

Living on the societal edge

Sensitizing about the transsexual communities of India

Domain : Film Making [Live Action]

Communication Design Project

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1.

INTRODUCTION

Eunuchs have existed since 9th century BC. Hijra is an Urdu word, as can be seen from the form itself, the word has its Semitic root in the language of Arabic. The word means "leaving one's tribe". The word also has roots in Greek language which means "Keeper of the bed". Ancient Vedic culture recognized three genders. The Vedas (1500 BC - 500 BC) describe individuals as belonging to one of three separate categories, according to one's nature or 'Prakrit'. We can also see this in Kama Sutra (4th century AD) and elsewhere as pumsprakrtistri (male-nature), prakriti (female-nature), and tritiya-prakrti (third nature). Various texts suggest that third sex individuals were well known in pre-modern India and included male bodied or female-bodied people as well as intersexual, and that they can often be recognized from childhood.

WHO IS A TRANSGENDER?

Persons whose gender identity or expression or behavior does not conform to their biological sex.

Transgender people may also include identity to their sex assigned at birth. These are those persons who do not identify as either male or female commonly referred as 'Hijras/Eunuchs'. They are claimed as 'third-gender' because of absence of procreation abilities. Among Hijras, there are emasculated men (castrated, nirvana), non-emasculated men and intersexed persons (hermaphrodites).

(3) Transgender includes person who intend to undergo sex reassignment surgery (SRS) or have undergone SRS to align their biological sex with their gender. They are called as 'Transsexual persons'.

(4) There are persons who wear clothes designed for opposite sex or cross-dress in contrast to their gender. They are called transvestites. They are not usually transgender but just feel comfortable to wear opposite sex clothes. They prefer to be described as 'Cross-dressers'.



2. TRANSGENDER COMMUNITIES

Jogappas / Jogtis :

A devotee of Yellamma, she decorates her forehead by smearing turmeric (Hal-di) and vermilion (Kum-kum). Her body isn't adorned with expensive jewels. Her crown, earrings and necklace are made of cowries.

She sings paeans and bhajans in praise of her goddess. She is a Jogappa. In Maharashtra and Karnataka, jogtas and jogtis refer to male and female servants who dedicate (or are made to dedicate) their lives to gods in different temples. Jogti hijras refer to male-to-female transgenders who devote themselves to the service of a particular god.

Kothis :

The judgment describes kothis as a heterogeneous group, because it refers to biological males who show varying degrees of being effeminate.

Aravanis :

The term for hijras in Tamil Nadu. They identify themselves as women trapped in male bodies, although many aravanis would prefer to be called 'Thirunangi'.

Shiv-Shaktis :

Typically referring to a community of transgenders in Andhra Pradesh, Shiv-shakthis are males who are considered "possessed by" or "married to" the gods, particularly Lord Shiva. They have a feminine gender expression and cross-dress as women during religious rituals and festivals.

Hijras :

Hijra are individuals who identify outside the normal gender binary, but typically present as female. This includes, but is not limited to, people who are intersex, or people who were assigned male or female at birth but self-identify as hijra.



3

TRANSSEXUALISM IN MYTHOLOGY

Transgender in Puranas :

The first reference of transgender is the female avatar of Vishnu—Mohini. Literally translated, Mohini means an enchantress. Using her charm, she had to separate the fight between devas and asuras and provide the Amrita to the devas.

Mohini makes a reappearance in the Vishnu purana when she used guile to save Shiva who had just given a boon to Bhasmasura that would incinerate anyone whose head he touches. The origins of Shankara – Narayanan (Har-iharan) in the LingaPurana is attributed to the merging of Shiva and Mohini (Vishnu). This story is also associated with the procreation of Shiva and Vishnu resulting in the creation of Ayyappa (who is also referred to as Hariharaputra – son of Shiva and Vishnu).

Transgender in Ramayana :

In the Ramayana, Lord Rama was banished from the kingdom and he was asked to spend 14 years in the forest. His followers followed him to the forest but he requested all the “men and women” to return back to the city of Ayodhya. The trans-gendered individuals (hijras) stayed back with Lord Rama.

Aravan, the Progenitor

In Mahabharata, Aravan (in Tamil literally the son of a snake), the son of Arjuna and Ulupi (a “snake” princess) was offered to be killed for Goddess Kali to ensure the victory of Pandavas in Kurukshetra war. The only condition was that Aravan should spend the last night of his life as a married man. No woman was willing and came forward to marry Aravan as he was going to be killed after the marriage. Lord Krishna took the form of beautiful woman called Mohini and married him.

Arjuna – Brihannala

Arjuna got cursed by Urvashi that he would lose his masculinity when he

rejected her advances stating that she was like his mother. The curse was reduced by Indra to a period of 1 year of Arjuna's choice.[2] This turned out to be a boon for Arjuna because he stayed in disguise as a dance teacher – Brihannala during the last 1 year of exile for the Pandavas. He taught dance and music to the daughter of King Virat and her friends. King Virata when came to know the real identity of Arjuna, he offered his daughter's hand to Arjuna to marry her. King Arjuna rejected this offer as he had been a teacher to her and considered her a daughter.

Ila

She was born to Vivasvata Manu and his wife Shraddha who wished for a male offspring. They prayed and the gods changed Ila to a man called Sudyumna. The story goes on to Sudymma going into a forest where he is cursed to become a female but, the curse is mitigated by Shiva who allows him to be a male every alternate month.

Shikhandi

In Mahabharata, after being abducted by Bhishma for his step brother and rejected by him in marriage, Princess Amba took her life and swore to take her revenge from Bhishma. Amba was reborn to King Drupada and named Shikhandini. As the story went, she performed austerities and changed her sex to become Shikhandi. In the battle of Kurukshetra, Bhishma recognized him as Shikhandini, Amba reborn, and he did not want to fight with a “woman”.

Arthanaswarar and Lakshmi Naryanan

Ardhanarishvara form is an androgynous composite of Shiva and goddess Parvati. Different Puranas have different reasons behind Arthanaswarar the perfect combination of Purusha and Prakriti, symbolizes that the male and female principles are inseparable.

4

MOTIVATION

PROJECT : SHIKHANDI
November 2020

A Film by Whistling Woods International portraying the journey of finding identity by a teenage boy after getting sheltered in a transgender colony.

Being part of the movie as designer, choreographer and actor I got the chance to converse with the transsexual actors who played major roles in the narrative. Vicky Shinde and Madhuri Sarode Sharma were the two actors from whom I got some insights about the challenges they faced to adapt the lifestyle of a transsexual identity.



As a part of an academic project, I started studying about the 'gender fluidity' in Hindu mythology. As a part of the project I delivered a illustrated scroll of the story of 'Aravan', the son of Arjun and the Naga princess Ulupi. To some extent I was shocked to know that in spite of having a rich cultural history of transsexualism in our mythology the Indian society is stringent about accepting the transgender people.

Being a part of the LGBTQ community as well as a communication designer, I feel its my responsibility to bring the information of the ethnic and cultural communities on the surface so that common people have the access of the stories which can create sensitivity.



5

KINNAR COMMUNITY SEMINAR

Organized by : *Kinnar Maa and Humsafar Trust*

Date : 29th, April, 2022 **Venue :** Worli, Mumbai

KEY POINTS :

- The attempts to erase the trace of inter-sex people by the binary communities speak volumes of how rigid the binary system is. The fact that they are medically “corrected” to fit either the box of a complete man or woman is not only alarming but also very dangerous, since it exhibits the limitations and the acceptance of the limitations of the human mind.]
- History of the transgender is completely dismissed and ignored for the binary system to sustain and promulgate.
- Inclusion of trans and training of trans community people in mainstream jobs is absolutely necessary.
- A gender neutral toilet can be arranged but non-acceptance at government level persists.
- The trans community is equally skilled yet they are seen as criminals, unworthy and unequal. Their basic fundamental rights are violated on so many levels. Systemic discrimination persists within and through the systems of society.
- Constitutional articles (Article 14, Article 15), fundamental rights, trans-protection act, right to residence, right to access, right to life and personal liberty, right to marriage, etc exist. Yet the overall law and justice system is to be questioned because even after 75 years of independence and progress, can we really call ourselves independent?



6

CONVERSATIONS

Due to the seminar, I came in the contact of many people from the transgender community. Thereafter, I collected the contacts of these people and conducted personal interviews. Visiting them in their respective homes was a very intensive part of the research. The following are the summaries of the few conversations I had in this process.

AAYSHA KOLI (26)

Trans-woman, Mumbai

Earlier Name : Akash Shyam Gaikwad

- During childhood she used to play *langdi*, *chippi*, see-saw and loved to apply lipstick and take dupatta. Guys used tease him
When Akash saw a transgender for the first time, he came to realize that he wants to be a transgender. As he was scared of her father he never told about this to either of her parents.
 - At the age of 13, her father asked her that he came to know about Aaysha's behavior and affinity towards feminine activities. When Akash denied, he got badly beaten up by her father. After the incident, Akash left home and while crying across the streets he met the group of transgenders who inquired about his problem and gave him shelter.
 - "Now you have stepped into this, you should not look back. Do something great in life and show your father your worth", his mother said.
 - At school she faced harassment and bullying from the fellow classmates. Applying chewing gums, tearing notebooks, using abusive terms, throwing ID card in the water are some of the instances. The teachers were also very negligent about the complaints that came from Akash.
- After that he started taking lessons at salon and learned pedicure and manicure services.
 - As Vicky Shinde suggested, Akash joined Aravani Art Project 5 years back. When he went there for the first day he found the environment very comforting. Everyone had very friendly attitude towards each other.
 - Akash (now Aaysha) wants to get known as an artist, apart from being a transgender person .
 - Though her father told her to get out the home, he never banished her in actual. Whereas Aaysha left home several times as she couldn't deal with the domestic torture and violence.

DEEPA BAI (25)

Trans-woman, Mumbai

Earlier Name : Deepak Prakash Kachare

- Deepak's mother had a hint that there is something different with Deepak because the latter used to apply *kumkum* in a playful way. Deepak used to be silent in his childhood days and preferred to stay isolated.
- Siblings used to taunt Deepak by addressing *chakka*, *hijra* which later became a common term to address amongst the other boys of neighborhood. Deepak started wondering what is wrong in him that he is referred this way.
- He became a victim of sexual abuse at a very young age (12/13 years). Several times people in his neighborhood had targeted him for sexual transactions.

- Deepak used to believe in Yellemma devi (the goddess of Jogappa/Jogti community) which resulted into acquisition from the relatives and neighbors that he is possessed by the religious energy of the devi.
- During his college days he came in the contact of Vishal Guru (well known mentor of kinnar community in Mumbai). Vishal Guru approached Deepak voluntarily.
- Apart from worshipping Yellemma, he had studied Bible. Deepak believes that if the sexual conjugation between a male and a female is natural then its natural also if God has put the thought of being homosexual in their mind; it is the society that made homosexuality or transsexualism unnatural.
- Deepak tried to take his life after a point of time. He also had a boyfriend with whom he got emotionally attached. Deepak has seen many suicides in the But his Guru helped him to get out of the mental depression. Soon he joined Hijra community and got castrated in 2/3 years. When Deepak was of 14/15 years he left his home and joined the kinnar household. There are good mentors in the household who direct the lives of the mentees (chelas) in a constructive way.



GAZAL DHALIWAL :

Gazal Dhaliwal is an Indian screenwriter, a public speaker and LGBTQ+ activist. She has spoken out against the controversial Transgender Persons (Protection of Rights) Bill, 2018, and voiced her support for the scrapping of the Bill as it does not grant transgender people the right to self-determination of their gender identity, and makes no mention of the educational and professional reservation quotas for transgender people.

TELLING THE RIGHT STORY, Gazal Dhaliwal By INK Talks

- From a very early age her biological sex was in constant conflict with her psychological gender, her emotional identity.
- Medically, it is termed as Gender Dysphoria and 0.3% of the world population is suffering from it, which is 21.3 million out of 7.125 billion people.
- Its suffocating, its extremely lonely and its hopeless when your own body feels like a cage.
- When people look at hijras begging at traffic signals or engaged in prostitution very few look beyond the Adam's apple to consider the kind of trauma and struggle they might have gone through to be who they are.
- The effeminate gay man and the butch lesbian are much more mocked at and ridiculed than their straight seeming counterparts. We as a society find it extremely difficult to look beyond mannerisms and appearances at the human being underneath.

7

DOCUMENTARIES

DEMIGODS : Inside India's Transgender Community

By Journeyman Pictures

- Claiming the lost position in religion by Laxminarayan Tripathi (High Priestess of a religious base, Sanathan Dharma), since 2015
- "If you lose your culture and tradition, you lose your soul." - Laxminarayan T
- In our families when a child is born an eunuch, if the father and the mother, the eunuch's own family didn't stigmatize or torture the child, they wouldn't face the harassment in the hands of the society.
- The kinnars are often slapped and beaten when they go out for *mangti* (asking for money) and their clothes are ripped sometimes. The police never cooperates with them. If the kinnars go to the police station with complaints, the policemen harass them and provoke them for sexual transactions.

TRANSNATIONAL | India's Trans Community Is Fighting for the Right to Work

By Vice News

- "For most of us thriving is a distant dream, just surviving takes immeasurable effort, resources and courage."
- "Do I have to choose between who I am and what I wish to do?"
- My parents said, "You are spoiling our family's reputation." The life of a transgender person starts with their families abusing them. Then the outside world abuses them.
- If there is a wedding, they will call us to dance for them. They would give us money for it, too. But get don't give us the respect a human deserves.



RUDRANI CHHETRI :

Rudrani Chhetri is a transgender artist, activist and model who founded India's first transgender modeling agency in 2015. According to her, there is ample artistic ability in the trans community and all it needs is just an opportunity to showcase it. "Her eyes, pain, silence, acting, dedication, discipline and talent is unmatched", it was written in an article after her enthralling performance in the film 'The Last Color' by Vikas Khanna.



INDIA'S THIRD GENDER MOVEMENT, The Zainab Salbi Project : E2

By Huff Post

- On one hand the Indians ask for blessings from the kinnars whereas on the other hand they ostracized the kinnars into prostitution and begging in the streets. As a result the Indian transgender communities became closed and secretive.
- They are forced to sex work because at the ground level, they don't get a job, discriminated because of the way they dress up or speak, discriminated because they have loud expression of emotions.
- In Raigarh, Chattisgarh, Mudhu Bai Kinnar was elected as the country's first official third gender Mayor.



“People changed lots of other personal things all the time. They dyed their hair and dieted themselves to near death. They took steroids to build muscles and got breast implants and nose jobs so they’d resemble their favorite movie stars. They changed names and majors and jobs and husbands and wives. They changed religions and political parties. They moved across the country or the world — even changed nationalities.

**Why was gender the one sacred thing we weren’t supposed to change?
Who made that rule?”**

- Ellen Wittlinger, *Parrotfish*

8

TRANSSEXUALISM IN CINEMA

Cinema, in various form has always been a classic way to communicate sensitive issues of the society as it has the power to penetrate into the crowd as one of the most adapted medium of entertainment and recreation. When it comes to the representation of 'gender identity' cinema holds a healthy amount of responsibility to create sensitivity amongst the common people. Transsexualism, being a part of the spectrum thus acquired the attention and demands the empathy from the society.

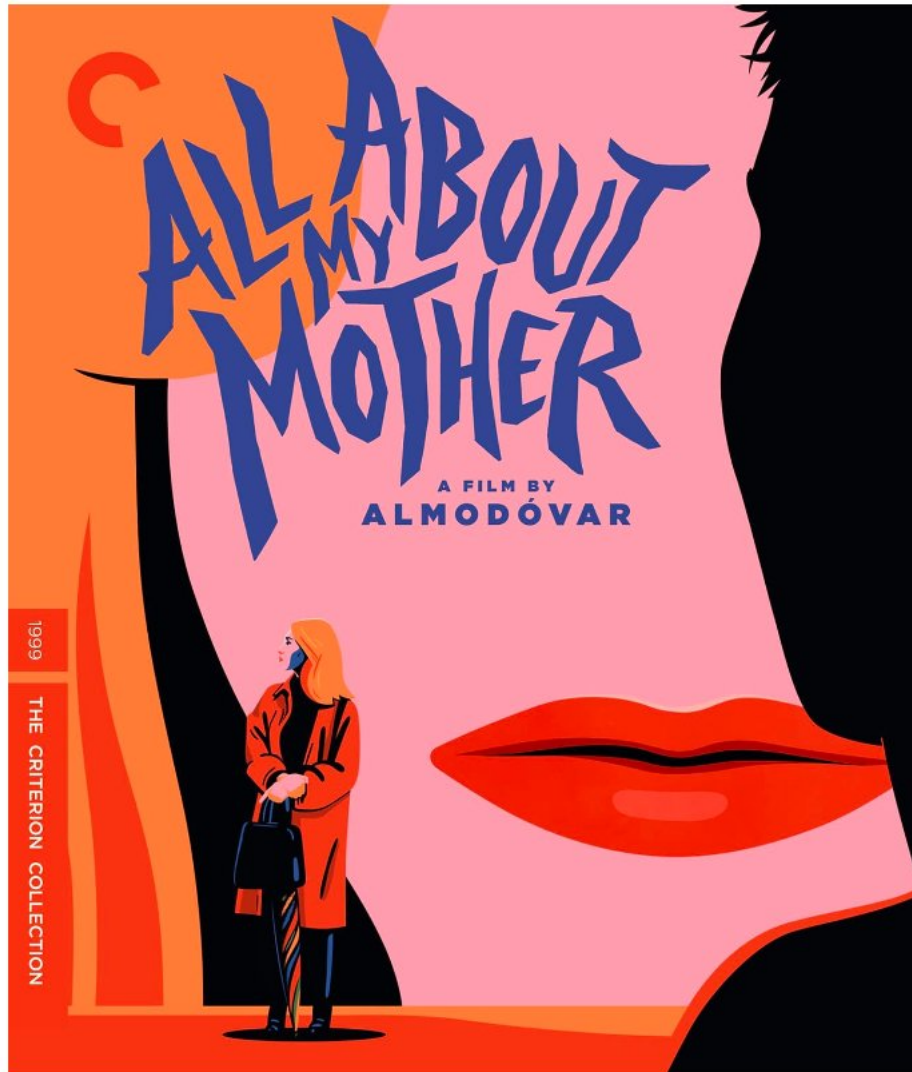
Experimental film makers all over the world have explored various ways of portraying transsexualism in cinema. Surprisingly, the exploration started when the medium was only 'black and white'. A great example is Bob Clark's *She-Man: A Story of Fixation*, where A soldier is forced to take estrogen and wear lingerie when he's blackmailed by a violent transvestite. And today, films like *A Fantastic Woman*, which narrate transgender lives have reached to Oscars. Certainly, we as an audience are getting the scope to build appetite for the cinema which are driven to break social stigma.

"The history of Trans representation in the cinema and other forms of Media is important if we take into consideration that the collective viewing audience is for the most part made up of the heteronormative Cisgender public. As such, gender identity and gender expression can be 'broadened' in the mind of receptive viewers. This of course depends on the skill of the film makers in question and how sympathetic they are in their narrative to Trans-issues. This specific genre used to be referred to as 'Cross Dressing Cinema', but is now thankfully referred to as 'Transgender Cinema'. This underlines an ongoing moral perspective or debate within the cinematic context of marginalized groups such as the Trans-community, as to whether such representation should always be by Transgender Actors or Cisgender or conceivably by both." - Siobhan Donigan



DANIELLA VEGA :

Daniella Vega is best known for her critically acclaimed performance in the Academy Award-winning film 'A Fantastic Woman' (2017) directed by Sebastián Lelio. At the 90th Academy Awards in 2018, Vega became the first transgender person in history to be a presenter at the Academy Awards ceremony. In 2018, Time magazine named her one of the 100 most influential people in the world. Before *A Fantastic Woman*, Vega had previously appeared onstage as an actor and singer and appeared in one Chilean feature, as well as various music videos.



Eddie Redmayne
in *Danish Girl* (2016)
by Tom Hooper.

8.1

INDIAN ARCHIVE

CHITRANGADA (2012)

By Rituparno Ghosh

- "There are many people who appreciate my worth. But how many of them have the guts to love me? "
- "...my dance is not limited by my gender. And neither is my identity."
- It had to be an heir, to carry the name and the family pride. And so the training began. But the child? To be a girl or a boy? Did anyone ask, or want to know? Children have dreams beyond their parents' expectations. And wish on stars and fallen eyelashes. Sometimes the wish come true, unexpectedly to crown a life. And turn everyday inside out.



SUPER DELUXE (2019)

By Thiagarajan Kumararaja

- A bigoted cop detains Shilpa (trans woman), and she is forced into fellingating a corrupt police officer.
- Shilpa faces further harassment and humiliation from people at her son's school.
- Leading to an emotional confrontation where Shilpa realizes that Rasukutty and Jyothi are ready to accept her as she is.



NAGARKIRTAN (2017)

By Kaushik Ganguly

"They have always been seen as a bunch of shameless miscreants who can't be trusted, their shadows considered inauspicious, their company considered highly undesirable for any respectable member of the civilised society. But Nagarkirtan reminds us that trans people are just that – people. Human beings, like the rest of us. It takes us deep into their world and their hearts and gives us an unforgiving glimpse into their plight, a sight that we cannot un-see."

- Bhaskar Chattopadhyay, *FirstPost*



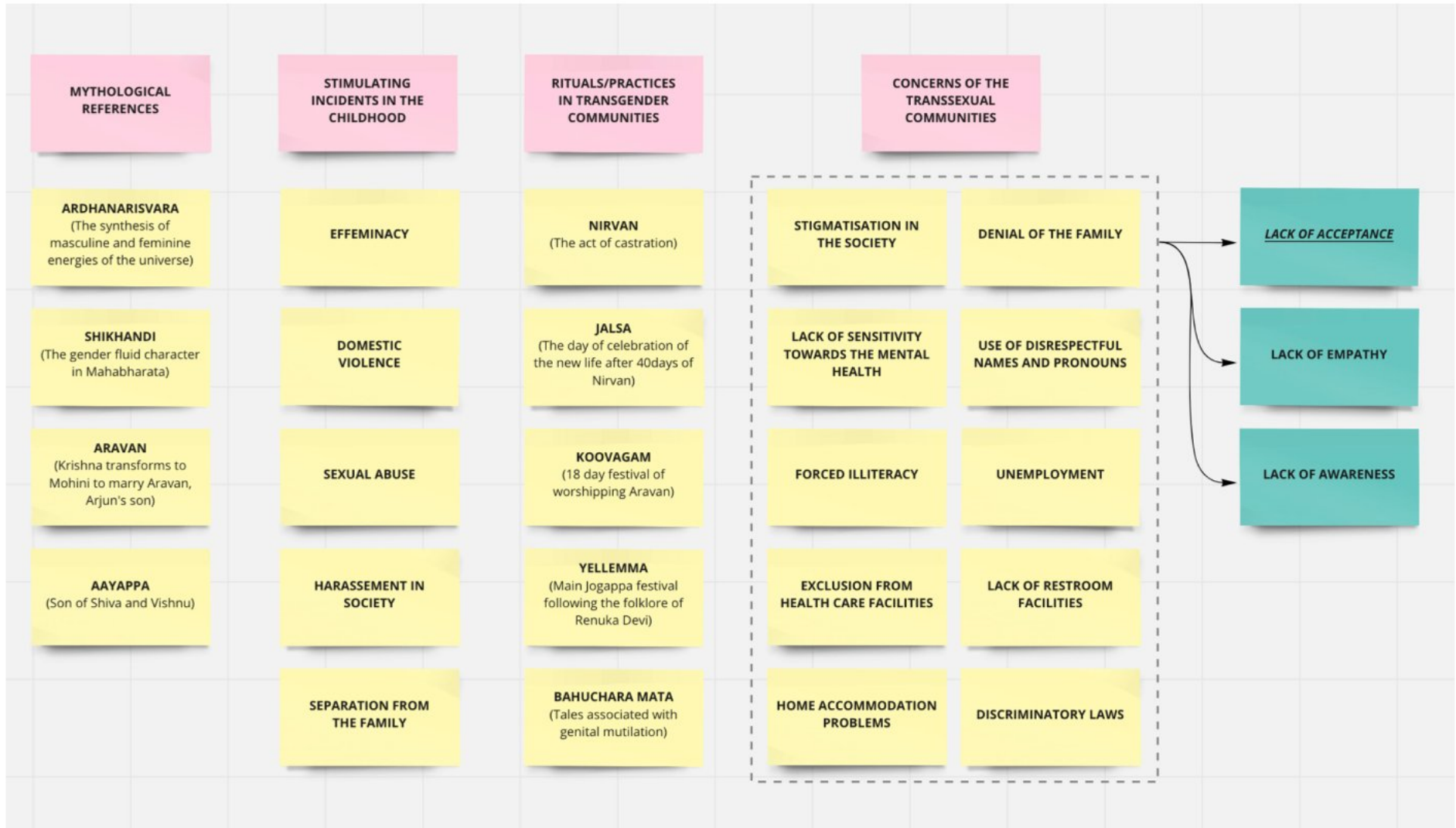
lit: YouTube/Acropolis Entertainment

NAANU AVANALLA AVALU (2015)

By B. S. Lingadevaru

- The humiliation that an effeminate person goes through in family, schools, work place results into emotional trauma making the struggle to exist more difficult.
- The concept that once a male person gets castrated there are only two professions left, begging and sexual activities.
- "A daughter filling in the place of a son is welcomed in our society. It is humiliating if a son fills in for a daughter."

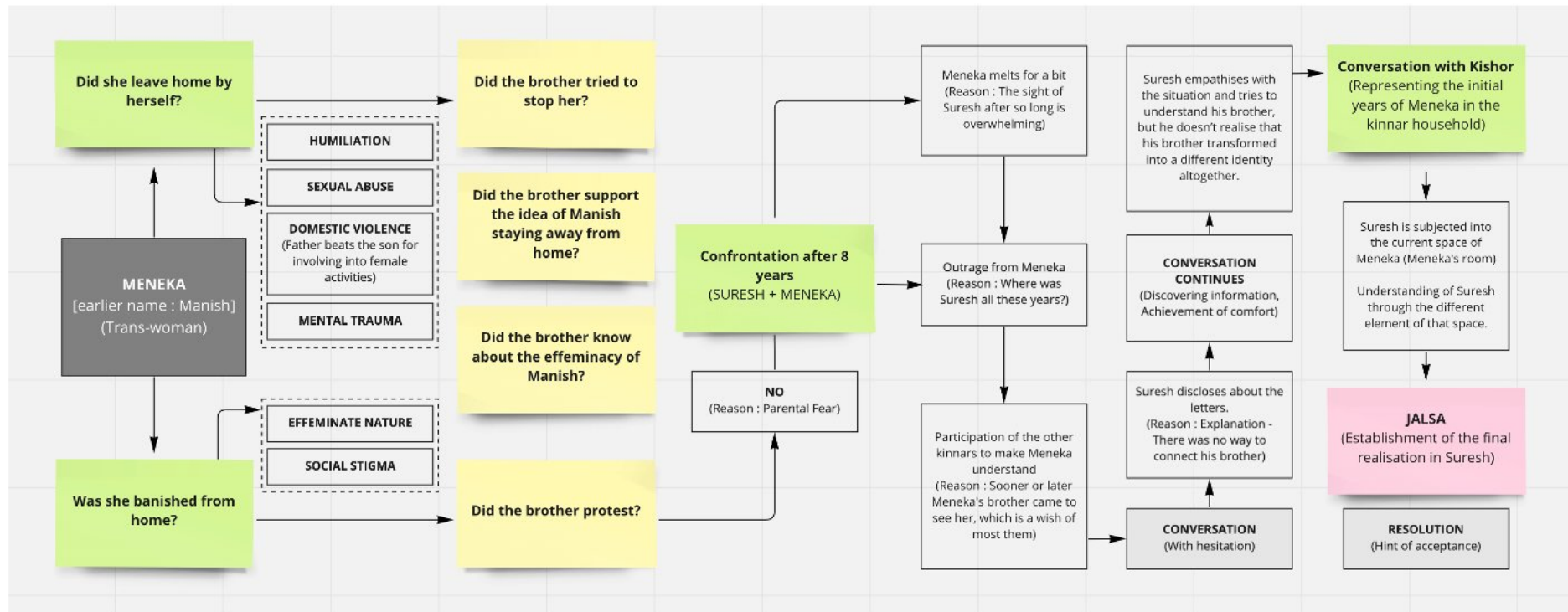




The derivations from the research work were accumulated to make an analysis of the issues that need attention from a communication design perspective. All of the issues have causes and other factors associated which trigger to create problems to sustain for the transgender communities. Exploring the causes and the consequences in one hand and sensitizing about one or more issues were my initial intention. However in the study helped me to create layers in

the content which can leave insinuations about some more concerns as well. As a scope of this project I thought of different outcomes like exhibition or and event design, live action film, communication through performing arts, graphic narrative. I believe that a film has flexibility to reach more people, but when I collected the stories from the transgender people I came to know that many want to pursue acting as a career; and it triggered me to work on a narrative.

Structuring the Narrative :



JALSA : THE NAME DAY

Meneka, a transgender woman receives acceptance from her brother, Suresh while the latter comes to meet her in the kinnar household for the first time and goes through different experiences which changes his vision towards transsexualism.

Prologue :

Manish was banished from home by his father at the age of 20 due his effeminate nature. He came to a kinnar household for refuge. Manish kept writing letters to his father all these years but never got a reply. After a point he stopped writing assuming that his family would never accept the truth of his identity. Meanwhile, he got castrated and started living his new life as a trans-woman, Meneka. Few years after, Suresh, Manish's brother found the letters from his father's wardrobe which the latter never replied to the letters written by his brother. Reading those he shatters as Suresh always thought that his beloved brother intentionally didn't keep a contact with him. But he read Manish asking about the well being of Suresh in every letter. Suresh decided to go to the address from where the letters were sent.

Synopsis :

Suresh comes to kinnar household to meet his brother, Manish, coincidentally on the day of Jalsa, which is a day of celebration after 40 days from the day of Nirvan (castration). Initially Manish refuses to meet his brother as the former came after so many years. Latika, one of the kinnars convinces Meneka to talk to his brother.

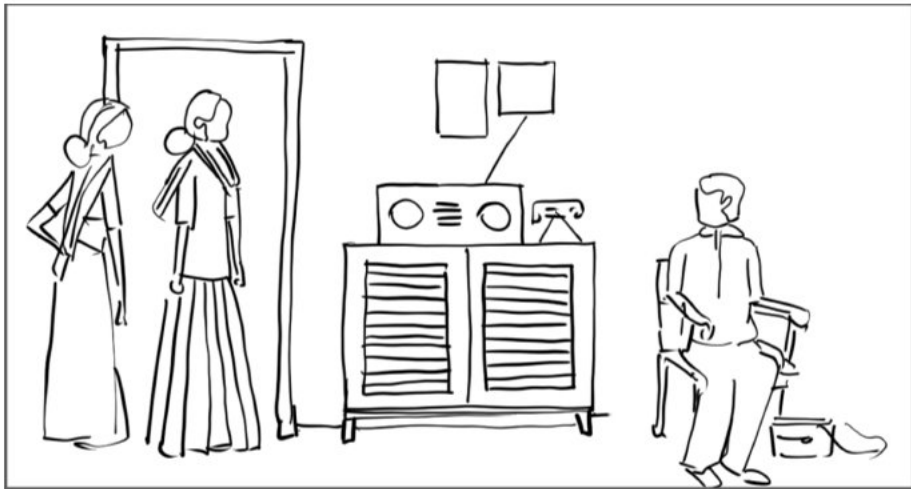
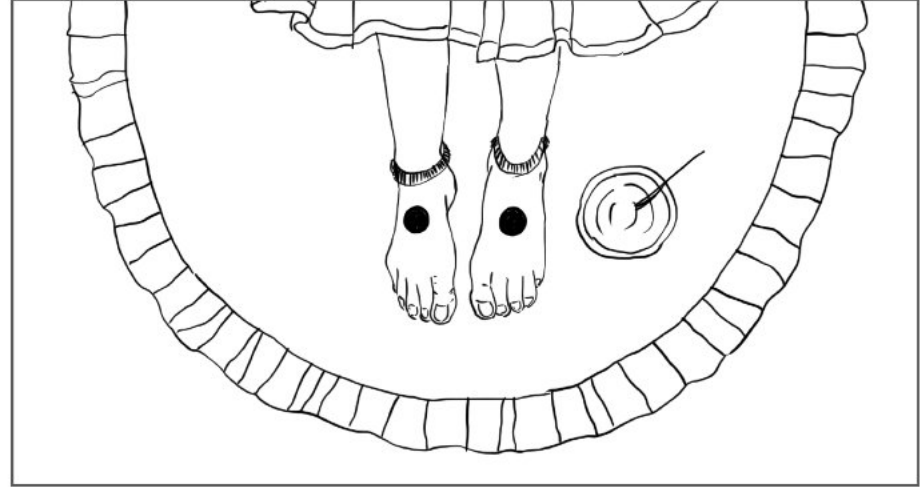
Meneka sits with Suresh and comes to know that the letters she wrote till now never got into Suresh's hand. Suresh figures out his brother has changed his name from Manish to Meneka, which makes him uncomfortable. As the day passes, he slowly gets the essence of the household and their activities. Later

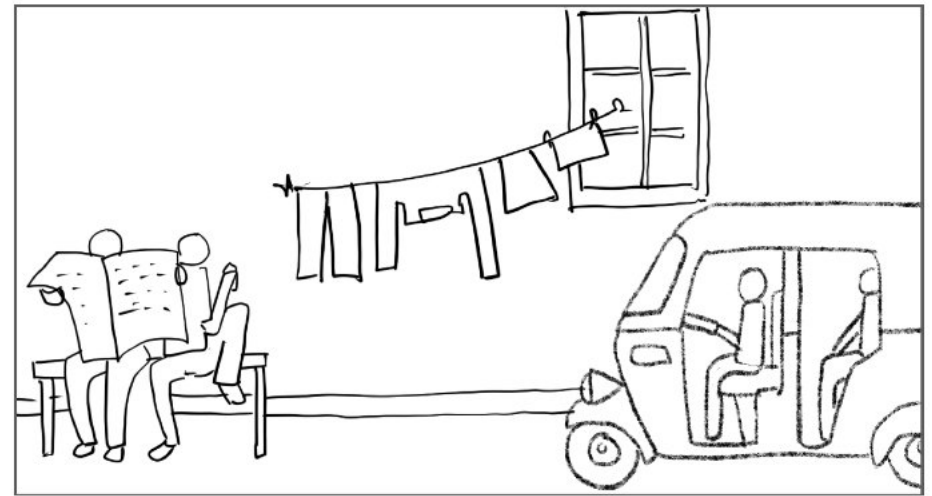
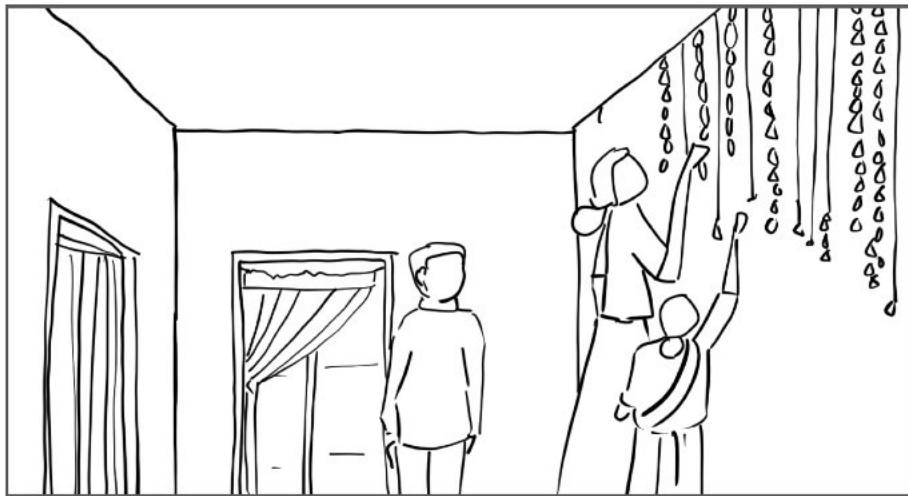
he declares that he wants Meneka to come home with him. Meneka was unprepared for this and felt indifferent about it. She asks Suresh to stay till to attend the celebration of jalsa.

In between the conversations, Meneka takes Kishor's name, who is a new addition in the household. When Kishor brings clothes for Suresh to wear on the celebration of Jalsa, Suresh takes the opportunity to know about the life in the kinnar household. After that, Suresh enters to Meneka's room with the purpose of getting dressed up for the Jalsa. But there he closely observes the new world that his brother is pursuing being transformed into a woman.

As the celebration of Jalsa starts, Suresh takes a seat as an audience but the moment he sees Meneka in an elaborate attire, he becomes numb. Meneka starts singing and the other kinnars continue the celebration. The words of the song communicates all the pain that a transgender person goes through. In the end, Suresh breaks into tears after resonating with music.

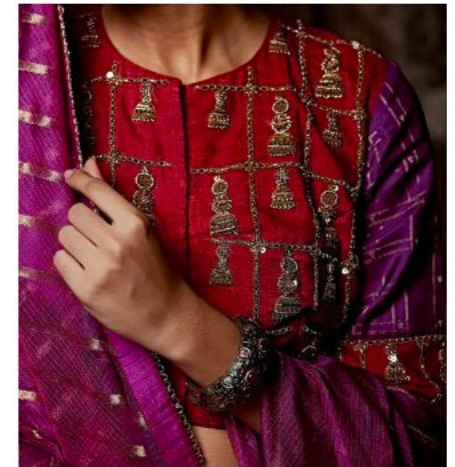
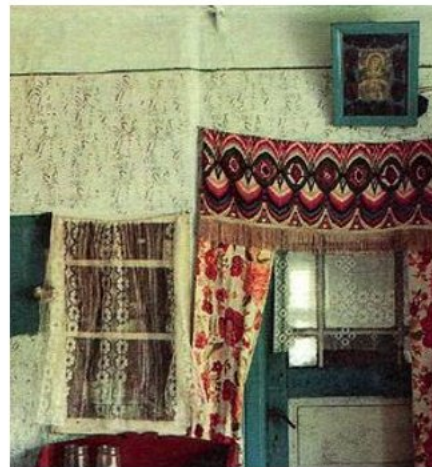
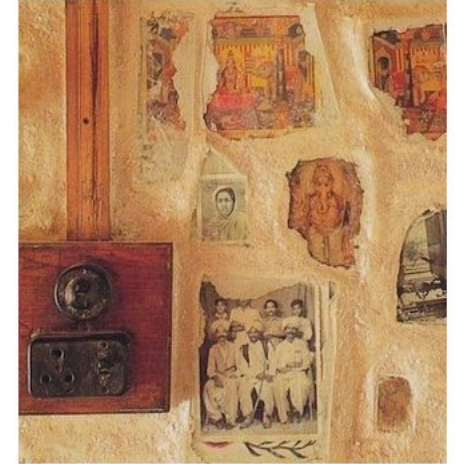
Suresh leaves with Meneka and sits in the auto rickshaw, where he introduces Meneka as his sister, by calling out her name 'Meneka' and not Manish!





12

MOOD BOARD



Keywords : Rustic texture; Ethnic decor; Vintage surfaces; Floral patterns; Embellishments; Unfinished and fragmented aesthetics.

13

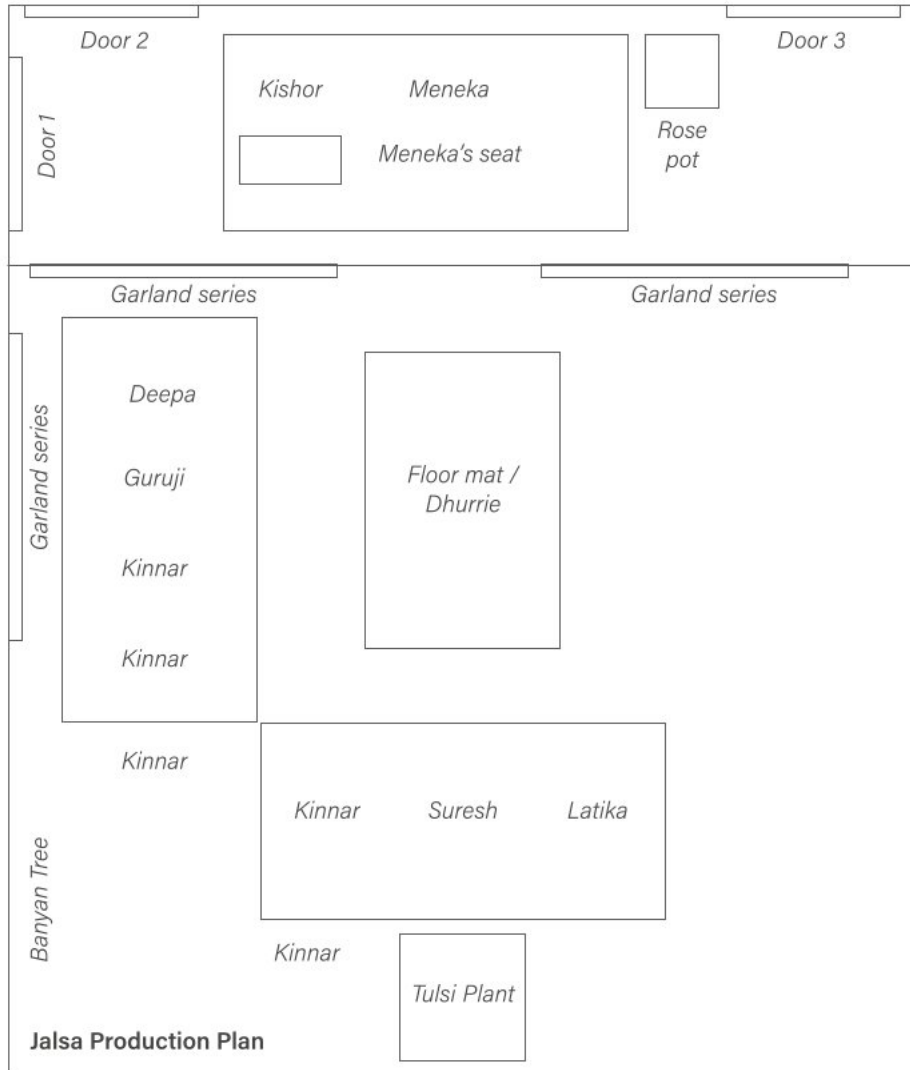
PRODUCTION DESIGN

The process started with finding the appropriate location for the complete set up the household. I selected the backyard of one the residential hostels inside the institute campus. The space was intimate enough to create the mood of early 2000. A tulsi plant in the courtyard added a character which I decided to include in my production design.

The mood board directed to various possibilities to create the space. The elements must resonate the language that I tried to achieve in different scenes of the narrative as well as the overall look of the film. Colors being the key, are chosen from the dwelling spaces of the kinnar community in the city. Interestingly, the props I wanted to incorporate in the set are mostly curated from

the household of the transgender people. From the texture of the wall to the antique finish of the brass vessels, the vintage trunks and the floral curtains all are inspired from the rustic Indian localities. The set decoration of the scene 14 (Jalsa sequence) was the most challenging part as it had the most number of people to accommodate. Also due to the performance as a part of celebration the scene demanded a certain amount of gloss. Flowers, costumes, ornaments, music instrument, backdrop also had to be synchronized with the context.





14

COSTUME DESIGN

When it comes to transgender people costumes play an important role. The attire defines the characters in a certain way which gives the viewers to conceive the identity of these people. Often we see the kinnars in the street in clothes which are appealing in terms colors and finishes. Facial make-ups are also loud enough to make them stand out from the crowd. When I visited the transgender people at their homes they stay in a very humble manner. Though my choice of costume in this film tried to create that contrast. The characters appear in the household wear clothing which have floral patterns are minimal appeal with minimal ornaments. Whereas, the evening sequence of Jalsa is taken care with festive clothing. The color 'red' with big *bindis* and *gajras* makes the characters contrasting enough to communicate the purpose of the event.



15 FRAMES



Scene - 6 / 7 - 5

Aspect Ratio - 2.35 : 1

Scene Description - Suresh sits on the chair at the veranda after the first confrontation with Meneka.



Scene - 2 / 1A - 2

Aspect Ratio - 2.35 : 1

Scene Description - Kinnar of the household preparing Deepa for her Jalsa by applying *aalta* in the feet.



Scene - 14 / 2 -3

Aspect Ratio - 2.35 : 1

Scene Description - Suresh asks Kishor to sit with him, and the conversation happens between them regarding the life at kinnar household.



Scene - 16 / 1 - 8

Aspect Ratio - 2.35 : 1

Scene Description - Sitting at the veranda, Meneka is singing at the celebration of Jalsa in the evening.

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CONCLUSION

Few months ago, I just had an idea about the transsexualism which was not very new to me. Many instances were there where I have sensed the scope of making the world a better place. Now, after working on this project, getting absorbed into this for days, finding answer to questions which triggered my sensitivities, I feel delighted. Speaking to many transsexual people and finally casting them all in a project where they can work inclusively is probably something I never thought that I could achieve.

Conceptual development was an engrossing process where I have tried to put forward the elements from the culture of the country. Field research on Kinnar community such an enriching experience, that it will stay in every form till I meet these people again. Absorbing the intricacies needs time, but in this case it is an urge to hear more stories. Translating my experience into design was indeed what I learned in this project.

Coming to film making, it is certainly a new world altogether. Studying the integrities and understanding the design aspects of it are my primary learning. Moreover as this was my first attempt, lot of unlearning followed re-learning happened in the process.

PS. I am sure after this project I will make more films with this community and create awareness about the ethnic practices which are their since years. :)

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6) LINKS :

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