

Yakshi Novel

The only novel Pushkin ever wrote, "The Captain's Daughter" is a story written in the same vein as Walter Scott's historical romances. Though his attempts at prose were not that warmly welcomed by the Russian audience as his poetic endeavours, the novel is a masterful and successful experiment with literary conventions and genres. A novel as real as life and portraying the consciousness of Russians at the time, "The Captain's Daughter" is a romance of oppositions, revolutions, social criticism, and political turmoil, making it a milestone and major influence in Russian literature. Deservedly labelled "the best Russian poet", Pushkin's short life did not prevent him from ushering Russian literature into its modern era. A master of the vernacular language and multifarious and vivid writing style, Pushkin's oeuvre was of great influence to a whole legion of Russian writers and literary styles. Among his best-known works are the narrative poems "Ruslan and Ludmila" and "Eugene Onegin", the drama "Boris Godunov", several novels, short stories, and fairy tales.

Pandavapuram The paramours of Pandavapuram- they are the real nuisance/nightmare of all new brides who come there for their dream life. The Goddess who sits in the sanctum like a real brightening Indian bride always safeguards the innocent brides of Pandavapuram Will she continue her protection? Mr. Sethu who is author of several best sellers like Adyaksharangal, Adayalangal, Marupiravi, Aramathe Penkutty etc doubts, Are these brides longing for a right to have more than one husband? In this new era of life; Do all our brides want to imitate Draupadi who had a legal consent for polygamy? Can't they be satisfied with one husband? The curious readers can go through a real mysterious fiction and they will surely enjoy the book with a different feeling Halfway to the heavens, in a realm hidden by clouds, a divine beauty-a yakshini-is facing a sentence for her folly. Down on Earth, a couple in Maharashtra is expecting their seventh child and is performing a special yajna to fulfil their desires.

Return of the Yakshi is a story of friendship, idealism, love and a brief but violent revolution that was followed by the passing of land reform legislation in Kerala. It explores the psyche of "Urban Naxals" who get involved in dangerous activities labelled as "seditious" at the risk of their lives. Although the story is complete fiction, it has a historical setting where the author has taken creative liberties with incidents, characters, dates and sequence of events. With the prospect of the declaration of Emergency in 1975, the protagonist, Suresh, is forced to leave Kerala and travel to Pamban Island located between India and Sri Lanka, living in exile till 1977. The story suggests a scenario involving a highly probable nexus between the Naxals of Kerala, the LTTE in Sri Lanka and the ivory smuggler, Veerappan. The story highlights the helplessness of the tribals of Kerala against the might of the State that appropriated their forests, while the LTTE used "asymmetrical" warfare and suicide bombers to fight for their homeland. Yakshi Dark Things Hachette India

Najeeb's dearest wish is to work in the Gulf and earn enough money to send back home. He achieves his dream only to be propelled by a series of incidents, grim and absurd, into a slave-like existence herding goats in the middle of the Saudi desert. Memories of the lush, verdant landscape of his village and of his loving family haunt Najeeb whose only solace is the

companionship of goats. In the end, the lonely young man contrives a hazardous scheme to escape his desert prison. *Goat Days* was published to acclaim in Malayalam and became a bestseller. One of the brilliant new talents of Malayalam literature, Benyamin's wry and tender telling transforms this strange and bitter comedy of Najeeb's life in the desert into a universal tale of loneliness and alienation.

A weaver is initiated into the ancient art of bringing a universe into existence. A demon hunter encounters an unlikely opponent. Four goddesses engage in a cosmic brawl. A graphic designer duels with a dark secret involving a mysterious tattoo. A defiant chudail makes a shocking announcement at a kitty party. A puppet seeking adventure discovers who she really is. A young woman's resolute choice leads her to haunt Death across millennia. . . A compelling collection of stories that speak of love, rage, rebellion, choices and chances, *Magical Women* brings together some of the strongest female voices in contemporary Indian writing. Combining astounding imagination with superlative craft, these tales will intrigue and delight in equal measure.

This book offers both an insider and outsider perspective, moving from a period that saw the consolidation of western expertise and custodianship of India's "antiquities," to the projection over the twentieth century of varying regional, nativist and national claims around the country's archaeological, architectural and artistic inheritance, into a present time that has pitted these objects and fields within a highly contentious politics of nationhood.

The winner of the Man Booker Prize, this "expertly written, perfectly constructed" bestseller (*The Guardian*) is now a Starz miniseries. It is 1866, and Walter Moody has come to stake his claim in New Zealand's booming gold rush. On the stormy night of his arrival, he stumbles across a tense gathering of 12 local men who have met in secret to discuss a series of unexplained events: a wealthy man has vanished, a prostitute has tried to end her life, and an enormous cache of gold has been discovered in the home of a luckless drunk. Moody is soon drawn into a network of fates and fortunes that is as complex and exquisitely ornate as the night sky. Richly evoking a mid-nineteenth-century world of shipping, banking, and gold rush boom and bust, *The Luminaries* is at once a fiendishly clever ghost story, a gripping page-turner, and a thrilling novelistic achievement. It richly confirms that Eleanor Catton is one of the brightest stars in the international literary firmament.

These essays represent a critique of the disciplinary practices of history. They examine the historian's practices and assumptions, being mainly concerned with finding a set of practices of history-writing that are both truthful and ethical. They are united by the desire to find a way out of the self-constructed cage of scientific history that has made historians wary of the popular.

Horror Fiction in the Global South: Cultures, Narratives, and Representations believes that the experiences of horror are not just individual but also/simultaneously cultural. Within this understanding, literary productions become rather potent sites for the relation of such experiences both on the individual and the cultural front. It's not coincidental, then, that either William Blatty's *The Exorcist* or Gabriel Garcia Marquez's *One Hundred Years of Solitude* become archetypes of the re-presentations of the way horror affects individuals placed inside different cultures. Such an affectation, though, is but a beginning of the ways in which the supernatural interacts with the human and gives rise to horror. Considering that almost all aspects of what we now designate as

the Global North, and its concomitant, the Global South – political, historical, social, economic, cultural, and so on – function as different paradigms, the experiences of horror and their telling in stories become functionally different as well. Added to this are the variations that one nation or culture of the east has from another. The present anthology of essays, in such a scheme of things, seeks to examine and demonstrate these cultural differences embedded in the impact that figures of horror and specters of the night have on the narrative imagination of storytellers from the Global South. If horror has an everyday presence in the phenomenal reality that Southern cultures subscribe to, it demands alternative phenomenology. The anthology allows scholars and connoisseurs of Horror to explore theoretical possibilities that may help address precisely such a need.

Emerging from the confluence of Greco-Roman mythology and regional folklore, the mermaid has been an enduring motif in Western culture since the medieval period. It has also been disseminated more widely, initially through Western trade and colonisation and, more recently, through the increasing globalisation of media products and outlets. *Scaled for Success* offers the first detailed overview of the mermaids dispersal outside Europe. Complementing previous studies of the interrelationship between the mermaid and Mami Wata spirit in West Africa, this volume addresses the mermaids presence in a range of Middle Eastern, Asian, Australian, Latin American and North American contexts. Individual chapters identify the manner in which the mermaid has been variously syncretised and/or resignified in contexts as diverse as Indian public statuary, Thai cinema and Coney Islands annual Mermaid Parade. Rather than lingering as a relic of a bygone age, the mermaid emerges as a versatile, dynamic and, above all, polyvalent figure. Her prominence exemplifies the manner in which contemporary media-lore has extended the currency of established folkloric figures in new and often surprising ways. Analysing aspects of religious symbolism, visual art, literature and contemporary popular culture, this copiously illustrated volume profiles an intriguing and highly diverse phenomenon. Philip Hayward is editor of the journal *Shima* and holds adjunct professor positions at the University of Technology Sydney and at Southern Cross University. His previous volume, *Making a Splash: Mermaids (and Mermen) in 20th and 21st Century Audiovisual Media*, was published by John Libbey Publishing/Indiana University Press in 2017.

The highly anticipated follow-up to the critically acclaimed novel *The Widows of Malabar Hill*. India, 1922: It is rainy season in the lush, remote Sahyadri mountains, where the princely state of Satapur is tucked away. A curse seems to have fallen upon Satapur's royal family, whose maharaja died of a sudden illness shortly before his teenage son was struck down in a tragic hunting accident. The state is now ruled by an agent of the British Raj on behalf of Satapur's two maharanis, the dowager queen and her daughter-in-law. The royal ladies are in a dispute over the education of the young crown prince, and a lawyer's counsel is required. However, the maharanis live in purdah and do not speak to men. Just one person can help them: Perveen Mistry, Bombay's only female lawyer. Perveen is determined to bring peace to the royal house and make a sound recommendation for the young prince's future, but she arrives to find that the Satapur palace is full of cold-blooded power plays and ancient vendettas. Too late, she realizes she has walked into a trap. But whose? And how can she protect the royal children from the palace's deadly curse?

Motherhood is the greatest job in the world...right? In this unique graphic narrative, we finally have that candid, funny and relatable book on pregnancy and parenting that mothers, expectant mothers, and anyone even thinking about motherhood have been waiting for. Actor and writer Kalki Koechlin opens up about so much that we don't talk about-the social stigma of abortions and unmarried pregnancies, the toll that pregnancy takes on a body, the unacknowledged domestic labour of women, the emotional rollercoaster of giving birth, bouts of postpartum melancholy, the unsolicited parenting advice from every corner, and of course the innumerable moments of joy and delight in bringing a real little person into this very weird world. With whimsy and compassion, with uproariously funny art and spellbinding honesty, *The Elephant in the Womb* blends the deeply private with the blazingly political. It's an eye-opener for anyone who has ever thought that pregnancy was all about the glow and that motherhood was all about fulfilment. From fixing broken parts to enduring untimely farts, Koechlin's nuanced prose-gorgeously illustrated by Valeriya Polyanychko-tells us the bare-faced truth about the physiological discomfort and manic expectations that make it a bittersweet experience. With a combination of personal essays and think-pieces, journal entries captured in real time, reflections and anecdotes, this is the motherload!

Increasingly possessed by a yearning to escape the ennui of an indifferent marriage and the empty but comfortable lifestyle of a bureaucrat, Raghu decides to visit the small patch of ancestral property in his native village. The novel moves between the two worlds the past and the present with pungent, earthy humour and sharp insights.

Naalukettu: The House Around the Courtyard is the story of a young boy, Appunni, set in a matrilineal Nair joint family (a taravad) in the author's native village, Kudallur. Fascinated with accounts of the prestigious Naalukettu taravad from which his mother was expelled, Appunni visits the house only to be despised and rejected by all. Appunni grows up to earn enough money and returns to buy his ancestral home, but his victory soon turns into ashes when his father's murderer turns out to be the same man who was the only sympathetic adult in Appunni's lonely teenage years.

Encyclopedic in scope and heroically audacious, *The Novel: An Alternative History* is the first attempt in over a century to tell the complete story of our most popular literary form. Contrary to conventional wisdom, the novel did not originate in 18th-century England, nor even with *Don Quixote*, but is coeval with civilization itself. After a pugnacious introduction, in which Moore defends innovative, demanding novelists against their conservative critics, the book relaxes into a world tour of the pre-modern novel, beginning in ancient Egypt and ending in 16th-century China, with many exotic ports-of-call: Greek romances; Roman satires; medieval Sanskrit novels narrated by parrots; Byzantine erotic thrillers; 5000-page Arabian adventure novels; Icelandic sagas; delicate Persian novels in verse; Japanese war stories; even Mayan graphic novels. Throughout, Moore celebrates the innovators in fiction, tracing a continuum between these pre-modern experimentalists and their postmodern progeny. Irreverent, iconoclastic, informative, entertaining-*The Novel: An Alternative History* is a landmark in literary criticism that will encourage readers to rethink the novel.

This Collection Of Essays Is Meant To Be A Survey Of The Novel In Twelve Major Indian Languages During The Period 1950 To 1980. While Seeking To Bring Into Focus The Major Trends And Tendencies That Characterise The Growth Of The Novel In These Languages, The Book Attempts To Explore The Traditions Being Established In Indian Novel Today And The New Directions The Novel Is Likely To Take In Our Languages. Gobinda Prasad Sarma Convincingly Shows How The Assamese Novel Reflects The Assamese Society And How Experimentation With New Techniques Has Widened The Horizons Of Assamese Novel: And K. Sivathamby, Through A Brilliant Analysis Of The Interconnection Between The Societal Factors And Development Of The Novel, Portrays The Rise Of The Tamil Novel To New Heights During The Period. While I. K. Sharma Shows How Hindi Novel Has Passed Imperceptibly From The Wonderland Of Fancy To The Hinterland Of Society And The Borderland Of Psyche , Shyamala A. Narayan Predicts A Bright Future For Indian English Novel On The Basis Of Her Assessment Of Such Writers As Mulk Raj Anand, R. K. Narayan, Raja Rao, Manohar Malgonkar, Anita Desai And Arun Joshi. Jatindra Kumar Nayak Brings Out The Tension In Post-Independent Oriya Novel Between The Idealism Of The Freedom Struggle And The Values Of A Commercial Society; K. M. Tharakan Describes The Rich Complexity Hints At The Possibility Of A Blend Of Post-Modernist And Leftist Trends: And Ila Pathak Shows How In Gujrati The Traditional Novel And The Experimental Novel Are Growing Side By Side. To Lila Ray, Who Traces The Diverse Trends In Bengali Novel, The Most Remarkable Change Is In The Political Novel; But To Prabhakar Rao, Who Describes The Wide Range Of Exploration In Telugu Novel, The Telugu Novelist Appears Unable To Rise Above The Mediocre . Narinder Singh Sees Punjabi Novel At The Take -Off Stage But Gives A Word Of Caution Against The Increasing Use Of Colloquial Dialect By The Novelists; Seshagiri Rao Traces The Traditions Established In Kannada Novel By The Writers Of The Navodaya Period, Navya Period And The Progressive Movement. Finally, Balachandra Nemade, In His Inimitable Style, Anatomizes The Positive And Negative Trends In The Growth Of Marathi Novel And Gives A Passionate Call To Revolutionise Criticism And Cure Marathi Of Its Present Poverty Of Taste . This Book Is A Gateway To The Edifice Of Contemporary Indian Novel.

A stolen yakshi head. A plane crash. A vandal on the loose in Ellora ... An American buys a yakshi head stolen from a Bhubaneshwar temple and subsequently dies in a plane crash. Trying to prevent the smuggling of priceless sculptures out of India, Feluda, Topshe and Jatayu follow the lead of the yakshi to the Ellora caves. But the appearance of a Bollywood film crew and a sudden murder complicate matters, and Feluda must draw on all his investigative skills to solve the case before the vandal strikes again.

The vibrant media landscape in the southern Indian state of Kerala, where kiosks overflow with magazines and colorful film posters line roadside walls, creates a sexually charged public sphere that has a long history of political protests. The

2014 “Kiss of Love” campaign garnered national attention, sparking controversy as images of activists kissing in public and dragged into police vans flooded the media. In *Unruly Figures*, Navaneetha Mokkal tracks the cultural practices through which sexual figures—particularly the sex worker and the lesbian—are produced in the public imagination. Her analysis includes representations of the prostitute figure in popular media, trajectories of queerness in Malayalam films, public discourse on lesbian sexuality, the autobiographical project of sex worker and activist Nalini Jameela, and the memorialization of murdered transgender activist Sweet Maria, showing how various marginalized figures stage their own fractured journeys of resistance in the post-1990s context of globalization. By bringing a substantial body of Malayalam-language literature and media texts on gender, sexuality, and social justice into conversation with current debates around sexuality studies and transnational feminism in Asian and Anglo-American academia, Mokkal reorients the debates on sexuality in India by considering the fraught trajectories of identity and rights.

Aaram Viral, a novel [Malayatoor] published three years before his death in 1997, has now found a good English translation. *The Sixth Finger*, portraying 1970s-80s south India, reads all the more relevant today, when the country has its burgeoning babas effectively competing with Hindu gods in number.

#1 NEW YORK TIMES BESTSELLER • OPRAH’S BOOK CLUB PICK • NATIONAL BOOK AWARD LONGLIST • “An instant American classic and almost certainly the keynote nonfiction book of the American century thus far.”—Dwight Garner, *The New York Times* The Pulitzer Prize–winning, bestselling author of *The Warmth of Other Suns* examines the unspoken caste system that has shaped America and shows how our lives today are still defined by a hierarchy of human divisions. NAMED THE #1 NONFICTION BOOK OF THE YEAR BY TIME, ONE OF THE TEN BEST BOOKS OF THE YEAR BY People • *The Washington Post* • *Publishers Weekly* AND ONE OF THE BEST BOOKS OF THE YEAR BY *The New York Times Book Review* • *O: The Oprah Magazine* • NPR • Bloomberg • *Christian Science Monitor* • *New York Post* • *The New York Public Library* • *Fortune* • *Smithsonian Magazine* • *Marie Claire* • *Town & Country* • *Slate* • *Library Journal* • *Kirkus Reviews* • *LibraryReads* • *PopMatters* Winner of the Los Angeles Times Book Prize • National Book Critics Circle Award Finalist • Dayton Literary Peace Prize Finalist • PEN/John Kenneth Galbraith Award for Nonfiction Finalist • PEN/Jean Stein Book Award Longlist “As we go about our daily lives, caste is the wordless usher in a darkened theater, flashlight cast down in the aisles, guiding us to our assigned seats for a performance. The hierarchy of caste is not about feelings or morality. It is about power—which groups have it and which do not.” In this brilliant book, Isabel Wilkerson gives us a masterful portrait of an unseen phenomenon in America as she explores, through an immersive, deeply researched narrative and stories about real people, how America today and throughout its history has been shaped by a hidden caste system, a rigid hierarchy of human rankings. Beyond race, class, or other factors, there is a powerful caste system that influences people’s lives and behavior and the nation’s fate. Linking the caste systems of America, India, and Nazi Germany, Wilkerson explores eight pillars that underlie caste systems across civilizations, including divine will, bloodlines, stigma, and more. Using riveting stories about people—including Martin Luther King, Jr., baseball’s Satchel Paige, a single father and his toddler son, Wilkerson herself, and many others—she shows the ways that the insidious undertow of caste is experienced every day. She documents how the Nazis studied the racial systems in America to

plan their out-cast of the Jews; she discusses why the cruel logic of caste requires that there be a bottom rung for those in the middle to measure themselves against; she writes about the surprising health costs of caste, in depression and life expectancy, and the effects of this hierarchy on our culture and politics. Finally, she points forward to ways America can move beyond the artificial and destructive separations of human divisions, toward hope in our common humanity. Beautifully written, original, and revealing, *Caste: The Origins of Our Discontents* is an eye-opening story of people and history, and a reexamination of what lies under the surface of ordinary lives and of American life today. This Volume Brings Together Fourteen Essays Written By Literary Critics, Historians And Political Theorists Which Look At The Early Novels In Different Indian Languages And The Circumstances Of Their Production. Most Of The Essays Challenge The Old Assumption That The Novel In India Was A Genre Directly Imported From The West, And Address The Issues Of Plural Heritage And The Economic And Social Determinants That Interacted To Make The Shaping Of This Literary Form A Tangled And Complex Process In Our Languages.

The I, Claudius author's "lightning sharp interpretations and insights . . . are here brought to bear with equal effectiveness on the Book of Genesis" (Kirkus Reviews). This is a comprehensive look at the stories that make up the Old Testament and the Jewish religion, including the folk tales, apocryphal texts, midrashes, and other little-known documents that the Old Testament and the Torah do not include. In this exhaustive study, Robert Graves provides a fascinating account of pre-Biblical texts that have been censored, suppressed, and hidden for centuries, and which now emerge to give us a clearer view of Hebrew myth and religion than ever. Venerable classicist and historian Robert Graves recounts the ancient Hebrew stories, both obscure and familiar, with a rich sense of storytelling, culture, and spirituality. This book is sure to be riveting to students of Jewish or Judeo-Christian history, culture, and religion.

Bestselling parenting author Rob Kemp (*The Expectant Dad's Survival Guide*) delivers the ultimate guide to navigating your child's life milestones (0 months to 50 years) and offers advice on how fathers can best play a lasting, impactful or at least vaguely useful role in it. Kids don't come with an instruction manual. (Not that most men would read one if they did). Instead they're shaped by life-forming milestones and learn-as-they-go mistakes which you, as modern, responsible fathers must be there to help them deal with, solve or at least advise upon pretty much from their birth until you've drawn your last breath. This book will give you a head's up on all the defining moments you are guaranteed to experience as a parent. It'll warn you when your life is going to take a change of course, how your child is going to influence the choices you make and give you some practical, knowing, sanity saving methods of dealing with them. Each moment is headlined with a common scenario that dads have encountered down through generations – but will still come as a shock to you for the first time. And for every milestone moment, landmark action or parenting task to perform there's a sound advice and strategic solutions to help you cope and even discover the purported 'joys' of parenthood...

Cinema in India is an entertainment medium that is interwoven into society and culture at large. It is clearly evident that continuous struggle and conflict at the personal as well as societal levels is depicted in cinema in India. It has become a reflection of society both in negative and positive ways. Hence, cinema has become an influential factor and one of the largest mass communication mediums in the nation. *Social and Cultural Dynamics in Indian Cinema* is an essential reference source that discusses cultural and societal issues including caste, gender, oppression, and social movements through cinema and particularly in specific language cinema and culture. Featuring research on topics such as Bollywood, film studies, and gender equality, this book is ideally designed for researchers, academicians, film studies students, and industry professionals seeking coverage on various aspects of regional cinema in India.

Somewhere on Prithvi, a mortal survives a supernatural attack. In the dark realm of Atala, an evil goddess prepares to do the unspeakable.

And a Yakshi finds herself at the heart of an other-worldly storm. Ardra has only known life as a Yakshi, designed to seduce and kill men after drawing out their deepest, darkest secrets for her evil mistress Hera, queen of the forsaken realm of Atala. Then, on one strange blood moon night, her chosen victim, Dwai, survives, and her world spins out of control. Now Ardra must escape the wrath of Hera, who is plotting to throw the universe into chaos. To stop her, Ardra needs to find answers to questions she hasn't dared to ask before. What power does the blood moon hold? Is the sky city of Aakasha as much a myth as its inhabitants? the ethereal and seductive Gandharvas and Apsaras? Who is Dara, the mysterious monster-slayer, and what makes Dwai impervious to her powers? A heady concoction of fantasy and romance, *Dark Things* conjures up a unique world wrought of love and sacrifice, of shadows and secrets, of evil and those who battle it.

WINNER OF THE JCB PRIZE FOR LITERATURE 2020. 'A novel of epic dimensions ... easily among the most accomplished fictional works in Malayalam.' K. SATCHIDANANDAN Vavachan is a Pulayan who gets the opportunity to play a policeman with an immense moustache in a musical drama. The character appears in only two scenes and has no dialogue. However, Vavachan's performance, and his moustache, terrify the mostly upper-caste audience, reviving in them memories of characters of Dalit power, such as Ravana. Afterwards, Vavachan, whose people were traditionally banned from growing facial hair, refuses to shave off his moustache. Endless tales invent and reinvent the legend of his magic moustache in which birds roost, which allows its owner to appear simultaneously in different places and disappear in an instant, which grows as high as the sky and as thick as rainclouds -- and turn Vavachan into Moustache, a figure of mythic proportions. Set in Kuttanad, a below-sea-level farming region on the south-west coast of Kerala, the novel is as much a story of this land as it is of Vavachan and its other inhabitants. As they navigate the intricate waterscape, stories unfold in which ecology, power dynamics and politics become key themes. Originally published in Malayalam as *Meesha*, S. Hareesh's *Moustache* is a contemporary classic mixing magic, myth and metaphor into a tale of far-reaching resonance.

The unmaking of a hero Madhavan Pillai, a freedom fighter of renown in pre-independence years, now a penniless alcoholic, awaits an anonymous death, while his protege Ramettan helplessly witnesses the downfall of his idol. Just over two decades ago, Ramettan was a young college student in awe of the daring revolutionary who was everybody's hero...but today he buys Madhavan Pillai his daily hooch and makes futile rounds of the government secretariat trying to get his mentor five cents of land his dying wish. As the story unfolds, it is discovered that the same patch of land is coveted by somebody else who is closer to the Revenue Minister; the only thing that could make a difference is a personal request to the minister by the ailing freedom fighter, but despite Ramettan's urgings Pillai refuses to bend and ask for a favour.... *Five Cents of Land*, by one of Kerala's most respected authors, takes an unsparing look at what we are left with when dreams die and romantic notions fail, and forces us into accepting the futility of convictions and the inevitability of compromise. Translated from the Malayalam by R. Viswanathan

This book studies the hitherto overlooked genre of horror cinema in India. It uncovers some unique and diverse themes that these films deal with, including the fear of the unknown, the supernatural, occult practices, communication with spirits of the deceased, ghosts, reincarnation, figures of vampires, zombies, witches and transmutations of human beings into

non-human forms such as werewolves. It focusses on the construction of feminine and masculine subjectivities in select horror films across seven major languages – Hindi, Tamil, Telugu, Kannada, Bangla, Marathi and Malayalam. The author shows that the alienation of the body and bodily functions through the medium of the horror film serves to deconstruct stereotypes of caste, class, gender and anthropocentrism. Some riveting insights emerge thus, such as the masculinist undertow of the possession narrative and how complex structures of resistance accompany the anxieties of culture via the dread of laughter. This original account of Indian cinematic history is accessible yet strongly analytical and includes an exhaustive filmography. The book will interest scholars and researchers in film studies, media and cultural studies, art, popular culture and performance, literature, gender, sociology, South Asian studies, practitioners, filmmakers as well as cinephiles.

Meera is happily submerged in the role of corporate wife and cookbook writer. Then, one day, her husband fails to come home. Overnight, Meera, disoriented and emotionally fragile, becomes responsible not just for her two children, but also her mother, grandmother and the running of Lilac House, their rambling old family home in Bangalore. A few streets away, Professor J.A. Krishnamurthy or Jak, cyclone studies expert, has recently returned from Florida, to care for his nineteen-year-old daughter, the victim of a tragic accident. What happened on her holiday in a small beachside village? The police will not help, Smriti's friends have vanished, and a wall of silence and fear surrounds the incident. But Jak cannot rest until he gets to the truth. Meera and of Jak's paths intertwine as they uncover the truth about the secrets of their pasts and the promise of the future. The Lilac House is a sweeping story of redemption, forgiveness and second chances.

Deep within the peaceful land of Kerala lies a small village called Chottanikkara that is infested with horrifying demons-towering brahmarakshasas, former priests who have become demons after committing abominable sins; kollivaipai, devils that have torches of fire in place of mouths; mohini pisaacha, who seduce men by taking the form of beautiful women, and suck the breath out of their victims; vethaalam who cling to the backs of those they prey on, making them hunch over in agony; jalpisaacha, who lurk in old, disused wells waiting for unsuspecting humans to dive into the water so they may possess them; pretha, who are covered in hyena-like fur, and specialize in feasting on the bodies of half-burnt corpses in cremation grounds, and many others more. All these demons crave the sweet blood of humans and their herds of cattle, goats and chickens. The only defence the terrified villagers have against these monsters is Devi, a demon hunter skilled in all the arts of war and exorcism. Every time the demons creep out of their accursed haunts, she and her faithful companion, an enormous lion called Ugra, hunt them and slay them ruthlessly. Until now. For a creature out of her worst nightmares is spreading terror throughout Chottanikkara, a monster so evil and powerful that it is immune to

every weapon and magic art that Devi possesses. For the first time in her life, as she prepares for her final showdown with the demon, Devi is wracked with fear, and indecision, for this one battle she knows she might lose... Part supernatural thriller, and part horror story, The Demon Hunter of Chottanikkara announces the arrival of a ferociously gifted storyteller

The novels in India is conventionally thought to have emerged in the middle of the nineteenth century. The year of the Rebellion, 1857, also saw the publication of Alaler Gharer Dulal, upon which Bankimchandra Chatterji, who himself holds a lofty place in the development of the novel In India, lavished praise as a beautifully written work.

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