

Screening the Third Gender: The Politics of Representation in the Film *Moothon*

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Abstract:

This research paper derives from the premise that the representation of queer and alternative sexualities within the heteronormative frame work of the popular culture should be studied and celebrated because heteronormativity always remains unchallenged, prescribing the viewers what is 'normal' or 'natural' behaviour. Filmic research is pertinent for the contemporary scenario since films are becoming one of the most popular media which have the potential to penetrate into the minds and thoughts of the viewers and to influence the general public. The main objective of this research paper, entitled "*Screening the Third Gender: The Politics of Representation in the Film Moothon*", is to find out the discursive operative strategies employed in the Malayalam film *Moothon*, to disseminate a critical awareness or knowledge regarding various gender related issues. By critically focussing on Geethu Mohandas' film *Moothon*(2019), this research paper tries to showcase how the director validates that the gender identity and sexuality are not a rigid or fixed state of being. The research paper uses qualitative content analysis to analyse how gendered and sexualised discourses are deconstructed in the film *Moothon*. As a part of filmic research, the study primarily concentrates on the two imperative standards of film analysis, which are story and plot, and the characters and character traits to point out how Geethu Mohandas visualises the post structuralist notions about the contingent and discursive nature of all identities.

Keywords: Queer, Alternative sexuality, Heteronormative, operative strategies, gender identity.