar Rangayan got buried in the debate over the issue of the portrayal of the life of native gays. This film proceeded to win numerous worldwide honors furthermore was displayed at more than fifty film celebrations all over the planet. But because of its unconventional substance, the film was restricted in India. By and by, the control also the unbending and moralist areas of the nation neglected to comprehend the changing India in a globalized world and the relevance of the issue. Beginning around 1970 onwards, many movies need to address the cost of such fights and boycotts. Such political and primitive demonstrations have support from the middle age and universal considerations of the specialists as well as the social workers for hire. These appalling thoughts when experiencing the hopeful, liberal what's more a superior vision of the world, normal results in a few warmed stages in the general public.

1.11 Gender, Sexuality and (Be) longing: The Representation of Queer (LGBT) in Hindi Cinema

Homosexuality is as yet viewed as untouchable in India. Segment 377 of the Indian Penal Code which condemns homosexuality was presented by the British in frontier India in 1861 it remains in the nation's books. The local area which has for some time been underestimated and denied of their actual personality and portrayal in the social and social gestalt of society merits basic consideration. The LGBT people group in India faces a ton of battles in day-to-day existence from the absence of acknowledgment in the public arena to segregation. The battle is to observe space in the public arena where orientation individuality isn't being denounced as strange. They are never depicted as an acknowledged individual by the general public.

They are significantly depicted as stunning characters who are just there in the film similarly to comic remainder. Questioned, excluded, vilified, and condemned for quite a long time, the sexual minorities are currently venturing out from the shadow of intangibility. As indicated by India's census⁵ of 2011, which counted transsexual populace interestingly, India has an assessed 4.9 lakh Transgender who distinguished themselves as 'third orientation'. As per a government report submitted to the Supreme court. Before the sexual unrest of the 1960s, there was no normal non-slanderous jargon for nonheterosexuality; the nearest such term, "third orientation", follows back to the 1860s however never acquired wide acknowledgment in the United States.

The first generally utilized term, gay, was remembered to convey regrettable underlying meanings and would, in general, be supplanted by homophiles during the 1950s and 1960s, and hence gay during the 1970s. As lesbians manufactured more open personalities, the expression "gay furthermore lesbian" turned out to be more normal. Eccentric hypothesis recommends that gay-lesbian culture should be visible as subcultures to the hetero standard one. Camp, drag, transvestitism, and dressing in drag are methods of subcultures.

Dressing in drag deglamorized the ultra-feminine stars and disguise causes to notice the pretending and built manliness of the body. Such subcultures are suited to being the symbols, signs, and 'quality' of the standard culture. Bollywood big names are known to divert inquiries regarding their sexual direction. The Hindi entertainment world is one of the hands of the powers with the ability to bring Indians together and cultivate another general assessment. However, the world's biggest entertainment world is regularly seen coming up short on a feeling of obligation towards LGBTQ issues. Notwithstanding its ability to affect a huge number of individuals at the same time, Hindi film has picked to satisfy its amusement obligation by scorning gay culture. Getting the given of the LGBT issue passed by the accreditation board is the principal hindrance since the substance of the film is lawfully against what the country acknowledges. The issues of getting the funds required for the delivery, and the probability that the crowd will stay away from the film or more awful picket it, are the best impediment. Gay portrayals have been made in various routes in Hindi movies. The first is hijra, the second is humor, the third is in the structure of mental ailment, and the inclusion is standing out in which it shows the intricacies of the lives gay individuals lead. Times are changing and with that sexual minorities are gradually tracking down a spot in Hindi film. The portrayal of lesbians, gays, bisexuals, transsexuals, hijras, and other people who are recognized as 'eccentric' in films in a positive way has gone about as a demulcent for the local area.

1.12 The portrayal of Transgender in Bollywood Movies

The projection of transsexual in media matters. If movie producers don't take on the measures to address the confirmed side of their lives, then, at that point, individuals horrendously ponder them. The films feature the transsexual local area as gay, while not all transsexuals are gay. The media should find a few specific ways to address the transsexual local area sensibly. Social organizations, similar to media, need to change

their approaches towards the trans-individuals. All the entertainment worlds address the picture of the transsexual local area as unskilled. They generally negatively depict us and ridicule us. There is a need to change the personal portrayal of the transsexual local area, which might cause them to fabricate their genuine picture among watchers. Transsexual individuals face the danger of social shame, separation, and provocation when they address others.

Bollywood films are introducing cliché pictures of transsexuals, artists, and sex laborers, funny, vicious, and poor people. Nonetheless, the motion pictures "ShabnumMausi" and "Welcome to Sajjanpur" are some way or another portrayed emphatically. The transsexual local area watches Bollywood motion pictures, however, they are not happy with their portrayal in films. Furthermore, they contended that the vast majority of the time, they are taken as entertaining characters to satisfy the crowd. They believe that the significant purpose for individuals threatening about queer is the negative projection of their characters, visual portrayal as well as status in standard mode by media, explicitly Bollywood motion pictures. Besides, the public looks at transsexuals as substandard articles and considers that they reserve no privilege to having a good status in the public eye.

1.13 Queering Bollywood.

Indeed, even a careless look at well-known Indian films offers up various portrayals of people who oppose orientation generalizations. Men in dresses or with ladylike characteristics, and ladies with short hair, pants, and an extreme disposition, have figured unmistakably on the Bollywood screen. Specifically, dressing in drag of all kinds of people has been a standard comedic furthermore plot gadget infamous Indian films for quite a long time. These portrayals are valuable for eccentric purposes in that they indicate different potential outcomes of orientation and sexuality that fall outside the bounds of customary heterosexuality. Bollywood appears to have reacted to the developing perceived viability of a lesbian furthermore gay development in South Asia with a noticeable expansion lately in portrayals of characters that are expressly cross-orientation recognized.

In the 1996 film *Raja Hindustani*, for example, the champion's primary companions are a feminine man and a manly lady who typically give a lot of the comic diversion in the film, generally, through the disarray, they produce among different characters concerning the "valid" nature of their sex. A comparative snapshot of disclosure and a re-visitation of one's "valid" orientation happens in the 1970 film *Mera Naam Joker*, which stars the entertainer Padmini dressing in drag as a scrappy and free drifter and bazaar entertainer who employs a blade and is called Minoos Master. Minoos Master's butch strength, be that as it may, prefigures the inescapable disclosure scene, where Minoos is uncovered as Mina, a well-proportioned magnificence who wears a sari, develops her hair, and ultimately turns into a spouse. Regardless of the commonness of the hijra character as the essential marker of sexual otherness, there are different portrayals of unequivocal sexual aberrance infamous film. One such portrayal becomes obvious in the 1991 film *Pole Kalandar*, featuring Anupam Kher as a delicate gay named Pinkoo. Pinkoo's colorful effeminacy is intended to give

entertainment, while his pink Mohawk and affinity for communicating in English imprint him as individually unfamiliar and high society. This portrayal of male homosexuality as now, not just a hijra ID but as unfamiliar and outsider reverberates with regular framings of sexuality inside patriot talks. It might be said, the Pinkoo character clarifies the manners by which male same-sex want, when it is solidified into a character infamous film, can exist just fair and square of generalization.

Eventually, the two movies subsume sexuality and investigate homophobia under apparently more significant issues like class and orientation persecution. Accordingly, non-heteronormative sexual subjects exist in the well-known film as "lesbians" and "gay men" provided that they give light-hearted elements or are rebuffed and killed in unsurprising ways.

1.14 SOCIAL AND PSYCHOLOGICAL DIMENSIONS OF QUEER REPRESENTATIONS IN INDIAN CINEMA:

In basic terms, strange means something remarkable, abnormal, or not quite the same as the rest. Nonetheless, it is at present firmly connected with the expanding LGBTI activism which targets destroying the universalized doubles and dismissing heterosexuality, heteronormativity, and heteropatriarchy which appear to overwhelm one's comprehension of sexuality. Comprehension of sexuality goes much past the classes of hetero and gay. Indeed, it makes elective approaches to being and wanders into better approaches for reviewing life.

The impact of the film can be felt in every single corner of the Indian culture. Other than the legitimate element of the Indian Queer Movement, Cinema has been created to be a compelling imaginative instrument or obstruction towards the heteronormativity of Indian culture. the banned topic of transgenders in India which is still much confounded and peered downward on. The movie has gotten huge help and basic recognition from analysts, celebration chiefs, and worldwide crowds for its fruitful depiction of one of the most minimized parts of the general public. It has screened at more than 70 worldwide film celebrations and won a few honors. Strange motion pictures have assisted people with teaching in them the appeal with the lead characters which have given a portrayal to their personality in the cinema. All things considered, the sensation of segregation and elite, when is communicated through imaginative channels like a film; it, not just aids in making a space for orientation non-adjusting characters yet additionally helps in giving an organization of articulation to them.

Research Methodology

The topic was chosen research A study the on portrayal of different sexualities in Indian cinema and its acceptance in Indian society with special reference to Delhi NCR. To begin this research, secondary data was collected from various other research papers which explored either the same topic or something relevant to this research. To the base, this research on realistic facts and figures a survey of around 150 people was collected through the online medium and the sample area of this research pertained specifically to Delhi NCR and was conducted among the age group of 18 to 65 years.

To understand the leaps of advancement that have been achieved in the field of mainstream cinema specifically about the portrayal of the LGBTQ community and their relevant stories. The dependent variable in the research is the acceptance of sexualities in society and the independent variable here are the Indian movies that are creating influence among the society. For the formulation of this data some variables that were kept in mind included audiences' media consumption habits, the number of LGBTQ stories that are represented in Indian cinema. As well as the way the commercial nature of cinema influences the production as well as the reception of these stories

After the survey was conducted it was tabulated in an easily accessible and understandable form, which include pie charts representing the data. All this was incredibly helpful in understanding how the audience react to LGBTQ stories being represented in cinema and if they are acceptable about it or not.

Research Question:

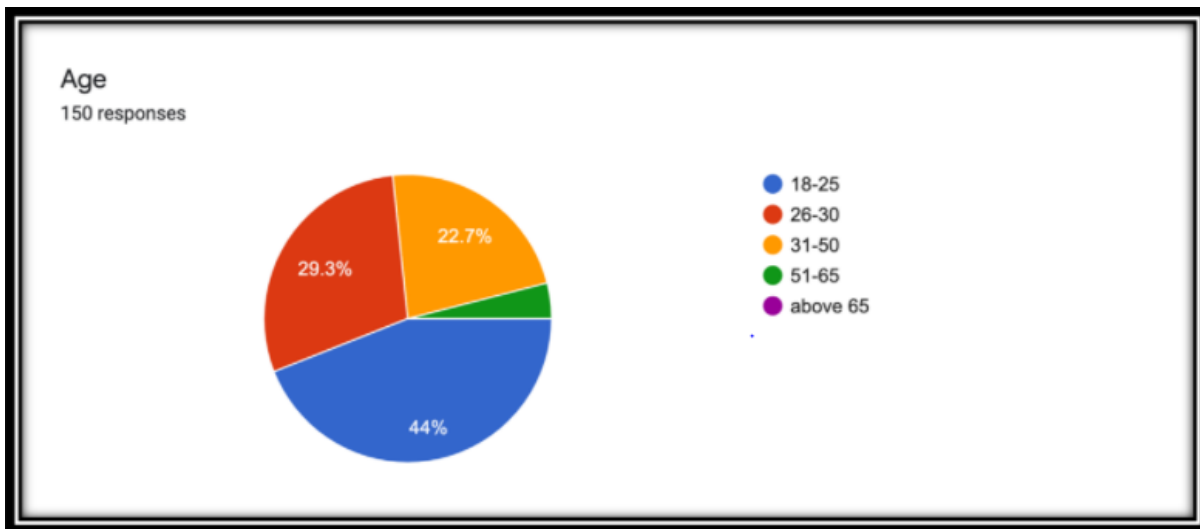
1. Is Indian cinema opening up with the concept of LGBTQ?
2. Are Indian movies impactful when it comes to defining different sexualities?
3. Is the information conveyed in the movies accurate or misleading?

The objective of the research

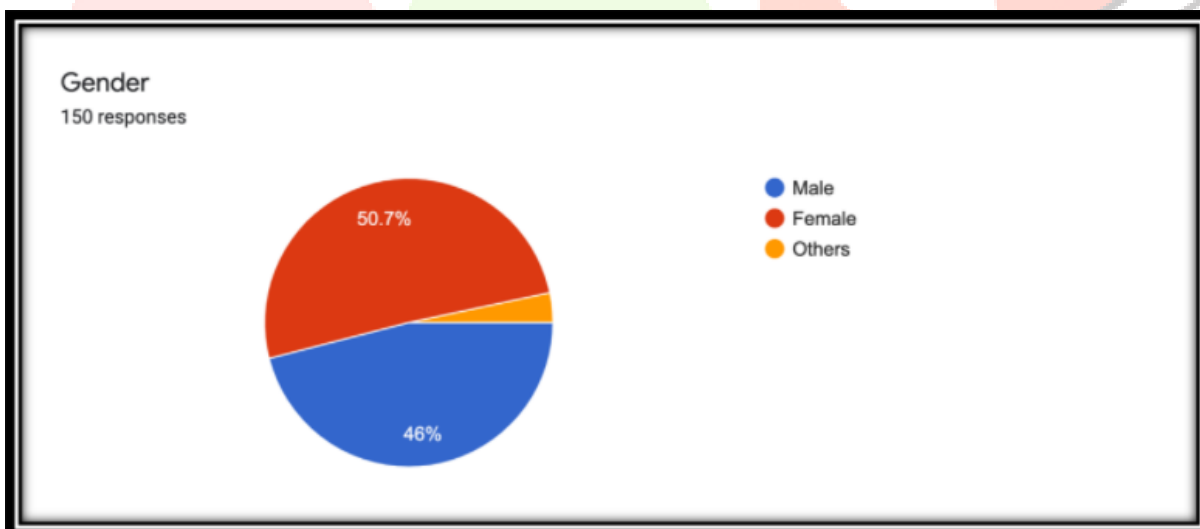
1. To analyze the impact of different sexual representations in Indian Cinema.
2. To understand the audience's reaction and perspective towards LGBTQ characters.
3. To study the acceptance of LGBTQ characters in Indian cinema in past and present times.
4. To find if the Indian cinema is having a positive influence on society.

Purpose of the research: To know the responses of the people and their behaviour towards different sexualities represented in the Indian movies and if no help spreading the correct information about the same.

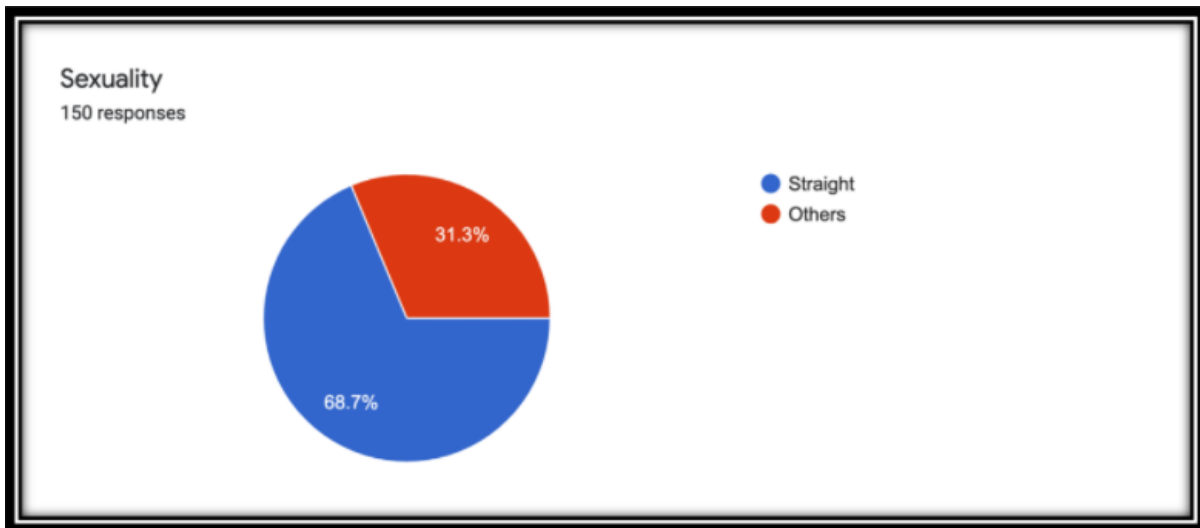
Analysis and Interpretation of Data



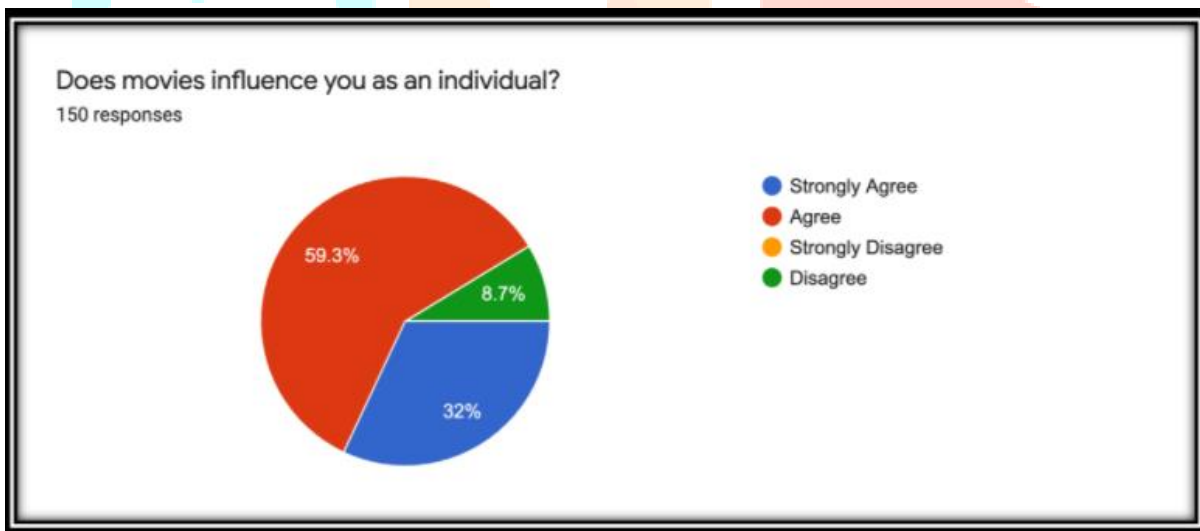
The survey was distributed among 150 people living in Delhi and NCR region. The maximum age group which was the main participants in the survey was of 18-25 years (44%) followed by (29.3%) of 26-30 years, (22.7%) of 31-50 years and giving the least hit to the 51-65 years, (5%).



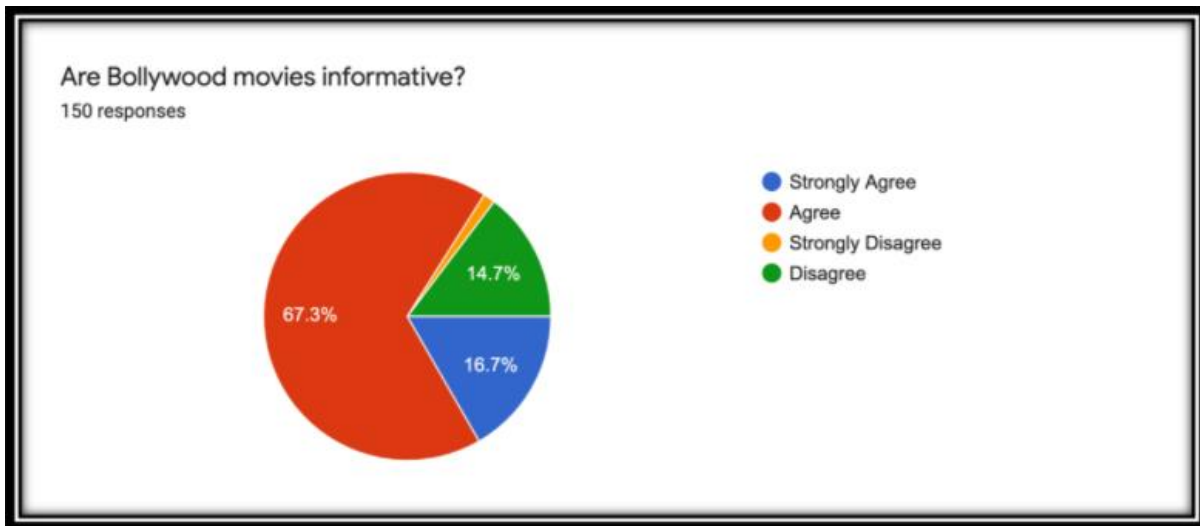
According to the poll, the maximum participation was done by females (50.7%) followed by male category (46%) and ending up with the other category i.e. (4.3%).



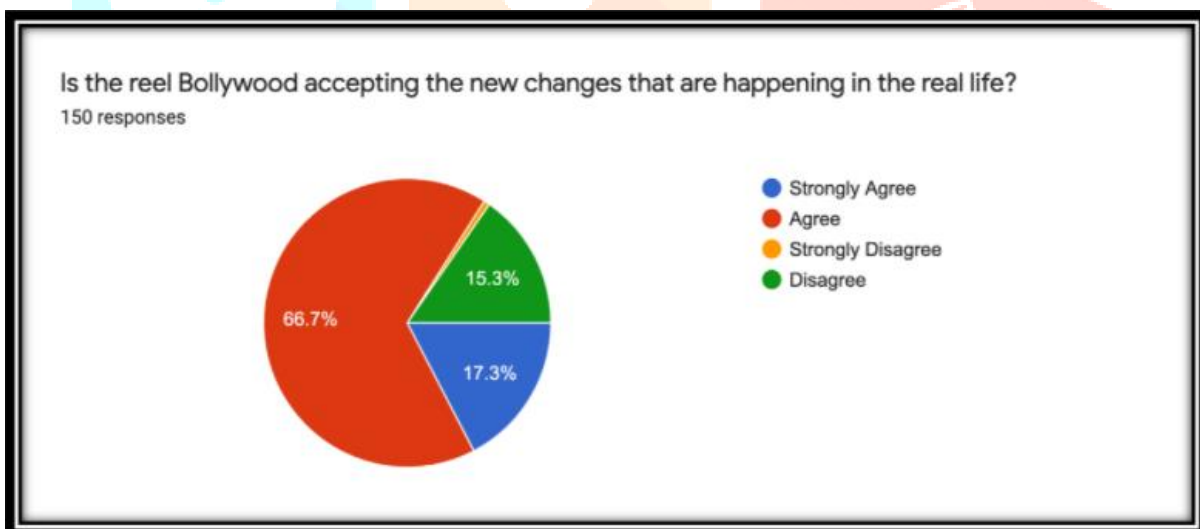
When asked about sexuality the respondents were openly acceptable with a response. 68.7% turned out to be straight and the rest that is 31.3% fell in the category of others.



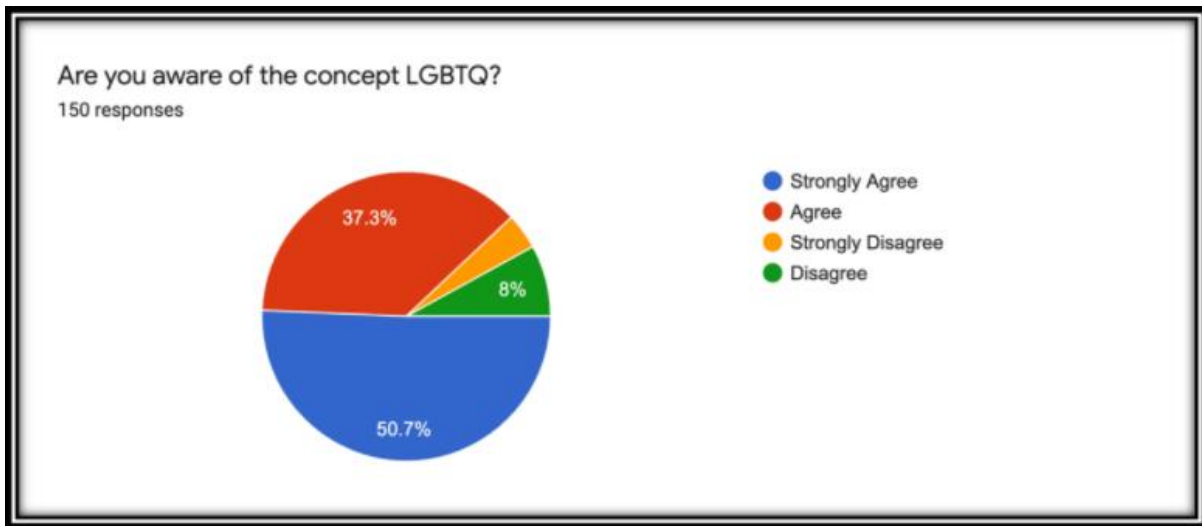
Opening up with the first question. The maximum number of respondents is 59.3% who agreed in their response. While 32% of the respondents strongly agreed with their response. But, there were also 8% of the respondents who disagreed when they were asked about the influence of Bollywood.



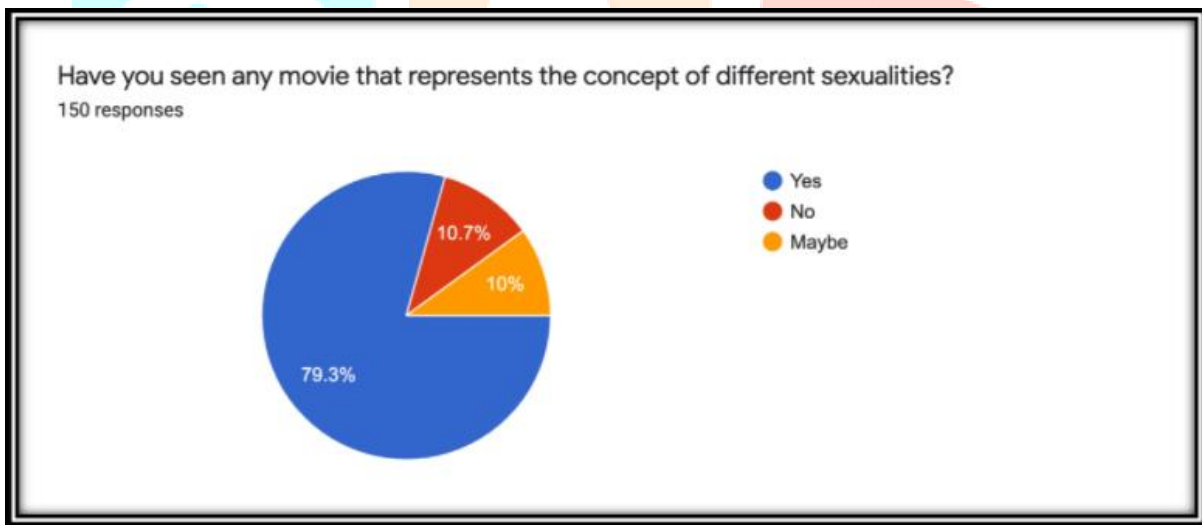
Talking about the fact whether Bollywood movies are informative, 67.3% of the people agreed to the question and only 16.7% believed that the movies are highly informative. But looking on the other side of the chart we also found respondents 14.7% who believed that Bollywood movies are not informative as per their point of view.



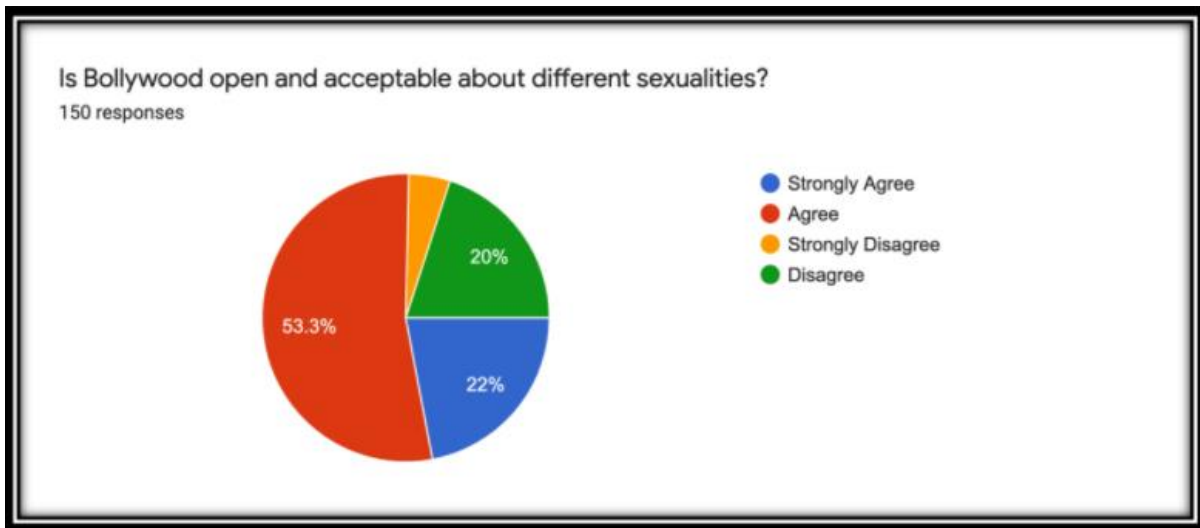
Talking about the changes 66% of the respondents agreed to the changes that are taking place in Indian movies keeping today's scenario in mind while only 15% disagreed with the question that has been asked. In the play of agreement and disagreement 17% strongly believed that as the new concepts are emerging in society movies are trying to highlight the new concepts to make the audience aware of them.



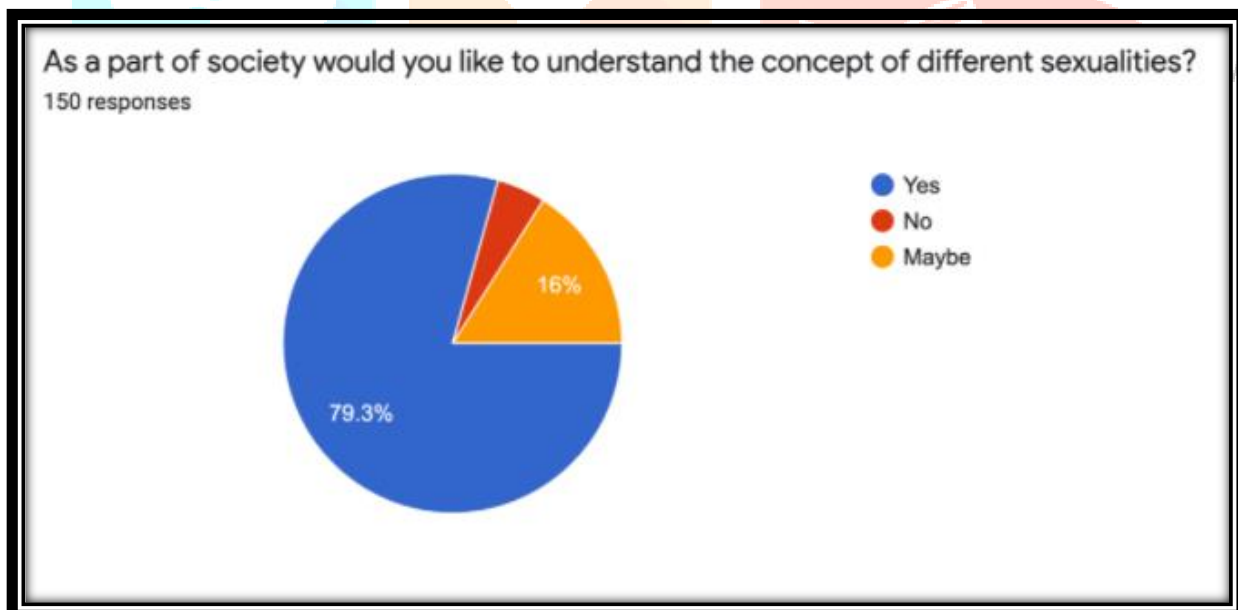
Asking people if they are aware of the concept of LGBTQ, 50.7% strongly agreed and accepted that they know the term with proper knowledge. 37.3% agreed which meant that they know but in bits and pieces. 8% disagreed with the term and the remaining said that they are not at all aware of the highlighted term.



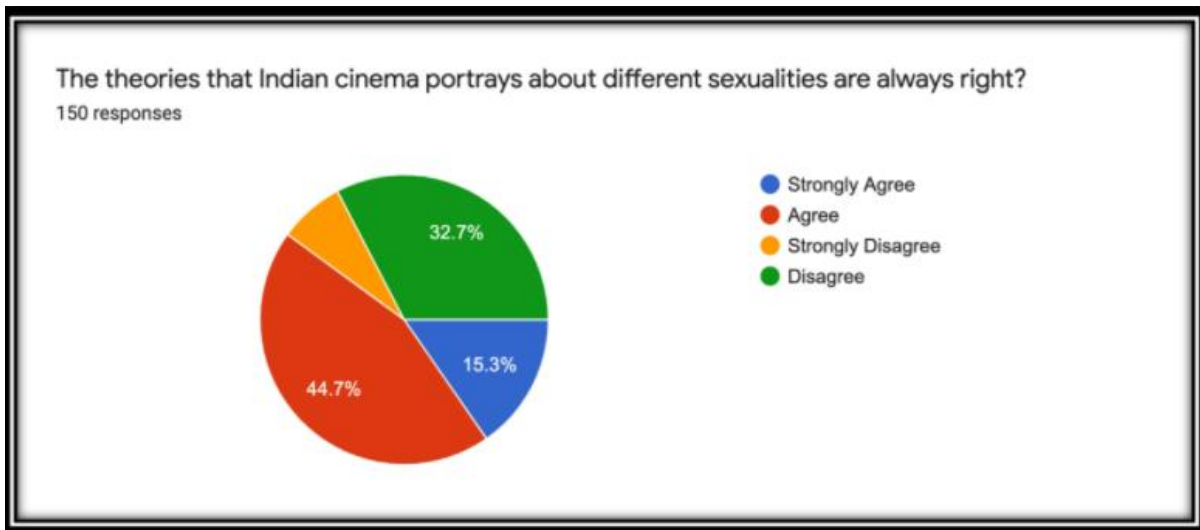
79.3% of the respondents have seen movies with different concepts of sexualities and 10% of them are not sure about it. The difference between not so sure and not at all is .7%, that is 10.7% of respondents have not seen any movie like this.



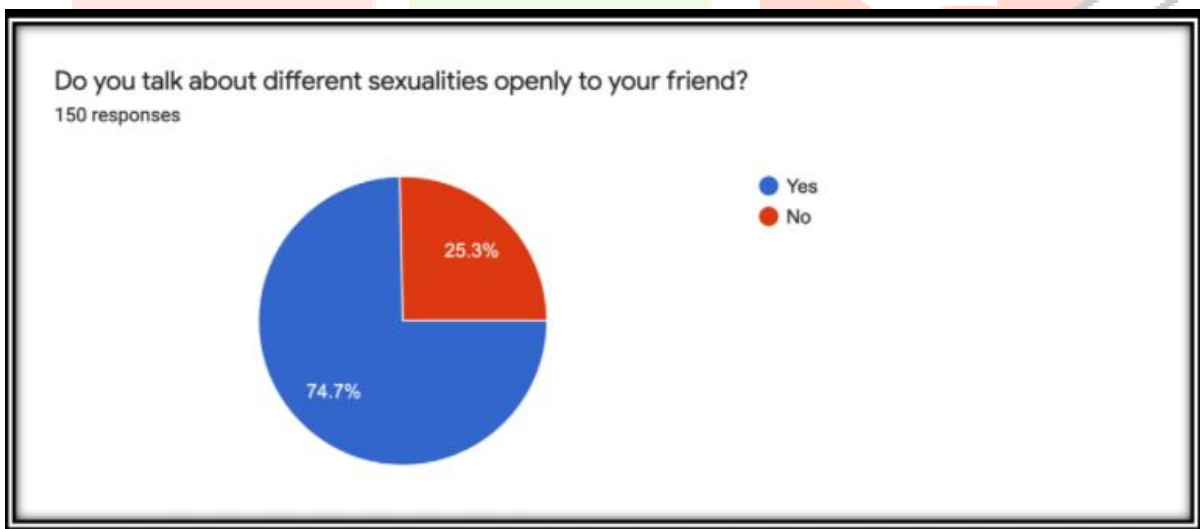
The above-mentioned question comes out to be a little sensitive as it talks about acceptance in Bollywood. Looking at the respondent's majority 53.3% accepted that Bollywood accepts the role of different sexuality while 20% believe that it does not. We also found that 22% strongly believed the acceptance while 5% strongly disagreed with the acceptance. Hence, the probability of agreement is more than the disagreement.



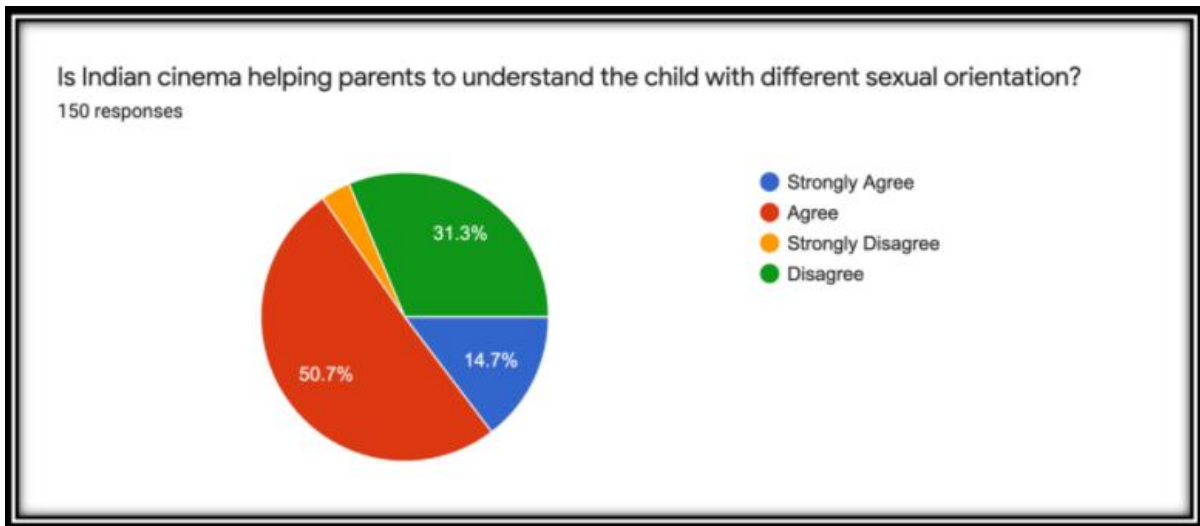
When the respondents were asked if they would like to understand the different sexualities. 79.3% were interested in understanding the entire concept of LGBTQ. On the other hand, 16% said that they are okay with both yes and no. But we also have 5.7% of the respondents who declined in understanding the concept of LGBTQ.



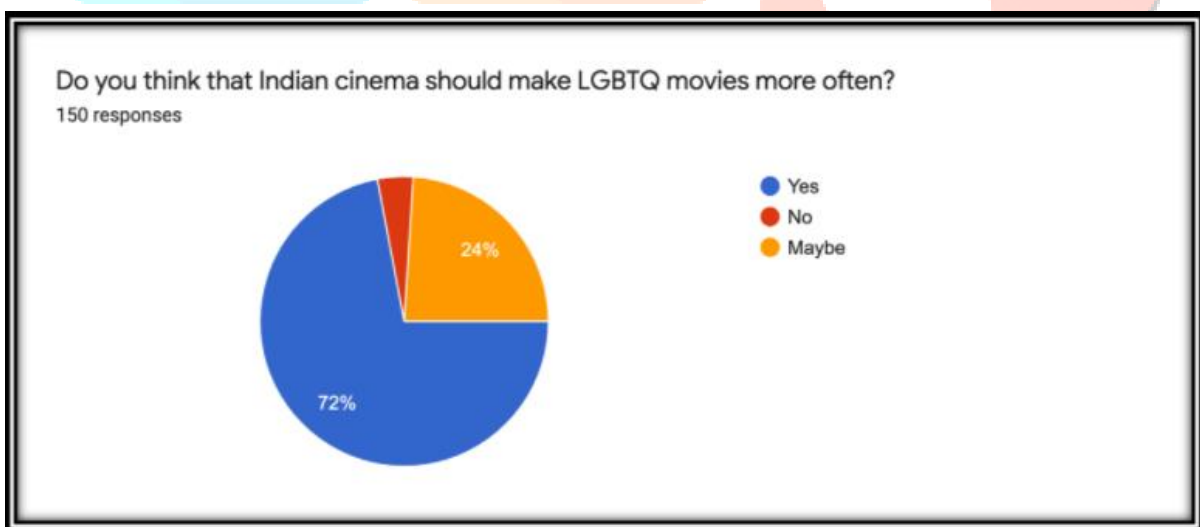
The concepts that Indian cinema portrays in its movies are right is what 44.7% of the respondents mentioned. But if we look at the second-highest score which is 32.7% and it disagreed with the question. So they believe that the concepts that Indian cinema portrays are not always true, there are obvious glitches. 15.3% were not at all at doubt with the glitches and strongly agreed to the concepts and reported that Indian cinema is all good in the genre of concepts.



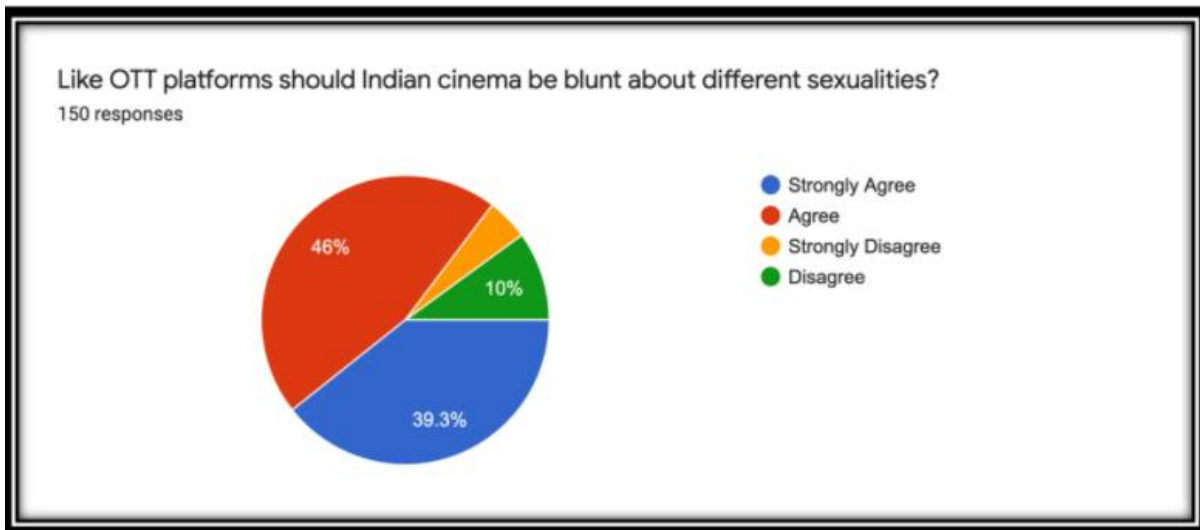
Are respondents open to talking about different sexualities? When asked the majority 74.7% turned out to say that they are open to a friend about the topic and only 25.3% of people said that they are not okay and they may hesitate in talking about different sexualities.



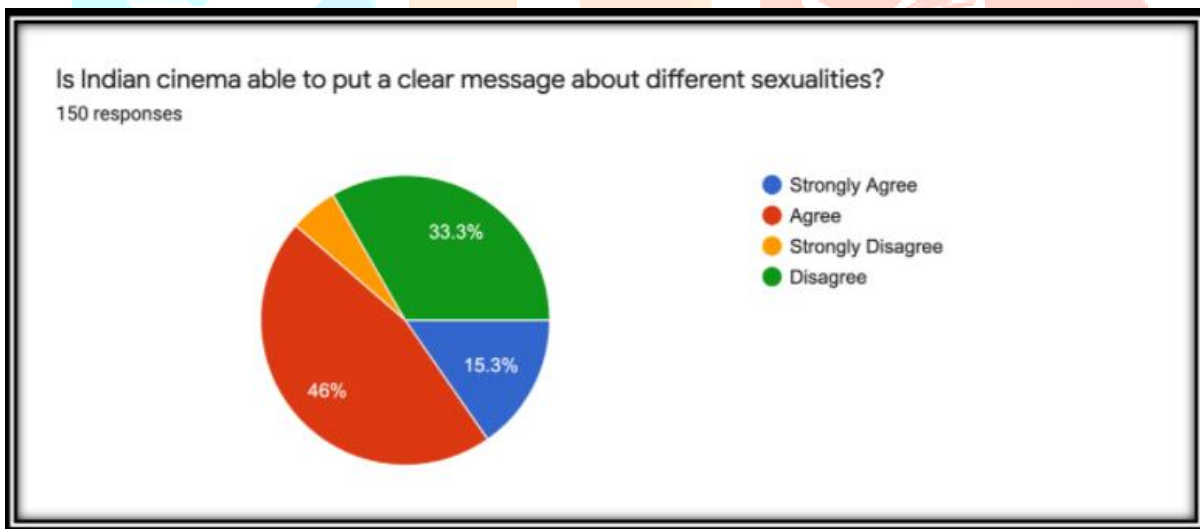
As the above-given Pie Chart states, 50.7% of the population have agreed that Indian cinema helps parents to understand the different sexual orientations of children. There are about 14.7% of them who strongly believe in this as well. On the other hand, 31.3% of them completely disagree with this concept with 3.3% strongly disagreeing with this.



In this question, more than half of the respondents (strongly agreed with the statement. And 24% agreed that maybe Indian Cinema should make LGBTQ movies more often. Only a few respondents didn't agree with the statement at all.

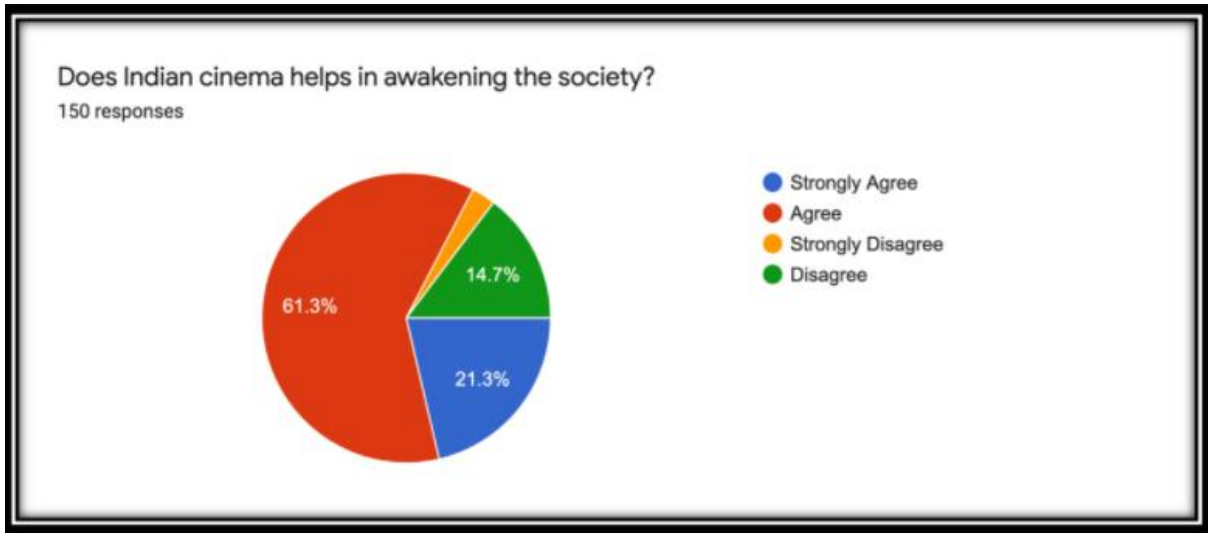


When asked if Indian cinema should equally start portraying different sexualities as OTT platforms, 46% of the respondents agreed to this about 39.3% gave a strong consent for the same. On the other hand 10% of the respondents disagreed and about 4.7% of them strongly disagreed with it.

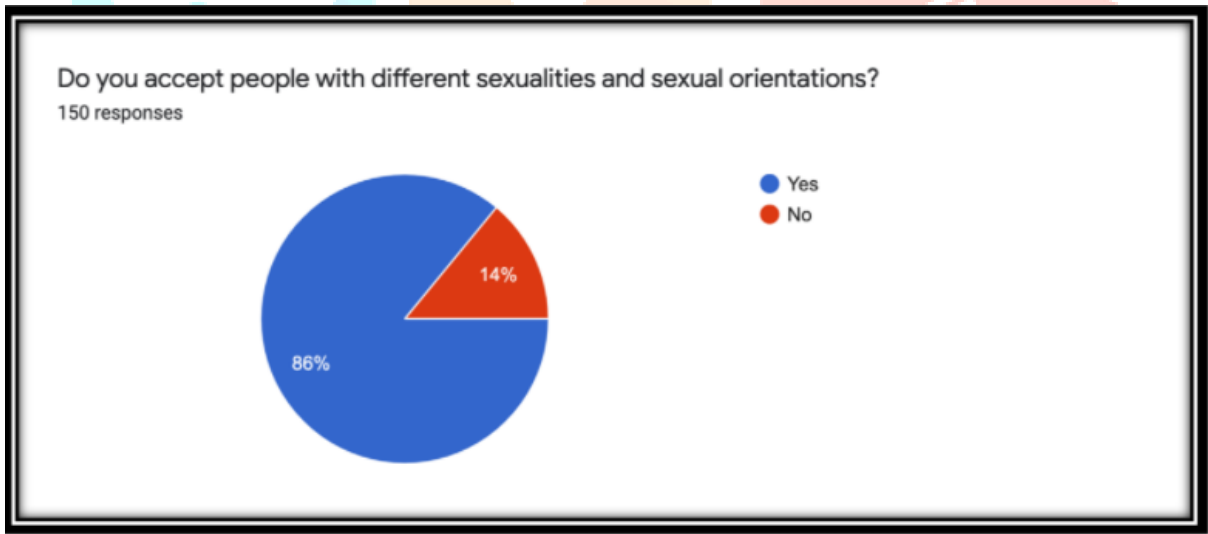


As per the above mentioned chart, 46% and 15.3% of the respondents agree and strongly agree that Indian Cinema put a clear message about different sexualities out there. But on the other hand, almost - one-third (33.3%) of respondents disagree with the same.

As far as we have researched about the selected topic, we have witnessed that with time there has been a vast shift in the portrayal of such roles in the Indian cinema and the representation of LGBTQ groups have been widely accepted on the big screen.



When asked about whether Indian Cinema helps in awakening the society, 61.3% were in favor of it in which 21.3% of the respondents strongly agreed to it. About 16.14% strongly disagreed with the same. As per the above mentioned pie chart we can clearly see that with time cinema has influenced the society and there are more positive response as compared to the negative responses.



Accepting people with different sexual orientations is one of the toughest tasks, as one accepts the humanity over any other gender foundation. As per the above poll, 86% of the people said yes in accepting people with different sexual orientations while 14% bluntly denied accepting.

Conclusion

The topic of the research was A Study on Portrayal of Different Sexualities in Indian Cinema and its Acceptance in Indian Society with Special Reference to Delhi NCR. During the research, we found out that living in the 21st century has not yet lowered the difficulties for people with different sexual orientations while Indian cinema being the biggest influential platform has been nascent portraying the concept of different sexualities.

During the research we took a survey of 150 people with different occupations, age groups, and different sexualities. We asked them around fifteen questions in which they had to give their response through MCQ questions and the answers have been noted in the form of a pie chart which is calculated in the form of percentage which made it easier to figure that what all the respondents selected and which proportion is high.

When we asked the audience about if the Indian Cinema is dwelling up with the fact of LGBTQ in cinema, there were about 53.3% of the respondents who have accepted that Bollywood welcomes the role of different sexuality while 20% believes that it is not very welcoming. We also found that 22% of the respondents strongly agreed to this fact while 5% strongly disagreed with the same. Hence, the probability of agreement is more than the disagreement.

As per the survey, there are people who have openly accepted their sexuality. You can see that in the survey where we asked people about their sexuality and gave the options of straight and others, 31.3% of the respondents accepted that they have a different sexual orientation. Now, the sexual orientation can be any for example: gay, lesbian, bisexual, etc.

The factor that matters the most is if society is getting influenced through Indian cinema or not. **So, when asked about the impact of Indian cinema on society**, 61.3% were in favor of it in which 21.3% of the respondents strongly agreed to it. About 16.14% strongly disagreed with the same.

Moving forward with the interpretation, when asked if Indian cinema helps parents to accept their child with their sexuality and whether the cinema provides knowledge to the society about the sexuality concept, the majority of the respondents were in favor of it. This highlights that the people are acceptable but on the other hand, we also find people who are totally against it.

Before talking about a topic it is very important to study that topic, hence being an influencer we can put a positive impact on the society. **When asked about, if the information that is conveyed by the Indian cinema about LGBTQ is accurate or misleading**, 46% and 15.3% of the respondents agree and strongly agree that Indian Cinema put a clear message about different sexualities out there. But on the other hand, almost - one-third (33.3%) of respondents disagree with the same.

As far as we have researched about the selected topic, we have witnessed that with time there has been a vast shift in the portrayal of such roles in the Indian cinema and the representation of LGBTQ groups have been widely accepted in the big the big screen.

The survey tells us that people nowadays are accepting the change. The change that has been running in process for a long time is being specific. Since the mid-80s the change is trying to take place and the world is fighting against the odds.

Though there is a change, there is still an imbalance that exists amongst the mentality of the society. Through this research, we can conclude that society is striving for better development and changing attitudes towards the LGBTQ community.

Limitation of Research

1. The methodology of the study could have been better for getting better results.
2. The study related to this topic is not well researched especially in the Indian context, hence that aspect lacks in the literature review. There is also a shortage of quality content pertaining to this specific topic.
3. Pan India study would be a better option than restricting it to a particular place as it gives us better variables and wider scope to analyze the topic in depth.

References

1. Gayatri Gopinath (2008) **Queering Bollywood Alternative sexualities in popular Indian Cinema**
https://www.tandfonline.com/doi/pdf/10.1300/J082v39n03_13?needAccess=true-
2. Rohit K. Dasgupta (2012) **The Queer Rhetoric of Bollywood: A case of mistaken identity**
<https://bibliotekanauki.pl/articles/459133>
3. **Rohit K. Dasgupta (2015) The visual representation of queer Bollywood: Mistaken identities and misreading in Dostana**
<https://www.ingentaconnect.com/content/intellect/jaws/2015/00000001/00000001/art00012>
4. **Sohini Ghosh (2010) Bollywood Cinema and Queer Sexuality**

https://books.google.co.in/books?hl=en&lr=&id=7xmMAgAAQBAJ&oi=fnd&pg=PA55&dq=queer+representation+bollywood&ots=We7ZpNyI0J&sig=29OM7C11FtGouqxcM6CLDP4FJ2I&redir_esc=y#v=onepage&q=queer%20representation%20bollywood&f=false

5. **Shalmalee Palekar (2016) Picturing Queering India**
https://books.google.co.in/books?hl=en&lr=&id=heLaDwAAQBAJ&oi=fnd&pg=PA155&dq=queer+representation+bollywood&ots=zUJQpmxgFY&sig=NUtgZj8Nce6MplnxuP1LwhCV-6s&redir_esc=y#v=onepage&q=queer%20representation%20bollywood&f=false
6. **Ankita Chowdhury (2021) Gender Minority and its Changing Portrayal in Bollywood Films**
<https://ir.nbu.ac.in/bitstream/123456789/4167/1/Gender%20Minority%20and%20its%20Changing%20Portrayal%20in%20Bollywood%20Films.pdf>
7. **Keerthana Bose and Dr Sareen K (2021) (Mis) Representation of Female Homosexuality in Select Bollywood Movies** <https://annalsofrscb.ro/index.php/journal/article/view/7094/5290>
8. **Prashant Pradhan (2021) LGBTQ Representation in Amazon Prime's 'Made in Heaven': An Analytical Study** <https://www.iuu.ac/pdf/Pragyaan-Journal-of-Mass-Communication-Volume-19-Issue%202-December-2021.pdf#page=26->
9. **Raja V.R. Rashmi (2018) An analysis on the representation**
<https://www.indianjournals.com/ijor.aspx?target=ijor:rjhss&volume=9&issue=1&article=031>
10. **Manukriti, Maumil Mehraj and Amrita Ajay (2020) Representing the LGBTQ+ Community: A Study of Indian and American Popular Culture in the Last Decade**
<http://maitreyi.ac.in/Datafiles/cms/2021/vantage%202021%20new/8.%20LGBTQ%20paper%20Ju1%2026.pdf>
11. **Sohini Chatterjee (2021) The 'Good Indian Queer Woman' and the Family: Politics of Normativity and Travails of (Queer) Representation**
<https://www.tandfonline.com/doi/abs/10.1080/14746689.2021.1940549>
12. **Sanjeev Kumar Sabharwal (2012) PORTRAYAL OF SEXUAL MINORITIES IN HINDI FILMS**
<http://www.caluniv.ac.in/global-mdia-journal/Article/A5%20S%20SEN.pdf>
13. **Newly Paul (2022) Indian Media and coverage of section 377, discrimination of same sex**
<https://journals.sagepub.com/doi/abs/10.1177/07395329221076595>
14. **Hiya Chatterjee (2021) Exploring Queer Sexualities In Indian Cinema**
<http://sanglap-journal.in/index.php/sanglap/article/view/7>
15. **Dinesh Bhugra, Gurbinder Kalra & Antonio Ventriglio (2015) Portrayal of gay characters in Bollywood cinema**
<https://www.tandfonline.com/doi/abs/10.3109/09540261.2015.1086320>
16. **Ruth Vanita (2002) Same-sex love and Eroticism In Indian culture and society.**
<https://www.taylorfrancis.com/books/mono/10.4324/9780203951217/queering-india-ruth-vanita>
17. **Rama Srinivasan (2013) Queer times in Bollywood**

<https://www.taylorfrancis.com/chapters/edit/10.4324/9780203556054-15/queer-times-bollywood-rama-srinivasan>

18. **Eric Knee (2018)** Gay, but not Inclusive: Boundary Maintenance in an LGBTQ Space

<https://www.tandfonline.com/doi/abs/10.1080/01490400.2018.1441767?tab=permissions&scroll=top>

19. **Rukhsar Hussain (2021)** Hijra representation in Bollywood: Adoption and legal discourses

<https://muse.jhu.edu/article/837647/summary>

20. **Pawan Singh (2020)** Uncloseting in Hindi Queer Cinema: One Law, Two Gay Male Protagonists

<https://heinonline.org/HOL/LandingPage?handle=hein.journals/nujslr13&div=28&id=&page>

