

How do social structures shape the queer characters in Cinema?

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Abstract

The purpose of this research is to analyse how do social structures shape the queer characters in Cinema? This is exploratory research based on *Blue is the warmest color* by Abdellatif Kechiche (2013), *Disobedience* by Sebastián Lelio (2017) and *Thani Thatuwen Piyambanna* by Asoka Handagama (2002). This research will try to identify how social structures shape the queer characters in cinema. How do social structures such as patriarchy, economic class, and religion affected to build a lesbian character in cinema and how do those characters influence these social structures? To define this, I will argue and use the theories presented by Leslie Feinberg: a feminist and a lesbian writer and a philosopher. The research is consisting of what Leslie Feinberg said about the religion, patriarchy and economic class. In cinema how do filmmakers bring out these social structures equals to lesbian characters via the technical side of the cinema. This research will explore how the filmmakers use technical parts to reveal these three types of social structures in these three movies. How the movie scenes and shots reveal the homosexual love affairs with equaling to social structures.

Keywords - Queer cinema, Economic Class, Patriarchy, Religion, Context

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