

## Chandanamarangal Malayalam

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Malayalam is one of the four major Dravidian languages spoken principally in the southern part of India. It has a recorded history of eight centuries and is spoken by more than thirty million people on the Malabar coast of southern India This is the first detailed description of Malayalam, providing an in-depth analysis of the linguistic richness of this language.

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 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.

First published in Malayalam in 1973, My Story, Kamala Das' sensational autobiography, shocked readers with its total disregard for mindless conventions and its fearless articulation of a subject still considered taboo. Depicting the author's intensely personal experiences in her passage to womanhood and shedding light on the hypocrisies that informed traditional society, this memoir was far ahead of its time and is now acknowledged as a bona fide masterpiece.

This book explores representations of same-sex desire in Indian literature and film from the 1970s to the present. Through a detailed analysis of poetry and prose by authors like Vikram Seth, Kamala Das, and Neel Mukherjee, and films from Bollywood and beyond, including Onir's My Brother Nikhil and Deepa Mehta's Fire, Oliver Ross argues that an initially Euro-American "homosexuality" with its connotations of an essential psychosexual orientation, is reinvented as it overlaps with different elements of Indian culture. Dismantling the popular belief that vocal gay and lesbian politics exist in contradistinction to a sexually "conservative" India, this book locates numerous alternative practices and identities of same-sex desire in Indian history and modernity. Indeed, many of these survived British colonialism, with its importation of ideas of sexual pathology and perversity, in changed or codified forms, and they are often inflected by gay and lesbian identities in the present. In this account, Oliver Ross challenges the preconception that, in the contemporary world, a grand narrative of sexuality circulates globally and erases all pre-existing narratives and embodiments of sexual desire.

Stereotypes are mere 'pictures in our heads'. Prejudice and suspicion against all that is perceived of as 'different' give rise to cultural stereotypes. Creating stereotypes also involves connecting the created categories with values, equipping the categories with an ideational label. Thus, stereotypes often contain the presupposition that one's own group represents the normal, or even universal and that one's own culture and ist socially construed concepts of reality is superior and normative in relation to other cultures and world-views. The stereotypes are not just one person's private attitude but are always shared with a larger socio-cultural group. Stereotypes result in simplifications that prevent people from seeing the 'otherized' individuals as they truly are. This book, aims at transgressing the boundaries of the strategically generated stereotyped image of a homogenous Indian culture. Rather, by highlighting the marginalised issues related to class, caste and gender, this book, by citing examples of select Indian literary and cinematic representations, argues that the stigma related to the non-conformist /alternative/minority identities, is baseless and fraudulent.

Queering India is the first book to provide an understanding of same-sex love and eroticism in Indian culture and society. The essays focus on pre-colonial, colonial, and post-colonial gay and lesbian life in India to provide a comprehensive look at a much neglected topic. The topics are wide-ranging, considering film, literature, popular culture, historical and religious texts, law and other aspects of life in India. Specifically, the essays cover such issues as Deepa Mehta's recent and controversial film, Fire, which focused on lesbian relationships in India; the Indian penal code which outlaws homosexual acts; a case of same-sex love and murder in colonial India; homophobic fiction and homoerotic advertising in current day India; and lesbian subtext in Hindu scripture. All of the essays are original to the collection. Queering India promises to change the way we understand India as well as gay and lesbian life and sexuality around the world.

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