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# Cracking India A Novel

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India-Pakistan

Minty Alley

A Novel

We That Are Young

The Crow Eaters

Postcolonial Fiction and Disability

A Novel

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City of Sin and Splendour

A novel

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## **BURNETT GRACE**

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*India-Pakistan* Hurst & Company

A 2019 NEWBERY HONOR BOOK "A gripping, nuanced story of the human cost of conflict appropriate for both children and adults." - Kirkus, starred review In the vein of *Inside Out* and *Back Again* and *The War That Saved My Life* comes a poignant, personal, and hopeful tale of India's partition, and of one girl's journey to find a new home in a divided country It's 1947, and India, newly independent of British rule, has been separated into two countries: Pakistan and India. The divide has created much tension between Hindus and Muslims, and hundreds of thousands are killed crossing borders. Half-Muslim, half-Hindu twelve-year-old Nisha doesn't know where she belongs, or what her country is anymore. When Papa decides it's too dangerous to stay in what is now Pakistan, Nisha and her family become refugees and embark first by train but later on foot to reach her new home. The journey is long, difficult, and dangerous, and after losing her mother as a baby, Nisha can't imagine losing her homeland, too. But even if her country has been ripped apart, Nisha still believes in the possibility of putting herself back together. Told through Nisha's letters to her mother, *The Night Diary* is a heartfelt story of one girl's search for home, for her own identity...and for a hopeful future.

Duke University Press

"Pankaj Mishra transforms a visceral, intimate story of one man's humble origins into a kaleidoscopic portrait of a society bedazzled by power and wealth—what it means on a human level, and what it costs. *Run and Hide* is a spectacular, illuminating work of fiction." —Jennifer Egan, author of *Manhattan Beach* Growing up in a small railway town, Arun always dreamed of escape. His acceptance to the prestigious Indian Institute of Technology, enabled through great sacrifice by his low-caste parents, is seemingly his golden ticket out of a life plagued by everyday cruelties and deprivations. At the predominantly male campus, he meets two students from similar backgrounds. Unlike Arun—scarred by his childhood, and an uneasy interloper among go-getters—they possess the sheer will and confidence to break

through merciless social barriers. The alumni of IIT eventually go on to become the financial wizards of their generation, working hard and playing hard from East Hampton to Tuscany—the beneficiaries of unprecedented financial and sexual freedom. But while his friends play out Gatsby-style fantasies, Arun fails to leverage his elite education for social capital. He decides to pursue the writerly life, retreating to a small village in the Himalayas with his aging mother. Arun's modest idyll is one day disrupted by the arrival of a young woman named Alia, who is writing an exposé of his former classmates. Alia, beautiful and sophisticated, draws Arun back to the prospering world where he must be someone else if he is to belong. When he is implicated in a terrible act of violence committed by his closest friend from IIT, Arun will have to reckon with the person he has become. *Run and Hide* is Pankaj Mishra's powerful story of achieving material progress at great moral and emotional cost. It is also the story of a changing country and global order, and the inequities of class and gender that map onto our most intimate relationships.

*Minty Alley* Milkweed Editions

BONUS: This edition contains an excerpt from Hisham Matar's *Anatomy of a Disappearance*. Libya, 1979. Nine-year-old Suleiman's days are circumscribed by the narrow rituals of childhood: outings to the ruins surrounding Tripoli, games with friends played under the burning sun, exotic gifts from his father's constant business trips abroad. But his nights have come to revolve around his mother's increasingly disturbing bedside stories full of old family bitterness. And then one day Suleiman sees his father across the square of a busy marketplace, his face wrapped in a pair of dark sunglasses. Wasn't he supposed to be away on business yet again? Why is he going into that strange building with the green shutters? Why did he lie? Suleiman is soon caught up in a world he cannot hope to understand—where the sound of the telephone ringing becomes a portent of grave danger; where his mother frantically burns his father's cherished books; where a stranger full of sinister questions sits outside in a parked car all day; where his best friend's father can disappear overnight, next to be seen publicly interrogated on state television. In *The Country of Men* is a stunning depiction of a child confronted with the private fallout of a public nightmare. But

above all, it is a debut of rare insight and literary grace.

*A Novel* University of Chicago Press

New Delhi, one month after the declaration of the Emergency, is the setting for Nayantara Sahgal's novel *Rich Like Us*, an ironic, tender and exquisitely crafted study of India and its people in the aftermath of Independence. The Emergency in India meant many things to many people - profit and power for some; jail for others; mobile vasectomy clinics for thousands more. For idealists like Sonali it meant the end of a dream, the extinguishing of a bright flame of promise for the country's future that had burned since Independence. An unmarried woman, proud of her senior ranking in the civil service, she finds herself demoted and humiliated through a corrupt deal at governmental level. For opportunists like Dev, a beneficiary of the deal, it means a chance to quit his ailing father's business and make it on his own as a leader of the New Entrepreneurs. Sonali's colleague, Ravi Kachru, once a passionate Marxist, makes himself indispensable to the "royal line". Meanwhile, the stubborn shopkeeper, Kishori Lal, bloodied survivor of Partition, lands in a filthy prison cell for a non-existent crime. *Rich Like Us* is many individual histories, and many voices, in one - a compelling and vivid tapestry of India's past and present. Above all it is the story of Rose the cockney memsahib, brought by the worldly Ram from London forty years before to a family that neither wants nor welcomes her. In *Nayantara Sahgal's* tale, with its humour and tragedy, is mirrored some of the grandeur and folly of the Indian experience itself.

**We That Are Young** Penguin UK

When a billionaire hotelier and political operator attempts to pit his three daughters against one another, a brutal struggle for primacy begins in this modern-day take on Shakespeare's *King Lear*. Set in contemporary India, where rich men are gods while farmers starve and water is fast running out, *We That Are Young* is a story about power, status, and the love of a megalomaniac father. A searing exploration of human fallibility, Preti Taneja's remarkable novel reveals the fragility of the human heart—and its inevitable breaking point.

**The Crow Eaters** Springer

Sorayya Khan's debut novel is a powerful and poignant story of memory, family, tragedy, and forgiveness. Set in modern-day

Islambad, Pakistan, the book depicts an extraordinary child who enables her mother, Sajida, and her grandfather, Ali, to confront the pasts they have chosen to suppress. Through Noor's artwork, her family members are transported through their haunted memories of the 1970 cyclone that claimed the lives of a million people and the violent atrocities of the 1971 conflict between East and West Pakistan that eventually created the independent country of Bangladesh. As Noor's drawings bring to life sights, sounds, smells, and sensations from the past, her family is forced to admit of the betrayals and disillusionments that they thought had been buried with time. Moving, heartbreaking, and unsettling by turns, *Noor* is a novel about the horrors of war, the power of forgiveness, and, most important, the strength of the human spirit.

Postcolonial Fiction and Disability Vintage

Imaginary Maps presents three stories from noted Bengali writer Mahasweta Devi in conjunction with readings of these tales by famed cultural and literary critic, Gayatri Chakravorty Spivak. Weaving history, myth and current political realities, these stories explore troubling motifs in contemporary Indian life through the figures and narratives of indigenous tribes in India. At once delicate and violent, Devi's stories map the experiences of the "tribals" and tribal life under decolonization. In "The Hunt," "Douloti the Bountiful" and the deftly wrought allegory of tribal agony "Pterodactyl, Pirtha, and Puran Sahay," Ms. Devi links the specific fate of tribals in India to that of marginalized peoples everywhere. Gayatri Spivak's readings of these stories connect the necessary "power lines" within them, not only between local and international structures of power (patriarchy, nationalisms, late capitalism), but also to the university.

**A Novel** Routledge

"A collection of essays, by international writer Bapsi Sidhwa, gathered for the first time in one edition by Teresa Russo with a foreword written by Oscar nominated filmmaker Deepa Mehta. The essays provide a writer's perspective on issues of South Asian Literature, linguistics, poetry and views of political events and globalization. In the first part of the collection, Bapsi Sidhwa discusses her childhood, family life, and how she became a writer. There is also a revised essay of how her book, *Cracking India*, became a film by Deepa Mehta and how as a writer she had a unique experience of seeing the adaptation of her own book into

another art form. The second part of the collection focuses on her thoughts concerning war, terrorism, and how to achieve peace. The collection includes two letters, demonstrating her local and nationalistic perspectives to a larger view of an interconnected world. (Excerpt from Introduction)"--

**Rich Like Us** Penguin UK

The ancient whore, the handmaiden of dimly remembered Hindu kings, the courtesan of Mughal emperors', the 'Paris of the East', Lahore is more than the grandeur of Mughal forts and gardens, mosques and mausoleums; the jewel colours of everlasting spring. It is also the city of poets, the city of love, longing, sin and splendour. This anthology brings together verse and prose: essays, stories, chronicles and profiles by people who have shared a relationship with Lahore. From the mystical poems of Madho Lal Hussain and Bulleh Shah to Iqbal's ode and Faiz's lament, from Maclagan and Aijazuddin's historical treatises and Kipling's 'chronicles' to Samina Quraeshi's intricate portraits of the Old City and Irfan Husain's delightful account of Lahori cuisine, *City of Sin and Splendour* is a marriage of the sacred and profane. While Pran Nevile paints a vivid sketch of Lahore's Hira Mandi, Shahnaz Kureshy brings alive the legend of Anarkali and Khalid Hasan pays a tribute to the late 'melody queen' Nur Jehan. Mohsin Hamid's essay on exile, Bina Shah's account of the Karachi vs Lahore debate and Emma Duncan's piece on elections are essential to the understanding of modern-day Lahore. But the city is also about Lahore remembered. Ved Mehta and Krishen Khanna write about 'going back' as Khushwant Singh writes about his pre-Partition years in Lahore. Sara Suleri's memories of her hometown, the landscapes of Bapsi Sidhwa's fiction, Khaled Ahmed's homage to Intezar Hussain and Urvashi Butalia's *Ranamama* are tributes to memory as much as they are tributes to remarkable lives and unforgettable places. Including fiction old and new—from Manto and Chughtai to Ashfaq Ahmed and Zulfikar Ghose; Saad Ashraf and Sorayya Khan to Mohsin Hamid and Rukhsana Ahmad, *City of Sin and Splendour* is a sumptuous collection that reflects the city it celebrates.

**Hybridity in Theory, Culture and Race** Penguin Books India  
Contributed articles.

*Noor* Milkweed Editions

Introducing an eloquent, sensual new Canadian voice that rings out in a first novel that is exquisitely rich and stunningly original.

Roop is a sixteen-year-old village girl in the Punjab region of undivided India in 1937 whose family is respectable but poor -- her father is deep in debt and her mother is dead. Innocent and lovely, yet afraid she may not marry well, she is elated when she learns she is to become the second wife of a wealthy Sikh landowner, Sardarji, whose first wife, Satya, has failed to bear him any children. Roop trusts that the strong-willed Satya will treat her as a sister, but their relationship becomes far more ominous and complicated than expected. Roop's tale draws the reader immediately into her world, making the exotic familiar and the family's story startlingly universal, but *What the Body Remembers* is also very much Satya's story. She is mortified and angry when Sardarji takes Roop for a wife, a woman whose low status Satya takes as an affront to her position, and she adopts desperate measures to maintain her place in society and in her husband's heart. Yet it is also Sardarji's story, as the India he knows and understands -- the temples, cities, villages and countryside, all so vividly evoked -- begins to change. The escalating tensions in his personal life reflect those between Hindu and Muslim that lead to the cleaving of India and trap the Sikhs in a horrifying middle ground. Deeply imbued with the languages, customs and layered history of colonial India, *What the Body Remembers* is an absolute triumph of storytelling. Never before has a novel of love and partition been told from the point of view of the Sikh minority, never before through Sikh women's eyes. This is a novel to read, treasure and admire that, like its two compelling heroines, resists all efforts to be put aside.

A Novel Discovery Publishing House

A New York Times Notable Book: A girl's happy home life is suddenly disrupted by the 1947 Partition of India in this "multifaceted jewel of a novel" (Houston Chronicle). Young Lenny Sethi is kept out of school because she suffers from polio. She spends her days with Ayah, her beautiful nanny, visiting with the many admirers that Ayah draws. It is in the company of these working-class characters that Lenny learns about religious differences, religious intolerance, and the blossoming genocidal strife on the eve of Partition. As she matures, Lenny begins to identify the differences between the Hindus, Moslems, and Sikhs engaging in political arguments all around her. Lenny enjoys a happy, privileged life in Lahore, but the kidnapping of her beloved Ayah signals a dramatic change. Soon Lenny's world erupts in

religious, ethnic, and racial violence. In this tale from “Pakistan’s finest English-language novelist” (TheNew York Times Book Review), the profound upheaval that was the 1947 Partition of India is dramatically revealed through the story of one young girl, whose account of her experience proves by turns insightful, funny, and heartbreaking. “Lenny’s honesty is compelling . . . She is alternately thrilled and frightened by the events she dutifully records, and so, in the end, is the reader.” —Publishers Weekly “Much has been written about the holocaust that followed the Partition of India in 1947, but seldom has that story been told as touchingly, as convincingly, or as horrifyingly as it has been by novelist Bapsi Sidhwa.” —The Philadelphia Inquirer “Lenny dramatizes the textures of multicultural Indian life, with its summer trips to the Himalayan foothills, dinner parties, visits from the ice-candy man, and, increasingly, hints of Hindu-Muslim trouble . . . both realistic and magically evocative.” —Kirkus Reviews “A mysterious, wonderful novel.” —The Washington Post Previously published under the title *Ice-Candy Man* *Borders & Boundaries* OUP India

An eight-year-old is sent to live in a community of widows in India, and finds a new purpose there, in a novel by “a writer of enormous talent” (Newsday). Set in 1938, against the backdrop of Gandhi’s rise to power, *Water* follows the life of eight-year-old Chuyia, abandoned at a widow’s ashram after the death of her elderly husband. There, she must live in penitence until her death. Unwilling to accept her fate, she becomes a catalyst for change in the widows’ lives. When her friend Kalyani, a beautiful widow-prostitute, falls in love with a young, upper-class Gandhian idealist, the forbidden affair boldly defies Hindu tradition and threatens to undermine the ashram’s delicate balance of power. This riveting look at the lives of widows in colonial India is ultimately a haunting and lyrical story of love, faith, and redemption. “Sidhwa’s humor and compassion glow in *Water*.” —Houston Chronicle “A deeply moving story, elegantly told, with all the assurance of a master.” —M.G. Vassanji, author of *The In-Between World of Vikram Lall*

*Ice-Candy-Man* South Asia Books

Contents: An Historical Perspective of Partition, Train to Pakistan, Azadi, Tamas, *Ice-Candy Man* (Cracking India), Final Appraisal.

*The Stepchild* University of North Carolina at

In this finely wrought memoir of life in postcolonial Pakistan,

Suleri intertwines the violent history of Pakistan's independence with her own most intimate memories—of her Welsh mother; of her Pakistani father, prominent political journalist Z.A. Suleri; of her tenacious grandmother Dadi and five siblings; and of her own passage to the West. “Nine autobiographical tales that move easily back and forth among Pakistan, Britain, and the United States. . . . She forays lightly into Pakistani history, and deeply into the history of her family and friends. . . . The Suleri women at home in Pakistan make this book sing.”—Daniel Wolfe, New York Times Book Review “A jewel of insight and beauty. . . . Suleri's voice has the same authority when she speaks about Pakistani politics as it does in her literary interludes.”—Rone Tempest, Los Angeles Times Book Review “The author has a gift for rendering her family with a few, deft strokes, turning them out as whole and complete as eggs.”—Anita Desai, Washington Post Book World “*Meatless Days* takes the reader through a Third World that will surprise and confound him even as it records the author's similar perplexities while coming to terms with the West. Those voyages Suleri narrates in great strings of words and images so rich that they left this reader . . . hungering for more.”—Ron Grossman, Chicago Tribune “Dazzling. . . . Suleri is a postcolonial Proust to Rushdie's phantasmagorical Pynchon.”—Henry Louise Gates, Jr., Voice Literary Supplement

**The Other Side of Silence** Penguin UK

Now Filmed As *1947*, A Motion Picture By Deepa Mehta Few Novels Have Caught The Turmoil Of The Indian Subcontinent During Partition With Such Immediacy, Such Wit And Tragic Power.

*Water* Dial Press

The Routledge Companion to Literature and Human Rights provides a comprehensive, transnational, and interdisciplinary map to this emerging field, offering a broad overview of human rights and literature while providing innovative readings on key topics. The first of its kind, this volume covers essential issues and themes, necessarily crossing disciplines between the social sciences and humanities. Sections cover: subjects, with pieces on subjectivity, humanity, identity, gender, universality, the particular, the body forms, visiting the different ways human rights stories are crafted and formed via the literary, the visual, the performative, and the oral contexts, tracing the development of the literature over time and in relation to specific regions and

historical events impacts, considering the power and limits of human rights literature, rhetoric, and visual culture Drawn from many different global contexts, the essays offer an ideal introduction for those approaching the study of literature and human rights for the first time, looking for new insights and interdisciplinary perspectives, or interested in new directions for future scholarship. Contributors: Chris Abani, Jonathan E. Abel, Elizabeth S. Anker, Arturo Arias, Ariella Azoulay, Ralph Bauer, Anna Bernard, Brenda Carr Vellino, Eleni Coundouriotis, James Dawes, Erik Doxtader, Marc D. Falkoff, Keith P. Feldman, Elizabeth Swanson Goldberg, Audrey J. Golden, Mark Goodale, Barbara Harlow, Wendy S. Hesford, Peter Hitchcock, David Holloway, Christine Hong, Madelaine Hron, Meg Jensen, Luz Angélica Kirschner, Susan Maslan, Julie Avril Minich, Alexandra Schultheis Moore, Greg Mullins, Laura T. Murphy, Hanna Musiol, Makau Mutua, Zoe Norridge, David Palumbo-Liu, Crystal Parikh, Katrina M. Powell, Claudia Sadowski-Smith, Mark Sanders, Karen-Magrethe Simonsen, Joseph R. Slaughter, Sharon Sliwinski, Sidonie Smith, Domna Stanton, Sarah G. Waisvisz, Belinda Walzer, Ban Wang, Julia Watson, Gillian Whitlock and Sarah Winter.

*ANGALIYAT* Milkweed Editions

Chiefly on the partition of Punjab, 1947.

*Landscapes of Writing* Penguin

A sheltered Pakistani girl is sent to America by her parents, with unexpected results: “Entertaining, often hilarious . . . Not just another immigrant’s tale.” —Publishers Weekly Feroza Ginwalla, a pampered, protected sixteen-year-old Pakistani girl, is sent to America by her parents, who are alarmed by the fundamentalism overtaking Pakistan—and influencing their daughter. Hoping that a few months with her uncle, an MIT grad student, will soften the girl’s rigid thinking, they get more than they bargained for: Feroza, enthralled by American culture and her new freedom, insists on staying. A bargain is struck, allowing Feroza to attend college with the understanding that she will return home and marry well. As a student in a small western town, Feroza finds her perceptions of America, her homeland, and herself beginning to alter. When she falls in love with a Jewish American, her family is aghast. Feroza realizes just how far she has come—and wonders how much further she can go—in a delightful, remarkably funny coming-of-age novel that offers an acute portrayal of America as seen through the eyes of a perceptive young immigrant.

"Humorous and affecting." —Library Journal "Exceptional." —Los Angeles Times "Her characters [are] painted so vividly you can almost hear them bickering." —The New York Times

*The Bride* Routledge

This book analyses cultural questions related to representations of the body in South Asian traditions, human perceptions and attitudes toward the body in religious and cultural contexts, as well as the processes of interpreting notions of the body in

religious and literary texts. Utilising an interdisciplinary perspective by means of textual study and ideological analysis, anthropological analysis, and phenomenological analysis, the book explores both insider- and outsider perspectives and issues related to the body from the 2nd century CE up to the present-day. Chapters assess various aspects of the body including processes of embodiment and questions of mythologizing the divine body and othering the human body, as revealed in the literatures and cultures of South Asia. The book analyses notions

of mythologizing and "othering" of the body as a powerful ideological discourse, which empowers or marginalizes at all levels of the human condition. Offering a deep insight into the study of religion and issues of the body in South Asian literature, religion and culture, this book will be of interest to academics in the fields of South Asian studies, South Asian religions, South Asian literatures, cultural studies, philosophy and comparative literature.