

# CONTENT ANALYSIS OF A FILM *SUPER DELUXE*

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## ABSTRACT

The main purpose of this research is to analyze the contents which have been presenting through transgender characters in Thamizh cinema. In our society, still transgenders are struggling to get their place and status. They were portrayed as marginalized people in our society. Our society need more awareness in this area. Of course, movies and media play a major role in delivering awareness on any topic to wider range. Hence, the researcher focuses on Thamizh cinema and examines the perception of Thamizh audience, how it influences and what kind of impacts they receive when they watch transgender character in big screen. The researcher has chosen one film which named “*super deluxe*”, where the famous actor Vijay Sethupathi acted as a transgender. The researcher would like analyze the content of the transgender character which has portrayed in the film *super deluxe*.

## 1.1 BACKGROUND OF THE STUDY

Tamil films such as Eeramana Rojave (1983) Thullatha Manamum Thullum (1999), Jayam (2003) and Thiruda Thirudi (2003) have represented Transgender in farces on their mannerisms and costumes says Rose, a Transgender television host of Chennai. Tamil film Appu (2000), represented Transgender in villain character Maharani, a tyrannical pimp who murders anyone she perceives as threat, this menace sense carried away to the audience, ensuing in denied access to public toilets which is an essential need of a every human, says June a Transgender of Chennai. This becomes even more problematic when audience tends to relate these reels image characters into real life Transgender people.

Paruthiveeran (2007) national award-winning Tamil film teased Transgender sexually through the song “oorooram puliyamaram” wrote by Snehan directed by Ameer. The director contradicts that policies and laws are indispensable than being a responsible mainstream filmmaker.

Transgender people are excluded from family and society, forced to sex work and begging and isolated from society, Tamil Cinema does not care their needs and discuss their issues, instead using for voyeuristic pleasure. Accordingly, the attitudes of young generation towards Transgender become violent by the result of watching such misrepresentation in Tamil Cinema. Arasu (2006) states that Tamil cinema just reflects the ideologies of minority people exist in society without questioning and the ideologies of popular culture are constructing transgender as born for sex work. Subsequently, there is no equal space of transgender in the mainstream films like giving to other minority group of people, he indicates. Hence, it could be concluded that the process of documenting and understanding the transgender community through popular culture is not healthy in Tamil Nadu.

## 1.2. AIM OF THE RESEARCH

The content analysis of the transgender character in the film *super deluxe* is an analyze process to investigate the perception and impacts ensued by that character and it affects audience. It employs the analyze research method, which enables the researcher to decode the characters of transgender in Thamizh cinema and the film *super deluxe*.

## 1.3. OBJECTIVIES

The researcher has wished to know the responsibilities of kollywood in the process of portraying the transgender character. The researcher has additionally would like to examine how it influences and manipulates Thamizh audiences. The impacts ensued by the characters of transgenders in kollywood should be brought to limelight in order to understand the mindset of Thamizh audience on transgenders. Hence, the researcher has decided to select the transgender character in the film *super deluxe*, which was acted by the well-known actor named Vijay Sethupadhi to evaluate how kollywood projected that character, and Thamizh audience perception and the impacts ensued by that character.

#### 1.4. LIMITATION

The study has evaluated only the cinema of kollywood. The researcher has evaluated the perspectives of how Thamizh cinema and film makers projected the transgenders. This study is applicable only for kollywood cinema. The characters which has evaluated and analyzed in this study is taken from kollywood.

#### 1.5. PURPOSE OF THE STUDY

So far, thamizh cinema has projected transgenders in bad light. But, nowadays some film makers have projected them in lime light and made audiences to realize the emotions and feelings of the transgenders community. Since, media is a field where every theory can be changed, the researcher wanted to know how Thamizh cinema moves towards with responsibility while handling transgender characters. So, the researcher has wished to analyse and evaluate the characters of transgenders in kollywood.

#### 2.1. THE REVIEW OF LITERATURE

The review of literature gives the overall previous ideas and works done by various researchers and scholars. It builds the relationship and connections among various works. In the literature review segment, the researcher may compare or contrast his work with other works. The main goal of the literature review is to provide the overall view about the field where the researcher concerns. This review focuses on the history and overall ideas of film criticism, content analysis in a film and thematic analysis. The researcher has chosen *super deluxe* film which was acted by actor Vijay sethupathi. The film was analyzed widely by various people. We can find so many hidden details in this film. There are lot of contents in that film which we can analyze and evaluate. The film was directed by Thiagarajan kumararaja, director of the film *Aaranya Kaandam*. In this film, directed narrates the stories of disparate groups who leads different and difficult lives. The film has linear cinematography. It narrates the lives of few characters.

In this film, clearly people can understand how a common individual suffers a lot because of our system we built. How society, religion, politics, education and hospitals have been working and how it reacts to a common man. Yet, every time, the individual triumphs in spite of all systems failing them. *Super deluxe* is a delicately intelligent commentary on modern life with such powerful writing and artful filmmaking.

*The film has ambiance, core theme, color tones.*

#### 2.2. FILM CRITISIM

Film criticism is detailed study about a film, it includes analysis, evaluation and interpretation. Before film criticism, people used to criticize books. Film has started during 19<sup>th</sup> century. Followed by popularity of film culture, people started to criticize films.

*The first paper to serve as a critique of film came out of The Optical Lantern and Cinematograph Journal, followed by the Bioscope in 1908. (James Battaglia, Everyone 's a Critic: Film Criticism Through History and Into the Digital Age).*

The combination of music, dialogues, acting and story is said to be a film. People may criticize each of these segments in a film. People who criticize films and books are called as critics. Film critics are those who critically study the film and deeply analysis it. Later, they interpret it with several theories. They publish they criticism in newspapers, magazines, social media and internet platforms like youtube.

#### 2.3. CONTENT ANALYSIS

Content analysis is a scholarly method to observe and evaluate content in any form of media. It examines the patterns, connections and theories applied in any works. Decoding the hidden content in films is spreading widely. It varies according to disciplines. It requires systematic reading and observation of texts and films. Data are analysed in content analysis.

Robert Weber notes: "To make valid inferences from the text, it is important that the classification procedure be reliable in the sense of being consistent: Different people should code the same text in the same way"

Nowadays, mass communication and social media are growing very rapidly, so does the content analysis, film criticism and film reviews also growing rapidly.

### 3.1 METHODOLOGY

#### RESEARCH DESIGN – CONTENT ANALYSIS

The researcher has used Qualitative research method. The researcher has analysed and evaluated the characters of transgenders in Thamizh cinema, in this study the researcher has mainly focused on the film "*Super deluxe*". The researcher has focused many on the parameters characters, colour tone, theme of the film.

### 3.2 PARAMETERS

To analyze and evaluate the role of transgenders in Thamizh cinema, the researcher has chosen the film "*Super deluxe*". Then, the researcher has studied the previous transgender characters in Thamizh cinema. This study shows how kollywood film makers projected transgender characters in past and now how they are projecting them with great responsibilities. The following parameters used to analyze and evaluate:

1. A detailed study on transgenders in our society
2. Identity formation
3. Characters
4. Colour tone
5. Themes
6. Statistics
7. Occupation
8. Responsibilities of media for marginalized people
9. The role of transgender in kollywood

### 4.1 A DETAILED STUDY ON TRANSGENDERS IN OUR SOCIETY

Our society strictly avoided transgender and made fun out of them. Families in India never feel guilty or shame to send out from a home when someone in their family turned as transgender. People who turned as a transgender had no any other way to live with their families. They had their own place and relationships with other transgenders. Our society avoided them and trolled them. They were given no jobs anywhere. They haven't had any respect from society. They had only very few ways to survive. For past 40 years they were dominated by our respective society and marginalized. Later, Our Indian Government started to give equal rights to transgenders. Still, they were lack respect. They had no status in our society. Aftermath, Thamizh Nadu government has taken several few steps which brought them respect and statuses in our society. Dr.M.Karunanithi has given them a special name and encouraged them to work in all fields. First, transgenders were called by a name "Aravani" (more or less it seemed like an offened word) then Dr, M. Karunanithi has given them a name called "Thirunangai" (respected women). Our Thamizh Nadu government tried in all aspects to bring them equal respect and rights.

Not only Thamizh Nadu government but all other states tried to give them a special status and given many respected names.

In Andhra Pradesh, they call them as "Shiv-Shakti". "Shiv-Shakthi", name denotes male God and female God who possess a single body with combination of male and female.

Hence, there was a great extent of discrimination in literature and cinema. Many researchers have suggested that social exclusion of transgenders may lead to continuous discrimination. Cinema, literature and Social Media plays a major role

in projecting transgender. So far, Cinema used transgender character and made fun out of them, but later it turned upside down. Cinema lovers raised their voice against the injustice happened to transgender roles in Thamizh cinema and wanted them to show as it as. Now, many films uplifts transgenders and conveying their emotions and feelings. Audience gradually understand and start to respect transgenders.

#### 4.2 IDENTITY FORMATION

The beginning and history of transgenders is being related with antiquated content and legend alluding to uncertain sex, for example, Satapatha Brahman which affirms the presence of people who don't fit into 'male' or 'female' classifications. It is likewise known from the very actuality that such people are been discovered incorporated into antiquated and sacrosanct writings alluding to transgenders as a personality in old history.

The Satapatha Brahman is consequently a case of the kind of content to which transgenders allude, despite the fact that the particular significance of specific content may not be actually known. So also, legend may likewise decide the personality of transgenders relying on the local area of focus.

In Tamil Nadu, there is one myth related with transgender story. Vishnu story is very much related with transgender origin in Tamil Nadu.

North India states like Gujarat and in Madhya Pradesh they have different myths when compared with Tamil Nadu. The transgender origin story is related with Arjuna.

Transgenders alluded to his questionable sex status, by methods for clarifying the reality of their own sexual orientation vagueness, just as indicating the incredible ideals and brave nature of his character. Arjuna is a respectable legend, who assumes a fundamental job in hallowed history, relationship with this figure, which reflects well upon the transgenders. Along these lines, the above legend story which is frequently utilized by transgenders may fill in for instance for building their personality in a legendary portrayal. By alluding to people of an equivocal sex status of Arjuna, Amba, sikhandin, and Rama, transgenders made an endeavor to demonstrate the presence of sexual orientation variation in antiquated occasions and inside hallowed content and guarantee their bona fide character that has existed since the commencement. Through this portrayal of fantasy story transgenders may wish to characterize themselves what their identity is and how they need to consider themselves to be a person who has existed since the commencement yet additionally as a significant individual inside the antiquated content for their deeds (Simon Brodbeck, 2007).

#### 4.3 CHARACTER ANALYSIS

1. **Shilpa**, a character acted by Vijay Sethupathi. A man who turned as a transgender and shares his problems on how society and reality discomfited him. Later, she started to doesn't care about what the society thinks of her and started to establish herself without any hesitation. Still, several times she feels very deep and hurt when society isolate her. She was rejected by the society and feels sad at some times. Then, gradually she was strong enough to accept her choice and started to live a life how she wanted.
2. **Vaembu**, a character acted by Samantha. She is a strong woman who is ready to fulfil her sexual desires. She confesses to her husband Mughil that she had slept with her ex-lover. She explained her past times. She doesn't see it as a mistake and explains everything and her expectation towards marriage life. Vaembu is how every woman should be strong, unapologetic, owning up to her mistakes and be prepare to face any circumstance with a clear head.
3. **Leela**, a character acted by Ramya Krishnan. Leela is a porn star and mother to a boy. One fine day, her son got to know about his mother and shocked. He wants to kill her because he felt insulted in front of his friends when they watched porn movie in the beginning of the story. But later, he understood the situation of his mother. Leela had quite well explanation for all her actions. She justified all her actions and leaves audiences in the guilt feel.
4. **Raasukutty**, a character played by Ashwanth. Raasukutty wants Shilpa's love and affection. In spite of man or woman, he wants shilpa's same love. He doesn't care about the change of his father. His father turned as a woman, but it doesn't affect him. His innocence and his way of dealing with a transperson teach lessons to all the people. A transgender doesn't need any sympathy. All they want is to be treated with respect and be treated like all others.

#### 4.4 NO RIGHT OR WRONG IN LIFE

This film, strongly register there is no rights or wrongs in life. People don't understand other choices and decision unless they love them. Society justify others without even knowing the full story and their feelings. When people justify the three characters, they strongly stood against them and justified their choices. Shipha said "Right or wrong is easy in life, but more than that there is reality". People act according to their feelings and emotions and that is reality in life. Director strongly registered that theme in his film. Life is what happens, it happens beyond right or wrong decision.

#### 4.5 COLOUR TONE

Colour in the background of the scene convey the mood of the scene. Many of the greatest Directors, Cinematographers and production designers have extensive background colours to convey the mood the scene. Colour can tell a story and it moreover it affects audience emotionally and mentally. It influences audience without their awareness. Colours which use in films can represent joy, tension and mood of a scene. There are three components of a colour, and they are hue, saturation and value. Hue refers the colour which is used, saturation refers depth of a colour value refers the darkness or lightness of a colour. For example, a strong red colour has denote some tension or evilness of a character, while a blue colour tells calmness. In the film *super deluxe*, director used colour tone and changes the mood of the scene and even he tried little more and conveyed few things without explaining it to the audiences.

#### 4.6 THE ROLE OF GENDER AND COLOUR

In exploring the dynamics of relationships, the film addresses the issues around gender highlighting masculinity, femininity, the mix of both, the battle of both and the associated stereotypes. The gender aspects talked in the colour of orange, blue and red with which the film is painted. Orange and blue are the mix of both gender and Shilpa, vijay sethupathi's character, that character wears the dress with mix of both orange and blue. Mughil, fahadh faasil's character name, wears a dark blue pull-over and a red T-shirt inside. He is kind and helpless and very mature enough to support people who lead a difficult life. Vaambu, Samantha's character, she is concept of women who has illegal sexual intercourse. She seems to hold ridiculously applicable only to women. She wears blue mixed grey top and wearing a red shirt over it. In the beginning of the film, teenage boy waiting for his friends to watch porn movie and before that he warms himself up by watching a romantic duet tamil song. He assumed himself as the male actor in that song. The whole base of the characters is revolving around sex and sex is the secret of life. Director directly and indirectly addressed the concept of sex and talked without any hesitation

#### 4.7 ATHEISM

There is one character named arputham, which was acted by mysckin, famous director in tamil cinema. He is fake-godman in an existential crisis. All the characters except arputham questioned our belief systems because they lead a different difficult life and questioned God' existence and faith. When the three characters in the film undergone few unexpected situations, they nearly had any faith towards God. They witnessed struggles and rejections. The three characters rejected our belief system and they started to seen God only as statue.

#### 4.8 ACCEPTANCE

In this film, acceptance is the main way which revolves around among the characters. When the three characters has happened to face the unexpected situation, they had no idea other than to accept the situation. They tried on their best, they struggled, they were ignored, they were disappointed with the happenings, later they powered up with acceptance and started to live a life irrespective of what the society and people think.

#### 4.9 STATISTICS

As per the census of 2011, 4,87,803 lakhs of transgenders are living in our India. Their literacy rate is 56.06%. Out of 4,87,803 transgenders, 54854 transgenders are said to be below 6 years.

#### 4.10 OCCUPATION

In our society, transgenders are facing so much of difficulties and struggles to find a job. They had less chance to work along with other people. They were marginalized by our society, so they didn't find any ways to survive. They were forced to do some jobs which made them to lose their respect and individuality. Since, they had less literacy rate, they had less chance to work in some fields. They have chosen some works to live and they were all involved in that works, like prostitution.

Transgender people are a marginalized group and powerless against the heterosexuals-the nontransgender people in India. The distinct experiences of both groups make them perceive the world differently. While Transgender in real life are struggling hard against the constructed dogmas and given less chance to prove them, filmmakers as the powerful heterosexuals group influence the society through misrepresentation of Transgender. The perspective of Heterosexuals on Transgender has been narrowed down to either sexual or emotional symbol, stereotyped and derogatively abused in Cinema is transformed to society. Consequently, transgender people are discriminated in family and society, lack in education, occupation, and income and socially excluded. Thus Cinema reflects the view of the dominant group as they control the means of Cinema, the Transgender are denied the means of expressing themselves and become ignored and muted. However, Transgender try to speak up through CBOs and seek the support of law, their voice not considered.

#### 4.11 THE RESPONSIBILITIES OF MEDIA FOR MARGINALIZED PEOPLE

People are social beings who live in groups and lead their life socially. People connect with each other. They listen their thoughts, opinions and ideas and invent new ideas and theories. They express these things through literature, newspapers and media. They get influence by literature and media – whether that is broadcast media, print media or various forms of new media that keep emerging. They may choose which media is let them influence. Apart from that, all aspects of media hold truth and perspectives of people.

People like to hear stories; they like to read stories. So that, many writers have written stories and novels. Through novels and stories, they expressed their thoughts and ideologies. Irrespective of the medium, whether books, movies, magazines, plays or acts, artists try to express their feelings and ideas. Its modules the society. Somehow it influences people. Thus, how transgenders character represents in film may influence the mindset of people.

Representation is defined as the “the description or portrayal of someone or something in a particular way”. Such representation paves the way for people in a society to get to know groups or communities that they might not interact with or have previous knowledge about. Hence, such representation of any group becomes significant. Merriam Webster defines a transgender or a trans person as “a person whose gender identity differs from the sex the person had or was identified as having at birth.”<sup>1</sup> Thus this definition includes trans men (female-to-male) as well as trans women (male-to-female). Various studies have tried to find the number of transgender people across different countries. The Pakistan government decided to include the country's transgender population in the census for the first time this year, allowing people to self-identify themselves. Closer home, India legally recognized transgender as the third gender in a landmark judgement in 2014. Following this, there was a census conducted during which 4.9 lakh people identified themselves as belonging to the third gender. Activists however claim that the numbers are grossly underestimated and that the real numbers would be six to seven times higher. This is evidenced by the fact that another report claims there are around 2 million people in India who are part of the transgender community which is significantly higher than the numbers reported in the census as stated above. From these statistics, it is easy to understand that India is home to a lot of trans people (transgender people). This makes it very important to represent them in the right way in mass media vehicles like movies which are watched by people nationally as well as internationally.

According to George Gerbner's cultivation theory which studies “the effects of television, continuous or heavy television watching can have long-term impacts on people and lead them to believe that the portrayal on television is the actual social reality”. This theory can be applied to film viewing as well, which is why portrayal of communities in films need to be analyzed. Further, though there is research done and papers written about portrayal of transgender people or LGBT representation in cinema on a global level or in Indian movies, there is hardly any explanatory research or otherwise that focuses specifically on such portrayal in Tamil movies. Hence, there is a need to study this further. In order to understand these portrayals better, this paper will use qualitative methods by taking a few movies as case studies and critically analyzing the portrayal of trans people in them. Further, a few relevant people will be interviewed to understand what their views are on the portrayal and representation of the transgender community in Tamil films.

Back home in India, despite being legally recognized as the third gender currently, the community largely remains ostracized and is on the receiving end of hate and discrimination more often than not. It is interesting to note that there are sometimes contradictory reactions to this community as well – on the one hand, they are ostracized and shunned, while on the other, they are believed to be spiritually/religiously superior which leads people to believe that the blessings of the community will help them. Neither of these contradictory beliefs help in normalizing the community or helping the society look at them the way they would at the cis community. Most of the ostracization, backlash and hate the trans community receives is largely due to a few factors – ignorance about non-binary gender identities, ignorance of the concept of gender expression, and the fact that a lot of the cis population believes that trans people take up either begging or prostitution as their means of livelihood.

Given the fact that not many cis people interact or converse with people from the trans community, the way they are represented or portrayed in Indian films becomes crucial. Tamil cinema, or *Kollywood*, is one of the largest revenue making industries in the country. People through theatres and film stars achieve cult status, inspiring heightened levels of fandom. In such a scenario, needless to say, Tamil movies and how they portray trans people becomes important. In majority of the movies, transgender characters are given minor, pivotal roles without any substance and the characters don't really add value to the plot of the films. They are used for comic relief and the characterizations are written in such a way as to fit the relief theory of humor<sup>8</sup>. Sometimes, male characters in a movie dress up as and pretend to be a woman. This is again problematic as it does not actually represent a transgender and could actually merely be a case of cross dressing. Cross dressers are those who wear clothing that is usually associated with the opposite gender. This can be seen in quite a few movies starring Vadivelu, Vivek's character in *Guru En Aalu* (directed by Selva) as well as the recently released *Remo* (directed by Bakkiyaraj Kannan) in which the male lead merely dons the attire of a woman nurse in order to establish a close bond with the female lead.

#### 4.12 THE ROLE OF TRANSGENDERS IN KOLLYWOOD

Movies with characters like that of Vaiyapuri's in *Thulladha Manamum Thullum* (1999) directed by Ezhil make fun of a male showing signs of being effeminate and is mocked even by their own friends. A lot of such subtleties are not given enough importance while drafting the screenplay or during the characterization of the roles in movies. Sarath Kumar essayed the role of a transgender called Kanchana in *Muni 2: Kanchana* (2011) which was a crucial role in the horror film. Directed by Raghava Lawrence, the role was that of a transgender who gets ousted by her biological family but gets accepted by someone else for who she was and later gets killed by a villain. It brought out the difficulties faced by a lot of people in the trans community but ended on a positive note, portraying Sarath Kumar in a good role. The role, as well as Sarath Kumar's portrayal, were widely appreciated. Many consider Kamal Haasan's role in *Vishwaroopam* (2013) to be that of a trans person. However, he merely played a man who had effeminate characteristics and that does not necessarily make one a transgender. In the film, Haasan is rejected by his wife early on in the movie for his effeminate nature but once she finds out about his macho activities, falls for him. This hypocrisy was noted and criticized by some people.

Another major problem with all of the examples stated above is the fact that none of the roles were essayed by an actual trans person. They were all cisgendered, which in itself lacks an authenticity that can only be lent by trans people themselves. Having said that, there are a few exceptions, including positive portrayals and the role being played by a trans person themselves. This includes movies like *Narthagi* (2011) written and directed by Vijayapadma, *Paal* (2008) which was directed by D Sivakumar and *Appa* (2016) which was helmed by Samuthirakani. *Narthagi* captures the struggles and life of a transgender through the protagonist's journey; the protagonist was played by a trans person as well. The movie answered quite a few questions that the cisgender crowd usually has about the third gender and hence the director, Vijaya Padma's efforts were praised. However, there was criticism that the movie focused a bit too much on a sympathetic angle, while an empathetic angle might have been better to normalize their position in the society. In *Appa*, there is a scene where one of the lead child artistes gets lost but is later found to be safeguarded by a trans woman who ensures the child gets back together with his father. A small, but powerful scene ensues when the child's father thanks the trans woman with folded hands.

*For over three decades, Thamizh cinema has portrayed several negative stereotypes against transgenders, said Priya Babu, the head of Transgender Resource Centre. (The Hindu, Nov.20, 2017)*

She was speaking at a film screening on “Transgenders in Media” at Loyola Technical Institute as part of LENS (Loyola Education Network for Social Communications). About 40 people from different walks of life attended the film analysis session. Clips from popular Thamizh films – from the 1980’s movie “Pennukku Yar Kaval” to 2015’s film “I” were analysed and interpreted.

Portraying transgender people in bad light had spoiled the chances of these people getting jobs. Lack of equal opportunities in sectors like education and health thwarted their efforts to lead a normal life. “There is a gap between reality and cinema. However, the slip is steeper with transgenders. Movies rarely speak of topics such as jobs, education and transgender love. Should we resort to begging and prostitution at all times?” asked Priya, a transgender herself, who said the discrimination is unjustified.

Mainstream cinema does not have a good track record of representing transgender persons sensitively. They’ve been cast in roles meant to make one laugh – like with Bobby Darling as a sidekick in several films, or comedian Vivekh playing a trans woman in *Murattu Kalai*; and more recently as villains whose repressed sexuality somehow turns violent – in movies like *I* and *Iru Mugan*. And then there are movies like the Vijay Sethupthy-starring *Dharmadurai*, where he ‘helps’ transwoman Jeeva who in-turn falls on his feet in gratitude.

Consequently, Tamil Cinema has been representing Transgender both sensible and controversially from the end of black and white era. However, it is very recent that most of the films face wide negative criticisms and strong condemnations due to the progression of Transgender activism and the empowerment of Transgender community. The objectionable misrepresentation in terms of exaggerating, sensationalizing and sympathizing for voyeuristic pleasure as prostitutes, criminals and as disgusting human entity could offend the lives of Transgender people. Ayyappan (2012b) points out that such representations meant for entertainment and business then directors and actors are not realizing that Transgender also a human entity. Writer and social activist Mangai (2009) states that Tamil cinema treats transgender community, used them to fulfill the humor scarcity of Tamil cinema and defaming them through voyeuristic representation in songs. She questions that, „Does the voice of transgender reach the industry people?”. Literature of Transgender experience addresses that Tamil cinema significantly describes transgender through various derogative words and labels and directly causes violence, hate crimes and other forms of discriminations of transgender people in real life. Living smile Vidya, a Transgender activist and performer appreciates that films like *Bombay* (1995) and *Chithiram pesuthadi* (2006) had represented Transgender as genuine characters.

However, it clearly states that the reality presented about Transgender as sex workers is the view of dominant’s entertainment reality. She adds that Transgender usually represented as roaming alone or group with brighter make-up, wigs, glittering costumes and as calling the heroes and comedians for sexual relation in Tamil cinema. While showing innocents suffered by Transgender, their social uncertainty not represented in any film and Transgender people usually represented in songs, she points out. Particularly songs of the two films, *Thiruda thirudi* (2003) and *Thirupaachi* (2005) verbally abused transgender through derogative pronouns. Ironically, such films were gained more revenue and massive audience appreciation. Such misrepresentations in songs are considered as the entertainment element of an entertainment media, film. Moreover, she strongly condemns that men are usually acting as transgender in songs of rogues by shaving the mustache then that song becomes famous as expected. She accuses that such representation proposes that Transgender are meant for discrimination and harassment and registers voyeuristic pleasure in the minds of viewers and fans of heroes. Transgender people are simply naked even in the songs representing family events and this situation leads to state of guiltlessness among non-Transgender for abusing Transgender.

## 5.1 FINDINGS

In Thamizh cinema, for past few decades we can see that there is no justice in portraying transgenders. They used transgender for making fun and shown them as a prostitute. But later, nowadays film makers are portraying transgenders in a sensible way. With much of responsibility, film makers portraying transgenders characters in their films. For example, a Thamizh film *Aruvi* (2017), a transgender character named Emily was the main character Aruvi's friend had clarity in her life and showed affection and maturity. The character was handled very sensitively.

## 5.2 CONCLUSION

Thamizh cinema had no records of showing transgender in a good light, but it turned now and started to show transgenders in lime light. It realized his responsibilities on portraying transgenders. The researcher has chosen the film "*super deluxe*" and analyzed the character of transgender and understood that the film explained the emotions and feelings of transgender and left the audience to understand the pain of transgenders. And moreover, the film become an inspiration for many transgenders in our society. The character Shilpa made us to realize that changes in gender and being a transgender is not a crime or sin. The boldness and acceptance of the character Shilpa has given a strong boost to the transgenders who neglects to face the society.

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