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## BOOK PUBLICATIONS 2022-2023

SL NO	NAME OF THE TEACHER	BOOK/TITLE / ARTICLE
1	Mufasir Babu P	The image of future human: representations post human in selected holly wood science fiction films
2	Mufasir Babu P	Expressing the Self- Emergence of Trans Literature
3	Abdul Hakeem .MP	Emerging trends in Business and management

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## The Image of Future Human: Representation of Posthuman in Selected Hollywood Science Fiction Films

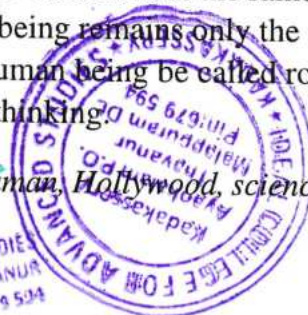
Mufasir Babu P

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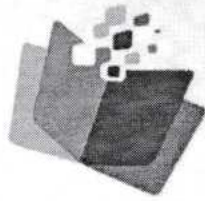
### Abstract

While humanism appeals to our shared humanity as a basis for creating community, posthumanism criticizes this way of thinking as being limited and full of implicit biases. Some posthuman philosophers even claim that humanism is not only false, but downright destructive. Post humanism, apart from being a mere theoretical concept has filtered into the everyday lives of human beings in the twenty first century. The negative impacts of technology encircle the human world contrary to the expectations that the increased use of the human brain capacity could influence a human's position in the world. The interesting question "what made human a human" has been discussed by many film and animation directors. The technology related to robot, cyborgs, AI is changing the world and also redefining the meaning of human being. This study is focusing on three great science fiction Hollywood films: *Her* (2013), *Ex Machina* (2014) and *Lucy* (2014). *Her* is set in the Los Angeles of the slight future, follows a lonely writer develops an unlikely relationship with an operating system designed to meet his every need. The science-fiction love story goes a step beyond contemporary human-computer interaction by following the virtual romance between a melancholy man and his operating system. *Ex Machina* is a 2014 solid science fiction film about the emergence of AI and the titanic task of determining and defining the nature of such an intelligence. *Lucy* is a 2014 science fiction thriller film about a woman, accidentally caught in a dark deal, turns the tables on her captors and transforms into a merciless warrior evolved beyond human logic. The term "posthuman" is used to describe modes of being resulting from potential enhancements to human nature generated through applied science and technological developments. These films question some important questions such as If a robot acquire the self-conscious as the same level as the human, will this object be called human? If a human being remains only the soul, the spirit, the whole body is replaced by cyborgs, will this human being be called robot? All these interesting subjects lead us to a further and deeper thinking.

**Keywords:** Humanism, posthumanism, AI, cyborgs, posthuman, Hollywood, science fiction







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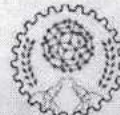
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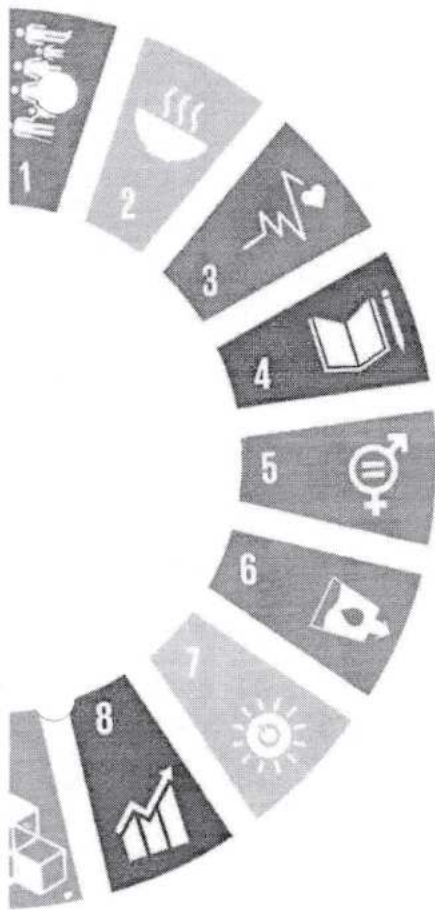
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CONFERENCE PROCEEDINGS  
(AMALIT INTERNATIONAL CONFERENCE- TOWARDS ZERO FOR A  
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First Edition: January 2023  
Type Setting & Cover Designing:  
Mujeeb Maliyekkal  
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**ISBN: 978-81-961212-0-4**

**Publisher:**  
Sky Books & Child Age Education Publications  
Kozhikode- 673315  
**Price: 500/-**

  
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## Media Representation of Trans Identities: A Study on the Portrayal of Transgenders in Selected Indian Films

Mufasir Babu. P<sup>1</sup>

### Abstract

*Film can be used to reach a wide audience, to inform and inspire change through engaging audiences and reflecting society. The Indian filmmaking culture somehow still appears confused towards forming a universal opinion about projecting homosexual characters. When members of LGBTQ+ community get cast in stereotyped and negative roles in films, it simply reflects the existing hatred in the real world. Many Indian films still portray the stereotypes on queer communities especially transgender communities. Producers and directors often add some jokes on transgenders that will spread homophobia and transphobia to the public on their films to engage audience and to get public reception and acceptance.*

*But some recent Indian movies break these preconceived notions on LGBTQ+ communities and represent them as human. Many progressive Indian regional movies are taking this subject seriously and disseminating many positive messages through cinema. The movies Chandigarh Kare Aashiqui (2021) and Super Deluxe (2019) are two recent movies featuring trans characters and the way they handled*

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*their two leads is entirely different. Njan Marykutty is another ground-breaking Malayalam film, tells the story about a transgender. The paper will analyse how these marginalized communities presented in some Indian films and how some films become a factor to create homophobia and transphobia into people.*

**Keywords:** Transgender, LGBTQ+, Indian films, Malayalam films, transphobia, homophobia, society, public

## Introduction

Films are the mirrors of society that will influence the people, individual and society. Film will reach into the mass of audience and it will make great impact on their daily lives. Some recent films are still stereotyping trans communities and their characters. Films propagate some bad images and notions on these minority groups and they are the vital factor for spreading homophobia and transphobia into the audience. Projection of gender stereotypes in films creates society's perception of gender roles. Bollywood's representation of the trans community has at best been negligent and at worst problematic and harmful, full of negative stereotypes that portray the community in the most egregious ways.

India is home to one of the largest film industries in the world. Every year thousands of movies are produced in India. Indian film industry comprises of Hindi films, regional movies and art cinema. The Indian film industry is supported mainly by a vast film-going Indian public, though Indian films have been gaining increasing popularity in the rest of the world, especially in countries with large numbers of emigrant Indians. Indian cinema has come aged in terms of its perceptions, interpretations and representations of the transgender identity. Many good and progressive concepts and messages are sharing through Indian cinema throughout the year. But many films are still sharing many stereotypes, wrong messages and regressive ideas even today.

Homosexuality remains considered a taboo in India. Section 377 of the Indian legal code which criminalizes homosexuality was introduced by British in colonial India in 1861 and it still stands

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within the country's books. The community which has long been marginalized and bereft of their true identity and representation within the social and cultural gestalt of society deserves critical attention.

### Portrayal of Transgenders in Indian Films

The movies *Chandigarh Kare Aashiqui* (2021) and *Super Deluxe* (2019) are two recent movies featuring trans characters and the way they handled their two leads is entirely different. *Chandigarh Kare Aashiqui*, directed by Abhishek Kapoor is a romantic story of a male fitness enthusiast and a transwoman Zumba instructor. The process through which Maanvi, the trans girl protagonist, is "normalised" calls for some unpacking. Ironically, her "acceptance" is earned through exclusionary moves. Maanvi barely represents the harsh existential struggles of the majority of transfeminine persons and communities in India. The irony is that the film does not have a transgender person in its crew either. It is not about legitimisation, but about resonance and veracity. This is a constant cycle that no one is willing to break. Instead of jumping on the bandwagon of commercial cinema's mainstream appropriation for tokenism, *Chandigarh Kare Aashiqui* could have truly done justice to its plot by casting a transgender woman in the central role. The film breaks away the preconceived notions on trans communities, but not by relying on clichés.

The film *Super Deluxe* shows the society's contempt and disapproval towards sex workers and porn actresses and how they are ostracized as outcasts. Vijay Sethupathi played the role of a transgender in this film and it is directed by Thiagarajan Kumararaja. The story revolves around a character named Shilpa, transwoman who is married to a cis woman. Then she left the family that is unaware of her own identity and lived in Bombay with Hijra community. The story highlights how trans persons are referred to as 'it' like things, how they are publicly harassed and beaten and sexually abused. They are an object of mockery. The male toilet scene where a police constable beats Shilpa and assumes that she has kidnapped the child, the school scene where everyone from security guard to principal asks her to leave the school, the police station scene where is forced into oral sex or the market

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scene where men pass snide remarks; these scenes while exposing the society's treatment of transgender people are also extremely transphobic and triggering.

The stereotyped portrayal of transgender identities in Indian films is still existing without any change. Many old Indian films are still disseminating many transphobic and homophobic jokes into audience. Even film producers are adding these kinds of jokes for their film acceptance and marketing. Sadly, they don't know the pain and agony suffered by this marginalized communities. Films that focus on LGBT issues in Malayalam cinema are less in number. Malayalam cinema has started to capture trans lives for the last two decades as trans people have appeared as side characters in a number of films. *Njan Marukutty* is a Malayalam drama film directed by Ranjith Sankar. The film portrays the life of a transgender in a society. In the beginning of the film, he is presented as a male figure. His body communicates to him the hidden female psyche that the society never wants to see from him. He wants to become a police officer and he is working hard for achieving his dream. But when the family pressurizes him for a marriage, he withdraws himself from it and reveals that he does not want to cheat his female partner. To make a change he meets the doctor and tells them that 'my sex is male and gender is female'. The film breaks all the transgender stereotypes and conveys an eye-opening message to the public.

Other prominent movies related to transgender issues are *Ardhanaari* (2012) and *Udalazham* (2018) *Ardhanaari* is a story about the character Vinayan, a transgender, faces criticism from his family and his own siblings who insult him incessantly. He must choose between accepting himself the way he is or changing himself to fit into society. *Udalazham*, inspired by the life of Kerala's only known tribal transgender. It describes the story of A. Raju who was born and brought up in Theekkadi tribal settlement located deep inside the Nilambur valley forests. A member of Aranadan aborigine community, his life was a miserable battle against humiliation and abuse by a conservative and narrow-minded racist society. Apart from gender equality, *Udalazham* addresses issues such as tribal alienation,

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## Conclusion

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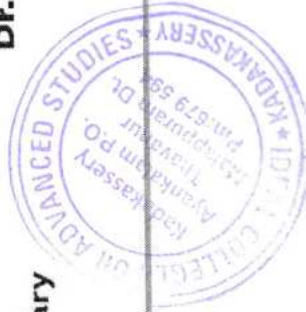
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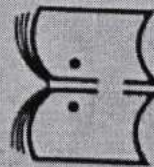
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Published by



Publications Division,  
Farook College, Kozhikode,  
Kerala, India, 673632

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