

Moving from Fear to Freedom: A Quest for Love, Respect, Freedom and Acceptance by LGBTQ Community Through Indian Cinema¹

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ABSTRACT

The LGBT community is subject to gender-based violence and other violations of human rights since these laws are invisible to the public. Film has unquestionably been important to the LGBT movement in India.

Like many contemporary movements, the queer movement in India seeks to change ingrained social mores, notably the pervasive notion that sexual orientation is merely a phase. Film is viewed as a social cycle in which audience members interpret signs or messages that are broadcast to them using their aural and visual senses. The movies have become much too popular a tourist attraction. Dramatic cinematography and sound film in an exhibition of copying not only shocks us but also holds our attention. Film has the power to captivate audiences, educate viewers, and shift the collective conscience. This huge growth of Bollywood in India and overseas is described by “Jaikumar (2006)” in his book ‘Film Towards the End of Empires’. Bollywood, an Indian film industry powerhouse, mimics and analyzes the public's credit, complexity, genuine elements, and deceptions via a variety of narrative perspectives. As a result, our worldview and general awareness are shaped by Bollywood

This Research paper sets out to examine the mainstream treatment of homosexuality in Hindi films, with a focus on how the LGBT community is depicted. And how they fight for their rights for freedom, love, respect and acceptance in the society. The arrival of cinema in India's LGBT community was unquestionably a game-changer. Gay, lesbian, bisexual, and transgender persons are all part of the sexual minority. Among the numerous nations where homosexuality is still frowned upon one is India. In colonial India, the British enacted Section 377 of the Indian Criminal Code, which still exists today and criminalises homosexuality. In this paper, we have shown Hindi cinema's representation of the LGBTQ community in films like *Badhaai Do*, *Kapoor & Sons*, *Dear Dad*, *Ek Ladki ko Dekha* to *Aisa Laga*, *Shubh Mangal Zyada Saavdhan* and their struggle and acceptance in the society in the 21st century.

Keywords: *Freedom; Love; Freedom; LGBTQ; Community; Indian Cinema*

INTRODUCTION

“Lesbian, gay, bisexual, transgender, non-heterosexual, and cisgender” are all subsets of the category known as LGBT. The LGBT community is one that often encounters obstacles, from indifference to outright hostility. They fight for a place where their gender nonconformity is accepted and not looked at as odd. The film industry has contributed to mainstream culture for decades [1]. People's minds have been blown, and they've expanded beyond their wildest imaginings on a wide variety of topics thanks to its influence. Due to the need to appeal to a wide range of viewers, Indian cinema is often cited as having a complex, multigenre aesthetic. Changes in perspective on the topics have been ongoing. Epics, myths, and tales, as well as retellings of subsidiary stories, were common in early film. Later films reflected ideas from the Gandhian movement and dealt with issues of independence. Actors then began to take up the struggle for social justice and include real-life occurrences into their films [2]. Then the cinema industry witnessed a dramatic shift, with movies increasingly influencing politics and other political drama via the use of overt propaganda. As with the culture, the movies steal its topics, and vice versa, proving that it's a never-ending cycle. Despite the fact that the Supreme Court of India has made queering of gender a crime, it is nonetheless prevalent in Indian society, especially in light of the widespread homophobia that exists there. There has been a lot of backlashes against the film industry because of the way the gay community has been either completely erased or portrayed in

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extreme ways. Before the 1990s, there was hardly ever a single Indian film that explored homosexuality [3]. Amid this setting, Deepa Mehta's picture *Fire* was released in theaters throughout India, sparking outrage among the country's staunch conservatives and self-proclaimed moral arbiters. After more than a decade, another group of LGBT films finally caught up to this one. However, since the year 2000, a plethora of films have been produced that are classified as "queer cinema," which guarantees gender nonconforming and gender fluid characters significant parts in the film. Such new wave gay film demonstrates that ignoring a problem doesn't make it go away. Society within the alternative sex community also plays a significant part in both maintaining and dismantling the taboos around homosexuality in Indian cultures, as queer theorist Judith Butler correctly points out. Regarding the Indian setting, religion also plays a significant part in the discussion of Alternate sexualities [4].

Films have always had a place in the hearts of audiences. On many fronts, it was able to surprise, amuse, inspire, and go above and beyond what was envisioned. Film is also identified as a potent instrument for hastening social change and gently shaping the collective consciousness. They say there are several subgenres within Indian film because they aim to please a diverse set of viewers. There are frequent fluctuations in the prevailing theories around this subject. Several myths, legends, and ancillary tales were retold at the film's outset. The video then portrayed aspects of the freedom struggle and Gandhi's worldview. In more modern films, performers have fought for social justice and real-life events have been featured. They also began to make significant changes, using their massive media profile to affect politics and other political dramas. Similarly, "sexuality" is a catch-all phrase that includes non-cisgender individuals, much as the film's themes are drawn mostly from society and occasionally vice versa, signaling a vicious spiral. Film has undeniably played a significant role in the LGBT movement in India. Similar to other recent social movements, the Indian queer movement seeks to effect positive societal change [5]. An evolution in how we see sexuality, away from its traditional periphery and toward the center. His mission is to shatter the carefully constructed norms that have come to characterize adult sexuality.

There was a time in Bollywood where gay characters were written in the scripts to only be treated as humour elements. But now the time has changed and so has the law! The recent years has witnessed path-breaking Bollywood LGBTQ movies where artists portrayed LGBTQ roles with earnest interests. There have been many ups and downs, twists, and turns in the history of Indian cinema and the conversation surrounding queer love stories. India has had excellent cinematic work, but it has also seen crude generalisations and biases when presenting an LGBT character in films like *Fire* (1996) and *Margarita with a Straw* (2014). When it comes to welcoming queers, moviegoers have gone a long way. In the past, homosexual characters in movies were portrayed as effeminate and meaningless, and they were only kept around to lend offensive humour to the plot. But, the viewing public has evolved, and now we see homosexual characters that are crucial to the film or television show's plot. Now even big stars come forward to promote LGBTQ through movies in order to normalize this issue.

LITERATURE REVIEW

Banerjee, et al (2020)[6] Article 377 of the Indian Penal Code, which has criminalized homosexuality since colonial times, was partly repealed by the Indian Supreme Court in September 2018. The fight for independence did not eliminate the cruel prejudice towards the Queer people. Homosexuality has always been accepted in Indian society. In this light, the Supreme Court's decision is noteworthy. My research aims to examine how the Indian court may play a role in establishing an environment where members of the LGBT community are treated with the same respect as any other citizen and are afforded all of their constitutionally guaranteed freedoms and civil liberties.

Bhattacharyya, Mausumi (2020) [7] As a rule, Bollywood's Hindi films have not shown much compassion for India's LGBT population in their depictions of their struggles on screen. Hollywood has often portrayed them negatively, as freaks or villains. The impact of the internet has allowed these ideas to spread and change the way the majority of people see the gender minority. The possibility of an alternative discourse about such films remains substantial, despite the fact that gender academics have participated in homoerotic readings of such films and uncovered underlying gay subtexts. This article reexamines the plausibility of homoerotic subtexts in films like *Silsila*, *Dosti*, *Sholay*, *Dil Chahta Hai*, *Zindegi Na Milegi Dobara*, and *Rang De Basanti*. To this end, they sought to broaden the scope of dialogue and debate around the equitable incorporation of LGBT people into society.

Banerjee, Anirban (2019) [8] One of India's most underrepresented and misunderstood groups is the Queer community, often known as the LGBT or Gay Community. Their rights were severely restricted by the legislation. In India, homosexuality is punishable by law (Art. 377 of the Indian Penal Code). Indian culture has seen significant transformations since independence. The Earth itself has evolved. The judicial system's back-and-forth on the matter only made things worse. But in a landmark ruling in 2018, the Indian Supreme Court removed all remaining legal restrictions on the LGBT community. My goal is research on the Queer community as it pertains to the ruling.

Research Strategy My research is mostly done via an examination of existing literature on the Queer community. There is a wide selection of writings, including an eppathsala module as well as essays and dissertations.

Ostergard, Jr, Robert & Lee, Chelsea (2017) [9] While the LGBTQ community has made progress in certain nations toward gaining equal rights, the vast majority of governments continue to deny these rights and openly discriminate against members of the LGBTQ community. This study is notable because it is one of the first efforts to create a global measure of homophobia, transphobia, and allied bigotry by combining three factors: the criminalization of homosexuality, the lack of legal protections for LGBTQ individuals, and the degree of general intolerance. High levels of discrimination against LGBTQ persons, as measured by this index covering 175 nations, not only prohibit them from achieving equal rights but also jeopardize their wellbeing.

Chakrabarty, Darshana (2021)[10] The Supreme Court of India invalidated Section 377 of the Indian Constitution, which had made homosexuality illegal, in 2018. A statute passed by the British during their colonial authority in India was finally repealed approximately 160 years after it was first enacted. The LGBTQ community and its challenges are very new to India, and as a result, they are still often seen as scandalous, contentious, and inappropriate. Normalization of the problem in Indian society via literary works is exceedingly unlikely to happen anytime soon. This degree of understanding is unattainable, and it will be seen as scandalous and very unpleasant, in a society where acquiring a rudimentary education is so difficult. The media, notably television and movies, are the only other option, and they may be the most popular.

LGBT IDENTITIES AND QUEER HINDI CINEMA: A CASE STUDY

Relationships among humans are intricately structured in human civilization. An organization like this implies that people behave and interact with one another in ways that are appropriate to their assigned roles. The statuses they hold also shape their relative importance to one another. Status and function in society have traditionally been assigned based on an individual's gender. This means that LGBT (Lesbian, Gay, Bisexual, Transgender) persons have no choice except to live apart from society. They are never really dangerous to anybody, but they have to constantly worry about being killed because of the negative stereotypes that exist about them. Homosexuality is stigmatized in contemporary Indian culture because of the way it clashes with the dominant cultural norms [11]. It is considered that these persons are deviants because of their damaged identities and participation in abnormal behaviors. As a result of their 'exclusion,' they now have to conform to gender norms that aren't often associated with their sexual orientation or gender expression. Foucault's 'The Order of Discourse (1981)' provides a thorough analysis of the politics of 'exclusion'. People who identify as LGBT do not have access to the same kinds of "structural assistance" that heterosexuals have. Lesbian, gay, bisexual, transgender, and queer individuals are fighting an uphill struggle against mainstream society [12]. The subject of the LGBT community has not been given much of a spotlight in Hindi Cinema, particularly in mainstream films, despite the fact that it is becoming more vital to filmmaking in India. In order to offer comedic material, the commercial Hindi films have often included the LGBT population. Hollywood has consistently ignored neighborhood concerns, reflecting a general unwillingness to depict the community positively. Film is often seen as a microcosm of society, and yet our understanding of our own identities remains deeply rooted in our experiences of gender and sexuality. We have more to work with when exploring the part that film plays in the creation and negotiation of gender and sexual identities thanks to the writings of social theorists like Anthony Giddens, Michel Foucault, and Judith Butler. Unfortunately, there hasn't been a lot of representation of lesbian, gay, and transgender characters in commercial Hindi films. Mainstream filmmakers are becoming more and more accepting of non-heterosexuals in supporting parts, especially the 'gay best friend' character who is smart and compassionate and may assist lead the main character to happiness. It's realistic to assume that the influence of the many "arthouse" films featuring LGBT characters or themes will have been little on the public awareness at large.

Numerous queer film festivals in India, such as Kashish: Mumbai International Queer Film Festival, Nigah Queer Fest in Delhi, Bangalore Queer Film Festival, Dialogues: Annual Kolkata "Lesbian, Gay, Bisexual, and Transgender" Film and Video Festival, and Lesbian and Gay Film Festival at Panjab University in Chandigarh, play an important role in introducing queer cinema to queer and mainstream audiences. Bollywood has a part to play in bringing LGBT topics to the big screen, but it's the films that are screened at festivals that really humanise and bring attention to the difficulties faced by the LGBT population. Here, tales are recounted with empathy, with the intention of touching listeners' hearts rather than taking them on a voyeuristic journey. [13]

Chasing Acceptance: How the queer community often portrayed incorrectly In the past

For a long time, Indian cinema's portrayal of the LGBTQ population has been under close examination. Films that portray members of the LGBTQIA+ community in unfavorable roles reflect real-world biases through perpetuating harmful stereotypes. Violence against gays and demands for their persecution are visible expressions of homophobia

in today's culture. Homosexuals have been beaten to death and even killed in the West, publicly executed in the Middle East, and are a target of such violence in many nations, including India. However, it has its roots in both the present era and an earlier, more rudimentary era. Once a fringe belief in Indian culture, homophobia gained widespread acceptance during the colonial era. Similar to other nations they conquered, the British made it illegal to be gay in India, legalized the process by voting to approve a bill [14]. Anxiety, dread, and overall animosity against the LGBT community have not been eased by the stereotypical portrayal of homosexual characters in Indian film. There is a continuous representation of the LGBT+ community in Indian cinema. While some are attempting to make people laugh, others are trying to be realistic and sympathetic to the subject matter, yet they all end up failing miserably. The movies didn't do enough to dispel the prevailing misconceptions; therefore, the taboo wasn't broken. These characters were frequently shown as the friends of heroines and heroes during the so-called "Golden Era" of Hindi cinema, which spanned from the middle of the 1950s until the middle of the 1960s. Some of the performers wore costumes for comic effect. Amitabh Bachchan sings "Mere Angane Mein" from the 1981 film *Lawaaris*, in which he plays a male who dresses as a woman in order to pass as a eunuch. There are several instances, like Rishi Kapoor's performance as a female lead in the 1975 film *Rafoo Chakkar*. Comedy and songs performed by guys in women's clothing have a long history in commercial cinema. [15]

INDIAN CINEMA AND THE LGBTQ COMMUNITY IN THE PRESENT SCENERIO

Cinema has long been a pillar of our culture. It surprised, amused, inspired, and went above and above on a range of topics. Cinema is seen as a potent weapon for hastening social change and gently altering society's mindset.

Using real-life situations, movie performers and directors have fought for social justice. The movies' themes are borrowed from society, and vice versa. Without a doubt, the movies have had a significant positive impact on the LGBTQ movement in India. Like a lot of contemporary 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 goal is to undermine the incorporation of real events and the fights for social justice that actors and directors have led in movies. The movies' themes are borrowed from society, and vice versa. Without a doubt, the movies have had a significant positive impact on the LGBTQ movement in India. The Indian queer movement aims to transform society, moving away from the idea that sexuality is a transitory fad, like many other contemporary social movements. His goal is to tear down the built-in walls of dominant ideas that define the ordinary adult's sexual world. [16]

The Portrayal of the LGBTQ community in Indian Cinema in present time is no more stereotypical and unfavourable. Stereotypes of queer characters have undergone a major change in present time. Now directors and actors come forward to discuss this sensitive issue openly and realistically with a positive approach to end the taboo of homosexuality. And make LGBTQ community people fully accepted by mainstream culture. Adapting queer stories After the Indian Constitution decriminalised homosexuality in 2018 both Indian cinema and audiences have advanced significantly. [16]

They're discriminated against because of their sexual orientation. The LGBT community is no more cast in the more outlandish and offbeat roles. Sexual minorities, who have been stigmatized, excluded, demonized, and criminalised for decades, are now emerging from the shadows.

The movies are a meditation on the prejudice and sexism that people of different sexual orientations face in today's culture, and how such values are elevated above respect for one another, personal space, and cultural understanding. The followings are some such movies on Third gender people depicting boldly their fights for their rights in the society.

SHUBH MANGAL ZYADA SAVDHAN: The story of an unapologetic Gay couple in a conservative society

Actor Ayushmann Khurrana claims his film, *Shubh Mangal Zyada Saavdhan*, (released on Feb 21, 2020) is an important film for India because it pays tribute to the LGBTQ population. The film is an attempt by director Hitesh Kewalya to normalize the LGBTQ community. It is a great Bollywood LGBT movie that entertained the audience while showing the struggles of a gay couple in a conservative society. In the movie, a gay guy and his partner struggle to persuade the former's parents of their relationship.

Advertiser Aman Tripathi (Jitender Kumar) comes from an Allahabad middle-class, religious family. He resides in Delhi with Kartik Singh, his boyfriend (Ayushman Khurana). He gets one day invited by Sunaina to Goggle's (Aman's sister) wedding to Ashok. Aman will be wed to Kusum Nigam, the daughter of a family acquaintance, by Sunaina and Shankar. Kartik and Aman board the "Vivah Express", which is already carrying members of Aman's family. Aman and Kartik kiss while riding the train, but Shankar (Aman's Father) sees it and starts throwing up as if

it were something repulsive. He called it “**Not a normal kiss**” because this was a kiss between two males. After this he even warns Aman to stay away from Kartik.

Shankar tries unsuccessfully to keep Kartik and Aman apart at Goggle's wedding. Everyone is startled when Kartik and Aman share a kiss in front of others. Aman confronts Shankar and Sunaina, who do not change their minds about his sexual orientation. Because of Aman's gay orientation, Ashok, who is the same age as Goggle's father, declines to wed him. As his son says “**Apke Ladke ko Ladke Pasand hai**”.

Our society by default thinks that a person enjoys the company of opposite sex. Though they don't realize that a person can sometimes be happier in the company of his own sex. This thing is highlighted by Kartik (Aayushman Khurana). Who recite the rhyme:

“Jack And Johny went up the Hill,

To live in Laugh and Laughter”

Instead of saying “Jack and Jill” he says Jack and Johny can also live happily. He questions why always Jack and Jill went up behind the hill, why not Jack and Johny. They can also live a happy life together. He again revolted by asking “Did anyone ask Jack with whom he wants to go up. with Johny or Jill? Maybe he was interested in going up with Johny not Jill. After all it is individual's choice not societies.

Homosexuality is considered a sin as in the movie Aman's Parents decide to rechristen him in order to cleanse him of his "sins" (The sin of being a gay) Returning to Allahabad, the family is in the middle of rechristening when Goggle and Kartik appear at their home. They are not able to except their relation and they go to the extent of beating Kartik for having an affair with their son.

Aman's Parents fight over their past lovers and realize that they have been living with each other half-heartedly. They feel that they do not want the same for their son, but decide to proceed with the wedding anyway, because they can tolerate his son living an unhappy life but can't tolerate him marrying a boy. thinking that everything will be fine after the wedding.

Kartik opens up one of Shankar's black cauliflowers and shows him that it is full of worms. **He personifies the cauliflower as Shankar and the worms as his nature, in fact nature of the society towards homosexual person who will spoil the happiness of LGBTQ Community.**

Aman confesses his love for Kartik in front of his family, and says that he knew his family were never going to understand him. They won't understand because they have heard **about Laila Majnu, Heer Ranjha, Romeo-Juliet. They don't have any example before them to except them. The love which didn't fit in their mind they suppress that.** He doesn't expect them to understand them as he says “**This is our Fight, We will Fight for it**”. Aman wonders how could loving the same sex can change their relation with others. As he questioned Shankar, his father, if their relationship would change in any way as a result of his love for Kartik. Sunaina learns that her son's happiness is more essential and donates all of the jewellery to Kusum after being informed that she lost her son before she lost her jewellery.

Following their family's reconciliation, Aman and Kartik go for Delhi. Shankar burns all of his black cauliflowers to symbolise his burning of the orthodox thinking and the contempt he felt for persons of the same sex and leaves Aman and Kartik at the train station, telling them that he doesn't want Aman to stop enjoying his life to the fullest despite the fact that he may not understand their love. The final scene shows that Aman and Kartik will run until they can live their life happily.

Final scene shows the victory of Third Gender Community and in the Final song Aayushman Khurana(Kartik Singh) openly declares

“Meri Marzi, MeraDil, Jisko do Tera kya

Dunia Wale Jo bhi bole kahne do merakya

Khulam khula Aaj ye Izhar karta hu

Mai Aadmi hu, Aadmi se Pyar Karta hu”

Every scene of the movie from the beginning till the end is a revolt against society; revolt for happiness and acceptance by Gay couple. As when Aman's mother asked him to be not worried for being a Gay as Science has progressed so he can be cure then Aman replied.: **"I am a gay, this is not a problem for me"** Again he revolt by saying **"My sexuality is my sexuality none of your sexuality"**

Kartik (Aayushman Khurana) again question very boldly that there is no time for love. It is not based on colour or gender. It is based only on love and care. And for their love they need to remove section 377 of Indian constitution till they are come out of it. They'll fight for it. And when they wanted to marry each other than even Panditji refused to chant mantras than karstic again asked **"Marriage is the union of two souls and there is no sex of souls. Does soul has any sex?"** In this way, he left everyone speechless because their notion about sexuality is baseless. Love is just about union of two souls not union of two sexes.

"EK LADKI KO DEKHA TO AISA LAGA"

Ek Ladki Ko Dekha Toh Aisa Laga (transl. How I felt when I saw that girl)^[4] is a 2019 Indian-Hindi language coming-of-age romantic comedy-drama film which is directed by Shelly Chopra Dhar. The movie follows Sweety Chaudhary, a small-town lesbian who tries to come out to her traditional and orthodox Punjabi family. Sweety Chaudhary has been a secret lesbian for many years. This was probably the first mainstream LGBTQ movie after section 377 was lifted. This movie brought with it a shimmer of hope that alternative sexualities will find acceptance, no matter what their gender is.

A lesbian romance between Sweety (Sonam Kapoor) and Kuhu (Regina Cassandra) is at the center of Shelly Chopra Dhar's first feature film, "Ek Ladki Ko Dekha to Aisa Laga". The love story may be at the center of the picture, but for Shelly, it is only the thread that holds together the other storyline threads. Since homosexuality was decriminalized in India, Bollywood has taken a significant step forward with the release of "Ek Ladki Ko Dekha to Aisa Laga," the first major LGBTQ comedy-drama in the industry. Previous Bollywood films have avoided exploring the issue of queerness and homophobia in the Indian culture, but this one does just that. Historically, being gay was a punishable offense in India. Section 377 of the Indian Penal Code, enacted in 1861 under British rule, makes it a crime to engage in sexual activity that is "against the order of nature" and carries a jail sentence. After being in place for centuries, the legislation was only repealed very recently. While the legislation itself did not impose any limits on Bollywood films, the country's persistent prejudice towards gays and lesbians did.

Through her smart and emotional narrative, the film vividly captured the angst, the heartache, and the confusion of growing up differently from the usual. Through the character of Sweety (Sonam Kapoor), the director has shown how a transwoman is trapped, suffocated and repressed in her own self throughout her life for the fear of society for the disgrace of the family which would bring because of her sexuality she remains confined to her own self.

More sequences of Sweety and Kuhu's developing relationship should have been used to show the audience how two women can also fall in love and be each other's partners. Instead, the focus on Sweety and Kuhu's (Regina Cassandra) connection was a little too fleeting. But the film is nothing less than a rainbow revolution. The gift of the repeal of **Section 377** for the LGBTQ community was topped with a bow that neatly wrapped a peek of Sweety and Kuhu's carefree and tender love. **The message, that gender shouldn't be a barrier in love, will resonate with the audience and bring about positivity and inclusivity of all.**

It also breaks away from a common myth amongst many people that homosexuality is a "phenomenon" derived from the west and that they have challenged Indian Tradition. As at the end Anil Kapoor says it is nature that has made them like this. It is not about western Influence.

Lesbians are not excepted even in the imaginary world. As in the movie when Sahil Mirza (Raj Kumar Rao) wrote a play for Balbir's (Anil Kapoor) Fashion show where Sweety(Sonam Kapoor) and Kuhu had to perform in the play. Then he finds the play absurd. But Sweety was determined to perform in the play. She retaliated by saying **"I would never go against you dad, if this was just about me. It is about all those children who spent their entire lives in loneliness., craving for just one word of understanding"**. And she performed the play in spite of the revolt of the society and at the end succeeds in changing the perspective of society towards lesbians teaching them that they too are human beings just like them. They only want love in the society nothing else.

BADHAI DO- The film "Badhaai Do" make an effort to portray the LGBTQI (lesbian, gay, bisexual, transgender, and intersex) population as accurately as possible. Actor Bhumi Pednekar and Rajkumar Rao are promoting LGBTQ Community through this movie by essaying the role of lesbian and gay. Rajkumar Rao believes **"One's sexual orientation should be nobody's concern"** We don't care what they do in their bedrooms. Nobody should care about someone's sexual orientation. It is really personal, and this is exactly what he intended to convey in this film. The film make us realize how we see things and how we are ignorant about another person. Using humor to tell tales about controversial topics has proven to be very successful.

The plot of Badhaai Do centers on the lives of Shardul (Rajkumar Rao) and Sumi (Bhumi Pednekar), two members of the LGBTQ+ community who choose to enter into a "marriage of convenience" and begin sharing an apartment. The video demonstrates how a person's sexual orientation shapes their identity and their place in the world. Shardul, a police officer, and Sumi, a physical education teacher, enter into what is known as a lavender marriage in order to silence their families and escape the constant pressure to get married. However, as they travel with their respective partners, they come to a number of surprising realizations about themselves. It's unlikely that a pride parade will do much to improve things in a nation where it took so long to decriminalize consensual homosexual sex and where same-sex marriages are still illegal. For the stigma to finally be broken, we need a flood of similar films. The most significant lesson this picture imparts, however, is that it opens a dialogue, especially among the families of homosexuals

Sumi's brother said, "what will I tell you to my friends that my sister is a Lesbian" Her mother said, "Why didn't you die. It is better if you had died."

Her father was hurt and shocked to the extent that he hardly could speak anything. He only said "Mere ghar hi kyo?" and started crying badly. Shardul (Rajkumar Rao) at end confronts everyone boldly and said, **"homosexual are not animals, they also human beings just like normal people. It is not even a disease. This is a natural thing it comes from inside. We don't have any control on it. We should be what we are."** And at the end everyone realize their pain and sufferings and finally accept them happily.

KAPOOR AND SONS

Shakun Batra's "Kapoor & Sons" was a superbly observed family drama. It also stood out from the many homophobic Bollywood films since it featured a gay protagonist whose sexuality played a minor role. In this respect, I believe Kapoor & Sons to have been innovative. The film's major protagonist was homosexual, but the film treated his sexuality as a side narrative rather than the film's core struggle. His sexual orientation is not central to his image, and he coexists with a number of heterosexual personalities who are hiding much more heinous things from the public. His sexuality is not revealed in the kind of dramatic, life-altering proclamation typical of major Bollywood films, but it does play a role in the final confrontation. Kapoor & Sons was able to include a homosexual character who was neither defined by nor set apart by his sexuality because of how late in the film he came out.

Fawad khan was the perfect, ideal, and mature in the entire family before his mother came to know about his gender. As she said **"You were my perfect bacha"** but when she came to know about his sexuality her behavior towards him gets changed entirely. She starts disliking him. She said **"chhi, Kuchh to socha hota humare bare me, dadu ke bare me, papa ke bare me."** She breaks all relations with him. He was living in depression because he was not able to gather courage to confront his sexuality in front of his family But he said, **"I am tired, I am, what I am, I just want to love for what I am"**.. And finally his mother at the end feel sorry and ask apology from him. He was finally happy by getting acceptance for being what he was.

DEAR DAD

Making a film on alternative sexuality in India as a first-time filmmaker requires a lot of courage. Tanuj Bhramar has broken all taboos in his quest to come out of the closet. As well as a great deal more. It's worth noting that production on this picture took place before the Supreme Court of India ruled to end the criminalization of homosexual acts (yes, it used to be illegal). In that respect, the creators' approach to address the problem was innovative. There are a number of heartfelt and powerful scenes in the film that convey just how isolating it may seem to keep one's true self hidden. To further examine how this father-son relationship, which has been through ups and downs, comes full circle once the characters are shocked by the reality.

Nikhil (Shubham's father) couldn't gather courage to tell about sexuality to his father as well as to his son. He was living in a guilt as if he has committed a sin. He feels sorry for disappointing his father for being a gay. But finally, when he tells his father **"I can't hide it anymore, I was never attracted towards women, I am a gay"** His father

was shocked at this and he gave him a tight slap. Even a teenager couldn't digest this when he came to know that his father is gay. He couldn't stand by his father and wish him to die. Shivam uses different methods to cure his dad of homosexuality. He even uses black magic to change his father's sexuality. But gradually finds his dad grief stricken and realizes it is not his fault it is natural. It is just about liking the people of same community and finally he accepts his dad and feels proud of his sexuality. As he says to his teacher at the end "My father is a gay and I am proud of it. No matter what, will always be". In this way the writer shows the acceptance of third gender people in the society.

RESEARCH METHODOLOGY

Content analysis was the method employed for this study's assessment. It was being done to examine the stories of LGBT characters that appear in Hindi movies. Following that, a more constrained plot analysis was conducted in which every Hindi film with LGBT-related topics was examined and analysed. Also, a list of linked stereotypes was created after analysing how LGBT characters are portrayed in Hindi film.

CONCLUSION

We can say that the treatment of the LGBT population in Hindi films has come under scrutiny throughout the years. In 21st century, LGBT characters in Hindi films have been created, not for comedic purpose and others like past years, but rather they are represented more realistically, in an attempt to handle the issue in a sensitive and realistic perspective. The movies startled, entertained, and inspired on a wide range of topics related to this community while also exceeding expectations. They regularly borrow plots and characters from real life, and are trying to help LGBTQ gain acceptance, love, freedom in the society. Considering Hindi cinema's widespread appeal, the industry is helping to normalize gay life in India. Recent movies have shown that homosexuality is no longer a taboo. Films that accurately and sympathetically depict the experiences of the lesbian, gay, bisexual, transgender, hijra, and queer communities have been a salve for the community. The goal of this study is to determine whether or not movies can help LGBT people access new social opportunities. The goal is to make everything about LGBT people normative. They have made an effort to show that members of the LGBTQ Community are just as distinct from other members of society as they are from them, which puts us all at the same spot in history. As a result, we should travel along on this wonderful adventure called life while exhibiting compassion, tolerance, acceptance, and—most importantly—love.

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