

Portraying Third Gender in Bollywood: An analysis of film *Darmiyaan: In Between*

¹Toyeba Mushtaq, ²Dr. Aaliya Ahmed

¹ Doctoral Scholar, Media Education Research Centre, University of Kashmir, India

² Senior Assistant Professor, Media Education Research Centre, University of Kashmir, India

Email – ¹toyebapandit@gmail.com ²aaliyahmed@gmail.com

Abstract: India is one of the countries that produces the most number of films in a year and has a large base of cinema going public. Mainstream Hindi cinema is the most widely distributed cinema in India. Identity construction is one of the most significant issues in Bollywood. Filmmakers in India are trying to step outside the beaten track of traditional Indian themes but there has been no or little allowance for portrayal of third gender, a subject that is still a taboo in a country where the discourse on sex itself is bound by moral restriction. Their representation and construction in Bollywood is not free from the prevalent ideologies on gender where they are taken as third category. They are shown as oppressed solely due to their sexual orientation or gender orientation in India. In this context, it would be interesting to study how Bollywood is portraying third gender and what changes has their character undergone over the past decades. The research paper will analyze the film *Darmiyaan: In Between*. The film is chosen because of being one of the first Bollywood films that portrays a transgender character in a serious role. Multi-modal discourse analysis will be taken as a tool for analyzing the transgender character in the film. The present research attempts to show the identity construction of a third gender by analyzing select film in Bollywood.

Key Words: Third gender, Bollywood, Portrayal, Films, Multimodal Discourse.

1. INTRODUCTION:

Since the creation of this universe, the world we live in identifies sexual orientation only in terms of femininity and masculinity. Anything outside this dichotomous orientation is either rejected or considered abnormal across various cultures. Due to this 'exclusion', the third gender is assigned different gender roles because of their unusual sexual identity which is constructed through these gender roles (UN, 2015). Foucault (1981) in his book *The Order of Discourse* describes the politics of exclusion. Mills (2005) suggests that we should think of discourse as a web of complex practices which keep coherent statements in circulation while fending off the other statements out of circulation. Third gender people are described as people who do not fall under the gender binary category. Third gender people are omnipresent across different cultures even when though they are considered unnatural or as a stigma to the society. The third gender has a significant role in the total population of India yet they are often deprived of social identity and basic fundamental rights. The projection of their representation and portrayal through various media like print, electronic or new media is also stereotyped because of the perception of dominant discourse about them.

Film as a medium of mass communication is considered as a social process in which a transmitted signal is received by audio and visual receptors and the audience concludes a meaning out of this signal or message. Film is also known as a medium of attractions. Aping theatrical performances with high-end camera work and sound cinema not only captures our attention but also astonishes it. Films not only entertain people but also educate and bring behavioral changes in the audience's perception. Jaikumar (2006) in his book titled '*Cinema at the End of the Empire*' writes about how Bollywood changes people's perception and uproots societal stereotypes by its vast reach in India and abroad. Indian cinema popularly known as Bollywood (Dwyer, 2006) emulates and explores a society's attributes, intricacies, realities, and illusions through different plot perspectives. Bollywood thus molds our perspective and consciousness about a society. The cinematic representations in Bollywood encompass 'script writing, location, sets, cinematography, actors and their style, editing techniques' keeping in view the audience perception and broadcast rights. The sexual minority is an important issue that is widely misunderstood and misrepresented even today. Various researches on their portrayal in Bollywood have consistently found substantial marginalization of third gender people and a lack of awareness and sensitization in the general public. Unfortunately, the traditional concept of being a 'third gender' is often perceived as a punishment of evils and misdeed either done in the previous life or by their parents, continues to be a common belief not only among the less educated but also among the well educated urban dwellers. In films that depict a third gender character, she/he rises to the occasion in order to exemplify general audience how third gender people live, think, feel, behave, communicate and experience life. It thus becomes really important that the third gender people in Bollywood are portrayed responsibly.

2. LITERATURE REVIEW:

It is an established fact that media representations influence people's opinion about transgender people (Butler, 2003). In the same way cinematic representations of transgender people cannot be ignored. Russo Vito (1987) in *The Celluloid Closet* (1995) points out those films portraying transgender characters are not only meant for transgender people but also to the majority of the people. It is through these films that straight people see the real LGBT people. Mainstream cinema has a great power and ability to influence popular perception about transgender individuals.

In Hindi cinema, portrayal of queer communities is very complex because there is no clear demarcation between different sexual orientations, for example, the term *Hijra* is an umbrella term for *Eunuchs*, *Intersex* and *Transgender* people (Reddy, 2006). Their presence in song and dance sequences in Bollywood is because of their prescribed role in Hindu religion of blessing newborns and newlywed couples (Kalra, 2012; Bakshi, 2004).

Ishikawa, T. (1995) in his book *The Third Gender of India* writes *Hijras* have been present in Bollywood since 1970's. While the initial portrayals showcased *Hijras* in minimalistic roles, later in 1990's a lot of films came up with *Hijra* characters sharing screen with heterosexual people.

Saxena P. (2011) in his book titled '*Life Of A Eunuch*' opines that *Eunuchs* are usually portrayed as antagonists using lewd language and gestures, a side kick of the hero, a comic character usually clapping hands singing in a hoarse voice who are objectified as a sign of mockery. From the mid 50s to mid 60s, also called as the *Golden Era of Bollywood*, *Eunuchs* were shown as companions to women or the female lead in the films, similar to those of queens in harems. The third gender sidekick emerged as a staple comic character from the 1990s onward, in films like *Hum Hain Rahi Pyaar Ke* (1993), *Raja Hindustani* (1996) and *Taal* (1999), offset by rare instances of somewhat complex gay characters in films like *Bombay Boys* (1998) and *Split Wide Open* (1999). There were also 'sensitive' hijra portrayals in films like *Bombay* (1995), *Tamanna* (1997) and *Darmiyaan* (1997), a villainous hijra turn in *Sadak* (1991), *Tamanna* and *Murder 2*. There was a film called *Shabnam Mausi* (2005) a biopic of a high profile Indian hijra who was elected as a member of the legislative assembly in the Indian state of Madhya Pradesh. Mainstream films which raised the third gender issues in different forms (Kumar & Sen 2012). Films like *Na Jaane Kyun* (2010), *Dostana* (2008), *Fashion* (2008), *Honeymoon Travels* (2007), *My Brother Nikhil* (2005), *Girlfriend* (2004), *Kal Ho Na Ho* (2003), *Mango Souffle* (2002), *Bomgay* (1996), *The Pink Mirror* (2003), *68 Pages* (2007), *Yours Emotionally* (2006), *Welcome To Sajjanpur* (2008), *Kapoor & Sons* (2016), *Aligarh* (2016) can be categorized into third gender films.

3. METHOD:

The research undertakes multimodal discourse analysis of select films by taking into consideration not only different modalities of a film but also their linguistic perspective. Undertaking the guidance of systematic functional grammar and visual grammar, the study attempts to explore the relationship of third gender characters with other elements in the film by analyzing how various semiotic modalities make meaning and how they contribute in understanding a film. Thus, multimodal discourse analysis by virtue of linguistic and non-linguistic analysis (visual and aural aspects) provides a new perspective in understanding a film and thereby improving audience's level of film appreciation. The study adopts Halliday's (2004) *Systematic Functional Grammar*, Kress and Leeuwen's (1996, 2006) *Grammar of Visual Design*, and the emotion level of analysis from Cohen's (2001) *Cognitive Framework* for understanding musical soundtracks in film, respectively. This research study adapts and extends O'Halloran et al.'s (2011) model of multimodal discourse analyses to study films. It will help to examine how multimodal codes at micro and macro level work together to derive and create multi-layered meanings in films and form discourses.

The analyses of the films will include:

- i. Film Synopsis- Characters (Protagonist and Antagonist), Character Development and Character Complexity.
- ii. Cinematography- The art of photographing a film. It includes camera angles and shots.
- iii. Sound- Diegetic and non-diegetic sound.
- iv. Mise-en-scene- Lighting, costumes, makeup and acting.
- v. Editing.

4. DATA ANALYSIS AND INTERPRETATION:

FILM SYNOPSIS: Directed by Kalpana Lajmi in 1997 the film is set in the late 1940s in Mumbai (Bollywood). The film is a saga of Mazhuddin alias Immi, born as a hijra, and his family's denial of him being a hijra. Immi is born to Zeenat, a famous actress of her time, who is in self-denial that Immi is her son and thus refers to him as her younger brother. Meanwhile, Zeenat falls in love with Inder Kumar Kumar Bhalla, only to lose him years later to a new actress Chitra. Shattered and depressed, Zeenat takes to alcohol and gambling and loses everything to it. Immi later joins the hijra community only to experience the shady life they live. While being in the community, Immi gets raped and decides to go back to his earlier life. While running away from the community Immi sees a child abandoned on the road and takes him home. Immi names the abandoned kid as Murad and decides to raise him as his own only to realize that people

will never accept him as a father to the child. Hopeless he gives away the child to Chitra and requests her to adopt him. Chitra wilfully agrees.

In the end, Immi realizes that Zeenat is beyond repair and he himself doesn't belong anywhere. To save Zeenat from total self destruction and give himself peace that he yearned all his life Immi poisons her and himself too.

MULTIMODAL DISCOURSE ANALYSIS OF DARMIYAAN: IN BETWEEN

Immi-The Bewilder

Cinematography: The film starts with close-up of Zeenat prying her own beauty and little Immi observing her moments. Immi seems to be dazzled by Zeenat and tries to copy her mannerism. From the early childhood Immi is shown to have an inclination towards feminism. (Fig.1.1) shows Immi holding onto a mirror and applying lipstick. (Fig.1.2) signifies that Immi's behavior isn't just an affinity but something more complex than it.



Fig.1.1



Fig.1.2

Angular shots are used at various places in the film. (Fig.1.3) uses a low angle shot to instill the significance of Zeenat's character over Champa. A lot of close up reaction shots are used whenever Immi is depressed or ridiculed through the film (Fig.1.4). Zoom in techniques are used to magnify the emotions of characters, for example, zoom in is used when Immi is left traumatized by the harassment of the prostitute. From a long shot showing the room the camera zooms in to the expressions and body language of Immi to display his dismay because of the incident.



Fig.1.3



Fig.1.4

(Fig.1.5) shows shallow focus used to accentuate the psychological introspection between Immi and Zeenat. This technique helps to bring out the tension in the scene. The viewers can clearly see the nervousity of Immi and desolation of Zeenat. (Fig. 1.6) uses pan shot in a close-up to emphasize on the emotions of both the characters.



Fig.1.5



Fig.1.6

A tilt shot is used while showing Immi after being raped (Fig.1.7). The tilt from flowers to Immi in the scene associates with the purity, delicacy and innocence of Immi. The film also uses silhouettes in a song sequence. The use

of shadows in the song builds the gravity of the situation in Immi's life by heightening the drama (Fig.1.8). The whole song depicts his upcoming journey with the kid.



Fig.1.7



Fig.1.8

Forward and reverse tracking shots are used through the chase in the climax of the film (Fig.1.9). (Fig.1.10) uses a combination of both hard and soft light in order to add texture and mood to Zeenat's portrait.



Fig.1.9



Fig.1.10

Sound: The background music is crucial to add cognizance to the plot of the film. The music has been timely placed to heighten the emotions of particular scenes. For example, when Champa tells Zeenat and her mom that Immi is a *hijra* and that they should give Immi to her in order to take Immi to her community the background music changes from suspense to sad when Champa says that Zeenat doesn't even tell the world that Immi is actually her son just because he is a *hijra*. Another example is when Immi after being raped finds a new born abandoned baby near a dumping yard. The background music transitions from sad music and Immi sobs to hopeful music in order to emphasize on the new beginning of Immi's life.

The song *kaisa gham hai, kya majboori hai* reflects the helplessness of Zeenat of not being able to call Immi her own son because of the values and norms set by the society. Most of the songs in the film are very soothing and classy unlike the blared songs popular at that time. Soong like *Koi toh jeene ka bahana ho* is places perfectly in the film when Immi finds the new born and marks the reason for Immi to look forward to something in his life.

During childhood Immi is ridiculed for being different from the other kids. In a scene, a group of kids along with Immi stand on a sea shore. One of the kids places a bet of Rs5/- on the kid who will pee the farthest. All the kids pee standing while Immi sits down. One of the kids asks:

Immi tu baith ke susu kyun kar raha hai? Ladki hai kya? Chal khada ho!

Translated as: Immi why are you peeing while sitting? Are you a girl? Get up!

The same kids looks down at Immi while peeing and says:

Aarey Immi toh ladki hai! Iska toh nунnu bhi nahi hai. Immi ladki, Immi ladki!

Translated as: Immi is a girl! He doesn't have a penis. Immi is a girl, Immi is a girl (mockingly)

What starts off as a funny situation ends up haunting everybody in the film. This conversation with the kids of the beach first confuses Immi and when he realizes what they mean he is shattered. He runs home crying and asks Zeenat's mother:

Ammi Ammi hamara nунnu kahan hain? Ammi hamara nунnu dijiye hamein...

Translated as: Mother, mother where is my penis? Mother give me my penis...

Zeenat's mother tries to pacify Immi but all in vain.

One of the *hijras* namely Champa tells Immi that he is a *hijra* and enunciates that he should join her community. Immi goes home sobbing and shouting that he isn't a *hijra*. Following Immi home, Champa tries to assure Zeenat and her mother that Immi is a *hijra*. Zeenat says:

Tum log aisi harkatein karte ho isiliye duniya tum par thookti hai! Dudkarti hai tumhe, sab ke sab hijre ek jaise ho-behuda, badimag aur badtameez!

Translated as: People averse you because of your behavior. They loathe you, all of you are alike- disgraceful, wasted and ill-mannered!

After almost kidnapping Immi Zeenat tells Champa that their loud and inconsiderate behavior has caused hatred among the masses for themselves. Even in the conversation with Zeenat, Champa uses words like *aaye haye, haye haye, ae, haan, aare ja*, claps her hands often and is seen wearing glitzy saree and make-up which displays her crude behavior. During the conversation, Zeenat's mother tells her that she can't take Immi away because he is the only heir of the family, to which Champa mockingly says:

Chirag? Hijra aur chirag? Chaloo ganimat hai kisi ne toh hijroun ko ghar ka chirag kaha!

Translated as: Heir? Eunuch and an heir? Thankfully somebody thinks that eunuchs can be heirs to the family too!

Champa knows how tough it would be for Immi to grow up among the society. She fears that he will be humiliated and rejected for being a eunuch. She also firmly believes that Immi should live with them within the *hijra* community. Educing Zeenat of the future of Immi has with them Champa says:

Aare ja! Kab tak tu khush rakhenge isse, kab tak? Aaj tu hai bibi ji, magar kal jab koi na hoga tum mein se tab? Tab kya banega iska? Jeena mushkil kar denge log. Hansenge us pe. Dudkareng, yeh milega na tumhari duniya mein, haan? Bawali matt ban Zeenat, hijra hijroun ke beench hi jee sake hain...

Translated as: How long can you keep him happy here? What will happen to him when you die? What will he do? How will he survive? People will make his life miserable by mocking him and rejecting him- that is what he will get from your world, isn't it? Don't be stupid Zeenat, a eunuch can survive only within the *hijra* community. Before leaving Champa curses Zeenat that she will be doomed soon and leaves.

Immi faces gender denialism through the film by his family members as well. Zeenat never gets to the terms that Immi is a *hijra*. Zeenat's sisters despise Immi and consider him useless. In one of the dialogues Ameena tells Zeenat:

Immi? Tum hamari barabari woh nakara nikhatu chokre se kar rahi ho? Jo sara sara din awaragardi karta ghoomta hai. Tum use hum se kabil samajhti ho? Huh, Ammi aur tum ne uska dimag kharab kar diya hai. Usse toh bohat pehle Champa ko de dena chahiye tha, who theek hi kehti thi uski sahi jagah wahin hain- un zankhoun ke beench!

Translated as: Immi? Are you comparing us to the useless chap? All he does is roam aimlessly throughout the day. You think he is smarter than us? Mother and you have ruined him. He should have been given to Champa long time ago, that is where his place is- a *hijra* community!

Just to prove her sister and her brother-in-law wrong, Zeenat gets a prostitute for Immi. Shaken with fear Immi begs someone to open the door when he sees a prostitute in his room. The prostitute tries to seduce him only to find that Immi doesn't have a penis, she catcalls and insults him. Immi is traumatized by this whole event.

Immi is mocked and ridiculed throughout the film by different people. Words like *chaka, namard, janani, nakara, nikhatu, hijra saala, kambakhat* are used to describe Immi in the film.

The song *koi bata de hum kyun zinda hai* marks the downfall of Zeenat from film industry and Immi's ordeal.

The film played a crucial role in portraying the problems faced by *hijras* in their day today life. When Immi joins the *hijra* community other *hijras* narrate their stories of quagmire.

Yeh moye bank wale bhi hijroun ka khata nahi kholne dete... Khata hi kyun? Train mein nahi jaane dete, vote nahi dene dete- hum toh jaise insaan hi nahi hai... Sab jagah thu thu karte hain hamein... Mandir se mantra tak har jagah se khadaid dete hain hamein... Kuttoun se badtar zindagi jeeni padh rahi hai hamein, haye re kismat!

Translated as: We are not allowed to open accounts in banks... Why just banks? We are not allowed to travel in trains and not allowed to vote- as if we aren't humans... We are ridiculed and repelled everywhere... From temples to ministers we are not welcome anywhere... We are treated worse than dogs, awful luck!

While living with *hijras* Immi gets raped by a group of men she is shocked to know that *hijras* work as prostitutes and decided to leave. One of the *hijras* says:

Toh kya samajhti tu? Mangti pe ja ke, gana baja ke hamara guzara ho jata hai? Aarey be akla yeh anga baiche bina hamara guzara na hona...

Translated as: What do you think? Begging and singing helps us to meet our ends? You stupid, we can't survive without selling our body!

The *hijras* try a lot to stop Immi, they tell him that he doesn't exist in the society which only accepts the two binary genders but all in vain. Before leaving Immi tells them:

Hai koi shaan wali baat tum logoun mein? Gali aur tali ke elawa aata hi kya hai tum logoun ko? Main hijra nahi hun... Adakaar, main ek kalakar hun- jisse sirf role ada karne ke liye bhulaya gaya hau aur mujhe meri keemat mil rahi hai... Tum sab bhi toh nafrat karti ho apni zindagi se...

Translated as: What are you so proud of? What do you do except for abusing and clapping? I am not a eunuch... Actor, I am an actor- who is called in this world to do his role and I am getting the price do it... All of you hate your lives as well, don't pretend that you don't!

Champa's kidnapping Murad in film somehow validates the stereotype that *hijras* kidnap kids to make them *hijras* by castrating them. Immi reaches on time to save Murad from being castrated and curses Champa to be re-born as a *hijra* again. Devastated by hearing the curse Champa says:

Apni kali zubaan se phir se hijra banne ki bad dua matt de mujhe. Ek baar hijra ban ke badi mushkil se kati yeh zindagi. Nafrat ke kadwe ghoont pi ke, sab se ladh ke, apne aap jaise taise zinda rahi hun main... Phir se hijra banne ki taqat nahi hai mujh mein! Bacha le Sitara, mujhe hijra banna nahi hai...

Translated as: Don't curse me to be a *hijra* again. I have survived being a *hijra* in this lifetime somehow. Getting hatred and fighting with everyone I somehow managed to live this life but I can't be re-born as a *hijra* again! Save me Sitara, I can't be born a *hijra* again!

The shot lays emphasis on the fact that how even a *hijra* is tired and sick of the life they are living. The film stresses on these issues from time to time. In the end Immi realizes that he can't parent Murad because of the societal pressure and decides to give Murad to Chitra. The last dialogue between Immi and Chitra sums up everything Immi has been feeling. Immi tells Chitra to adopt Immi and goes on saying that:

Dekhiye na kitni humshakal hai hum dono ki taqdeerein. Yeh dhutkara bacha jab mujhe mila is mein maine khud ko dekha aur isse apna liya. Lekin ab aap mujh se door hi rakna. Murad ko mujh se door hi rakhna. Main paidaishi hijra hun pata hai apko Chitra ji. Main ek paidaishi hijra hun. Isse mujh se door hi rakhna. Dekhiye dekhiye Murad mere jaisa nahi hai. Mujhe toh hamesha sikhaya gaya tha ki ek hijra sab se alag hota hai, who kabhi bakiyoun ki tarah zindagi basar nahi kar sakta... Meri zindagi ab koi mane nahi rakhti Chitra ji. Main toh bar yehi chahta hun ki Murad ko zindagi mein who tamam khushiyan hasil ho jo mujhe kabhi na mil payi... Pata hai ek hijre ki zindagi bohat mayoos hoti hai Chitra ji. Aapa ne mere paida hote hi hijroun ko de dena chahiye tha. Par ab na toh meri jagah is duniya mein hai na hi hijroun ki duniya mein. Dono ke darmiyaan hun main!

Translated as: See how similar our lucks are. When I saw this abandoned kid I adopted him because I could see myself in him. But keep him away from me. Keep Murad away from me. Do you know Chitra ji that I am a born eunuch? I am a eunuch. Keep him away from me. See, see Murad isn't like me. I was taught that eunuchs are different and can't live a life like others. My life doesn't hold any meaning now Chitra ji. All I want is that Murad should get all the happiness which I never got in this life. Do you know Chitra ji how painful is a eunuch's life? Aapa should have given me away to other *hijras* when I was born. But now I neither belong to your world nor to *hijras* world. I am stuck in between!

The film end with Immi saying:

Hum aapse bohat pyaar karte hain Ammi jaan...

Translated as: I love you a lot mother...

To which Zeenat says:

Mera beta!

Translated as: My son!

The last dialogue between Immi and Zeenat brings forth the truth about their relationship wherein both acknowledge the truth about one another.

Mise-en-scene: In a song sequence celebrating Holi, a group of *hijras* are shown wearing flashy cloths with over-the-top accessories and garish make-up (Fig.2). The song is full of obnoxious and obscene dance movements. However, the character of Immi has been shown as un-comic and sober (Fig.2.1). However his threaded eyebrows, face full of foundation, facial expressions and feminine voice and gestures are obvious through the film. Immi wears white throughout the film symbolizing purity and innocence.



Fig.2



Fig.2.1

The film uses low key lighting specially to show the relationship between Zeenat and Immi in turbulent times (Fig.2.2). The light is focused on Zeenat and Immi to draw attention of the audience to the characters. This type of lighting in the scene helps to create a sense of isolation and vulnerability among the viewers. (Fig.2.3) also shows the use of low key lighting to create a sense of tension and trauma within the scene.



Fig.2.2



Fig.2.3

Arif Zakharia deserves applaud for his powerful and moving performance as Immi. His performance as a bewildered eunuch and a loving person leaves you startled. Immi himself is shown in a flux to accept his sexuality through the film. (Fig.2.4) once Immi decides to join the *hijra* community he continuously hears voices of Zeenat, Champa and others battling whether he is a *hijra* or not. The scene has used bangles, flowers, candles and perfume to signify the transformation of Immi to Sitara (name given to Immi by other *hijras*). When Immi joins the *hijra* community their shady life comes out in open. (Fig.2.5) When Immi is raped and taken to the *hijra* kothi one can see the crumbling walls and congested rooms in which the *hijras* live.



Fig.2.4



Fig.2.5

The film later reveals how Immi's gender is also one of the reasons of Zeenat being delusional. When Immi brings the new born home and names him Murad, Zeenat open his lower to see whether he is a boy or a girl and calls

him Immi. Meanwhile, a group of *hijras* come to Immi's place and mock adopting a baby. They ask whether he has kidnapped Murad from someone, what should Murad call Immi- father or mother or eunuch? to torture him. However, Immi doesn't give up and forces them to leave. Champa kidnaps Murad to avenge Immi, when Immi asks Zeenat where Murad is she says while crying and sobbing:

Humne apna Immi Champak ko de diya... Issi ka toh haq tha us par. Mujhe toh bohat pehle Immi ko Champa ki jholi mein dhal dena chahiye tha... Tumhe pata nahi, un jaisa hi hai... Immi zankha hai, zankha hi janma tha! Hamari kokh se zankha paida hua... Khoobsurat Zeenat ne zankha janma... Kyun? Kyun? Kyun?

Translated as: I gave Immi to Champa... She had to take it. I should have given Immi to Champa long time back... Do you know, he is like them. Immi is a eunuch, he was born a eunuch! I gav birth to a eunuch... Gorgeous Zeenat gave birth to a eunuch... Why? Why? Why?

During the climax, Immi is seen coming back to home to Zeenat. Blue lighting is used in the scene to bring out the coldness and loneliness of the situation (Fig.2.6). The lights and placement of curtains across the room symbolize the withering of Immi and Zeenat (Fig.2.7). To bring out the best out of Immi's and Zeenat's shattered life a lot of dark color is used during the last shots of the film.



Fig.2.6



Fig.2.7

Immi is seen being surrounded by *hijras* in black symbolizing death (Fig.2.8). Long shot of their crumbling house is shown to symbolize their life that is falling apart. Immi comes to Zeenat with a glass of poison; both of them drink it and die in each other's arms. (Fig.2.9) Both of them are wearing white right before their death signifying the purity while the mirror signifies the dual life or identity both Immi and Zeenat were living.



Fig.2.8



Fig.2.9

Editing: The song *Nadiya mein leharein, leharoun pe nanyiya* has been shot in black and white to show the film industry in 1940s (Fig.3). This is done to evoke a sense of past film making in India.



Fig.3

A tilt shot is used to establish the continuity in the story line of the film when the story jumps to 12 years ahead. (Fig.3.1) shows Immi grown up and portrays his uneasiness and disorientation. Jump cuts are used in editing between

various shots, however it is pertinent to mention that Immi is shown on the seashore wherever a jump cut is used. When Zeenat loses everything to gambling, Immi tries to be her confidante. Meanwhile Immi struggles to support his family. While sitting helplessly on the sea shore, Immi has flashback of Champa trying to kidnap him and the next moment we see Immi cross-dressed as a female with other *hijras* asking for badhai (Fig.3.2). One can clearly see the difference in the appearance of Immi before and after he joins the *hijra* community. A decent appearance is overtaken by an extravagant one. Flashbacks are used in the film to bridge the Immi's character with some past events of emotional and physical importance to him.



Fig.3.1



Fig.3.2

5. RESULT AND CONCLUSION:

Darmiyaan: In Between takes a realistic and heartening take on the lives of hijras in India without sounding caricaturist. The director takes the audience up close and personal into the lives of hijras in the film. The film deals brilliantly with issues like sexuality of hijras, alcoholism, stardom and depression while keeping the film entertaining and yet sorrowful. The film beautifully articulates the existence denial of hijras in a society that seems too lost into its familial relationship thus neglecting the third gender totally. The film gives out some brilliant performances by Kiron Kher, Arif Zakaria and Sayaji Shinde which form the pivot of the script. However the film seems to be a baroque of two stories running parallel to one another. The storyline of the film comes back and forth to both the stories which at times seems disruptive.

Kalpana Lajmi as a director of this film has researched and dived into the world of sexual marginals well, showcasing that she has an eye for bold issues. Before *Darmiyaan: In Between*, Lajmi has directed films like *Ek Pal* and *Ruldali* garnering praise from the critics. The art director has done a wonderful job in portraying the late 40s of the film industry. The film is a powerful and unforgettable piece of cinema.

6. RECOMMENDATIONS:

Representations of third gender in films has varied in quality and popularity. However, third gender portrayal was often misrepresented in many films. Films like *Darmiyaan: In Between* show third genders as conscious and positive beings. Portrayal of third gender in films is solely dependent on their sexual discourse in the social structure we live in. So it becomes important for film industry and society at large to move beyond homophobia and transphobia in order to portray third gender realistically. Films should have a serious take on portrayal of third gender. They should focus more on their lives and experiences rather than just showing them as side-kicks with sarcasm and mockery. Also the films should come up with a solutions to their problems highlighted in the storyline.

REFERENCES:

1. United Nations (2015). *The Concept of Third Gender*. General Assembly Third Committee. Retrieved from <http://tomun.eu/wp-content/uploads/2015/09/The-concept-of-third-gender.doc>
2. Foucault, M. (1981), 'Two lectures', in C. Gordon (ed.), *Power/Knowledge*, Brighton: Harvester: 80–105.
3. Mills, S. (2005). *Michael Foucault*, USA: Routledge.
4. Jaikumar, P. (2006). *Cinema at The End Of The Empire*. Duke University Press.
5. Dwyer, R. (2006). Bollywood's new dream: Indian cinema has a global future in its sights. Cover story. *New Statesman*.
6. Butler, J. R. (2003). Transgender DeKalb: Observations of an advocacy campaign. *Journal of Homosexuality*, 45(2-4), 277–296. doi: 10.1300/J082v45n02_13.
7. Russo, V. (1987). *The Celluloid Closet*. New York: Harper & Row.
8. Reddy, G. (2006). With Respect to Sex: Negotiating Hijra Identity in South India. *The Chicago University Press*.
9. Kalra, G. (2012). Hijras: the unique transgender culture of India. *International Journal of Culture and Mental Health*, 2(5).

10. Bakshi, S. (2004). ‘A Comparative Analysis of Hijras and Drag Queens: The Subversive Possibilities and Limits of Parading Effeminacy and Negotiating Masculinity’, *Journal of Homosexuality*, 46(3/4): 211-223.
11. Ishikawa, T. (1995). *The Third Gender of India*. Tokya: Seikyusha.
12. Saxena. P. (2011). *Life of a Eunuch*. Shanta Publishing House. 131-135
13. Halliday, M.A.K. (2004). *An Introduction to Functional Grammar*. (3rd ed, revised C.M.I.M Matthiessen). London: Arnold.
14. Kress, G. and Theo van Leeuwen. (1996). *Reading Images: The Grammar of Visual Design*. London; New York: Routledge.
15. Cohen A. J. (1999). The functions of music in multimedia: A cognitive approach. In *Music, mind and science*, (ed. S. W. Yi.), 53-69. Seoul, Korea: Seoul National University Press.