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Nota di contenuto	1. Introduction: Breaking Bad -- The Disorderly Presence at Home -- 2. Desire, Deviancy and Defiance in Bombay Cinema (1937-1960) -- 3. "haan, haan mein alaida hoon!" (Yes, yes I am different!): the Disorderly Bibi in Sahib, Bibi aur Ghulam (1962) -- 4. The Goddess of Mean Things: the Mother-in-Law in Hindi Films -- 5. "ek admi tha, usne shadi karli!" ("There was a man who got married!"): Female Agency and Domestication in Omkara (2006) -- The Business of the Body -- 6. The Politics of Sanitisation / Sanskritisation: the Court Dancers and Classical Pasts (Rajnartaki, 1941; Chitralekha, 1964; Amrapali, 1966) -- 7. Goddess, Saint and Journeying Soul: Courtesans and Religion in

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#### Sommario/riassunto

This book presents a feminist mapping of the articulation and suppression of female desire in Hindi films, which comprise one of modern India's most popular cultural narratives. It explores the lineament of evil and the corresponding closure of chastisement or domesticity that appear as necessary conditions for the representation of subversive female desire. The term 'bad' is used heuristically, and not as a moral or essential category, to examine some of the iconic disruptive women of Hindi cinema and to uncover the nexus between patriarchy and other hierarchies, such as class, caste and religion in these representations. The twenty-one essays examine the politics of female desire/s from the 1930s to the present day - both through in-depth analyses of single films and by tracing the typologies in multiple films. The essays are divided into five sections indicating the various gendered desires and rebellions that patriarchal society seeks to police, silence and domesticate. .

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