

Indian Hindi Cinema and Queer Gaze: Presentation of LGBTQ+ In Bollywood

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Neha Jain 

Abstract

Cinema has long been a pillar of our culture. On a variety of subjects, it shocked, amused, inspired, and exceeded hopes and expectations. Film is also seen as a powerful tool for accelerating social change, subtly influencing society's way of thinking. Indian cinema is said to have different genres as they should appeal to a wide range of audiences. The topic undergoes constant paradigm shifts. Various epics, myths, tales, and retellings of side stories were shown at the beginning of the movie. The film then highlighted the ideas of the freedom movement and Gandhi's philosophy. More recently, true events have been incorporated and film actors have waged battles for social justice. In addition, through widespread publicity, they started enacting important changes that affected politics and other political dramas. The contents of the film are frequently taken from society and vice versa, and the term is used to designate a broad range of sexual identities, including non-cisgender. Without a doubt, the LGBT movement in India has benefited enormously from the movies. Like many other modern social movements, the Indian queer movement seeks to change society. a shift in our perception of sexuality away from seeing it as a passing phase. His objective is to dismantle the constructed barriers of predominate notions that characterize the typical adult's sexual world.

Keywords

Cinema, Gender studies, LGBTQ+, Film studies, Queer Theory, Gaze Theory

Research faculty & supervisor (English), Shri Venkateshwara University, UP.

Corresponding Author:

Dr. Neha Jain Research faculty & supervisor (English), Shri Venkateshwara University, UP.
E-mail: thegurukulamdelhi@gmail.com



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Introduction

Cinema has long been a part of popular culture. It surprised, entertained, inspired, and exceeded expectations and imaginations on a wide range of topics. Film is also seen as a powerful tool for accelerating social change, subtly influencing society's way of thinking. Indian cinema is said to have different genres as they should appeal to a wide range of audiences. The topic undergoes constant paradigm shifts. The beginning of the film had various epics, myths, legends, and retellings of side stories. The themes of the independence movement and Gandhi's ideology were then projected in the film. More recently, true events have been incorporated and film actors have waged battles for social justice. There is also They started making big changes, influencing politics and other political dramas through huge publicity. Similarly, the film's themes are taken primarily from society and sometimes vice versa, indicating a vicious circle. , is an umbrella term that encompasses a range of sexual identities, including non-cisgender. There is no doubt that cinema has contributed greatly to the queer movement in India. The Indian queer movement, like many other new social movements, is focused on the idea of bringing about social change. A shift in our perception of sexuality from a peripheral rather than a conventional phase. His goal is to break down the cultivated walls of dominant ideas that define the sexual world of the average adult.

Quest for Acceptance: Misguided and Erroneous Representation of the Queer

The representation of the queer community in Indian cinema has been under scrutiny for many years. When members of the LGBTQIA+ community appear in films as stereotypical and negative characters, they are only reproducing the prejudices that exist in the real world. Homophobia in today's society manifests itself in the beatings and murders of homosexuals in the West, public executions in the Middle East, violence against homosexuals, and calls for the persecution of homosexuals in many countries, including India. But it is a product of modernity and an ancient or primitive past. What was once a minor form of homophobia in Indian tradition became a mainstream ideology during the colonial period. The British, like most of the countries they colonized, criminalized homosexuality in India. passed the law. Stereotypes of queer characters in Indian cinema have done little to assuage anxiety, fear, or general hostility toward the community. Indian filmmaking consistently portrays LGBT+ characters. Some are aimed at a comedic effect, and some are true to reality, trying to portray the subject sensitively and realistically, but these efforts are mostly in vain. The films failed to challenge the old myths and thus failed to break the 'taboo'. These characters were usually portrayed as companions to heroines and heroes during the so-called "Golden Age" of Hindi cinema, which lasted from the mid-1950s to the mid-1960s. Some of the actors dressed up on purpose to get laughs. "Mere Angane Mein", a song from the 1981 film *Lawaaris*, in which Amitabh Bachchan disguises himself as a woman who can be mistaken for a eunuch. Her Rishi Kapoor dressed as a woman in the 1975 film *Rafoo Chakkar* is just one of the many examples. Commercial

films have a long tradition of incorporating humorous moments and songs starring male actors dressed as women.

As a mode of mass response, film is viewed as a social cycle in which transmitted signals are received by auditory and visual receptors and the crowd derives meaning from its sign or message. Movies are all too famous as a form of attraction. A dramatic display of imitation with exceptional cinematography and sound film not only catches our attention but also surprises them. Film engages and educates individuals and brings about social change in the judgment of crowds. Jaikumar (2006), in his book titled *Film Towards the End of Empires*, describes how the massive spread of Bollywood in India and abroad can change people's judgments and break down cultural generalizations. is explained. Indian film prominently known as Bollywood (Dwyer, 2006) imitates and investigates the general public's credits, complexities, real factors, and deceptions through various plot viewpoints. Bollywood accordingly forms our viewpoint and cognizance about the general public. True-to-life portrayals in Bollywood envelop 'script composing, area, sets, cinematography, entertainers and their style, altering procedures' keeping in view the crowd discernment and broadcast privileges. The sexual minority is a significant issue that is generally misjudged and distorted even today. Different investigations on their depiction in Bollywood have reliably found significance under the estimation of the third-orientation individuals and an absence of mindfulness and sharpening in the overall population. Unfortunately, the popular notion of being in a "third orientation" is often viewed as a discipline of disasters and wrongdoings perpetrated by previous lives or their families and is often used by the uneducated and knowledgeable. It continues to be a quintessential belief among sane people. Residents of big cities. In films depicting third persons, she adapts to situations to present to the public how third persons live, thinks, feel, act, mediate, and encounter life. increase. Hence, it can be seen that skillfully portraying the character of her third orientation in Bollywood is very important.

The 1997 film, coordinated by Kalpana Rajimi, is set in Mumbai (Bollywood) in the late 1940s. The film is about the adventures of Mazdin's pseudonym Imi, brought into the world as a Hijra, and his family denied that he is a Hijra. Imi was born to Zeenat, a famous entertainer of the time. Zeenat accepts that Imi is his child and alludes to him as his younger brother. Meanwhile, Zeenat hopelessly falls in love with Inder Kumar Bala, but loses him years later to another entertainer, Chitra. Broken and dejected, Zeenat takes alcohol and bets and brings everything. Imi later joins the Hijra region and comes across the ambiguous daily life they are experiencing. While there, Imi is attacked and decides to return to her past life. Away from her hometown, Imi finds an abandoned boy and brings him back home. Imi decides to name the unwanted boy Murad and raise him as her own, only to realize that people will never acknowledge him as the boy's father. Sadly, he offers her boy Chitra, urging her to take him on. Chitra happily agrees. Finally, Imi realizes that Zeenat is hopeless and personally has nowhere to be. Imi, who has saved Zeenat from an absolute implosion and brought into himself the harmony he has longed for all his life, injures her and himself. , gives a practical and entertaining account of the presence of the Hijra in India. The film successfully negotiates issues such as hijra sexuality, alcohol abuse, fame, and misery while

making the film both engaging and unsettling. Thus, the film delightfully illustrates the Hijra's refusal to attend to a public that seems overly lost in family relations, in complete disregard for the third direction. . The film features some great exhibits by Kiron Kar, Arif Zakaria, and Sayaji Shinde that make up the content twist. Regardless, the film is an elaborate composition that stitches together two stories. The plot of the movie loops back and forth through both stories, which can seem tiresome at times. Kalpana Rajimi explores and immerses herself in the world of sexual fringe as the director of this film. This shows that she has her eye on her strong themes. Before *Darmiyaan: In Between*, Lajmi coordinated films like her *Ek Pal*. More importantly, Ruldali was highly regarded by experts. The master craftsman brilliantly portrays the entertainment world of the late 1940s. This movie is powerful and worth watching.

A Brief Historiography of the Concept of LGBT

All of the subgroups denoted by the acronym LGBT (which stands for lesbian, gay, bisexual, and transgender) are included in the scope of this phrase. The terms "non-heterosexual" and "non-cisgender" are umbrella terms that may refer to a wide range of sexual orientations and gender identities. Since 1996, the letter Q has been given to people who identify as queer as well as others who are unclear about their sexual identity as a means to emphasize the inclusion of both groups.

The concept of a "third gender" has been around since the 1860s, yet, before the sexual revolution that took place in the 1960s, it was never generally embraced in the United States. The term "homosexual," which was the first to be used in a widespread manner, was seen as having derogatory connotations in the 1950s and 1960s. As a result, it was progressively supplanted by the term "homophile," which was then renamed "gay" in the 1970s. When lesbians began developing more prominent public personalities of their own, the phrase "gay and lesbian" started to get used more often. The assassination this year of LGBT campaigners Xulhaz Mannan and Mahbub Rabbi Tonoy from Bangladesh marked a turning point in the fight for LGBT rights in the Indian subcontinent. Everyone is frightened of stirring the already-overheated hetero-normative pot since there isn't a better term to describe the situation. As the number of teen pregnancies and dowry-related murders continues to rise, so does the number of failed marriages and children who have been left behind.

Because of this, LGBT rights seem to be a danger to the fundamental components that make up society. In spite of a recent judgement by the Supreme Court recognizing the dignity of transgender individuals, no actual efforts have been made to enact affirmative action legislation. Here is the irony.

The strange history of the Indian Penal Code Section 377 reveals the inherently unstable nature of this provision. The current status, which was created in 1860 by the British Raj, makes it unlawful for two consenting adults to engage in sexual activity outside of the heteronormative binary. It is fairly unusual for authorities in India to engage in corrupt practices such as threatening, blackmailing, and demanding money from sexual minorities and prostitutes. Any act of sexual

behavior that is considered "beyond the order of nature" is considered illegal by the law. Three key undercurrents are associated with this legislation that has not yet been discussed. These include a misunderstanding of the law; its problematic reliance on the word "natural," and its callous disrespect of equality. India has the youngest people in the world, which means that the country must educate its young voters. Section 377, a law that discriminates against women, must be recognized as a law that keeps India from becoming a world superpower. Also, high-profile cases of rape hurt the country's reputation around the world.

Section 377 must be treated as a global law. In recent years, numerous countries in the West, including the United States, have passed laws that legalize marriage equality for their citizens. The United Kingdom does not have a regulation that is analogous to this, and the new constitution of Nepal, which is located to the north of India, makes it very plain that "protection, empowerment, or development of gender-based and sexually oriented minorities" must be a priority. Because of Section 377, economic expansion in the democracy that has the most voters in the world is stunted. Those who are protected by Section 377 will continue to be so forever because of their gender and the sexual orientation they identify with. "India's Tryst with Destiny": Section 377 must be taken away for good if India is to have a strong democratic society, transformative education, gender equality, economic prosperity, and human decency.

Understanding Third Gender

The comprehension of the "third orientation" alongside its meanings and indications are profoundly masked under the development of orientation pairs and simultaneously over-crowded with understandings traversing to incorporate lesbians, Gays, Bisexuals, Transgenders, and Queers. The standard comprehension of "character" is comprehensively based on two conditions Sex and Gender that are sadly utilized interchangeably. While Sex alludes to natural contrasts; chromosomes, hormonal profiles, and inward and outside sex organs; Gender portrays the qualities that a society or culture portrays as manly or ladylike.

Simone de Beauvoir broadly guaranteed that one isn't conceived, but instead turns into a lady, and that "social segregation produces in ladies moral and scholarly impacts so significant that they seem, by all accounts, to be brought about by nature" (Beauvoir 1972 [original 1949] One method for interpreting Beauvoir's case that one isn't conceived but instead turns into a lady is to accept it as a case about orientation socialization: females become ladies through a cycle by which they secure ladylike characteristics and learn a female way of behaving. Manliness and gentility are believed to be results of sustain or how people are raised. They are causally developed (Haslanger 1995): social powers either play a causal part in bringing gendered people into reality or (to some significant sense) shape the way we are ladies and men. What's more, the system of development is social learning. For example, Kate Millett takes distinctions in sexual orientation to have "basically social, as opposed to natural bases" that outcome from differential treatment (1971). For her purposes, orientation is "the entirety of the

guardians', the companions', and the way of life's thoughts of what is suitable to every orientation via demeanor, character, interests, status, worth, motion, and maxim" (Millett 1971). The orientation parallel, subsequently further rules out transsexual individuals, which further estranges and hampers the transsexual personality; as orientation is socially built and propagated.

Adhering to the Indian high court rules on giving lawful acknowledgment to the Third Gender and for perception and quickness; how we might interpret Third Gender will be a term that will portray a different local area of individuals whose orientation character contrasts from that which they were assigned upon entering the world; 2) Expressions furthermore, characters that challenge the twofold male/female orientation framework in a given culture; 3) Anyone who rises above the customary meanings of man and lady and whose self-distinguishing proof or articulation challenges conventional ideas of male and female. (JAC Stringer, 2013). The center will be especially the Transgender people group too known as Hijra in India. Since we have an organized meaning of the third orientation along which we be organizing this paper; the way that no specific definition can make sense of the possibility of orientation has additionally to be remembered.

The strong classes of manly and ladylike are not strong classifications that never contact each other. These classifications are continuously being extended by how individuals perform or do their orientation. Orientation isn't, all in all, a strong state, or a resolute classification, but rather a class that grows and ages and runs into different classes. Not a class can be made steady and explicit.

For the first time in the history of Hindi cinema, a transgender character named 'Maharani', a eunuch was seen as the main antagonist in the film Sadhak. The actor won a Filmfare Award for his portrayal; however, the role did not improve much. image of the eunuch in society. The sheer amount of screen time spent on transgender characters resulted in the constant repetition of negative beliefs associated with the trans community, stereotypes eventually forming in mainstream Indian culture. While Indian cinema has tried to come to terms with homosexual themes in its way, unfortunately, even now, many years later, the characterization of the attachment remains a farce on a serious subject. The scenario has not changed much today with some exceptions, especially in the mainstream fields. Most transgender characters are abused. They often either sexually pursue the male protagonist (most often without his consent) or are shown as extreme "wimpy" caricatures meant to make people laugh. He is rarely prominent in commercial ventures, but when he does, he is in the form of comic relief, appearing in many Hindi films. increase. The first is a form of hijra, the second is a form of humor, the third is a form of mental illness, and finally a depiction of the complex lives of queer people. For a while, there was outrage over the lack of representation of the LGBTQ+ population in mainstream cinema. Dostana (2008), Mastizaade (2016), Bol Bachchan (2012), Kal Ho Na Ho (2003), etc. have false statements that only incite hatred and make a mockery of gay rights. Indian cinema has been guilty of the derogatory portrayal of its LGBT characters. A movie like this could be entertaining, but whether it will provide a true portrayal of the LGBT community on the big screen remains to be seen. We witnessed the shocking discovery that we found ourselves in a "compromised" position. We also saw the

ridiculousness of portraying a gay character whose apparent goal in life is to attack random strangers. If you can think of a really funny line, say it in the squeaky voice of a guy dressed as a woman and wait for the laughs. The same reason people in India say "he's gay" instead of "he's gay" explains why such nonsensical depictions seem to work in Indian cinema. It has long been culturally accepted to distance oneself from homosexuals. When I met someone of questionable gender, I moved to a younger environment with people. While there is still a lot of confusion about what constitutes gender and sexuality and why they are not interchangeable, filmmakers are trying to be sensitive, empathetic, and sympathetic and try to make films about this topic. , emphasizes being rational. Although it may seem complicated, the basic concept of respecting others and treating them equally is self-evident and does not require special expertise.

Depicting Third Gender

Adding to the uncertainty both as far as characterizing and comprehension of the third orientation explicitly in the setting of Transsexuals; media portrayals of them have additionally covered the local area into the shadow of derision, dread, disgrace, and abuse. The transsexual is a shadow in the edges of hetero-male centric stories of Bollywood films and is a wellspring of entertainment or all the more frequently lumped alongside all sexual 'degenerates' like the gay, the womanly, or the drag queen. The hijra character and body are created through the crosscurrents of hetero-patriarchal power relations and have all the earmarks of being an upset and contemptible body drawn basically inside the system of the awful or the comic (Pattnaik,2002). Depiction of transsexuals in standard Bollywood sways between two furthest points of complete eradication or cliché of a local area with brazen makeup, crazy person applauding, unrefined motions, wretched and frequent retribution chasing. A significant number of them have been the brunt of unrefined jokes particularly in the tune groupings trying to summon giggling.

These media portrayals truly do truth be told stem out of the cultural position and acknowledgment/dismissal of Transgender local areas in India, yet the portrayals depict them in exhausting jobs or appearance that have no reasonable point of view and standardizes the transsexual as the other. The surviving writing on the hijras is inadequate, befuddling, incongruous, and critical. With few special cases (Salunkhe, 1976; Sinha, 1967) it comes up short on-premise in hands-on work or escalated meetings. A significant question in that writing has been whether the hijra job incorporates homosexuality. In Nanda's view, the fundamental social part of the hijra job is its abiogenetic nature. However, exact proof likewise shows that numerous hijras do take part in the gay movement. This distinction between the social ideal and the genuine conduct causes a specific measure of struggle inside the local area (Nanda, 1999). Further, a few individuals like to relate themselves as guys and others as females and oppose recognizing themselves as "third orientation"; this further makes an equivocalness in regards to the personality of third orientation and returns to attesting the possibility of orientation

ease, with regards to comprehend the third orientation. This absence of genuine comprehension of the local area has prompted slanted understanding and cliché portrayals in light of gossip, assumptions, and verbal. The Bollywood portrayals further standardize these understandings with the cliché jobs allotted to transsexuals in films; accordingly restricting the watcher's acknowledgment as well as comprehension of the local area. This paper attempts to feature a couple of the Bollywood standard films that have broken the cliché grips of portrayals of Transgender local areas on celluloid. The select films have shown however while addressing the local area in the cliché method of brazen makeup and noisy way of behaving; the substance of the jobs shows the layered characters, the intricacy of the local area, and as well as the contention the transsexuals get through both at social as well as private level.

All things considered; we see that as however motion pictures have been fruitful in breaking as well as trying the unbending orientation structures around third orientation networks yet the low business progress of these motion pictures likewise focuses on the distinct truth on the ground. As referenced sexual talk frequently sets the personality of individuals, the talk around the third orientation has been of impotency, something deficient, incapable to work inside the designs of orientation paired, something as a freak, not reliable, and scorned. The motion pictures endeavor to change the story and depict the local area in a more conscious and reasonable setting, which shows unique, shades of character of the local area like that of any orientation. The motion pictures have additionally been fruitful in featuring poor people's financial circumstances that the third orientation individuals live and which further powers them to live and acquire through the customary approach to moving and asking. While the motion pictures address a periphery section of standard Bollywood, the endeavor is honorable and a greeting from either quiet treatment without any portrayal of third orientation local area or passing them off a diverting figure of speech; something to be snickered at.

Making a difference: changing queer narratives Indian cinema and audiences have evolved a lot since the Indian constitution decriminalized homosexuality in 2018. The debate on queer love stories in Indian cinema is long and full of twists and turns, ups and downs. Homophobia persists in India and heterosexuals are prejudiced against homosexuals. However, attitudes towards homosexuality have changed in recent years. Portrayals and discussions of the queer community have exploded in Indian media and films. There has been a shift and shift in Indian cinema these days, with LGBTQ+ themes and portrayals becoming more visible and fluid. The emergence of queer politics in India is one of the main reasons we see gay portrayals in film narratives today. But it remains to be seen whether there will be opportunities for true queerness, or simply assimilation into the mainstream heteronormative way Indian cinema works. finds a place in films and commercial films. The positive portrayal of lesbian, gay, bisexual, transgender, hijra, and queer-identifying people in films has been a relief to the community. Indian society is evolving and so is the way people think. Few directors have attempted to make films about queer people and their issues, but there is still a lot of uncharted territories. The community is looking forward to a more holistic representation in film. It is important to recognize and highlight the current issues

our society is facing. Many people in India are afraid to speak freely about their gender identity and sexual orientation for fear of being discriminated against by mainstream society. Much more representation in films is needed to provide much-needed space for discourse between individuals who are still in the closet. . Only until queer characters are treated fairly in films can the community gain acceptance in the mainstream. Mainstream filmmakers are increasingly accepting non-heterosexuals in supporting roles, often as a "gay best friend" character, intelligent and sympathetic, who can help guide the main character to happiness. There are a few "arthouse" films featuring queer characters or themes, but it's safe to assume that their impact on general public awareness will be limited. Several Indian queer film festivals such as Kashish: Mumbai International Queer Film Festival; Nigah Queer Fest, Delhi; Bangalore Queer Film Festival; Dialogues: Kolkata's Annual Lesbian, Gay, Bisexual, and Transgender Film and Video Festival; and the Lesbian and Gay Film Festival at Panjab University, Chandigarh are instrumental in bringing queer cinema to both queer and mainstream audiences. While Indian cinema is credited with bringing the LGBT community to the big screen, it is the films screened at the festival that highlight the plight of the community as real and credible people. The stories here are told with compassion, aiming to touch people's hearts rather than take them on a tour. he was portrayed in the film as a weak-minded character who had no sense of humor and was only inserted to add insensitive humor to the plot. Now From 1996's Fire to 2021's Chandigarh Kare Aashiqui or 2020's Shubh Mangal Zyada Savdhan, the queer projection of characters in Indian cinema has undergone a major transformation, with the characters still being used as tools of comic relief and ridicule. It was. Come out of the closet and show who you are. In the past, the release of such films was fraught with danger. For example, there was a lot of political turmoil with the release of Fire, but soon after its release, Shubh Mangal Zyada Savdhan made millions at the box office, which shows how welcoming these days are. rice field. There were inappropriate portraits of weirdos, but there were also films that approached the issues with utmost honesty, empathy, and maturity. It raises questions about what this means and how the LGBTQ population is being exploited in the name of morality and social purity. Based on the true story of Professor Ramchandra Silas (Aligarh Muslim University), who died in 2010 after a video of her having sex with another man went viral, the film explained how pre-existing prejudices affected people's lives and ultimately led to her death. or A filmmaker or filmmaker who recognizes that the queer community means his LGBT+ , Lesbian, Gay, Bisexual, Transsexual, Transgender, Queer, Questioning, Intersex, Intergender, Asexual Not many viewers. Once you fully understand all these terms and the "+" at the end of the acronym, you will see how incomprehensible sexuality is. We scratched the surface with the first two or three letters: homophobia and transphobia. However, I still have a long way to go before I can sketch deeper, unexplored expressions. Homosexuality is a topic that is rarely discussed openly and is avoided by many. It caused a lot of controversies. We often blame the film industry for the country's social problems because of its impact on the lives of people living in countries that are hearty movie consumers. By showing that homosexuals are no different from ordinary people, just with

different sexual preferences, they help to bring about fundamental changes in society.

Amy Villarejo (2007) in her book 'Film Studies: The Basics' composes that film can uncover a peculiarity that is social, political, financial, social, authentic, modern, specialized, philosophical, tasteful, mental, and individual. The total of the above aspects is what is truly going on with film. Film can enter in all parts of our individual and aggregate lives. Films accomplish something beyond talk. They are boundless, captivating, and convincing. Films appeal to our faculties, discernments, and reactions in and throughout time. They influence what we know and have known, and what we experience also, have encountered, and subsequently form our own and individual chronicles. Film reach is essential. Concentrating on a film can shape and formalize this casual cine education. It is significant to concentrate on films as they permit the crowd to investigate the intricate trap of individual dreams, imaginative and mechanical turns of events, and social changes by which countries are characterized.

Subhan (2013) examines three unique patterns in the Hindi entertainment world with regard to depicting the third orientation. Right off the bat, films that project the negative picture of the third orientation; also, films that take apart the current predominant sexual talk; and thirdly, films that feature the contention between the predominant and deconstructive sexual talk which prompts bantering of deconstruction versus a reproduction. In some way or another their depiction is concluded by the general public's common belief system and personality talk on the third orientation. The third orientation depiction in standard Indian film has for the most part reduced to comic. Their reality sufferings have forever been blurred to the primary content of the film. Going against the norm, Alternative film is a lot nearer to the truth with regards to the depiction of inferiority and is effective in raising their concerns and proposing potential answers for them.

Bollywood's portrayal of the third orientation is more perplexing and riskier than western nations. Western nations are extremely liberal in their picture use and do not support amusing and shallow portrayals.

Eccentric Theory: Dix (2015) in his book named 'Starting Film Studies' composes that strange hypothesis has a connection with the 'New Queer Cinema'. The term was first instituted by the scholarly B. Ruby Rich in Sight and Sound magazine in 1992 to characterize and portray a development in strange-themed free filmmaking in the mid-1990s. This new influx of filmmaking is marketed by formal assortment from camp to hesitant intelligence, account obliquity to sensational overabundance has correspondingly various philosophical ramifications. Strange hypothesis challenges the current unbending meaning of 'gay' and believes that all gendered characters are mind-boggling, fluctuating, and just temporary. Aside from gay people, bisexuals, drag queens, transgendered individuals, and so forth even heteros can likewise be viewed as strange i.e straight eccentric because according to strange hypothesis the term eccentric addresses generally human sexual practices while dismissing the orientation pairs that administer of society. Strange filmmaking with the assistance of a strange hypothesis brings out a mob of sexual and orientation personalities since it surpasses the meanings of orientation proposed by the general public overall.

In the last part of the 1980s and mid-1990s strange hypothesis began to be applied in different films concentrating on in different exploration diaries and Treasurys (de Lauretis 1991; Fuss 1991; Gever 1993; Creekmur 1995) through different ways like 'positive or negative' picture examination of third orientation individuals in different cinema utilizing analysis and poststructuralism. Plenty of pundits have utilized this hypothesis to investigate the different subtleties of eccentricity across societies of the world and its gathering (Doty, 2000). A few pundits think that it is important to see a few cinemas as queers since film kinds like thrillers, melodic cinema, film noirs, and vivified films develop a third orientation in an unbelievable way (Benshoff 1997; Farmer 2000; Griffin 2000).

In the current review, it is essential to comprehend what messages the general public gets through films connected with third orientation. This hypothesis is critical to the ongoing review on account of how the overall population utilizes the data from films. It is additionally basically significant because youthful third-orientation individuals utilize this data to find their personality which assists them with molding a new personality.

Media Representation Theory: The theory of social portrayal was formed by Serge Moscovici and has affected media scientists too. This hypothesis offers another methodology about cycles of aggregate significance making which results in normal comprehensions among masses. Media Representation Theory explicitly discusses how media builds discernment in the personalities of the crowd. It concentrates on media so much bringing about discussions, unmistakable inclinations, clashes, philosophical conflicts, and changes in the aggregate impression of the general public. Twists in media essentially influence this present reality of the crowd. This can prompt damaging easygoing elements. There may be various reasons with respect to why media designs are misshaped for example maker inclination, mistaken presumptions about the crowds, crowd inclinations, media scene, social/authentic setting, absence of contribution from various constituents, political inspirations to deal with generalizations and so forth. Media re-presents things to the crowds through cautious intervention. These re-introductions will be significant just when there will be shared acknowledgment of individuals, considerations, thoughts, and circumstances. In this manner, there are philosophies behind each portrayal. Media purposely encodes a few messages into messages and passes on out some for the crowd to portray (Levi-Strauss, 1958).

One of the ways at taking a gander at the portrayals is as far as generalizing. Media has a long history of laying out generalizations whether it is a hero, a house spouse or a compulsive worker individual. In outrageous cases, generalizations can prompt comic, criminal, a powerless portrayal of the characters. Power awkwardness is the clear justification behind generalizing. Generalizations are normally used to upgrade authenticity in different mediums like news programming, narratives, and cinema. These mediums generally utilize customary pictures that are related to reality to the crowd. Barker (1989) censures generalizing for tweaking the truth and distorting the genuine realities. He further thinks that generalizations will quite often be excessively near the genuine world now and again and works just when it gets crowd acknowledgment and acknowledgment.

Dyer (1977) epitomizes generalizing as though we are informed that the film we are going to see is about an alcoholic we will generally expect it as an account of an ignoble downfall or a rousing recovery. There is a possible utilization of generalizations, in which the person is developed, at the degree of dress, acting, and so on as a generalization yet is intentionally given a story capability that isn't suggested in the generalized person, accordingly tossing into question the suppositions announced the cliché iconography. As a piece of generalizing strategy, TV scholar John Hartley (1982) said that the voice of the moderators on TV are changed to make them sound sensational, jaunty, miserable, and so forth. This implies that the moderators are prepared to make certain attributes that later become generalizations for the crowds.

Investigative Strategies and Procedures

The method that was used during the examination of this study was content analysis. An examination of the narratives of LGBT characters that appear in Hindi cinema is being carried out. After that, a more limited pilot study was carried out, in which every Hindi film containing LGBT-related themes that were released between the years 1990 and 2016 was scrutinized and analyzed. The culmination of the campaign for homosexual rights in Indian culture in the 1990s paved the way for the depiction of lesbian, gay, bisexual, transgender, and queer identities and orientations in Hindi films. Before this, the most common way that LGBT characters were portrayed in Hindi films was as transvestites or as people who dressed in drag. Additionally, the portrayal of queer characters in Hindi cinema was analyzed, and a list of associated stereotypes was developed.

There has been a significant surge in the number of depictions of LGBTQIA+ issues in mainstream Hindi films. A film titled *Badhaai Do* (2022), starring Bhumi Pednekar and Rajkumar Rao was released not too long ago, and it shed awareness on the concerns of marital disparity and adoption rights for same-sex couples. The movie provides nuanced descriptions of same-sex urges and the day-to-day problems that queer people encounter, which captures the essence of what it is like to be queer within the context of a heteronormative and patriarchal household. Within the lesbian, gay, bisexual, transgender, and queer (LGBTQ) community, the film presented a never-before-seen feeling of solidarity and friendship. Chandigarh Kare Aashiqui (2021), on the other hand, made an effort to initiate a discussion on the need for compassionate and positive depictions of transgender people, even though it relied on some of the same preconceptions that it was attempting to dispel.

Maharani in *Sadak*), or as supporting characters who are either brutally killed off to serve inadequate writing or used as comic relief throughout the film (Masti, Laxmi). As a result of these historically negative portrayals, transgender people have suffered tremendously. These depictions of "other" people who are already on the fringes of society because of their sexual identities, and any humor that comes from making fun of these groups serves the cis-het male gaze.

Research in psychology demonstrates how the representation of LGBTQIA+ people in the media influences the lived experiences of people from the LGBTQIA+ community in the real world. This research also demonstrates how media representation influences the way queer youth navigate their identities and their visibility. (Watching the movie *Disclosure* (2020) on Netflix will provide you with a comprehensive knowledge of how the lives of disadvantaged people are influenced by how the media portrays them.)

Casting

Casting choices that are faithful to real life are essential to the creation of accurate portrayals. The decision to cast Vijay Raaz as Razia Bai, the trans madam working in brothels, was immediately panned by the LGBTQ+ community as well as the general public after the recent release of Sanjay Leela Bhansali's *Gangubai Kathiawadi* (2022), which features a portrayal of sex workers as strong and resilient. Despite the widespread acclaim for the film, which features a portrayal of sex workers as strong and resilient, when non-queer performers misappropriate the experiences of homosexual people, it may lead to problematic representations of gay people as caricatures. One of the negative effects is that LGBT actors and actresses are denied professional opportunities, and audiences are deprived of positive, successful role models who work in the film industry. A lot of people had the same complaints about how Vaani Kapoor was cast in *Chandigarh Kare Aashiqui*.

Arjun Mathur, who played a gay character in the movie *Made in Heaven*, said that the only thing that differentiated them from each other was their sexual orientation when he was questioned about the part. When Mathur, who identifies as a cisgender straight guy, drew the analogy between himself and his character, he most definitely did not want to be cruel in any way. But stories like this tend to hide the big difference between the privilege, power, and experiences of straight people and everyone else.

Queerness in South Asia

Sheer Qorma is a short film directed by Faraz Arif Ansari that features a non-binary Muslim protagonist. This short video explores a variety of important topics, like coming out to one's mother, discovering one's identity, and establishing a relationship with one's mother. The trailer features mehendi as well as several other symbols associated with South Asia, such as the characters sharing an intimate moment while praying to their respective gods. By using symbols and ideas from non-Western cultures, Ansari takes back the religious and cultural roots of queerness.

Swara Bhaskar tells her partner, "Mohabbat gunah nahi hai," which translates to "Love is not a crime." Bhaskar says this as she hugs him. Urdu's use of the Urdu language as a medium for conveying gay identity challenges the idea that

being gay is an "unholy" lifestyle choice. When describing LGBT experiences in regular speech, we seldom use indigenous language and terminology. The Western world is responsible for the creation of several catchphrases, like "love is love" and "coming out of the closet." For instance, using terms and labels that are significant in a particular culture might be one way to help make a person more approachable and visible. It also shows that "queerness" is not limited by geography and can be found in many different cultures.

Conclusion and Suggestion for the Future Studies

As India is a growing country, progressive legislation is needed in which all people are treated as equally as possible and given equal opportunities to make some great effort for the future of the nation and to increase the growth and development of the country. The country is needed. India has finally succeeded in repealing one of the most discriminatory laws passed during the Victorian era. However, same-sex marriage remains illegal. Marriage is an institution that confers rights and obligations on two individuals, such as the right to adopt a child, the right to inherit property, the ability to participate in tax planning and life insurance, and other similar privileges. In a country like India, where the institution of marriage is given great importance, but where members of the LGBT community still do not have access to it, marriage is a fundamental right of every human being. What would be the point of decriminalizing homosexuality in a country like India where LGBTQ people still cannot marry a person of their choice even though homosexuality has been decriminalized there? Even though the Transgender Persons (Protection of Rights) Bill was finally passed by the Lok Sabha on August 5, 2019, after a lot of work, it does nothing to benefit the LGBT community and has several holes in it. The purpose of these studies is to argue that the transgender law needs some revisions that will be more inclusive of the LGBT community to become more effective. Same-sex marriage must be made legal to remove this blot from Indian history. If people are prepared to sweep homosexuality under the rug of indifference, there will be a stigma attached to the lifestyle. The government must try to educate the general public and promote awareness of sexual minorities among the general population. For the LGBT community in India to have a better tomorrow with dignity, sexual autonomy, and individuality, all three arms of the Indian government and society as a whole must ensure that the morals and values derived from the Constitution are upheld. that they lead us in the right direction.

Sexual minorities are gradually finding a place in Bollywood themes. Portraying the biographies and issues perceived by lesbians, gays, bisexuals, transsexuals, hijras, Kothi and others who identify as "queer" in films in a positive way has become a salve for LGBTQ people. It's quite an effort to focus on the lives and encounters of a local area undetectable by underlying homophobia and transphobia. In the historical wind of socially embroidered works of art, the cinema presented biographies that are missing and remained untold. But it is the eccentric developments in India and elsewhere that cause the really necessary

difficulties for heteronormativity, and that implies generalizing definitions in which words like "marriage" and "family" remain, the gendered occupations that operate on those bases, etc. At the moment, when we are surrounded by the shackled meanings of "ideal family," "ideal wife," "wife," girl in regulation, etc., it is felt necessary to perceive and imagine these new difficulties that society is currently facing, experiencing. Another point that should be made is that homosexuality in Indian cinema happens precisely when characters are portrayed without anything being done about them. When the majority of film producers can focus on straight relationships, why can't a few producers at any point address gay issues more through our film? Onir, whose film 'I Am' was adjudged the best Hindi film at the 59th National Film Awards, said, "This is not just an individual victory. It's a triumph on a much larger level for gay filmmakers and cinema, which has been so far removed from national honors and prestigious awards." homosexuality is not bad.

ORCID iD

Dr. Neha Jain  <https://orcid.org/0000-0002-7966-9246>

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