
Kartography Kamila Shamsie

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BENTLEY BENJAMIN

Meatless Days Vu University Press

In this brand-new collection of stories, Bapsi Sidhwa returns to chronicling the lives and loves of those on both sides of the Indo-Pak border. A wife worries for her family's survival during the 1965 Indo-Pak war. A mother is horrified when she learns that her daughter wants to marry her American boyfriend. An American housewife living in Lahore has a tempestuous affair with a Pakistani minister. An aged matriarch travels to the USA to discover she must confront a traumatic memory from her past. Finely nuanced, and laced with Sidhwa's sharply comic observations, this is a stellar collection of tales from one of the subcontinent's most important and beloved writers.

Best of Friends Simon and Schuster

"Ingenious... Builds to one of the most memorable final scenes I've read in a novel this century." —The New York Times WINNER OF THE 2018 WOMEN'S PRIZE FOR FICTION FINALIST FOR THE 2019 INTERNATIONAL DUBLIN LITERARY AWARD LONGLISTED FOR THE MAN BOOKER PRIZE The suspenseful and heartbreaking story of an immigrant family driven to pit love against loyalty, with devastating consequences, from the author of *Best of Friends* Isma is free. After years of watching out for her younger siblings in the wake of their mother's death, she's accepted an invitation from a mentor in America that allows her to resume a dream long deferred. But she can't stop worrying about Aneeka, her beautiful, headstrong sister back in London, or their brother, Parvaiz, who's disappeared in pursuit of his own dream, to prove himself to the

dark legacy of the jihadist father he never knew. When he resurfaces half a globe away, Isma's worst fears are confirmed. Then Eamonn enters the sisters' lives. Son of a powerful political figure, he has his own birthright to live up to—or defy. Is he to be a chance at love? The means of Parvaiz's salvation? Suddenly, two families' fates are inextricably, devastatingly entwined, in this searing novel that asks: What sacrifices will we make in the name of love?

Maps for Lost Lovers BRILL

_____ 'A formidable arching tale about loss and foreignness' - Financial Times 'Powerful, epic yet skilfully controlled ... Shamsie's voice is clear and compelling, with a welcome sparseness' - Guardian 'Completely authentic, complex, and breath-stopping' - Emma Thompson _____

SHORTLISTED FOR THE ORANGE PRIZE BY THE ACCLAIMED WINNER OF THE WOMEN'S PRIZE FOR FICTION August 9th, 1945, Nagasaki. Hiroko Tanaka steps out onto her veranda, taking in the view of the terraced slopes leading up to the sky. She is twenty-one and on the verge of marrying Konrad Weiss. In a split second, the world turns white in the numbing aftermath of a bomb that obliterates everything she has known, all that remains are the bird-shaped burns on her back, an indelible reminder of the world she has lost. In search of new beginnings, Hiroko travels to Delhi to find Konrad's relatives and falls in love with their employee, Sajjad Ashraf. As the years unravel, new homes replace those left behind and old wars are seamlessly usurped by new conflicts. But the shadows of history – personal, political – are cast over the entwined worlds of different families as they are transported from Pakistan to New York,

and in the novel's astonishing climax, to Afghanistan in the immediate wake of 9/11. _____ 'Shamsie achieves the near impossibility of a truly intimate epic tale ... I challenge anyone to put this book down lightly' - Shami Chakrabarti, Observer, Books of the Year 'A giant of novel ... Beautifully realised' - Independent

The Odd Book of Baby Names

Routledge

Since Pakistan was established in the name of Islam, religion has always played a major role in the construction of a national ideology. This ideology has been challenged by several ethnic groups ever since the day of independence. Most fascinating in this respect are the mohajirs, migrants from India, who for several decades championed the national ideology, but are recently involved in a process of becoming an ethnic group. Using a historical actor-oriented approach, Verkaaik discusses how this change of identity had altered mohajirs' interpretation of both pre- and post-independence history of Pakistan. Their claim to be a separate people calls for a new culture, a new set of traditions, symbols, heroes, as well as a revised reading of religion. He argues that this construction of a culture is an eclectic process that can only be understood by taking into account the modern, political context of Karachi and Pakistan.

Home Fire Penguin Random House India Private Limited

_____ 'Beautifully written in cunning, punning, glancing prose' - Independent 'A whirlwind ... Owes plenty to Salman Rushdie and some to Hollywood ... Exuberant, knowingly exotic and deceptively serious' - Guardian 'Kamila Shamsie has created a rich, bright world' - Times Literary

Supplement _____ BY THE ACCLAIMED WINNER OF THE WOMEN'S PRIZE FOR FICTION The Dard-e-Dils are characterised by their prominent clavicles and love of stories. Aliya may not have inherited her family's patrician looks, but she is prey to their legends that stretch back to the days of Timur Lang. There is a sting to most of these tales, for the Dard-e-Dils consider themselves cursed by their 'not-quite' twins. Amidst her growing attraction to a boy from the wrong side of the tracks, Aliya begins to believe that she is another 'not-quite' twin, linked to her scandalous aunt Mariam in a way that hardly bodes well... _____ 'A funny, clever and romantic story' - Barbara Trapido 'The stories within the stories describe Pakistani society, its peoples and its mores, better than anything that has come from the Other Side for a long time. This is a good read' - India Today

The Diary of a Social Butterfly A&C Black

Without readers and audiences, viewers and consumers, the postcolonial would be literally unthinkable. And yet, postcolonial critics have historically neglected the modes of reception and consumption that make up the politics, and pleasures of meaning-making during and after empire. Thus, while recent criticism and theory has made large claims for reading; as an ethical act; as a means of establishing collective, quasi-political consciousness; as identification with difference; as a mode of resistance; and as an impulsion to the public imagination, the reader in postcolonial literary studies persists as a shadowy figure. This collection answers the now pressing need for a distinctively postcolonial take on the rapidly expanding area of reader and reception

studies. Written by some of the top scholars in the field, these essays reveal readers and reception to be varied and profoundly unstable subjects that challenge many of our assumptions and preconceptions of the postcolonial – from the notion of reading as national fellowship to the demands of an ethics of reading.

A People of Migrants University of Chicago Press

Bangladesh was once East Pakistan, the Muslim nation carved out of the Indian Subcontinent when it gained independence from Britain in 1947. As religion alone could not keep East Pakistan and West Pakistan together, Bengali-speaking East Pakistan fought for and achieved liberation in 1971. Coups and assassinations followed, and two decades later it completed its long, tumultuous transition to parliamentary government. Its history is complex and tragic—one of war, natural disaster, starvation, corruption, and political instability. First published in India by the Aleph Book Company, Salil Tripathi's lyrical, beautifully wrought tale of the difficult birth and conflict-ridden politics of this haunted land has received international critical acclaim, and his reporting has been honored with a Mumbai Press Club Red Ink Award for Excellence in Journalism. *The Colonel Who Would Not Repent* is an insightful study of a nation struggling to survive and define itself.

The Spy Chronicles Bloomsbury Publishing

Kamila Shamsie retells 'The Ugly Duckling'. A Fairy Tale Revolution is here to remix and revive our favourite stories. 'A duck unlike other ducks. A raincloud-duck, with the heart of a lion, who struck out into the world on her own...' On the farm, some eggs are hatching. A flock of

sweet ducklings are popping out. But one duckling looks different from all the others... Cast out and all alone, this odd duckling will need all her bravery and curiosity to survive. Her journey is a search for belonging, but what she finds is the right to be different.

Offence Bloomsbury Publishing

On a cold December morning, a white woman is found murdered in a cheap hotel in Paharganj, New Delhi. Vicks Menon, an out-of-work journalist, is tipped off by the hotel's receptionist and is the first to arrive at the crime scene, where he discovers a lead. It's the bus ticket used by the dead woman two days earlier. But Vicks is battling personal trouble. He has no money, an alcohol problem, and a nearly broken relationship with Tonya, his estranged live-in partner, a clinical psychologist who specializes in profiling hardened criminals. Moving in and out of the shadows, Vicks pushes his investigation harder as it takes him from Udaipur to Bangkok. On his side, for resources, he has a nameless intelligence operative, and to read minds, a lover who is beginning to trust him again. But above all, his instinct to stay inches ahead of death will be the key to his survival. If Vicks lives, this is one story that will change his life forever.

Burnt Shadows HarperCollins

Set in a nameless British town that its Pakistani-born immigrants have renamed Dasht-e-Tanhaii, the Desert of Solitude, *Maps for Lost Lovers* is an exploration of cultural tension and religious bigotry played out in the personal breakdown of a single family. As the book begins, Jugnu and Chanda, whose love is both passionate and illicit, have disappeared from their home. Rumours about their disappearance abound, but five months pass before

anything certain is known. Finally, on a snow-covered January morning, Chanda's brothers are arrested for the murder of their sister and Jugnu. *Maps for Lost Lovers* traces the year following Jugnu and Chanda's disappearance. Seen principally through the eyes of Jugnu's brother Shamas, the cultured, poetic director of the local Community Relations Council and Commission for Racial Equality, and his wife Kaukab, mother of three increasingly estranged children and devout daughter of a Muslim cleric, the event marks the beginning of the unravelling of all that is sacred to them. It fills Shamas's own house and life with grief and, in exploring the lovers' disappearance and its aftermath, Nadeem Aslam discloses a legacy of miscomprehension and regret not only for Shamas and Kaukab but for their children and neighbours as well. An intimate portrait of a community searingly damaged by traditions, this is a densely imagined, beautiful and deeply troubling book written in heightened prose saturated with imagery. It casts a deep gaze on themes as timeless as love, nationalism and religion, while meditating on how these forces drive us apart.

Reef Hachette UK

In 1971, a war which took place in Pakistan that resulted in the establishment of two separate countries; East Pakistan became Bangladesh, leaving the remaining four western provinces to comprise a truncated Pakistan. This book examines how literature by those who remained Pakistanis acts as a cultural response to the threat the war posed to a nationalist identity. It provides an analysis of the writing by Pakistani authors in their attempt to deal with the radical shock of the war and shows how fiction about the

war helps readers imagine what the paring down of the country means for any abiding articulation of a Pakistani group identification. The author discusses English-and Urdu-language fictions in the context of the historical debate about Pakistani nationalism, including how such nationalism informs literary culture, and in the contemporary interest in official apologies for the past. The author organises the literary analysis around four key issues: the domestic sphere and the family; the territorial limits of citizenship; multiculturalism, class, and nationalist history; and diasporic imaginings of the nation. These issues resonate across the fictions in both languages and the author's analysis of them traces how these works grapple with changing notions of what it means to be Pakistani after the civil war and offers an interesting discussion to studies in South Asia.

The Plague Upon Us Bloomsbury Publishing

This innovative volume discusses the significance of home and global mobility in contemporary diasporic fiction written in English. Through analyses of central diasporic and migrant writers in the United Kingdom and the United States, the timely volume exposes the importance of home and its reconstruction in diasporic literature in the era of globalization and increasing transnational mobility. Through wide-ranging case studies dealing with a variety of black British and ethnic American writers, *Home, Identity, and Mobility in Contemporary Diasporic Fiction* shows how new identities and homes are constructed in the migrants' new homelands. The volume examines how diasporic novels inscribe hybridity and multiplicity in formerly uniform

spaces and subvert traditional understandings of nation, citizenship, and history. Particular emphasis is on the ways in which diasporic fictions appropriate and transform traditional literary genres such as the Bildungsroman and the picaresque to explore the questions of migration and transformation. The authors discussed include Caryl Phillips, Jamal Mahjoub, Mike Phillips, Hari Kunzru, Kamila Shamsie, Benjamin Zephaniah, Abdulrazak Gurnah, Cynthia Kadohata, Ana Castillo, Diana Abu-Jaber, and Bharati Mukherjee. The volume is of particular interest to all scholars and students of post-colonial and ethnic literatures in English.

Duckling Yale University Press
 Pointing to the horizon where the sea and sky are joined, he says, 'It is only an illusion because they can't really meet, but isn't it beautiful, this union which isn't really there.' -- SAADAT HASAN MANTO
 Sometime in 2016, a series of dialogues took place which set out to find a meeting ground, even if only an illusion, between A.S. Dulat and Asad Durrani. One was a former chief of RAW, India's external intelligence agency, the other of ISI, its Pakistani counterpart. As they could not meet in their home countries, the conversations, guided by journalist Aditya Sinha, took place in cities like Istanbul, Bangkok and Kathmandu. On the table were subjects that have long haunted South Asia, flashpoints that take lives regularly. It was in all ways a deep dive into the politics of the subcontinent, as seen through the eyes of two spymasters. Among the subjects: Kashmir, and a missed opportunity for peace; Hafiz Saeed and 26/11; Kulbhushan Jadhav; surgical strikes; the deal for Osama bin Laden; how the US and Russia feature in

the India-Pakistan relationship; and how terror undermines the two countries' attempts at talks. When the project was first mooted, General Durrani laughed and said nobody would believe it even if it was written as fiction. At a time of fraught relations, this unlikely dialogue between two former spy chiefs from opposite sides--a project that is the first of its kind--may well provide some answers.

Their Language of Love Random House
 As a thin ribbon of smoke rose from the edge something stirred in me and I slapped the book against the railing until small specks of fire fell to the floor and died down. It was not just a book of baby names. It was an unusual memoir my father was leaving behind, memories condensed into names; memories of many kisses, lovemaking, panting and feeling spent. Can a life be like a jigsaw puzzle, pieces waiting to be conjoined? Like a game of hide-and-seek? Like playing statues? Can memories have colour? Can the sins of the father survive his descendants? In a family - is it a family if they don't know it? - that does not rely on the weakness of memory runs a strange register of names. The odd book of baby names has been custom-made on palace stationery for the patriarch, an eccentric king, one of the last kings of India, who dutifully records in it the name of his every offspring. As he bitterly draws his final breaths, eight of his one hundred rumoured children trace the savage lies of their father and reckon with the burdens of their lineage. Layered with multiple perspectives and cadences, each tale recounted in sharp, tantalizing vignettes, this is a rich tapestry of narratives and a kaleidoscopic journey into the dysfunctional heart of the Indian family. Written with the lightness of

comedy and the seriousness of tragedy, the playfulness of an inventive riddle and the intellectual heft of a philosophical undertaking, *The Odd Book of Baby Names* is Salim's most ambitious novel yet.

Postcolonial Audiences Random House

This book interrogates representations – fiction, literary motifs and narratives – of the Partition of India. Delving into the writings of Khushwant Singh, Balachandra Rajan, Attia Hosain, Abdullah Hussein, Rahi Masoom Raza and Anita Desai, among many others, it highlights the modes of ‘fictive’ testimony that sought to articulate the inarticulate – the experiences of trauma and violence, of loss and longing, and of diaspora and displacement. The author discusses representational techniques and formal innovations in writing across three generations of twentieth-century writers in India and Pakistan, invoking theoretical debates on history, memory, witnessing and trauma. With a new afterword, the second edition of this volume draws attention to recent developments in Partition studies and sheds new light as regards ongoing debates about an event that still casts a shadow on contemporary South Asian society and culture. A key text, this is essential reading for scholars, researchers and students of literary criticism, South Asian studies, cultural studies and modern history.

Contemporary Pakistani Fiction in English National Geographic Books

Crib mates, raised together from birth, narrator Raheen and her best friend Karim dream each other's dreams, finish each other's sentences, speak in a language of anagrams. They share an idyllic childhood in upper-class Karachi with parents who are also best friends,

even once engaged to the other until they rematched in what they jokingly call the fiancée swap. The night Karim's family migrates from Karachi to London, Raheen knows that some of my tears were his tears and some of his tears were mine. But as distance and adolescence split them apart, Karim takes refuge in the rationality of maps while Raheen searches for the secret behind her parents' exchange. What she uncovers takes us back two decades to reveal a story not just of a family's turbulent history but that of a country, and brings us forward to a grown-up Raheen and Karim drawn back to each other in the city that is their true home.

An Arabian Dream Harper Collins

Romanen foregår i den urolige periode af Indiens historie, årene 1930-1942, og belyser dels kvindernes forhold, dels forholdet mellem muslimer og hinduer

Murder In Paharganj Penguin UK

A Goodreads Choice Awards Finalist for Best Fiction and Best Debut • BookBrowse's Best Book of the Year • A Marie Claire Best Women's Fiction of the Year • A Real Simple Best Book of the Year • A PopSugar Best Book of the Year • A New York Times Book Review Editors' Choice • A Washington Post 10 Books to Read in March • A Newsweek Best Book of the Summer • A USA Today Best Book of the Week • A Washington Book Review Difficult-To-Put-Down Novel • A Refinery 29 Best Books of the Month • A BuzzFeed News 4 Books We Couldn't Put Down Last Month • A New Arab Best Books by Arab Authors • An Electric Lit 20 Best Debuts of the First Half of 2019 • A The Millions Most Anticipated Books of the Year “Garnering justified comparisons to Khaled Hosseini's *A Thousand Splendid Suns*... Etaf Rum's debut novel is a must-read about women mustering up the bravery to follow their

inner voice.” —Refinery 29 The New York Times bestseller and Read with Jenna TODAY SHOW Book Club pick telling the story of three generations of Palestinian-American women struggling to express their individual desires within the confines of their Arab culture in the wake of shocking intimate violence in their community. “Where I come from, we’ve learned to silence ourselves. We’ve been taught that silence will save us. Where I come from, we keep these stories to ourselves. To tell them to the outside world is unheard of—dangerous, the ultimate shame.” Palestine, 1990. Seventeen-year-old Isra prefers reading books to entertaining the suitors her father has chosen for her. Over the course of a week, the naïve and dreamy girl finds herself quickly betrothed and married, and is soon living in Brooklyn. There Isra struggles to adapt to the expectations of her oppressive mother-in-law Fareeda and strange new husband Adam, a pressure that intensifies as she begins to have children—four daughters instead of the sons Fareeda tells Isra she must bear. Brooklyn, 2008. Eighteen-year-old Deya, Isra’s oldest daughter, must meet with potential husbands at her grandmother Fareeda’s insistence, though her only desire is to go to college. Deya can’t help but wonder if her options would have been different had her parents survived the car crash that killed them when Deya was only eight. But her grandmother is firm on the matter: the only way to secure a worthy future for Deya is through marriage to the right man. But fate has a will of its own, and soon Deya will find herself on an unexpected path that leads her to shocking truths about her family—knowledge that will force her to question everything she thought she knew about her parents, the past, and

her own future.

Brand Postcolonial Routledge

Fourteen years ago Aasmaani's mother Samina, a blazing beauty and fearless activist, walked out of her house and was never seen again. Aasmaani refuses to believe she is dead and still dreams of her glorious return. Now grown up and living in Karachi, Aasmaani receives what could be the longed-for proof that her mother is still alive. As she comes closer to the truth she is also irresistibly drawn to Ed, her ally and sparring partner, and the only person who can understand the profound hurt - and the profound love - that drives her.

A Woman Is No Man Penguin

"An extraordinary character leaps off the pages of Marco Moneta's book..."

MARIKA SARDAR, CURATOR, AGA KHAN MUSEUM, TORONTO "...irresistible..."

GIORGIO RIELLO, HISTORIAN "...rich and accessible..."

AMIN JAFFER, CURATOR AND AUTHOR The man who witnessed India's history in the making Venetian Nicolò Manucci's story is distinct from those of other European travellers and adventurers who documented their stay in India. The young teenager, who arrived on Indian shores with little education and few connections, lived here till his death at the age of eighty-two. He was witness to some of the most dramatic events in the subcontinent's history. Living by his wits, he started his career as chief artilleryman in Dara Shukoh's fratricidal battle against Aurangzeb for the Mughal throne. Thereafter, Manucci joined Rajput general Jai Singh in his campaign to subdue the Maratha leader Shivaji. However, Manucci had no stomach for a prolonged military career. With a great capacity for learning and immense good fortune, he made his way into the Mughal court, incredibly, as a court

physician to Aurangzeb's son Shah Alam. In service of the future Mughal emperor, Manucci was to head back to the Deccan once again to meet the challenge posed by Shivaji's son Sambhaji. Manucci would spend the rest of his life within European settlements in Madras and Pondicherry. And his in-depth knowledge of the Mughal court would prove useful in

negotiations between the Europeans and the Mughal authorities. Marco Moneta tells the gripping story of a man who was witness to the intrigues and rivalries in Mughal and European territories, and who not just survived but rose to a position of influence and respect in a hostile and alien world.