

Malayattoor Ramakrishnan Yakshi Novel

National And State Literature Akademi Awardee M.T. Vasudevan Nair S Novel Is Set Against The Backdrop Of The Crumbling Matrilineal Order Of Kerala In A Newly Independent India. As Freedom And Democracy Promise Prosperity, A Young Upper Caste Boy Full Of Idealism Learns To Deal With A World That Is Less Than Ideal. Life hasn't been kind to Harper Evans. The small-town gossip about her dead dad and drug-addicted mother has taken its toll. But when her mother is admitted to a long-term rehab facility a few hours away, Harper sees her chance for a fresh start. A shoebox apartment above a Chinese restaurant isn't exactly the escape she dreamed of, but she makes it work. With limited funds and no social life, she views her new city through a dusty old pair of binoculars. There's no harm in looking. Just a peek and I'll stop. Harper finds her new pastime quickly turning into a full-fledged obsession. She begins falling for a man she doesn't know-has never met-as she watches him have sex through the window of his apartment. Daydreaming about what it would be like if she were one of his conquests. We all reach a point when watching isn't enough-when we can no longer just be a spectator in our own life. That's when it's supposed to get good, right? When we take control and go after what we want. But what happens when it all blows up in our face and we're left with less than nothing? What then? Have you ever experienced what happens when a porn movie is mistakenly played in

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front of your grandma and the CD player refuses to stop? Have you ever experienced what happens when mixture of vodka and soft drink is served to hundreds of people gathered for a party? Have you ever experienced what happens when a boy is kicked in the groin by a girl when he attempts to kiss her? Have you ever experienced what happens when a college-going student has an affair with a married woman whose husband carts a gun? Have you ever experienced what happens when you are conspired into a murder that you had merely witnessed? Welcome to hilarious story of five friends named Raj (the flirt chap), Arti (the sweet female lead), Andy (the creepy leader), and Sam (the biggest problem of Raj's messed up life). These people can answer all the above questions in this fun tickling novel. Are you ready to experience the roller coaster ride of events? If yes, then sit back and enjoy!

'An epic novel'—Outlook When twenty-two-year-old Chetna Grddha Mullick is appointed the first woman executioner in India, assistant and successor to her father, her life explodes under the harsh lights of television cameras. When the day of the execution arrives, will she bring herself to take a life?

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

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Figures, Navaneetha Mokkil 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, Mokkil reorients the debates on sexuality in India by considering the fraught trajectories of identity and rights.

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. The first novel by the first tribal novelist of south India, Kocharethi maps the story of the Malayarayar tribe in Kerala. Melding history with culture, the work portrays their many struggles: from possession and dispossession of land to the challenges of preserving myths, rituals, social customs, and belief systems.

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As Post-Colonial Mayyazhi (Mahe) Where History And Time Flowed With The Water Under The Rusted Iron Bridge Tries To Come To Terms With Its New-Found Independence, Young Men Leave To Seek Their Fortunes Abroad. And Many Of The Older Generation, Orphaned By The Departure Of The French, Struggle To Eke Out A Living Even As They Remember Their Days Of Plenty Under Their Foreign Masters... Caught Up In Their Suffering, Kumaran Vaidyar Does Everything He Can To Keep The People Of His Beloved Mayyazhi From Starving, But Entrusts His Own Children To The Care Of His Beloved Wife, Who Is No More. Meanwhile, Father Alphonse Waves His Magic Wand And Changes Pebbles Into Candy And Waits For His Good-For-Nothing Son To Return. Through All This, Untroubled By The Woes Of The Elders, Shivan, Shashi And Elsie Spend An Idyllic Childhood In Sunny, Sleepy Mayyazhi. Until The Day Of Reckoning Catches Up With Them And They Pay The Price Of Growing Up. Mukundan S Two Seminal Mayyazhi Novels, On The Banks Of The Mayyazhi And God S Mischief, Are, At One Level, The Saga Of Mahe (Mayyazhi) With Its Legacy Of French Colonialism. At Another, They Are, Despite An Exuberant Parade Of Myths And Legends, A Chronology Of The Futile Search Of The Exiled Through The Crowded Alleys Of History. Mukundan Has...Made Mahe Into The Malgudi Of Malayalam Literature. S. Prasannarajan, Times Of India Mukundan S Novels Provide A Reading Of The History Of Colonialism Unavailable In A Historian S Ruvre. Prof. K.N. Panikkar, Interrogating Colonialism: Novel As Imagined History. 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

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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.

This book analyses how multiple and hybrid 'modernities' have been shaped in colonial and postcolonial India from the lens of sociology and anthropology, literature, media and cultural studies, law and political economy. It discusses the ideas that shaped these modernities as well as the lived experience and practice of these modernities. The two broad foci in this book are: (a) The dynamism of modern institutions in India, delineating the specific ways in which ideas of modernity have come to define these institutions and how institutional innovations have shaped modernities; and (b) perspectives on everyday practices of modernities and the cultural constituents of being modern. This book provides an enriching read by bringing together original papers from diverse disciplines and from renowned as well as upcoming scholars.

A novel

Experience the first "outrageous adventure with a wild dose of the supernatural" (Clive Cussler, New York Times bestselling author) in the New York Times bestselling Atlantis trilogy, following archeologist Conrad Yeats, his father, and linguist Serena Serghetti as they search for the lost city of Atlantis. During a top secret dig in Antarctica, the United States government discovers a stunning and ancient secret: the legendary lost city of Atlantis. Dr. Conrad Yeats, the foremost authority on megalithic architecture, is brought in along with his estranged father, General Griffin Yeats, and his former lover, the linguist Serena Serghetti, to explore this astonishing civilization hidden beneath the ice. But their investigation uncovers something

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shocking that threatens the very existence of humanity and together, they are thrust into a deadly race against the apocalypse. "Raising Atlantis grabs hold of you from the first page and pulls you into an astonishing world of scientific fact and fiction, suspense, and good old-fashioned adventure" (Nelson DeMille, New York Times bestselling author). Visit the official Raising Atlantis website at RaisingAtlantis.com to unlock lost chapters and download free ebooks featuring Conrad Yeats and Serena Serghetti.

In 1990, Kerala on the southwestern coast has India's lowest infant mortality, longest life expectancy and highest female literacy. India's 'problem state' of the 1950s has become 'the Kerala model'. The collapse of a matrilineal social structure and a rigid caste system contributed to widespread politicization. Women retained a circumscribed but influential position in social life. The result is an instructive analysis for students of politics, development policy and women's issues.

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

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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.

Ann Marie reads fragments of her dead husband's unfinished book, and the many love letters he sent her, and in them the social and political events of the time. As she ponders over the writing and the years that the brilliant Jithendran squandered working for a toy company that makes drum-playing monkeys, the narrative gives way to the sweeping saga of a village by the river Periyar. Grappling with issues of equality, love, caste, religion and politics, Thachanakkara is a microcosm of twentieth-century Kerala. Told through the

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history of three generations of a feudal Nair family, this sprawling story is reminiscent of the craft of Gabriel Garcia Marquez's *One Hundred Years of Solitude* and has the scale of Sunil Gangopadhyay's *Those Days*. *Manushyanu Oru Amukham* is an artistic meditation on human existence and is a contemporary classic.

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 A restlessness born of guilt and despair leads Ravi to embark on a journey that ends in the remote village of Khasak in the picturesque Palghat countryside in Kerala. A land from the past, potent with dreams and legends, enfolds the traveller in a powerful and unsettling embrace. Ravi is bewitched and entranced

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as everything around him-the villagers; their children whom he teaches in a makeshift school; the elders who see him as a threat; the toddy-tappers; the shamans-takes on the quality of myth. And then reality, painful and threatening, begins to intrude on the sojourner's resting place and Ravi begins to understand that there is no escape from the relentless dictates of karma... Often poetic and dark, always complex and rich, *The Legends of Khasak*, O.V. Vijayan's much-acclaimed first novel, translated into English by the author, is an extraordinary achievement

Perhaps the only novel to have been reprinted nearly every year for over a hundred years, *Indulekha* (1889) is widely held to be the first Malayalam novel. Often called an 'accidental' and 'flawed' work, at its core lies a love story. The setting of the novel is the Nair community of Kerala, which had for centuries practised polyandrous matriliney, a most unusual form of inheritance through the woman whom both property and authority flavoured. It gives us glimpses of prevalent social practices much debated amongst a people already under colonial pressure to change their ways of life. Written by a Nair, *Indulekha* is not a grandiose outpouring but the author's effort to achieve certain social goals: firstly, to create a novel much like those of the English authors he had read, and secondly, to illustrate Nair society at that time, both of which met with success.

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The novel influenced the deliberations of the Malabar Marriage Commission which it predated, and of which Chandum enon was a member. This novel will appeal to general readers interested in Indian writings in translation. Students of literature, history and culture, political and legal theory, and gender studies, will also find it useful.

Novel based on social themes.

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.

The only novel of one of Kerala's leading women writers, Lalithambika Antharjanam's Agnisakshi is a telling account of a woman's life glowing as though purified in the "fire of sacrifice". Set against the history of Kerala, and life,

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customs, habits, and culture of the Namboodiri community, along with the fervent cries of the Indian National Freedom struggle, the characters act out their unforgettable roles: Tethi, the dazzling but disappointed bride who renounces worldly life; Unni Namboodiri, whose adherence to the Vedic way of life destroys his personal happiness; and Thankam, Unni's Nair cousin and the mighty Aphan Namboodiri's daughter, seeking her own liberation from the past. True to the lyrical and emotional tone of the original, Vasanthi Sankaranarayanan's translation offers a moving portrait of upper-class, upper-caste Kerala society just before and after Independence.

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,

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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.

A remarkable story about the power of tolerance from one of the most important voices in contemporary Muslim literature, critically acclaimed author Randa Abdel-Fattah. Michael likes to hang out with his friends and play with the latest graphic design software. His parents drag him to rallies held by their anti-immigrant group, which rails against the tide of refugees flooding the country. And it all makes sense to Michael. Until Mina, a beautiful girl from the other side of the protest lines, shows up at his school, and turns out to be funny, smart -- and a Muslim refugee from Afghanistan. Suddenly, his parents' politics seem much more complicated. Mina has had a long and dangerous journey fleeing her besieged home in Afghanistan, and now faces a frigid reception at her new prep school, where she is on scholarship. As tensions rise, lines are drawn. Michael has to decide where he stands. Mina has to protect herself and her family. Both have to choose what they want their world to look like.

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

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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

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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.

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

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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

'Takes the Malayalam novel to new heights and fresh possibilities.' - The Hindu When Peter Jeevanandam arrives in Sri Lanka to shoot a movie about a human rights activist ostensibly murdered by the LTTE, the government is more than willing to help. What they don't know is that he is also searching for Sugandhi - an LTTE member, and the love of his life. As Peter stumbles upon and becomes part of a plot to kill the president, reality, history, myth and fiction collide in explosive, illuminating ways. Sugandhi Alias Andal Devanayaki is a daring novel that portrays the violence inherent in both fascism and revolution. Winner of the 2017 Vayalar Award and the Kerala Sahitya Akademi Award.

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

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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.

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