

Indian Cinema and Its Portrayal of Emotional Complexities of LGBT Community

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Abstract

The dissertation focused on the representation of emotional complexities of LGBT community in Indian cinema based on quantitative and qualitative study done on four films: - Fire (1996), Margarita with a Straw (2014), My Brother Nikhil (2005), Chitrangada: The Crowning Wish (2012). We live in a society where people have a prejudiced attitude towards homosexuality and the identity of homosexuals. Sexual minority refers to Lesbian, Gay, Bisexual and Transgender. Furthermore IPC section 377 increases their sorrow by making homosexuality as something of criminal nature.

Films that interpret reality are of utmost importance. Cinema is a capable medium that can influence people at once. The study makes an attempt to study the role of films in creating a space for the homosexuals in the society. The study will examine how cinema helped in creating a positive perspective regarding homosexuality in the psyche of viewers.

Key Words: LGBT, Sexual Minority, Emotional Complexity, Indian Films.

1. Introduction

Cinema akin to all other forms of art is a part of social realism and to create a social change. As the most influential tool cinema has a strong impact on the society and its way of thinking. Society forms notion about gender and identity through the medium of films therefore the erroneous gender stereotypes in the films results in the distortion of gender roles. This gets cramped and confined in the mind of viewers.

The term LGBT is an umbrella term that denotes various sexual identities that includes lesbian, gay, bisexual, transgender, non-heterosexual and non-cisgender. The society considers LGBT community as marginalized from the very beginning. Their existence have been always questioned so, they need attention and approval from the society.

LGBT community is a group that faces struggle in their daily life from negligence to injustice. They struggle for a space in society where gender bohemianism is not being bugged as strange. LGBT community is never an approved member of the society. They are looked upon as sexual minorities. LGBT community are usually used to play the roles that are weird and eccentric.

Impugned, alienated, denounced and criminalized for generations, the sexual minorities are now stepping out from the shade of obscurity.

India is a country, where cinema is powerful enough to form the opinion of viewers. If films portray LGBT community in a sensible manner, this will certainly create a positive and piercing impact on the mindsets and psyche of the audience. For the past few years we can see the LGBT community sharing the space. They have been represented in realistic and sensible manner. It is been observed that LGBT community are often questioned in terms of sexual behavior. It is a kind of repudiation of their existence and voice in the society.

Despite the power of Indian cinema to influence people whether the audience will accept it or reject is one of the main limitations. LGBT character in Queer Indian cinema has always faced objectification and are victims of satirism and taunting. In almost every Queer Indian films, homosexuals are depicted as a comic character and is treated in an offensive manner, whereas in someother movies they are portrayed as a prostitutes, beggars or even as molesters. However, some movies interpreted the emotional complexities of the LGBT community in a sensitive manner and showed complete justification to their struggle for identity. The emotional complexities can be classified into two: - external and internal. External complexities refer to the ones that rise from the society and environment they live. For instance, alienation, extra-marital affair, mocking and taunting and lack of acceptance are examples of external factors.

Internal factors refer to their psychological dilemmas like loneliness and depression. Twentieth century witnessed the rise of queer theme and identity crisis in the mainstream media. Filmmakers started to produce movies revolving around homosexuality. Quantitative and qualitative study was used to explore the emotional dilemmas faced by the Queer community and how they are portrayed in media.

2. Literature Review

A comprehensive literature review has been done to collect data towards research questions to find out how emotional intricacies of Queer community are portrayed in Indian cinema. The reviews, research articles, journals and websites have been critically analyzed to formulate the research design. An analysis theories and studies formed by the critics and research scholars of the same field of study would prove beneficial.

The research papers used in the review are as follows: -

Mabokela Sedibu Evelyn (2015). *THE VIEWERS' PERCEPTION ON THE PORTRAYAL OF GAYS AND LESBIANS IN SELECTED TELEVISION PROGRAMMES* find out that even though there is wide visibility of homosexuals in mainstream media still they are not represented in a justifying manner and their representation is not yet constructed. Negative depictions have a more piercing effect on the audience's mindset and viewpoint than positive portrayal.

Sanjeev Kumar Sabharwal and Reetika Sen (2012). *PORTRAYAL OF SEXUAL MINORITIES IN HINDI FILM* states that homosexuals are gradually acquiring a space in Hindi cinema. They have been able to throw light on the life of homosexuals and their issues.

Pushpinder Kaur (2017). *Gender, Sexuality and (Be) longing: The Representation of Queer (LGBT) in Hindi Cinema* has brought to the mainstream the predicament of LGBT community in India who are in search of their true identity and positive representation. Few directors have tackled the issues of LGBT people, but there still prevails so many things remain obscure.

Jhimli Bhattacharjee (2004). *Third Gender in Indian Films with a special Reflection on Chitrangada* highlights the importance of portrayal of third gender in Indian Film through the film Chitrangada by Rituparno Ghosh in 2012. It focuses on the various dimension of the problems that the transgender community faces from the issue of non-acceptability to legal hurdles.

Pushpinder Kaur(2017) *Queer Hindi Cinema : A Study on Understanding LGBT*

Identity says about the need to bring Queer community and their issues to the attention of audience. This provides a wider reach and attention towards their issues.

Even though the mainstream cinema has started to talk openly about homosexuality, but not with much acceptance. The mainstream bollywood cinema has not always been successful in portraying the predicament of LGBT community.

Harshita S Chaudhary (2012) *Representation of Homosexuals (LGBT) in Indian Literature, Media and Cinema* is aimed at the socio-legal study of the representation of Homosexuals in media, and Indian cinema. Homosexuality is seen as antagonistic by the media attention.

Anee Bhattacharyya (2016) *The Variation in the Depiction of Queer Sexuality in India and the Question of Social Change* states that LGBT community are those social groups who are marginalized and alienated. They are forced to live a segregated life.

Garry Morris (2000) *Burning Love: Deepa Mehta's Fire (1996): Fire* is a captivating oddity. *Fire* is a critique of the patriarchal society which suppresses the female sex. The two leading female protagonists in the movie are bold and strong enough to go against the society.

Manini Menon (2016) *10 Indian Movies That Did Justice To The LGBT Community: Movies You Must Watch*: In Indian cinemas the LGBT community is often humiliated and is made fun of. They are portrayed in a stereotypical and sarcastic manner.

Rituparna Chatterjee (2013) *100 Years of Indian Cinema: Homosexuality in Films*: The real representation of homosexuality happened only after the gay rights movement. Even though film makers started to portray homosexuality, the subject still remained a taboo.

Prateek Sharma and Vaishnavi Sundar (2016) *Indian Cinema and its misguided portrayal of the LGBT community*: Films portray homosexuality only as the depiction of their isolated life and not with much focus on their personal life.

Tim Davie (2012) *Portrayal of Lesbian, Gay and Bisexual People on the BBC*: In a survey conducted among LGBT audience for understanding the issues around the portrayal of lesbian, gay and bisexual people found out that there is still a view among LGBT communities that there is no adequate representation of LGBT people across the media, although there has been a gradual degree of improvement over their media presence.

Iman Tagudina (2012) *Media Representations of the LGBT Community and Stereotypes' Homophobic Reinforcement*: Misinterpreted representation of homosexuals through media creates negative images in the minds of audience. This further worsens the situation of LGBT community.

Jermaine Caldwell, *The Portrayal of Gays and Lesbians in the Media*: Every minority groups are in search of space in mainstream media. Different medias have opinions regarding sexual minority. So it is necessary that medias should represent the community in positive light.

Over the most recent twenty years, the eccentric character has come to be considered more important in expressions. Nevertheless, films by and by shied far from any genuine reference to homosexuality. These literature review mentions about the negative portrayal of LGBT community and its impact on the society. Therefore, there is a research gap as the paper "Indian Cinema and Its Portrayal of Emotional Complexities of LGBT Community" deals with the positive portrayal of LGBT community and the circumstances that act as emotional complexities, which helps them to realize their identity and the positive impact of these movies on the audience. Through a study of this literature review one can find that cinema plays a crucial role in framing the beliefs and opinion of the society.

3. Methodology

Objective

- To study on the portrayal of LGBT community in Indian cinema.
- To study on the positive and negative impact created on the audience behavior.
- To study on the circumstances and factors that makes a person to be a LGBT.

This research study uses the qualitative as well as quantitative research approach. The qualitative approached consisted the content analysis of the movie along with the interview. The quantitative approach consisted survey method to analyze the impact of the queer movies on the audience.

Research Problem

- Generally, the society considers LGBT as an alienated community due to their distinctive sexual behavior. So they are rejected a space in the society and is alienated from the society.
- They evolve as gay or lesbian not because of their false; but it is the emotional complexities that plays a crucial role in their evolution.
- Majority of films are portraying them in a negative manner that further worsens their situation.

Research Questions

- Whether the films portray the queer community in a realistic manner or in a satirical manner?
- What are the internal factors and external factors influencing their sexual behavior?
- What are the impacts of the movies portraying LGBT community on the audience?

Hypothesis

- LGBT communities are portrayed in a realistic manner.
- Circumstances play a crucial role in forcing a person to be LGBT.
- Positive portrayal of LGBT community creates a positive influence on the audience.

Research Design

Samples of the study are the four movies: - Fire, Margarita with a Straw, My Brother Nikhil and Chitrangada: The Crowning Wish. The variables are the emotional complexities faced by the LGBT community in these movies.

Data was collected from the above films to analyze the portrayal of homosexuality and the emotional complexities faced by the homosexual characters, which helped them to realize their real self.

Theoretical Framework

There are various media theories that can be used to denote the impact of LGBT movies on the audience. They are hypodermic needle theory, queer theory and stereotype theory.

4. Results and Findings

Data collected from interview, content analysis and survey is assayed. The focus group consisted of a homosexual and a psychologist and a survey was conducted among audience to analyze the impact of these movies on them.

Internal and External Factors Influencing Sexual Behavior:- Content Analysis of Film

Fire

In the movie Fire, the protagonists Sita and Radha were not lesbians from the very birth. Neither they were aware about the alternative sexual identity growing within them. It was the established norms of marriage, which provided them a space to analyze their identity. Sita and Radha can be called as two sides of the same coin as both of them were sufferers of alienation and denial from their respective husbands. Sita's husband excludes her due to his extra-marital affair. Similarly, Radha's husband alienates her due to her infertility. Alienation and betrayal were the two emotional complexities that lead to a new relation between Sita and Radha. Fire is a tale of two people who shares a common

identity. The amour between them is portrayed in an acceptable and welcoming manner and not as an unusual subject.

With the arrival of a modern and bold daughter-in-law to the conservative family, the whole traditional system collapsed. She never accepted and acknowledged the families notion of marriage as a system to gave birth to a child and continue the families generation. According to Sita, the duty thing is overrated. It was Sits who took initiative to make the silent Radha bold and independent and realize the importance of her identity. This enabled to develop a beautiful relation and they found solace in each other. Their relationship develops and progresses as their husbands remain powerless.

Sita reticently offers to massage Radha's feet during a picnic, which was a sweet gesture of their emotion . Ashok smiles idiotically, uninformed of what was behind this emotion and says he is fortunate to get a loving family. The kitchen, generally a chief zone of coercion, becomes a comfy space for their emotion and one in which convention is turned on its head. They used to have flirty conversations and enjoys the moment.

This affair blossomed as Sita was not to ready to have a child from a man who has no respect for her as a woman. . They started to rise from the oppression and speak against their husbands. Whenever Radha finds Sita gloomy and lonely, Sita is always there to wipe her tears away, give her care, and love with her tender hug. Even after Ashok found out their affair

Sita and Radha was not to ready to step back. Radha gave confidence to Sita by saying that it doesn't matter Ashok caught us. I wish it would have happened long ago. When Ashok forces Radha to have sex with him, she was not that fearful homemaker, she reacted like a bold woman, she desire Sita; her warmth, compassion, body. She desire to live again. Rather than a movie with lesbianism as central theme, the movie represents a new era of womanhood and portrays women who are not ready to sacrifice their freedom and rights just to live a compromising married life.

My Brother Nikhil

My Brother Nikhil brags of a blend of two themes one of homosexuality and other a story of an AIDS patient which is still an hesitating theme to discuss. Nikhil was an adorable person whom everyone loves. Life was never the same for Nikhil, when he was HIV positive. His family and friends expect his sister Anu and friend Nigel was not ready to accept Nikhil and his situation.

Alienation from his dear ones and the lack of acceptance from the society was the emotional dilemma he faced. His father said to him "when you were born you killed your mother. Now you want to kill us all". He was feeling ashamed of calling Nikhil his son and he felt disguise in showing his face to anyone. The

care and comfort from his friend Nigel awakened his identity. Their is nothing vulgar and disgusting about Nikhil being homosexual or HIV positive.

He has been a victim of disgust and neglect from the society. The office he works was a not less than a hell for him. Nikhil was unable to react and still kept that smile on lips. When he approached hospital for treatment, the staff's and the doctors treated him with his disguise. The nurse on seeing him taunts him "Today's boys what are they doing? They do not have any idea. Similarly, the doctors, whose duty is to take care of patients without any discrimination is themselves humiliating Nikhil. According to him, he is an untouchable, treated by wearing gloves, and asks the police officers to take Nikhil from the hospital and to lock him, so that others are safe. Other than the doctors, the patients in the hospitals also started running on seeing Nikhil. Police who is guardian of law and whose duty is to protect the rights of the citizen is twisting the law and ill-treating the citizens. When they saw the first questioned that they asked to him was, with whom did you enjoy? Boy or girl or both. You look normal physically. You should be shot down. Why are you wasting government's money? It was only Nigel and Nikhil's sister Anu who was there to comfort him. For Nigel, Nikhil being HIV+ has nothing to do with their relation. This can be felt from Nigel's conversation to self, Our relationship has nothing to do with the disease. Similarly, Anu was making all the efforts to give Nikhil his space back in the society and in the family. She tried to convince their stepmother, who is equal to their mother, Nikhil is all alone. He needs us and you are thinking of self-respect. Similarly, Anu, her fiancé and Nigel was conducting awareness campaigns to erase the stigmas related to AIDS.

Margarita with A Straw

Margarita with a Straw was a Delhi based urban girl who has a loving family. She is diagnosed with cerebral palsy. Her heart belongs to the lead singer of the college band. When he makes it clear to her that he does not like her, she is devastated. Somehow she moves on. She takes up an offer of a place on a creative writing program at NYU. There she encounters firebrand activist Khanum. She was blind and with whom she embarks on a beautiful same-sex affair. In Margarita with a Straw, it her inferiority complex that acted as a hindrance in moving ahead, but when she finds Khanum she gains her lost confidence. Through Khanum she was in search of her lost identity and comfort. When Laila shares with her mother about her bisexual identity she laments as she was not able to say anything.

Chitrangada: The Crowning Wish

This film holds a mirror to progressive society that is still confused about handling homosexuality. The film addresses the notion of gender, identity and gender transformation in a compelling way. The main protagonists in the film are Rituparno and Partho, who fall in love with each other. Their relationship

intensified until Partho becomes a drug addict. Thereafter the relationship faces uncertainties and Rituparno wants to distance himself from the relationship, but neither he nor Partho, is actually able to do so. When things got better, he and Partho started living together in a house and thought of adopting a child. Rituparno was ready to change his sex to become a woman so that they could adopt a child as the country does not allow same sex lovers to adopt children. This results in an identity conflict in Rituparno and he has a nervous breakdown. He realizes the truth Partho adored only the manliness in him. Finally, Rituparno cancels his transplantation surgery. The difficulty of same sex couple in adopting a child is the emotional complexity faced by the protagonist that forces her to think of sex change.

A quantitative survey method analyzes the impact of movies portraying LGBT communities among the audience. This survey enables us to identify whether the audience welcomes these movies or whether they are still treating them in a stereotypical manner.

An Analysis of Audience Behavior

Survey Findings

The responses from 100 respondents are considered for the study.

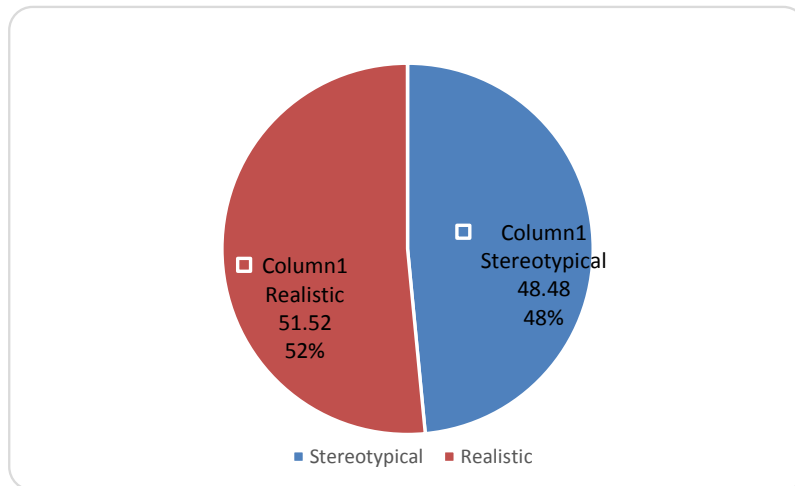


Figure 1.1 Representation of LGBT in Media

According to Figure 1.1 half of the respondents (48.48%) believes that media portrays LGBT in a stereotypical manner and another half (51.52%) believes that media portrays LGBT in a realistic manner. So it can be said that media must give more attention regarding the portrayal of LGBT community. They must be portrayed in a realistic and sensible manner.

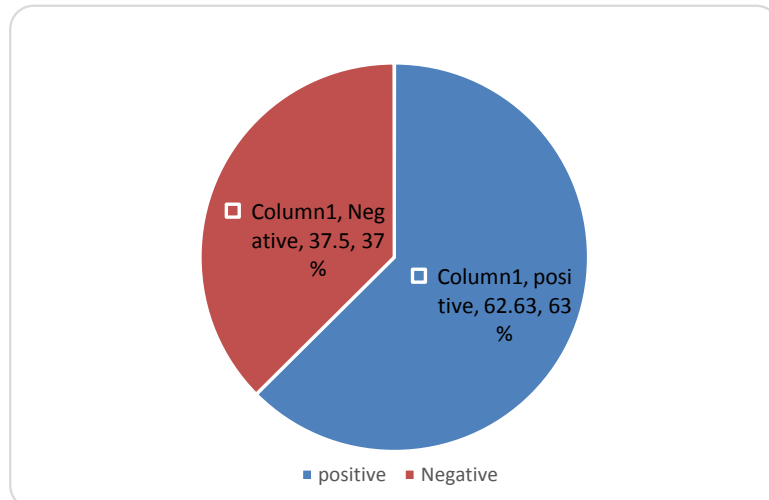


Figure 1.2 Impacts of LGBT Movies on the Audience

According to Figure 1.2, major portion of the respondents (62.63%) affirms that such films are having a positive influence on them and only minority (37.5%) believes that they are having negative influence on the audience.

5. Discussion

Cinema is considered an influential medium for communication and social change. Cinema has definitely contributed a wide space for queer progress in India. In a country like India where cinema has the probable to shape the view of majority of the population, realistic films about the LGBT community will unquestionably have a enormous constructive impact on the mindsets of the people. Society finds it shameful to discuss about homosexuality. Homosexuality is seen as something abnormal or a disorder, and the behavior is cathartic. Their lies an opposite view which treats homosexuality as a normal trait and is determined before birth, and that homosexual behavior is natural and not odd.

Media and its influence on audience – An Analysis through Media Theories.

Media plays a crucial role in the portrayal of homosexuality as society is more exposed to what is portrayed in the media and they takes it as it is without questioning. So it is necessary that media should treat the subject in a sensible manner.

This can be related to the hypodermic needle theory or magic bullet theory. The magic bullet theory, assumes that a media message is injected as it is in to the mind of viewers and the audience has no options other than to accept it .

According to this model children and teenagers are vulnerable to media content due to socialization process and are receptive. So media's portrayal of homosexual communities must be realistic or else it can form a negative image in the minds of viewers and further forces them to treat the community in a discriminating manner.

People depend on the media to gain information on topics such as homosexuality that they cannot discuss with others as such topics seems sensitive to society. The informations are taken as it is without questioning. The dogmas and attitudes as well as the cultural fundamentals of a particular group of people can be changed through this.

Stereotypes about homosexuality are bi-products of media. If society identifies a certain group negatively or positively, the media would have influenced their attitudes in one way or the other. The medias portrayal of gays and lesbians has an impact on the way people view the homosexual community. It is substantial that homosexual community must be portrayed accurately.

The final authority lies with the media regarding the distribution of media. So the audience takes whatsoever thing that the media delivers without rethinking .. So it is necessary that the community must be portrayed in a realistic manner.

Similarly, Queer theory looks at how sexuality is constructed in various fields of life. The central focus of queer theory lies in the notion of how people understands homosexuality . Queer theory also deals with AIDS and to eradicate the taboos related to AIDS. Queer theory can be related to the movie My Brother Nikhil. My Brother Nikhil portrays the theme of beautiful gay relation between the central character and his friend. Similarly, it portrays the main emotional complexity of the central character that is he is victim of AIDS.

Portrayal of LGBT Community in Indian Cinema- An Analysis through Previous Studies and Survey

It took 40 years for Indian filmmakers to even begin hinting at the idea of homosexuality . India cinema being the largest film producing country in the world is not only viewed within the nation, but also among the mounting network of Diasporas communities across the world. Cinema is the mainly mainstream, popular and most reachable form of art, making it one of the most powerful in terms of its capability to influence people. Given its reach, it is astonishing that the industry has done very little to understand the queer culture.

During 60s, the Indian cinema was trying to create family oriented sensible movies. It was only in the last twenty years the filmmakers started to bring to the forefront the queer theme. It was a bigger effort for filmmakers, who have been continuously forced to choose between what is ethically acceptable and the need to keep with the changing times. They made an attempt to look at and

understand the third gender. Rafoo Chakkar' (1975) is one of the first remarks to homosexuality in a Bollywood film. By the ending of the movie, even after the truth is exposed about his gender, we can see the characters accept that fact that no one's perfect. Mast Kalander (1981) portrayed Bollywood's first gay character, Pinku.

Any haziness that could have developed up in the minds of the viewers, with respect to his sexual orientation, is dismissed in the opening scene itself. Most of Bollywood's depiction of the LGBTQ community has come in the form of characters that challenged gender stereotypes.

The actual depiction of the transgender community in Indian cinema, however, has always been a bone of disputation for LGBTQ activists and members. They are often always portrayed as an anomaly. It is mostly after the decriminalization of Article 377, that movies like *Arekti Premer Golpo* (2010) and *Ardhanaari* that tries to represent the real-life issues of the community and edify its viewers.

Movies made across the country have always given a particular place to friendships. From *Chaudvin Ka Chand* to *Dil Chahta Hai* and *Kai Po Che*, filmmakers have always tried portraying an honest, trustworthy friendship between two or more men. Regional cinemas daringly portrayed same sex relationships early on. However, it is appealing to note that most often the same-sex relationship that was portrayed in these movies, concerned two women, and never two men

Ligy J Pullappally's Malayalam film *Sancharram* (2004) delightfully depicted the same sex relationship between two women. The *Kamasutra* was obviously the dependable handbook of sex that executive Mira Nair adjusted to a film in 1996 that praised closeness between ladies. Buddhadev Dasgupta's Bengali film *Uttara* (2000), was nuanced with homoerotic topics in his mark non-story wonderful style. Kaizad Gustad's *Bombay Boys* (1998) and Riyad Vinci Wadia's *Bomgay* were the breakout movies of this opportunity to transparently talk about homosexuality with regards to urban living.

Subhah (1981) takes place in a women's detention center. In *Subhah*, we can see Savitri fights to leave the middle-class domesticity that was enforced upon her. She joins as a curator of the reformatory, where she finds love, and in the end we can see her commencing a train journey alone. What sets the movie apart is the fact that this was one of the first movies to describe the homosexual relationship using the phrase "lesbian". Another movie that overtly dealt with lesbians is Deepa Mehta's *Fire* (1996) that went on to achieve a lot of attention, in spite of its fairly bold topic. Anjal Gopalan, founder of Naz Foundation, once spoken in an interview, "What can be more demanding to patriarchy than women saying they don't need men? The issue of lesbianism hasn't been

acknowledged like male homosexuality. Unlike the men who are gay, women who see themselves as lesbians are still at the bottom of the totem pole. Most mainstream movies have continued to have a distorted portrayal of homosexuality. While trying to be concerned to the dilemmas of sexual minorities, they continue to disseminate the same stereotypes that have been connected with them, since time immemorial.

The sexual minorities are those social groups who are marginalized and enforced to live their lives in the edge. It is about the need of change. Change should be brought in the attitude of the society. The first steps towards a change in the heterosexual social order can be felt from the very fact that the alternative sexual identities have at least to some way come out in asserting their identity. A minor hope of change can be expected in the direction of viewing sexual minorities' civility the Indian cinema because of two reasons. Firstly, by the very manner in which movies consisting queer subject matter is acknowledged by the audiences. When *Fire* was released back in 1996, the reaction to it was radical leading to the flaming of many theatres within the country and condemning it of destroying Indian culture. But after two decades of its release, the scenario is not the same. *Angry Indian Goddesses*, a movie released in 2016 though met with criticism with some hardliners, yet was not reacted the way *Fire* was beleaguered. Dealing with subject of lesbian marriage, the movie was able to problematize many other social issues like rape, eve teasing, sexual objectification of women in cinema, etc. Recognition must be given to the long struggle of sexual minorities and the growth of Indian cinema too in dealing with the subject in addition to the legal battle of repealing section 377 of the IPC and the continuous protests going on within the country,

Cinema has established its magnitude in dealing with the issue by bringing out the struggles of the sexual minorities both within themselves and with the society. Moreover, the recently released *Kapoor and Sons* (2016) also depicts one of such stories of "coming out" where a well-established son faces his homosexual orientation, his mother who initially disowns him but gradually realizes his feelings and accepts him in the family. The crowd in the hall who were people from all age groups and gender cheered at his approval of the homosexual son. This is social change when at one time in 1996; theatres were burnt at the transmission of homosexual love and in 2016 people applauded at the acceptance of the same. Of course, it has to be noted that the situation is not consistent throughout the country, yet there is a hope of change in viewing the issue from a diverse level.

Secondly, there is also a transformation in presenting the subject matter to the audiences. Formerly *Fire* (1996) showcased the subject of lesbian desire between two sister-in-laws who didn't have good relations with their husbands both physically and emotionally. It was under that atmosphere of rejection that

they developed a desire for each other. But the same cannot be held about the recently released movies showing homosexual desire. *Angry Indian Goddesses* a movie released in 2016 also bought the idea of lesbian desire in the silver screen but the subject matter was a bold step taken by two ladies to get married in a Church in Goa amidst the support of their friends who were happy and encouraging for the undertaking. Thus, a change in the social setting of presenting the subject to the audiences can also be felt here.

Movies, from the last two decades, have effectively presented the plight of sexual minorities in the silver screen to the Indian audiences and have been able to bring the tabooed theme to the sphere of beam and presence within a social set up. Of course given the legal barrier like section 377 and the incessant suppression of the sexual minorities by police, family and other institutions of the society cannot be anticipated to change overnight as it requires much meticulous efforts and time to bring about social change. However, the increasing popularity of cinema, paintings, documentaries, etc. have provided a dais to raise the empathy of the society towards this disregarded section of the society and provide a slight hope in this direction of change. Other than this from the result of the survey it can be said that stereotypical portrayal still continues in the film. Many audiences find that movies are neutral in the portrayal of LGBT community.

Internal and External Factors (emotional complexities) Influencing a Person's Sexual Identity: - Interview and Content Analysis

Emotional complexities refer to the emotional dilemmas or swings a person faces. Emotional complexities can be due to internal as well as external factors. Internal factors refer to the one's that arises out of an individual's mind. Examples of internal factors are anger, depression and mood swings. External factors refer to the ones that comes from the external environment that is created by the society. For example, alienation, physical and verbal abuse and taunting.

In a one on one interview conducted with a psychologist, it can be said that there various external and internal factors that influences a person's sexuality or sexual behavior. Sexuality develops from birth itself. There are three factors that determine a person's- heredity, environment and role model. Heredity is the one that comes through genes. Environment refers through the situation that is how our family behaves with us, how our friends behave with us and other relations that help us to accept an identity.

Emotional complexities influence a person up to large extends. Loneliness and other emotional complexities can lead to mood swings. Many factors can make our mind happy. Nevertheless, there are certain factors that restrict our mind from being happy. Loneliness and such other depressions can lead to sexual complexities due to lack of feelings and emotions. Today's generation lives in

nuclear family where we do not have someone to share our feelings and can make us introvert. Therefore, they will be in search of someone who can understand them. Maybe this person will help them to realize their identity.

Similarly, in movies we can find the portrayal of emotional complexities of LGBT community. For example, in the movie Fire, we can find many instances where the emotional complexities of the central character Radha and Sita are portrayed. For Radha's husband Ashok giving birth to a child and continuing the generation of the family is the only duty of a wife as well as a woman. He always blames and points out his wife for her infertility. "Once you have a baby, it is a full time job. Child is a gift from God and deserves full time attention" Says Ashok to Sita and Radha. Here infertility of Radha acts as an emotional complexity. Ashok taunts Radha for her infertility, whenever he gets a chance. So, here the taunting acts as an external factor and this depresses Radha. Depression acts as the internal factor.

Another instance can be cited from the movie My Brother Nikhil. When the society finds out that the central character Nikhil is HIV+, the society alienates him. Here the alienation created by the society acts as the external factor and the anguish from this acts as the internal factor.

Impact of LGBT Movies on the Audience: - Survey Analysis

From the responses collected from the survey, it can be said that movies portraying LGBT community are having a positive influence on the audience. Even though movies portray LGBT community in a stereotypical manner, still the movies are having a positive influence on the audience. They have been able to realize the dilemma and complexities faced by the LGBT community and feel entertained watching such movies. The responses signify that they wanted more movies portraying LGBT community.

6. Conclusion

Emotional complexities have a predominant influence on self-realization. As a result there occurs an awakening of one's own identity. The satirical and unrealistic representation of the queer community has attached a stigma related to their identity.

Heterosexuality has always been portrayed as the only sexual alteration and always portrayed in negative manner. But there are some movies that showed justification in portraying the emotional complexities of LGBT community in a sensible manner.

Generally films portray homosexual characters either for humor or merely as an element to show a distinctive sexual identity. But they do not make any effort to show the situations or circumstances that help a person to look into one's own

identity. There are internal as well as external factors that shape a person's sexual behavior.

External factors include the environment or the society in which a person live. Socio- analysis theory states that a person's behavior or identity is shaped by the significant others that is the family, peer groups and relatives.

This external factor in turn is linked to the internal factors. Alienation from the society forces a person to find comfort in someone with whom they can share their feelings and emotions. At this point only the person may be aware about his sexual behavior and realizes who they are and what their sexual identity is. Emotional complexities should be seen as an important element before blaming a person who has a distinctive sexual identity. It can be alienation from the society or close ones, depression, loneliness or inferiority complex that can act as an emotional complexity.

Instead of merely portraying them as main protagonist or giving them a space in mainstream movies, portrayal of their emotional complexities should be given utmost importance. If these emotional complexities are represented in a realistic manner, the audience may be able to realize the real scenario. There should be a real and accurate portrayal of the homosexual lives rather than portraying homosexuality as odd.

The role of cinema should not be confined to entertainment. It should also focus on development. So, cinema should portray this relationship along with the emotional complexities in a welcoming manner rather than using them as objects to gain audience attention.

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