





# GRADUATION PROJECT REPORT

Academic Year 2024-25

# Masculinity (WT)

Sponsor

**The Third Eye**

Industry Guide

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Student

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Communication Design  
(Animation Design)

Faculty Guide

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# About the sponsor





PUTTING THE FEMINIST IN LEARNING  
ज्ञान की दुनिया, नारीवादी नज़र से



राष्ट्रीय  
आमदानी  
नियंतर की प्रस्तुति

## BACKGROUND

Launched in **2020**, *The Third Eye* is a **feminist** think tank working on the intersections of **gender, sexuality, violence, technology** and **education**. It owes its name to pioneering educator Jyotiba Phule's analogy in *Tritiya Ratan*, of calling education the third eye through which one views the human condition.

It emerged as a response to the immense role technology plays in the spread of knowledge production, and the deep deficit of **open source, bilingual resources** to navigate the new parameters of knowledge and access.

The Third Eye takes **Nirantar's** three decades of knowledge production for the rural and the marginalised into the digital sphere, to create a **feminist learning platform** for educators, teachers, grassroots workers, policy makers, researchers, youth and communities in rural, semi urban and urban India. It harnesses the potential of the digital for **self-directed learning, continuous learning**, and the **building of public discourse** through learning communities.



Nirantar, the parent organization of *The Third Eye*, is a non-profit organization that has been actively involved in **the women's movement** since its inception in **1983**. They believe in enabling empowerment through **education**, seeing and shaping education processes from a **critical, feminist perspective**. It promotes transformative **formal and non-formal learning processes** which enable girls and women from marginalised communities to better understand and **address their realities**.

Nirantar has consistently worked with learners mainstream education forgets; learners who dropped out, are out of school, are adult. It has consistently helped develop **alternative physical spaces** and **centres for fostering a teacher-learner continuum**, with progressive pedagogies. This, in turn, enabled girls and women to re-enter educational spaces, as well as the formal workforce in various capacities including leadership positions. The Third Eye is the next step to help scale **thirty years** of feminist education work in the field.

Nirantar's work has resulted in the formation of *Khabar Lahariya*, the *Kasturba Gandhi Balika Vidyalaya (KGBV)* project, the *Parvaaz Centre for Education (PACE)* programme, the *Applied Digital Literacy Programme*, and *Pitara* (1994 - 2010), a bi-monthly magazine.

# WORK

## What it does

- The Third Eye creates **learning resources** in **English** and **Hindi**, made up of global and regional **research, narratives, stories** and **art**.
- It brings to life undocumented theories, practices, oral histories, and knowledge rooted in **community-based work** on themes related to **gender, violence, sexuality, technology** and **education**.
- It brings **insights** from **rural, regional, urban** and **transnational** contexts, in ways that speak to each other, through story and song.
- It creates **pedagogies** and **intervention models** suited to marginalised audiences newly entering the digital world.
- It builds a **collaborative knowledge network** between organisations and communities working on gender, sexuality, violence, technology and education.

## How it works

The Third Eye works in 2 ways:

- **ONLINE:** An online platform that does a deep dive into a new theme every three months, designing multiple kinds of reading-writing-listening-viewing experiences around it.
- **OFFLINE:** Trainings and experiential learning exchanges across grassroots organisations, directed towards shared use and co-creation of materials, changing the status quo around knowledge production.

## INFRASTRUCTURE

- *The Third Eye* functions from a residential space in New Delhi's *Sarvodaya Enclave*, a part of which has been converted into its office.
- The office has five rooms: three work spaces, a kitchen and a dining room.
- Apart from the usual office furniture and computers, each room has tall bookshelves with literature on wide-ranging political themes like gender, education, caste, sexuality and law. The walls are adorned with frames and softboards filled with beautiful artwork, personal memorabilia, craft and photographs. The lighting is warm. Everything works together to create a very comforting collaborative and creative space.
- MS Word or Google Docs is used for editorial work. Adobe Premiere Pro is used for work on sound and video. Canva is used for social media.



# THE TEAM

## Dipta Bhog

Head of Research, Innovation and Partnerships

## Shabani Hassanwalia

Editor and Producer

## Ruchika Negi

Lead, the Learning Lab

## Astha Bamba

Assistant Editor and Communications Strategist

## Sadia Saeed

Technical Lead, Assistant Producer

## Samiya Khan

Social Media Manager

## Madhuri Adwani

Podcast Producer and Assistant Lead, the Learning Lab

## Shivam Rastogi

Producer and Image Editor

## Suman Parmar

Senior Content Editor, Hindi

## Juhi Jotwani

Editorial Coordinator, Writer and Assistant Podcast Producer

## Gurleen Grewal

Video Editor, Assistant Producer

## Abhishek

Office Administrator

# EXISTING COMMUNICATIONS



<https://thethirdeyeportal.in/>  
<https://thethirdeyehindi.in/>



[The Third Eye Portal](#)



**Nirantar Trust**  
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Sarvodaya Enclave,  
New Delhi, Delhi 110017



[@thethirdeyeportal.in](#)  
[@thethirdeyehindi](#)



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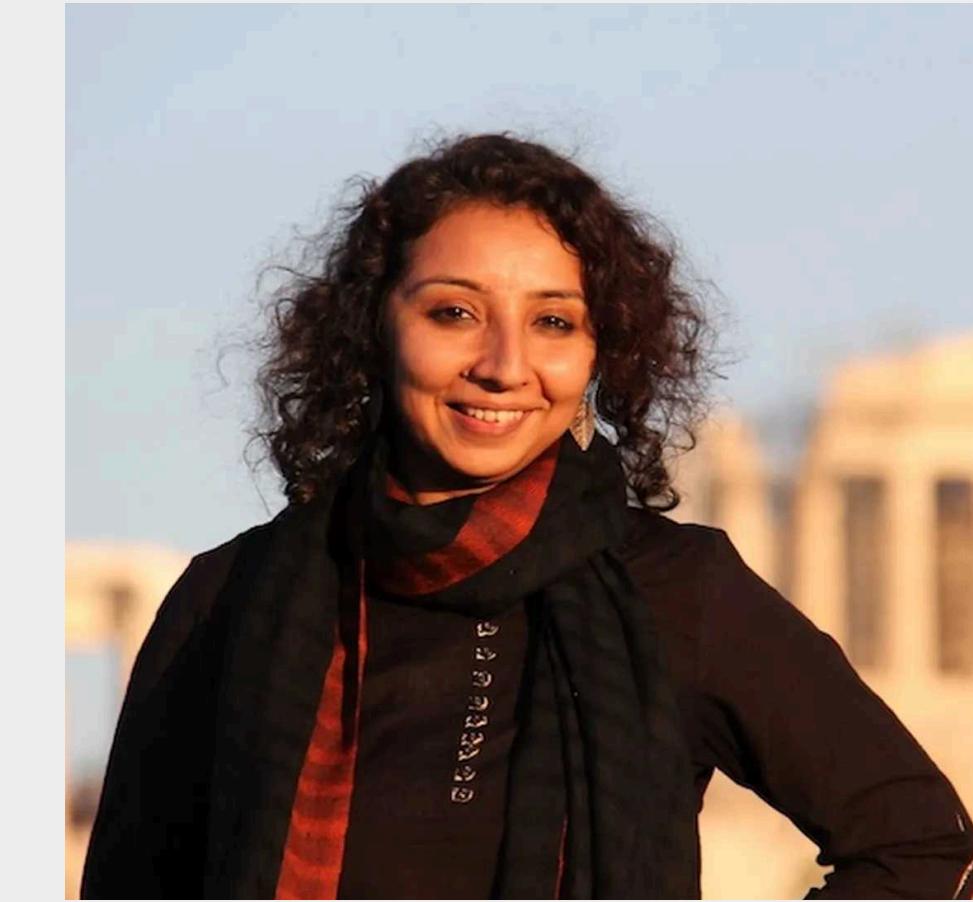
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# ABOUT INDUSTRY MENTORS

## Shabani Hassanwalia

*Editor and Producer*

Shabani is a **writer** and **filmmaker**, making **non-fiction** image, sound and text in various media since the year 2000. Her work engages with **changing socio-political realities**, **volatile subcultures** and **intimate personal histories in an India-in-transition**. A graduate in English Literature, Delhi University and post graduate from Mass Communication Research Centre, Jamia Millia Islamia, her feature documentaries include *Being Bhaijaan* (2014), *Gali* (2017) and *Out of Thin Air* (2009). She is an INLAKS Fellow, and worked at The Sundance Institute, Los Angeles and the Documentary Filmmakers Group, London, as part of the fellowship.



She was a core editorial team member of Delhi's First City magazine for over a decade. She has worked extensively with adolescent girls and women in rural India on **social disruption through digital storytelling**.

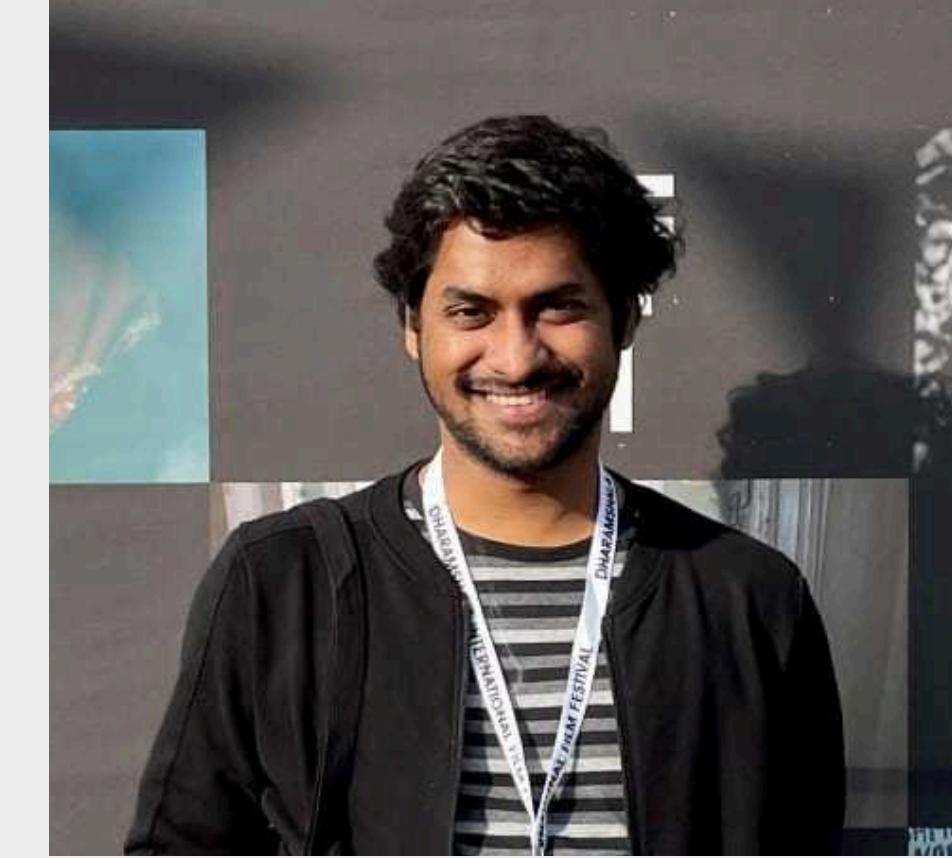
Shabani has **led TTE's editorial work** across media, and works closely with the team to build a feminist view and way of doing things.

# Shivam Rastogi

*Image Editor and Producer*

Shivam is a **video** and **image maker** based in NCR with a particular love for **indie** and **non-fiction**. He studied journalism and mass communication at MCRC, Jamia Millia Islamia, and is a **visiting faculty** for **photography** and video there.

At The Third Eye, he works as **art commissioner / curator / mentor** along with **developing videos, films and photo essays**. He has produced and been a part of the team behind award-winning films such as *Sex (Work) & the City* (2021), *Raat: Night Time in Small Town India* (2022), *Made in Belda* (2022), and *Age of Learning* (2023).



He has also led and **developed TTE video series** such as *Filmy Shehar*, *Teacher Talks*, *BlackBox* and *Meet the Caseworkers*.

When he is not shooting, you will find him on photo walks, sitting behind an iMac editing, nerding on podcasts, food videos and video essays, and procrastinating on meditation.

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# About the project



# INITIAL BRIEF

My brief was to research on **mascularity** as a part of *The Third Eye*'s forthcoming edition, *Pleasure and Danger*, which focuses on sexuality, and produce a piece, a part of which would form my graduation project.

# PROJECT OBJECTIVES

- To develop a concept that speaks to contemporary ideas and theories around masculinity through a **feminist perspective** .
- To integrate gender, sexuality and a personal, critical and contemporary gaze in the understanding of masculinity.
- To understand different masculinities through interactions with people with diverse identities.
- To weave a comprehensive narrative through or create an imagination rooted in people's and personal experiences to create a film.
- To design the form of the film in a way that evokes the sensorial nature of the experiences being talked about.

## PROJECT BACKGROUND

### An introduction to TTE's **Pleasure and Danger** edition

*The Third Eye's* next edition, Volume 6, is called Pleasure and Danger. The work in this edition looks at **sexuality** through a feminist lens, rooted in the non-binary messiness of lived experiences where pleasure and danger often coexist. It will talk about the discourse around gender-based violence, taboos, kink, porn, consent among many other things. It hopes to challenge power structures; create non-judgmental spaces for vulnerability, irrationality and confusion; and enable solidarities and adventures.

I was interested in themes of sexual desire, porn, abuse, intimacy, relationships and the ways we learn about sexuality. I was lucky that I could be at the The Third Eye while they shaped this edition. The work being produced challenged my perspective and opened up new ways of thinking. While I started with masculinity, I shifted to working around experiences of sexual awakening and what they could reveal about sexuality.

# PROJECT STRATEGY

- **Research:** Reading through research papers and theories and talking to people to develop an understanding of masculinity, its evolution and its intersection with different facets of identity like caste, sexuality, disability, and gender and analyzing through a personal, critical and feminist lens.
- **Conceptualization and Feedback:** Brainstorming and narrowing my focus to a concept for the film and refining the concept through feedback.
- **Shadowing/ Conversations:** Identifying people, spending a few days with them/ talking to them, shooting and recording voice-notes.
- **Storyboarding and Visual Development:** Creating a storyboard, animatic, visual style, a color script and treatment frames
- **Writing the voiceover and sound script:** Writing my own voiceover and piecing together a sound script to guide the animation.
- **Animation**
- **Editing**

# DESIGN METHODOLOGY

- **Preproduction**

- Research
- Conceptualization
- Writing
- Storyboard
- Animatic
- Visual Development

- **Production**

- Voice recording/ Shooting
- Editing sound script/ Sound Design
- Animation

- **Postproduction**

- Editing

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# Research



I began by reading and taking down notes on the material that I was provided exploring masculinity. The resources were compiled by **Juhi Jotwani**, a part of the editorial and audio team at The Third Eye.

Since I had a lot to look through, I chose to stick to pieces and papers written in an **Indian context**. I picked words, quotes, looked for ideas, perspectives, stories and ways to break down masculinity through all my reading.

Other articles, films and podcasts naturally became other resources that sparked thoughts and ideas. I was also lucky to get to attend many events, two of which were based on masculinity which added to the brainstorming process.

**black** rejection  
sports

**insecurity**

**outdoors** heartbreak

**brown**

**blue**

misogyny coercion

**manosphere**

rape culture

roughness body

**muscular**

built beard

**vulnerability**

emotion

**gentleness**

**loneliness**

**violence**

loud

**testosterone**

bold

outgoing

**moustache**

**hero**

**ego**

**aggression**

**privilege**

**breadwinner**

**patriarchy**

**power**

charm

**humour**

**desire**

chivalry

saviour

providing

gender roles

**mascularity**

**men**

**porn**

masturbation

potency

This diagram illustrates the complex and multifaceted nature of masculinity. The central concept, 'mascularity', is surrounded by a variety of related terms and ideas, some of which are color-coded. The words are arranged in a circular pattern, suggesting interconnectedness and a holistic view of the construct.

- Central Concept:** **mascularity**
- Primary Categories:**
  - Physical and Social:** black, brown, blue, manosphere, muscular, outdoors, violence, testosterone, moustache, hero.
  - Emotional and Psychological:** insecurity, gentleness, loneliness, aggression, ego, privilege, breadwinner, patriarchy, power.
  - Cultural and Social Roles:** chivalry, saviour, providing, gender roles, porn, masturbation, potency.
- Supporting Ideas:** rejection, heartbreak, heartbreak, coercion, bold, outgoing, charm, humour, desire.
- Specific Aspects:** sports, driving, misogyny, rape culture, roughness, built, beard, emotion, providing, gender roles, charm, masturbation, potency.

# UNDERSTANDING MASCULINITY

The Research revealed various ways to understand masculinity. Here are some of the ways it was written about that I picked up:

- *Masculinity refers to the **socially produced** but **embodied** ways of being male. Its manifestations include manners of speech, behavior, gestures, social interaction, a division of tasks “proper” to men and women, and an overall **narrative** that positions it as **superior** to its perceived antithesis, femininity.*

Sanjay Srivastava (2015, Modi-Masculinity: Media, Manhood and ‘Traditions’ in a time of consumerism.)

- *Masculinity is seen as access to power whereas it actually is the **expectation of power**. It is the expectation that you must always be powerful... The experience of masculinity is that **I'm actually not!***

R. W. Connell's theory of hegemonic masculinity

- *Masculinity - both as **ideological construct(s)** and as a **set of practices** - is **not homogenous** or unitary across time, space, and social groups*

*...masculinity, which is always in a state of **insecurity** and **requires constant demonstration**...*

*"Manliness...is an eminently **relational notion**, constructed in front of and for other men and against femininity, in a kind of **fear of the female**, firstly in oneself.*

Work, Caste and Competing masculinities, Notes from a Tamil Village

# 3 DIRECTIONS

- 1. All things Outdoors:** A constant pattern across experiences and research that I noticed was that masculinity is often only associated with outdoors. Patriarchy seems to teach that men are always supposed to be outdoors, ‘outgoing’, out in the big wide world. Masculinity does not seem to encapsulate what’s indoors and what’s within, be that work associated with households, relationships or our inner selves. How can we get men indoors or to look within more often?
- 2. Hello Emotions:** There seems to be a clear distinction between our expectations from men and women and that extends into the emotions masculinity allows to express and the emotions it does not. The suppressed expression perhaps manifests in different forms like rage, violence, silence and humor. Imagine, what does a world look like where men cry more often, more freely?
- 3. Lessons from Porn:** In a country where sexual desire is mostly taboo, we as children have learnt to navigate desire and sexuality by ourselves, with peers and concerning sources. With the current generation especially, our first images of sex perhaps were seen on screens, on the internet and in pornography. What have our screens taught us? What beliefs and ideas do we harbour and do they inform our expectations and experiences?

# INSIGHTS AND REFLECTIONS FROM EVENTS AROUND MASCULINITY

I was lucky to attend various conclaves around the woman's movement, two of which focused on masculinity. Here are some takeaways and reflections from the conversations I heard there:

- **Masculinity in Relationships:** Masculinity manifests itself differently in our relationships with men and women. There's a lot to be derived from looking at the power dynamics between two persons.
- **Intersections:** Various nuances emerge when masculinity interacts with different facets of identity like caste, class, sexuality, gender and religion.
- **Break the binary:** Talk around films, namely the *Pushpas* and *Animals*, are repetitive, too simplistic and often sound didactic. A “toxic” vs “positive” masculinity debate keeps emerging from them, often ruling out the diversity and complexity of experiences that masculinity encapsulates. I sense the need to move on and allow for insights from more lived experiences.
- **How do I include myself:** The journalist, Nidhi Suresh, said that one can't document with nuance without including themselves. Not including yourself is a waste of an opportunity provided. How can I include my perspective and experiences in my work?

# DECONSTRUCTING PORN

In a conversation with Achal Dodia, an art facilitator who works with schools on education about sexuality, he helped me identify the various aspects about porn that could help me find out if and how it is informing our beliefs and experiences.

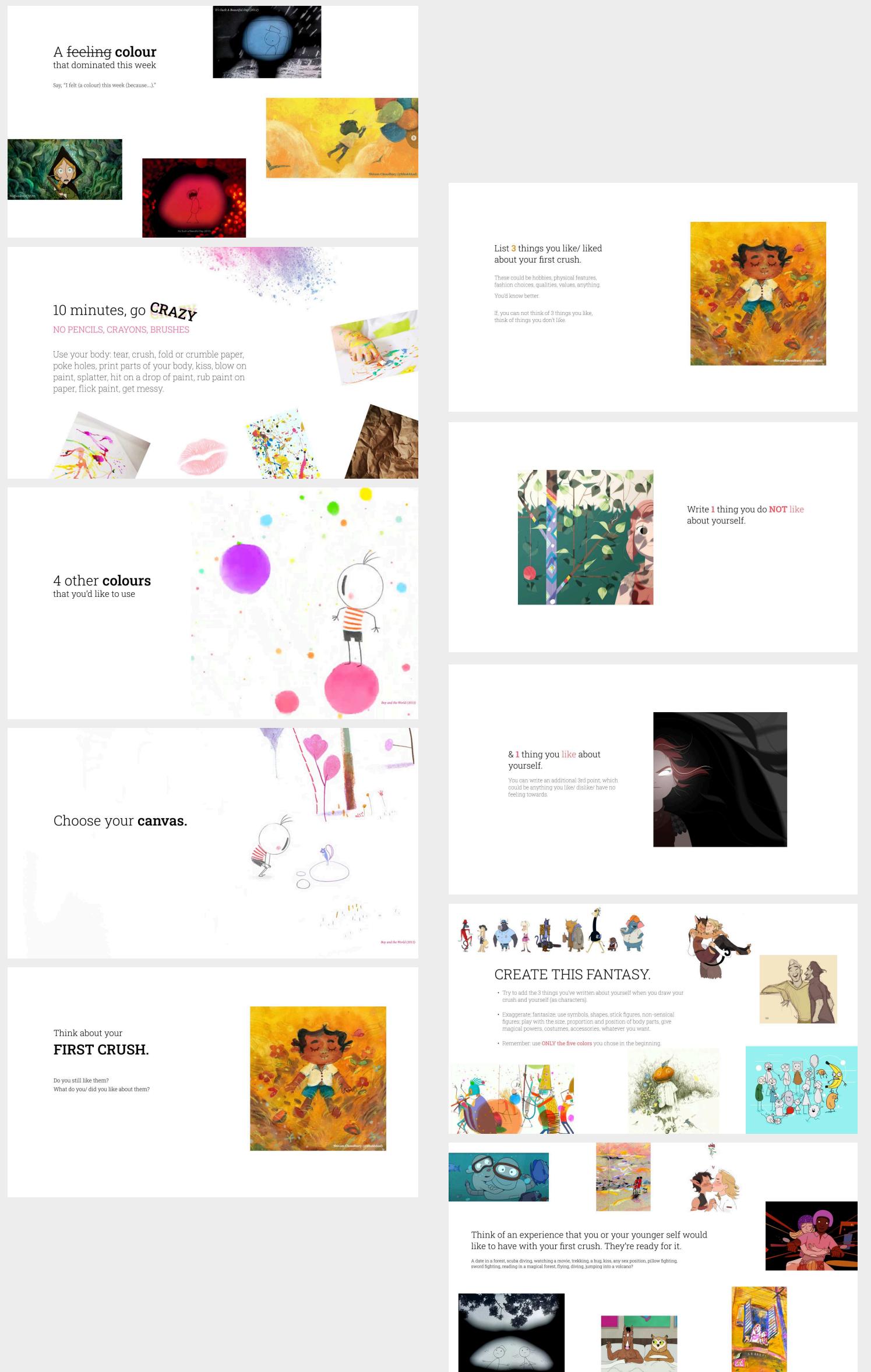
1. What porn does one watch? Indian? International?
2. Who are the people in it? What do their bodies look like? Their features? The relationships that exist between the characters? The roles they play?
3. What are the stories? The plots?
4. The categories one watches.
5. The (web)sites, mediums through which it is accessed
6. The language used, words and their connotations
7. The setting: rooms/ sets/ rural/ urban
8. Is Indian porn a mimicry of western porn?
9. How it is consumed? How does one hide? Where do they watch?

# AN EXPERIMENT WITH PLAY

I facilitated an art session with The Third Eye team as a part of my enquiry on desire. My curiosity lies around what people like about people and what they desire for in a relationship. It was in the spirit of experiment, hoping that some images could emerge from the experiment and finding a way to engage with others on their first trysts with attraction and relationships.

Here's what I asked them about:

- A color that was symbolic of their current feeling and 4 other colors that they liked.
- Qualities they liked about their 'first crush', if they still liked them.
- Qualities about themselves they liked and disliked.
- A fantasy they could imagine with their first crush.



Choose your **canvas**.



# 10 minutes, go **CRAZY**

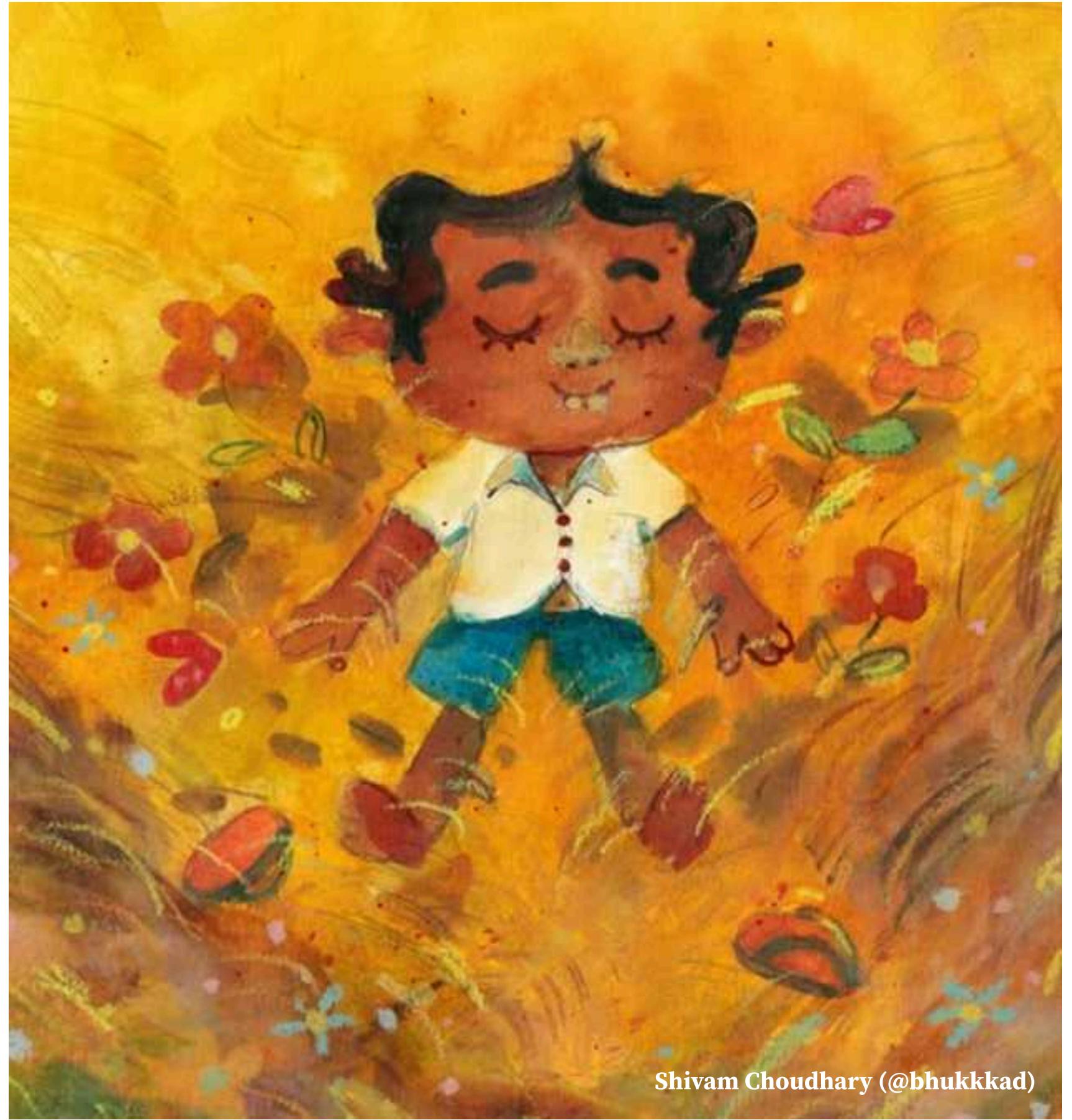
NO PENCILS, CRAYONS, BRUSHES

Use your body: tear, crush, fold or crumble paper, poke holes, print parts of your body, kiss, blow on paint, splatter, hit on a drop of paint, rub paint on paper, flick paint, get messy.



Think about your  
**FIRST CRUSH.**

Do you still like them?  
What do you/ did you like about them?



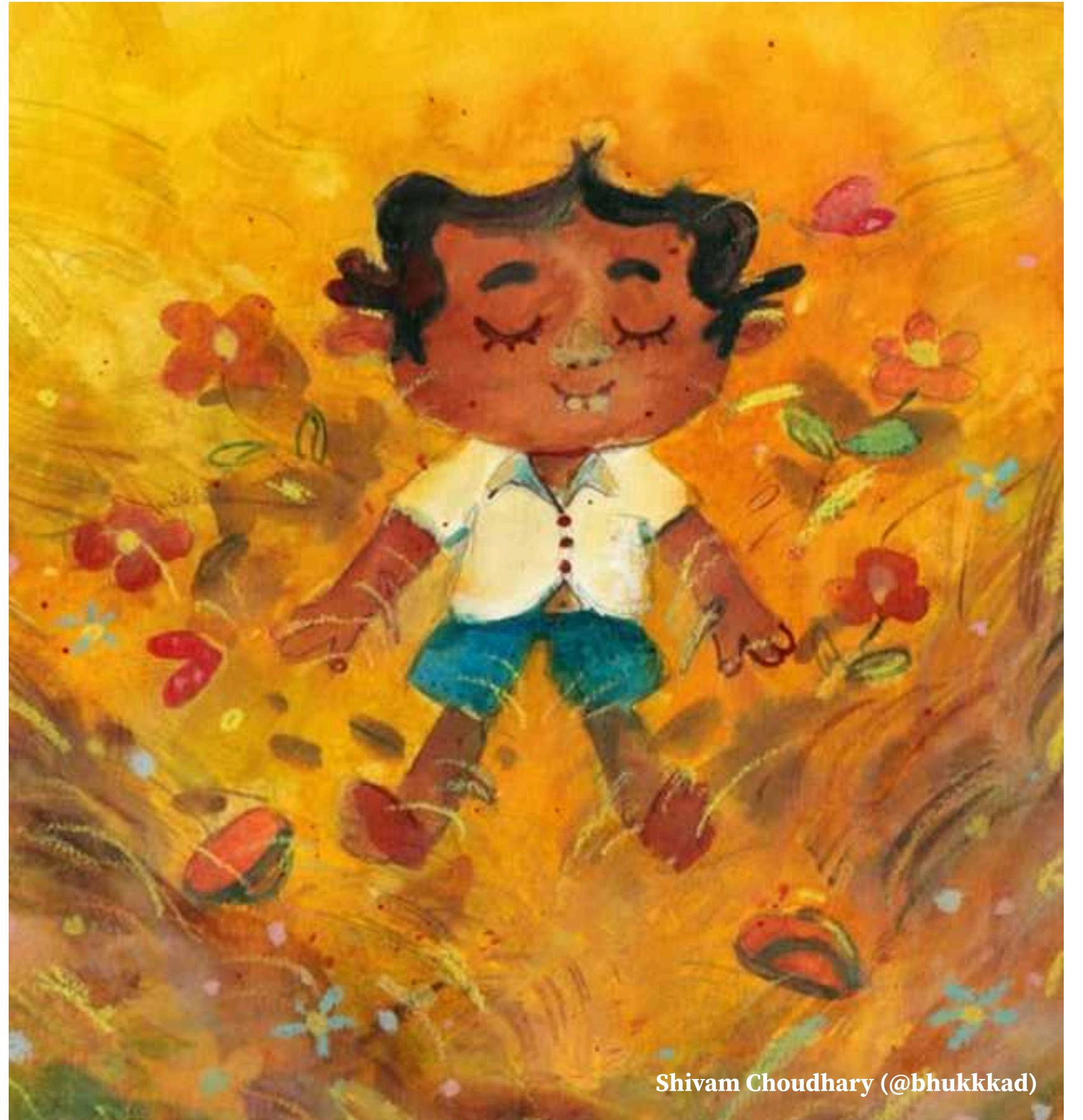
Shivam Choudhary (@bhukkkad)

List **3** things you like/ liked about your first crush.

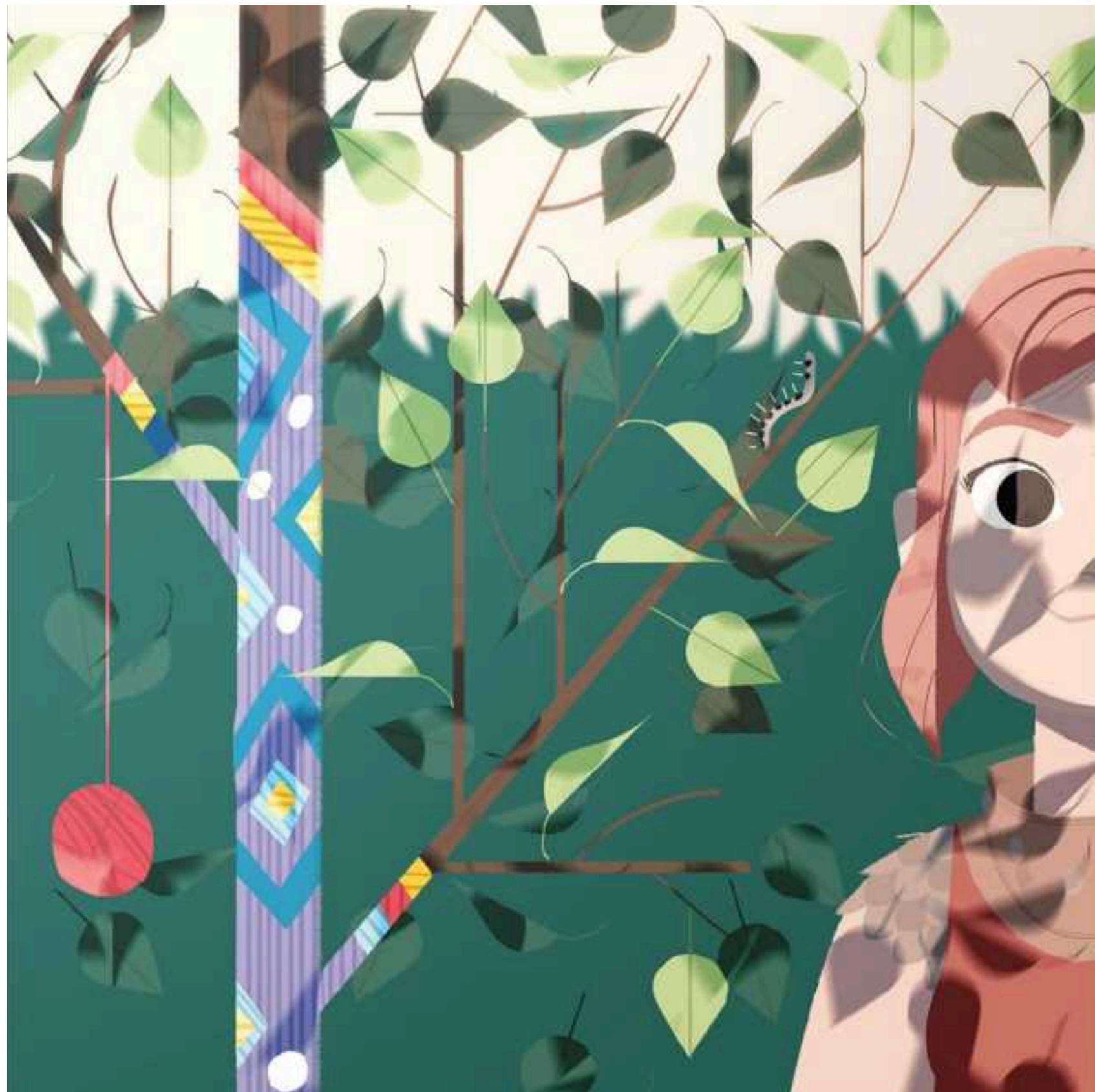
These could be hobbies, physical features, fashion choices, qualities, values, anything.

You'd know better.

If, you can not think of 3 things you like, think of things you don't like.



Shivam Choudhary (@bhukkkad)



Write **1** thing you do **NOT** like about yourself.

& **1** thing you **like** about  
yourself.

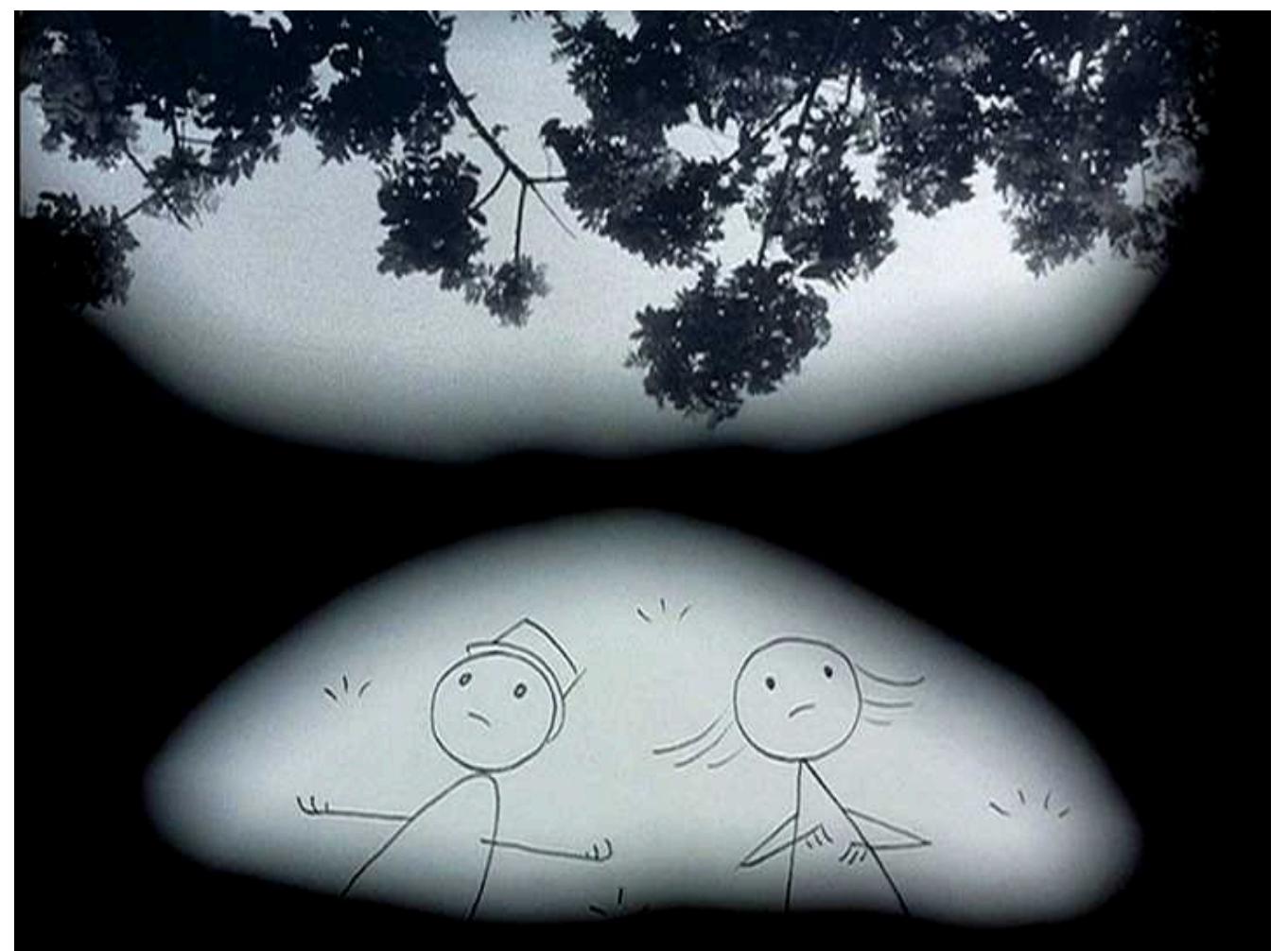
You can write an additional 3rd point, which could be anything you like/ dislike/ have no feeling towards.





Think of an experience that you or your younger self would like to have with your first crush. They're ready for it.

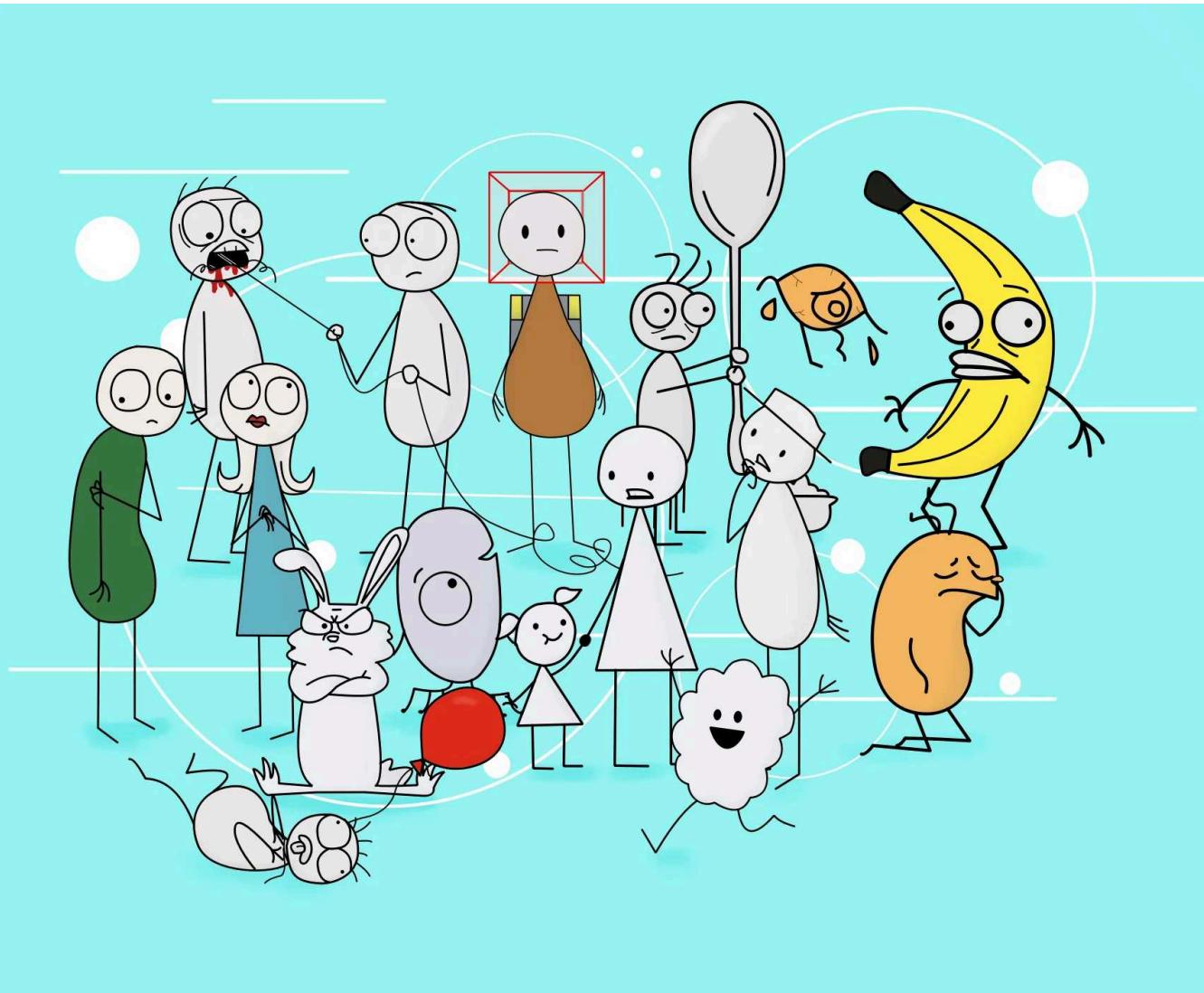
A date in a forest, scuba diving, watching a movie, trekking, a hug, kiss, any sex position, pillow fighting, sword fighting, reading in a magical forest, flying, diving, jumping into a volcano?





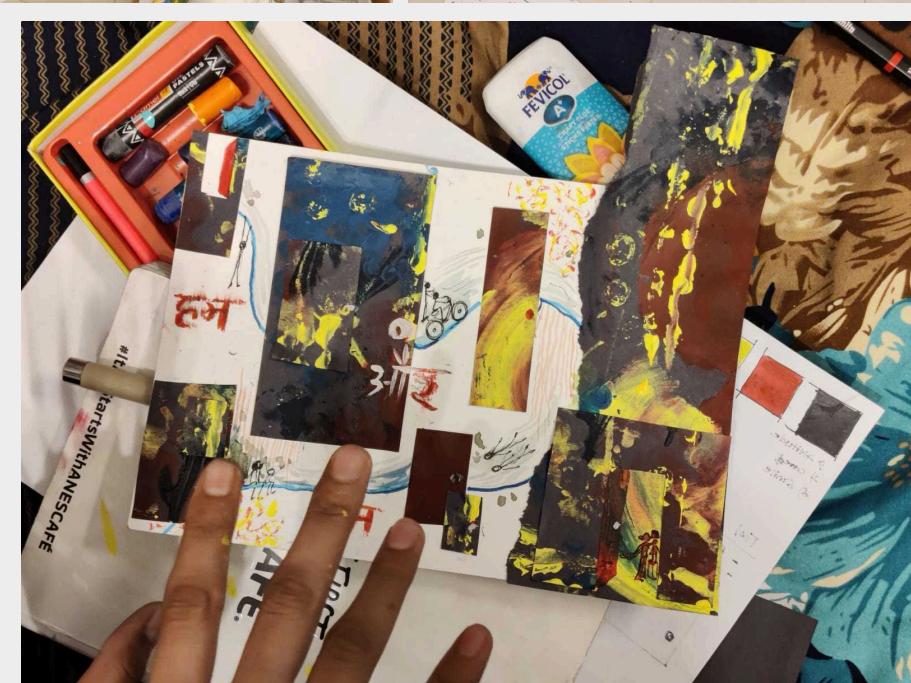
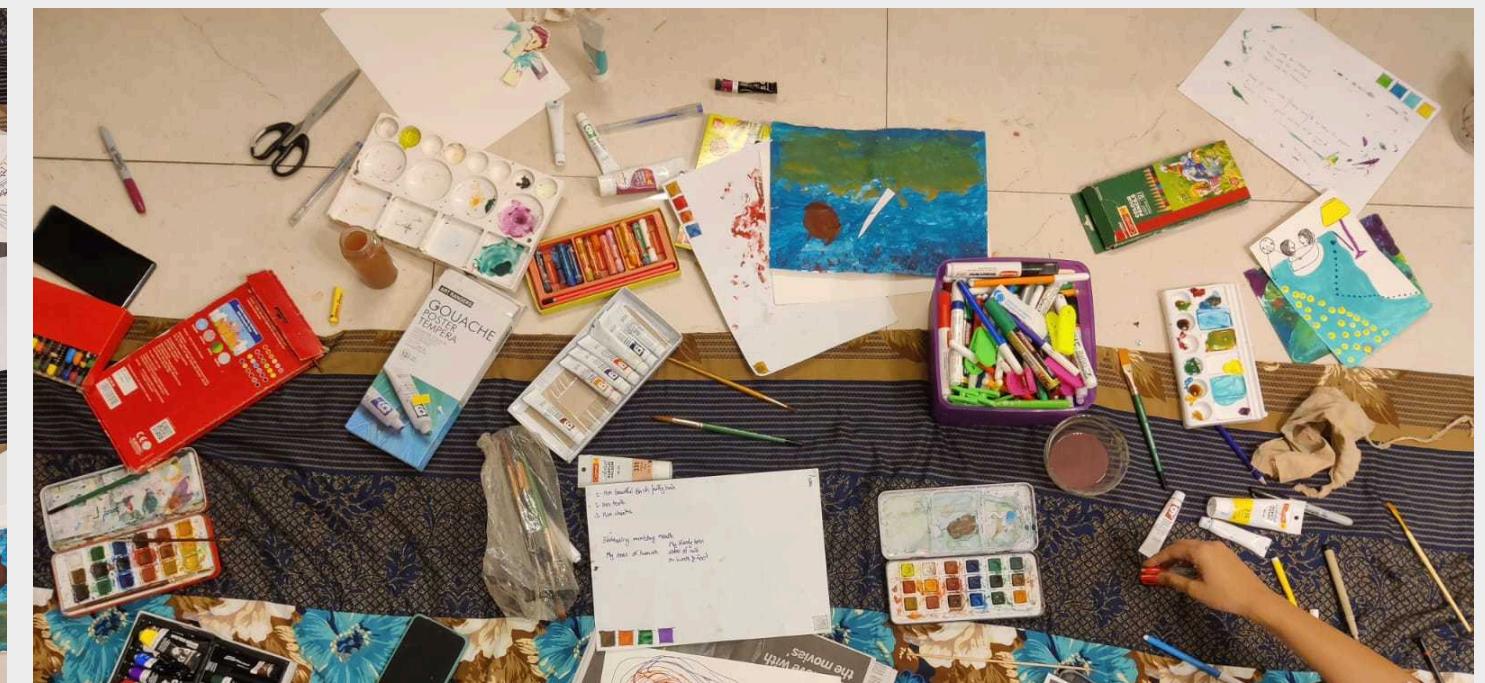
## CREATE THIS FANTASY.

- Try to add the 3 things you've written about yourself when you draw your crush and yourself (as characters).
- Exaggerate; fantasize; use symbols, shapes, stick figures, non-sensical figures; play with the size, proportion and position of body parts, give magical powers, costumes, accessories, whatever you want.
- Remember: use **ONLY the five colors** you chose in the beginning.









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# Project Methodology & Execution



## **SYNOPSIS**

The experience of discovering (sexual/romantic) desire, sexuality and how my body reacts to it started much early in childhood. They brought with them curiosity, excitement, confusion, guilt, shame and so many more feelings, traces of which are still left. So many feelings unresolved. So much to know more about. After my family, teachers and the internet could not really help, I extend my curiosity around intimacy to people, enquire about their lived experiences and try to connect and make sense of how to navigate desire.

## PRELIMINARY WRITING

The project is a part of *The Third Eye's* work on masculinity. It aims to explore masculinity through the lens of desire and experiences navigating sexuality in childhood. Much of it will be informed by my perspective on the subject based on personal experiences, research and interactions with others. The following essay is a preliminary piece of writing about my memories that affect how I navigate desire today and thinks about why I want to work on the film:

Sex Education in school was always awkward. I, for one, was. Through cussing and joking, students had blanketed anything sexual with shame. The teachers didn't help. Sex door ki baat hai, himmat hai

koi kisi se attracted hone ki baat kar de.

My knowledge about sex and sexuality started way before the Reproduction in Animals (Animals, yes) chapter in Class 8. I was devastated to find many images and videos with nude adults on my father's mobile phone. There were many that I had found, which came from 2-3 WhatsApp groups of him and his office colleagues. If not his office colleagues, might be his engineer friends. It was natural for me to not discuss this with anyone. I immediately knew it was shameful and might have also become conscious of who's around me and hid that I was seeing what I was seeing. An image stuck in my mind. Graphic text that read something close to, "This will destroy

you," was shaped in a way to form a female body with outsized breasts and hips. It might be the first time I felt aroused.

It did perhaps destroy me. Thinking of it and the several other images I saw continues to bring up questions in my mind. How and why was I attracted to a female body? When did that change?

What I was thinking then was different though. After the first time, I continued to repeatedly return to these images and hump beds secretly. I don't think I even knew what penetration was then. Every other second, I'd look up and check if anyone is around. This is all happening in living rooms. Never had the privilege of a room to myself.

Sometimes, midway through I'd feel a surge of guilt and stop despite no one being around.

I have an itch to share. I felt ashamed that I knew about the things that were stored in my father's phone. Discreetly enough, I found a way to bring it up. To make them uncomfortable? To act innocent? I know not. I had read a forwarded WhatsApp message about (International/ World?) Bra day which listed words which had 'bra' in them, like library. The message used the bra 💋 emoji, and I obviously knew what a bra is but I acted like I didn't and asked my parents out loud when we were watching TV ki bra matlab kya. One other time, I'd asked what condom means after a TV ad, this time I

actually didn't know. I remember my father's face from both these times. Blank. Uncomfortable. Their attempt to deflect the questions were quite visible. My mother had told me to stop going through Papa's office groups.

This secret ordeal stopped after a while though, I don't know when. My first encounter with the word, 'sex' was when students had spread a rumour that my favourite English teacher, Jennifer ma'am (Class 4) has sex and therefore, she's dirty (gandi). I was not ready to accept the allegations. Jennifer ma'am's too nice to have sex. I asked my friend what he meant when he said 'sex'. He picked up a pen for a demonstration. The pen was a man. Its cap,

a woman. Open close. Open close. That, he said, was sex. I didn't understand. He handed me a dictionary. I refused to read in front of him but ghar pe jaake padh liya. The dictionary explained it but I only understood the word over some years.

It was about 2-4 years later when I had THE biology class on reproduction. We had that for 2 years in school, class 8 and 10. The teachers were different but both had begun with a warning ki koi khee-khee nahi karega class mein nai toh bahar. "Intercourse" was never discussed. The organs were. Diagrams drawn were often gaped at. We did see an external structure of a penis (as an outline for the internal parts, for eg, scrotal sac storing the testes) but never a vagina. The

structures and processes INSIDE the body were always the focus. I remember a classmate asking the meaning of intercourse. (I wonder if she actually didn't know ya mere jaise naa jaanne ki acting kar rahi thi.) Boys giggled and hawed. The teachers' eyes stared at them annoyingly.

Lessons in school and pornographic images are still more obvious and direct sources of curiosity about bodies. The intrigue, I think, began much earlier than that. When I was about 6-7 years old I played Bhandi-kundi (or as it is much more popularly called, Ghar ghar) with girls my age who lived in the same apartment. In these games, I'd be the Papa of the house (I was the only boy playing). Being the patriarch of the play, my

interest lied in the night time, in sleeping close to my friends' faces. I held cotton wool with my nose and upper lip to imitate a moustache.

I asked them to take their pants off. To convince them, I lied that my mother told me that she would also play in the same way. One of my friends and I were caught in the bedroom once by my mother. We were frightened. She told us sternly not to play with our pants off. Ye sab karne ka man kaha se hua? I don't know. I can only guess that I was probably trying to recreate romantic scenes from the various Ekta Kapoor serials (OG K dramas) I watched with my family every night. I remember loving and rooting for their protagonists, especially Parvati

from *Kahani Ghar Ghar ki* and Prerna from *Kasauti Zindagi Ki*. I wonder what made me ask my friends to take their clothes off. Plain curiosity?

*Krrish* was my favourite film. I watched it everytime it played on TV. I wanted his costume, and, of course, his ability to fly. My family teased me for my love of Priyanka Chopra (Priya, in the film.) What remains in my head is all muscular and graceful Hrithik Roshan. Him running and jumping atop mountains and dancing to *Dil Na Diya*. I drank BournVita everyday because Krrish did. My height and body have been major concerns throughout my life. After BournVita didn't work, I was a Complan boy. (Tried but never liked Horlicks).

Listing all the crushes I've had over the years after Krrish reveals (straight) friends I spent every day with, and some questionable men: a computer teacher I disliked (he wore a well-fitting purple sweater vest to class one day. Also, I'd cried after he'd taunted me for test scores.) and Varun Dhawan from *Student of the Year*. I often tried to get the attention of the boys around me, tried to brush my shoulders or knees. I tried to guess if they were returning with a similar intent or moving away from me.

I was visiting my cousins. An elder cousin, a nephew and I were playing. My nephew was my pet dog. I forcefully kissed him, dubbing the act as my love for my pet. He tried pushing me away. The cousin managed to

stop me and angrily whispered his disappointment. I don't think I knew about my sexuality then but I thought that because I was his Mama, I could do that to him. Years later, as a teen (and more aware of my sexuality), I tried to kiss him when he was asleep.

It was after a younger family member forced himself on me that I started feeling guilty about what I'd done to my nephew. He'd begun by touching and penetrating me with his hands. I froze. After he stopped, I tried to move away. For quite a few minutes, I had relentlessly pushed him away as he pleaded to kiss me. It was dark. I pushed and tried to hush him. Our parents were home. We'd be in trouble if anyone saw or heard us, I

I thought. He stopped after a while. He'd tried touching me once again when I was visiting him. I successfully brushed him away.

I repeatedly thought of these experiences in the pandemic and in college. Even with him, it'd begun by us trying to secretly touch each other in games and mischief. I had slept on his lap. I kept trying to make sense of everything, deal with the guilt and shame it brought up. I stopped wearing his clothes that were passed on to me, the watch his father, my uncle gifted me. What started out as trivial secrets, dominated my mind as I questioned if they were instances of abuse. One professional psychologist ignored my question. The other confirmed my worries.

To label these memories as abuse was scary but I wanted the labels to better understand them. I kept thinking of everything I'd done preceding his acts that might have nudged him. We were children and teens. Did he know what he'd done? I think I felt authority over my nephew which made it okay for me to kiss him. The desire for touch compelled me to brush my body with other boys as a teen. Does a perpetrator of violence also think the same way? If the memory of being forced troubles me, is my nephew also troubled by memories of me kissing him? Does he even remember? How do I apologize to him? How will he react? Will others get involved? The several times that I've written about these memories, I always think about how much to reveal, what to focus on and

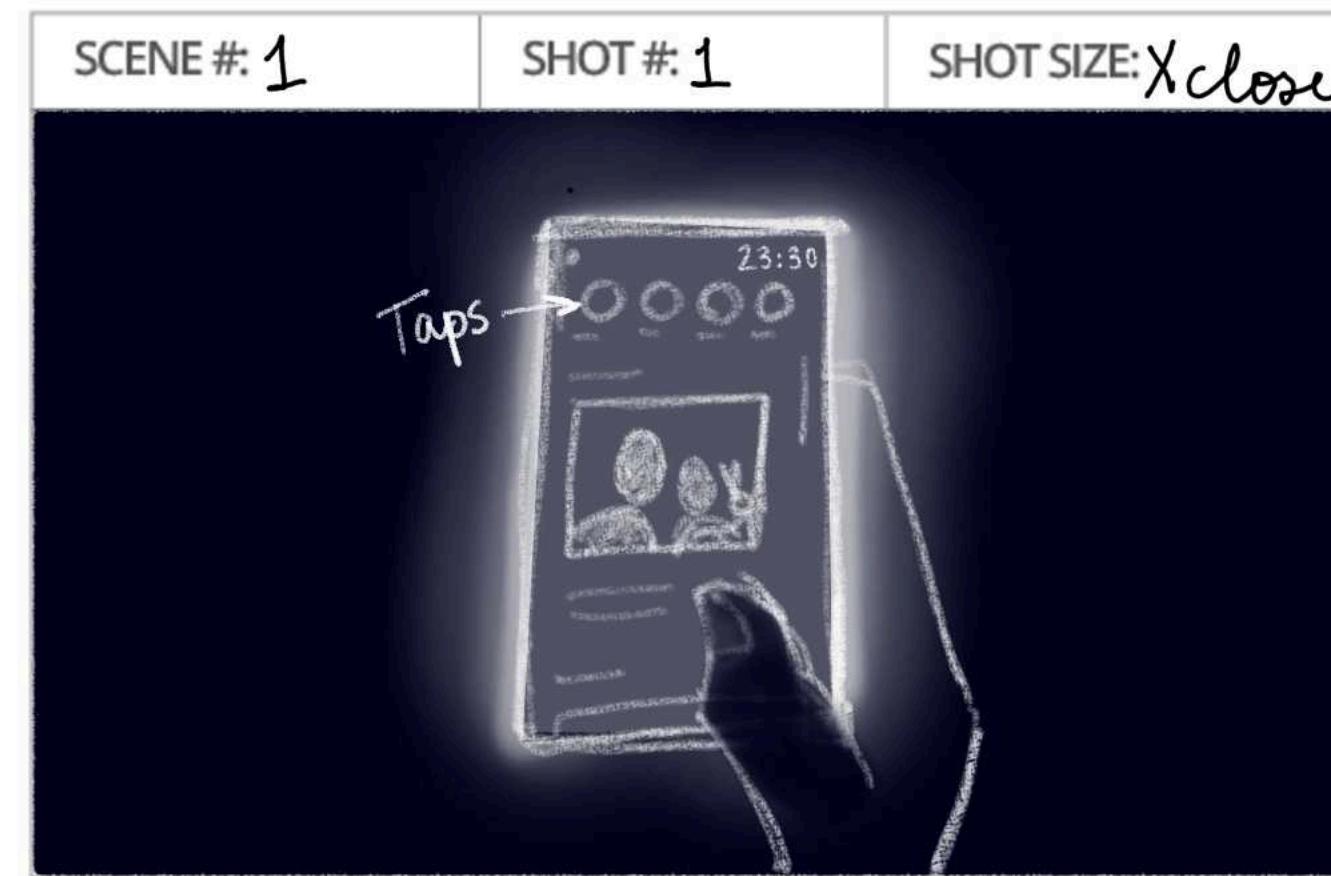
why I write so much about the past.

There were quite a few batchmates in school who were in relationships. I despised the idea of relationships at that age. Shouldn't we be studying? Why invite a distraction? Cute and concerning thoughts. Today, I'm too wary of any kind of romantic or sexual intimacy. Desire visits me often but I fear giving in. I think by collecting people's experiences, I keep trying to make myself ready for what could be. I discovered masturbation (in the sense that most boys seem to know of it, using hands) only about a year ago. Where was this knowledge before that? How does everyone else know? I don't know. I know that I still don't know so much and perhaps collecting experiences and

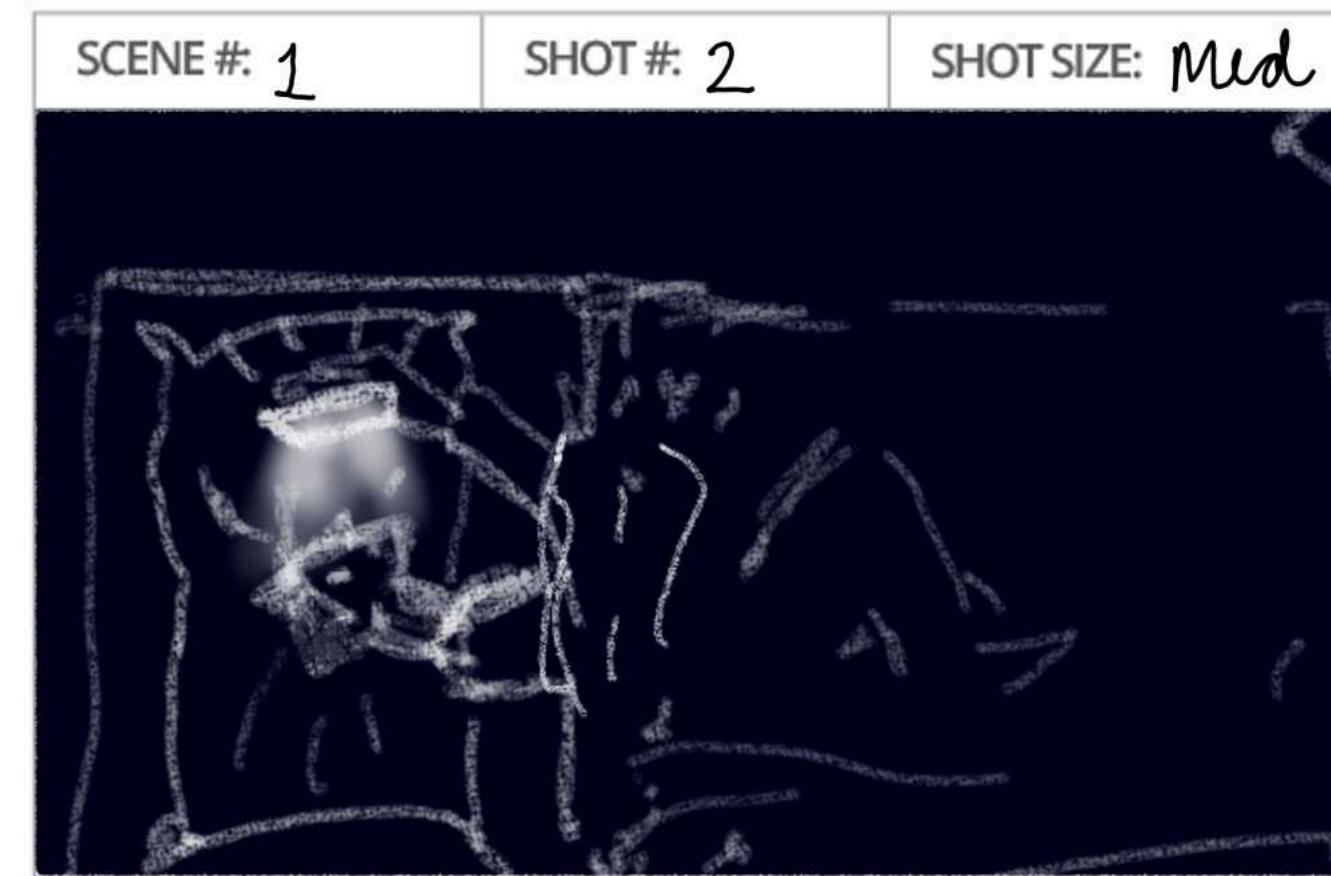
reading extensively is a compensation for that.

I also then resort to porn, which is titillating and disappointing. The sequence of the acts is always the same. Men mostly don't talk. The dominant focus on penis and penetration is irritating. The dominant-submissive dynamic is ever-present. It always feels wrong to watch (and get turned on by) acts of aggression, violation of consent or the familial relationships between the characters. There's some images in my mind I'd love to see but can't find on the internet and I wonder what I'm missing out on. Yet, I go back and feel the guilt all over again. It feels very much like how I felt when I repeatedly checked Papa's phone

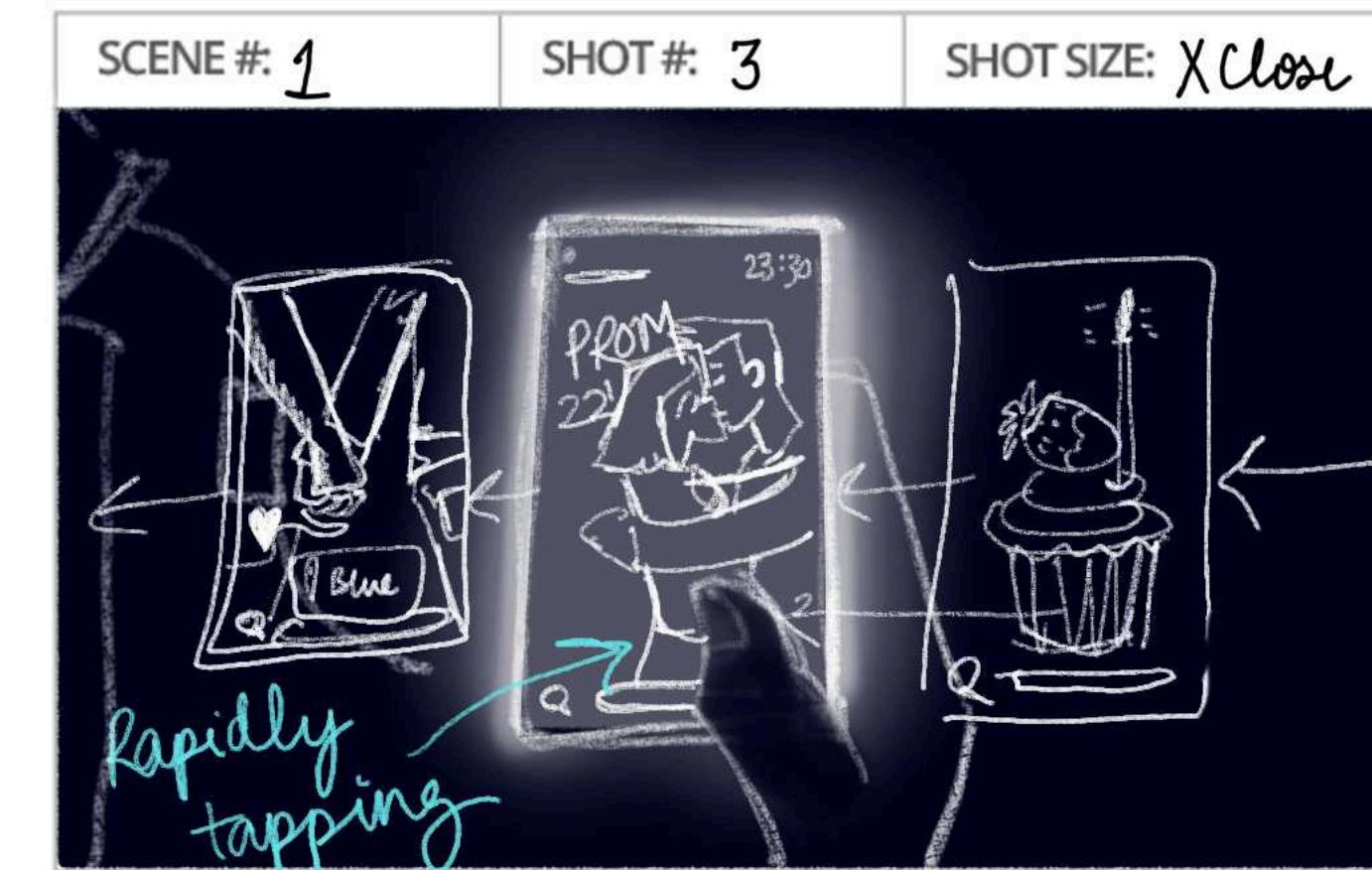
My sly interest in people's stories of sex and romance makes me think of myself as a nosy invasive elder. There's a sense of amusement and gratification derived from 'saucy' gossip. Since I've shared my experiences with friends, many have reciprocated. Right from finding pornography on a father's phone to sexual abuse within the family, these seem far too common. When someone resonates with an experience I've mostly felt shameful about, it makes me feel a little less ashamed, a little less stupid. When someone has an experience that differs from mine, I'm curious to know more.



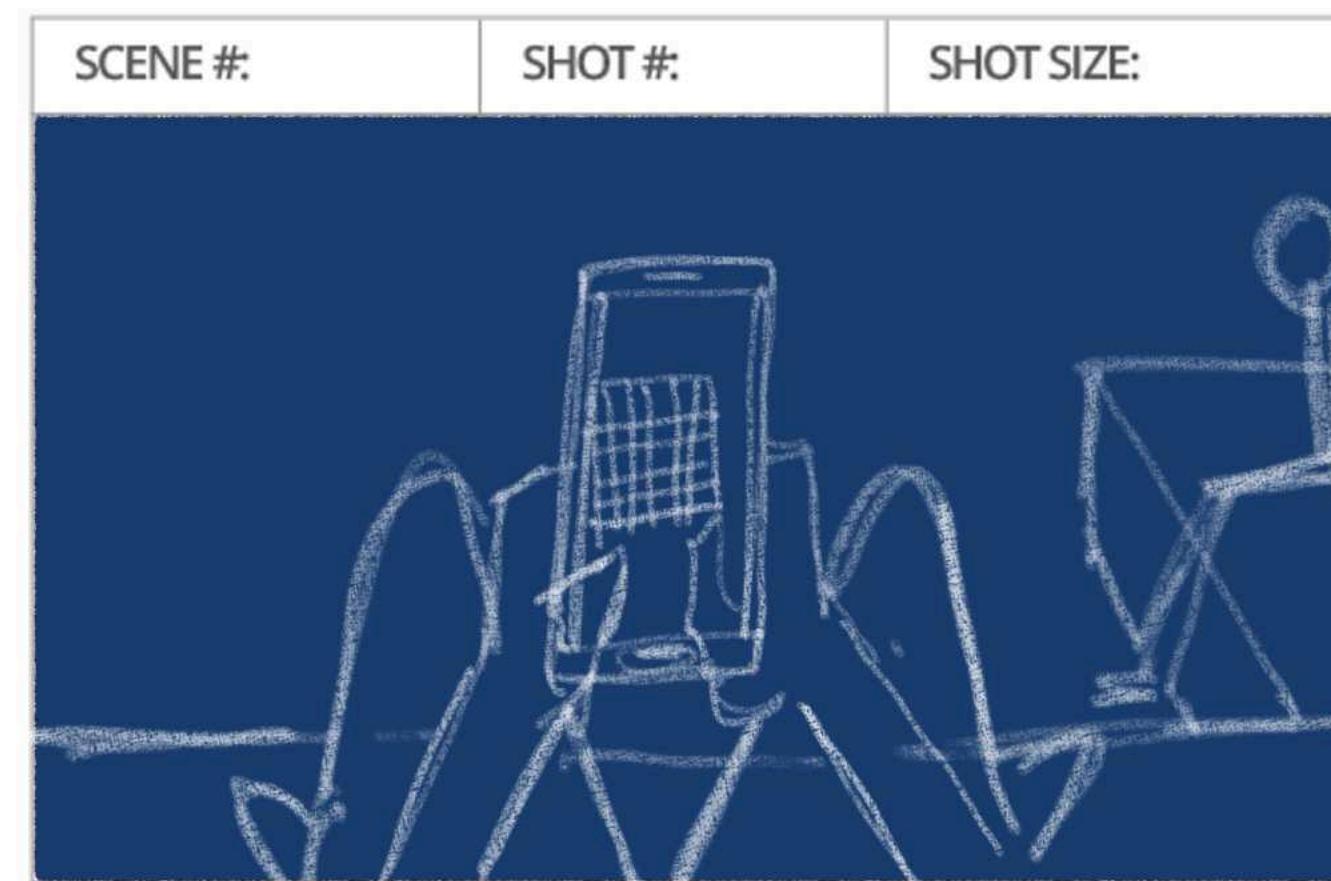
Taps Instagram stories



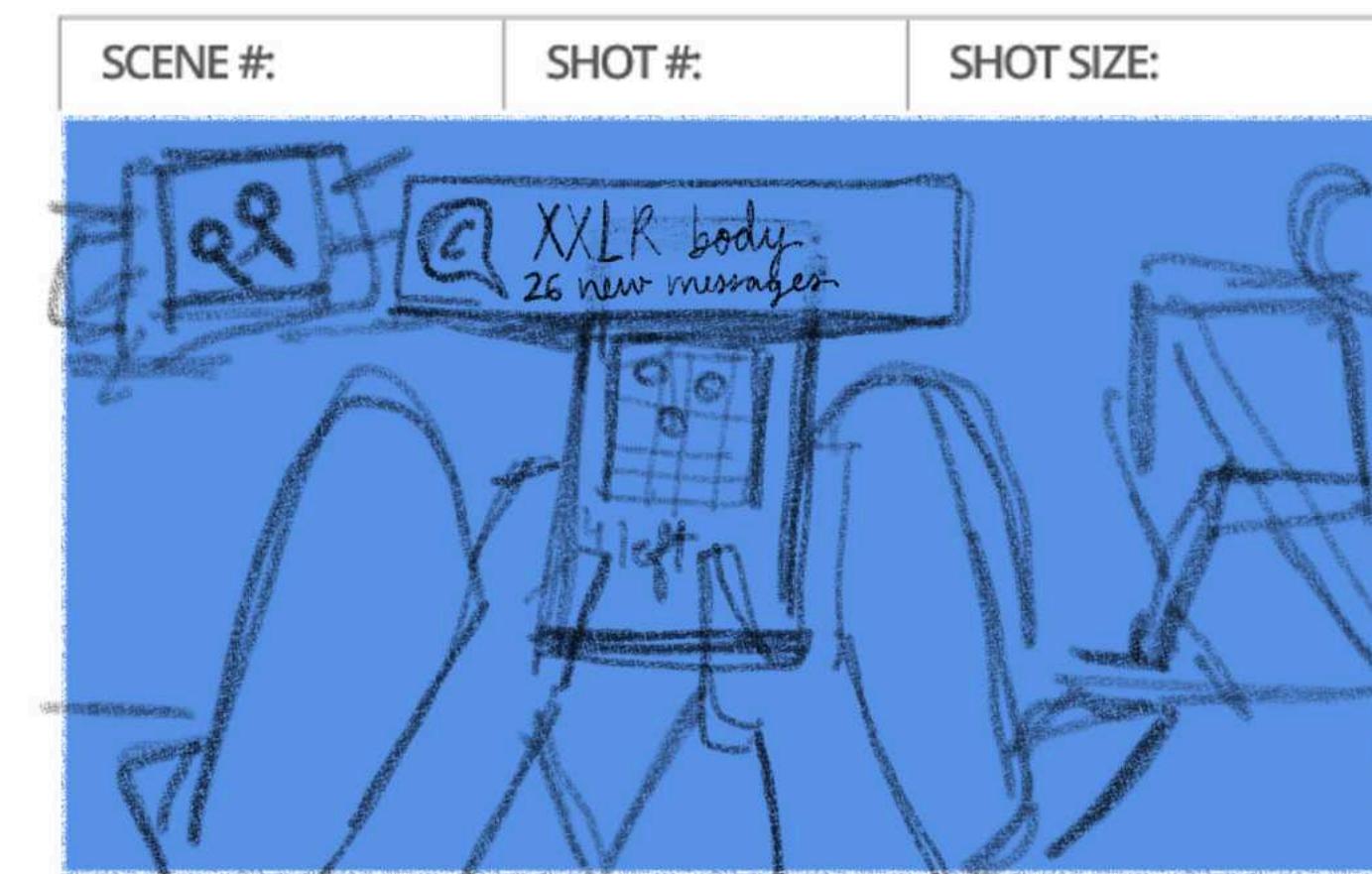
Top shot – sleeping and looking at phone



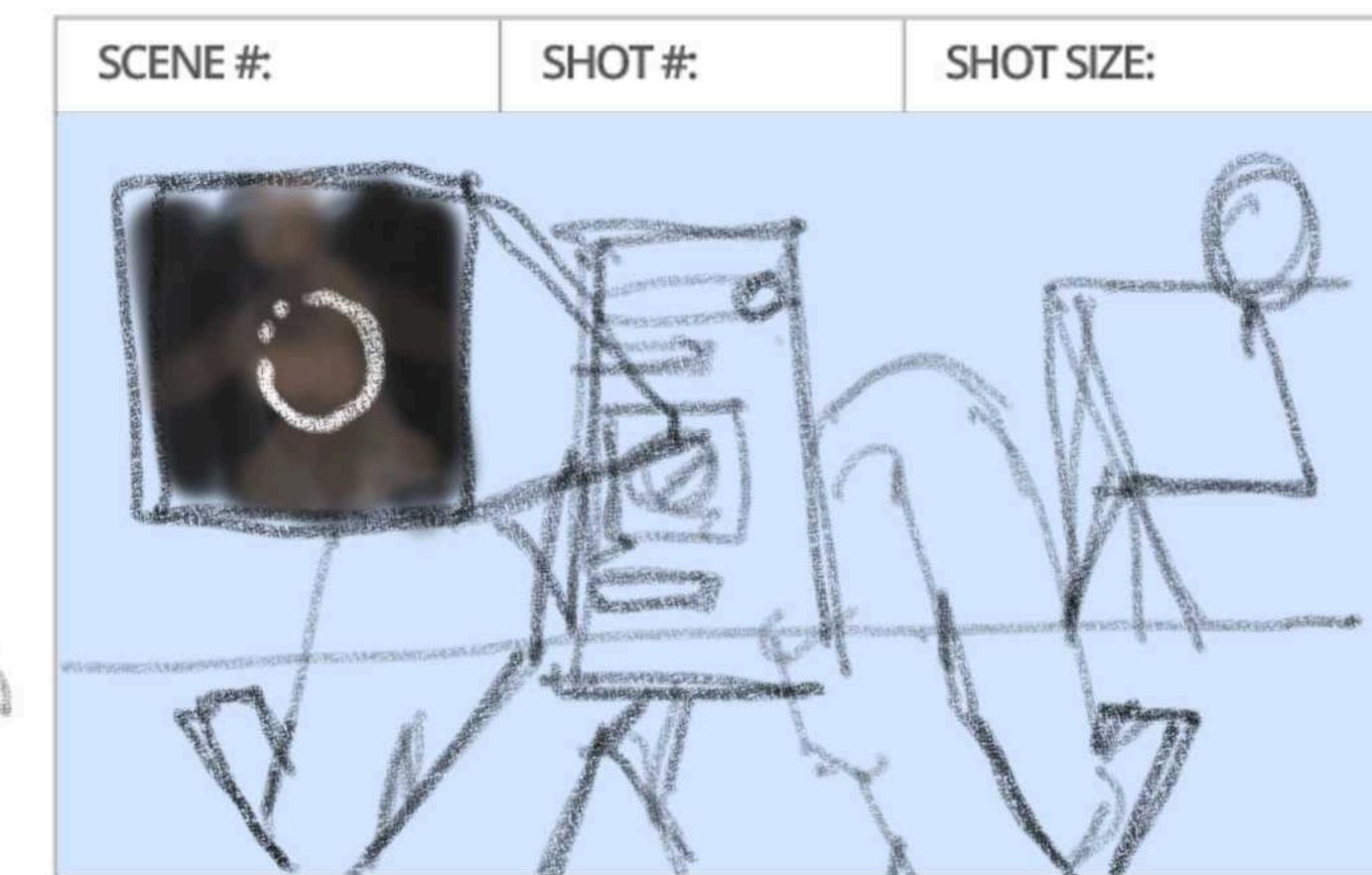
Instagram stories swipe across the screen rapidly. Many images of couples at prom.



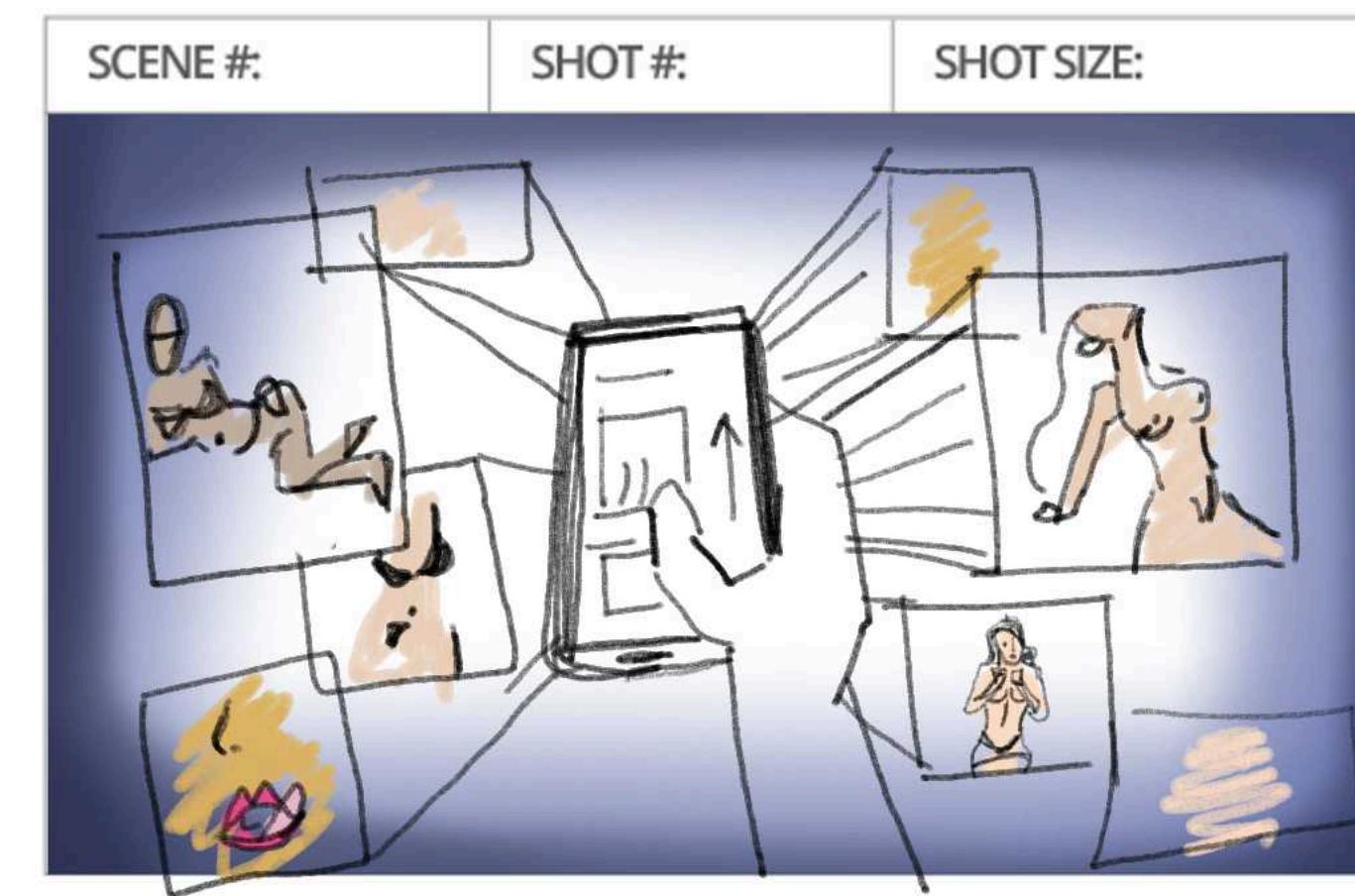
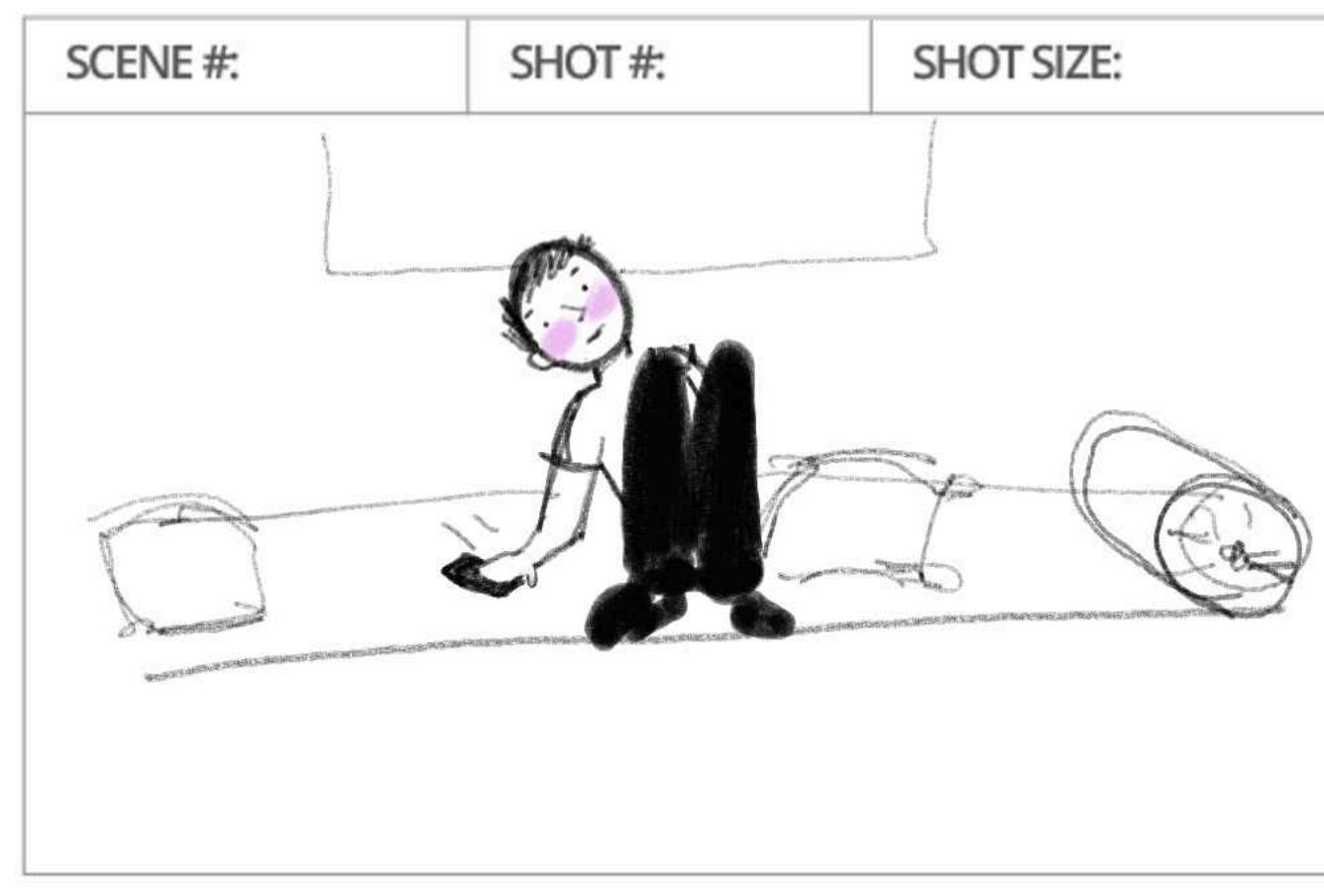
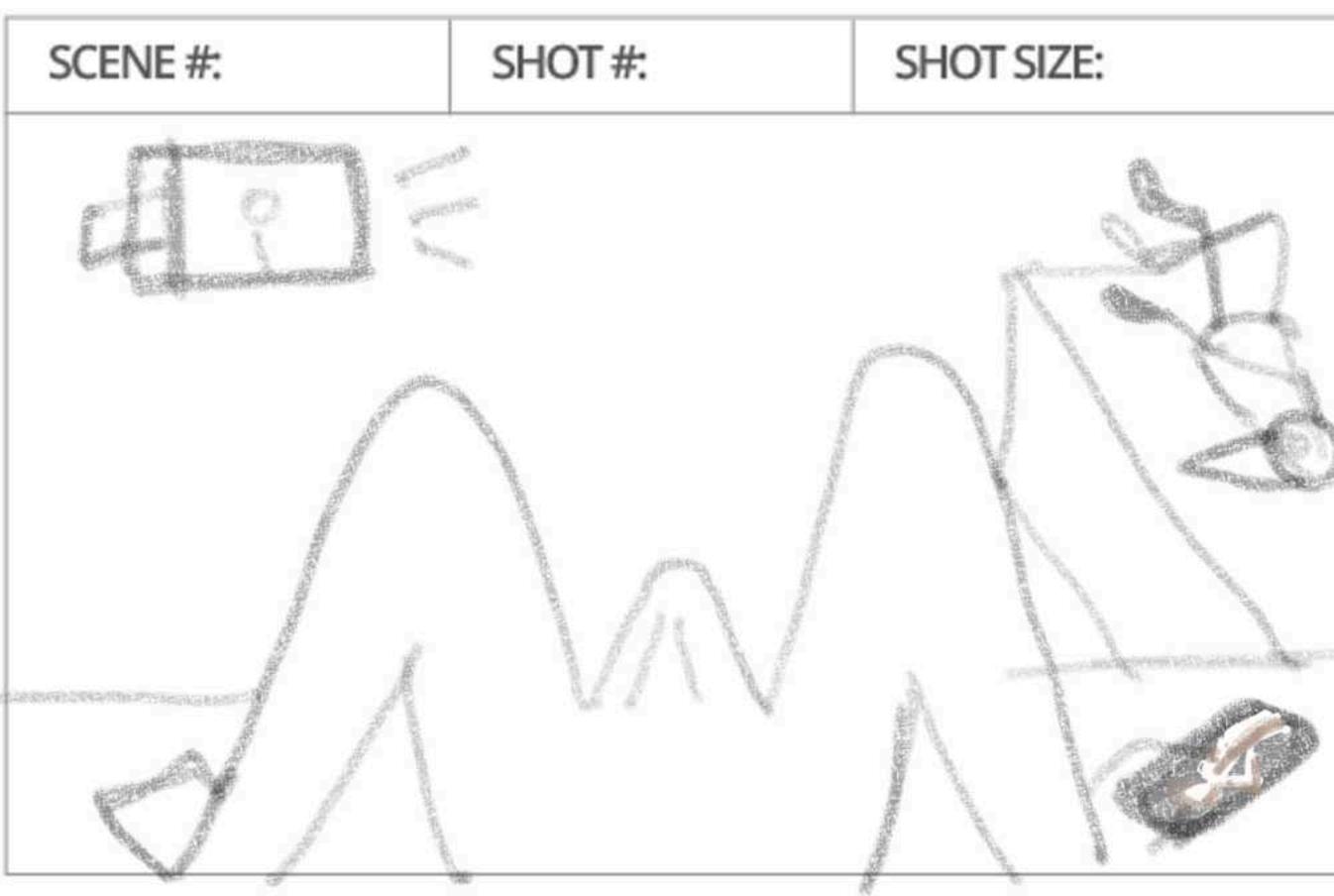
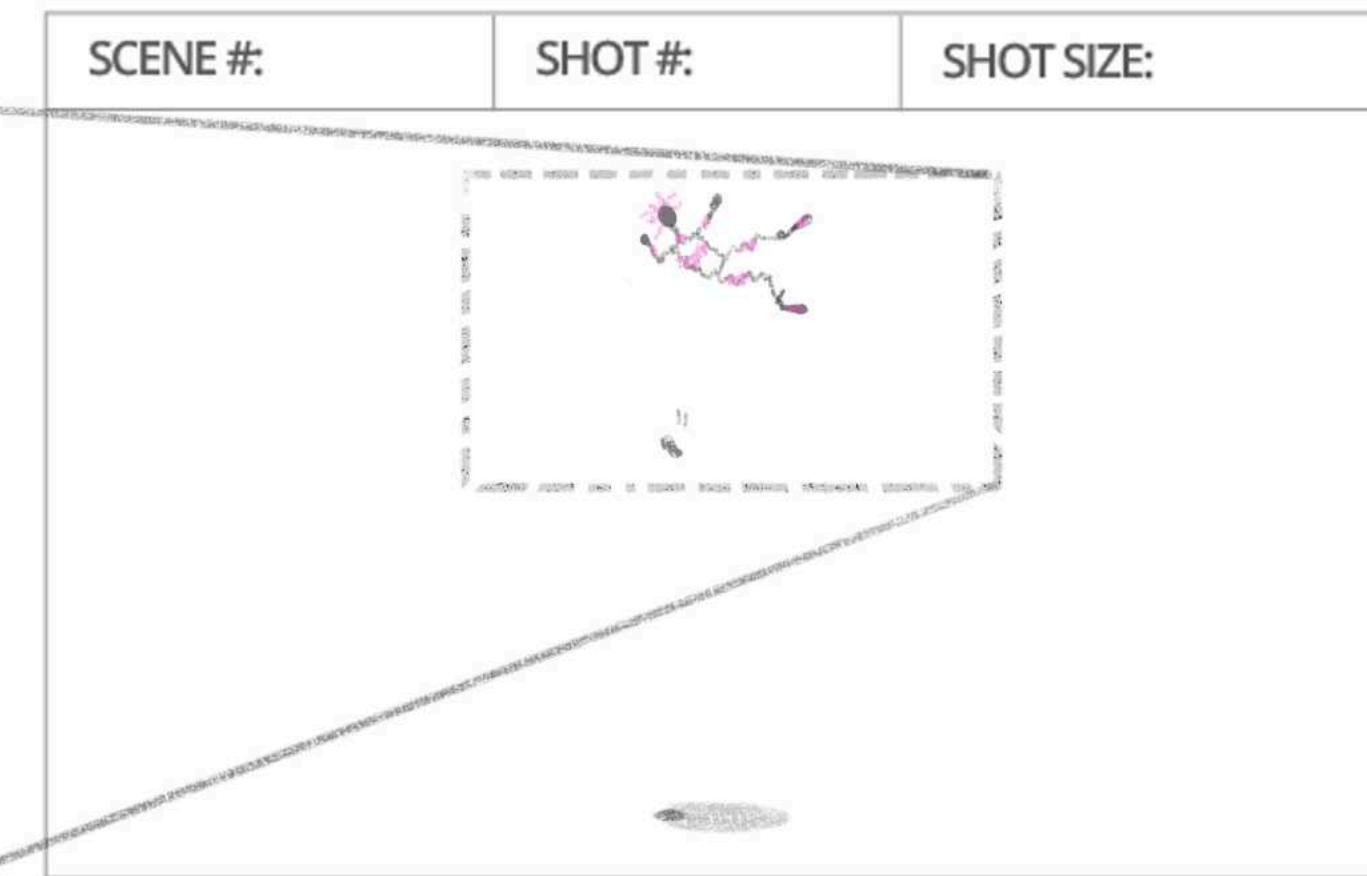
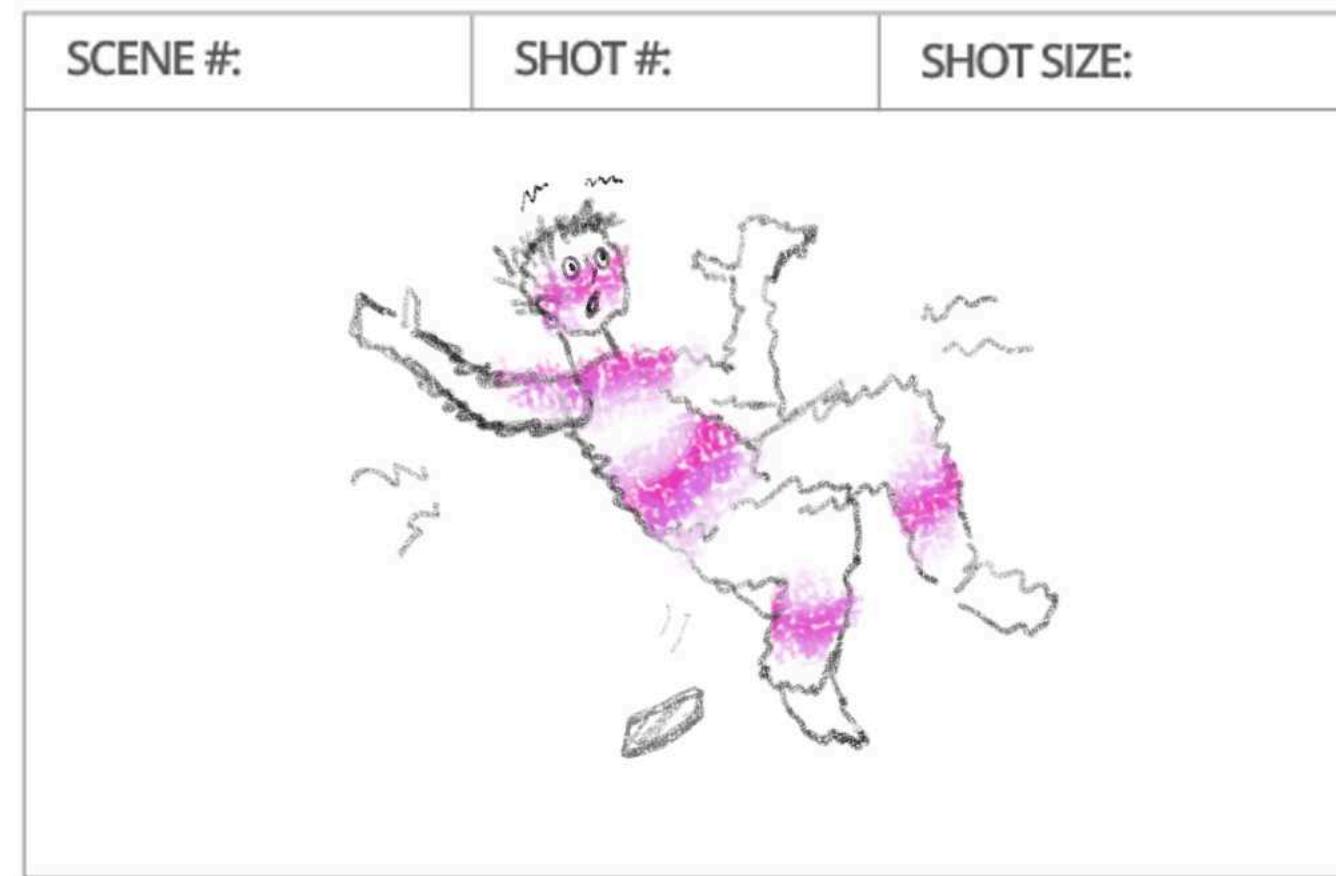
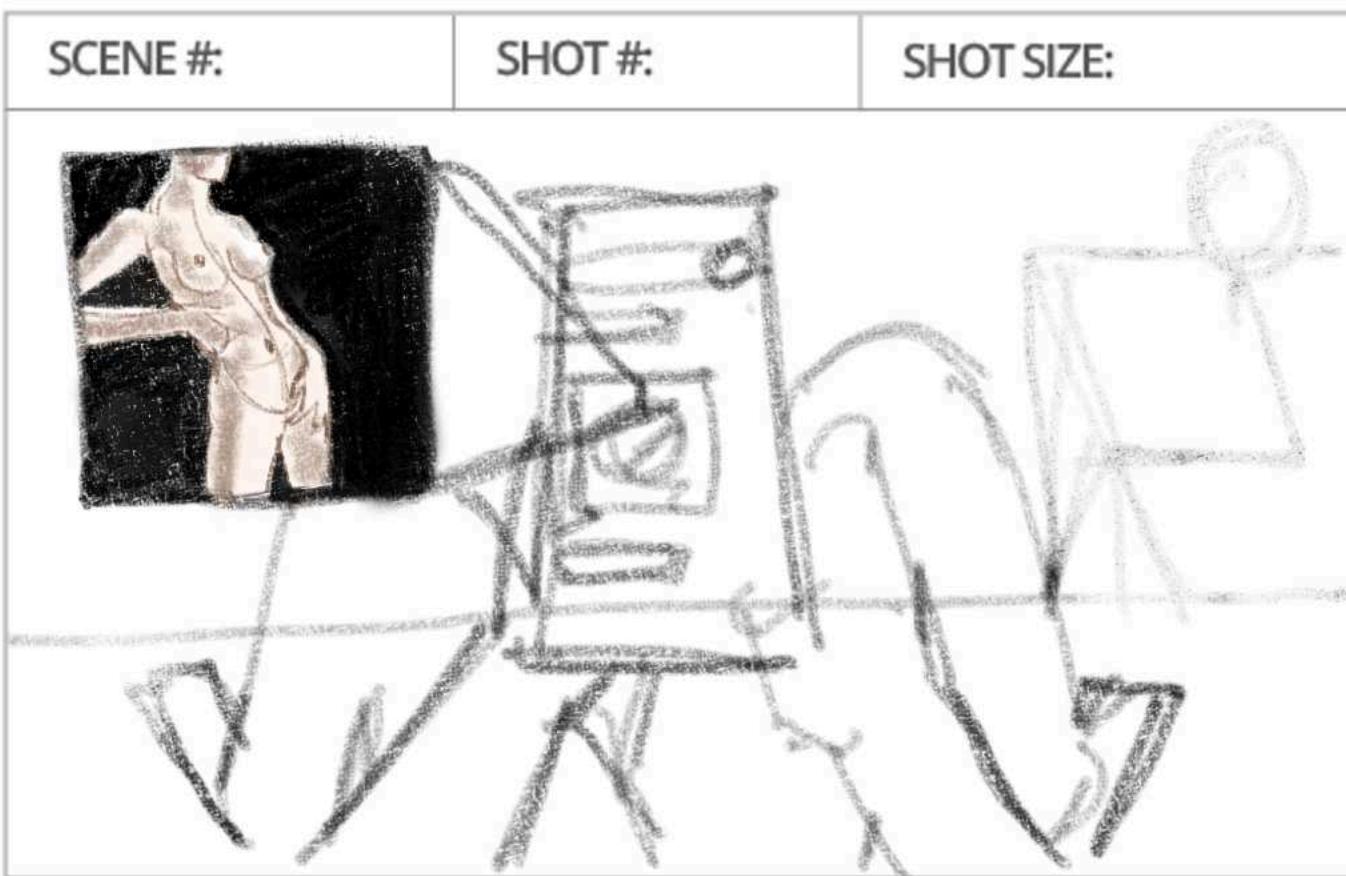
1 Candy Crush goal is incomplete.  
2 moves left. 0 lives left.

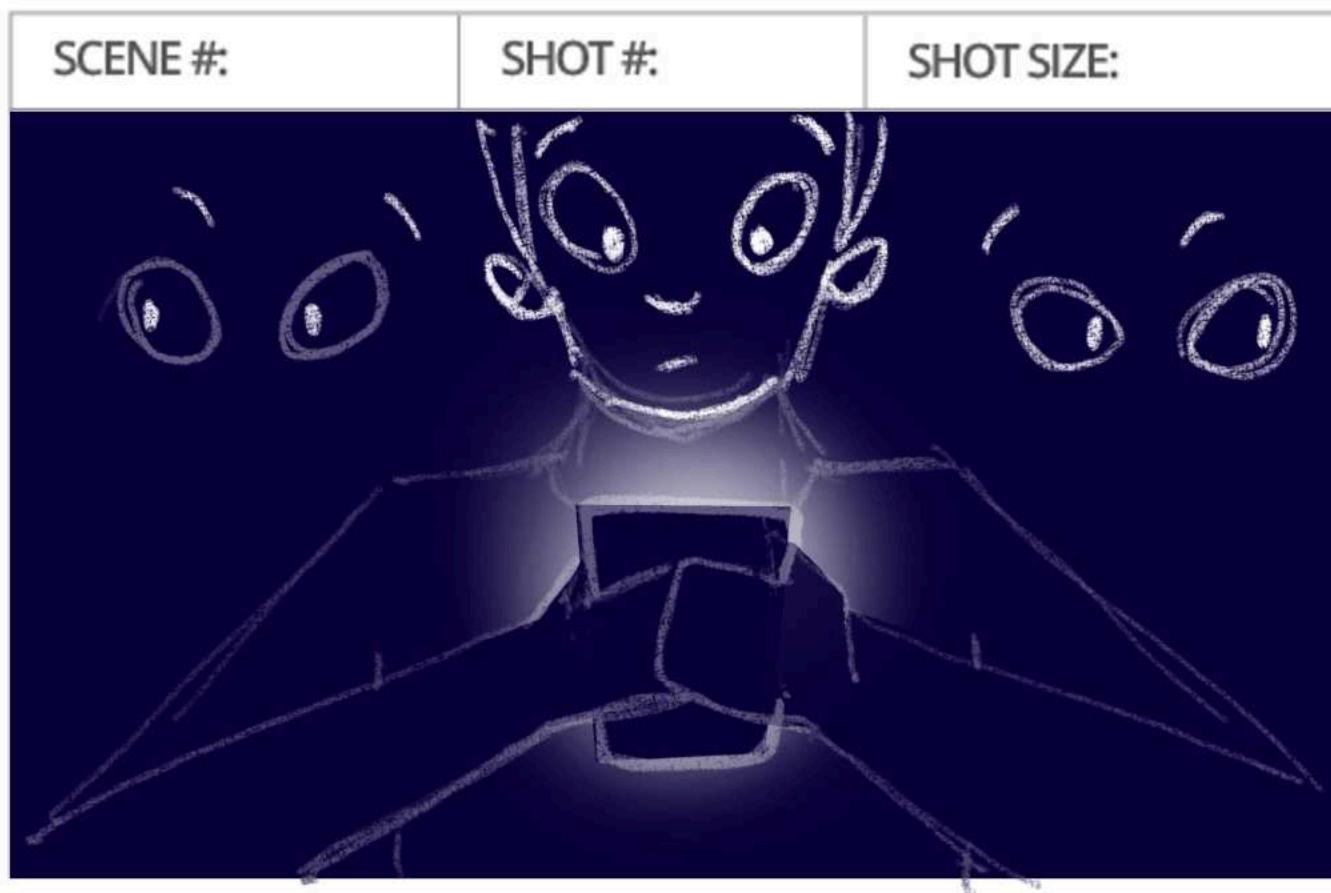


A notification appears. Right hand swipes it across the screen.

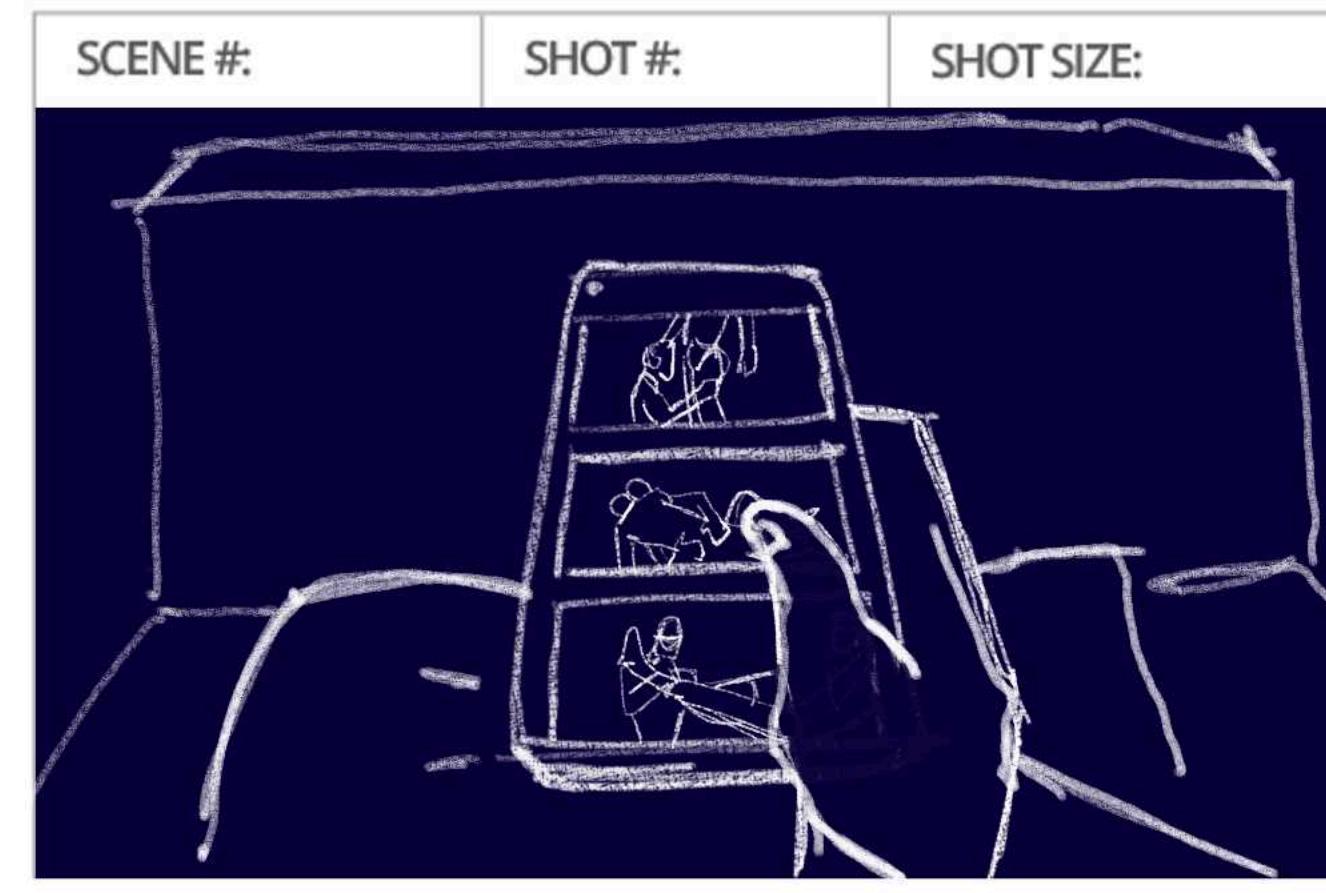


A WhatsApp group chat opens up. A pic is (down) loading.

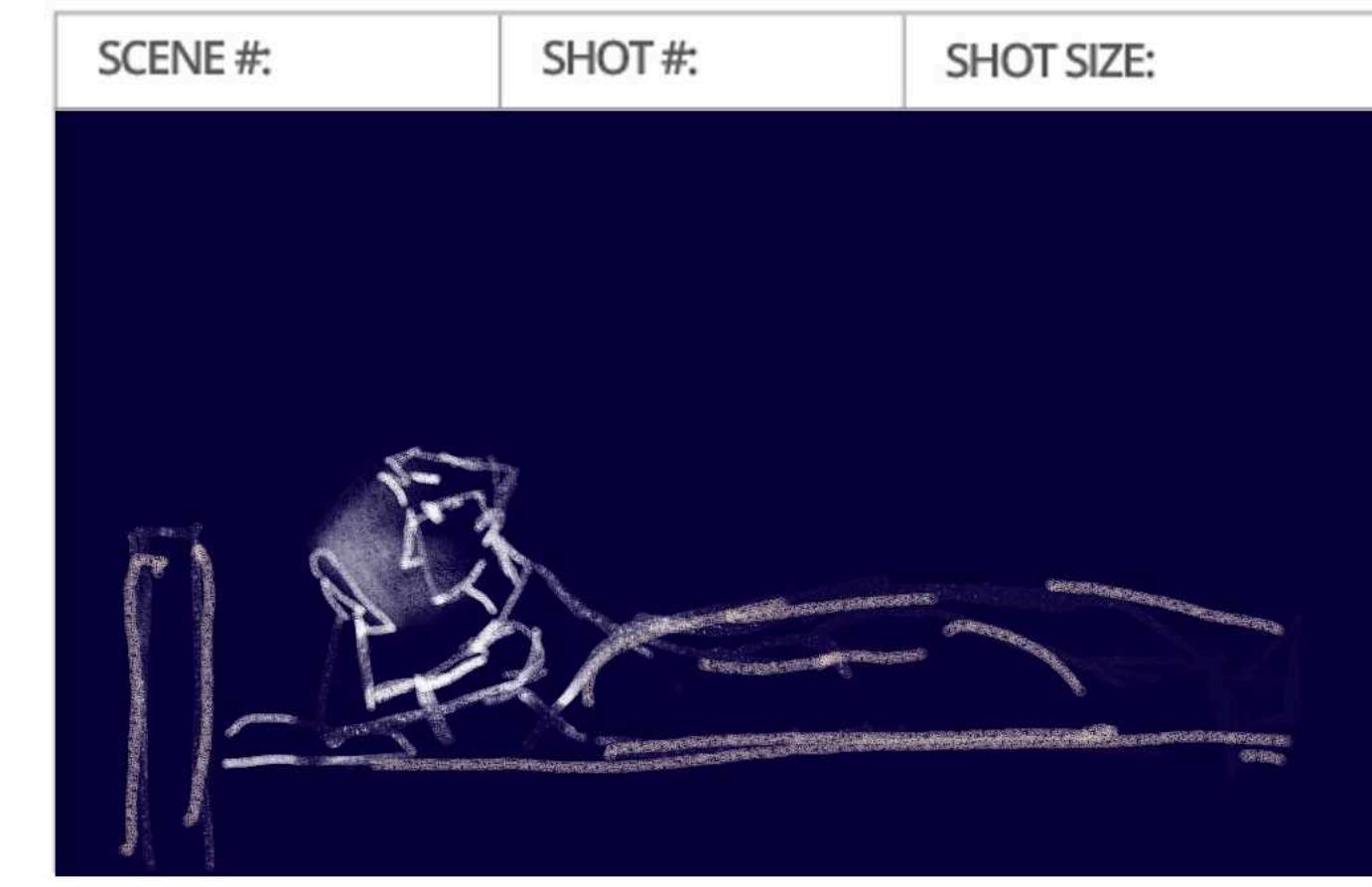




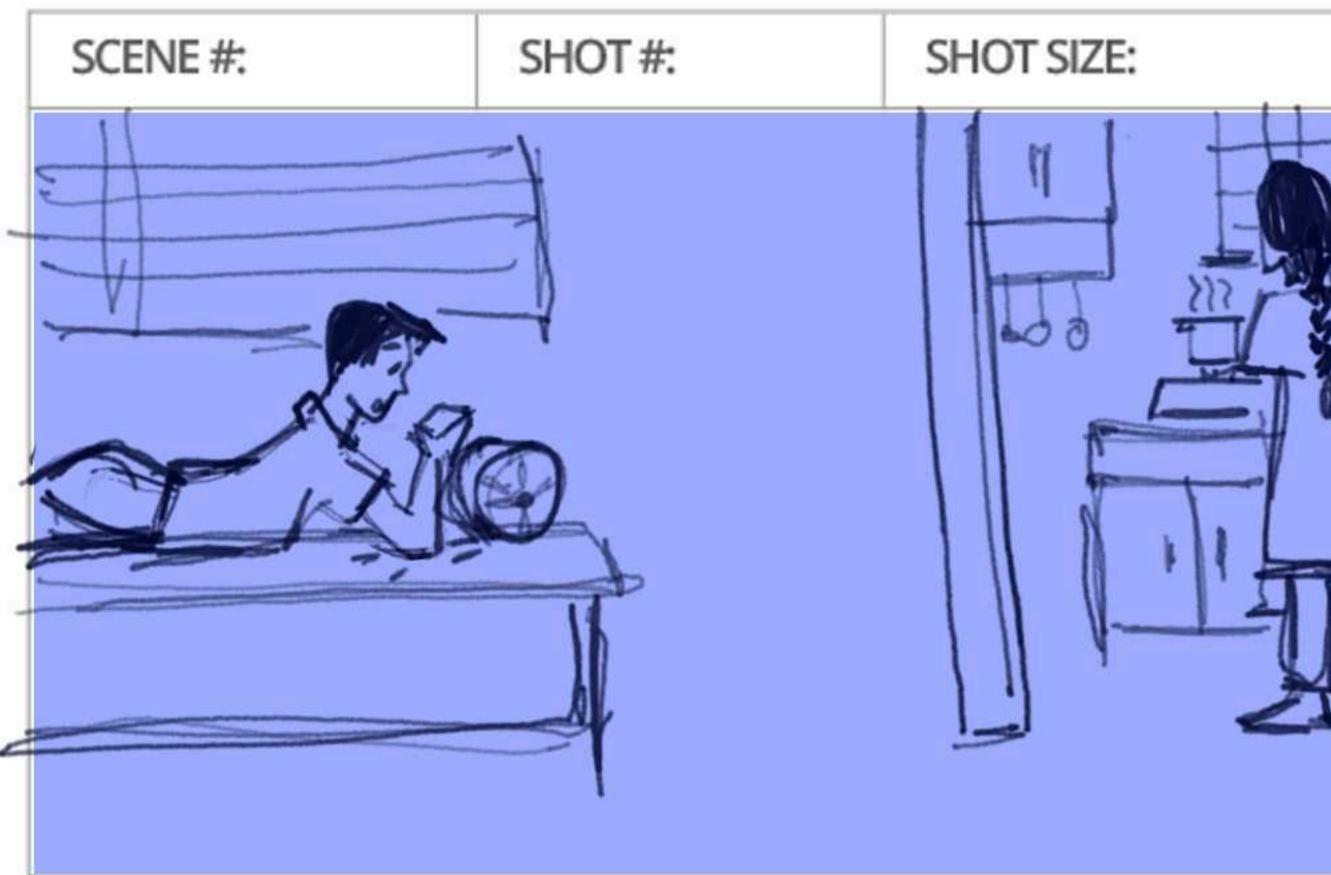
As darkness engulfs the screen, my eyes look around checking if anyone is watching.



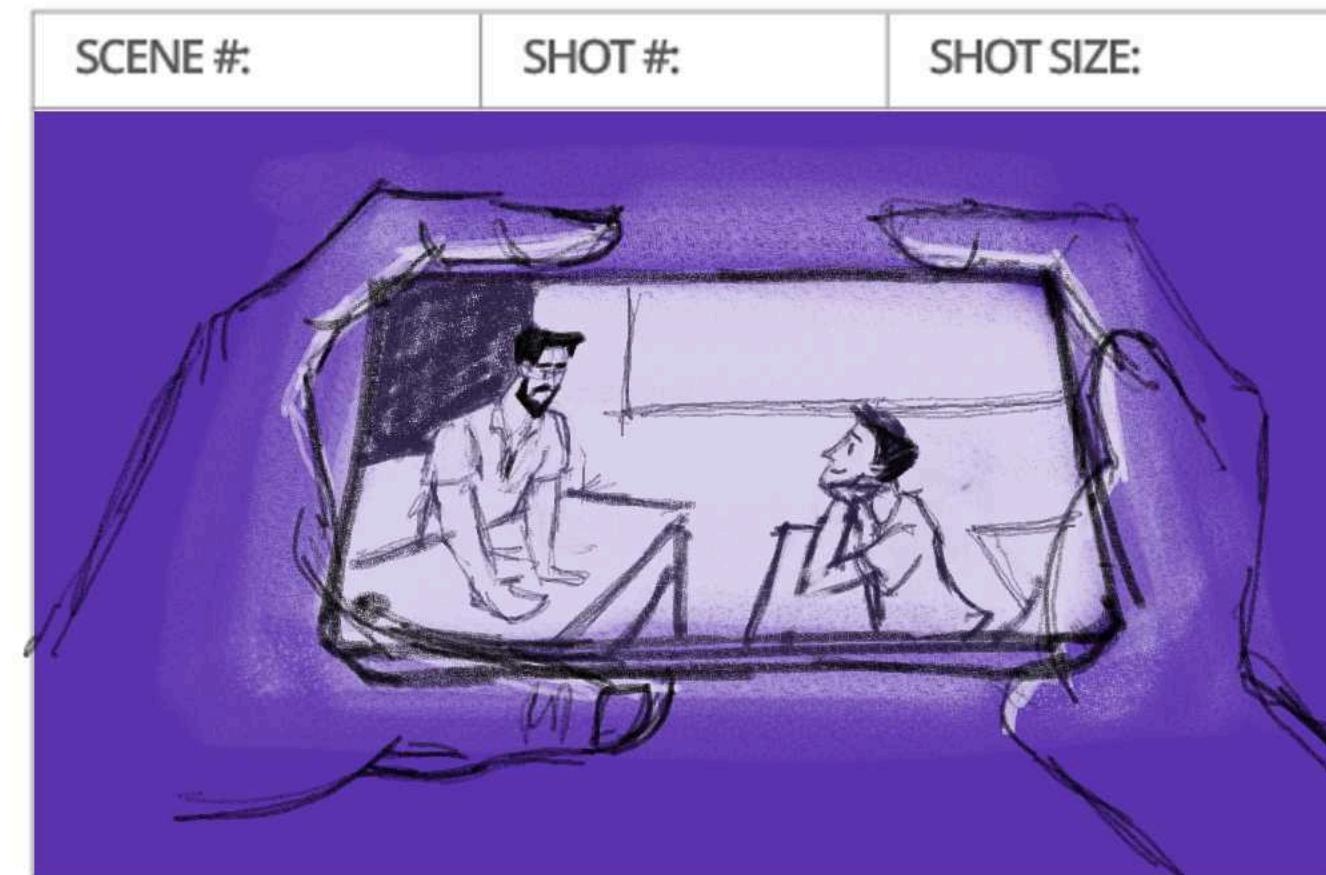
A hand scrolls through a page of porn films. A pillow/bed in bg.



A boy in bed, his face lit by the mobile he's holding. Blanket moves a little.



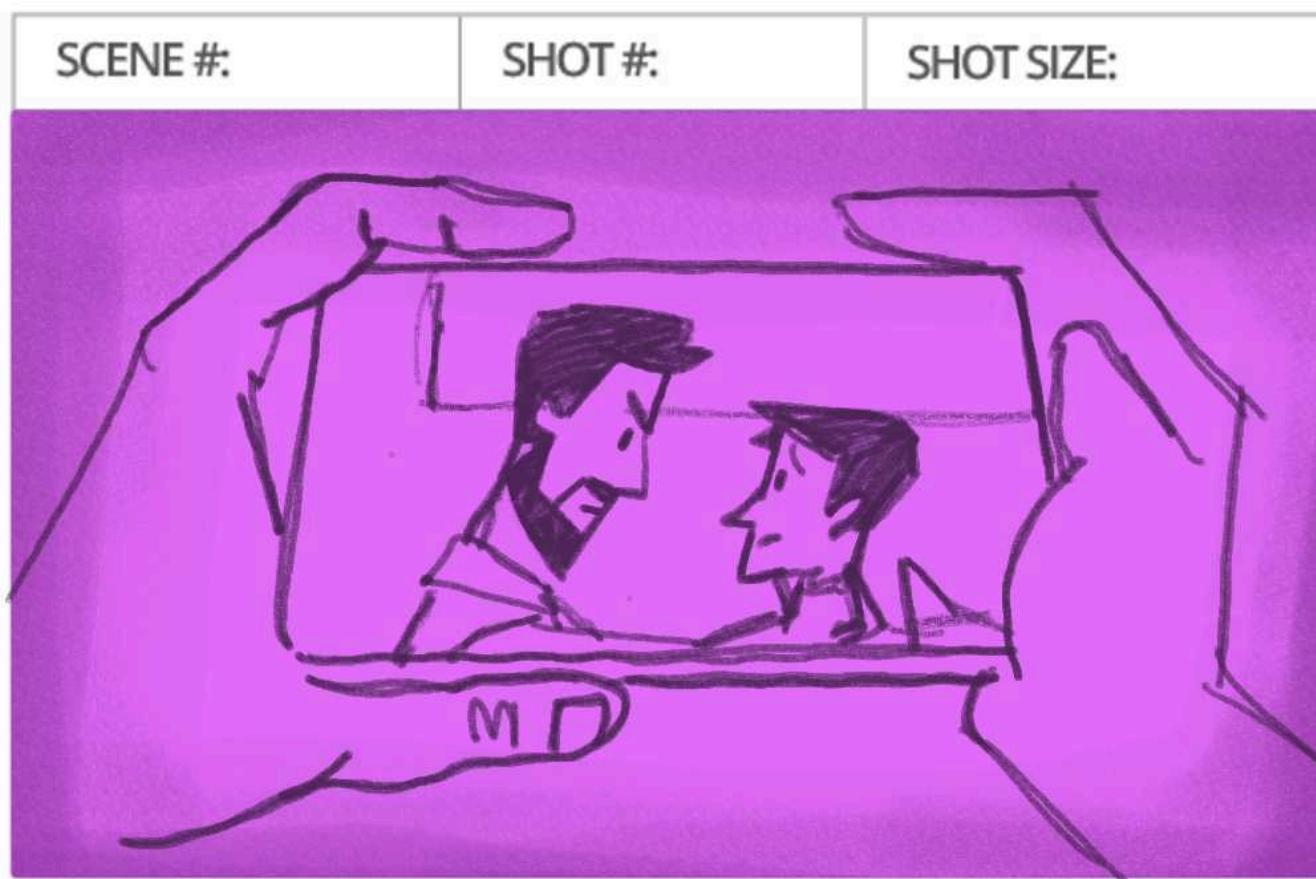
A younger boy in the same pose as his mother works in the kitchen.



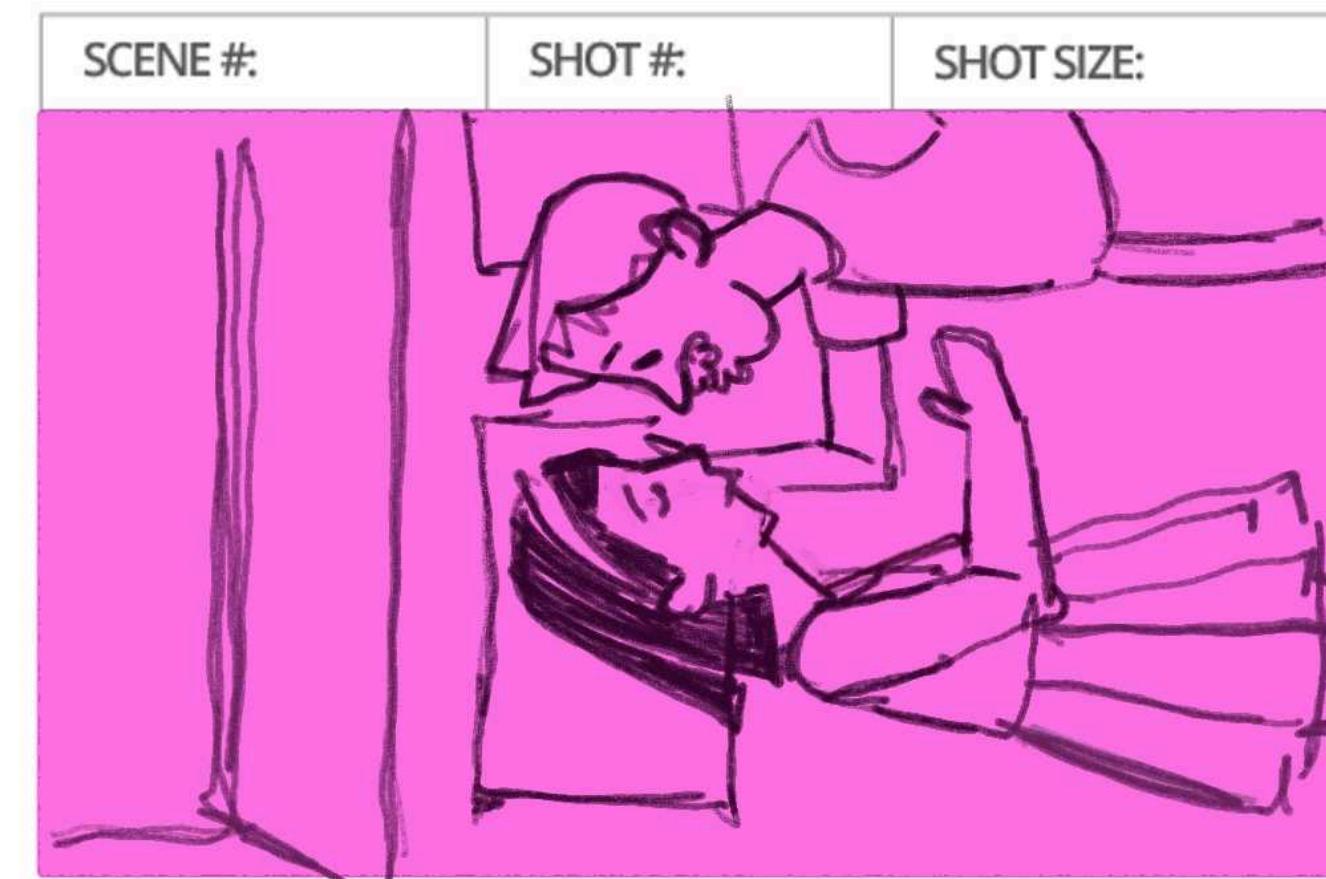
In the porn film on the phone, a teacher angrily looks at his student.



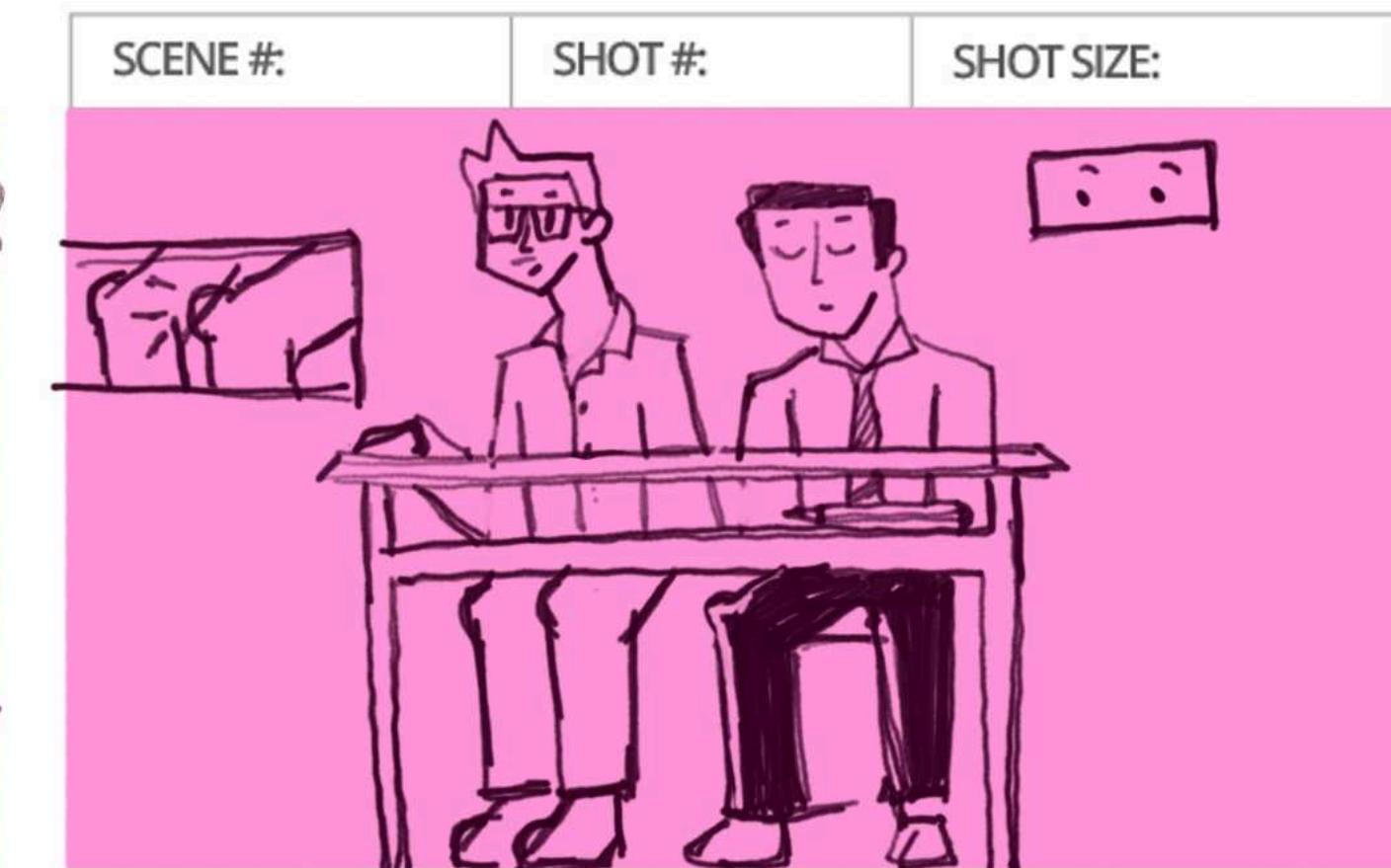
A fond memory of an angry computer teacher in a purple sweater vest.



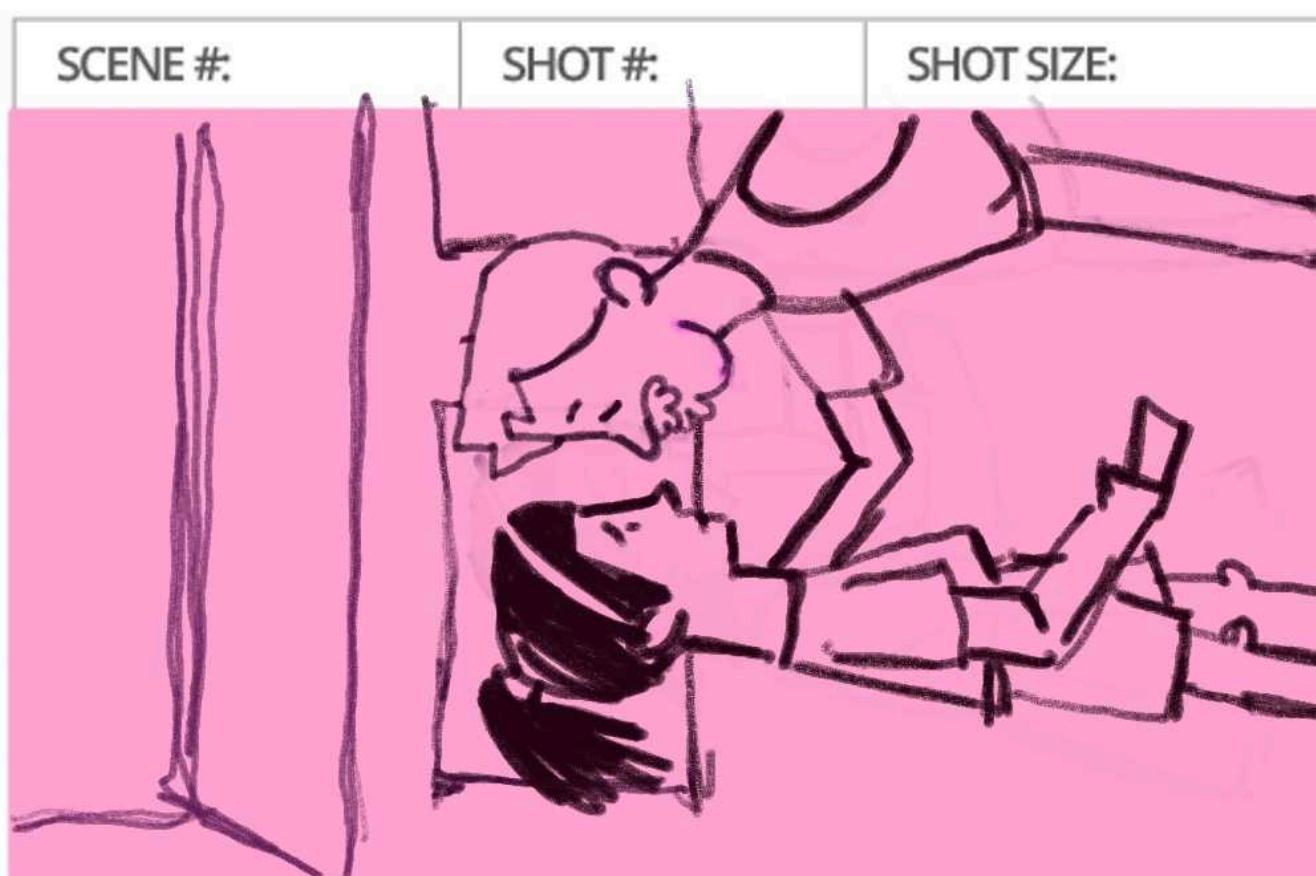
The angry teacher in the porn film holds the student closely and pulls him towards him.



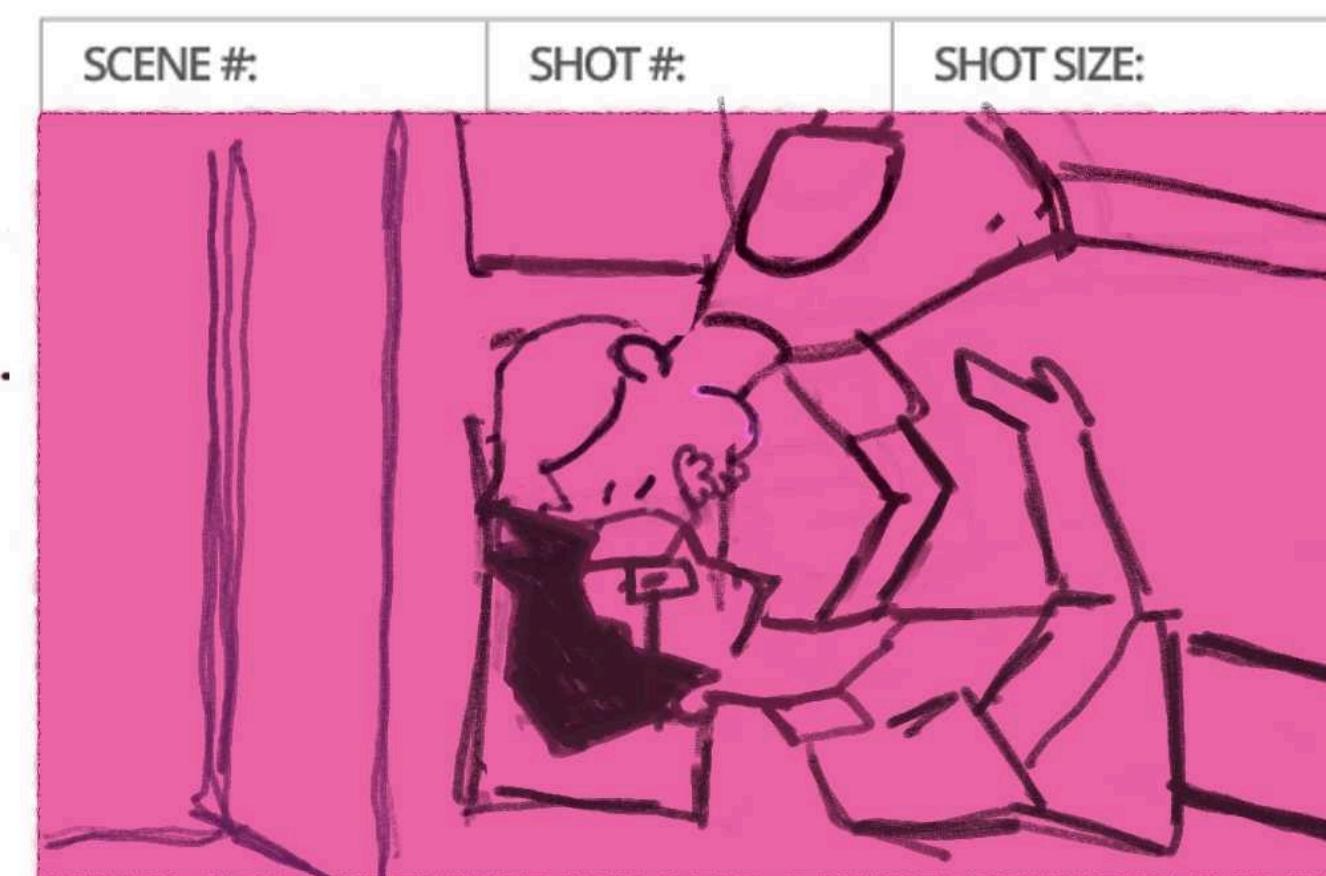
I younger me approaches a girl, sleeping on bed.



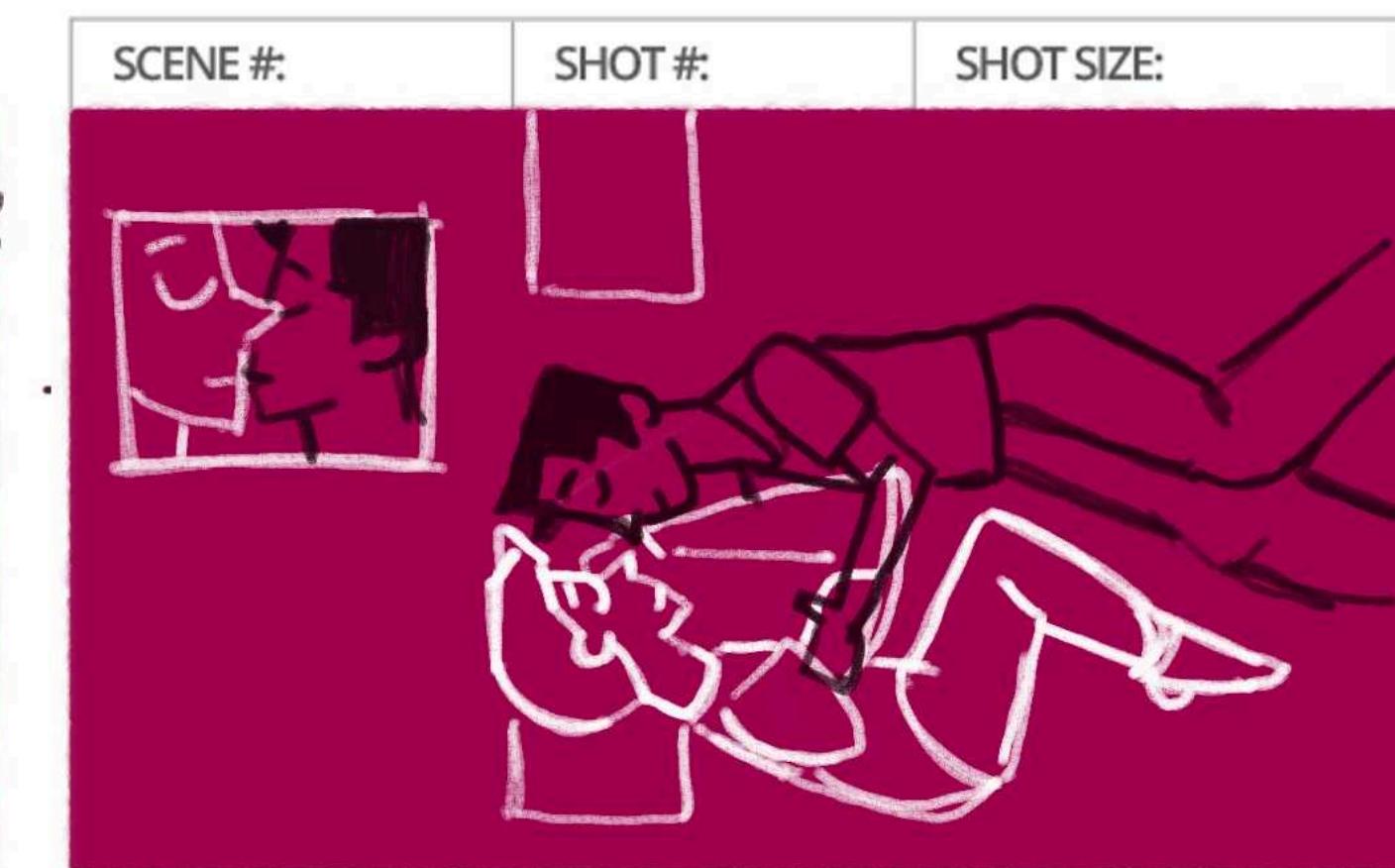
On a school bench, I younger me slowly shifts his leg towards the boy sitting beside him till he touches.



As the boy keeps approaching closer, the other characters change.



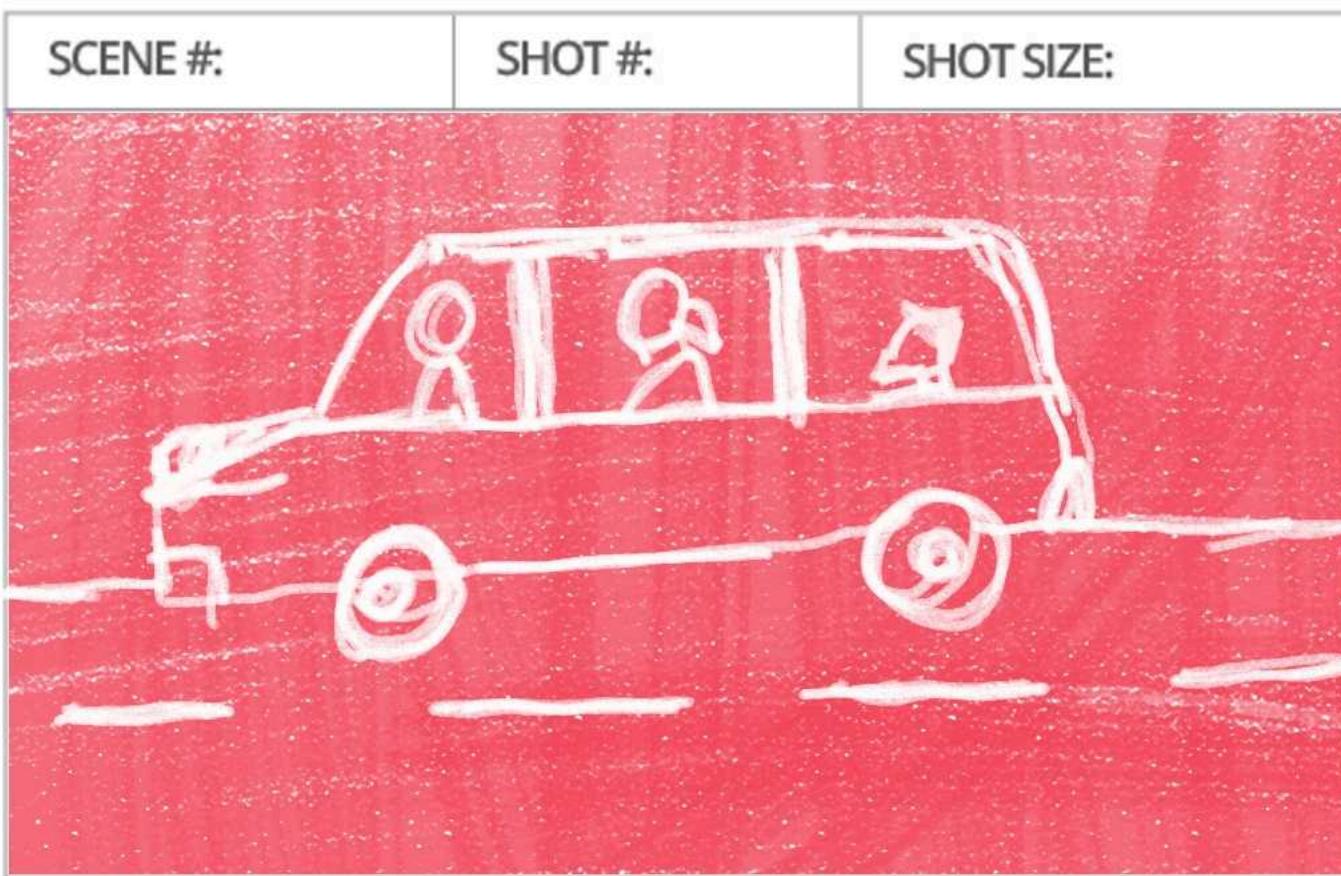
A boy lifts his hand to push him away.



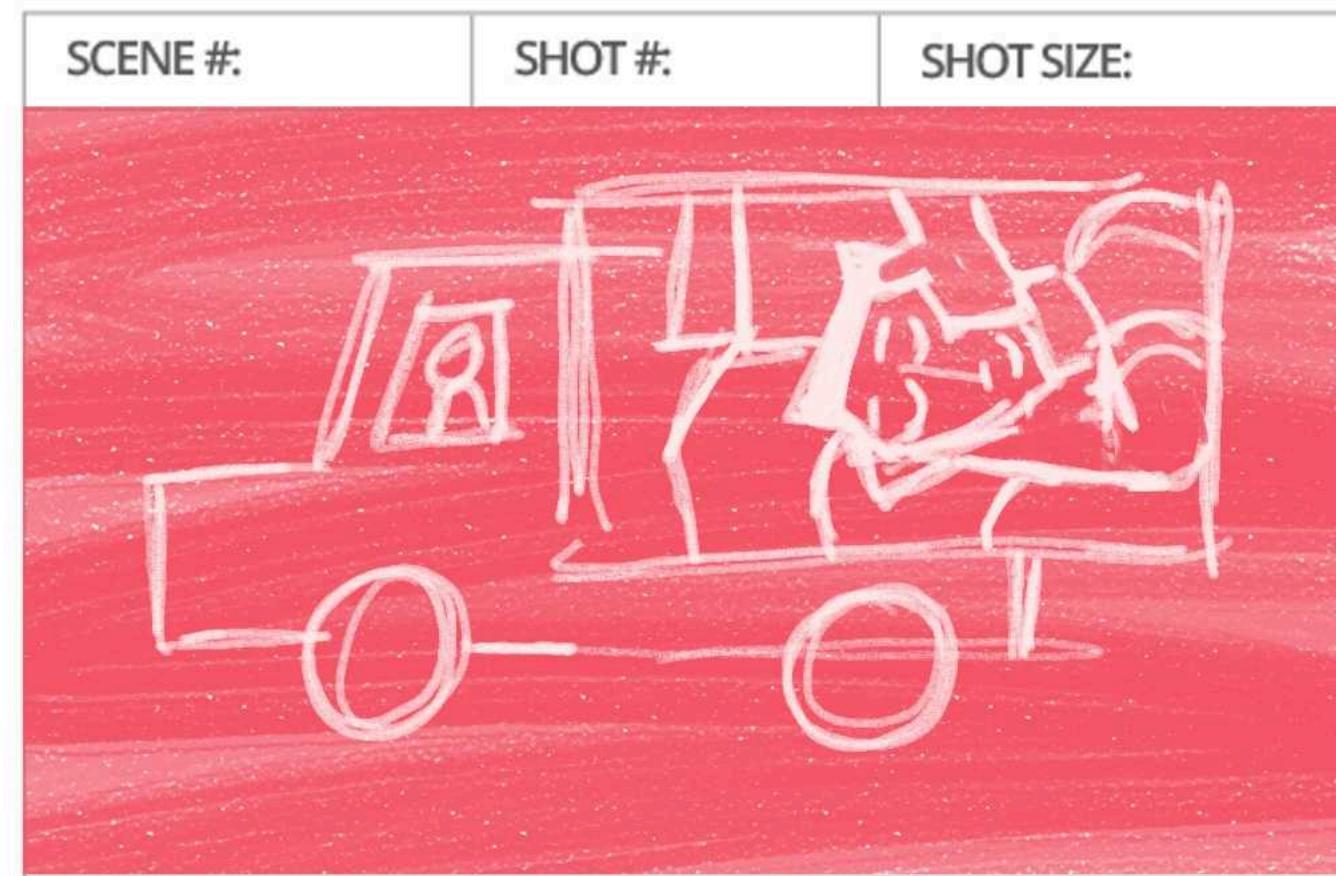
An elder boy kisses a younger boy who is sleeping.







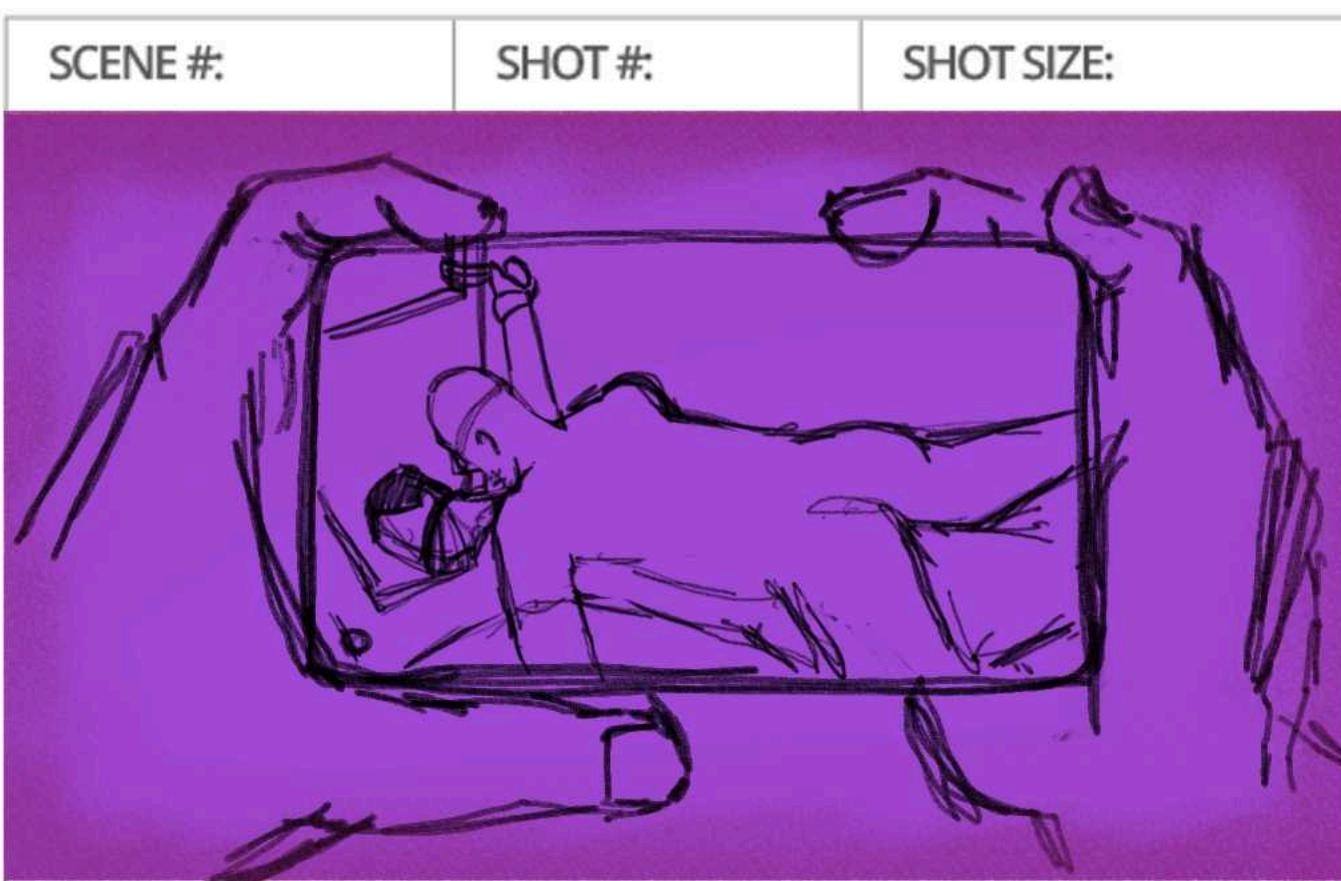
A family travelling in a car.



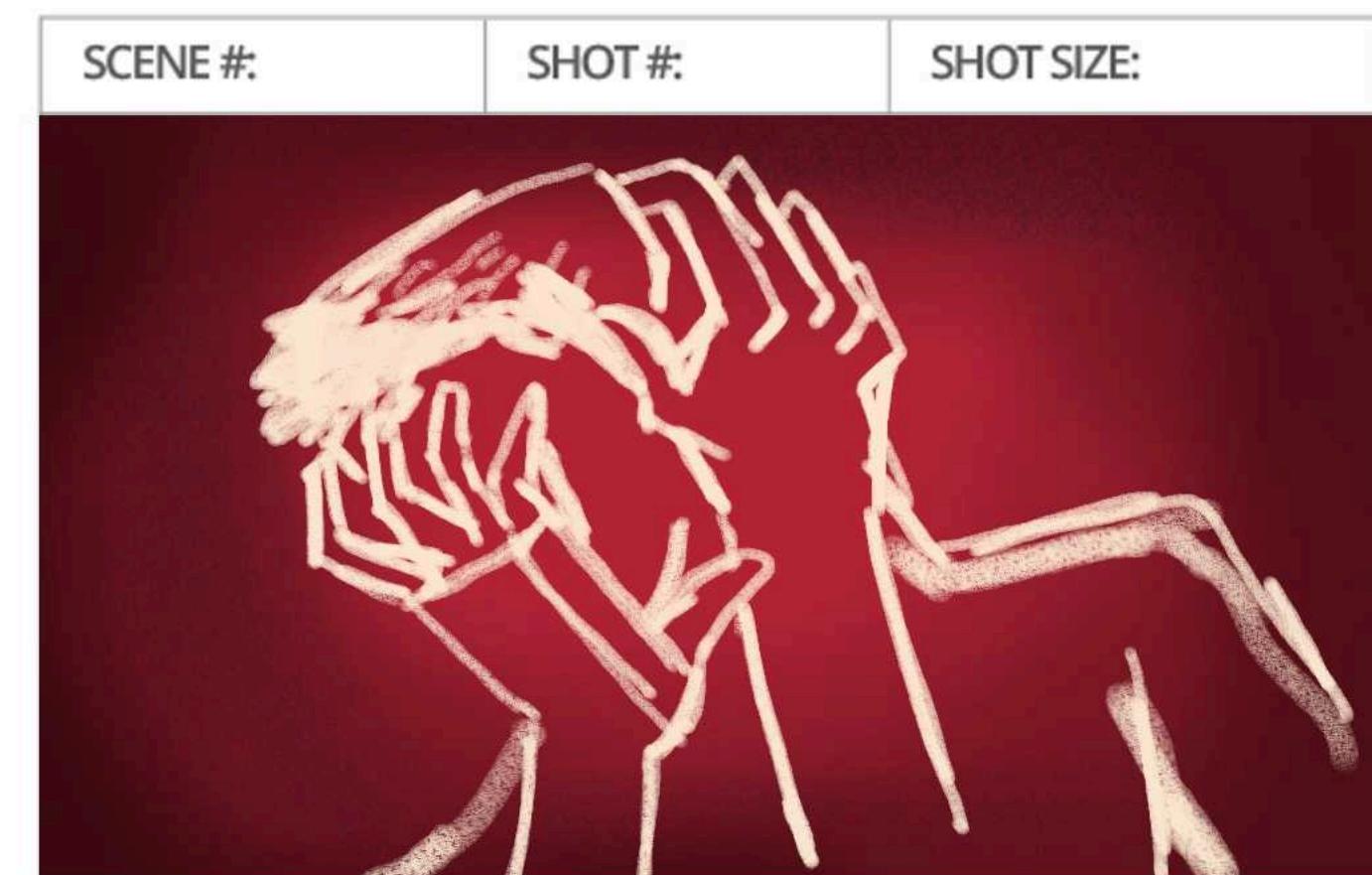
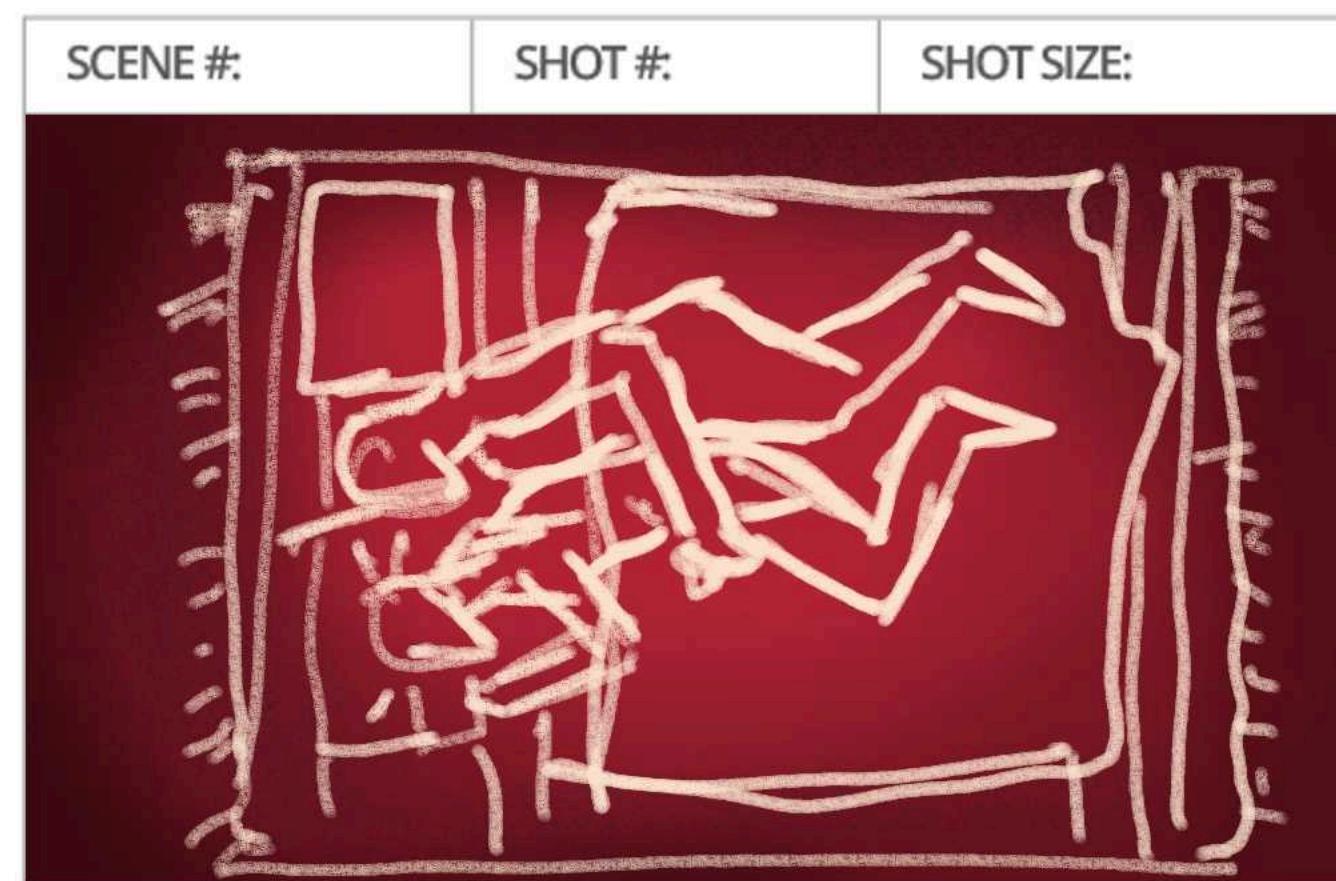
One boy caresses the other in his lap.

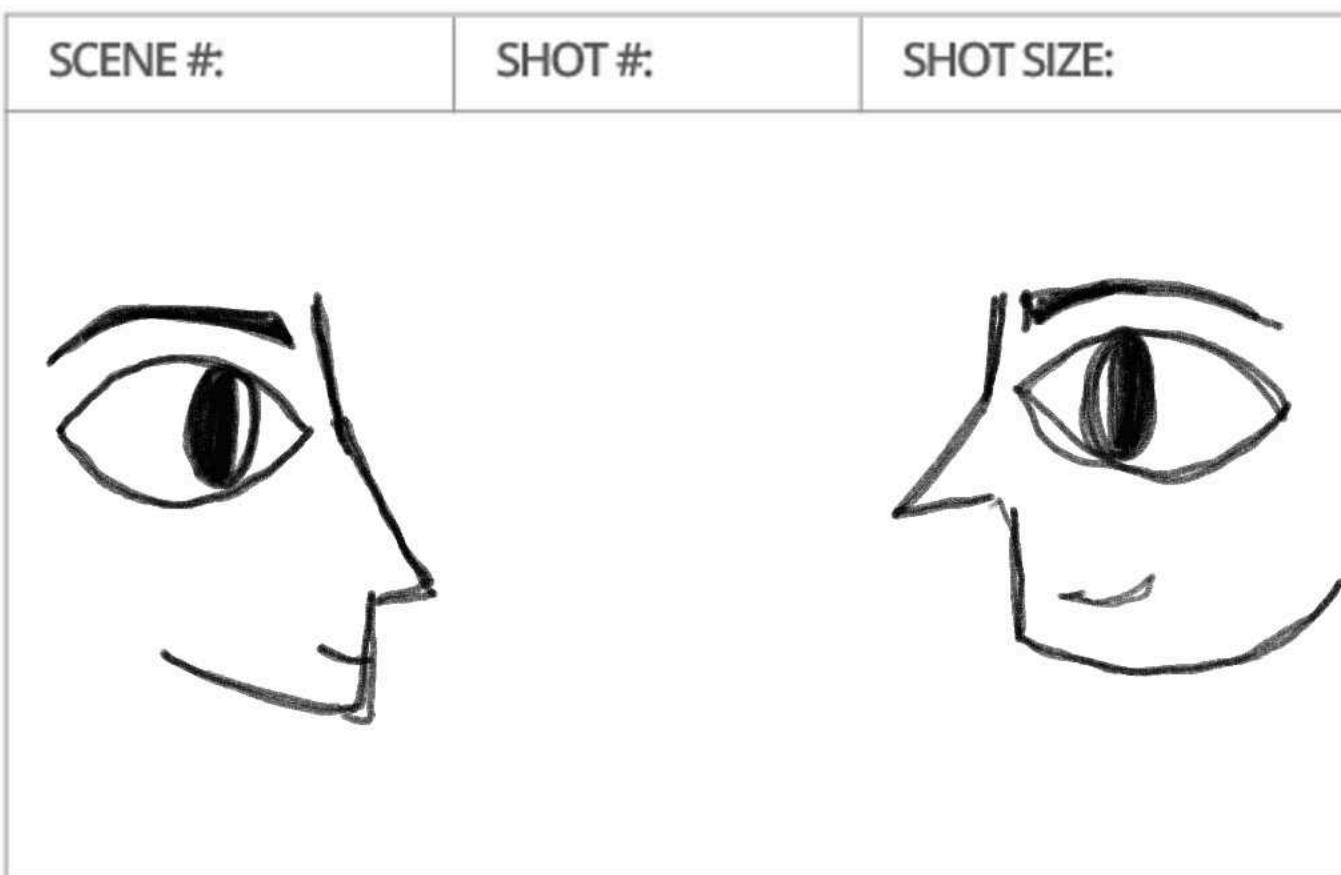
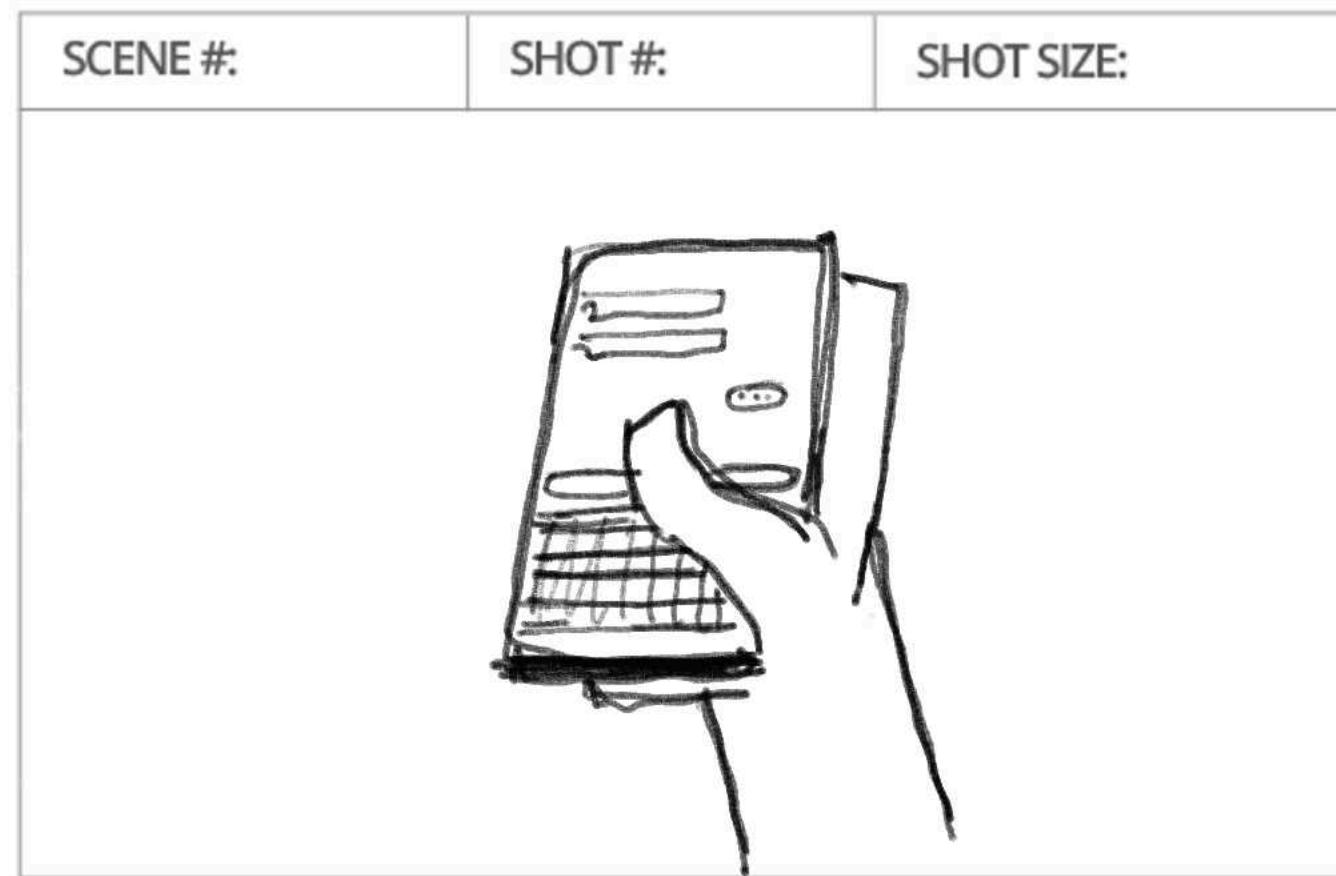
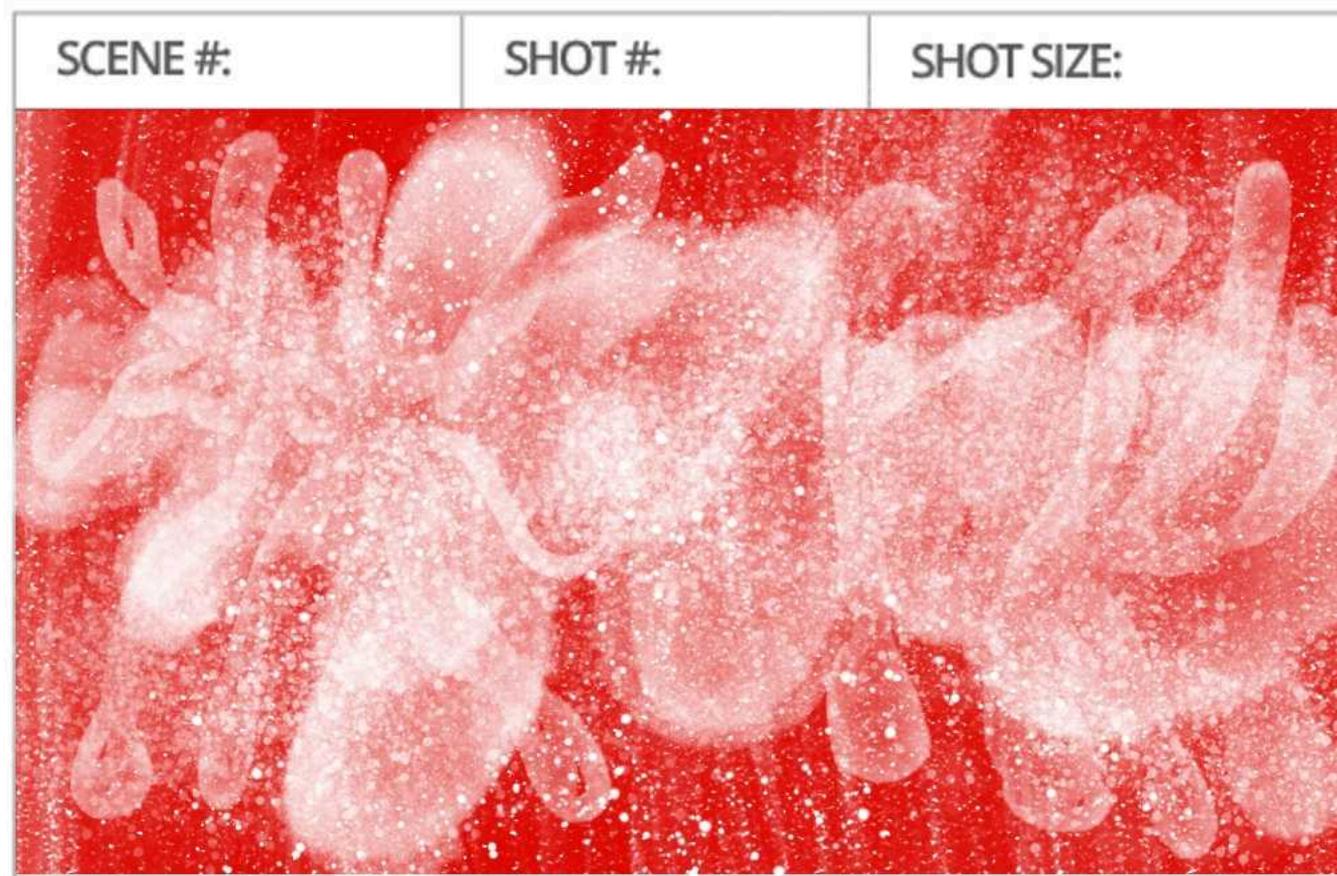
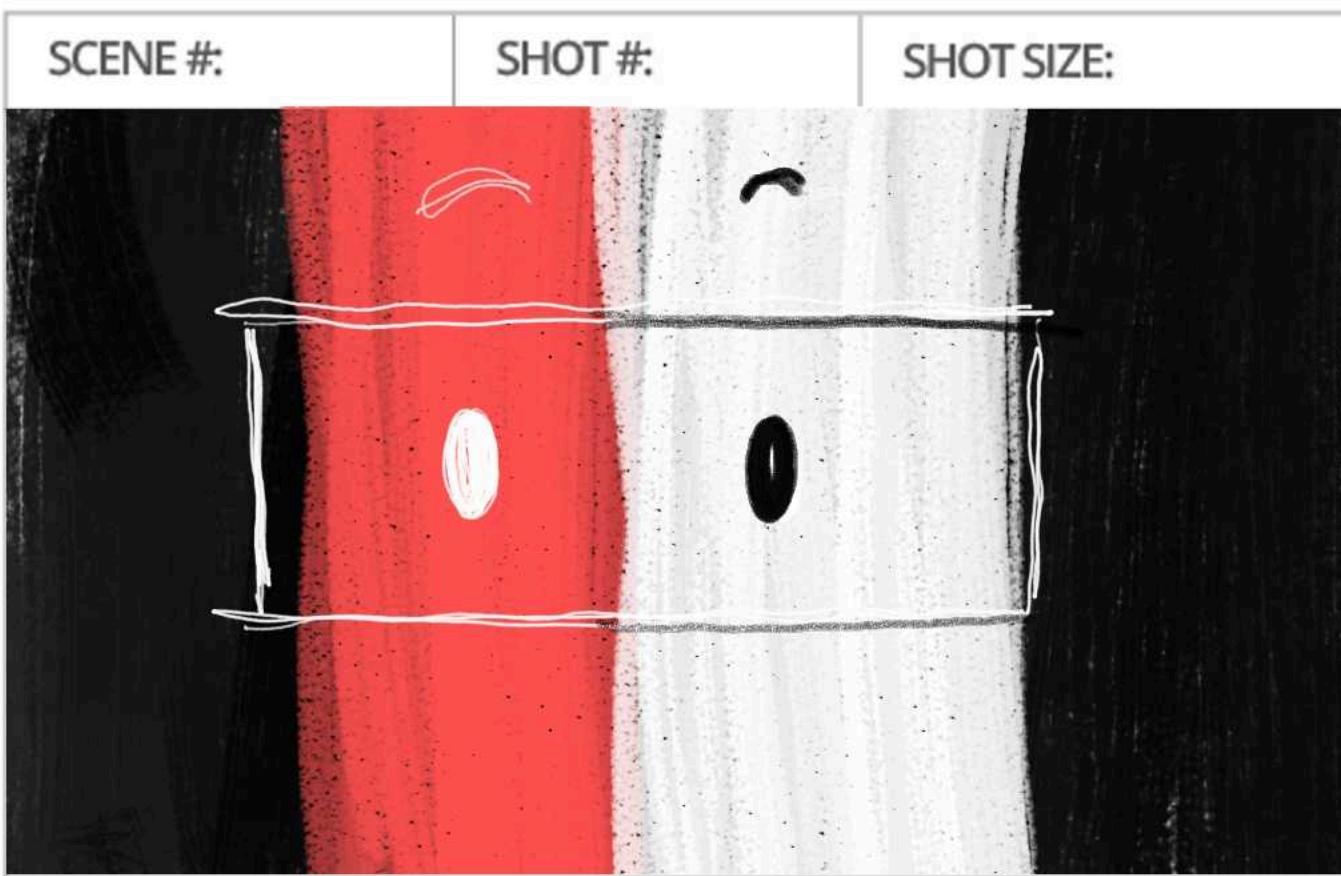


A back hug. eyes closed. calm. tender

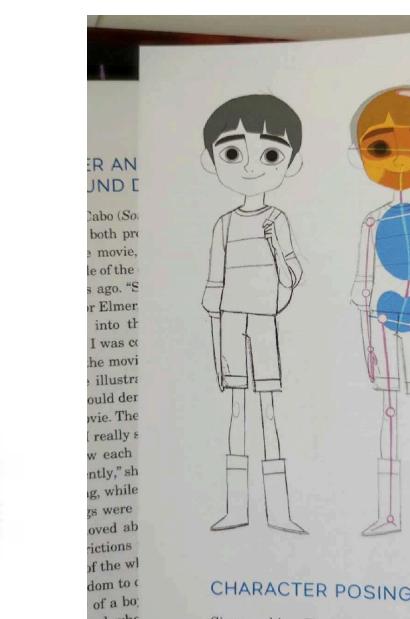
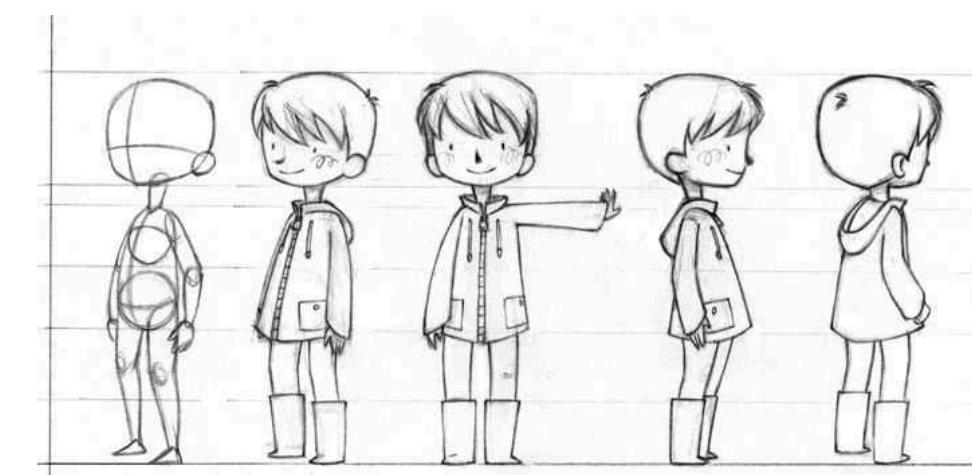
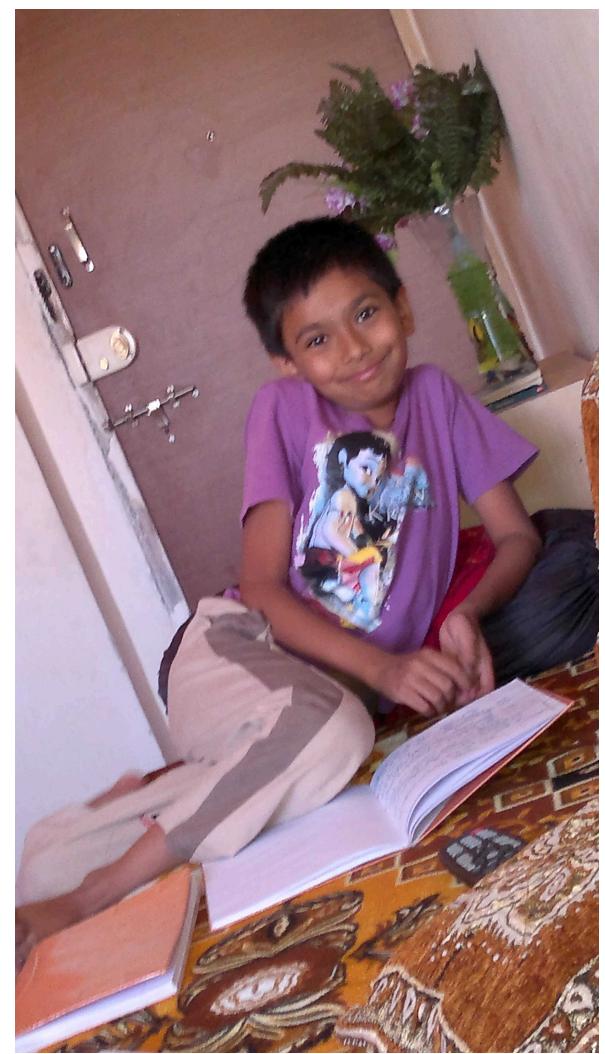


A man (now nude) on top of a younger boy who's tied.



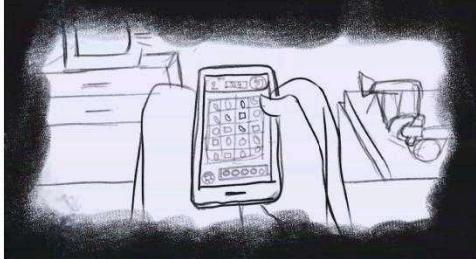
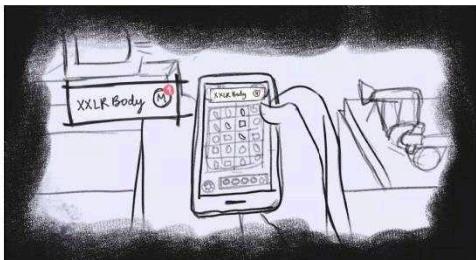


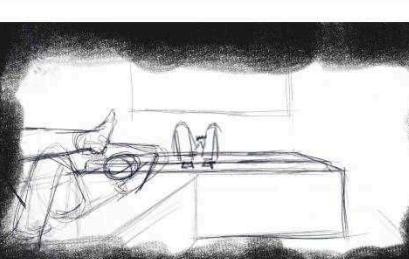
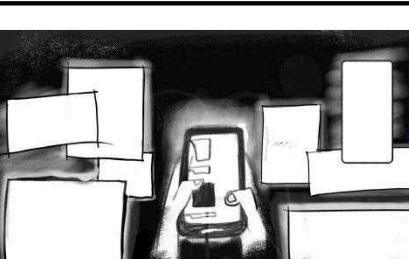
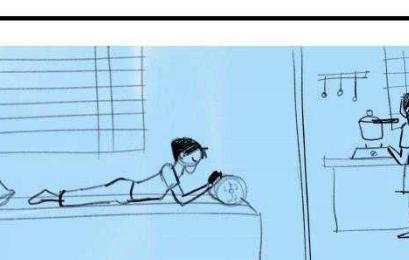








	Scene	Sounds	Mood/ Emotion
1		Shuffle (when character turns in bed) Ceiling fan Notifications (Two when the screen is black) Room tone	Empty, Lonely, Idle
		Songs on a few stories, as long as they stay in frame Bg: (continuous fan, room tone)	Irritation, Frustration, Heartbreak
		(The speed of tapping with finger increases) Breaking of glass as a heart breaks on screen (think of a short, thin glass)	
	Transitioning to the past		
2		Game sound? (Fruit Ninja fruit slash + splash) Sounds in a chaotic home: A soap opera on TV, soft ceiling fan?, food cooking in the kitchen (chopping/ sizzle with stirring)	Chaos
		Notification ting	
3		All background sounds drown out as this image takes over the screen. A soft 'tink' on the image's wink followed by a short electric current sound	Seductive? Surprising?

3		The cartoon sound of a character rising up to the sky and falling, with a continuous current.	Shock, Out of control, Going into an outer worldly void
4		Phone falling on bed, the chaos of the living room returns (Intent: comedy with the character's erection and pornographic images placed against a religious instrumental track playing in the TV soap)	
4		Chaos Intensifies (A religious track is playing on the TV show as nudes and pornographic images appear on screen)	Surprise
5		Same living room sounds, faded out? A parent calling out?	Fear
5		Doraemon title track on TV, pressure cooker sound leading up to the whistle (The TV can drown out as the cooker sound amplifies)	



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