

Sexuality, Identity and (Be)longing: The Realistic Representation of Gay Identity in KA Bodyscapes

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Abstract

Film is an influential medium to catalyze the social change. Like other fine arts film is both a piece of social reality and a vehicle of depicting the True-reality rather than idealizing and stereotyping it. Films have unpretentious effect on society's perspective. Film has without a doubt contributed a great deal to the strange development in India. Sexual minority comprises of that multitude of individuals who fall under the classifications of Lesbians, Gays, Bisexuals and Transsexuals. Projection of orientation generalizations in films shapes society's view of orientation jobs. The over-immersion of the sexual orientation generalizations in the movie, *KA Bodyscapes* directed by Jayan K.Cherian, brings about the deception of orientation which gets implanted in the human psyche and is given from one age to another as an adequate view.

Keywords: Misrepresentation, Identity Crisis, LGBTQIA+, South Cinema

Homosexuality is yet viewed as a derogatory term in India. Section 377 of the Indian Penal Code which condemns homosexuality as presented by the Colonizers in Imperial India in 1861 it actually remains in the nation's books. The local area which has for quite some time been minimized and denied of their actual personality and portrayal in the social and social gestalt of society merits basic consideration. The LGBTQIA+ group in India faces a ton of hurdles in a day to day existence from the absence of acknowledgment in the public arena to separation. The battle is to find an 'Identity' in the public eye where orientation resistance is not being denounced as Abnormal. They are never depicted as an acknowledged individual from the general public. They are significantly depicted as freakish characters who are just there in the film similarly as comic remainder. Questioned, shunned, demonized and condemned for quite a long time, the sexual minorities are currently venturing out from the shadow of imperceptibility.

Research Objective

- To study the representation of Gay identity in South-Indian queer cinema in general and KA Bodyscapes movie in particular
- Hypothesis: South-Indian cinema should truly represent the Gay identity as it is, rather than portraying them as criminals, victims and pathos etc.,

In a nation like India where film can possibly shape the impression of larger part of the populace, practical movies about the LGBT people group will emphatically affect the outlooks of individuals. Throughout the long term the portrayal of LGBT people group in Malayalam film has ended up under the scanner.

Malayalam film has seen a consistent showcase of LGBT characters some for the comic impact and some, be that as it may, remained consistent with the real world what's more, tried to treat the subject in an extremely delicate and

reasonable light however tragically to a bigger degree these movies couldn't tested the conventional fantasies and have neglected to break the 'untouchable'. Furthermore, From Bollywood to Kollywood or Mollywood, Gay are stigmatized as funny characters, cross-dressed and portrayrd girly, to evoke laughter from the audience. This fantasize the ideology of Gay among audience, and they practice it in mundane reality.

Anjali Ameer, a Malayali actor and transwoman, who won honors for playing Mammooty's wife, Meera in the Tamil film, Peranbu. Mollywood could also go with the same pattern where Queer personalities should be portrayed as they are, rather than mocking them or fitting them into the absurd portrayal where the character suffers a lot and dies in the end. She also expresses that there is not hardly any space for such portrayals in Malayalam film. If at all somebody plays such characters, it will be famous actors like Jayasurya or Prithviraj, and a few actors like Vijay Sethupathi in TamilNadu. Producers don't consider giving opportunities somebody from the regional area, where the effectiveness of character may be given at the fullest. Anjali makes sense of that Peranbu may be a special case in which a transwoman was decided to play one, instead of a Heterosexual man artificially portrayed as a sympathetic transwoman. With regards to Mollywood's portrayal of Gays, the cine-industry actually oppresses the voices of the voiceless. The Cine-industry should be inclusive of movies that justifies the identities of LGBT people and the characters should be treated as 'normal' and not as abnormal. They deserve the basic rights that each and every human being deserve in this world.

Even in the 21st century, people hesitate to address or include Queers and transgenders as their friends in a public forum. The character like that of Emily, the transgender friend of the protagonist in the Tamil film Aruvi, ought to be figured in Malayalam film also. Her story is so truly described, and the person doesn't appear to be artificial portrayal of transgenders as pitiful. Viewers need eccentricity both in satisfied and in the cast and team of movies. The real portrayal happens accurately when the transgender individuals get the roles of Transwoman and acknowledge that there are sexes other than male

and female and obviously the portrayals become natural. Whereas Thangam, is one of the dramas in the Tamil anthology drama Paava Kadhaigal portrays Sathar as a queer who is cross-dressed and saves up money for the gender re-affirmation surgery. In this drama, the character of Sathar is portrayed rather as a victim, than as a successful Queer couple. This registers in the minds of the audience mind, where the audience are tuned to be homophobic and show pseudo-sympathy on Queer society. While the talk on LGBTQIA+ inclusivity is very nearly exceptionally old in the global context, it has presumably just been thirty years since India has begun examining the queers in local area. In India, screening a film that investigates Queers or gay activist or strict issues without filtering it to standard sensibilities most frequently prompts a rejection at getting a certificate.

Though there are several misrepresentation of Gay identities in the context of South-Indian Cinema, KA Bodyscapes, is an eye-opening Malayalam movie, which is directed by Jayan K. Cherian. Regardless of how moderate South-Indian Cinema have become, producers frequently avoid playing with the sexual biases of the crowd, maybe the motivation behind why male homosexuality is a still immensely an under-investigated area, especially in Malayalam film. Even in Tamil Cinema, Gays are portrayed as vicious villains in the movie like Vettaiyadu Vilaiyadu, directed by Gautam Vasudev Menon. Jayan Cherian's Ka Bodyscapes is an oddity in the plethora of Gay misrepresentation. Jijo Kuriakose is the founder and pioneer of Queerela, who was an ideal motivation for one of the characters in Ka Bodyscapes, uncovers that you just have to think about the Oscar-winning movies this year to perceive how Mollywood has been wrongly addressing the local area where Gay community is still a stigmatized and invisible minority, in the lens of Hetero-normative society. Basically people who are heteronormative are almost homophobic. So, the struggle to get audience for such creative movies are very hard, because the Cultural Film theories focus the mindset of the audience as the supreme source which can decide either to watch or to criticize.

The title of the movie is actually inspired from the Egyptian myth of 'Ka', where the concept of Holistic essence of a human body that distinguishes

the living from the dead. In the ancient writing system of Egypt, Ka was portrayed with a pair of upraised arms. In a certain scene in this movie, Vishnu, one of the main characters is supposed to pose like 'Ka', with upraised arms, by Harris, the protagonist for the model for a bodyscape.

Through the film, Cherian brutally slams the traditional notions against Gay community, and governmental bias with Queers, which gets formed by the noble propensities of the general public. To illustrate, Haris asks Vishnu to pose as a model for a series of bodyscape photographs that he makes to express his ideas, earn money and to pay his debts. One of the paintings consists the posture of the Hindu God, Hanuman. Instead of Sanjeevani, Vishnu is asked to pose with a pile of gay literature including IPC 377. Such creative idea alluding God, provokes the secular society. Projecting such scenes is considered Obscene and the film had to face the opposition from the Censorship Board almost one year to get certificate in 2018. Because the voices of Queer in a religion based society will be muted by the dominative heterosexuals. Of course, it was at first dismissed by the CBFC in Thiruvananthapuram for 'disparaging and shaming Hindu religion, specifically depicting Hindu Divine in discredit. The board represented how 'the Hindu God "Hanuman" was displayed as coming in the books named "I'm Gay" and other gay books'. By 2017, the Control Board consented to concede a confirmation gave the film erased references to ideological groups, in particular the RSS (Rashtriya Swayamsevak Sangh), the 'shocking and ill bred' still of Hanuman, and, in one more showcase of camouflaged sexism under the clothing of saving a lady's humility, 'the shot in which the liberated Muslim girl, Sia masturbates.'

The context of the movie was situated when Section 377 condemned Homosexual Rights as a crime. Even after granting the judiciary rights, the rights is merely given in papers. But the mindset of the People has yet to be changed. In spite of the rights given by the Indian Government, sexual minorities of LGBTQ still under the prejudice in terms of Horizontal Reservation, Medical aids and basic human rights. This makes it incompatible with the country's living, liberal and inclusive Constitution.

Gay community is still denounced and forced to

hidden under the margins of the society. Even the last scene of KA Bodyscapes is set in a Seashore, wherein Haris is chased away from the city and moved to the creamy level borders. But the untiring protagonist still displays his creative work of art, where Hanuman carries books of Gay rights instead of Sanjeevani mountain as mentioned above. This painting display scene provoked the hetero normative people, where people throw stones at Haris. Haris finally runs nude towards the sea, which metaphorically portrays the absurd reality, where a Gay identity is forced to be absent or 'hidden' under the heteronormative umbrella. A Umbrella should be inclusive, ironically the Heterosexual umbrella fades the presence of Queer identities in general and Gay sexuality in particular. Since, Haris refuses to conform to the conventional heterosexual norms, the society haunts him with the so called morality. Hence, KA Bodyscapes truly portrays the struggle for survival and identity crisis of Gay community, even after the Delhi High Court overturned the 150-year-old section, on 12 June 2009, which legalized consensual homosexual activities between adults.

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