CHAPTER 2
REVIEW OF LITERATURE

The review of literature defines and develops a valid argument from the implications of studies and establishes the context and the rationale of this research to confirm the choice of research focus and questions. The review of relevant literature on the representation of transwomen in cinema and the social exclusion of the transwomen are presented.

2.1 SOCIAL EXCLUSION OF TRANSWOMEN

Social exclusion is marginalizing, prohibiting and rejecting the rights and resources for a particular group that are easily accessible to other members of the society like housing, hospital, education, employment, livelihood opportunities, etc. Transwomen or third gender people are expelled from participating in the social, cultural, economic, political and decision-making process (Pattnaik & Mohanty 2014).

Discrimination, denial and rejection start from the family, friends and religion further lead to the social exclusion and violence from the police officials (Chukwuemeka et al. 2005). The family excludes a transwoman because of the expose of her gender identity and denies the birth certificate, driving licence, passports and allied identification benefits, which results in school dropouts, unemployment, and disowned from other socio economic benefits. Banks do not provide them loans as transwomen are mostly believed to be sex workers, cheaters and criminals. Therefore, transwomen behave arrogantly to safeguard themselves from the society. The welfare schemes do not reach all the transwomen and the civic amenities, economic resources,
basic infrastructure, societal benefits, political privileges are not provided to all.

Indian society stigmatizes transwomen community, discriminates, ridicules and abuses them at railway stations, workplaces, bus stands, theatres, malls, hospitals, etc. They are largely treated as untouchables (Chakrapani et al. 2007; Sood 2010) and are denied the government documents, voting right, marriage, child adoption, banking, wills and trusts and many other fundamental rights of the Indian Constitution (Bhan 2006; UNDP 2010; Bhugra et al. 2011) that creates a strong psychological problems among the community (Sridevi & Veena 2011; Sathasivam 2013). Transwomen in India encounter poverty, physical weakness, exploitation, powerlessness, suffering, depression, segregation, alcohol and tobacco abuse and electoral rights (Suguna 2013 & Raju & Beena 2015.) They live a highly awful life as they undergo inhumaness by the society, deprived of socio-cultural participation. Sood (2010) says that there is a vital need in India for the laws that could protect transwomen against such discriminations.

Tamil Nadu is the first state to initiate government subsidies to transwomen like ration-cards, free houses and lands, etc. Yet, they are vulnerable towards depression, anxiety, HIV/AIDS, suicide and substance abuse (Suguna 2013). The socio-economic condition of transwomen community in Tamil Nadu is at very low ebb, as the authorities and leaders do not support them. The government denies care and attention to transwomen then their life becomes worse and miserable, and they are forcefully marginalised, engage in sex work and begging that further hardens the attitude of the society towards them (Suguna 2013; Pattanik 2014).

The level of education and privileges of transwomen in Vellore district of Tamil Nadu shows that they are aware of the fundamental rights provided by the constitution yet, they have no knowledge of the state
government policies (Jeyaseelan 2015). This research suggests attention from the government and the NGOs for the education and upliftment of transwomen who are involved in the sex work. Mahalingam (2003) studies about the essentialism, culture and gender identity among transwomen of Tamil Nadu and states that the gender belief of transwomen are complex as they believe in *Karma* where a man and a woman interchange their sex in the next lives. This study points out that the transgender people have a fluid notion of gender identity, which is multi-layered and was shaped by location, culture and marginalization.

### 2.1.1 Discrimination from Family and Friends

Every transgender child encounters physical and sexual assault from parents, friends, neighbours and guardian. To escape from the encounters, they are abandoned and exposed towards numerous societal problems (Chakrapani et al. 2007; Murugaraj 2013; Sathasivam 2013). On the other hand, familial exclusion is also based on cultural and societal pressure that the family faces. Once, the father of a transgender son threw him in the well due to the humiliation, where the son died and his right to live was denied (Sood 2010).

Parents respond adversely against the gender identity of a transgender child, which makes them discriminated from the society. Parents force their transgender children through religious authorities, practise violence or black magic to make them work with their born identity, which results in the mental illness. Therefore, the transgender children feel rejected, neglected and abused, whereas they need the emotional support of their family during the transition (Kisha 2012 and PRAXIS 2013) and the society treats them very insensitive. Parental pressure and fear of family exclusion make transwomen to hide their identity resulting in an unsuccessful life. Almost all of them are suffered by the denial of proper and healthy childhood.
Vannan (2015) reports that a few parents who support their transgender children are not even aware of the scientific reason behind as they strongly believe that they are the children of God.

Like any other adolescent human, transwomen are also physically and psychologically attracted towards their opposite sex, yet they face betrayal, cheating, violence, black mailing and exploitation by their male lovers. Incapable to handle this rejection and betrayal many transwomen have attempted suicide (PRAXIS 2013).

2.1.2 Discrimination and Denial of Education

Education should be directed towards the child’s personality and talents to their fullest potential (Article 29, United Nations Convention on the Rights of Child 1989). In India, the Right to Education Act (2009) provides every child from six to fourteen years shall have a right to free and compulsory education in a neighbourhood school till the completion of elementary education. However, the discrimination, family exclusion and the lack of financial support affect the education of the transgender children. Classmates and peer group avoid the transgender children when they notice their physical and psychological changes, and the gender variant students hesitate to continue schooling due to the fear of avoidance (Sridevi Sivakami & Veena 2011).

The transgender students experience physical, sexual and emotional violence such as neglect, loneliness, teasing, bullying, etc. in the classrooms and the playgrounds by fellow students and male staff. Even they are forced to clean the classrooms, toilets, corridors, etc. (UNAIDS 2011 and PRAXIS 2013). The discriminations and violence force the transgender students to drop out the schooling. Hence, the transgender students need to be considered for statutory reservation in educational institutions (Sathasivam 2013) to
avoid such discriminations. Moreover, exclusion from family is a major hindrance to access the education. The negative attitude of the insensitive teachers towards the transgender students have an adverse impact on their higher education (Rajesh & Naved 2013).

India Exclusion Report 2013-14 shows that the transgender adolescents who desire for sex change operation are deserted from home, feel secure with their community, yet with lack of education and employment, they are forced to do sex work and begging. Adequate knowledge and sensitivities among teachers and students might help education accessible for the transgender individuals. Rajesh and Naved (2013) argues that it is the responsibility of the government to provide free and compulsory education to all children up to the age of 14 (Rajesh & Naved 2013) as schools hesitate to admit the transgender individuals (Nanjundaswamy 2014).

Despite these efforts, the teachers and public should be sensitised over the transgenderism as a transgender student said that the teachers illustrate them as examples for non-metals (The Hindu 13 July 2014). The High court of Tamil Nadu has granted the name change of the transgender people in the certificates, and Ms Grace Banu was the first transwoman who changed the name and joined the engineering course under Anna University, Tamil Nadu (Scott 2014).

### 2.1.3 Discrimination and Denial of Housing

Transwomen are excluded from the family and denied of housing as they are mostly believed to be involved in sex work and begging. They were left on the streets, abandoned and vulnerable to vicious violence. The lack of the monetary support from the family, the lack of the educational and economic opportunities make the transwomen live along with their community people. They demand short-stay homes and a toll-free helpline to
support them at the time of crisis (Saddarhaq 16 Jul 2015). In Tamil Nadu, transwomen prefer to live in slums, where they are provided with the low or free cost housing (Thilakaravi 2011; Vandhana 2013).

Indian Exclusion Report of 2013-2014 found that the Dalit, HIV positive, disabled people and transwomen face the denial of housing in the society. In 2014, transwomen of Chennai protested against the state government for not providing the houses through the Slum Clearance Board (SCB) as they have filed a petition for the houses in 2009. In 2015, they once again pled to SCB yet, the authorities rejected their petitions, which leads to the protest and arrest, and they were let free by the evening (The Hindu 7 October 2015).

2.1.4 Discrimination and Denial of Employment

Most of the transwomen in India belong to lower economic status, experience discrimination and denial of employment. Inadequate economic chances restrict transwomen community below the poverty line, drives them towards sex work or theft, through which they spend the income for their sex change operation (Somasundaram 2009). Transwomen, who are largely suspected and arrested for illegal activities are detained in the police stations and abused by the police officials.

Moreover, transwomen are treated inferior and offended even among the LGBT community (Sood 2010). Lack of education and financial assistance are the major causes for their economic constraints, deprived of social inclusion even the recognition of transwomen is just a dream (Nanjundaswamy 2014). Traditional occupations trailed by the Indian transwomen are dancing (Badhai), sex work and begging (Mukherjee 2004; Gayatri 2006; Toumey 2008) as they are discriminated and abused at the place of employment and treated as the objects of humour (Bryant & Schilt
Ninety percent of transwomen have encountered some form of harassment in the workplace (Grant et al. 2011).

The private employment sector provides a very few job opportunities to transwomen, yet they could not stay in the job due to the continuous mistreatments and harassments by the colleagues (Sridevi Sivakami & Veena 2011). Besides, the employers do not prefer transwomen candidates to avoid such abuses and harassments rather instructing or punishing the colleagues. Therefore, the discrimination and denial of employment force transwomen towards sex work and begging, which further harden the attitude of the society (Babu 2012; Rajesh & Naved 2013).

Transwomen are rejected and abandoned as they have not acquired justice for the workplace abuses, which occur largely in the sectors of salespersons, educators, factory workers, social service professionals, etc. (Wessler 2005). Further, their birth and educational certificates are left behind, so the accessibility to the employment, schemes and social welfare programs becomes more difficult (PRAXIS 2013). In India, 90% of transwomen are involved in sex work and the risk of HIV is nine times higher than the female sex workers (UNAIDS 2014). Furthermore, transwomen who are denied of human rights, pushed into human trafficking, harassed in public places, police stations and prisons (Nanjundaswamy 2014).

Apart from social inclusion, cognizance on gender diversity and sexuality is largely needed among the family members as it could end discrimination or exclusion (Sood 2010). Transwomen should be treated equally, appreciated and included at the place of the employment (Garcia 2011), and they should be respected with their personal space and conscience to achieve their life goals.
2.1.5 Health Issues and Discrimination and Denial of Healthcare Services

The healthcare providers discriminate and deny the medical services to transwomen due to their ignorance over the medical phenomenon of the transgenderism. Medical professionals stigmatise, mock, mistreat, derogatorily label, humiliate and reveal the gender confidentiality of the transgender individual (Chakrapani et al. 2002). Transwomen are harassed and humiliated when admitted in the male wards and even the medical staff abuse them to commit suicide (Saveri 2013).

Besides, no toilet facilities are provided for transwomen in health care centres. However, both the male and the female doctors refuse to treat transwomen, and if the healthcare professionals are so ignorant about the sexuality, who would take up the responsibility of creating awareness among the cisgender people (Chakrapani et al. 2007; Sood 2010; Kisha 2012; Grant et al. 2011; Mohan & Venkatesan 2011).

Transwomen are more prone towards the infection of HIV/AIDS as they are forced to involve in sex work for their survival and sexually harassed. The sexual violence against transwomen is not considered as a crime by the police and an instantaneous prevention is needed to safeguard the community from the sexual violence (Kenagy 2002). The government should work to create awareness in the family, educational institutions, media organizations, workplaces etc. for a progressive life of transwomen (Solymar and Takacs 2007).

Justice Sathasivam (2013) claims the separate wards for the transgender people in all the health care centres as they are ill-treated in both the male and female wards in order to increase their social acceptance. Transwomen seek unqualified medical practitioners for free and affordable
services, which further increases the risk and treatment difficulties in HIV testing and prevention (Pehchan 2013; Pattnaik & Mohanty 2014). The drug addictions, unsafe sex, insufficient social support, poverty and stigma are observed among transwomen in many cities of Tamil Nadu (Rajan 2008 and Keatley et al. 2004). The National Aids Control Organization in 2006 and Naz Foundation International (2006) recognised that the female sex workers, injecting drug users, MSM, MTF as ‘the core high-risk groups’ of HIV in India as they have no access to proper STI treatments. In addition, they suffer from blood pressure, obesity, heart and urinary diseases, etc. (Pisal & Bandewar 2005).

Stigmatization and discrimination even in government hospitals force transwomen to castrate their genitals by unqualified people or by the traditional Thaayamma method performed by an elder transwoman, whereas the unhygienic procedures followed during the castration that develops more complications (Winter 2009; Saravanamurthy et al. 2008). The report of Medindia in 2008 showed that among a rough estimate of one lakh transwomen in the state of Tamil Nadu, 8300 are affected by HIV/AIDS and they were abused sexually and physically by a regular or casual partner (Kulkarni et al. 2009).

UNDP report in 2010 reveals that more than half of the transwomen have forced sex and consume alcohol excessively to manage rough men and to overcome pain and worries. Police sometimes register the death of transwomen in the category of the third gender, whereas transwomen suicides and deaths are registered in the male category says the transwoman activist Kalki Subramaniam (Shivam 2012). Lack of data on the transgender people and limited research funding is a major drawback (Jobson et al. 2012).

Social exclusion, lack of recognition of gender identity, denied health care system and transphobia are the barriers to the prevention of HIV
among transwomen (Pattnaik & Mohanty 2014; AVERT 2015). Transwomen in Asia, Latin America, and Pacific regions face legal hindrance during the sex reassignment surgery irrespective of age and social status, therefore they choose to continue the sex work with HIV risks. Transwomen are restricted from donating blood at the blood donation campaign organized by the Thai Red Cross (TRC) in 2008. They staged a protest and a couple of weeks later TRC announced the withdrawal of discrimination and promised for the screening of HIV infection for the queer group (Principle 2 YP 2007).

2.1.6 Discrimination and Denial of Banking

Transwomen are denied banking and finance, and they are unable to get neither the account nor the personal loans in banks (Couch et al. 2007). Priya Babu, a transgender activist says that the family card is a mandatory proof for the purpose of identification to open a bank account, which depressed the transwomen as they have no proof of any government records with the transgender identity, thus they are discriminated and denied from accessing banking and financial services (Govindan & Aniruddhan 2008).

2.1.7 Discrimination and Denial of Toilet

Denial of public toilet is a major burden for transwomen in Indian society, which puts them under physical and psychological stress. Transwomen report that they are secretly watched and abused in men toilets, whereas women feel discomfort (Sood 2010). In 2009, mobile public toilets for the transgender people sparked a debate (Chinki 2009). The municipal corporation proposed a budget of 45 lakhs for three pilot toilet project near the populated residence of the transgender people like Saidapet, Kothamedu, Thedeer Nagar and Athuma Nagar and the toilets were planned with the male and female urinals. However, the president of Tamil Nadu Transgender Association MS Asha Bharathi has opposed this initiative as the separate
toilets would create discrimination while transwomen consider them as women (PTI 04 April 2017). Dr Lakshmibai of Tamil Nadu AIDS Initiative said that separate toilet would definitely isolate the transgender people from the mainstream. However, transwoman Rose, television host appreciated the initiative as it could help the transgender people to unite with the mainstream in a long run. Yet, the Government of Tamil Nadu ignored the direction of the Madras High Court to build public toilets for transwomen and the petitions are in vain (PTI 04 April 2017).

2.1.8 Denial of Identity Cards and Titles

The legal identity of transgender people remains challenging in India, which excludes them from accessing the fundamental rights and various schemes provided by the Government. The gender identity of the transgender people differs from identity cards and recognising the gender change in identity documents would help them to enjoy their rights (Principle 3, 13, 19 YP 2007).

In 2005, the Government of India has implemented ‘E’ (eunuch) category in the passport forms for the transgender people, which was opposed by their community as the term ‘eunuch’ holds the historical stigma. At the time of the national election, the Election Commission of India added the ‘third gender’ option in voter form (Sood 2010). However, barely 28,000 transgender people were registered in ‘third gender’ category whereas there were three million transgender people in India (BBC 15 April 2014). The Transgender Welfare Board (TWB) of the state governmant of Tamil Nadu has been incompetent to provide the Transgender Identity Card, family card, land and other welfare schemes due to the inactivity of the TWB along with the frequent migration of the transwomen for the livelihood. Pattnaik & Mohanty (2014) say that many transwomen are deprived of address and identification proofs and not aware of the eligible schemes.
2.1.9 Discrimination and Denial of Police Service

Transwomen experience discrimination and denial even from the police officials as they are abused, sexually harassed and physically assaulted by police officials, and the transwomen sex workers are more vulnerable towards false criminal offences (UNAIDS 2011; Kisha 2012). Transwomen are sexually abused by the airport security forces during the security check and they feel uncomfortable to seek the police officials for anything (Currah & Mulqueen 2011).

The transgender people were mocked and ridiculed in public places and violence against transwomen are unreported as police did not liaise with them (Saveri 2013). If they approach the police stations for the grievances, they were accused of the situation and ignored as the transwomen are seen as the sexual objects and the violence against them are overlooked. At times the police officials threaten to file a criminal case against them under IPC section 377 (Saveri 2013). Transwomen have filed petitions against the officials who have filed false cases against them (Vijayalakshmi 2015). Moreover, transwomen are retained in the men’s cell that often leads to the sexual assault. The Delhi High Court has called for separate lock-ups, prisons, and toilets for transwomen (PTI 28 July 2014). The Times of India (17 April 2016) and the National Institute of Epidemiology report that 60,000 transwomen across 17 states, who are excluded from their biological family are physically and sexually abused by the police officials. Therefore, transwomen see police officials as their biggest threat, yet they seek better understanding and the social support from the government and public.

2.1.10 Crimes against Transwomen

Transwomen are the secret victims of the frequent crimes around the world, and they are verbally assaulted because of their gender expression
(Harris Interactive & GLSEN 2005; UNAIDS 2013). The transgender students are excluded in educational institutions as the classmates spread rumours about their gender identity (Couch et al. 2007; Grant et al. 2011). They are verbally assaulted with the derogative terms such as Chakka, Ombothu, and Ussu before the term ‘Thirunangai’ got popularised says Priya Babu, a transwomen activist (2012). The hate on transwomen leads them from verbal abuse to a strong psychological distress and end in suicides.

The sexual harassment from relatives and neighbours is the first forced sexual violence against the transgender people that makes them vulnerable to the Sexually Transmitted Infections (STS) (YP 2007). Thus, the relationship difficulties of transwomen with their family and friends victimise them towards violence and harassment (Di Ceglie et al. 2002). Moreover, the forced sexual assaults and gang rape by rowdies are common on transwomen victims, which results in physical injuries, ruptured rectum, internal haemorrhage, etc. where most of the violence are unreported (Khan 2004). Often the pimps and police officials drive transwomen underground for the sexual pleasures, which make them vulnerable towards STIs including HIV/AIDS (SIAAP 2009).

In India, a million transwomen involve in the sex work as it is the only way that society provides them for their survival. Moreover, they are neither supported by police officials against gang rapes nor the hospitals admit the rape victims (Deepa 2014). Hindustan Times (23 January 2013) reports that transwomen are brutally raped for their money and jewels. TNN (29 June 2014) reports that the policemen rape transwomen in lockups and they are left naked the whole night with pain and suffering. A transwoman, who was abused verbally and physically assaulted by a man at day time in a bus stand was denied of legal action by the police officials.
A report from Times of India (John 2016), shows that transwomen often face abuses at workplaces than on the streets. A survey from 440 transwomen in six districts states that they face harassment at the work places and organised sectors like the government-undertaken agencies, corporate institutions and voluntary agencies. The report of the Tamil Nadu AIDS initiative of voluntary health services and Centre for Sexuality and Health Research Policy evidently states that transwomen are sexually and physically abused by their colleagues.

2.1.11 Suicides of Transwomen

Transwomen commit suicides when they are denied of survival, and the reason for the deaths of transwomen are hidden and are filed as accidents (Javaid 2015). National Crime Records Bureau (NCRB) (2015) states that Tamil Nadu ranks second with 12.2% (16,122) in suicidal deaths, and Chennai city leads first (2,214) in the state, which makes the people analyse the aspects of globalisation from a different perspective. Moreover, the report clearly states that the actual population of transwomen in Tamil Nadu is a delusion as only 16 transwomen suicidal deaths are noted in gender wise counts, whereas 106 transwomen killings and 16 suicides were recorded previously.

De Cuypere et al. (1995) state that the exclusion of the transwomen drives them towards alcohol, drugs, stress and suicides as the discrimination and denial have a negative impact on the health of the transgender individuals (Lee 2000 and Laird & Glasgow 2003). Due to the socio-economic and cultural issues they are affected psychologically and suffer from depression, anxiety, bipolar affective disorders, post traumatic stress disorders, etc. and apart from all these provoked stress factors, they are significantly victimised with HIV/AIDS (AVERT 2015). The exclusion issues of transwomen are not limited within a demography and are inhibited across the world (Deepa 2014).
MR Sunil Menon, a fashion designer and LGBT activist says that the suicidal thought arises in the mind of a transgender individual when he/she is rejected from the family (Shivam 2012). Instead of social support, they are further harmed by the attitudes of intolerance and hatred towards their gender expression (SAATHII 2012 and Sathasivam 2013).

2.1.12 Community system of Transwomen

Transwomen are uninterruptedly subjected towards disgust, violence and ridicule (India Exclusion Report, 2013-14) and socially excluded. They are organised under a well-structured community system called ‘Jammat’ and protect themselves for years in India. The Jamaat functions with the Gharanas-houses headed by a Naayak and follow the female relationships in a hierarchy as Guru (the teacher)-Chela (the follower) and the Guru of Guru called as Naani (the grandmother) (Nanda 1996; Saveri 2013). The young transwomen who are excluded from family are adopted by the Jamaat, and the Guru teach them the customs and rituals of the community.

In North India, there are three occupational divisions in the transwomen community, *Cheenal*-the sex work, *Chuta Bazar*-collecting money in the market and *Badhai*-offering the blessings at the weddings and births (Kalra 2012; Padmabharathi 2013; Anand 2014). However, transwomen turn to involve more in the sex work from the traditional occupations as the result of globalisation and changing social structures (Kalra et al. 2010).

In South India, transwomen are not invited to bless as in North India, and they live through the sex work, begging and collecting money in shops. In Tamil Nadu, the Jamaat system is not strong as in the northern states of India and often cultivates violent and coercive behaviours between gurus
and chelas, and they were forced by their guru to earn money, either by begging or by the sex work to support the community members (Padma & Aniruddhan 2008). Therefore, they live under a guru for years, forced to spend their earnings within their community and exploited from the individual rights (Saveri 2013). The secondary occupations of the transwomen who are not completely controlled by the Jamaat are dancing, garland making, performing in the drama, singing at the funeral, cleaning the vessels in the houses, AIDS awareness campaign and the beautician (Padmabharathi 2013).

2.1.13 Population of Transwomen

International estimates suggest that one out of every 12,000 individuals is MTF and one out of every 30,000 individuals is FTM (Feldman & Bockting 2003). Until 2014, there was no record of the actual population of the transgender people in India as they were enrolled as either male or female in previous census records (Nanda 1996). The transgender people who are excluded from family experience social stigma, discrimination, expulsion from property rights and other family entitlements. As the result, most of the transwomen of Tamil Nadu migrate from their native to the metropolis and disseminated across the country for livelihood opportunities, which make them a hidden group (UNDP 2010; Bhugra et al. 2011).

The voter registration process of Indian general election in 2014 has only 28,341 under third gender category and 2,996 people were registered among 5.37 billion voters of Tamil Nadu. As a historic milestone, the Supreme Court has granted the legal recognition to transwomen as ‘third gender’ on April 15, 2014. The Census of India announced the official census count of the third gender in 2014 as 4,87,803 in the country and 22,364 in Tamil Nadu for the educational purpose by extracting transwomen those are enumerated previously under male category in the census 2011. However, all the gender variant people are enumerated under ‘transgender’, whereas the
activists claim that the count would be six to seven times higher. Of the total count, almost 55,000 were below the age of six in the country and the census count administered well before the recognition of Supreme Court (The Indian Express 15 April 2014; Janardhanan & TNN 2014; BBC 15 April 2014). Since transwomen do not reside permanently at one place due to various social, cultural and economic issues, it is very difficult to estimate their exact population in India.

2.1.14 Law and Transwomen

The Constitution of India provides the fundamental right to equality and prohibits the discrimination on the ground of religion, race, caste, sex or place of birth. However, it is arguable whether the rights being functional and guaranteed to all the citizens equally. Transwomen deserve right to equality as per the Article 14 of the Indian Constitution as Article 15 prohibits the discrimination on the ground of sex. The Article 21 ensures the right to privacy and personal dignity, and the Article 23 prohibits human trafficking and forced labour, whereas these articles are not in practice. Though, transwomen are denied the Right to Personal Liberty, Dignity, Freedom of Expression, Right to Education and Empowerment, Right against Violence, Discrimination and exploitation.

The laws that criminalize the transgender community and LGB communities are Section 377 of the Indian Penal Code, 1870 and the Immoral Traffic Prevention Act, 1986. Section 377 criminalizes the sexual acts deemed to be unnatural and regardless of consent, these sexual acts are liable for prosecution. The transgender people and homosexuals are extensively abused and exploited in a number of instances under the section 377 by the law enforcers. The transwomen arrested under the petty cases are sexually abused in the police station that forced them to kill themselves inside the police station. Immoral Traffic Prevention Act of 1956 prevents the traffic of women
and children into prostitution. After the amendment of 1986, it became gender neutral that is applied to the male, female and the people whose gender identity was indeterminate. This act provides the legal basis for arrest and intimidation of the transwomen sex workers.

The judgments of various Indian courts address that the marginalizing, ignoring and devaluing a group, harm their dignity and the educational reservation is must, earning while learning program should be introduced, and media should act as a medium of inclusion and mainstreaming the transgender community (TNN & Times of India 15 August 2010; The Hindu 01 March 2014).

The Supreme Court of India has granted the ‘third gender’ identity to the transgender people of India and advised the Government to enrol them under the socially and economically backward class in education and employment. However, the existing laws are not enough to protect transwomen from social evils and exclusive amendments are needed regarding moral support, identity cards, welfare schemes, marriage, sex, adultery, adoptions, succession, labour, etc (Raju & Beena 2015; Calderera and Pfafflin 2011; Gupta & Murarka 2009; SIAAP 2009). The transgender persons (Prevention of Rights) Bill 2016 is proposed in August 2016 but the transgender people protest across India as the bill is trans-exclusionary and regressive. The bill unscientifically defines them as ‘neither male nor female’ and ignores reservations in education and employment and other progressive recommendations of the parliamentary committee and the judgment of the Supreme Court (Rohan 2017; Shalini 2017).

2.1.15 Media Representation of Transwomen

Transwomen are constantly misrepresented in mass media. The negative representations of transwomen influence the perception of the
audience and create transphobia, which leads to hate, abuse and discrimination. Notably, films often stereotype transwomen as villains and comedians with crude gestures, clapping with showy make up all over the world. The films produced outside India like Boys Don’t Cry (1999) and Transamerica (2005) have represented the sympathetic and vulnerable life of the transgender people in the realistic narrative. Transamerica had portrayed the cross-country journey of a pre-operative transwoman for her son whom she fathered when she was a male. Notably, Boys’s Don’t Cry had represented the traumatic life of a transman named Brandon Teena, whose murder ignited the transgender community towards the political action. This film focused the public opinion on the hatred and marginalization of the transgender people.

The Bollywood’s box office hits Kunwara Baap (1974) and Amar Akbar Anthony (1977) have represented transwomen in the songs. A transwoman character Maharani was represented as a cruel pimp and a villain in the film Sadak (1991), and this film was remade later in Tamil as Appu (2000). Whereas, the films Tamanna (1997) and Shabnam Mausi (2005) had positive representations. When parents exclude their transgender children in real life, the film Darmiyaan (1997) was a first film that represented a poignant transwoman mother-son relationship, which is based on a true incident. The film Queens ! the Destiny of Dance (2011) had represented transwomen as a vulnerable and discriminated community, while a few recent films try to change the perception of the audience by sensitive representations. The Bengali film Arekti Premer Golpo-Just Another Love Story (2010) had represented the psychological disturbances of the Transwomen. The Kannada movie Naan Avanalla Avalu-I am not HE but SHE (2015) was based on the autobiography of the transwoman Living Smile Vidhya, which had won the National award for the actor who performed the lead.
However, films are often misrepresenting transwomen by exaggerating, sensationalising, sympathising and objectifying as sex workers and criminals for voyeuristic pleasure, entertainment and business. The transgender activists continuously criticise the misrepresentation as it offends the transwomen in real life. The writer, social activist Mangai (2009) says that Tamil films threaten transwomen community by defaming them, and the sufferings of the community have not reached the filmmakers. Living Smile Vidya, a transgender activist appreciates that films like *Bambai* (1995) and *Sithiram Pesuthadi* (2006) had emphasised the humanity of the transwomen community.

However, Vidya (2007) states that transwomen are predominantly represented as sex workers, and they are depicted in groups with bright makeup, glittering costumes and as perverts. She adds that they are used as stock characters in the songs like in the film *Thiruda Thirudi* (2003), in which they are verbally abused. Ironically, such films have gained more revenue and massive audience appreciation. Tamil films such as *Jeyam* (2003), *Thulladha Manamum Thullum* (1999) and *Eeramana Rojave* (1983) have represented transwoman farce says Rose, a transwoman television host in Chennai.

June, a transwoman in Chennai says that Tamil film *Appu* (2000), represented transwomen as a pimp who murders anyone she perceives as a threat as these inhuman representations deny them even in accessing the public toilet she adds. Transwomen face abuses and discriminations when the cisgender people relate the real images of transwomen with the reel images (Times of India 08 May 2008). Transwomen are physically and verbally harassed in a song starts as *Oororam Puliyamaram*, of the film *Paruthiveeran* (2007), whereas the director of the film Ameer said that he had represented transwomen equal to the social reality.
While, Vidhya contradicts Ameer as she was encountered by a ten-year-old boy who urinated and threw ice cream on her by singing the same song, as the crowd stood around and watched. The Central Board of Film Certification has not banned or censored the misrepresentations in any of the following Tamil films like *Eeramana Rojave* (1991), *Amaravathi* (1993), *Ullam Kollai Poguthae* (2001), *Sillunu Oru Kaadhal* (2006) etc. The film *Naan Kadavul* (2009) director by Bala had represented them sympathetically. The self-regulation needed in the film industry more than censorship reformation.

Aniruddhan Vasudevan (2006) writer and activist said that if there were enough affirmative representation of transwomen in films then the attention on the bad representation would be less. Therefore, the offensive representations are uninvited as the idea of raping the gay men by a transwoman is insensitive in the film *Vettaiyaadu Vilaiyaadu* (2006). The debut filmmaker Vijayapadma’s *Narthagi* (2011) was certified as ‘A’ (Suitable for Adults only) while the Central Board of Film Certification muted some dialogues in this film, whereas even worse dialogues and scenes were represented against transwomen in other films. However, this film had represented the life of the transwomen and it could not reach the mass audience because of the ‘A’ certificate.

Shankar, a prominent director in the Tamil film industry had a worse representation of a transwoman character in his film ‘I’ (2015), as a makeup artist, the transwoman always lusts for the hero and revenges him as he did not love her. Surprisingly, the transwoman actor Ojas who performed the character defends as the story had demanded such characterisation, which proves that she is not aware of the impact among the cisgender people. Moreover, transwomen community in Tamil Nadu objected the film and complained to the CBFC, yet did not get justice.
Tamil cinema discriminates transwomen (Arasu 2006) and neither the transwomen representation in Tamil films nor the perception the audience was explored academically. The protest against the negative representations was carried out by a transgender welfare organization in Thiruvannamalai for the very first time. Thereafter, Na. Muthukumar and the Lotus Sangam in Kumbakonam and many other activists expressed their voices. The transwomen community strongly objects and protests along with the social activists whenever misrepresentations occur in films.

Transwomen are represented in Tamil literature and culture since the Sangam Era, and the third gender identity and the impotence of the male are referred with the terms Ali and Pedi (Ayyappan 2012; Munish 2010). Notably, the writer SU Samuthiriam had authored the first Tamil novel that represented the life of a transwoman which is greatly based on the life of the transgender activist Noori. This novel has clearly articulated the self-identification, sufferings and the traditional sex transition process of the transwomen. Many short stories such as Gomathi by Ki Rajanarayanan, Mathi Enum Manithanin Manaran Kurithu by Natarajan, Vakkiram by Paavannan, Annai by Gurusami Mayivaganan had represented the life of the transwomen. Norula, a reporter had explained the lives of transwomen community in Mumbai through her Aligal Vaazhkai-the life of transwomen (Babu 2012). The transwomen had also written the short stories and autobiographies like Naan Vidhya by Vidhya and Vellai Mozhi by Revathy. Notably, Priya Babu had written Moonraam Paalin Mugam, the first Tamil Novel authored by a transwoman.

2.2 REPRESENTATION OF TRANSWOMEN IN FILMS

Researches on the representation of transwomen were frequently grouped with related genre films, and the terms mostly used to represent the transwomen are the transgender, male femaler, cross-dresser, sex changer,
female masculinity, female transgender, fluid gender, etc. Ekins (1994) said that Hollywood films have transwoman screening processes like medicalise, ghettoise, humourise and personalise, where Ichihashi (1994) stated that transwomen were derisive in filmic representations, as they were stereotypically screened as a confined group, minority and segregated to a particular area.

These stereotypical representations of transwomen in films highlight derisive humour and create disgust among the viewers (Harris & Lasky 1993), as the subjective representations of transwomen are for the personal fulfilment of the creators and the audience. Throughout the film, a transwoman was shown with personal horrors and blues but at the end, she lives her life as a woman happily ever after whereas the horror influences the audience most of the times.

Sloop (2000) analysed the ridiculed societal representation of Brandon Teena, a real life transwoman, through mass mediums like websites, crime book, news stories, documentary film, etc. He found the beliefs on transwomen as they have physical-chemical imbalance and grown without proper emotional care and concluded that these cultural ideologies of the society highlights heteronormativity and reduces the distinctiveness of transwomen.

Roen (2001) argued that the transwomen are isolated because of cultural identity than gender identity, and he critiqued that the cultural identity is given importance rather than a feeling of a fellow human. Cooper (2002) critically analysed the female masculinity in the film ‘Boys don’t cry’. Being a self-claimed queer filmmaker, Cooper identifies this as the only film, which has screened the issues of female masculinity and acclaimed prestigious awards. This study explored that a film’s potential can destabilize the binary gender system, as mass media is a dominant story teller in the American
society. Honest media portrayals in the films could erase the stigma associated with the sexual minorities such as crossdressers and transsexuals she adds.

The film Boys don’t cry boldly defies heterosexism and homophobia and broadens the understanding of the audience towards gender transgression and sexuality. Strongly condemned the lack of social change, which could help to eradicate such prejudice. American films characterised transwomen as comic, evil, weak, criminals, attempt to tame, dehumanise, marginalise, anti-straight and creates fear, ridicule, hatred and disgust among the viewers (Russo 1986; Fejes & Petrich 1993; Gross 1996; Dyer 1999; Dow 2001; Brookey & Westerfelhaus 2001). Whereas, the contemporary queer media studies focussed on the muted identities (Erhart 1999).

Constructions and disruptions of transgender representation with contemporary filmmakers and writers were studied by Rigney in 2003. This research argued the ways of literature and film that reinvent and configures the constructed borders, discourse and silences of queer genders and queer sexualities and found that transwomen in the films are represented as the psychotic serial killers, fun figures, notorious, abnormal, disturbed, agitated, dangerous and othered. Rigney strongly believed that the patriarchal society, which strongly supports dominant male ideologies, benefits by constructing women as weak, fragile and unequal to men unless the two contradictory films ‘The silence of the lambs’ and ‘Boys don’t cry’ fore fronted the transgressive potential, female masculinity and woman out of the bonds.

Films like The killer of sister George in 1968, Yentl in 1983, Just one of the guys in 1985, Set if off in 1996 and Bound in 1997, represented female masculinity as violent, sex worker, comic, butch, weak, thief and criminal. Contemporary filmmakers and writers challenge the gender binary
and sexual norms of the society and create new ways to envision, visualise, define and construct new hetero-homo binary sexualities.

Influence of the mass media on sexuality by Brown (2002) showed that transwomen are rarely represented in the mainstream media. Youngsters access the mass mediums more like television, magazines, movies etc. and increasingly available for them. Adolescents develop sexual beliefs and behaviours so that they interpret the media content differently. This research was supported by three mass media theories; agenda setting, cognitive social learning and cultivation theories and analyses the media’s sexual content with the audience behaviour.

Fox-Kales (2004), in her research cinematic cross-dressing, aimed to find psychosocial and psychoanalytic analysis of gender identity and sexual difference in cinema as they interconnect gender performance, acting and deceit. In films like Some like it hot 1960, Tootsie 1982, The crying game 1991 and Mrs Doubtfire 1993, the ‘Dressed to cheat’ was characterised and had comic representations of male temporary transvestite and queer characters.

Kale has conceived Freud as these films indirectly pose women as an object of sex and desire and sexual jokes are amused by the viewers. These kinds of ‘dressed to cheat’ representations make women vulnerable to various abuses in the society. Moreover, mainstream films should offer thoughts beyond cultural constraints and freedom of sexual expression besides the borders of the heterosexual gender binary.

Clark in 2006 examined the intersection of queer ethnic and cultural identities in Turkish film Lola and Bilidikid by Ataman. This research digged out cultural, sexual and historical binarisms in the society. Moreover, this film was criticised as invariably melodramatic and is not realistic.
Therefore, the sexual and cultural identities of transwomen in contemporary Germany face challenges to distinguish among transgender, transvestite and transsexuals.

Transphobia in New Latin American fictional films was studied by Subero in 2008 about the perception of the audience towards the problematic representation of transvestite people. This study proved that the films lack facts on-screen representations. Films like Arturo Ripstein’s El lugar sin límites – Hell without limits (1978), Miguel Barreda’s Simón- El Gran Varon (2002), and Karim Aïnouz’s Madame Satã (2002), strongly represents the cross-dressing, as an impermanent idea of transvestism and it cannot disrupt gender binary systems. These films characterised a male to female transwomen as a cross dresser, as an impermanent feminine character that is not enough to delete the male image.

The ‘she’ image is portrayed through the hyper masculine body and as Subero analyses, the moral responsibility and commitment to social truth still remain concealed in Latin American cinema. In order to erase transphobia from the mindset of the audience and change the perception of the people towards transwomen community, the mainstream films should light the unexplored sufferings and experiences of transwomen.

Ekins in 1995, Ekins and King in 1999 found out that the hidden fear of filmmakers and the discomfort experienced by them are problematic for the audience as the original identities and realities behind the life of the transwomen are hidden, distorted and negated. The filmmakers, dominant sectors and the media control the real identities in reel life (Burton 1986).

The representations and the social ideologies determine the social status of transwomen in American society said Ryan (2009) in her research on Reel Gender in film and examines the politics of trans images in from the
1950s. She described that the transwomen representations are a transformation from myth to the fact, the cultural code, power relation, oppression, cultural authority, etc. which blend into the cultural, political and landscape of gender and sexuality in America.

Like Ekins, Ryan derived four transgender stereotypes causes transphobia among the audience as the deceiver, mammy, monster and revolutionist. The transgender deceiver cheats the people and they are shown as duplicitous, comic and selfish in the films like Tootsie (1982), Just one of the guys (1985), Sorority Boys (2002) and Juwanna Mann (2002). Mammy is loyal who is a helpmate, subordinated sidekick and a problem fixer like in the films To wong foo (1995), Holiday heart (2000) and Flawless (2007). Teen horrors and killers are the monsters depicted in the films like Terror Train (1980), Sleep away camp (1983) and Cherry falls (2000). Whereas, the revolutionists are represented in documentaries like Fenced Out (2001), Toilet training (2004), Screaming queens (2005) and Cruel & unusual (2006).

Ryan compared the real and reel life of transwomen by focusing on media texts. The effects of media among the audience are polysemy and unpredictable as media sensationalise, colonize, control, objectify, deceit, victimise, distort, violate, assault, rape, and brutalise transwomen. As a result, the representation creates a negative impact on the police officials, discrimination and denial in housing, medical care, employment and hate motivated violence. Her research concluded that the audience decode the representation at it is an active process.

Over 250 films had transwomen representations from Hollywood. Moreover, the studies showed that the portrayal of MtF is more than FtM. Mellamphy’s research in 2009 identified that the fundamental binarism of male and female, human nature and identity are disrupted by the transvestite, as they have the confused clothing of male and female in one body with
feminine and masculine characterisation with a slippery nature (Stoller 1985; Garber 1992). Garber argued the transvestite disturbs the assigned gender identity whereas the Stoller said one can alter the original identity yet the gender cannot be transcended.

Kheshti in 2009 studied the representation of cross-dressing and gender trespassing in New Iranian Cinema with the two films Dokhtaraneh Khorshid (2000) and Baran (2001). In both the films, a girl was dressed up as a boy to work and earn for their family, where the directors of both the films concentrated on representing female cross-dressing as male to survive in a male dominated country like Iran. This study concluded that the Iranian cinema constructs gender transgression beyond the screen and creates queer space in media.

Choudhuri (2009) studied the marginalization of queerness in Indian fictions and films. Textual analysis framework shows that the queer people have set up territories for themselves as in literature and films, where transwomen community faces a form of marginalisation. Piagniol studied the transgenderism and transsexuality in Almodovar’s films in 2009. Aldomovar, a Spanish film director, screenwriter and producer, broke the societal clichés, prejudices and traditions by representing transsexuality in a more complex and sensual way.

Piagniol related the thoughts of Aldomovar with Judith Butler, where the binary gender structure is because of power structures of masculine domination. He believed in breaking the ideas of a patriarchal society by encouraging womanhood and feminineness, acceptance and freedom, fiction and realism. Piagniol’s research was focussed on the Aldomovar movies; La Ley del Deseo- The law of desire (1987), Tacones Lejanos- High heels (1991), Todo sobre mi madre- my mother (1999) and La mala educacion- Bad education (2004). Aldomovar is one among very few filmmakers who do not
ridicule transwomen in films, rather he represented them in appealing characters with extreme femininity, often express passion and desire.

Kohnen (2010) analysed the expression of queerness in film and television of American culture. However, the films like Boys don’t cry (1999) and Brokeback mountain (2005) represented queerness, yet the subjects and romances are just normative. The relationship between the whiteness and queer visibility was investigated across, race, events, periods, citizenship, sexuality, activism and day-to-day life in the US, which shows that queer visibility is denotive from 1980 and whiteness was downplayed for queer representations. Films like Philadelphia (1993) and Brothers and sisters (1980), Drama series like Ellen, Will & Grace, Queer as folk, which had popular appeal of queer visibility.

Wu (2010) studied the queer in Chinese language cinemas and finds that the transgender role is easier for a woman to act as a man. The character is easily accepted and at times appreciated, whereas when a man plays as a woman arouse suspicion about their gender, sexuality and moral integrity. Therefore, before representing transgender people in films, one needs to be sensible about it.

Sini (2011) explored that ‘Transgenre’ is a New Queer Cinema genre (NQC) in the America that shows the relationship between genre and queer identity. He found that allusion, intertextuality and referentiality are transgenric techniques often used in NQC. In addition, the study anticipated meanings, motivations, and appealing techniques of each historical representation, which disrupt hegemonic potentials of binary gender.

Mcintyre (2011) traced the representations of Male to Female transgender people in Australian cinema until the 1990s from the silent era to talkies precisely with the film The Adventures of Priscilla, Queen of the
desert (1994) and after. This study identified that Australian mainstream film focuses on queer representation, addresses their issues and provides space to voice out the issues of the transgender characters on screen. Moreover, to represent the diverse section of Australian life, ‘R’ censorship rating was introduced in 1971 (Peach 2005).

However, McIntyre’s study concluded that the transgender people on the screen were laughed at and rejected until the release of the film Priscilla, which has the most recognisable character in Australian cinema. Australian cinema consisted of many genres and varieties, yet hardly represented the social inequalities of sexual minorities. The portrayal of MtF transgender people in the silent era was less. Moreover, Australian films represented them as an object of ridicule, derisive, silly and superficial, necessarily short lived, and comic and defamed, which makes the audience to laugh at the character.

The transgender theorist Mackenzie in 1999 said, “Images are the complex system of symbols that reference the world around us and within us”. Judith Halberstam, yet another transgender theorist in 2005, said that the characterisation of transwomen surprises the audience through attractive and appealing gender, while simultaneously shown as odd, confused in a heterosexual matrix. Two more transgender theorists, Jackie Stacey and Sarah Street in 2007 argued that transwomen films represent them as marginalised, misperceives between desire and identification, sexuality and gender.

In 2011, Franklin analysed the transwomen embodiment, its effect, fantasy, values, gender, sexuality, minority, race, class and aesthetics in cinematic productions and entertainment industry. This dissertation fits the films of 60 years into four cases from four cinematic genres like Christine Jorgensen’s (1953) transatlantic travel films, Mondo films (exploitation documentary films 1970s), transsexual pornography (1980s) etc. were once
the talk of the city as these films shocked the audience for once when transwomen perform as a porn star for exoticness and for sexual pleasure.

Steinbock (2011) analysed the representative pattern of visual images and linguistic texts on transwomen embodiment and cinematic aesthetics and understands the power of trans subjective images and found out that the transgender people are misperceived in cinema, between light and dark, man and woman, truth and falsity, time and space. The study also explained the transcinema aesthetics by the secrecy, fetishism, cut, suture and curiosity. The secrecy is much of pornographic genres and its elements were examined by fetishism, the cut is on media aesthetics and the curiosity is on film theories.

The space between the non-binary representations in 20th-century American films was studied by Pawlak in 2012, which discussed the oppressive, unfair and explicit binary gender system. This research examined the intersections on feminism, transgender studies, queer theory, film studies and transphobia in four late-twentieth century American films and outlines six criteria for a positive film representation and explain whether the film meets or fails.

Pawlak’s research associated feminist film theory, textuality and reception theory and transgender theory and questions the system altogether as the misrepresentation of transwomen in the American films like Psycho in 1960, Dressed to kill in 1980 and Silence of the lambs in 1991 created transphobia among the audience as the transgender people were depicted as psycho killers, deviant and aliens.

Pawlak suggested some criteria for positive representation of transwomen in films like gender contradiction, onscreen conversations beyond binary gender system, accepting non-binary gender identity and
avoiding the exploitation of transwomen identity. He contradicted with the ideology of Phillips (2006) that every social reality is mediated through representation while arguing that movies alone cannot be blamed for real-world violence on transwomen.

Filmmakers have the potential to seize the misrepresentation of transwomen community and they have the ability to create conflict belief structures and to question the dominant hierarchical structure. Instead, filmmakers use transwomen only for entertainment and profit. Therefore, the transwomen identity has lesser understanding in the society. The wrong preconception that the films exhibit in the society before encountering a transwoman in real life creates transphobia among the audience, which creates intolerance, hatred and discrimination (Laframboise 2002).

Brooks (1999) said that the term transgender is broad which could be applied to people, behaviour and filmic images that investigate gender relations in the different socio-spatial regime. Ghazali and Nor (2012) discussed the role of media in MtF identity formation among the students of Malaysia and finds that media makes a new trend about this particular group by portraying them in articles, films, documentaries, books, internet and dramas. Malaysian films like Waris Jari Hantu (The heir of the ghost finger 2007), Anu Dalam Botol (Something in a bottle 2010) and Sutun (2007) had the representation of transwomen and a new social identity.

Miller (2012) studied the representation of transgender in fictional and narrative films (comedies, thrillers and independent dramas) since 1950. He analyses the audience reception on the visual codes and narrative conventions as the identity of the transwomen played was revealed at the twist ending, which is hard for the audience to rewind the entire film and comprehend their original identity. Therefore, this research proves that the
visual code prevents the understanding between the cisgender people and transwomen (Halberstam 2005).

Moreover, films in this study represent three gazes transmisogynistic, transphobic and trans-pathetic. Repetitive representations of transgender people like killers, liars, mentally unstable, buffoons, objects of violence, fear, disgust, pity and sympathy makes the audience to see them as untrustworthy individuals. Therefore, this research suggested that a film text should teach the audience to treat transgender people as a respectable fellow human. A filmmaker should hold the potential to break the mindset of the heteronormative audience as he holds a powerful medium, whereas even the transgender people in real life are not able to connect with the represented characters on screen.

For better representations of transgender people, the world of cinema should not only include them in good characterisation but also they should be offered space like actor, writer, creative personnel and boardroom executives. The increase of the visibility of negative characterisation of transgender people increases the violence against them (Broverman 2010; Cole 2010; Gast 2010; Higgins 2010; Lyons 2011).

Cavalcante (2013) studied transwomen identity in the film Transamerica, a family comedy (2005) through its promotional posters, extra DVD features and cover art. This case study facilitated the confirming spaces of queer depictions and appreciation as a part of the society. Transamerica represented a plot with a single, white transwoman as sympathetic, quirky and intellectual female protagonist. The promotional poster of this film deliberately depicted the ‘bathroom problem’, which explores the emotional and psychological state of a transwoman.
Palekar (2012) aimed to unpack the queering representations in a Marathi film, Tamasha where his study shows that this film represents queer as an object of eroticism, which disturbs the natural equivalencies between correct bodies and desire. Sabharwal and Sen (2012) studied about the representation of ‘other gender’ in Bollywood cinema. Umrao/Umesh transgender character was analysed with respect to male to female transgender, which shows the societal exploitation of one’s gender by demeaning them through forced sex work and HIV. However, they sell their bodies for the survival and as a result, they die with infectious diseases, where men exploit them for sexual pleasures. Some researchers add that the transgender people are oppressed solely due to their sexual orientation and gender expression.

Misrepresentation of gay in Hindi cinema (Bhuyân 2013) found that the images on queer are provocative and vulgar. They are misrepresented only for commercial purpose and humour. In the movie Sadak (1991), a hijra is shown as a villain who keeps the heroine in his custody. Murder 2 (2011) film represents a hijra as a murderer, he castrates himself as he hates women, which confuses the audience with false impact on the transgender people. Films like Darmiyaan-In-between (1997), Shabnam Mausi-Aunt Shabnam (2005) had the positive representations of the transgender people. However, many films represent them negatively, as gay or queers seduce men for the sexual purpose.

Bhuyân talked about a British film ‘Bend it like Beckham’ (2002), where the queer is considered to be foreign and un-Indian. In this film, Jesse has a closeness with her female friend, where the mother exclaims that ‘She is an Indian!’ as her expression is like queerness does not exist in India and it is foreign import or western phenomenon. Most of the people in India believes that queer identities are from foreign nations and such genders are adopted.
Women speaking openly about the sexuality are considered vulgar by Indian men.

Mathew (2013) studied about the sexed celluloid, queering the heterosexual Malayalam cinema, in which he finds that cinema has the capacity to construct and destruct the normative structures of the socio cultural understandings. He said that New Queer Cinema which portrays queer as protagonist present them as outsiders and frequently cast themselves as outlaws and fugitives. Academic theories of the 1980s denote that NQC shows sexuality as a fluid, changeable, chaotic and subversive force.

The third gender on Indian films (Bhattacharjee 2014) was on homosexual-gay representation with special reference to the film *Chitrangada* (2012), a Marathi film. The study analysed about the gradual representation of the third gender in Indian mainstream cinema, as it refuses to mainstream them that shows the lack of inclusive and acceptability. This film had clearly explained the problems faced by the third gender in the society, which starts from the discrimination and rejection of the family members. This research proved that even after some good representations of the transgender people in films, the attitude of the society does not change much.

Spencer’s study in 2014 correlated the identity of transwomen in The Little Mermaid. His research has an argument on mermaid’s story with a developing young transwoman on gender identity and coming out experiences. The theme was based on the dissonance between the mind and the body that transwomen often experience (Morgan & Stevens 2008), with familial rigidity and self-censorship. Mermaid’s prejudice on humans is associated with the negative view of cisgender people on transwomen by making assumptions from stereotypes, inadequate knowledge and unjustified fear.
Transwomen are humans seen beyond social norms; they intend to find love, self-actualisation and a sense of faithfulness. However, they face ostracism, crimes, self-harm, rejection, suicidal violence and death (Stryker 2006). The transgender issues around the world are silent temporarily but cannot be suppressed forever. Wullschlager (2000) said that mermaid story is sentimental and shows the sacrificial love. The cisgender normativity silences the ideologies of other gender groups who are equally humans (Johnson 2013). Thus, the expectations of transwomen when rejected disrespected and abused cause anger, confusion, conflict and frustration in them and their family members.

Trans cinema is analysed by Straube in 2014 with cultural feminist perspective with critical intervention and gender body dissidence. Contemporary dominant films draw the gender variant people into discernment, dishonour, deception and violence. The films are constraining which represent them often voyeuristically and expose them naked and Straube suggested that the scholarly venture in trans cinema is very limited and as adds that filmmakers who reach the mass audience through their creations should be responsible for their representations and the impact it creates in the society.

Dhusiya (2014) examined the contemporary Indian horror cinema in non-Hindi films by examining the Tamil film Kanchana (2011). She argued that the film Kanchana is an unusual ghost-exorcism, as the protagonist of the film was possessed by transwomen, and she tells the story of the film, her sufferings and the revenge. Like most of the horror films, Kanchana had the murderous knife and holy amulets, and the revenge takes place at night. The character was built as a distinctly intelligible identity in a transwomen community and strongly depicts that transwomen are capable of all occupations if they are not forced to do the sex work.
Gender minorities are imprecisely represented in mass media, as the cinematic representations are sexualised, humorous and ridicule (MacKenzie 1999; Kermode 2010). The transgender rights activists criticised that the cisgender actors who perform for transwomen lacks in the actual perspective and creates transphobia among the audience. Instead, a transgender actor with the clear understanding would provide a fair representation of transwomen rather than sensationalising (Jacques 2012).

2.3 IMPLICATIONS OF THE REVIEW

Studies that focussed on the representation of transwomen were selected from the same genre of films and concentrated on grouping the films with good and misrepresentations. Moreover, researches that analyse the representation of transwomen in films over a period are fewer. Indian studies were intense in selecting the popular and outspoken films whereas, analysing the films over a period would enhance the authenticity of the representations and the quality of the research.

Representation studies combined with reception could help to comprehend the discrimination issues faced by transwomen in the society. However, the studies have analysed only the film representation and not the reception, which would not help to improve the social status of the transwomen. Moreover, the researchers should focus on the impact of good and misrepresentations among transwomen and cisgender people, as the representation and reception are interrelated with respect to discrimination, denial and rejection.

There is no notable academic research had discovered within this demography. The studies that have analysed the representation of transwomen in films have concentrated the interpretations of neither the filmmakers nor transwomen or cisgender people, as no research has studied the opinion of the
people from the film industry towards the representation. Discovering the ‘other’ view from the stance of the filmmakers would provide balanced and fair research.

A few studies have narrated the entire story of the film and have not particularly analysed the actual consequence behind the representation. Misrepresentations were observed largely yet the reason behind those were not precisely focused and found. Studies suggest that the filmmakers have the potential to break the gender beliefs and awareness should be created among the people in the film industry yet very few studies have analysed why, how and on what the awareness to be created. Besides, scholarly investment towards the sexual minorities is limited.

Inclusion of transwomen in the society differs with the demography, where a few studies found that the transwomen are included in urban part of the society as it has good social relations and environmental domains, whereas some studies proved that transwomen are comfortable, included, happy and healthy in rural areas and slum as they get free housing and acceptance with lower middle class and lower class cisgender people.

Apart from a few representation studies, many had analysed the exclusion issues of transwomen in the society. Studies have analysed the social exclusion of the transwomen argued that they are stigmatised, marginalised, discriminated and denied of rights, yet the reason for the exclusion was not focused. Moreover, many health studies evidently proved that the government welfare schemes for transwomen are not implemented successfully.

Studies suggest that the inclusion of transwomen in the family would sort out the societal problems they face and propose that the awareness about sexuality and gender identity should be carried out throughout the
country. Sexual assaults by police officials are a major threat to the transgender community, which increases the risk of HIV. Therefore, studies should also concentrate on law related issues of the transwomen community.

Indian studies state that the exact population of transwomen is unknown as they are scattered and hidden for their livelihood opportunities and from the anti-social elements. The social discrimination of the transwomen starts from derogatory abuse which was represented by the films at large. Defaming and demeaning transwomen in the society happen through the mass exposure of film representation among the cisgender audience. Therefore, the researches suggest that the filmmakers, government and the society should treat them with respect and include them in the mainstream.

Studies that focused on transwomen representations have not focused on reception, as they were not determined to find the reason behind the misrepresentations. The studies that have analysed on the reception and attitude of the cisgender audience were not intense in uncovering the reason behind the attitude. Whereas this research has explored the overall evolution and trends occurred in the representations of transwomen over a period of 40 years of cinema and analysed the narrative conventions that are used to construct transwomen identity in Tamil films. Moreover, this research finds out the interpretation of transwomen and filmmakers on the representation along with transgender activists, actors and writers. Furthermore, it analyses the impact of the representations of transwomen on the social exclusion issues of transwomen.