

Aesthetics of Characterisation in Asian and European Homophile Cinematic Literature: A Comparative Fractionation

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Abstract

This research paper attempts to scrutinise the essence of depiction of the ‘Art of Characterisation’ mirrored in the Cinematic Stories of four sample text Asian and European Gay motion pictures. It further conducts a Comparative Study between the Filmic Scripts screened in both Asian and European Homophile cinema regarding the representation of the ‘Craftsmanship of Characterisation’. Two sample text films have been selected representing each continent of Asia and Europe. The qualitative data have been collected through the application of content analysis and critical review technique followed by Comparative Investigation along with data analysis. Finally, it has been discovered from this examination that there are several similarities and differences between Asian and European Gay filmic stories regarding the depiction of characters. Besides, certain common aspects have also been observed between both the counter parts as well. Some of the findings include that most of the characters in both the types of samples are good looking, introvert, romantic, tragic, heroic characters, without any tragic flaw, who are Gays and Male Bisexuals. The findings of this post-mortem contribute to the arena of Literature, Asian Literature, European Literature, Cinematic Literature, Aesthetics, Gender & Sexuality Studies, Queer & LGBTQ+ Studies, Gay Studies, Bisexual Studies, Sociology, Law and Juridical Studies, Human Rights, Film Studies, Asian Cinema, European Cinema, Global Queer Cinema, Journalism & Mass Communication, Cultural Studies, Area Studies, Asian Studies, European Studies, Comparative Studies etc. along with several other homologous disciplines of Humanities and Social Sciences.

Keywords: *Characterisation, Asian and European, LGBTQ+, Homophile Cinematic Literature, Bharat Muni, Aristotle and Carl Gustav Jung, Dr. Alfred Charles Kinsey and Marc Prensky.*

INTRODUCTION

This research paper entitled “Aesthetics of Characterisation in Asian and European Homophile Cinematic Literature: A Comparative Fractionation” is a serious endeavour to explore the modus operandi of rendition of the ‘Craftsmanship of Characterisation’ depicted in the Cinematic Literature pertaining to the Queer motion pictures produced in the continents of Asia and Europe, along with a Comparative Study between them. Two Asian Gay movies and two European Gay movies have been selected as sample text films for this research. The term ‘Aesthetics’ implies ‘Study of Beauty in Art Forms including the Creation of Characters in Literature’ and the term ‘Characterisation’ stands for ‘Illustration of Literary Figures or Characters’. Then, the oriental countries of Asia and the occidental nations of Europe represent the words ‘Asian and European’. Next, the term ‘Homophile’ substitutes the concept of ‘Psycho-biological Male Homosexual or Gay Individual as well as Male Bisexual Human

being' according to Gender and Sexuality Studies in general and Queer and LGBTQ+ Studies in specific. Likewise, the 'Stories, Scripts and Screenplays of Movies' define the notion of 'Cinematic Literature'. Finally, 'Comparative Fractionation' contains the idea of 'Comparison with Analytical Study'.

Elephantine quantities of researches have been conducted regarding the comparative study of characterisation between oriental and occidental literary texts. Besides, comparison of character sketch between the cinematic literature of heteronormative movies produced both in Asia and Europe are also available. But, any serious experimentation is yet to be executed pertaining to the echo of 'Comparative Study of Characterisation between the Literature Mirrored in Asian and European Gay Cinema' till date except this research paper. It has been unearthed that the stories of the sample Eurasian Gay films demonstrate that most of the characters in Asian and European Homophile cinematic literature are good looking, introvert, romantic, tragic, heroic characters, without any tragic flaw, who are Gays and Male Bisexuals from the perspective of their sexo-romantic orientation. This study diagnoses the manner of illustration of characterisation in the scripts of the four sample films concerned including a comparison between the Asian and European counter parts. The very four sample celluloids belong to India and Taiwan engulfing Asia as well as France and Netherlands representing Europe.

Thesis Statement: This research paper entitled "Aesthetics of Characterisation in Asian and European Homophile Cinematic Literature: A Comparative Fractionation" is a mild attempt to explore and dissect the trend of depiction of 'Characters' as reflected in the stories, scripts and screenplays belonging to the Gay and Male Bisexual motion pictures produced in the continents of Asia and Europe. Further, a meticulous comparative study has been conducted between the filmic literature screened in the Gay movies of both Asia and Europe regarding the 'Art of Characterisation'. Three Asian Gay and Male Bisexual films and three European Gay and Male Bisexual films have been selected as representative sample text movies for the purpose of scrutiny. Moreover, this is an absolutely qualitative research without the application of any Statistical tools for data analysis. The technique of content analysis and critical review has been implemented for qualitative data collection from the four sample movies, followed by comparative study along with data analysis in descriptive method during this investigation. The theoretical framework has been supported by Greek Philosopher Aristotle's 'Notion of Tragic Hero', 'Ras Theory' advocated by Indian Sanskrit Philosopher Sage Bharat or Bharat Muni, Swiss Psychiatrist Carl Gustav Jung's 'Theory of Personality Type', 'Kinsey Sexuality Scale' postulated by American Biologist Dr. Alfred Charles Kinsey and his Research Team as well as American Author, Orator and Academician Marc Prensky's 'Concept of Digital Natives and Digital Immigrants' during the anatomisation of the data collected from the sample movie literature concerned, which is followed by comparative analysis and the discussion section. Finally, this research paper is summed up with conclusion section.

METHODS AND MATERIALS

Research Problem Statement: The caricature of the third gender characters in many literary texts published globally contains the root virus pertaining to this study. Next, the pasquinade depiction of the LGBTQ+ characters in heteronormative cinema both in the east and the west is another original issue encountered so far. Further, the character sketch of the Queer characters screened in many eastern and western rainbow motion pictures lacks perfection. Finally, the sporadic availability of any research based on the comparative analysis

of characterisation mirrored between Asian Gay filmic literature and European Gay filmic literature is the accurate research problem associated with this investigation. Though, several studies concerning characterisation in the cinematic literature based on global straight motion pictures have been well represented in an elephantine quantity, yet the issue of 'character build up' in world LGBTQ+ silver screens, along with 'comparative study' between Gay celluloid literature belonging to Asia and Europe have rarely been exposed till date except extremely few. Hence, the poor quantity of any study on 'characterisation' in global LGBTQ+ filmic stories, scripts and screenplays is the exact problem of this investigation in general. Moreover, the lack of any serious coverage and verification of the topic of 'comparative study between Asian and European Gay cinematic literature regarding characterisation' is the specific problem pertaining to this research.

Literature Review: This review of related literature has been conducted regarding the research topic "Aesthetics of Characterisation in Asian and European Homophile Cinematic Literature: A Comparative Fractionation". This topic tries to investigate the issue of character illustration in the stories, scripts and screenplays of Asian and European third gender motion pictures. It further explores the comparative analysis between the cinematic literature screened in the Gay moving images produced in Asia and Europe pertaining to the matter of character representation. These issues have been studied in four oriental and occidental sample text Gay movies through the application of the technique of content analysis and critical review. This literature survey has been pursued in various books along with articles and research papers published in several journals.

The book entitled *Elements of Fiction Writing: Characters & Viewpoint* (1999) published by Writer's Digest Books and composed by Orson Scott Card describes that a good memorable character in a literary text does not born automatically. It arises from the memory, imagination and soul of the author. This book further discusses literary crowbars, chisels, mallets, pliers and tongs. Author Ming Kei Malcolm Liao and Editor Penny Silva explain in their book named *Crafting Characters: Character Analysis For Film & TV* published in 2022 about character build up in movies, 16 common archetypes in cinema and TV, direct and indirect characterisation, main and side characters, static and dynamic characters etc.

Next, the book *Characters in Film and Other Media: Theory, Analysis, Interpretation* written by Jens Eder and published by OpenBook Publishers contains theories related to analysis and interpretation of characters from physical, psychological, and social perspectives as meaningful symbols and symptoms of socio-cultural origins. Moreover, Jens Eder's article entitled "Understanding characters" published in the journal *Projections* Vol-4, Issue-1, 2010, Pages: 16-40 engulfs the concepts of characters analysis, conceptual foundation, film theory, heuristics, interpretation, narratology etc. *Visual Character Development in Film and Television: Your Character is Your Canvas* is another book published by Routledge, which enlightens the issues of creating characters for the camera by analysing aesthetics and mixing them with modern film techniques. The authors Michael Hanly and Elisabeth Rowney (2019) further guide pertaining to the aspects of a character to demonstrate and hide in a movie shot and a scene in this book.

Author Denis Memedoski in his book entitled *New Wave Queer Cinema: Queer Characters in the Movie "Weekend" (2011) and in the Television Series "Looking" (2014-2015)* published in 2019 by Grin Verlag encircles the matters like New Wave Queer Cinema, film *Weekend* and TV serial *Looking* along with the issues regarding their plots. Besides, it analyses some of the characters in these sample movies concerned. Finally, the book *Queer*

Cinema in America: An Encyclopedia of LGBTQ Films, Characters, and Stories (2019) composed by Aubrey Malone under the publication house Greenwood Press expresses that the LGBTQ characters were often represented as either caricatures or figures of farce once upon a time. But, this lively yet authoritative book explores the changes in the scenario including LGBTQ+ characterisation.

Research Gap / Rationale / Justification for the Topic: The relevant research gap detected based on the detailed literature review conducted is that though some researches regarding the issue of character build up in literature, characterisation in many literary texts and heterosexual movies have been conducted, yet, the matter of the representation of the ‘Art of Characterisation’ in the stories of Asian and European Gay Cinema has rarely been pursued as evidenced during this survey of literature, except the character analysis in the British English LGBTQ+ film *Weekend* conducted by Denis Memedoski. Further, a Comparative Study between Asian and European Homophile Cinematic Literature pertaining to ‘Characterisation’ has never been explored at all till date. Hence, it is genuinely justified to inquire the ‘Skill of Characterisation’ along with a ‘Comparative Analysis about this aspect between the scripts of Asian and European Gay and Male Bisexual motion pictures’ through this research paper.

Significance of the Research: The following significance are embodied in this research:

- a) The analysis and comparative investigation of the ‘Aesthetics of Characterisation’ in and between the celluloid literature screened in Asian and European Rainbow moving images based on five theoretical platforms contributes to enrich the granary of Asian and European conventional literature in general and Cinematic Literature in particular.
- b) The investigative study conducted pertaining to the reflection of the ‘Craftsmanship of Characterisation’ along with a ‘Comparative Study regarding this issue between Asian and European Gay filmic stories’ uncovers a number of avant-garde ingredients about the issue concerned, which enriches the warehouse of overall global heteronormative cinema in general and Asian and European LGBTQ+ cinema in specific.
- c) It further creates global consciousness pertaining to the violation of human rights along with the hellish life of the LGBTQ+ community, which will contribute to the rescue and survival of this endangered sexo-romantic minority group in real life ambience, eradicating homophobia and socio-cultural stigma for overall acceptance of third gender human beings.

Interdisciplinary and Multidisciplinary Relevance and Scope of the Research: This research paper is a synthesis of multiple approaches, having its scope to be supremely interdisciplinary, multidisciplinary and cross-disciplinary. It encapsulates a spectrum of relevant subjects such as Literature, Asian Literature, European Literature, Indian Literature, Hindi Literature, Indian English Literature, Taiwanese Mandarin Chinese Literature, French Literature, Dutch Literature, Cinematic Literature, Creative Writing, Story Writing, Script Writing, Screenplay Writing, Subtitle Writing, Translation Studies, Aristotelian Theory of Tragic Hero, *Ras* Theory by Bharat Muni, Theory of Personality Type by Carl Gustav Jung, Kinsey Sexuality Scale by Prof. Alfred Charles Kinsey et al., Theory of Digital Natives and Digital Immigrants by Marc Prensky, Aesthetics etc.

Next, it contributes to the fields of Gender & Sexuality Studies, Queer & LGBTQ+ Studies, Gay Studies, Bisexual Studies, Sociology, Social Work, National Service Scheme, Law and Juridical Studies, Human Rights, Film Studies, Asian Cinema, European Cinema, Indian Cinema, Hindi Film Industry of *Bollywood*, Taiwanese Mandarin Chinese Cinema,

French Cinema, Dutch Cinema, Asian Queer Cinema, European Queer Cinema, Indian Queer Cinema, Hindi Queer Cinema, Indian English Queer Cinema, Taiwanese Mandarin Chinese Queer Cinema, French Queer Cinema, Dutch Queer Cinema, Journalism & Mass Communication, Cultural Studies etc.

Further, this investigation enriches the arenas like Area Studies, Orientology, Occidentology, Asian Studies, European Studies, South Asian Studies, East Asian Studies, West European Studies, Scandinavian Studies, Indology, Taiwanese Studies, French Studies, Netherlands Dutch Studies, Comparative Studies, Comparative Literature, Comparative Film Studies etc. along with several other homologous disciplines.

Research Objectives: The paramount objectives of this research paper are as the following:

- a) To explore the nature of depiction of ‘Characters’ in the stories of Asian Homophile cinema.
- b) To diagnose the fashion of illustration of ‘Characters’ in European Homophile filmic scripts.
- c) To conduct a critical comparative analysis between Asian Gay cinematic literature and European Gay filmic literature regarding the ‘Art of Characterisation’.

Research Questions: The following research questions are formulated pertaining to this research:

- a) How is the ‘Skill of Characterisation’ mirrored in Asian Gay cinematic literature?
- b) How is the ‘Art of Characterisation’ echoed in the screenplays of European Gay moving images?
- c) What are the homogeneities and heterogeneities concerning the ‘Craftsmanship of Characterisation’ between Asian and European Homophile filmic literature?

Research Hypotheses: The following hypotheses have been postulated regarding this research:

- a) Majority of the characters in the stories of Asian Gay cinema are Digital Immigrant, Tragic, Gay Bottom and Male Bisexual Top Characters.
- b) There is no Consistent Symmetrical Pattern regarding Characterisation in European Homophile cinematic literature.
- c) Most of the characters in both Asian and European Queer filmic literary texts are Tragic Characters.

Research Methodology: The vehicle of the following research methodology has been adopted during the entire procedure of this exploratory investigation.

a) Sample Selection Method: The fundamental step of this research is sample selection, where ‘Multi-stage Stratified Sampling Method’ has been applied in order to select the movies as relevant sample cinematic literary texts from primary sources, as per the following stage-wise criteria for the clusters. The criterion for the first stage of the clusters is the selection of story-based full length feature films as cinematic literature samples, which are acted by human beings only. No short films, documentary films, animation films, T.V. serials, web series, advertisement films etc. have been taken into consideration at all. The variable for the second stage of the clusters is the countries of production of the films as sample filmic literature based on the various geographical regions of the continents of Asia and Europe. The two selected

Asian countries are India representing South Asia and Taiwan or Republic of China encompassing East Asia. Likewise, the two selected European countries are France covering Western Europe and Netherlands or Holland socio-culturally representing the greater Scandinavia of Europe.

The variable for the third stage of the clusters is the languages of the sample celluloids. The languages of the two selected Asian Gay movies as sample text of movie literature are Hindi & Indian English of India as well as Mandarin Chinese of Taiwan or Republic of China. Whereas, the languages of the two selected European Gay movies as sample text cine literature are French language of France and Dutch of Netherlands or Holland. The criterion for the fourth stage of the clusters is the selection of gay and male bisexual movies as sample celluloid literary texts only. No sample film includes lesbian, transsexual, intersex, pansexual, asexual and any kind of non-queer cinema at all. The criterion for the fifth stage of the clusters is the adequate availability of gay and male bisexual elements in the central characters only, having the protagonists as gays or at least male bisexuals in the stories. No sample filmic literary texts have been considered where the major figures are straight and a few minor roles are homosexuals. The variable for the sixth stage of the clusters is the study of only the top most two central Queer characters in the stories of the films. This research does not cover the other major or minor characters in the Gay filmic literary texts at all. The variable for the seventh stage of the clusters is the easy availability of the sample cinematic narratives / films on the internet in a convenient manner during the period of research. Finally, the variable for the eighth & last stage of the clusters is the availability of the sample motion pictures as cinematic literature with English subtitles on the internet.

b) Sample: All total four Gay and Male Bisexual movies as sample literary texts based on film stories have been selected from internet / archives, then explored and dissected in this research. These samples include two Asian Gay movies as sample cinematic literary texts out of more than approx. seven hundred population and two European Gay movies as sample filmic literary texts from more than approx. one thousand universe.

I. The Selected Asian Gay Movies as Sample Cinematic Literary Texts:

- i) Sharma, Sanjay. (2010). *Dunno Y ... Na Jaane Kyon*. Movies Masti Magic Studios. India, Hindi & Indian English. (Story Writer: Kapil Sharma)
- ii) Liu, Patrick Kuang-Hui. (2020). *Your Name Engraved Herein / Kè Zài Nǐ Xīndī De Míngzì* (Lit. 'The Name Engraved in your Heart'). Oxygen Film Studio, CMC Entertainment, Sony Pictures International Productions, Flash Forward Entertainment. Taiwan / Republic of China, Mandarin Chinese. (Story Writer: Yu-Ning Chu, Jie Zhan & Alcatel Wu)

II. The Selected European Gay Movies as Sample Cinematic Literary Texts:

- i) Morel, Gael. (2011). *Our Paradise / Notre Paradis*. Alfama Films Production. France, French. (Story Writer: Gael Morel)
- ii) Kamp, Mischa. (2014). *Boys / Jongens*. Pupkin Film. Netherlands / Holland, Dutch. (Story Writer: Chris Westendorp & Jaap-Peter Enderle)

c) Design: This is a completely qualitative research based on the analysis of the representation of the 'Skill of Characterisation along with Comparative Examination between Asian and European Filmic Literature' based on four sample text Homosexual films concerned. This is followed by Data Collection through the procedure of content analysis and critical review,

qualitative Data Analysis without the use of any Statistical weapons, Results, Discussion and Conclusion.

Theoretical Framework: Several theoretical devices have been exploited in order to analyse the issue of ‘Aesthetics of Characterisation’ as mirrored in the stories screened in the four sample Gay moving images. The theories encircle the ‘Doctrine of Tragic Hero’ defined by Aristotle, Sage Bharat’s ‘*Ras Theory*’, ‘Theory of Personality Type’ advocated by Carl Gustav Jung, Prof. Alfred Charles Kinsey and his Team’s ‘Kinsey Sexuality Scale’, as well as ‘Concept of Digital Natives and Digital Immigrants’ coined by Marc Prensky as mentioned below:

a) ‘Theory of Tragic Hero’ by Aristotle: The ‘Definition of Tragic Hero’ has been advocated by Greek Philosopher Aristotle in his masterpiece *Poetics*, which has been applied as a device in this research. According to the ‘Doctrine of Tragic Hero’ recommended by Aristotle, a tragic hero generally takes birth in an aristocrat and upper class family having royal blood. Besides, he needs to be neither completely negative, nor be totally positive. If the tragic hero becomes fully negative, then he will turn to be a villain in opposition to the qualities of a hero or protagonist. And a villain or antagonist will not be accepted as a tragic hero by the readers and viewers, as a villain will fail to bring about any sympathy leading to psychological purgation or *catharsis*. On the contrary, if the tragic hero is completely positive, then he will become a saint or holy spirit. Again, a super human being like a saint will not be digested by the readers and audience in the shape of a tragic hero of a drama or story, which will not result in the arousal of sympathy targeting mental purification or *catharsis* again. In the PhD thesis entitled *The Aristotelian tragic hero: Vision, voice, and the solitary self*-submitted to Purdue University, Sheila M. McGarry (1997) opines regarding tragic protagonist as mentioned below:

“The tragic hero, defined in Aristotle's *Poetics* as ‘an intermediate kind of personage, not pre-eminently virtuous and just’ whose misfortune is attributed, not to vice or depravity, but an error of judgment. The hero is fittingly described as good in spite of an infirmity of character.” --- (McGarry S. M., 1997)

At any cost, a tragic hero must resemble the qualities of a normal and common human being only unlike either a villain or saintly figure at all. Since, a normal human being is an amalgamation of both positive and negative qualities, likewise, a tragic hero should also possess a similar figure being a mingle of both good and bad to satisfy Aristotle’s theory. So, a tragic hero should possess a weakness or tragic flaw or minus point or *hamartia* like a normal lay man, which becomes the root cause of his downfall or degradation or even demise at the denouement of the drama or story. Having deteriorated from an elevated aura or encountered death due to his tragic flaw or *hamartia*, the pathetic condition of the tragic protagonist instigates in the arousal of psychological relief or mental purgation or *catharsis* in the readers and viewers.

b) ‘Ras Theory’ or ‘Theory of Nav Ras’ by Sage Priest Bharat: ‘*Ras Theory*’ or ‘*Rasa*

Theory’ or ‘Theory of *Nav Ras*’ or ‘Theory of *Nava Rasa*’ postulated by the Indian Sanskrit Philosopher Sage Bharat or Bharat Muni in his classic book *Natyashastra*, the theoretical grammar or regulation of the art of drama mentions about nine flavours or sentiments originated from nine human emotions. They include *Karunam Ras* or tragic flavour / sentiment, *Hasyam Ras* or comic flavour / sentiment, *Sringaram Ras* or romantic flavour / sentiment, *Raudram Ras* or angry flavour / sentiment, *Veeram Ras* or chivalric flavour / sentiment, *Bhayanakam Ras* or terrific flavour / sentiment, *Adbhutam Ras* or astonishing

flavour / sentiment, *Vibhatsam Ras* or disgusting sentiment as well as *Shantam Ras* or tranquil flavour / sentiment are the dominant nine *Ras* or flavours / sentiments based on nine emotions of human heart. *Vatsalya Prem Ras* is an additional *Ras* implying the flavour / sentiment of parental love for children. Further, each *Ras* or flavour / sentiment has been monitored by a concerned presiding deity belonging to Indian Hindu mythology. These *Nav Ras* or nine flavours / sentiments based on human emotions are practically applied in literature and all the other art forms. The '*Ras Theory*' has been adopted during the anatomisation of the characters pertaining to this study.

“**Rasa**, Indian concept of aesthetic flavour, an essential element of any work of visual, literary, or performing art that can only be suggested, not described. It is a kind of contemplative abstraction in which the inwardness of human feelings suffuses the surrounding world of embodied forms.” --- (**Encyclopaedia Britannica, 2024**)

c) ‘Theory of Personality Type’ by Carl Gustav Jung and Beatrice Moses Hinkle: Swiss Psychologist and Psychiatrist Carl Gustav Jung and Beatrice Moses Hinkle explain two basic types of personality in their ‘Theory of Personality Types’ as Extrovert Personality and Introvert Personality. In the article “In Defense of Introversion: An Argument For The Other Half”, author Lena M. Faltz quotes the opinion of Eysenck to explain Jungian concept of personality types as stated below:

“In 1921, psychiatrist and theorist Carl Gustav Jung introduced two terms which he believed to be salient tenets of personality - introvert and extrovert. He stated that "every individual possesses both the mechanism of introversion and that of extraversion...external circumstances and inner dispositions frequently favour one mechanism and impede or restrict the other" (Eysenck, 1970, pg. 11).” --- (**Faltz L. M.**)

People having extrovert personality are over energetic, active, dynamic, smart, fun loving, light hearted, liberal, rule breakers, adventurous, less patient, wish to be successful in less time & effort, communicative, practical, sport lover, expert manager, efficient leader, remain at the superficial level of an issue, more into physical matters, more interested in external concrete & material world for which they are named as ‘Extrovert’ personality.

On the other hand, introvert individuals are less energetic, passive, static, shy, sad, serious, rigid, rule followers, timid, patient, without any desire for easy success, silent & less talkative, theoretical, more creative, weaker manager, with less leadership quality, penetrate deep into any issue, more into mental matters of imagination, more interested in internal abstract & emotional world for which they are labelled to be ‘Introvert’ personality.

Finally, a third type of personality is also detected later, named ‘Ambivert’ personality, which is the amalgamation or mixture of both extrovert and introvert personalities. People may born either as extrovert or introvert and some of them may turn to be ambivert later having acquired the qualities of the opposite personality types. The characters considered in this scrutiny have been analysed from the perspective of Jungian ‘Theory of Personality Types’ using it as an apparatus.

d) ‘Theory of Kinsey Sexuality Scale’ by Dr. Alfred Charles Kinsey and his Research Team:

Sexuality Theory based on ‘Heterosexual-Homosexual Rating Scale’ or popularly known as ‘Kinsey Sexuality Scale’ postulated by American Biologist and Professor of Zoology, Entomology and Sexology Dr. Alfred Charles Kinsey, the father of sexual revolution, has been

applied as one of the prisms of theoretical tool during this investigation in order to label the characters concerned. Dr. Alfred Charles Kinsey composed two books in collaboration with Dr. Wardell Pomeroy, Dr. Clyde Martin and Alan Gregg (Preface). One book is entitled *Sexual Behavior in the Human Male* (1948) as well as another is named to be *Sexual Behavior in the Human Female* (1953). As a result of his research, he invented and advocated the theory of 'Heterosexual-Homosexual Rating Scale', also famous as 'Kinsey Scale' or 'Kinsey Sexuality Scale'. Kinsey (1998) set the hypothesis that sexuality is fluid and it is subject to change over time. He interviewed and assessed more than 8000 samples of human beings regarding their sexo-romantic feelings, experiences and responses at a given moment in order to describe, determine and label their sexual orientation, based on 7 point rating scale or categories.

As per the doctrine by Prof. Kinsey's 'Heterosexual-Homosexual Rating Scale' or 'Kinsey Sexuality Scale' or 'Kinsey 7 Point Rating Sexuality Scale', the rating 0 indicates exclusively heterosexual or straight. The rating 1 implies predominantly heterosexual & only incidentally homosexual (bisexual). Rating 2 stands for predominantly heterosexual, but more than incidentally homosexual (bisexual). The rating 3 determines equally heterosexual and homosexual (bisexual). The rating 4 refers to predominantly homosexual, but more than incidentally heterosexual (bisexual). Rating 5 hints predominantly homosexual and only incidentally heterosexual (bisexual). The rating 6 defines exclusively homosexual. And the rating 7 or X means no socio-sexual contacts or reactions (asexual). As a whole, Kinsey (1998) declares that the rating 0 implies completely heterosexual or straight. Ratings between 1 and 5 indicate bisexual or capable of both. The rating 6 determines pure homosexual. And the rating 7 or X stands for asexual or lack of sexual desire. (Kinsey et al., 1998)

e) 'Theory of Digital Natives and Digital Immigrants' by Marc Prensky: The 'Theory of Digital Natives and Digital Immigrants' is coined and postulated by American Author, Orator, Speaker, Academic Consultant and Technologist Marc Prensky in his article entitled 'Digital Natives, Digital Immigrants' in the journal *On the Horizon* published in 2001 by MCB University Press. In this article Marc Prensky advocates that the people who are born after 1980 are labelled as 'Digital Native' and the people who are born before 1980 are termed to be 'Digital Immigrants'. Of course, different scholars consider different years to be the demarcation line between these two generations as 1980, 1983, 1985, 1990 and 2000. The digital immigrants born between 1901 and 1924 are coined as greatest generation, followed by silent generation born between 1925 and 1945. Next, the baby boomers are born between 1946 and 1964, whereas the generation X occupies the years between 1965 and 1980. On the other hand, the digital natives who are born between 1981 and 1994 are coined as millennials whereas generation Z covers the persons taking birth between 1995 and 2009, finally followed by generation alpha encompassing the children who are born between 2010 and 2024.

As per the notion of this theory, the digital natives who are born after 1980 in the occidental and developed countries like the United States of America as well as after 1985 or 1990 in the oriental and developing countries like India, have grown up in an environment surrounded by ultra-modern digital devices like smart phone, laptop, desk top computers, ATM, internet, Email, social media, whatsapp, you tube, online payment, online booking, online shopping, online games, virtual reality etc. contributing to digital literacy, digital fluency and digital citizenship, who prefer multiple tasking at a time. Reverse is the scenario in respect of the digital immigrants or digital refugees or digital visitors or digital tourists who are born before 1980 in the occidental countries like that of Europe as well as before 1985 or 1990 in the eastern nations like South-Asia, have grown up being habituated with newspaper, radio and

television who are compelled to learn the application of digital technology in their later and adult life. Prensky M. (2001) remarks that Digital Native generation is expert in the linguistic capability of the application of digital language of information technology in his article “Digital Natives, Digital Immigrants” published in the journal *On the Horizon* (2001) as mentioned below:

“What should we call these “new” students of today? Some refer to them as the N-[for Net]-gen or D-[for digital]-gen. But the most useful designation I have found for them is Digital Natives. Our students today are all “native speakers” of the digital language of computers, video games and the Internet.” --- (Prensky M., 2001)

Such division between digital natives and digital immigrants is based on the factors like poor motivation towards technology, lack of access to technological devices, digital illiteracy, remote geographical locations, poverty & poor literacy etc. The digital natives are further subdivided as avoiders, minimalists and enthusiastic participants, whereas the digital immigrants are subcategorised to be avoiders, reluctant adopters and enthusiastic adopters. The digital natives are also named to be digital citizen, netizen, cyberpunk, tech guru, tech fan, tech-savvy, tech savant, techie, technophile, technoid, geek, whiz, weenie, nerd, gadget lover and so on. The digital immigrants are the parents, teachers and employers of the digital natives in the 21st. century. The characters in the stories of the sample motion pictures of this investigation have been scanned through the weapon of this ‘Theory of Digital Natives and Digital Immigrants’ as per convenience.

Research Delimitation: This research is limited up to the content analysis and critical review of the representation of the ‘Art of Characterisation’ regarding only the Top Most Two Central and Significant Gay and Male Bisexual Characters recognised as Protagonists in the four sample literary texts based on Asian and European Gay silver screens. It does not engulf to study any other major or minor characters at all available in the sample Homophile movies concerned. It further conducts a Comparative Investigation between Asian and European Gay filmic stories pertaining to Character Sketch only.

Fundamental Concept of Characterisation: Characterisation is one of the significant elements of any literature on this planet. There are two fundamental types of characters like major characters around whom the entire plot story revolves and minor characters who are not that much essential in the story and the plot is rarely hampered by their removal. The major characters encompass hero / heroine or protagonist as well as villain / negative role or antagonist along with other significant roles. Besides, another kinds of characters called round characters who change at the denouement of the story as well as flat characters who remain the same till the end.

There are several aspects associated with the art of characterisation or character build up from the perspective of authors along with character analysis from the angle of readers and literary critics. The first aspect of characterisation is the ‘Physical Qualities of the Body’ which encapsulates age, biological sex, face cut, eye colour, height, figure, body complexion, health condition, hair style, make up, dress code or costume, accessories or properties and over all external appearance of the character. Then, the second aspect of characterisation is the ‘Emotional Qualities of the Heart’ which engulfs the various emotions and sentiments prescribed regarding nine flavours or sentiments based on emotions in ‘*Nav Ras*’ or ‘*Ras Theory*’ by Indian Philosopher Sage Bharat or Bharat Muni in his classic book *Natyashastra*, which are the dominant *Ras* or flavours / sentiments related to the emotions of the heart of the

characters along with emotional quotient (EQ) and the seven deadly sins mentioned in the Holy Bible. It also includes heart related gender entity of the characters. Next, the third aspect of characterisation is the 'Intellectual Qualities of the Brain' which includes the capacities of the brain like intelligence quotient (IQ), artistic IQ, scientific IQ, numerical IQ, abstract imagination, problem solving capability, patience, behaviour and other mental qualities etc.

Further, the fourth aspect of characterisation is the 'Spiritual Qualities of the Mind' which encompasses the issues related to morality, ethics, spirituality and other related matters. Besides, the fifth aspect of characterisation is the 'Psychological Qualities of Personality Type' which covers extrovert personality, introvert personality and ambivert personality of the characters as per Carl Gustav Jung's theory. Moreover, the sixth aspect of characterisation is the 'Various Academic Subject Related Elements' which covers genetic, family historical, linguistic, literary, cultural, social, economic, professional, educational, political, geographical, philosophical, theological, managerial, leadership quality related, mass media related, tourism related, legal, environmental, scientific, medical, engineering, technological, general awareness related and any other matters concerning the characters. Finally, the seventh aspect of characterisation is 'How is the Character according to Various Relationships' which entangles how is the character as a son / daughter, brother / sister, husband / wife, father / mother, grandfather / grandmother, uncle / aunt, nephew / niece, brother-in-law / sister-in-law, father-in-law / mother-in-law, son-in-law / daughter-in-law, any other blood relative, lover / beloved, neighbour, friend, colleague, employee, employer, member of society, human being and any other relationship with the characters.

Fundamental Concepts of Queer / LGBTQ+: The discipline Gender & Sexuality Studies has been sub-divided as Feminist Studies, Mens Studies and Queer & LGBTQ+ Studies. The concept of Sex is biological and body related whereas the idea of Gender is psycho-social entity which is associated with mind and society. There are four basic kinds of Sexuality such as Heterosexuality, Bisexuality, Homosexuality and Asexuality. The abbreviation LGBTQ+ is the various types of Sexo-romantic Orientations as per the norms of Queer & LGBTQ+ Studies.

- a) **L-Lesbian:** A Lesbian individual has a female body or sexual organs and female mind or gender identity, who feels psycho-physical attraction and love towards other individuals having female body or sexual organs and female mind or gender identity. In simple terms, Lesbianism is the love between two females or girls.
- b) **G-Gay:** A Gay or Homosexual possesses a male body or sexual identity and male heart or gender entity, who is romantically & bodily interested in other male bodies or physical organs and male hearts or genders. In simple terms, Gay is the attraction between two males or boys.
- c) **B-Bisexual:** The concept Bisexual is divided to be Male Bisexual and Female Bisexual. A Male Bisexual is a person having male body and male heart, who is sexo-romantically interested in other male physiques and male minds as well as other female bodies and female hearts equally. In other words, a boy loves both boy and girl equally. On the other hand, a Female Bisexual is such a person with female sexual organs and female feelings, who is mentally & bodily attracted towards other female bodies and female hearts as well as other male sexes and male genders in equal sense. In simple words, a girl loves both boy and girl equally.

- d) **T-Transgender / Transsexual:** Transgender is sub-divided into Transman and Transwoman. A Transman is an individual with a female body and a male mind whereas a Transwoman is a person having a male physique and a female heart. The mind or heart does not support the body or physical organs in case of Transgender people and remain opposite. The Transgender people who change their sexual organs through medical surgery and acquire a matching body desired by their heart are labeled as Transsexual.
- e) **Q-Queer / Questioning:** Queer is an umbrella term engulfing all the categories of Sexo-romantic Orientations. The term Questioning implies such a person who remains confused regarding own sexual orientation and keeps questioning own gender identity.

Further, there are three basic types of Sexo-romantic Roles as per Queer & LGBTQ+ Studies such as Top / Butch, Bottom / Femme and Versatile. Top implies husband role, Bottom stands for wife role as well as Versatile indicates both husband and wife roles in turns.

Fundamental Concept of Queer or LGBTQ+ Cinema: Queer or LGBTQ+ Cinema is the category of movies in which the central figures or protagonists belong to any of the types of the Sexo-romantic Orientations such as Lesbian, Gay, Bisexual, Transgender / Transsexual, Intersex / She-Male / Eunuch, Queer / Questioning, Pansexual / Omnisexual, Asexual, Sexually Fluid and Plus.

Fundamental Concept of Cinematic Literature: The story of an epic, poem, one-act play, full length drama, fable, folk tale, short story, story, novella, novel etc. are considered to be excellent printed and digital literature in traditional and virtual mediums. Likewise, the concept, story, script, screenplay, lyric etc. of a motion picture is also considered to be excellent analogy of literature labelled as Audio-visual Literature or Cinematic Literature or Filmic Literature or Celluloid Literature and so on like that of the traditional printed literary texts and modern digital literary texts.

RESULTS

Representation of the Art of Characterisation in Asian Homophile Cinematic Literature: Characterisation in Indian English & Hindi Gay Cinematic Literature *Dunno Y ... Na*

Jaane Kyon: The Indian English and Hindi language Homophile motion picture entitled *Dunno Y ... Na Jaane Kyon* released in 2010 under the production company Movies Masti Magic Studios has been directed by Sanjay Sharma and written by his younger brother Kapil Kaustubh Sharma. The two central Queer characters in the literary text of this movie are Aryan Bhargav and Ashley D' Souza who engulf the main plot of the story.

i) **Aryan Bhargav:** Aryan Bhargav is the protagonist of the story of this motion picture, who is an approximately 30-year-old, gay bottom, model and professional hustler at a gay night club in the Indian city of Mumbai during 2008. The physical appearance of Aryan is moderately attractive having a gym toned healthy physique, though with a north Indian face cut having a feminine touch. He has medium height, fair body complexion and wavy hair style. His dressing and accessory sense is quite ultra-modern according to the latest trend in a metro-city like Mumbai. Of course, the body language and the intonation of speaking style of Aryan has a feminine shadow to some extent. Aryan is predicted to be born during 1978 or so, which is before the demarcation year 1980 in the occidental countries and 1985/1990 in the oriental countries as per the 'Theory of Digital Natives and Digital Immigrants' postulated by American

Author and Orator Marc Prensky. Hence, he is definitely a Digital Immigrant according to this theory.

Besides, Aryan is a pure Gay or Homosexual without any romantic interest in psycho-biological females at all. Hence, his score is 6 as per 'Kinsey Sexuality Scale' recommended by Prof. Alfred Charles Kinsey and his research team. His sexo-romantic orientation is Gay and role is pure Bottom. The emotional qualities of heart dominant in Aryan according to 'Ras Theory' mentioned in *Natyashastra* by Sage Bharat are the flavour / sentiment of platonic love or *Sringaram Ras* as well as tragic flavour / sentiment or *Karunam Ras*. He ignores his pathetic fate for the sake of his serious love for his boyfriend Ashley proving him to be out and out a true lover. Aryan is an orphan who swallows the bitter venom of the struggles of life since his childhood, who sacrifices his bisexual lover Ashley for the happiness and societal prestige of Ashley's family, only to discover the demise of Ashley in a car accident at last, categorising Aryan to be a kind hearted and sacrificing tragic character. The other emotional sentiments in the character of Aryan include the flavour / sentiment of parental love for children or *Vatsalya Prem Ras* as he is a serious pet animal lover who feeds *pao* bread to the street dogs and heroic flavour / sentiment or *Veeram Ras* as he engages in logical verbal fight with Mumbai police in defence of homosexuality since it was illegal and a punishable offence under Indian penal code section 377 during 2008.

The intellectual qualities of brain establish Aryan to be a calculative and logical decision maker who selects his boyfriend Ashley based on several logical aspects as revealed in front of his bisexual customer Vikramaditya Singh, a professional cine actor in the bath tub scene. Besides, he is an expert financial manager with problem solving capacity, as he convinces Ashley to take their dinner at an open street restaurant on the foot path of Mumbai at a much lower price than a sophisticated restaurant during their first romantic date, proving his love for a simple and natural life style. It is Aryan who is the decision maker and proposer of the plan of separation between him and his lover proving his above average intelligence.

The ethical qualities of Aryan are observed at his sacrifice of his lover Ashley for the sake of his so called romantic rival Jennifer, Ashley's straight wife. He is true to his lover for which he stops all his former same-sex romantic affairs with other partners like actor Vikramaditya Singh, businessman Jo Jo Lakhani and so on. He is a spiritual person having faith in god who visits church to pray for Ashley's father Peter even if Aryan is a Hindu, which demonstrates his secular mentality. Aryan is an educated man with expertise in the linguistic skills of Hindi and Indian English, who has moderate leadership quality and good managerial skill to survive in Mumbai even if a victim of poverty. He is very social, popular and expert in soft skills who gets assimilated with even the family members of Ashley at last. Even if, he is so expert in many skills, yet the personality type of Aryan is Introvert personality during his childhood as per the norms of the 'Theory of Personality Type' advocated by Carl Gustav Jung. He enhances his personality to the extent of conversion to ambivert personality later.

Aryan is a good son as he remembers his parents in the sea beach scene with Ashley. He is a perfect and caring lover to his life partner having a genuine parental desire. He is a faithful and comfortable friend and neighbour to his gay roommate being an honest human being. According to the 'Definition of Tragic Hero' created by Aristotle, a tragic hero needs to belong to a royal and upper class family. He should neither be totally negative as it will make him a villain, nor be totally positive as it will turn him to a saint. So, a tragic hero should possess a weakness or tragic flaw or minus point or *hamartia*, which becomes the root cause of his downfall or even death. In opposition to the Aristotelian doctrine, Aryan does not belong to an

upper class family having royal blood. Of course, he is neither totally negative or villainous and nor completely saint like. He lacks any negative quality except his profession of gay prostitution, which cannot be considered to be a tragic flaw or *hamartia* as his separation from his boyfriend and his lover's death are not influenced by his prostitution. Therefore, Aryan does not satisfy the conventional criteria of tragic hero as per Aristotle's notion. Character is not responsible for Aryan's tragedy, rather his fate is responsible for his pathos as he needs to leave Ashley for his homosexual relationship, which is not accepted by the socio-cultural milieu during 2008. And his birth as a bottom gay person is his destiny which leads him to his tragedy. Homosexuality has been legalised by the Supreme Court of India w.e.f. the 6th. Of September, 2018 having amended Indian Penal Code Section 377 for which the Gays like Aryan etc. are in secured zone. But, the Homosexuals are offered death penalty in Nigeria for which they remain 'Under Cover' to save their lives as mentioned in the research paper entitled "Living Under Cover: Homophobia in Chinelo Okparanta's *Under the Udala Trees*" by Thomas-Michael Emeka Chukwumezie and Elizabeth Onogwu (2023) in the journal *Gradiva* as follows:

"This paper strives to explore the dilemma, discrimination, physical and psychological persecution and torment faced by homosexuals in Nigeria, comprehend the challenges they encounter in a society that polices and punishes their sexual orientations thus forcing them to live "under cover;"¹ or be killed." --- (Chukwumezie T. M. E. and Onogwu E., 2023)

ii) **Ashley D' Souza:** Ashley D' Souza is the other protagonist of the story of this motion picture, who is also an approximately 30-year-old, bisexual top, Christian, manager of a multinational company in Mumbai during 2008. From the perspective of his physical features, Ashley is a tall, medium built, fair complexioned, wavy haired, manly person having a north Indian face cut. He wears official formal dress in most of the scenes except during the sea beach moments in the Indian province of Goa. Ashley is a Digital Immigrant according to Marc Prensky's 'Concept of Digital Natives and Digital Immigrants' as he might have born during 1978, before the deadline either 1980 or 1985/1990.

According to Dr. Alfred Charles Kinsey and his research team's 'Doctrine of Kinsey Sexuality Scale', Ashley's score might be 3, as he is pure Bisexual from the perspective of his orientation. Besides, his sexo-romantic role is Top. Having analysed the emotional aspects or flavours / sentiments or *Nav Ras* by Sage Bharat at his heart, it is discovered that the tragic flavour / sentiment or *Karunam Ras*, true love or *Sringaram Ras*, parental love for children or *Vatsalya Prem Ras*, terrific sentiment or *Bhayanakam Ras* etc. control his heart most of the moments. The elements of tragic flavour / sentiment or *Karunam Ras* are his untimely death at a car accident, separation from his lover Aryan, quarrel with his wife Jennifer, his wife's cheating and unfaithful nature, his poor middle class family etc., which influence him to become a tragic figure. Ashley's heart is full of romantic desires as he had a boyfriend during his college life and had to marry a female like Jennifer due to family pressure as he is the eldest son. Yet, he engages in a serious same-sex romantic relationship with Aryan for the pressure by *Sringaram Ras*. He is a bisexual man capable of loving both his wife Jennifer and his lover Aryan simultaneously. Ashley loves his girl child Angel seriously which proves his parental love for children or *Vatsalya Prem Ras*. The terrific flavour / sentiment or *Bhayanakam Ras* at his heart licks out when he becomes nervous and terrified at the threatening of arrest by Mumbai police under Indian Penal Code section 377, as he is caught in an intimate moment with Aryan in his car. Besides, Ashley lacks the courage to accept Aryan as his life partner for social fear and family tension for which they break up their relationship, which is an evidence

of *Bhayanakam Ras* at his heart which devours his love or *Sringaram Ras*. He lacks heroic sentiment or *Veeram Ras* to encounter social criticism related to his bisexual life.

Ashley is highly educated having higher Intelligence Quotient (I.Q.) as he is a manager in a multi-national company in an Indian metro city like Mumbai. He is an honest person as he confesses in front of his wife Jennifer regarding his secret homosexual relationship with Aryan. But, he is selfish to some extent because he leaves Aryan alone and spends a happy nuptial life with his legal wife Jennifer. He can use both Hindi and Indian English as communication skill. Leadership quality and managerial skills are his other noteworthy virtues as he is a professional manager in an M.N.C. Though a manager, yet he belongs to a lower middle class family caught in the cobweb of poverty. Ashley is born as an Introvert person and later turns into an Ambivert person who is shy, serious and grave in nature according the 'Theory of Personality Types' suggested by Carl Gustav Jung. He seems to be social and popular as per the demand of the situation.

Ashley is a good son to his parents Rebeca and Peter as he accepts his father even after his father's escape from family responsibilities. He is a selfish lover to his boyfriend Aryan as he leaves Aryan as well as a mechanical husband to his wife Jennifer as he is described as unromantic by his wife, though he finally settles down with Jennifer. He is a good father to his daughter Angel and a practical brother to his sister Linda as Ashley denies to sponsor a scooter for Linda. He is a good grandson to his grandmother Margaret as he tries to keep her glad. He is observed to be a lonely man without any intimate friend, though he is a polite, kind and honest human being.

On the operation table of Aristotelian 'Notion of Tragic Hero', Ashley satisfies the basic norms of a man having aristocracy as he is a manager of an M.N.C. in Mumbai with western life style, though his family is economically middle class. The excessive Oedipus complex may be counted to be the weakness or *hamartia* in the character of Ashley, as he agrees to marry Jennifer due to the pressure from his mother Rebeca as the eldest son for which he keeps his marriage a secret to his boyfriend Aryan at first. Having discovered Ashley's married life, Aryan decides to end their homosexual relationship for the social prestige of Jennifer, Angel and Ashley's family. If Ashley could resist the magnetic pull of Oedipus complex, he could have continued his same-sex romance with Aryan till his death. Of course, destiny is responsible for his death and not any tragic flaw of his character. Except, his over obedience to his mother, Ashley has no other minus points or *hamartia*.

a) Characterisation in Taiwanese Mandarin Chinese Third Gender Cinematic Literature *Your Name Engraved Herein*: Patrick Kuang-Hui Liu is the director along with Yu-Ning Chu, Jie Zhan and Alcatel Wu are the writers of the movie *Your Name Engraved Herein* (2020). The Mandarin Chinese title is *Kè Zài Nǐ Xīndǐ De Míngzì*, which literally implies 'The Name Engraved in your Heart'. Oxygen Film Studio, CMC Entertainment, Sony Pictures International Productions, Flash Forward Entertainment are the production banners of this film produced in Taiwan / Republic of China. The two major Rainbow characters in this filmic literature are Chang Jia-han or A-han along with Wang Po Te or Birdy around whom the main plot of the story rotates.

i) *Chang Jia-han or A-han*: Chang Jia-han or A-han is a cute looking, gay, bottom boy student of grade-XI of Science Studies in the all boys' Witt High School of Taiwan or Republic of China. He is shifted to Liberal Arts Studies in grade-XII for his low marks. He is guessed to be born during 1970 or so leading him to be stamped as a Digital Immigrant as per Marc

Prensky's 'Theory of Digital Natives and Digital Immigrants'. Since, he is a pure Homosexual, so his score is 6 according to 'Kinsey Sexuality Scale' defined by Prof. Alfred Charles Kinsey and his research team. Moreover, his sexo-romantic Role is Bottom.

From the perspective of the emotional qualities, A-han is the leader of their school musical band which proves his heroic flavour / sentiment or *Veeram Ras* as per Bharat Muni's 'Ras Theory'. He dreams of writing theme songs for the films made by Birdy in future. He seriously falls in same-sex love with his class mate Birdy. A-han makes physical love with Birdy in a hostel bathroom while he bathes Birdy. They even kiss and spend a day in an island sea shore too. He even feels romantic jealousy towards Banban as his bisexual top boyfriend Birdy leaves him having engaged with the straight girlfriend Banban. He denies a same-sex kiss by a gay student in their school as well as same-sex physical affair with an aged gay man as he believes in platonic love. He loves Birdy so much that he tries to take Birdy's blame of balloon romance in order to save Birdy from punishment. A-han remains unmarried for the rest of his life for the sake of his true love for Birdy. All these are the evidences of *Sringaram Ras* or platonic romance as well as *Karunam Ras* or pathos flavour / sentiment in the character of A-han as per 'Ras Theory'. He belongs to Introvert Personality according to the scales of 'Extrovert and Introvert Theory' coined by the famous Swiss Psychiatrist and Psychoanalyst Carl Gustav Jung.

On the Aristotelian surgical table of the 'Definition of Tragic Hero', A-han does not belong to any royal family. Rather his father denies to buy him a scooter. Again, he lacks any prominent negative quality as prescribed by Aristotle. Hence, he is not a conventional tragic hero as per the norms of Aristotle. He remains alone for the rest of his life as his lover Birdy marries his straight girlfriend Banban. A-han's being gay in a period during which homosexuality was not accepted in Taiwan which is his root cause of tragedy. Hence, his luck and not his character is responsible for his tragedy.

ii) Wang Po Te or Birdy: Wang Po Te or Birdy on the other hand is a handsome looking, bisexual, top boy student of grade-XI studying Liberal Arts Studies in that very school with A-han. Birdy is also the name of a movie. He has three elder sisters at home. Birdy is predicted to be born during 1970 or so having put him in the box of Digital Immigrant on the basis of Marc Prensky's 'Theory of Digital Natives and Digital Immigrants'. As per 'Kinsey Sexuality Scale' postulated by Dr. Alfred Charles Kinsey, Birdy's score is 3 as his sexo-romantic orientation is pure Bisexual including his role to be Top.

His dream is to study film making in Taipei and to be a filmmaker in future. Birdy is a fun loving boy student who loves swimming and stealing food from their hostel kitchen. He pokes fun of the hostel warden at his back in front of his hostel mates. Birdy is an aggressive and short tempered student having revenge motif. He even urinates on the car of their hostel warden in presence of A-han, as the hostel warden beats Birdy causing wound. He even openly argues with his teacher for being orthodox. These incidents define that Birdy is full of comic flavour / sentiment or *Hasyam Ras* as well as chivalric flavour / sentiment or *Veeram Ras* as per Bharat Muni's 'Theory of Nav Ras'. The heroic falvour in the character of Birdy has been proved from the incident of his rescue of a victim Gay student from the torture by other hostel mates of his school. Both Birdy and the Gay victim students possess emotional intelligence to forgive the ruffian straight boys, which is referred to in the research paper published in the journal *Gradiva* entitled "Examining Emotional Intelligence in the Context of Peer Victimization and Forgiveness among Pakistani High School Students" written by Shahbaz Ali Shahzad & Gizem Oneri Uzun (2023) as stated in the following quotation: "The

aforementioned results emphasize the relevance of emotional intelligence as a characteristic that safeguards individuals from becoming victims, and emphasize the need of cultivating forgiveness in order to facilitate healthy social interactions among high school students.” --- (Shahbaz A. S. & Uzun, G. O., 2023)

Birdy and A-han come closer during their official visit to Taipei, the national capital of Taiwan or Republic of China on the occasion of the condolence ceremony of Taiwanese president in 1988. Birdy takes help from A-han in arranging a love balloon to impress his girlfriend Banban during a school band rehearsal for which he is sent to detention. He is confused regarding his feelings towards A-han and engages in a romantic relationship with a girl named Banban having ignored A-han. Birdy even uses A-han’s scooter during romantic dating with Banban. Of course, he engages in physical intimacy with A-han in their hostel bathroom as well as in the sea beach of an island. Later, Birdy weds Banban resulting divorce too. At last, middle aged Birdy confesses his school days’ love for A-han too. These romantic incidents verify that Birdy possesses full love flavour / sentiment or *Sringaram Ras* as explained by Sage Bharat in his Sanskrit book *Natyashastra*. Of course, he suffers from tragedy or *Karunam Ras* for his divorce in straight marriage with Banban as well. His personality type has been recorded as Extrovert boy as per Carl Gustav Jung’s theoretical perspective.

Birdy’s father happens to be the chairperson of the guardians’ association in his school which indicates that he might belong to an aristocrat family background as desired by Aristotle in a tragic hero. Though, he is extremely fun loving, yet that cannot be considered to be his weak point or *hamartia*. He is a confused soul pertaining to his romantic feelings towards A-han, which too is not a minus point in his character as it is normal during 1988 in an oriental country like Taiwan. Hence, his destiny is responsible for his separation from A-han leading to his tragic result and not his character as per the ‘Notion of Tragic Hero’ fixed by Aristotle in his *Poetics*.

Representation of the Art of Characterisation in European Homophile Cinematic Literature:

a) Characterisation in French LGBTQ+ Cinematic Literature *Our Paradise*: The story of the French motion picture entitled *Our Paradise* or *Notre Paradis* in French language revolves around the two major Rainbow characters of Senior Vassili as well as Angelo, which has been directed and written by Gael Morel released in 2011 under the production house Alfama Films Production in France.

i) *Senior Vassili*: Senior Vassili is the protagonist of the story of the French film *Our Paradise*.

He is a handsome, white complexioned, well built, manly, middle aged, top bisexual male prostitute in Paris with medium height. His age is about 40, which signals that he might have born in 1971 or so. Since, 1971 falls before 1980, hence it is obvious that Senior Vassili is out and out a Digital Immigrant on the anvil of the ‘Theory of Digital Natives and Digital Immigrants’ coined by Marc Prensky. He is a Male Bisexual from his sexual orientation point of view securing score 3 based on the measurement scale offered by Dr. Alfred Charles Kinsey in his ‘Kinsey Sexuality Scale’. Further, his sexual role is Top or Butcher.

The emotional status of Senior Vassili has been detected to be extremely sentimental and angry having exceptional self-ego defined as angry flavour / sentiment or *Raudram Ras* by Bharat Muni in his ‘*Ras Theory*’. Senior Vassili is seriously haunted by the problem of his growing age around 40, which is an enemy to his profession. He becomes almost a psycho at the mental level that he starts killing his gay clients who so ever insults him for his over age,

having rejected his sex service. On the other hand, Senior Vassili is proved to be a serious lover who loves his boyfriend Angelo and girlfriend Anna, a straight prostitute in a true sense with a platonic manner, along with Junior Vassili as a son, which are known to be romantic flavour / sentiment or *Shringaram Ras* and parental love for children or *Vatsalya Prem Ras* as per Sage Bharat's theory. Senior Vassili also suffers from romantic hollowness and loneliness before meeting Angelo, which is his tragic flavour / sentiment or *Karunam Ras* defined by Sage Bharat in the classic masterpiece in Sanskrit language entitled *Natyashastra*. Senior Vassili is a matured, brave and intelligent person who also possesses smart and expert managerial skill including leadership quality described as chivalric sentiment or *Veeram Ras* by Bharat Muni. He asks Angelo to leave him several times, if he so desires. His personality type has been detected to be fully extroverted based on the footage of Jungian 'Doctrine of Personality Type'.

Senior Vassili is a diabolical character having an amalgamation of both negative and positive qualities together. He is an angry, killer, top bisexual prostitute with a revenge motif as well as a serious and true bisexual lover of Angelo and Anna having a fatherly love for Junior Vassili as well. He perfectly fulfills the 'Definition of Tragic Hero' planted by Greek Philosopher Aristotle, who defines that a tragic hero should neither be totally good nor be completely bad. He should be a combination of both positive and negative elements like a common human being. He should possess a tragic flaw or minus point or *hamartia*, which is proved to be the reason of his deterioration. Senior Vassili is a true mixture of both positive and negative aspects of life having the features of a true lover and a killer prostitute, as prescribed by Aristotle in his *Poetics*. The *hamartia* or tragic flaw of Senior Vassili is his over ego or self-respect regarding excessive age consciousness and uncontrollable anger, for which he assassinates his clients who so ever makes fun of his growing age. Due to his over ego or self-respect, he slaughters his old gay customer Victor along with Victor's Moroccan lover Kamel, for which he and his lover Angelo are arrested by French police at last, bringing a downfall to his fate. Hence, he well fits in the frame of Aristotelian tragic hero.

Senior Vassili is a partially immoral individual who kills anyone for his ego and financial benefit. He is a half educated hustler from a middle class rural family near Paris. In spite of having so many negative qualities, he is able to draw sympathy in the hearts of the viewers, which establishes him to be the protagonist of the movie.

ii) Angelo: The second most significant character in the film is Angelo, a young teenaged versatile but more bottom gay hustler, who has been rescued by Senior Vassili in a senseless condition in a sex seeking park named *Bois de Boulogne* in the French capital city Paris. It is Senior Vassili who renames him as Angelo for an angel tattoo at his waist. Angelo is a very cute, fair complexioned, tall, thin, teenager with curly hair having an angelic touch in the personality. His biological age may be calculated to be around 18 years, which gestures that he might be born during 1993 or so. From the point of view of the 'Digital Natives and Digital Immigrants Theory' narrated by American Author and Orator Marc Prensky, Angelo can be purely categorised to be a Digital Native being an expert netizen of the technological ambience.

Angelo is a pure homosexual obtaining score 6 in the measurement style of 'Kinsey Sexuality Scale' calculated by Dr. Alfred Charles Kinsey and his research team. His sex-romantic role may be Versatile having more bending towards being Bottom. He is a romantic, loving, caring, serious, kind, mild and honest young boy in a serious homosexual love affair with Senior Vassili having medium intelligence narrated as *Shringaram Ras* or love flavour / sentiment by Sage Bharat according to '*Nav Ras*'. Half-educated Angelo is calm and patient with less managerial skill and less leadership quality indicating the existence of some level of

peace flavour / sentiment or *Shantam Ras* mentioned in *Natyashastra* by Bharat Muni. Of course, the tragic flavour / sentiment or *Karunam Ras* also devours Angelo as he lacks any blood relatives and got arrested by police at the end.

Angelo's personality type is out and out Introvert as per the characteristics concluded by Swiss Psychiatrist Carl Gustav Jung in his 'Doctrine of Personality Type'. He possesses a high market demand in the profession of gay prostitution, who involves in money robbery too. Angelo is from a poor financial background without any family, who desires to possess the property of rich and old gay consumer Victor in order to enjoy his life with Senior Vassili. He lacks sexual jealousy and embraces his romantic rival Anna as the straight beloved of his boyfriend Senior Vassili composing a loose family, along with Junior Vassili.

Unlike the 'Definition of Tragic Hero' prescribed by Aristotle, Angelo does not belong to any royal blood. Moreover, he lacks any negative quality in his character except his blind support of Senior Vassili in money looting business in Lyon, France. The tragic flaw or *hamartia* of Angelo may be his excessive love towards, faith in and blind support of Senior Vassili, for which he cooperates Senior Vassili in murdering customer Victor and his lover Kamel. As a consequence of his *hamartia*, Angelo is arrested by French police leading to his degradation at the denouement.

b) Characterisation in Netherlands Dutch Queer Cinematic Literature *Boys*: The two dominant Lavender characters observed in this filmic story are Seiger and Marc. Filmmaker Mischa Kamp directed movie *Boys* or Dutch title *Jongens* is the name of the celluloid produced by Pupkin Film from Netherlands or Holland in 2014, which has been written by Chris Westendorp and Jaap-Peter Enderle in Dutch language.

i) *Sieger or Sieg*: Seiger is a 15 year old, cute looking, bisexual, versatile boy student who is expert in relay race of athletics, swimming and riding bicycle. He is born in and around 1999 as his age is 15. Since, he is born even before 1980, the border line between Digital Natives and Digital Immigrants, he certainly falls under the category of Digital Native and more specifically to generation Z according to the theory postulated by Marc Prensky. Then, Seiger is a Bisexual boy as he dates a straight girl as well. Hence, 3 is his score in the table of 'Kinsey Sexuality Scale' coined by Prof. Alfred Charles Kinsey. His sexo-romantic Role may be Versatile.

He has been selected to take part in national relay race competition along with three other students, which is an evidence of heroic flavour / sentiment or *Veeram Ras* in him according to Sage Bharat's theory. He becomes confused pertaining to his sexual desire having kissed Marc accidentally during a swimming session in the local river. Later, he is forced to date and kiss Jessica by his friend Stef for which he needs to ignore Marc putting him in melancholy.

They win the relay race championship and Seiger accepts both his bisexual sexo-romantic orientation as well as his boyfriend Marc at the resolution of the moving image. These incidents clearly hint that Seiger possesses romantic flavour / sentiment or *Sringaram Ras* as mentioned in *Natyashastra* by Bharat Muni. He is not free from the fist of *Karunam Ras* or tragic flavour / sentiment fully as he faces dilemma to choose between Jessica and Marc. His personality type has been observed to be extremely Introvert Personality as per the norms of 'Extrovert and Introvert Theory' advocated by Carl Gustav Jung, the famous Swiss Psychiatrist and Psychoanalyst.

As per the guidance of Greek Philosopher Aristotle's 'Notion of Tragic Hero' mentioned in the book *Poetics*, the character of Seiger does not shake hand with this theory. He is not a

boy belonging to any royal blood and high class family. Rather, he is born in a middle class Dutch family in Netherlands unlike the demand by Aristotelian concept of tragic hero. Moreover, no significant tragic flaw or *hamartia* has been detected in the character of Seiger except his confusion regarding his physio-romantic orientation, which cannot be counted to be a weakness. Hence, this literary figure breaks the conventional norms of tragic hero as per the measurement scale of Aristotle.

iii) Marc: Marc is the second significant character in the story of this motion picture. He is a cute looking, innocent, young, gay, versatile boy student. Since, Marc is of equal age with Seiger, hence he too is a Digital Native considering from the angle of Marc Prensky's idea of Digital Citizenship. Further, he too can be marked to be a citizen of Z generation. Both Seiger and Marc are Digital Natives who are expert in the virtual transactions with other teenagers. In this context, the Digital Native third genders like Seiger and Marc, specially cross dressers should be conscious in the use of online language and dress code as prescribed by authors Okata Gift Ngozi, Akinkorede Adisa Somadina and Ogunye Frederick Omotolo (2023) in their research paper "Flaming in Language Use on Selected Cross Dressers Blog: A Critical Discourse Approach" published in the journal *Gradiva* in 2023.

"The study therefore recommended that metaphorical depiction of unruly dressing, too much makeovers and luxury display should be discouraged among the cross dressers. Also, standard and formal use of Language across the social media should be implemented." --- (Ngozi O. G. et al., 2023)

Marc wins 6 points according to the chart prescribed by Dr. Kinsey and his research team as Marc is a pure Homosexual character without any romantic sensation towards psychological females at all. Like Seiger, Marc is also predicted to be Versatile from the perspective of sexo-romantic Role.

His hobbies include relay race of athletics, bicycling, swimming etc. Marc has also been chosen to join the very national relay race contest with Seiger declaring *Veeram Ras* or chivalric flavour / sentiment in his character in the light of '*Ras Theory*' formulated by Indian Sanskrit Philosopher Bharat Muni. Marc engages in a kissing with Seiger during their swimming in the river which is the exposition of his homosexual behaviour. He seriously falls in same-sex love with Seiger and starts spending time with him. Marc spends an entire night at the sea beach embracing and kissing Seiger out of his true love. He becomes a victim of sexual jealousy and psychological pathos when he has been ignored by Seiger having engaged with Seiger's straight girlfriend Jessica. Finally, Marc has been accepted by Seiger as his true lover and reconcile ultimately. All these prove that he bears the flavour / sentiment of romantic love or *Sringaram Ras* as narrated by Sage Bharat in *Natyashastra*. Marc has always been observed to be embraced by the flavour / sentiment of tragedy or *Karunam Ras* as he encounters many hazards in his love life including temporary rejection from his lover Seiger. He is also an Introvert school boy considering the measurement scales of Jungian 'Theory of Personality Type'.

Marc's family is not focused as Seiger's in the filmic literature of the motion picture. He has a younger sister and widow mother at his home, whom he introduces with his boyfriend Seiger as well. Yet, it is not clear if he belongs to an aristocrat family or not. He seems to have a middle class Dutch family like that of Seiger only, which fails to sustain the theory of Aristotle. Besides, Marc too has paucity of any *hamartia* or tragic flaw or negative aspect in his character. He is an extremely innocent student suffering from sexo-romantic envy as his

lover Seiger ignores him for a heteronormative girlfriend. Hence, conclusion may be drawn that Marc too is free from the clutches of the 'Theory of Tragic Hero' impregnated by Aristotle.

Comparative Study of the Art of Characterisation between Asian and European Homophile Cinematic Literature: Two sample text Homophile cinematic stories have been dissected entitled *Dunno Y ... Na Jaane Kyon* from India and *Your Name Engraved Herein* from Taiwan representing Asia. Again two sample text Gay filmic scripts have been anatomised named *Our Paradise* from France and *Boys* from Netherlands encompassing Europe. Having conducted a meticulous Comparative Scrutiny between the screenplays demonstrated in both Asian and European Alternative Sexuality motion pictures pertaining to the illustration of the 'Aesthetics of Characterisation', the following resemblances and contrasts have been observed as findings.

a) Homogeneities: There are several similarities concerning the creation of characters between both the categories of sample filmic literature. From the perspective of 'Kinsey Sexuality Scale' postulated by American Biologist Prof. Alfred Charles Kinsey, majority of the Asian Homophile cinematic literature possess a Gay Bottom and a Bisexual Top character as a Homosexual & Bisexual romantic couple. Likewise, most of the European Gay filmic stories display a Gay and a Bisexual character like that of Asian counter part. All these characters score 6 and 3 as per 'Kinsey Sexuality Scale'. Then, most of the characters in both Asian and European Third Gender movie stories portray the flavour / sentiments of romantic love or *Sringaram Ras*, tragedy or *Karunam Ras* and Chivalry or *Veeram Ras* based on the emotional aura of their heart according to '*Ras Theory*' advocated by Sage Bharat from India, which is another likeness.

Next, a huge number of characters in both Asian and European Queer movie literature are depicted to possess Introvert Personality from the angle of Swiss Psychologist Carl Gustav Jung's 'Theory of Personality Type'. Based on the 'Notion of Tragic Hero' coined by Greek Philosopher Aristotle, conclusion may be drawn that majority of the characters in both Asian as well as European celluloid scripts are tragic heroes without any serious tragic flaw or *hamartia* in their character. The destiny of most of them are responsible for their tragic deterioration rather than any defect or weakness in their character.

Another aspect may be likened regarding the profession of Queer prostitution. Aryan in Asian Rainbow cinema is a Gay Bottom prostitute in Mumbai. Similarly, Angelo is also a Homosexual Bottom Hustler in Paris as illustrated in European Lavender motion pictures. Moreover, Senior Vassili is no exceptional to this case, as he too is Bisexual Top escort boy who hunts for his clients on the virtual platform as well. Finally, majority of the characters having Gay and Bisexual sexual orientations as well as Top, Bottom and Versatile sexual roles in both Asian and European Gay movies are good looking having an attractive appearance and personality from the perspective of their physical qualities of the body.

b) Heterogeneities: There are several contrastive elements between the literary texts screened in Asian and European lavender moving images. The most prominent among them is associated with the 'Concept of Digital Natives and Digital Immigrants' sculptured by American Author, Orator and Technocrat Marc Prensky. Majority of the characters in Asian Gay silver screens are Digital Immigrants having born before 1980. On the contrary, most of the characters in European Sexual Minority talkies belong to Digital Native generation born after 1990, who are much younger than their Asian counter parts.

Another issue having opposite polar is the self-acceptance of Homosexuality by the characters. Most of the Gay Bottom characters in Asian Queer movie stories accept their condition to be Homosexuals without any objection. And most of the Bisexual Top characters in the screenplays projected in Asian Third Gender silver screens hesitate to accept their Bisexuality due to socio-cultural pressure and homophobia in the oriental ambience. Contrary to this, majority of the characters in the literature mirrored in European LGBTQ+ cinema have no objection in the matter of self-acceptance of their sexo-romantic orientation except very few cases.

DISCUSSION

The issue of ‘Craftsmanship of Characterisation, reflected in the cinematic literature associated with Asian and European Gay motion pictures along with a minute Comparative Study between both these types of sample texts’ has been meticulously explored and researched in the sample stories screened in the motion pictures concerned. From the perspective of the achievement of the desired Objectives, all the Objectives have been fulfilled as expected. Then, the first research question of this research paper is “How is the ‘Skill of Characterisation’ mirrored in Asian Gay cinematic literature?”. The response to the first research question pertaining to this research paper has been discovered that majority of the characters in the stories of Asian Homophile movies are Digital Immigrants. Moreover, the Gay Bottom characters in Asian LGBTQ+ cine literature have self-acceptance of their Homosexuality where the Bisexual Top characters hesitate to digest their sexual orientation.

Next, the second research question is “How is the ‘Art of Characterisation’ echoed in the screenplays of European Gay moving images?”. And the reply to the second research question is that most of the characters in the European Queer filmic literature belong to Digital Native generation. Besides, most of the characters in European Queer movies easily accept their LGBTQ+ entity except very few. Finally, the third research question is “What are the homogeneities and heterogeneities concerning the ‘Craftsmanship of Characterisation’ between Asian and European Homophile filmic literature?”. The answer to the third research question has been found that both Asian and European Gay cinematic literature depict a Gay and Bisexual love pair, who are Introvert, full of romantic, tragic and heroic sentiments without any serious tragic flaw in them.

Further, this research supports the first hypothesis that “Majority of the characters in the stories of Asian Gay cinema are Digital Immigrant, Tragic, Gay Bottom and Male Bisexual Top Characters.”. Then, the second hypothesis of this study has been proved to be false that “There is no Consistent Symmetrical Pattern regarding Characterisation in European Homophile cinematic literature.”. Because, the two common features of European movie literary characters are that most of them are Digital Natives and they accept their Homosexual entity. Finally, the third hypothesis “Most of the characters in both Asian and European Queer filmic literary texts are Tragic Characters.” has been testified to be true again.

CONCLUSION

To sum up, it has been observed through this research that majority of the characters in Asian Homophile movie literature are Digital Immigrants, whereas most of the characters in European Gay filmic scripts are Digital Natives. It has been observed in Asian film scripts that most of the Gay Bottom characters digest their own sexual orientation whereas the Bisexual Top characters hesitate to accept their Bisexuality. On the other hand, majority of the characters

feel comfortable regarding their Queer identity as found in European Lavender pictures. A couple of Gay and Bisexual orientation are observed in both Asian and European LGBTQ+ Motion pictures. The common features detected in both Asian and European Homophile filmic literature are that majority of the characters are Introvert, tragic characters lacking any significant weak point or *hamartia* in them. Further, most of them have *Sringaram Ras* or romantic flavour / sentiment, *Karunam Ras* or tragic flavour / sentiment and *Veeram Ras* or heroic flavour / sentiment in their character as per *Ras Theory* by Bharat Muni. All most all characters in both Asian and European sample literary texts based on Gay cinema are attractive in their physical appearance. All the three Objectives have been satisfied through this research. Moreover, the first and third Hypotheses have been verified to be true and the second Hypothesis has been evaluated to be false after this investigation.

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