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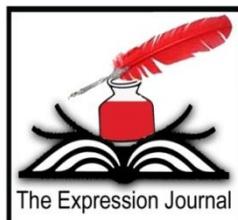
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## **TRAUMA AND TRIUMPH: REVATHI'S *THE TRUTH ABOUT ME***

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### **Abstract**

Transgender autobiographies plainly exhibit that one of the obstacles faced by transgender individuals in Tamil Nadu, from childhood onwards, is being denied the freedom of securing rootedness. By being reproved as eccentric and unique, transgender individuals are not accorded the privilege of effectively partaking in the life of a group. It is imperative to view this in light of the fact that totally unlike like other underestimated and segregated people, for example, Dalits and Adivasis, transgenders, for the most part, do not have the help of their close relatives. This results in the development of sentiments of seclusion and disgrace, which in turn collectively cause guileful injury to transgender individuals. These negative feelings intensify as they encounter different chains of importance of social living through instruction, workplace and different structures normativized by the state, religious establishments, and so on. Revathi's record of being moved by her kindred's transgender stories is showcased in her gathering of transgender biographies, *Uṅarvum Uruvumum* (2005). *The Truth about Me* (distributed first in English in 2010 and the next year in Tamil as *Vellai Molī*) and a compiler and supervisor of a gathering of self-stories of, for the most part, Tamil transgender ladies whom she met in 2004-2005. Her latest work, *Uṅarvum Uruvumum*, was published in 2005. Being a book by a transgender lady about transgender ladies, its production was a historic point in Tamil and Indian distributing.

### **Abbreviation:**

TTAM = The Truth About Me

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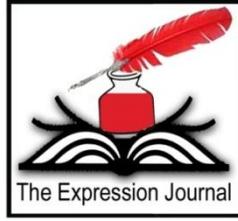
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“God has made us this way, I thought, and we have no works of our own, our parents do not understand us and this world looks us with distaste. Yet we too go hungry. Above all we want to live as human beings do, with dignity.” (*TTAM* 3)

Revathi's record of being moved by her kindred's transgender stories is showcased in her gathering of transgender biographies, *Uṇarvum Uruvamum* (2005).

Revathi, as mentioned previously, was born in a little town in the Nammakkal area of focal Tamil Nadu in a family having a place with the landowning position (*Gounder* or *Kavuṇṭar*). The family maintained a drain conveyance business. Allotted the male sex at the season of her introduction to the world, Revathi is raised as a child by the name of Turaisami (Duraisami), alongside her two more seasoned siblings and two more established sisters. From an early age Revathi plays only with young girls, makes the most of ladies' family errands and is attracted to the *kolam* in front of the house. In her high school years, she is progressively befuddled about feeling like a young lady, and is in the meantime prodded and offended for being innocent. This has a repercussion on her training and she does not get through the tenth grade when she is around the age of 15. She never proceeds with her instruction.

In Delhi, she joins her master and begins asking for alms in the business sector, going from shop to shop according to the custom among transgender ladies in northern India known as *hijras*. She finds out about the entangled *hijra* family relationship framework and their convoluted order. She misses her family and backpedals to them. Her siblings beat her up, shave her hair off and she flees again to Delhi. There her master's

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family does not have any desire to manage an uncovered tenderfoot *hijra* and they send her off to Mumbai to her master. She undergoes another chela-master internship since her Delhi affiliation is not perceived as acceptable in Mumbai. She functions as a worker in her new master's home, wanting to be sent off to have her *nirvāṇam* performed.

Following a half year in Mumbai, Revathi and another youthful chela are offered cash to go to Dindigul in Tamil Nadu and have their *nirvanam* performed at a neighborhood facility. After the surgery, Revathi was set down on a metal bed secured with a plastic sheet, and soon she began to experience pain. She started shouting in torment. A medical attendant came and advised her to be peaceful with the goal that others in the region would not hear her shouts, and Revathi along these lines understood that the operation was performed wrongfully. Revathi helped herself through the difficulty by disclosing to herself that it needed to hurt in the event that she needed to end up noticeably a lady but on the other hand knew that they were not getting the care that they should. Since they ran out of money, Revathi and her kindred transgender had to leave before their injuries could completely mend, and from that point her story just deteriorates.

They were not ready to get on board the prepare for Mumbai so they chose to take a transport for Chennai, from where, they figured, they would take a prepare to Mumbai. They wound up on the rearward sitting arrangements of an extremely swarmed transport on which they would feel each knock out and about, and in light of the fact that their injuries had not recuperated they continued swooning with torment and weariness. After achieving the prepare station in Chennai they understood that they didn't have enough cash to purchase the tickets for Mumbai and were, besides, merciless prodded by a lady working in the ladies' restroom. At last they are helped by a gathering of transgender set out toward Mumbai as well.

There are other also frightful stories in *The Truth about Me*, including one of an emasculation performed in the conventional route by a *tāyammā*, however there are two records identified with the *nirvanam* rehearse that I discovered particularly fascinating. One is told by an eighty-four-year-old transgender from Chennai, for whom no name is given but instead her occupation – *pūkkāra āyā*, a blossom distributing old lady. She reprimands what she considers to be the new practices imported from Mumbai and by and large finds the acts of transgender in Tamil Nadu less stringent.

After this nerve-racking experience, she comes back to Mumbai by way of Chennai, where she recovers and undergoes her post-operation formalities. In the wake of acting as a *hijra*, she becomes a homeless person again. She leaves to find another master who exploits her. She is eighteen around this time.

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In the wake of being assaulted by a hoodlum, Revathi leaves Mumbai and comes back to her family once more. They reluctantly take her back. Yet she is fundamentally kept bound in the house because of a paranoid fear of conveying disgrace to the family. Despondent with this circumstance, she comes back to Mumbai to her first master who excuses her and puts her up in another master's shack to do sex work. Around this time, she begins drinking to adapt to her issues of disgrace and blame.

After a rough episode with transgender sex specialists from another faction/group of Mumbai *hijras*, her master sends her to a massage parlour where Revathi takes care of ladies sex workers, running errands without being paid. Not having the capacity to endure the wretchedness of the kept and abused ladies that she attends to, and because of her own particular impecunious conditions, Revathi again comes back to her home-town. There she collaborates with her father against her siblings who demand separation from their father and offers the family house and land.

In the end Revathi gives up her share of land to her siblings and begins living autonomously, leasing a room in a nearby town. After an unsuccessful relationship with a film theater administrator from Namakkal, Revathi leaves once more, this time to Bangalore. There she meets some transgenders she knew in Mumbai and begins living with them in a shabby bathhouse they run. She begins doing sex work with the others. Her associates encounter unspeakable mercilessness acts from the police and criminals, who always degrade transgender sex labourers.

At a certain point Revathi is drawn close to three youthful fledglings who eventually become her chelas. She begins working for Sangama, an NGO giving help to LGBT individuals in Karnataka in 1999. She begins engaging in extramarital relations with a man from her office, who weds her in a little sanctuary function. She moves in with him. However, he abandons her within a year and this totally crushes her. That year, 2004, she encounters the demise of her Bangalore master and of one of her chelas, Famila, and turns out to be truly self-destructive.

Ahead of schedule in 2005, she begins chipping away at accumulating beneficial encounters of, generally, Tamil transgenders, with a subsidy obtained got from Sangama. The book was published that year and it drew impressive public interest. However she chooses to leave Sangama and Bangalore and help her mother who was in difficulties. Having spent all her cash on her mother's therapeutic medicines, Revathi comes back to Bangalore. She thinks about being a sex labourer again and beginning her own transgender family but she decides to return to Sangama.

"We go through extreme emotions—happiness and sorrow. A transgender wages an inner battle all her life. She is constantly in search of her identity" says Kalki the transgender activist.

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This TTAM is expressive of the muffled heart story of Revathi, her ordeals, her pain and suffering to find out an identity according to her own choice. She was considered a womanly man. The identity of a man or a woman is determined by the certain attributes. aAman is supposed to play games, go to the gymnasium or study mathematics. He must not cry or be emotional in public because these are the symptoms of woman. If a man wants to wear bangles the society mocks him. It starts considering him as someone psychologically impaired.

The Study concentrates on transgender self-account as the ideal models of performative written work. It is argued that writing is not only a palliative for physical and mental injuries but creates awareness and paves the way for social activism and paving the way for legal measures.

To sum up, by delving into the openings of her mind, rescuing recollections, and revamping them, Revathi basically adjusts her world with a specific end goal to make it passable. What rises up out of this habitual movement is an eccentric confession booth that is organized around disgrace with which she can just adapt through composing. *Uṅarvum Uruvamum*, conversely, can be perused as an aggregate personal written work that has the criticalness of a testimonio.

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