

Trapped Bodies: Representation of Transgender Identities in Malayalam Literature

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ABSTRACT

The transgender community is a highly marginalised and vulnerable one and is seriously lagging behind on human development. The early society of Kerala will not accept a third gender. In the world literature transgenders became a significant branch of study has occurred. This article mainly focused on how Malayalam short stories presents transgender in the world of literature..

KEY WORDS: *Transgender, Malayalam Literature, Gender roles, Identities*

Date of Submission: 25-01-2021

Date of Acceptance: 09-02-2021

I. INTRODUCTION

Human society is a complex organisation of human role relationships. The implication of such a structural conception is that the human beings act and interact with each other in accordance with the role they play. Their role performance in relation to each other is further conditioned by the status they occupy. The most basic criterion of defining status and a corresponding role for any individual in any society has been sex. Accordingly, men have been assigned certain specific type of roles to perform and women certain other. Sometimes, the society expects both men and women to discharge some roles jointly or interchangeably. Such and many other type similar situations present a general case of role performance and, therefore do not become an object of curiosity for people in society. This way, the individuals continue to act and interact with each other in accordance with the patterned and institutionalised frame work of role relationship in the society. While carrying out their individual roles individual actors also act as observes to others behaviour. In the process they, in their day to day life, come across numerous situations in which certain types of roles action behaviour are let to pass normal. However, though rare certain situations exhibit a role which may look normal but the performer of that role by behaving in a specific manner sometimes creates a freak and unusual sight and becomes an object of curiosity for the onlookers.

The Transgender people are generally described as those who transgress social gender norms. Transgender is used as an umbrella term to signify individuals who defy rigid binary gender constructions and who express or present a breaking and or blurring of culturally prevalent stereotypical gender roles. Transgender people may live full or part time in the gender role opposite to their biological sex. Transgender are the common category of people exists in Kerala. But when we think back, we can find out they were invisible, when a woman's delivery is over people will ask whether the child is male or female. The society of Kerala will not accept a third gender. They were smeared, harassed and injured or drove away. In old days these transgender were afraid of these harassment and ran away from Kerala. In other state they have get the acceptance of a social being, The public, media, law and order, government haven't shown any justice to these transgender. In the mainstream of Malayalam literature had put them aside as untouchables and transgender literature is also rejected.

In the world literature transgender became a significant branch of study has occurred beyond the systematic observation; short stories, novel and autobiography choose transgender subjects were dealt seriously. Most of them are written by transgender and Transsexuals that are notable. The bitter experience and need of their existence were upheld. When we reach in Malayalam literature, short story, autobiography, poetry is found but their numbers are limited. When we inspect short stories 'MadaviKutty's Napumsakangal', 'Daya Enna Vikarm', 'Januamma Paranj Kathakal', 'Hijada' of M.P Narayana Pillai, 'Hijadayude Kutty of Indu Menon', Pramod Raman's 'Chethamsha Jeevitham', 'Rathimalhavinte Puthran' etc.

Madhavi Kutty's Napumsakagal presents certain ideas about Napumsakangal. They are rebuking with bad language to those were not giving arms. It is a story happening in the slum where the Hijadas known as Kolivasom are living. It was published in 1983. A Gujaratri comes to this slum in search of his small daughter missing from the cradle.

'Daya Enna Vikaram' is a short story published in 1956. In this story the handicapped shivan is an adolescent boy who shows gender variations. His Brother called him 'sundari'. Shivan is a real girl and his body language and his cries; they say that it is of a girl. He feels affection to his friend Varghese is love or not. It is

not clear, even his mother has mentally segregated him and in the end of the story he looks at his image in the broken pieces of glass and he feels hatred to himself. Thus the female writer pictures the end.

'Hijada' of M.P Narayana Pillai pictures the enthusiasm of a traveller when he sees transgenders during his railway journey. A transgender entered the train with yam and the hero of the story watches the transgender. There is a diabolic man called animal entered the train and talks with the hero and the transgender. The animal mocked at the transgender who left from Bengal where starvation is at its peak so the transgender is going to Bihar. The transgender are cheating the people, the animal says that a man in his village dressed and out make up of a women cheated the people. Then the animal called the people and drove him away.

Thus the 'animal' had ridiculed the transgender. Then the old transgender tries to defend him. For the struggle for existence, the transgenders joined with them because of hunger who has been suspected by the transgender, and then the people in the society drove the poor man away. In the north Indian railway the transgender disturb the travellers and it is very usual sight. Different from the M.P Narayana Pillai pictures the miserable situations of transgenders. Beating the drum these starving transgenders moving from village to village for getting themselves eaten. Thus story Hijada represents the miseries of transgender.

'Chedamshajeevitham' is a storyline written by Pramod Raman. It presents the life of transgender born as a male and shows female significance and after an operation transformed into a women. Pramod Raman describes the friction of their existence Chandra kanth called as Chandran, loved Manjith Menon .Mnjith Menon called as Manju. Manjith Menon's feminine gestures and gesticulations attracted Chandran. According to the advice of Chandran Manjith Menon, the dumb man decided to become a woman by means of surgery. After the operation Manju trained by Neha as real woman in all concepts. After three months when Manju has to meet Chandran, Manju hesitates. But Instead Manju found her male partner in Neha. Here the writer pictures the sexual practice unbound. The conditions beyond genders have been dealt in this story.

Rathimathavinte Putran in another story written by Promod Raman presents the complications in gender existence. During the work in call centre Jeevan,Rathi and Dathan became friends .Their relation sought out new worlds Jeevan married Rathi ,but he failed to become a real male in the bedroom. He has undergone a doctor counselling, again he fails. Rathi suggested Ayurveda tablets to get stipulation. After consuming tablets jean mustered up the power and he satisfied Rati, sexually, but it made Ratan disturbed. Ratan, the male found his female partner in Jeevan .He tried to transform jeevan in to a woman. Rati delivered a baby while jeevan became ill. Rati died during the delivery. Rathan had received the baby of Jeevan and Rati .Promod Raman is searching the zone of bisexuality.

'Hijadayude Kutty' is story written by Indu Menon. It describes the confusion of third gender .Sabitri has been living near the transgender community in north India. When Sabitri dies,her daughter Devayani was looked after by Nilganga. Devayani could not identify Nilganga either a father or mother. After the death of Sabitri there comes a policeman in search of Devayani and protects her from the police. In the police brutality Nilganga was dead. The transgenders who took part in the Nilganga funeral, changed her female dress and put on male dresses send his dead body to his ancestral home .Nilganga was named K.K Gangadhara Menon. Transgender go to their graveyard with the cut of hair and female dresses of Nilganga. The Transgender taught Devayani to tell that it was her father if any one asked. Devayani was received by the relatives of Ganghadhara Menon with celebrations. The transgender life is drawn in comparison with the life of outside him. Hijada's child described the refusal of family,community and society of transgender.

'JanuAmmam ParanjaKatha' (2009) is a series tells the theme of Neutrals. The beauty protection of modern men and lack of manly power, and all these made Janu Amma who represents the olden time, getting angry of a man, should be man if woman should be woman, don't be in the middle. When the story teller asked whether she had hatred to the transgender she replied that she has no hatred to anybody. They are also created by God. This in the honour she exhibits.

II. CONCLUSION

No man, no woman these usages are the part of harassment .The transgender kept off from the Kerala society because of these kinds of insult and harassment. What are the Trans genders and what are sexual contradictions. In order to understand these factors out short stories and their writers tried helped the society to understand .But almost all of the writers are not succeeded to present the mental friction and physical problems of transgender. But it helped to understand such human beings are alive in our society. So let us appreciate such writers and their attempt to open the eyes of the society to the realities.

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Lalini M. "Trapped Bodies: Representation of Transgender Identities In Malayalam Literature." *International Journal of Humanities and Social Science Invention (IJHSSI)*, vol. 10(02), 2021, pp 40-42. Journal DOI- 10.35629/7722