



# A STUDY ON PORTRAYAL OF SEXUAL LIBERATION IN HINDI CINEMA

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## CHAPTER ONE

### PART A

#### INTRODUCTION

#### **CINEMA:**

Created in the dusk of the 19th century, cinema is the world's most recent art form. It is also, by far, the world's most complex, collaborative, and costly artistic expression. It is the art of moving images; a visual medium that tells stories and exposes reality. Cinema evolved and as they evolved Narrative filmmaking was born. Scriptwriting, set design, and editing became the norm. Movies became longer. Sound was added. Hollywood was built. Color film became economical. Hitchcock lived, prospered, and died. Special effects were created. Digital was invented. A century passed, and the motion picture industry still flourishes. Nowadays, cinema can be defined as the art of colourful moving images enhanced by voices, sounds, and music, still telling stories, still entertaining, and most importantly, still selling popcorn.

#### **OVERVIEW OF CINEMA IN INDIA:**

One of the most flourishing cinema industries found today is in India. But the pioneers of the industry were actually foreigners. In 1896, the Lumiere brothers demonstrated the art of cinema when they screened Cinematography consisting of six short films to an enthusiastic audience in Bombay. The father of Indian cinema was Dada Saheb Phalke who in 1913 made the first feature-length silent film and Ardeshir Irani who in 1931 made India's first talking film. With the demise of the silent era and the advent of the talkies, the main source for inspiration for films came from mythological texts. Films were produced in Hindi, Tamil, Telugu, and Bengali. Mythology flourished more in South India where its social conservative morals equated film acting to prostitution. India produces the largest number of movies in the world but that is not just a contribution of the well-known industries such as Bollywood or Tollywood. There are numerous other film industries who are responsible for this world record. And these regional movie industries have given the movie industry one of the best film outcomes than they are presumed to be. Some of them date back to the 1910s and have produced movies that have influenced filmmakers worldwide.

Some of the most known and familiar cinema industries in India range from : 1

- 1 Bollywood ( Hindi cinema )
- 2 Tollywood ( Telugu cinema )
- 3 Mollywood (Malayalam cinema )4
- 4 Bhojiwood (Bhojpuri cinema )
- 5 Kollywood ( Tamil cinema )
- 6 Sandalwood ( Kannada cinema )

## **HINDI CINEMA :**

One of the successful industries is Hindi cinema, often known as Bollywood and formerly as Bombay cinema, the word "Bollywood" originated during the 1970s, when Indian cinema overtook Hollywood in film production. The Hindi-language sector of the Indian movie making industry that began in Bombay (now Mumbai) in the 1930s and developed into an enormous film empire is the most popular commercial genre in Bollywood. Since the 1970s this genre has been the masala film, which freely mixes different genres including action, comedy, romance, drama, and melodrama along with musical numbers, Masala films generally fall under the musical film genre. The period from the late 1940s to the early 1960s is regarded by film historians as the Golden Age of Hindi cinema. Some of the most critically acclaimed Hindi films of all time were produced during this time. The films explored social themes, primarily dealing with working-class life in India (particularly urban life). By 1970, Hindi cinema was thematically stagnant and dominated by musical romance films. By the mid-1970s, romantic confections had given way to gritty, violent crime films and action films about gangsters (the Bombay underworld) and bandits (dacoits). Hindi cinema in the late 1980s presented a blend of youthfulness, family entertainment, and strong melodies, all of which lured audiences back to the big screen. In the 1990s it was known as "New Bollywood", contemporary Bollywood is linked to economic liberalization in India during the early 1990s. Early in the decade, the pendulum swung back toward family-centered romantic musicals.

At the turn of the 21st century, the Indian film industry of which Bollywood remained the largest component was producing as many as 1,000 feature films annually in all of India's major languages and in a variety of cities, and international audiences began to develop among South Asians in the United Kingdom and in the United States. Standard features of Bollywood films continued to be formulaic storylines, expertly choreographed fight scenes, spectacular song-and-dance routines, emotion-charged melodrama, and larger-than-life heroes.

## **IMPACT OF HINDI CINEMA :**

Cinema has remained the most powerful media for mass communication in India. It has the ability to combine entertainment with the communication of ideas. Indian cinema is one of the most influential and powerful tools in addressing various social issues via the medium of a screenplay. Presents an image of the society in which it is born and the hopes.

Hindi Cinema has excelled the art of showcasing social causes and issues like that of national integration, prohibition, inter-caste marriages, family planning, eradication of illiteracy, etc. Such themes have helped the transformation of our society.

They have a very positive and long-lasting effect on the minds whereas cheap and shabby movies affect the tender minds of the audience very badly. Cinema films have the power to influence the thinking of people. They have changed the society and social trends. They have introduced new fashions in society. They may be described as pace-setters. They can create a direct impact on our social life. Films can go

a long way towards arousing national consciousness and also in utilizing the energies of the youth in social reconstruction and nation-building by a skilful

adaption of good moral, social and educative themes, and by the introduction of popular sentiments, films can, to a great extent, formulate and guide public opinion.

### **SEXUAL LIBERATION :**

Sexual liberation derived from a social movement in the 1960s that challenged the norms of behaviour related to sexuality and sexual relationships throughout the United States. The movement was created to remove the guilt or judgment that comes with freely meeting sexual needs. It is the license to lawfully live with and love whom you want, when you want, and how you want without social, political, medical, or cultural persecution, flows from the belief that human **sexuality** cannot be prescribed or legislated, and is a natural, fundamental and precious aspect of life. Too often suppressed under the weight of societal mores, norms, and inherited tradition, sexual freedom deserves attention and validation. When we embrace sexual liberation, we embrace human rights as a whole. Only then can we truly acknowledge, protect, and celebrate the unique individuality of every being.

### **PORTRAYAL OF SEXUAL LIBERATION IN HINDI CINEMA:**

Hindi cinema has always played a huge role in shaping and influencing public opinion and individual thinking. However, sexual liberation was seen in the industry only at the turn of the 20th century. The sexualization of women and legislation of gender roles which was prominent in early cinema later shifted to the normalisation of diversity in sexuality and non-applicability of gender norms.

Sexual behaviour in general was and to some extent, still is a taboo in India. Through cinema (Bollywood), the normalization of sexuality took place. It reinstated the fact that human beings are sexual beings and it's a normal process of life. People began to embrace their sexuality without feeling ashamed of the fact that they had sexual needs and / desires.

Now, at the beginning of the 21st century also, Hindi cinema started portraying the diversity in sexuality and gender. And normalised the fact that there are more than one genders that exist with a variety of sexualities.

### **MOVIES THAT REINSTATE SEXUAL LIBERATION:**

#### LIPSTICK UNDER MY BURKHA:

The movie is unrelenting in its social commentary, unapologetic about the mirror it holds up to Indian patriarchy and reminds viewers that women, even those old enough to be their mothers – have sexual desires.

#### MARGARITA WITH A STRAW:

A rebellious young woman with cerebral palsy leaves her home in India to study in New York, unexpectedly falls in love, and embarks on an exhilarating journey of self-discovery.

### ANARKALI OF AARAH:

Anaarkali ( Swara Bhaskar ) is an orchestra singer in South Bihar's Arrah. She is poor, she is treated as a sex worker and sings songs that are sexually portrayed. Dharmendra Chauhan( Sanjay Mishra ), the Vice Chancellor of a prestigious university, is one of her admirers. He molests Anaarkali in an inebriated state during a show and a war breaks out between the two. While Anaarkali wants justice for her ordeal, the system thinks it's the most natural accident that somebody like Anaarkali could meet.

### KAPOOR AND SONS:

Kapoor & Sons tells the story of two estranged brothers Brothers Arjun and Rahul return home to visit their ailing grandfather. Amidst numerous ongoing family problems, emotions get intensified when a girl causes a rift between the two.the movie portrayed the sexually liberated characters and also where Rahul comes out as gay, reveals his sexuality to his mother. All the tension and emotional drama is relatable for a plethora of desi LGBT men and women.

### ALIGARH:

Dr Shrinivas Ramchandra Siras, a professor on whom a sting operation was carried out to determine his sexual orientation, forms a special bond with the journalist who covers his story. portrayed homosexuality and their desires. Movie theme is about the right to privacy which stands out the most, downplaying the humiliating ostracism faced by homosexuals in our society. while their sexuality is central to their brutal treatment, oppression and discrimination by others, the film refrains from reducing them to their sexual orientation alone. The fact that everyone is entitled to their sexual preference and should enjoy the freedom to love.

## **SIGNIFICANCE OF STUDY**

As mentioned in the introduction, sexual liberation is the sexualization of women and legislation of gender roles and normalization of diversity in sexuality and non-applicability of gender norms. Sexual behavior in general and to some extent still is a taboo in India. Hindi cinema started portraying the diversity in sexuality and gender. It is important to normalize the sexual liberation in the society through motion pictures and normalize the fact that there are more than one genders that exist with a variety of sexualities. In today's age, the youngest and most influential minds form the majority of media consumers and cinema takes prominent roles in changing perspectives and thought process. Through this research, the extent of the impact and factors of influence which change the audience behavior are studied.

### **AIM:**

The research aims to study the impact of portrayal of sexual liberation in Hindi cinema and the audience's behaviour regarding the same. It further aims to study the importance of portrayal of sexual liberation in the audience.

### **OBJECTIVES:**

- To study the importance of sexual liberation aspects in Hindi movies.
- To assess the knowledge, attitude and practice of the people towards portrayal of sexual liberation in Hindi cinema.

- To assess the awareness and prescription of the study regarding sexual liberation.
- To evaluate the impact of Hindi sexual liberated movies and people's participation in liberation of sexuality.
- To study the influence of Hindi cinema on the perceptions of people enabling individuals to embrace themselves and allow others to feel normal about their sexual orientation.
- To study the factors influencing the change in audience behaviour after viewing
- To identify the most influential medium of representation for changing minds of people on liberation of all gender's sexuality.

## **REVIEW OF LITERATURE:**

### **1. Michelle A Mazur, Tara M Emmers -Sommer, The effect of movie portrayals on audience attitudes about nontraditional families and sexual orientation, February 2002**

The study examined the impact of motion pictures about the family on viewers' attitudes about family life and sexual orientation. Viewers were randomly assigned to view either *Father of the Bride II* (control group) or *Object of My Affection* (treatment group) and their attitudes toward non-traditionalism and homosexuality were assessed before and after viewing their respective film. Treatment and control groups significantly differed in their attitudes toward non-traditionalism, but did not significantly differ in their attitudes toward homosexuals after viewing their respective films. The study identified treatment group experienced more favourable attitudes toward homosexuals than the control group after viewing the film. Gender differences were also observed. Men were less tolerant of homosexuals and held fewer nontraditional beliefs about the family than women.

### **2. J. Pooja and K.P. Rekha, Indian cinema and its portrayal of emotional complexities of LGBT community, December 2018**

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). The study made an attempt to study the role of films in creating a space for the homosexuals in the society and examined how cinema helped in creating a positive perspective regarding homosexuality in the psyche of viewers. The study identified that movies portraying LGBT community are having a positive influence on the audience, Even though movies portray LGBT community in a stereotypical manner. The responses signify that they wanted more movies portraying LGBT community.

### **3. Pushpinder Kaur, Gender, sexuality and (be) longing ,2017.**

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.

#### **4. Lauren A. Reed, Sexuality and entertainment media Arizona State University, January 2013**

The study reviews major findings in the field concerning the impact of portrayals of sexuality and sexual relationships in mainstream entertainment media. The study has conducted comprehensive reviews of the PsychInfo, Communication and Mass Media, and PubMed electronic databases. Parameters for this review, chosen to focus on analyses of the following entertainment media: television, films, music, music videos, video games, and magazines. The study has reviewed how viewers perceive sexual content in the media and then move into summarizing effects in the following domains: sexual attitudes, sexual behaviour, and sexual health. We conclude with reviews of media effects on three emerging domains: homosexuality, sexual violence, and sexual objectification.

#### **5. Sanjeev Kumar Sabharwal, Portrayal of sexual minorities in Hindi films, June 2012**

This is a qualitative as well as quantitative research to find out the answers to the questions in content analysis of four Hindi films and survey. Two films of mainstream and two of alternative cinema were selected randomly. This paper basically compares the portrayal of sexual minorities in Mainstream and Alternative Hindi Cinema. It talks about how Mainstream Hindi cinema which is the most widely distributed cinema in India and abroad has traditionally adopted an attitude of denial or mockery towards the LGBTQ community where in Representations of sexual Minorities have veered between the sarcasm, comic and the criminal and on the other hand the Alternative Cinema which is confined to film festivals and a handful selected group of viewers portrays sexual minorities in a more realistic manner and is successful in raising, expressing & suggesting possible solutions to their problems in a more effective manner as compared to the main stream cinema. The Objective of the study is to find out answers to the major questions like Whether Main Stream Cinema portrays sexual minorities in a more realistic manner or the Alternative Cinema, Whether in Main Stream Cinema the stories and characters are developed enough to portray homosexuality as a preference or in the Alternative Cinema and Whether Main Stream Cinema is successful in giving a first person look into the community which falls under sexual minority section.

#### **6. Nikita Ramkissoon, Representations of women in Bollywood cinema, June 2010**

“Representations of Women in Bollywood Cinema” focuses on a content analysis through which representation of women in Bollywood cinema is examined. Bollywood has been a major point of reference for Indian culture in the last century and will undoubtedly persist for years to come. To an extent, Bollywood has shaped the way in which people read Indian culture as well as reflecting India's events, traditions, values and customs by Suraj Punj Journal For Multidisciplinary the mere fact that it is a pervasive and inescapable force in Indian society. Women have been and to an extent still are represented as mere wallpaper in Bollywood films. Issues around gender, gender-based violence, femininity, women's rights and sexuality (outside of being a sexpot) are often ignored and in most cases, subverted. Feminist discourse in the west has taken this up in relation to Hollywood (Mulvey, 1975; Kuhn, 1984; Kaplan, 2000) however, discussions of gender in eastern cinema has yet to be fully developed. Even though there is a body of work in this field (Butalia, 1984; Datta, 2000) there is room for far more in-depth investigation.

## **7.Navpreet Kaur, A case study on the portrayal of women's sexuality in Bollywood, 2018**

The focus of this particular research has been placed on the subject of women and their sexuality and the few films that have dared to explore the subject of female sexuality and independence in a serious, non-conventional manner, have, naturally, caused quite a stir from the general public and the Censor Board. The objectives that had been spelt out for the following research concentrated on The study of the portrayal of the lead character in the movie, To study the stereotype behaviour of the movie director and To find out the women objectification in the movie.

### **PART B RESEARCH METHODOLOGY**

Under the Research Methodology we choose Quantitative and Qualitative method of research. In the study undertaken, the universe of study is young adults who are consumers of media. The sample size is 100.

Under the quantitative method of research we aim to obtain results through a survey and interviews with an expert from the film industry. The qualitative method of research aims to have in view, case studies of eleven critically picked movies from the Hindi cinema which depict the portrayal of sexual liberation for the same which talks about the huge impact the movies have on the audience and the reviews each of them have acquired.

#### **AREA OF STUDY:**

The research undertaken aims to study the extent of impact of portrayal of sexual liberation in Hindi cinema on audience behaviour. It further aims to study the importance of portrayal of sexual liberation in the audience.

The chosen form is Hindi cinema (movies) . The requirements of the respondents were that they had to be consumers of media and belong to the age group 18 - 35. The study was conducted in the metropolitan cities of India.

#### **RESEARCH DESIGN:**

Research design is a set of methods used in collection of data. It is a framework and a comprehensive plan adopted in order to address the research problem and meet the set objectives.

The research undertaken is exploratory in nature and quantitative in approach. A qualitative content analysis was used to examine sexual liberation in the Hindi films. This method was selected due to the complex nature of portrayals in movies .The statistical and empirical data constituted in a quantitative approach ensure accuracy and objectivity in the results. Owing to time and resource constraints, and the sensitive nature of the area of study, quantitative method and qualitative method was selected.

## **SAMPLING TECHNIQUES**

Sampling is the process of selecting observations to provide an adequate description and inferences of the population. Sampling methods are majorly divided into two categories probability sampling and non-probability sampling. In the former, each subject has a known probability of being selected while in the latter, it is unknown. In the study undertaken, the universe of study is young adults who are consumers of media. The sample size is 100. The main technique used was probability sampling, simple random sampling in particular. Where in we have chosen age group of 18-35.

## **TOOLS OF DATA COLLECTION**

The researchers used both primary and secondary data. Researchers have used survey method (questionnaire) under quantitative research and case study method under qualitative research. For the collection of primary data, a questionnaire was used. The questionnaire enquired about the personal details of the respondents which formed the independent variables and contained 15 questions framed by the researcher to answer the research problem in alignment with the objectives stated. And the case studies of the movies are made on the basis on considering all the elements, reviews and reactions of the particular movie.

## **LIMITATIONS OF THE STUDY**

- The findings of the study depend on the accuracy of the answers given by the respondents.
- The sample size was restricted to 100.
- The research was limited to 11 movie case studies.
- The target audiences are limited to male and female.
- The Age group is limited to 18-35.

## **CHAPTER TWO**

### **PROFILE OF RESPONDENTS**

Chapter II analyses the independent variables constituted in the study, which when put together form the profiles of the respondents. In the present research undertaken, “A study on the impact of portrayal of Sexual Liberation in Hindi cinema”, young adults who are the audience of the aforementioned forms of media are the respondents. The independent variables studied are: Age, Gender, Educational Qualification and Occupation. Analysing these variables individually gives the researcher a better understanding of the respondents, and classify them into coherent and convenient categories while also enabling the researcher to arrive at conclusions that meet set objectives.

### **GENDER OF THE RESPONDENTS**

Gender can simply be defined as either of the two sexes, male or female, that an individual is identified with.

As men and women are conditioned to think and act differently in the society, it is important to consider and study the effects on both the genders.

**Table 2.1. Gender of the respondents**

S. No	Gender	Frequency	Percentage
1	Female	80	80%
2	Male	20	20%
<b>Total</b>		100	100%

The table gives information about the gender of the respondents. There is a different distribution observed with the different proportions of males and females forming the respondents.

### **AGE OF THE RESPONDENTS**

Age can be defined as the period of time someone has been alive for and is usually measured in years. Based on their ages, people can be classified as children, teenagers, young adults, middle-age adults or older adults. Age forms a significant variable in this study as it a crucial determinant of cognition and discretion in one's behaviour.

The respondents of this study are young adults aged between 18 and 35, and classified into two ranges.

**Table 2.2. Age of the respondents**

S. No	Age	Frequency	Percentage
1	18-25	95	95%
2	26-35	5	5%
<b>Total</b>		100	100%

The above table shows the Age distribution of the respondents. A little over half of the respondents 95% lie in the category 18-25. While 5% from the rest, that is 26-35 category.

### **EDUCATIONAL QUALIFICATIONS / OCCUPATION OF THE RESPONDENTS**

Educational qualifications are the degrees, certificates or diplomas awarded to an individual indicating the successful completion of a course. These, as evident, help in determining the qualifications of the respondents and understand their academic background. Occupation is the activity an individual

engages in to earn a living. It is professional by nature and is oftensynonymously used with the word career. Respondents are asked to mention their educationalqualification or their occupation and further it is categorized based on secondary intermediate,graduate, post - graduate and employed .

**Table 2.3. Educational Qualifications and occupation of the respondents**

S. No	Educational Qualification/ occupation	Frequency	Percentage
2	Intermediate	1	1%
3	Graduate	81	81%
4	Post-graduate	9	9%
5	employed	9	9%
6	unemployed	0	0%
	total	100	100%

## CHAPTER THREE DATA ANALYSIS

The research undertaken focuses on the impact that Portrayal of Sexual Liberation in Hindi Cinema has on the audience behaviour.

The research is undertaken to focus on the impact society reflects in movies and in turn movies influence society by making changes in the representation, challenging the audience's morals, transforming viewers' opinions, also focusing on the role and impact of media in shaping everyday lives of individuals. Young adults in particular are avid consumers and more susceptible to being influenced.

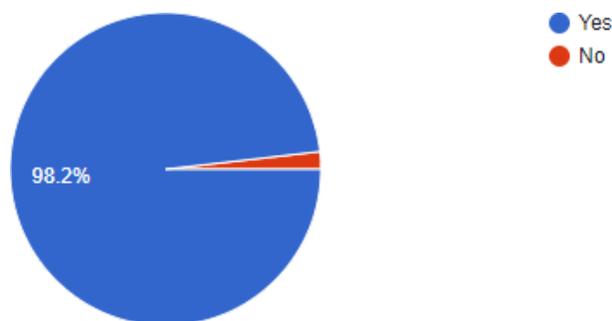
The aim of this study was to find the extent of the positive and negative influence of these portrayals on the audience, It further aims to study the importance of portrayal of sexual liberation on the audience.

The target audiences are categorised on the basis of gender (male and female) and age group.(18-

25) and (26-35)

The statistical data and findings of the study have been elaborated below.

### 1. Percentage of people watching and not watching movies



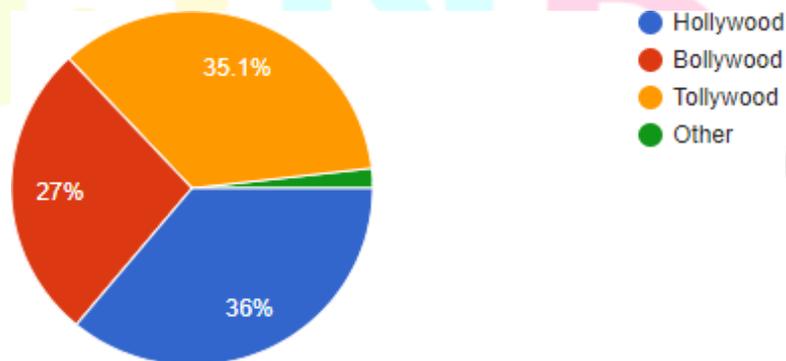
**Fig 3.1. Percentage of people watching movies and not watching movies**

The pie chart depicts the number of people watching movies and not watching the movies.

Overall, people who chose “Yes” are a maximum with 98.2% where, males are 17.43%, 18-25 age group are with 16.51% and 26-35 age group are with 0.91%. And females are with 82.5% ,18-25 age group are 78.89% and 26-35 age group are 3.66%.

Audience who chose “No” are the people with 1.8% where, males 18-25 age group are with 0.9% and 26-35 age group are with 0% and females are with 0.9%,18-25 age group are with 0.9% and 26-35 age group are with 0%.

### 2. Percentage of people who watch Hollywood, Bollywood, Tollywood and other Cinema industry movies.



**Fig 3.2. Percentage of people who watch Hollywood, Bollywood, Tollywood and other Cinema industry movies.**

The pie chart depicts the number of people watching Hollywood, Bollywood, Tollywood and Other Cinema industry movies.

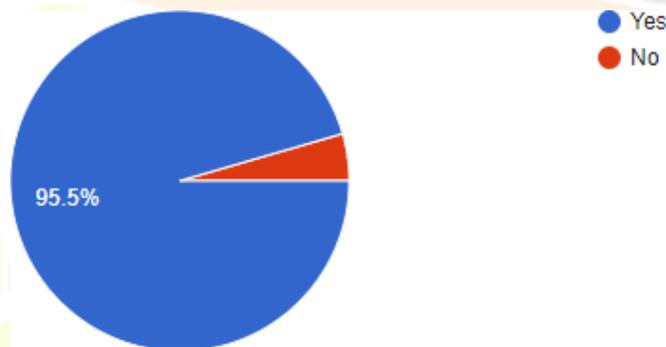
Overall, **“Hollywood”** movies are the most watched at 36% where, males are with 10.08% ,18-25 age group are with 9.17% and 26-35 age group are with 0.91% and females are 26.60% ,18-25 age group are with 26.0% and 26-35 age group are with 0%.

Closely followed by **“Tollywood”** movies at 35.1% where, males are with 8.25%,18-25 age group are with 8.25% and 26-35 are with 0%. and females are with 27.52%,18-25 age group are with 27.52% and 26-35 age group are with 0%.

Whereas **“Bollywood”** movies are watched at 27% where males are with 0% and females are with 27%,18-25 age group are with 25.68% and 26-35 age group are with 1.83%

**“Other cinema industry”** movies have the least viewership with only 1.8% where, males are with 0% and females are with 1.8% 18-25) age group of people watching them.

### 3. Percentage of people who understand and do not understand the termsexual liberation



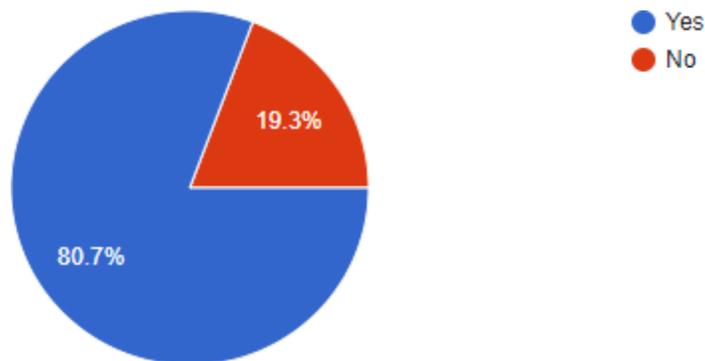
**Fig.3.3 Percentage of people who understand and do not understand the termsexual liberation**

The pie chart depicts the number of people who understand the term ‘sexual liberation’ and who do not understand the term.

Audience who chose **“Yes”** are the people who understand the meaning of sexual liberation with a maximum percentage of 95.5% where, males are with 17.85% ,18-25 age group are with 16.96% and 26-35 age group are with 0.89%and females are with 77.76% ,18-25 age group are with 77.76% and 26-35 age group are with 0%.

Audience who chose “No” are the ones who do not understand the meaning of sexual liberation are with a percentage of 4.5%. Whereas males are with 0.89%,18-25age group are with 0.89% and 26-35 age group are with 0% and females are 3.57%,18-25 age group are with 3.57% and 26-35age group are with 0%.

#### 4. Percentage of people who prefer and who do not prefer watching movies related to sexual liberation.



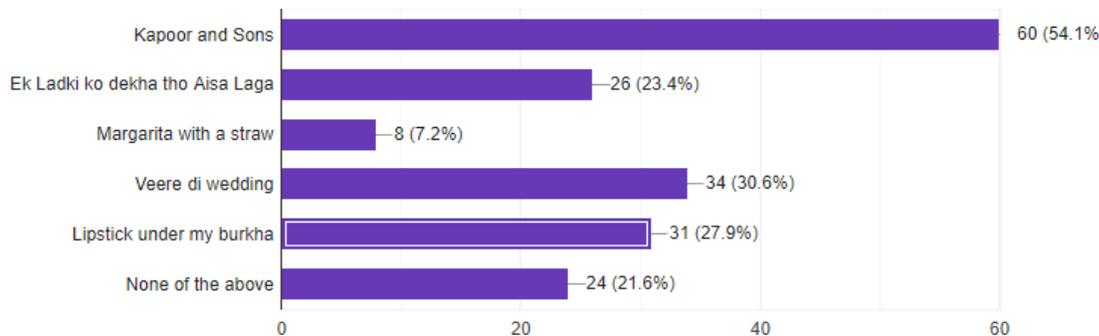
**Fig:3.4.Percentage of people who prefer and who do not prefer watching movies related to sexual liberation.**

The pie chart shows the number of audience who prefer and who do not prefer watching movies related to portrayal of sexual liberation.

80.7% of the audience, chose “Yes” as their option are the maximum prefer watching movies with portrayal of sexual liberation. Males are with 16.49%,18-25age group are with 15.59% and 26-35age group are with 0.9%. Females are with 64.2%,18-25 age group are with 63.30% and 26-35 age group are with 0.91%.

19.3% of the audience who chose “No” are the ones who do not prefer watching movies with portrayal of sexual liberation where males are with 1.83% ,18-25 age group are with 1.83% and 26-35 age group are with 0%. and females are with 17.42% ,18-25 age group are with 15.59% and 26-35 age group are with 1.83%.

## 5. Percentage of the most watched movie and most preferred movie among given list of movies which portrayed sexual liberation.



**Fig.3.5. Percentage of most preferred movies among the given list.**

The pie chart shows the number of audiences who preferred the most watched movie among the given list of movies. The list of movies are a category related to sexual liberation. The following movies are Kapoor and Sons, Ek Ladki ko Dekha tho Aisa Laga, Margarita with a straw, Veere di wedding and Lipstick under my burkha.

Maximum preferred and most watched movie among the list with 54.1% is **“Kapoor and Sons”**, where males are with 9.90%, 18-25 age group are with 9.0% and 26-35 are with 0.90%. And females are with 44.14%, 18-25 age group are with 4.44% and 26-35 are with 2.70%.

**“Veere di wedding”** with 30.6%, where males are with 0.90%, 18-25 age group are with 0.90% and 26-35 age group are with 0% and females are with 29.72%, 18-25 age group are with 28.82% and 26-35 age group are with 0.90%.

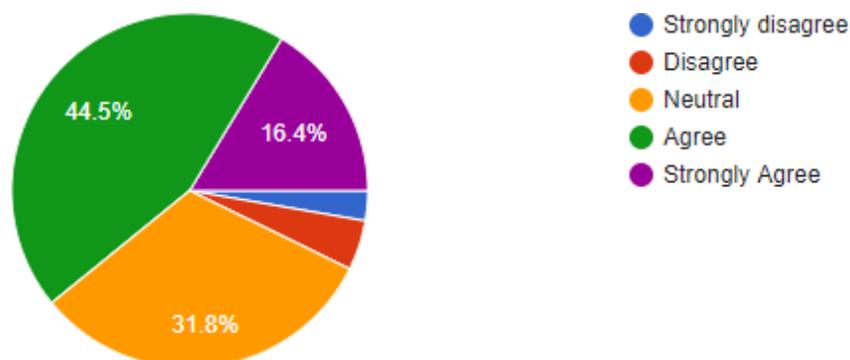
**“Lipstick under my burkha”** with 27.9% where males are with 4.50%, 18-25 age group are with 4.50% and 26-35 age group are with 0% and females are with 23.42%, 18-25 age group are with 21.62% and 26-35 age group are with 1.80%.

**“Ek ladkhi ko dekha tho Aisa Laga”** with 23.4% where males are with 0% and females are with 23.42%, 18-25 age group are with 22.52% and 26-35 age group are with 0.90%.

Audiences who have **“not preferred”** none of the options in the given list are 21.6% with males of 8.10%, 18-25 age group with 8.10% and 26-35 age group are with 0% and with females of 13.5%, 18-25 age group with 13.5% and 26-35 age group with 0%.

Least preferred movie is **“Margarita with a straw”** with 7.2%. However, males are with 2.70%, 18-25 age group are with 2.70% and 26-35 age group are with 0%. And females are with 4.50%, 18-25 age group are with 4.50% and (26-35) age group are with 0%.

## 6. Percentage of audience that agree and disagree about the shift in sexual liberation and gender portrayal more often as part of the movie genre



**Fig 3.6. Percentage of audience agreeing and disagreeing about the portrayal of sexual liberation and gender portrayal in the movies as a genre**

The pie chart shows the number of audience who strongly agree compared to the audience who strongly disagree regarding the shift in sexual liberation and gender portrayal more often as part of the movie genre

44.5% of the audience chose ‘**Agree**’ as their option who are the maximum, agreeing to the portrayal of sexual liberation and gender portrayal in the movies as a genre. With male being 7.2% between the age of 18-25 and the female being 35.4% between the age group 18-25. Age groups with 26-35 are 0% for both the genders.

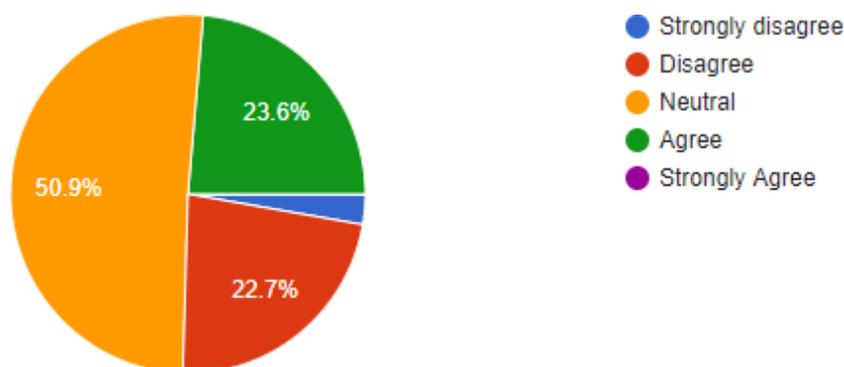
31.8% of the audience chose ‘**Neutral**’ as their option with the male being 5.4% between the age of 18-25 and the female audience being 24.5% between the age 18-25. Male audiences whose age groups are between 26-35 are 0% and 0.9% female audiences between 26-35 have chosen the option.

16.4% of the audience chose ‘**Strongly Agree**’ as their option with the male being 1.8% between the ages of 18-25 and the female audience being 14.5% between the age groups of 18-25. Age groups with 26-35 are of 0% for both the genders.

4.5% of the audience chose ‘**Disagree**’ as their option with the male being 0.9% between the ages of 18-25 and the female audience being 1.8% between the ages 18-25. Male audiences with age groups from 26-35 are 0% and 1.8% female audiences between 26-35 have chosen the option.

2.7% of the audience chose ‘**Strongly Disagree**’ as their option with the male and the female audience being the ages of 18-25 with 0.9%. Ages between 26-35 are with 0% for both the genders.

## 7. Percentage of audience who agree and disagree with the portraying Sexual Liberation in Hindi Cinema through a positive light



**Fig 3.7. Percentage of audience agreeing and disagreeing with the portrayal of sexual liberation in positive light in the Hindi Cinema Industry**

The pie chart shows the number of audience who strongly agree compared to the audience who strongly disagree regarding the portrayal of sexual liberation through a positive light in the Hindi Cinema Industry

50.9% of the audience chose '**Neutral**' as their option as the highest opted, who are neutral with the positive portrayal of sexual liberation in Hindi cinema. With male being 7.2% between the age of 18-25 and the female being 40% between the age group 18-25. It is 0.9% for both male and female audiences between the ages 26-35.

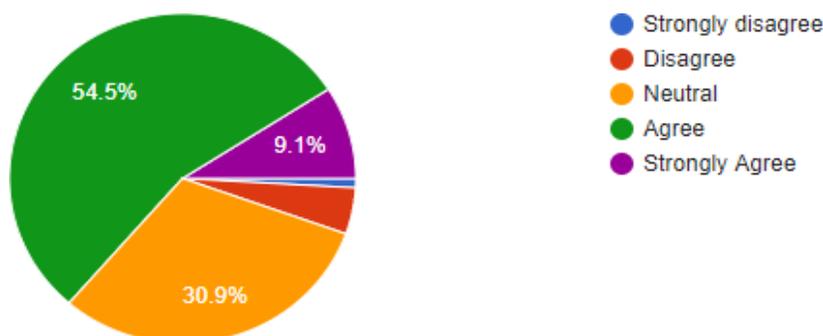
23.6% of the audience chose '**Agree**' as their option with the male being 2.7% between the age of 18-25 and the female audience being 20% between the age 18-25. Male audiences whose age groups are between 26-35 are 0% and 0.9% female audiences between 26-35 have chosen the option.

22.7% of the audience chose '**Disagree**' as their option with the male being 5.4% between the ages of 18-25 and the female audience being 15.4% between the age groups of 18-25. Male audiences whose age groups are between 26-35 are 0% and 1.8% female audiences between 26-35 have chosen the option.

2.7% of the audience chose '**Strongly Disagree**' as their option with the male being 0% between the ages of 18-25 and the female audience being 2.7% between the ages 18-25. It is 0% for both male and female audiences between the ages 26-35.

0% of the audience chose '**Strongly Agree**' as their option for both the age groups of 18-25 and 26-35.

## 8. Percentage of audience who agree and disagree with the idea of portraying of Sexual Liberation in Hindi Cinema that reflect in the behaviour of the audience viewing it.



**Fig 3.8. Percentage of audience agreeing and disagreeing with the idea of portrayal of sexual liberation in the Hindi Cinema Industry reflecting in the behaviour of the audience viewing it**

The pie chart shows the number of audience who strongly agree compared to the audience who strongly disagree regarding the behavioural affect portrayal of sexual liberation in Hindi Cinema leaves on the audience viewing it .

54.5% of the audience chose ‘**Agree**’ as their option as the highest opted, who agree with the idea of portrayal of sexual liberation in Hindi cinema reflecting in the behavior of the audience viewing it. With male being 10.9% between the age of 18-25 and females being 40% between the age group 18-25. Male audiences whose age groups are between 26-35 are 0% and 2.7% female audiences between 26-35 have chosen the option.

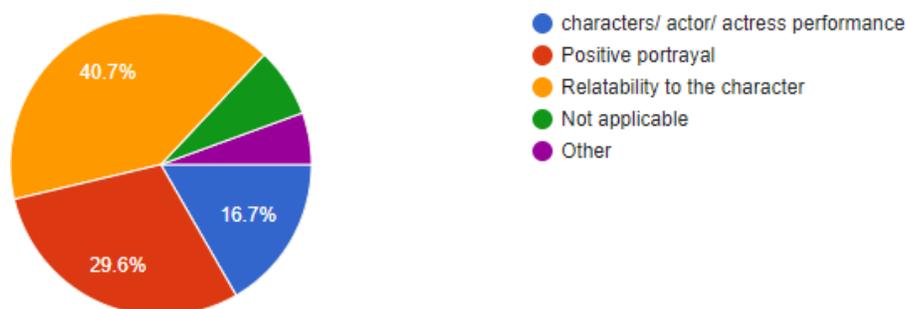
30.9% of the audience chose ‘**Neutral**’ as their option with the male being 2.7% between the age of 18-25 and the female audience being 26.3% between the age 18-25. Male audiences whose age groups are between 26-35 are 0% and 0.9% female audiences between 26-35 have chosen the option.

9.1% of the audience chose ‘**Strongly Agree**’ as their option with the male being 0.9% between the ages of 18-25 and the female audience being 8.1% between the age groups of 18-25. It is 0% for both male and female audiences between the ages 26-35.

4.5% of the audience chose ‘**Disagree**’ as their option with the male being 1.8% between the ages of 18-25 and the female audience being 2.7% between the ages 18-25. It is 0% for both male and female audiences between the ages 26-35.

0.9% of the audience chose ‘**Strongly Disagree**’ as their option with male being 0% between the age of 18-25 and the female audience being 0.9 % between the age 18-25. It is 0% for both male and female audiences between the ages 26-35.

## 9. Percentage of factors that influence the change in audience behaviour after viewing the movie with regard to portrayal of sexual liberation in Hindi Cinema



**Fig 3.9. Percentage of audience choosing the factor that influence the change in audience behaviour**

The pie chart shows the number of audience who have chosen the factor that influences the change of audience behaviour after viewing the movie in regard to portrayal of sexual liberation in Hindi Cinema.

40.7% of the audience chose '**Relatability to the character**' as their option as the highest opted, believing this is the factor that influences the change in audience behaviour. With male being 8.3% between the age of 18-25 and females being 29% between the age group 18-25. Male audiences whose age groups are between 26-35 are 0% and 1.8% female audiences between 26-35 have chosen the option.

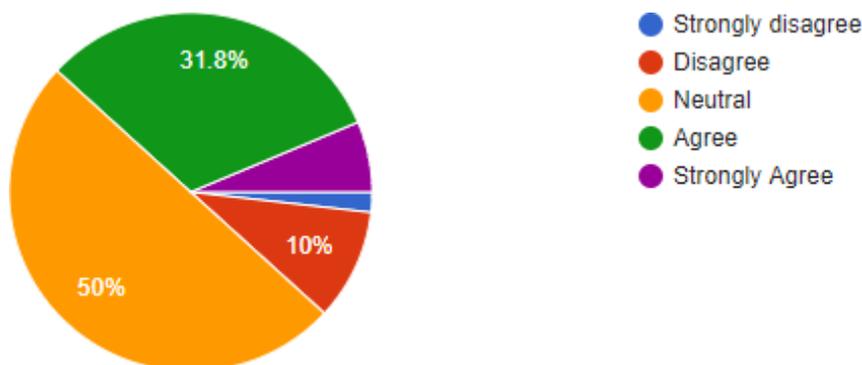
29.6% of the audience chose '**Positive Portrayal**' as their option with the male being 2.7% between the age of 18-25 and the female audience being 23% between the age 18-25. Male audiences whose age groups are between 26-35 is 0% and 1.8% female audiences between 26-35 have chosen the option.

16.7% of the audience chose '**Characters / actor / actress performance**' as their option with the male being 2.7% between the ages of 18-25 and the female audience being 13.8% between the age groups of 18-25. Male audiences whose age groups are between 26-35 is 0.9% and 0% female audiences between 26-35 have chosen the option.

7.4% of the audience chose '**Not Applicable**' as their option with 3.7% for both the genders between the ages 18-25. It is 0% for both male and female audiences between the ages 26-35.

5.6% of the audience chose '**Others**' as their option with male being 0% between the age of 18-25 and the female audience being 5.6% between the age 18-25. It is 0% for both male and female audiences between the ages 26-35.

## 10. Percentage of audience agreeing and disagreeing with the Positive impact portrayal of sexual liberation in Hindi Cinema leaves on Individual actions



**Fig 3.10. Percentage of audience agreeing and disagreeing with the positive impact movies with sexual liberation leave on individual actions**

The pie chart shows the number of audience who strongly agree compared to the audience who strongly disagree regarding the positive impact portrayal of sexual liberation in Hindi Cinema leaves on Individual actions.

50% of the audience chose '**Neutral**' as their option as the highest opted, who are neutral with the positive impact with showcase of sexual liberation leave on individual actions of the audience. With male being 8.1% between the age of 18-25 and females being 38.1% between the age group 18-25. Male audiences whose age groups are between 26-35 are 0.9% and 2.7% female audiences between 26-35 have chosen the option.

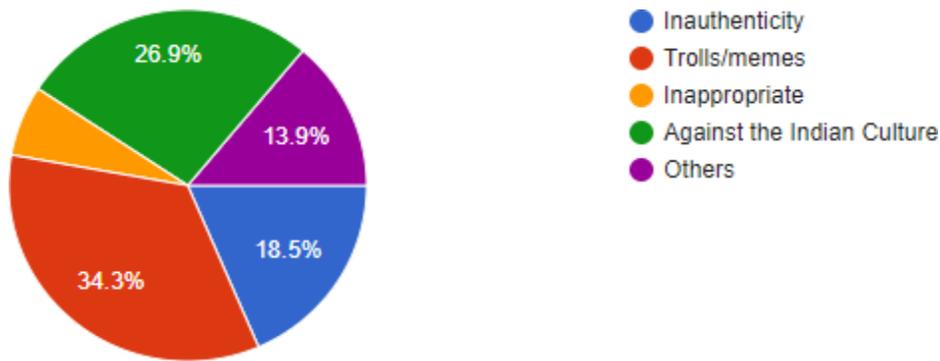
31.8% of the audience chose '**Agree**' as their option with the male being 4.5% between the age of 18-25 and the female audience being 26.3% between the age 18-25. It is 0% for both male and female audiences between the ages 26-35.

10% of the audience chose '**Disagree**' as their option with the male being 3.6% between the ages of 18-25 and the female audience being 5.4% between the age groups of 18-25. Male audiences whose age groups are between 26-35 are 0% and 0.9% female audiences between 26-35 have chosen the option.

6.4% of the audience chose '**Strongly Agree**' as their option with the male being 1.8% between the ages of 18-25 and the female audience being 4.5% between the ages 18-25. It is 0% for both male and female audiences between the ages 26-35.

1.8% of the audience chose '**Strongly Disagree**' as their option with male being 0% between the ages of 18-25 and the female audiences being 1.8% between the ages 18-25. It is 0% for both male and female audiences between the ages 26-35.

## 11. Percentage of the reasons why Portrayal of Sexual Liberations in Hindi Cinema can be Ineffective



**Fig 3.11. Percentage of audience choosing the reason why portrayal of sexual liberation in Hindi Cinema can be ineffective.**

The pie chart shows the number of audiences who have chosen the reason why Portrayal of Sexual Liberation in Hindi Cinema can be Ineffective.

According to the pie chart, the most chosen option as the reason for the ineffectiveness, with a whole of 34.3% is **“Trolls/memes”**, where 8.82% of it is chosen by male between the age group (18-25yrs), 0% (26-35yrs), and 25.48% female between the age group of (18-25yrs), 0% female (26-35yrs)

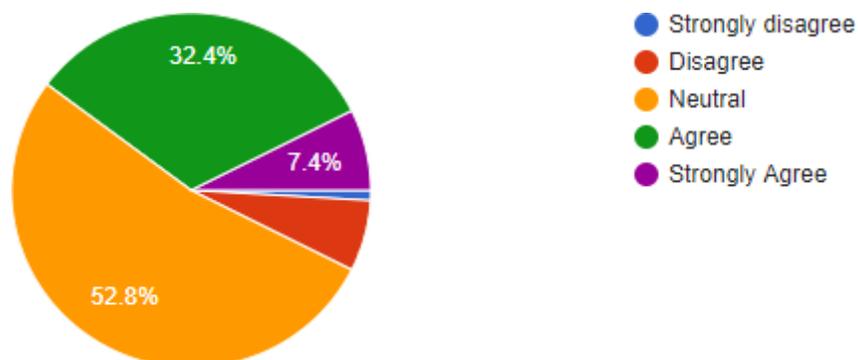
26.9% of audience chose the option, **“Against the Indian Culture”**, where 4.64% of it is chosen by male between the age group (18-25yrs), 0% male (26-35yrs), and 21.33% female between the age group of (18-25yrs), 0.93% (26-35yrs)

18.5% of the audience chose **“Inauthenticity”**, with 5.55% chosen by the male audience between the age group (18-25yrs), 0% (26-35yrs), and 11.1% female between the age group of (18-25yrs), 1.85% (26-35yrs)

The option of **“Others”** was chosen with 13.9% with 0% male from the age groups of (18-25yrs), 0% (26-35yrs), and 12.91% female from the age groups of (18-25yrs), 0.99% female (26-35yrs)

Finally, the option **“Inappropriate”** was the least chosen among the audience with a whole of 6.5% with 0% male between the age groups of (18-25yrs), 0% (26-35yrs), and 6.5% female between the age groups of (18-25yrs), 0% (26-35yrs)

## 12. Percentage of influence of sexually liberated movies in the Hindi cinema industry on the normalization of the varied sexual orientations.



**Fig 3.12. Percentage of the audience agreeing and disagreeing about the influence of sexually liberated movies in the Hindi cinema industry on the normalization of the varied sexual orientations.**

The pie chart above shows the number of audiences who strongly agree, to the audience who strongly disagree about the influence of movies on the normalization of varied sexual orientations of themselves and that of others.

According to the pie chart, 52.8% of the audience, being the highest percentage has chosen “**Neutral**” With male being 8.6% between the age of 18-25 and females being 40.32% between the age group 18-25. Male audiences whose age groups are between 26-35 are 0.96% and 2.88% female audiences between 26-35 have chosen the option.

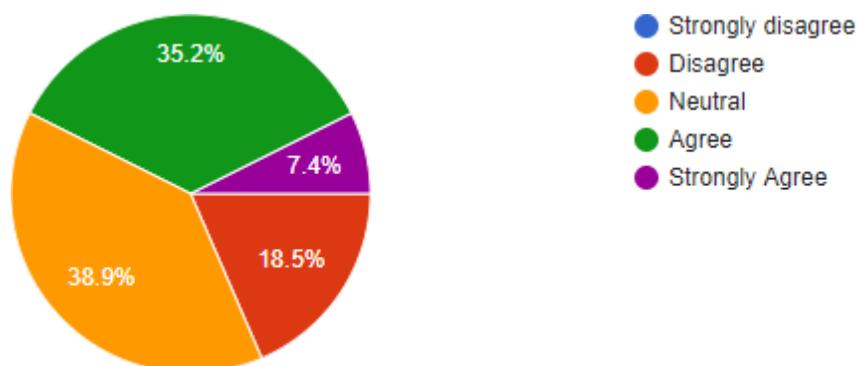
Followed by 32.4% that “**Agree**” with the male being 3.81% between the age of 18-25 and the female audience being 28.59% between the age 18-25. It is 0% for both male and female audiences between the ages 26-35.

7.4% that “**Strongly agree**” with the male being 2.77% between the ages of 18-25 and the female audience being 4.63% between the ages 18-25. It is 0% for both male and female audiences between the ages 26-35.

6.5% that “**Disagree**” with the male being 1.86% between the ages of 18-25 and the female audience being 3.71% between the age groups of 18-25. Male audiences whose age groups are between 26-35 are 0% and 0.93% female audiences between 26-35 have chosen the option.

And 0.5% “**Strongly disagree**” with male being 0.5% between the ages of 18-25 and the female audiences being 0 % between the ages 18-25. It is 0% for both male and female audiences between the ages 26-35.

### 13. Percentage of lack of development of Hindi cinema characters to portray sexual liberation as a preference and role that could be fit in the script of the Bollywood industry.



**Fig 3.13. Percentage of audience agreeing and disagreeing with the lack of development of Hindi cinema characters to portray sexual liberation as a preference and role that could be fit in the script of the Bollywood industry.**

The pie chart above shows the number of audiences who strongly agree, to the audience who strongly disagree about the lack of development of Hindi cinema characters to portray sexual liberation as a preference and role that could be fit in the script of the Bollywood industry.

According to the pie chart, 38.9% of the audience, being the highest percentage has chosen “**Neutral**” With male being 5.69% between the age of 18-25 and females being 31.31% between the age group 18-25. Male audiences whose age groups are between 26-35 are 0.95% and 0.95% female audiences between 26-35 have chosen the option.

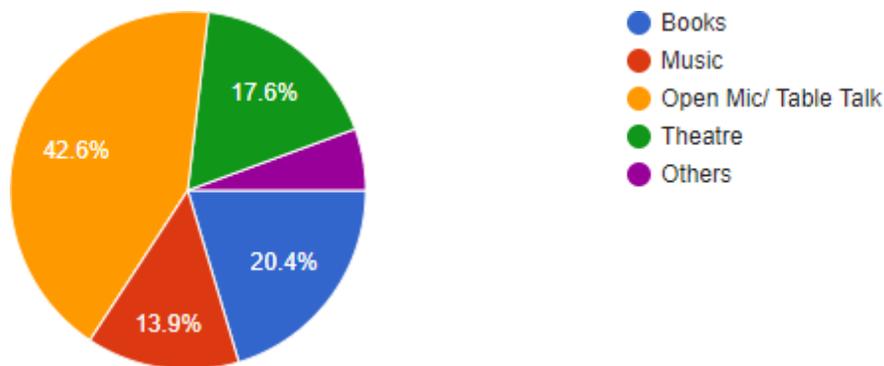
Followed by 35.2% that “**Agree**” with the male being 5.71% between the age of 18-25 and the female audience being 29.49% between the age 18-25. It is 0% for both male and female audiences between the ages 26-35.

18.5% that “**Disagree**” with the male being 4.87% between the ages of 18-25 and the female audience being 10.71% between the age groups of 18-25. Male audiences whose age groups are between 26-35 are 0% and 2.92% female audiences between 26-35 have chosen the option.

7.4% that “**Strongly agree**” with the male being 1.85% between the ages of 18-25 and the female audience being 5.55% between the ages 18-25. It is 0% for both male and female audiences between the ages 26-35.

And none, 0% that, “**Strongly disagree**”

**14. Percentage of other mediums than cinema to be an effective means to represent the concept of sexual liberation.**



**Fig 3.14. Percentage of the audience that believes in mediums other than cinema to be an effective means to represent the concept of sexual liberation.**

The pie chart above shows the number of audiences who prefer various mediums other than cinema to represent the concept of sexual liberation.

The pie chart above shows a majority of 42.6% with 10.41% male between the age of (18-25yrs), 0% male(26-35yrs). 28.4% of female between the age of (18-25yrs) and 3.79% female (26-35yrs) audiences that prefer **“Open mics and table talks”**

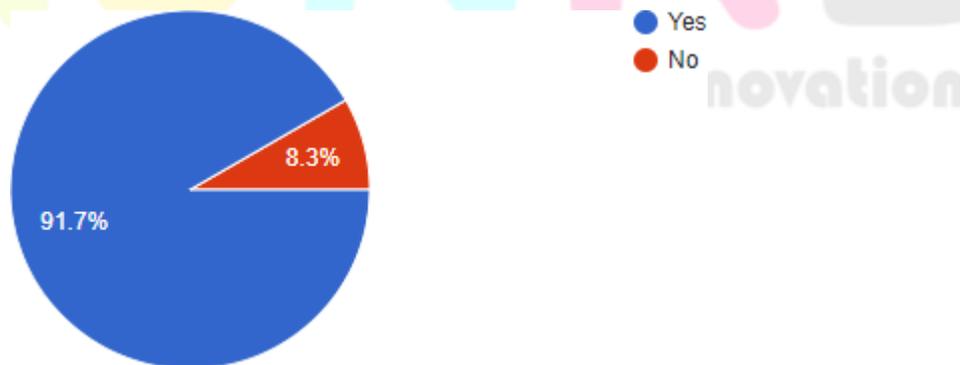
Followed by 20.4% with 2.78% male between the age of (18-25yrs), 0% male(26-35yrs). 17.62% of female between the age of (18-25yrs), 0% female (26-35yrs) prefer **“Books”**

17.6% with 2.07% male between the age of (18-25yrs), 1.04% male(26-35yrs). 4.49% female between the age of (18-25yrs), 0% female (26-35yrs) chose **“Theatre”**

13.9% with 2.7% male between the age of (18-25yrs), 0% male(26-35yrs). 11.2% of female between the age of (18-25yrs), 0% female (26-35yrs) chose **“Music”**

5.6% with 0% male between the age of (18-25yrs), 0% male(26-35yrs). 5.6% female between the age of (18-25yrs), 0% female (26-35yrs) prefer **“Other mediums”**.

**15. Percentage of portrayal of sexual liberation as a genre in the cinema industry must be expanded and well defined.**



**Fig 3.15. Percentage of audiences that believe sexual liberation as a genre in the cinema industry must be expanded and well defined.**

The pie chart above shows the percentage of the audience that believes that sexual liberation as a genre should be expanded and well defined in the cinema industry.

The pie chart shows that a majority of the audience, with **91.7%** of them being male. 14.33% of male between the age groups of (18-25yrs), 0.96% of male between the age groups of (26-35yrs). Female audiences are with 72.59% between the age group of (18-25yrs), 3.82% female (26-35yrs) believe the above statement “**True**”

While **8.3%** from which 3.69% of male are between the age group of (18-25yrs), 0% male(26-35yrs). 4.61% female between the age group of (18-25yrs), 0% female (26-35yrs)} of them, “**False**”.

### **CASE STUDIES OF INDIVIDUAL FILMS**

1. **LOEV**- Loev is a 2015 Indian romantic drama film written and directed by Sudhanshu Saria. It stars Dhruv Ganesh and Shiv Panditt as two gay friends who set off to the Western Ghats for a weekend trip and focuses on their complex emotional and sexual relationship.

#### ***Analysis:***

*Loev provides us a lot of avenue to discuss, critique and learn. And in his own words, Sudhanshu Saria agrees that the film is more political than it portrays; “At first glance, this is a universal story that could have taken place in any city from Boston to Budapest but a closer look reveals an invisible, fourth character in every scene: the politics of India. The complex legal and social codes gagging these men shape the way they express, understand and recognize love.”* Loev worked the festival circuit before Netflix acquired it, increasing the racial, cultural, and national scope of queer cinema that is often a specific — and rather exclusive — brand of white, physically fit, and North American. Even better, messages from people who needed to see themselves represented started flowing in as soon as the trailer was released. Question and answer sessions with audiences after watching the film brought up the need to talk more regularly about differing understandings and definitions of sexual assault.

**One of the reasons I think it’s really smart, this film, is that it brings up that conversation that we don’t want to have around consent. Particularly among queer communities.**

And you can see how problematic having this conversation when the three characters are men. But just imagine had I made Sahil into a woman.

Thankfully we live in a culture of ‘no means no’ which is so strong that even the slightest hint of ambiguity in that discussion just would be a complete call to arms. And I love that. But at the same time we’ve lost something. Because this is happening. These things are happening in real life and we don’t have any mechanism to talk about it. And we don’t have a mechanism to talk about it. I don’t think shoving it under the carpet and simply pretending it doesn’t exist or beating people down over the head with ‘you are wrong’ is going to do anything. I feel like you have to create a mechanism where you can talk about it. And I’ve seen festivals where I’ve seen men stand up and say ‘this is not rape.’ And I’ve seen people’s eyebrows shoot right off their faces when someone said that.

*(medium.com, feminisminindia.com)*

2. **ANGRY INDIAN GODDESSES**- is a 2015 Indian Hindi-language drama film directed by Pan Nalin and produced by Gaurav Dhingra and Pan Nalin under the banner Jungle Book Entertainment. It stars Sandhya Mridul, Tannishtha Chatterjee, Sarah-Jane Dias, Anushka Manchanda, Amrit Maghera, Rajshri Deshpande, and Pavleen Gujral with Adil Hussain. Hidden secrets between friends begin to surface during the fun and frenzy of an impromptu bachelorette celebration.

**Analysis:**

*Despite an off-putting sell-out through one plot element and an inexcusable instance of factual carelessness, Angry Indian Goddesses is a pathbreaking film filled with humour, realism, tragedy and, ultimately, hope.*

*Since violence, verbal and/or physical, is an intrinsic part of every woman's life, it goes without saying that our leading ladies are no different. In the past, when Indian cinema has addressed violence against women, it has usually turned the spotlight entirely on the aggression rather than on the women coping with it. Likewise, films in the past have often adopted an impractical, undesirable recommendatory tone towards women responding to brutality with premeditated brutality. Cases in point: Zakhmi Aurat in Hindi (1988) and 22 Female Kottayam in Malayalam (2012).*

*Angry Indian Goddesses does not do either of the above. At no point does it define its heroines solely by the difficulties they encounter as women. In fact the dominant memory from the film is of their constant chatter, sometimes nonsensical, sometimes ruminative, sometimes grave. When they do suffer assault and one of them explodes, the treatment of the explosion gives it a far more credible feel than a plot summary might suggest.*

*In a cinematic scenario where most films are made with an eye on the male audience, it is an act of valour to make one which insists on being entertaining notwithstanding its grim elements, rather than issue-based, which is what women-centric films are expected to be. Since Angry Indian Goddesses sticks its neck out thus, it is particularly disappointing to spot its big sell-out. It is this bravery that makes Angry Indian Goddesses significant despite its flaws, its climactic song in a church – more melodramatic than the conversational tone of the rest of the film – and an unnecessary epilogue featuring a man mourning the loss of a lover he never had. The film made me wonder at its female leads' ability to laugh – out loud and a lot – in spite of the crap life doles out to them, a large part of it because of their gender. It got me asking: Why are women not angrier with the world? What a pleasant change it is for an Indian film to raise such a question. And what a pleasant change to see a female dosti film.*

*The lively essence of tried-and-about-to-be-tested friendship amongst articulate women is adroitly captured, even when a crucial plot point is stretched beyond belief, and even when you know they are playing to a type. It helps, of course, that they are all easy on the eye, but they don't let that get in the way of expressing a sense of self, and what they want: whether it is drooling over a hot male neighbour (the female gaze on a barely dressed young man is a nice subversive touch), or dreaming about getting it on. A nicely done gay thread is in here, too: there's awareness between the two women in love, but nothing exaggerated, or in your face. It also helps that all the actresses appear to be enjoying themselves, and turn in natural performances. It is wonderful to see young women being themselves, and a film which is prepared to let them have their heads, and set up rhythms around each other.*

*Till the conflicts are kept relatable if predictable — Bollywood is a sexist cesspool, male employers are entitled—we relate as well. There's a sari-clad housemaid (Gujral) fighting for her rights, just as much as the slick English speakers in short dresses. The point that all women are victims of patriarchy is well taken but obvious. Being married into a rich family where you have to spend your life pleasing your husband and in-laws and gifting them with children, is as much a pain as a working class girl having to pass by leering Lotharios.*

**(firstpost.com, indianexpress.com)**

3. **ALIGARH**-is a 2015 Indian biographical drama film directed by Hansal Mehta and written by Apurva Asrani. It stars Manoj Bajpayee and Rajkummar Rao in the lead roles. Set in the city of Aligarh, Uttar Pradesh, it is the true story of Ramchandra Siras, a professor of Marathi and the head of the Classical Modern Indian Languages Faculty at the famed Aligarh Muslim University, who was suspended on grounds of morality. He was also sacked from his position of Reader and Chair of Modern Indian Languages. The film starts at the moment when the professor's privacy is invaded by a film crew from a local TV station who forcibly enter his house and film him having sex with a male rickshaw-puller. Siras is forced to leave his housing at the university, and is suspended from his job. He is contacted by a journalist who is sympathetic to him, and his case is taken up in court. The court rules in his favour and Siras' suspension is revoked, but before he can return to work, he is found dead.

### **Analysis:**

*Director Hansal Mehta's "Aligarh" is a human rights story that reveals the plight of homosexuals in conservative Indian society. It is a tapestry of a compelling drama, enveloped between the two historical verdicts, the Delhi High Court first decriminalising and then the Supreme Court restoring criminalising Section 377 of the Indian Penal code. Some films cease to be a story or a mere depiction of an incident or an issue. You live them. They mirror the society's mindset and in doing so, rake out your own prejudices. Aligarh is one such biographical drama that tugs at your heartstrings.*

*While it is melancholic, the film doesn't resort to melodrama to evoke empathy. Aligarh's heart lies in the beauty of its silences and the unspoken words and unrushed emotions shared between its lead characters. While decriminalising homosexuality is an underlying message, the film essentially revolves around companionship and loneliness, reminiscent of Aparna Sen's masterpiece 36 Chowringhee Lane.*

*In and of itself, this opening sequence of Aligarh is riveting—a lesson in concealment, from a film that's been urging audiences to #ComeOut.*

**(india.com, timesofindia.indiatimes.com, livemint.com)**

4. **BOMBAY TALKIES**-is a 2013 Indian Hindi-language anthology film consisting of four short films, directed by Karan Johar, Dibakar Banerjee, Zoya Akhtar and Anurag Kashyap.

It's An anthology that includes four stories, by four different directors, which describes how Bollywood has an influence on the lives of different people.

### **Analysis:**

*Bombay Talkies begins with a young man pushing his father against a wall and angrily declaring that he is a homosexual and not a eunuch. From that moment on, you know that this isn't going to be your regular Hindi movie. Anupama Chopra writes.*

*Bombay Talkies showcases the winds of change in our cinema and society.*

*It's cinema that's not afraid to come out of the closet. Filmmaking that is brave enough to wipe off the make-up. Storytelling that's brutally honest. Treatment that is refreshingly candid. Bombay Talkies is a film divided in four segments of short films directed by four different directors. Ajeeb Dastan Hai Yeh directed by Karan Johar underlined the importance of acceptance. This small film with some loose ends under noticeable time constraints offers a tale of a man who spent a large part of his life in a denial about his sexual identity, a woman who feels she is responsible for this stressed marriage and a young boy who leaves his father's house because he is gay. The film draws parallels between these three lives and weaves them on a beautiful track, "ajeeb*

*dastan hai yeh” (it is a strange tale). While Karan Johar’s Dostana was a terrible take on gay men, in Bombay Talkies the representation is normalised as the portrayal is not confined to the standards of ‘femininity’. Further, it makes a comment on how one’s own parents can be homophobic and subject their own children to prejudices. Apart from an unnecessary remark on how gay men are fans of Sridevi, the movie branches its scope into how marriage is seen as a solution to this ‘problem’ further leading to the complexities begin within a marriage. The story does revolve around the acceptance of a 40 plus man about his identity, but it also captures Rani Mukherji as a woman who feels liberated once his husband comes out. Randeep Hooda’s character is vulnerable and fosters the words “the only lies we get punished for are the ones we tell ourselves” in itself.”*

**(hindustantimes.com, thehindu.com, feminisminindia.com )**

5. **KAPOOR AND SONS**: Released in 2016, it is a story revolving around a dysfunctional family of 2 brothers who visit their family and discover that their parents marriage is on the verge of collapse, the family is undergoing a financial crunch and much more as the drama unfolds. It stars Rishi Kapoor, Rajat Kapoor, Ratna Patak Shah, Fawad Khan, Siddharth Malhotra and Alia Bhatt as part of the cinema’s lead role.

### **Analysis:**

*“Be warned that Kapoor and Sons isn’t heavy on plot. It’s about characters, moments, textures and emotions. This is a very hard thing to pull off and the first half is a bit of a slog. It feels like director Shakun Batra who has also written the film with Ayesha de Vitre, is finding his rhythm. Disconnected scenes follow one another and even though the acting is uniformly good, the drama doesn’t grip you. The narrative seems random and repetitive. But stay with these people. In the second half, as the Kapoor family fault lines deepen, the drama develops heft and becomes genuinely moving. But Shakun doesn’t change his understated style of storytelling. There is no flash here. We are merely observing these people as they wrestle with their demons. Even in the face of tragedy, the notes never go over the top. Unhappiness unfolds surely and softly, as it would in life.”*

*“For a change however, it isn’t just the break from mediocre Bollywood depictions of gay characters that we are celebrating. In the (never-ending) times of Section 377, here’s a film that has a completely self-aware gay character. One who is not the only point of drama in the film. “Main thak gaya hun apka perfect beta banke,” says Fawad Khan’s Rahul Kapoor after his dotting mother - played to perfection by Ratna Pathak - snoops on him and discovers that there is no girlfriend in his life, and probably has never been.” Kapoor and Sons is more family saga than romantic drama, which means Fawad’s character’s sexual orientation is a sub-plot rather than the film’s main event. Still, it’s something of a moment for Indian cinema. It’s an all-too-real tableau that many gay men in South Asia are forced to enact. In the absence of informed, non-judgemental conversations about male sexuality in mainstream Indian media and in the home it’s plausible that gay men of Indian origin abroad find it easier to keep questions of marriage at bay with vague mentions of entanglements with foreign women rather than with open admissions of gayness. Add to this the state of India’s legislation on homosexuality (an act that sought to decriminalise homosexuality was overturned by the Supreme Court and now hangs in limbo) and you can understand some of the pressures and prejudices gay men and the LGBT community as a whole face in India.*

**(filmcompanion.in, catchnews.com, images.dawn.com)**

6. **EK LADKI KO DEKHA TOH AISA LAGA**: *Ek Ladki Ko Dekha Toh Aisa Laga* is a 2019 Indian Hindi-language coming-of-age romantic comedy-drama film directed by Shelly Chopra Dhar. The screenplay was written by Dhar and Gazal Dhaliwal, with the story inspired by the 1919 novel *A Damsel in Distress* by P.G e Wodehouse. It stars Anil

Kapoor, Sonam K Ahuja, Rajkumar Rao and Regina Cassandre as the lead roles. The film tells the story of Sweety Chaudhary, a closeted lesbian, and her attempts to come out to her conservative and traditional Punjabi family.

### **Analysis:**

*“Love stories can get quite cliched, but when you talk about new age romance, the conversations can get pretty complex and interesting. 'EkLadki Ko Dekha Toh Aisa Laga' ('ELKDTAL') is an unconventional tale of finding love and acceptance. The film employs a fair share of stereotypes to tell a modern and relevant story. The fact that it brings a still niche subject like homosexuality, to a mainstream movie, is one of its strengths. Thankfully, the progressive theme and emotional quotient of the movie, help it rise above a screenplay that lacks sheen.”*

*“A subject which has been curtailed and often been ridiculed has been showcased with full responsibility, maturity, sensibility, sincerely and with Love. In the subversive Indian society which has been hypocrite in a sense since the colonial era, it was necessary that a commercial movie starring some A-Listers and big production house along with some peppy music and light intelligent humour was honestly presented. As someone who understands the challenges of curtailed freedom and moral policing in Indian society, one's heart will only be grateful for this work.”*

*“What might a conservative Hindu consider even more objectionable than the daughter of the family marrying a Muslim man? Answer: how about the girl being in love with another girl?”*

*The spotlight on this ridiculous, tragi-comic hierarchy of biases is one of the many winning aspects of writer-director Shelly Chopra Dhar's EkLadki Ko Dekha Toh Aisa Laga. To bracket it as simply an LGBT-themed film or an inter-community romance would be what the protagonist herself might call an "uparuparwaali" (superficial) reading of it though. Sure it is centred around young Sweety Chaudhary from Moga in Punjab who has spent her life hiding her truth from those dearest to her, but the film is not about same-gender love alone. It is about living and loving as we choose, not allowing societal norms around age, gender, religion or anything else to suffocate us and hamper our personal or professional choices.”*

(timesofindia.indiatimes.com, imdb.com, firstpost.com )

7. **MASAAN:** Masaan is a 2015 cinema with the lead role played by Vicky Kaushal, Richa Chadda and Shwetha Tripathi. In Varanasi, Devi struggles to shake off the social stigma of pre-marital sexual relations. Meanwhile, lovers Deepak and Shalu attempt to transcend the restrictions of their caste to society. It is about five unremarkable residents of Varanasi. In stark contrast to Deepak and Shaalu's endearing romance is Devi (Richa Chadda), who decides to have sex with her boyfriend because she's curious to know what it's like.

### **Analysis:**

*“The 109-minute drama refracts the brutal truths of Indian society – sexual repression, the caste divide, financial hardship, limited mobility – through individual philosophical journeys. The advantage of an ensemble format is that every encounter is judiciously turned over and sent on its way to its rightful conclusion, and there is a satisfying circularity to each of the character's experiences. But there simply isn't enough time to scrutinise the ramifications of Devi's rude brush with the law or the star-crossed Deepak-Shaalu romance.”*

*“When Shaalu and Deepak kiss each other at a lonely bank, they transcend the law of segregation, and become desiring bodies. As desiring bodies they are not subjects of any law, including being any part of the secular law of citizenry. For as we see in the film's parallel story of Devi and her lover, Piyush – who are brutally interrupted by the police in the middle of coitus – the citizen's body can be suddenly rendered illegal at a vulnerable moment by the trick of law.”*

*“One should be prepared to give multiple chills to their spine as he/she goes on about watching and completing this compelling drama consisting of two parallel stories talking about life, love, and death. A young careless daughter (Chadda) of an ageing professor (Mishra) from the highly conservative city of Varanasi finds herself committing a mistake while bridging the gap between love and lust, after having fallen for one of her coaching class students, which pushes the father-daughter duo into a horrible mess involving a corrupt policeman and his greedy, two-holed belly. The first five minutes of this story is enough to entice a normal person, and if you are a film fanatic, you'll throw away the popcorn if you want to concentrate.”*

([scroll.in](https://www.scroll.in), [imdb.com](https://www.imdb.com), [thewire.in](https://www.thewire.in) )

8. **PINK** : After being molested, Minal, along with her friends, tries to file an FIR against a politician's nephew. When the subsequent case gets rigged, Deepak, a retired lawyer, helps them to fight the case. Released in 2016, the movie stars Amithabh Bachan, Tapsee Panu, Kirti Kulhari as the lead.

#### **Analysis:**

*“All those associated with the making of ‘Pink’, please take a deep bow : finally, a powerful, brave Hindi mainstream film which focuses on real young women who live real lives and deal with thorny day-to-day issues, which young women the world over will identify and relate with. Bottomline, when a girl says no, she means NO, which means `nahin`, nada, don't want. It means go away, don't bother me. It can also be a prelude to stronger language if the aggressor in question refuses to back off. The young woman can wear short skirts or jeans or Tees. She can be present at rock concerts. She can laugh and reach out to a young man in a friendly fashion. She can have a drink or two in his company. She can even be, shudder, sexually experienced.”*

*“Aniruddha Roy Chowdhury's ‘Pink’ takes this very aspect of consent as its central theme. This is one of those hard-hitting films which talks about the ‘character assassination’ every woman undergoes because she chooses to take charge of her life, and determines its course on her own terms. The film actively questions the pre-conceived notions held by the society with respect to independent women, the type of clothes they wear and the number of men they befriend or choose to sleep with. The film quite effectively deals with the theme of consent, and specifically, sexual consent. A resounding point that the film means to convey is straight-forward and simple – that a NO is a sentence in itself and it needs no further explanations.”*

([feminisminindia.com](https://www.feminisminindia.com), [indianexpress.com](https://www.indianexpress.com))

9. **VEERE DI WEDDING:** Veere di wedding is a 2018 Indian Hindi-language buddy comedy film, directed by Shashanka Ghosh and produced by Rhea Kapoor, Ekta Kapoor and Nikhil Dwivedi. It stars Kareena Kapoor Khan, Sonam Kapoor Ahuja, Swara Bhaskar and Shikha Talsania in lead roles, as four friends attending a wedding with Neena Gupta in a supporting role. Four girls on their way to find true love discover that their friendship must remain strong till the wedding of a friend named Veer. Kalindi (Kareena Kapoor Khan), Avni (Sonam Kapoor Ahuja), Sakshi (Swara Bhasker) and Meera (Shikha Talsania) are childhood friends. Kalindi and Rishabh (Sumeet Vyas) are getting married, and the four gal pals come together for their veere's wedding. But of course, there can be no shaadi without shows and a lot of drama. This wedding celebration brings out skeletons from the closet, unspoken truths and some harsh realities as well.

#### **Analysis:**

*“Veere Di Wedding’ a unique prospect is that here the pack of performers, is led by four ladies who make their choices, stand by them and have the guts to live their life the they want. There’s*

nothing holding back these gutsy girls. They speak their mind with fearless abandon, while they're talking about sex before marriage, the lack of it post marriage, about orgasms and sex toys. They giggle and laugh over it and analyse their own situations in life with a certain objectivity, which many may or may not agree with. It's refreshing to see a film present its women characters, in not just a progressive light, but also with umpteen flaws and cracks. It gives them the freedom to make mistakes and move on and that's the beauty of it. These girls are unabashed using cuss words to express their angst or get high and happy to let their hair down. The four leading ladies break the proverbial glass ceiling with their sexy stilettos. We've rarely seen women on screen who are so uninhibited about their life, sexuality and desires. In that respect, 'Veere Di Wedding' is a brave effort indeed. This film will find an appeal with the younger generations who can relate to the discussions and dilemmas of these veeres."

"As for Veere Di Wedding, its focus on marriage being central to conflict, confusion and trauma for women in India is definitely based in fact. Having said that, constant reiteration of just how much 'fun' Veere and her friends have, in glitzy settings and flush with funds existences, is beginning to dilute the film's plot and central theme. Glamour is integral to Hindi films, but that alone will not draw audiences or inculcate interest. Therefore, at least on celluloid, one sincerely hopes Veere Di Wedding will give contemporary, financially well-off Indian women wings to fly. Oh, and also, women can entertain while going beyond women - centered matters, too."

"Veere di wedding" is yet another in the steadily growing list of squarely mainstream films in which womanhood is not all about being virtuous. The ladies are flawed and susceptible to transgressions; headstrong, free-spirited yet confused and vulnerable when it comes to the choices they make or the commitments they want to run away from. They commit mistakes and chose to learn (or not) from their failings".

"The woman in question (played by Sonam Kapoor) gets miffed with the potential suitor for judging her when she tries to kiss him, and she is absolutely right in doing so. But this 'liberated' woman chooses the most regressive way of getting back at him – an abuse that unnecessarily draws another woman, his mother in this case. And this is the erroneous idea of feminism that overpowers Veere Di Wedding. Women do not need to be shown to be drinking, smoking, using cuss words and talking about sex in every single frame to sell us the idea of liberation. Sure, it is a woman's absolute choice to do so, but to make it seem like these are the real parameters of modernity, while skirting more real issues, is a bit rich. The biggest problem in the movie is how forced all this seems, aimed merely at shocking audiences. The much-talked about masturbation scene featuring the character played by Swara Bhasker is interesting. But her reluctance to share that this was the reason for her estrangement with her husband with even her closest friends – with whom she has the most uninhibited of discussions – was a glaring example of how poorly the concept of female sexuality has been handled. Not only is she embarrassed of it, she also launches into an explanation for masturbating when she finally does tell her friends. She must have got excited after she fought with her husband, she tells them, explaining why she needed to use a vibrator. Her friends sound near-judgemental, with one even commenting that she decided to masturbate because she had nothing else to do. Of course, a woman can pleasure herself only because she is sitting free."

"The idea of women being comfortable with their sexuality is to show them talking about it crudely, but not really standing up for it when needed. The intellectual disagreements aside, Veere Di Wedding is also a really poor piece of cinema."

Veere Di Wedding has generated extreme reactions. While some loved the film for its portrayal of liberated women, others found it a very blinkered view on the current status of women.

**(theprint.in, thehindu.com, firstpost.com, timesofindia.com)**

10. **MARGARITA WITH A STRAW** : Margarita with a Straw is a 2014 Indian Hindi-language drama film directed by Shonali Bose. It stars Kalki Koechlin as an Indian teenager with cerebral palsy who relocates to America for her undergraduate education and comes of age following her complex relationship with a blind girl, played by Sayani Gupta. Revathi, Kuljeet Singh, and William Moseley play supporting roles. Produced by Bose in partnership with Viacom18 Motion Pictures, Margarita with a Straw was co-written by Bose and Nilesh Maniyar. The film deals with the challenging concepts of sexuality, inclusion, self-love, and self-acceptance.

### **Analysis:**

*“The bisexual nature of the central character had her efforts to find herself in her world is not new to us today but then we still associate a stigma on one’s sexual preference and many considered it has wrong. This is not limited to the uneducated or lower level of the society but is as much true in the well-educated and higher end of the society. I had a few discussions about this topic with some of my friends and I was amazed by the difference of opinion in this regard. Even with a high level of education and life long experience some of them are not at all ready to even think about anything other than a heterosexual partnership. For them, it’s against the law of nature and can’t be good for society. For me, it’s an individual’s choice and it is my belief once you are mature enough to understand the need for oneself it’s his or her choice to choose the life they want. The film points to this part of the society and the need to understand and accept the choice of the characters.”*

*“Some scenes are wryly funny - when Laila confesses, 'Ai, main bi hoon', her mother, tired of housework, crossly responds, 'Main kyakam bai hoon?' - while others evoke despair and hope in minutely-detailed settings. The story is a breakthrough, portraying physical challenges with brightness, not bathos, and the direction's super-sensitive - catch Laila's eyes when she's carried upstairs - yet going boldly where few filmmakers have. Some scenes discomfit - Laila and friend Jared (William) have a bathroom encounter - while others, like family dinners, karela joked over by Laila's father and brother (Kuljeet and Malhaar, both quietly competent) soothe. The script somewhat over-diligently ticks every possible 'challenge' box, mixed marriages to a Pakistani-Bangladeshi visually affected lesbian. But that small quibble aside, MWAS is deeply moving, a philosophical film which makes you wonder if the body is a palace or prison - and evokes mothers to lovers who've cherished your soul.”*

*“The film handles intimacy without romantic illusions, in the sense it shows how 'normal' desire is. With simple cinematography, soft lighting and close ups, the audience is allowed to absorb the teenager’s emotions - love, sexuality and ambitions - irrespective of disability.*

*Margarita With A Straw is a wonderful, liberating and empowering film in its portrayal of disability, sexuality and queerness. In the Indian context, where the audience is used to view disability with either disgust or sympathy, it is an achievement to portray it with humour and wit, thus making the audience laugh as well as ‘normalising’ it without over-simplifying.”*

Margarita with a Straw received positive reviews, with some describing the film as "wonderfully liberating and "an achievement for Indian cinema".

*(feminisindia.com, timesofindia.com, timesofindia.indiatimes.com)*

11. **LIPSTICK UNDER MY BURKHA**: Lipstick Under My Burkha is a 2016 Indian Hindi-language black comedy film written and directed by Alankrita Shrivastava and produced by Prakash Jha. The film stars an ensemble cast including Ratna Pathak, Konkona Sen Sharma, Aahana Kumra and Plabita Borthakur in leading roles, along with Sushant Singh, Sonal Jha, Vikrant Massey, Shashank Arora, Vaibhav Tatwawadi and Jagat Singh Solanki in supportive roles.[9][10] The movie shows the secret lives of four

women who are in search of their freedom. Four ordinary women, inflicted by silly societal norms, have to steal, lie, cheat and hide in order to lead the lives that they rightfully deserve. Even after facing all the odds and obstacles in their way, they still manage to find their way to claim their desires through small acts of courage. Bold female characters that expressed their right to freedom in different ways.

### **Analysis:**

*“In a scene clearly intended to exemplify female bonding in the film, the four women pass a cigarette around as they chat. This is not a casual occurrence, it is a very pointed exercise considering that it is a climactic moment and the first time two of them are shown around a cigarette or trying their hand at it. After getting so much right, that passage in Lipstick Under My Burkha ends up reinforcing a hugely reductive, widely prevalent perception of feminism. As a teacher, I have taken classes in which I have had to convince students as old as in their 20s that feminism is not merely a global movement to give women the right to smoke and drink (I exaggerate not). Having dwelt on so many grave issues during the film, it beats me why Shrivastava and her team chose to end with such a shallow, stereotypical symbol of a centuries-old struggle for equality.”*

*“What makes Lipstick Under My Burkha the film it is, is the upfront, frank manner in which female desire and fantasy are treated, running like a strong, vital thread through the film. Dreams can keep you alive, and age is just a number. The awakening of Buaaji, who has almost forgotten her name, is a revelation, crafted from pulpy, erotic literature, a girl called Rosie who is free to love and lust, and a well-muscled swimming coach. Shah is terrific. As is Sensharma as the wife who wants to grow wings. The younger women, both Kumra and Borthakur, are excellent as well. And the supporting cast is a delight: each one has been chosen well, and has a definite arc and function, a rarity in mainstream Bollywood.”*

*“Lipstick Under My Burkha takes us into that space, and lets its characters out, to start walking down forbidden paths, finding support in sisterhood, and in the recognition that we all have shades of Rosie in us. It is a film to be celebrated. Take a bow, producer Prakash Jha, director Alankrita Shrivastava, and the entire cast and crew. And now excuse me while I go looking for my deepest, reddest lipstick.”*

The “burkha” in Lipstick Under My Burkha must be viewed with all the baggage the word carries. It is not a literal reference to the form-camouflaging garment worn traditionally by Muslim women. “Burkha” here is a reference both to the piece of clothing and the curtaining off of a woman’s dreams, desires and feelings. This film is not about women of any particular religious group. It is about all women living in the shadow of tyranny. At the beginning, the movie had negative reaction from the critics and audiences but ultimately the movie has got maximum positive reviews because of its portrayal of daring theme and it has been a super hit movie.

*(indianexpress.com, firstpost.com)*

## CONCLUSION:

The researcher has come to the following conclusions after analysing the findings of the study. Majority of the audience view cinema and Hollywood is the most preferred form of cinema industry chosen. There are a great section of the audience who understand the term sexual liberation. More often than not, people prefer watching movies related to sexual liberation. The Bollywood movie “Kapoor and Sons” is the most preferred movie which has portrayed sexual liberation in its story. It was identified that the greatest number of audience agree to the shift in sexual liberation and gender portrayal more often as part of the movie genre. More often than not, audiences are neutral in their thinking with the portrayal of Sexual Liberation in Hindi Cinema through a positive light. The research also shows that a great number of audiences agree with the idea of portrayal of Sexual Liberation in Hindi Cinema and that it reflects in the behaviour of the audience viewing it. While the factors that influence the change in audience behaviour after viewing the movie is the relatability to the character.

The audiences are neutral to the positive impact that portrayal of sexual liberation leaves on individual actions and the reason why it is ineffective amongst few of the audience is because as it is taken to be inappropriate. A large number of audiences are neutral in their decision about the influence of sexually liberated movies in the Hindi cinema industry on the normalization of the varied sexual orientations.

Open mics and Table talks are other mediums than cinema that are one of the highly chosen effective means to represent the concept of sexual liberation. While the portrayal of sexual liberation in Hindi cinema manages to get a positive approach from the audiences. They also agree to it as a genre in the cinema industry which must be expanded and well defined.

The case studies which have been researched upon under the qualitative research portray a positive impact of sexual liberation in Hindi cinemas. The reviews talk about the various factors the movies have depicted. On the basis of qualitative and quantitative research Portrayal of sexual liberation in Hindi cinema results in a positive impact on the audience.

## APPENDIX

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<https://acadpubl.eu/hub/2018-119-12/articles/7/1818.pdf>

## ANNEXURE

Name:

Age:

Gender:

Education/Occupation:

### 1. Do you watch movies?

a) Yes

b) No

### 2. What is your preferred cinema industry?

a) Hollywood

b) Bollywood

c) Tollywood

d) Other

### 3. Do you understand the term sexual liberation?

a) Yes

b) No

### 4. Do you prefer watching movies related to sexual liberation?

a) Yes

b) No

### 5. Have you watched the following movies? If yes, then choose the most preferred movie (choose one)

a) Kapoor And Sons

b) Ekladki ko dekha to aisalaga

c) Margarita With a straw

d) Veere di wedding

e) Lipstick under my burkha

f) None of the above

**6. Do you think Hindi cinema should explore the shift in sexual liberation and gender portrayal more often as part of their genre?**

a) Strongly disagree

b) Disagree

c) Neutral

d) Agree

e) Strongly Agree

**7. Do you think Sexual Liberation is shown in positive light in the Hindi Cinema Industry?**

a) Strongly disagree

b) Disagree

c) Neutral

d) Agree

e) Strongly Agree

**8. Participation of Hindi movies that are Sexually Liberated as a genre, do reflect in the behavior of the audience viewing it?**

a) Strongly disagree

b) Disagree

c) Neutral

d) Agree

e) Strongly Agree

**9. Factors influencing the change in audience behavior after viewing.**

a) characters/ actor/ actress performance

b) Positive portrayal

c) Relatability to the character

d) Not applicable

e) Others

**10. There is a positive impact of portrayal of sexual liberation in Hindi cinema on individual actions.**

a) Strongly disagree

b) Disagree

c) Neutral

d) Agree

e) Strongly Agree

**11. Reasons why portrayal of sexual liberation in Hindi cinema can be ineffective?**

a) Inauthenticity

b) Trolls/memes

c) Inappropriate

d) Against the Indian Culture

e) Others

**12. Sexually liberated movies in the Hindi cinema industry have influenced the audience to embrace themselves and allow others to feel normal about their sexual orientation.**

a) Strongly disagree

b) Disagree

c) Neutral

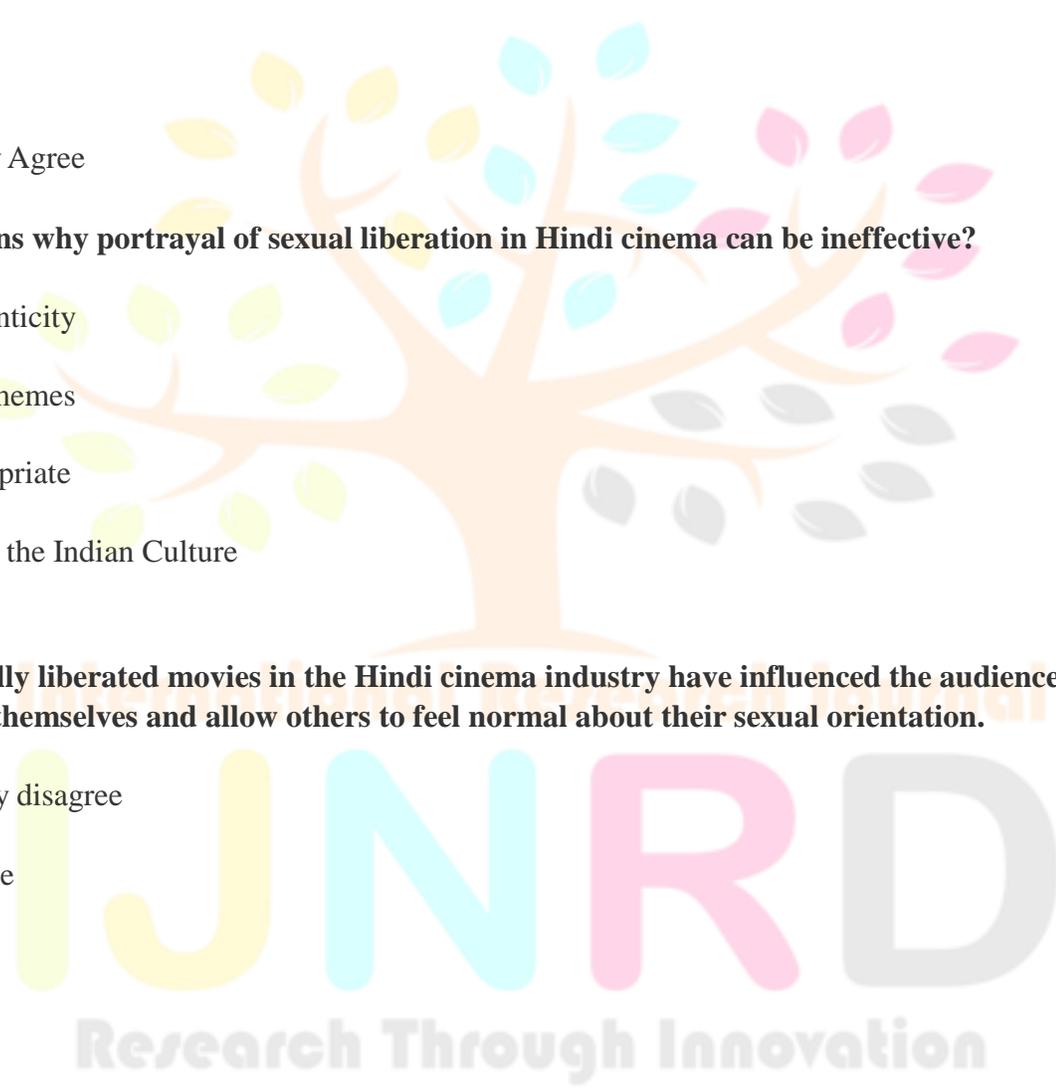
d) Agree

e) Strongly Agree

**13. Hindi cinema characters are not developed enough to portray sexual liberation as a preference and a role that could be fit in the script of the Bollywood Industry .**

a) Strongly disagree

b) Disagree



- c) Neutral
- d) Agree
- e) Strongly Agree

**14. What is the effective medium according to you that can represent the concept sexual liberation other than the cinema industry.**

- a) Books
- b) Music
- c) Open mic/ Table Talk
- d) Theatre
- e) Others

**15. According to you, should portrayal of Sexual Liberation as a genre in the cinema industry be expanded and well defined.**

- a. Yes
- b. No

