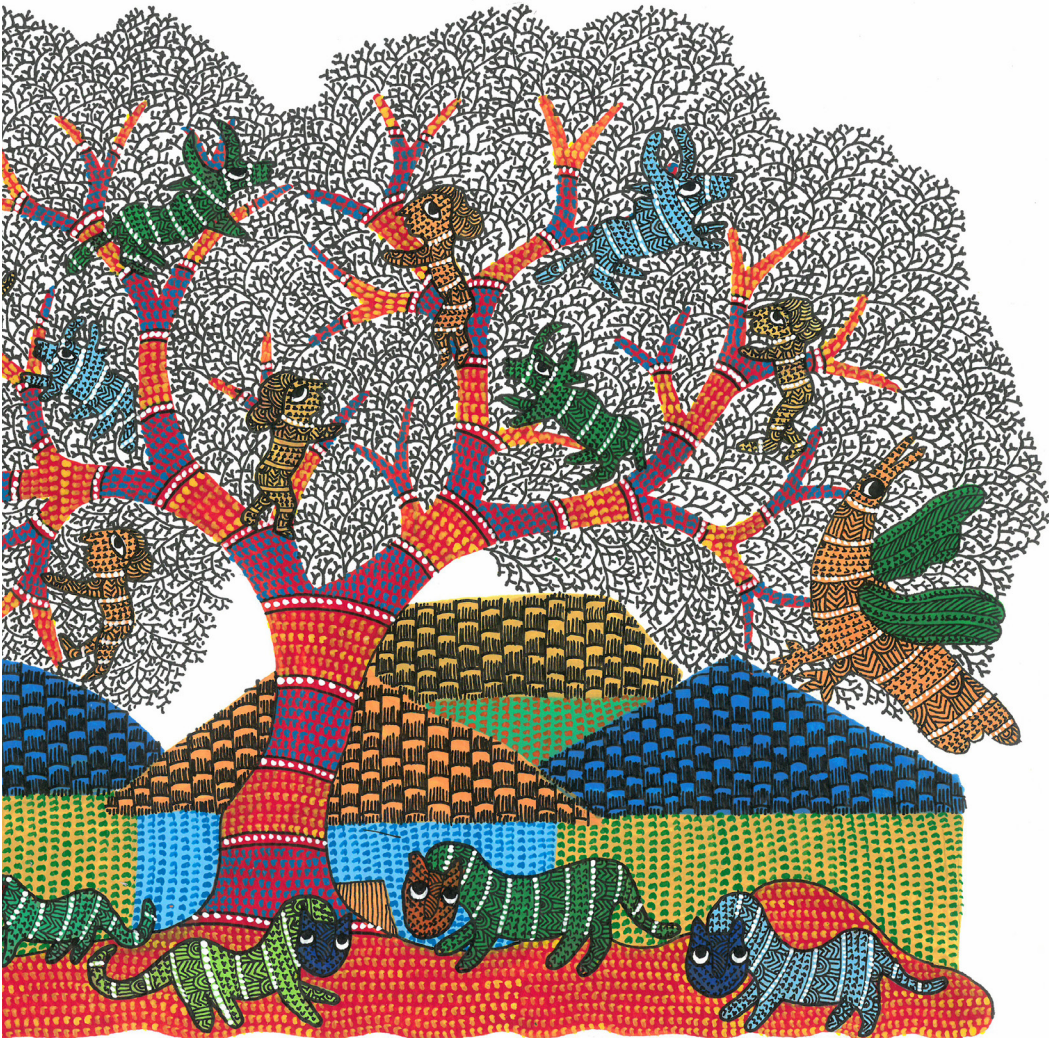
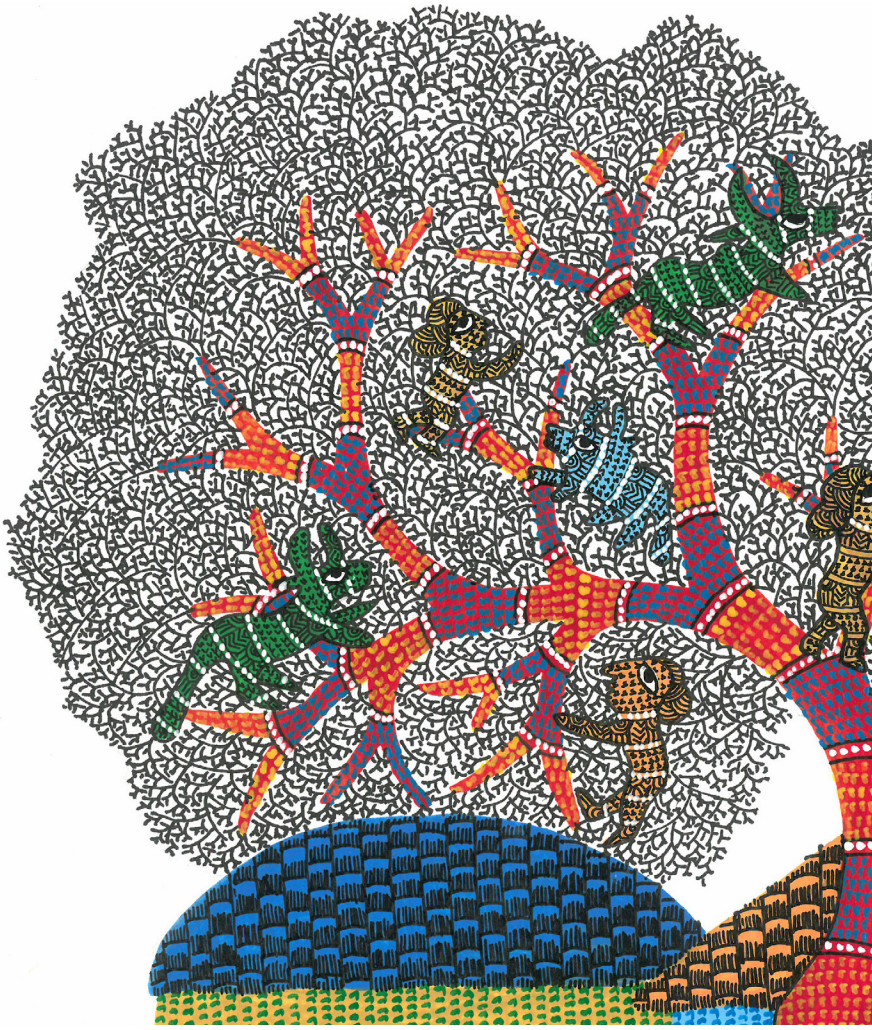




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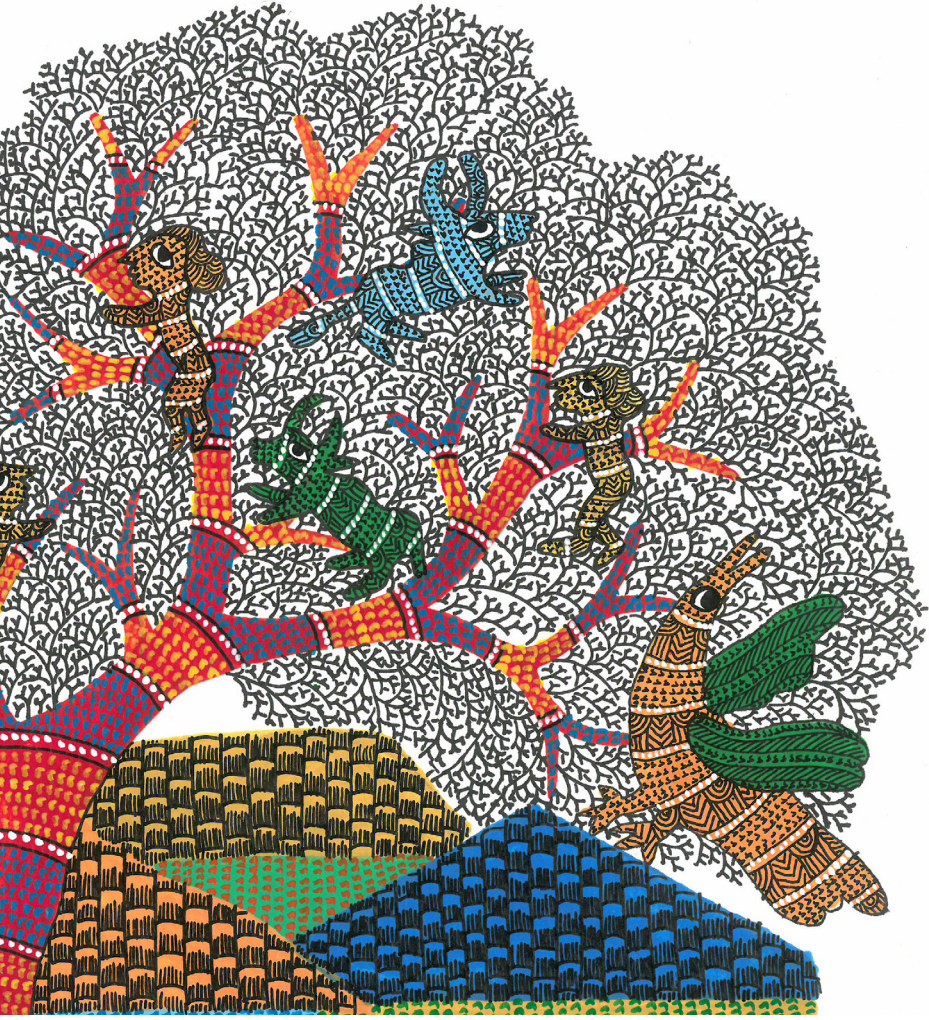




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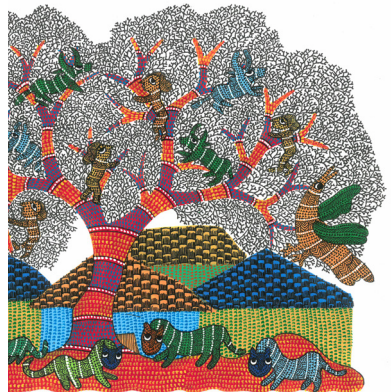
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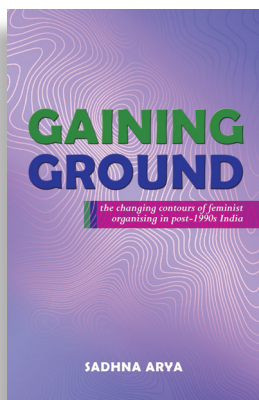


# 01

academic &  
non-fiction







NEW

## GAINING GROUND

*The Changing Contours of Feminist Organising in Post-1990s India*

SADHNA ARYA

**SADHNA ARYA** is Associate Professor in the Department of Political Science, Satyawati College (E), University of Delhi. She was Senior Fellow with the Centre for Women's Development Studies (CWDS) in 2004-05, and the Indian Council for Social Science Research (ICSSR) from 2013 to 2015. She is actively involved with women's rights issues and has written extensively on the subject. She is the author of *Women, Gender Equality and the State* and the Occasional Paper on *The National Commission for Women—Assessing Performance*, and has also co-edited *Narivadi Rajniti – Sangharsh Evam Mudde and Poverty, Gender and Migration*.

The 1990s were a turning point for the Indian Women's Movement (IWM). New challenges complicated old issues, affecting our analyses and our strategies for mobilising. Feminists were pushed into questioning the universal category of 'woman', by women from minority communities and marginalised castes or sexualities, or by those with disabilities.

*Gaining Ground* maps these new contours by taking up five critical interventions made by movements that grew out of the IWM but established distinct identities around their concerns. Muslim women came together around community identity; Dalit women highlighted gender and caste patriarchy; sex workers challenged prevalent definitions of work; queer politics critiqued heteronormative sexuality; and women with disabilities raised searching questions about what constitutes an ideal body.

Sadhna Arya offers a compelling and comprehensive account of the expanding horizons of feminist organising, and of the vitality of women's movements in India in the 21st century.

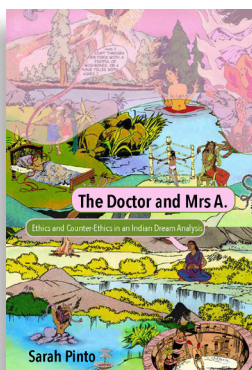
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NEW

## THE DOCTOR AND MRS A.

*Ethics and Counter-Ethics in an Indian  
Dream Analysis*

SARAH PINTO



In 1940/41, a young Punjabi woman, 'Mrs A.', ill at ease in her marriage and eager for personal and national freedom, sat down with psychiatrist, Dev Satya Nand, for an experiment in his new method of dream analysis. Her analysis included a surge of emotion and reflections on sexuality, gender, marriage, ambition, trauma, and mythology.

In a brilliant reading of Mrs A.'s conversations with Dr Satya Nand, the author opens a window onto gender and sexuality in late colonial Indian society, and the ways in which Mrs A. put ethics in motion, creating alternatives to ideals of belonging, recognition, and consciousness.

Her account is an inspired example of thinking beyond the known.

- **SARAH PINTO** is Associate
- Professor, Tufts University. She
- is the author of *Daughters of*
- *Parvati: Women and Madness in*
- *Contemporary India* and *Where*
- *There is No Midwife: Birth and Loss*
- *in Rural India.*

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**NEW**

# SITUATING SOCIAL MEDIA

*Gender, Caste, Protest, Solidarity*

SAMATA BISWAS & ATIG GHOSH (EDS.)

**Contributors**

- Pamela Philipose
- Apala Kundu, Pragma Paramita
- Purna Banerjee
- Georgy Kuruvila Roy
- Samata Biswas
- Ria De
- Ishita Dey
- Priyam Ghosh
- Anup Shekhar Chakraborty

**SAMATA BISWAS** teaches English at Bethune College, Kolkata. Her doctoral research is centred on body cultures in contemporary India. She is a media activist interested in gender and caste.

**ATIG GHOSH** teaches History at Visva Bharati University, Santiniketan. His doctoral research enquired into mofussil articulations in 19th century Bengal. He has edited the volume *Branding the Migrant* and is currently researching popular movements.

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Social media produce numerous spaces and opportunities, globally, for people to link up, reach out, mobilise, assert their identity, build bridges... For those on the margins, this virtual alternative enables them to break down otherwise impenetrable social barriers and form close-knit digifams.

Is social media, then, a credible space for building social movements? Who is using it to register dissent, affect change? How successful have such movements been? Are the prejudices that exist offline, present online as well? What is the political fallout of multidirectional conversations on the Internet? What about the backlash from trolls and gatekeepers?

*Situating Social Media* enquires into the possibilities and actual practices of activism on social media. Its wide-ranging essays examine the reportage of incidents and issues by a path-breaking YouTube channel like Dalit Camera; analyse different movements that not only trended online but also thrived on the streets like #MeToo, Pink Chaddi and others; unpack the Help Uttarakhand mobilisation for climate disaster victims; and attempt a theory of what makes the digital public click.

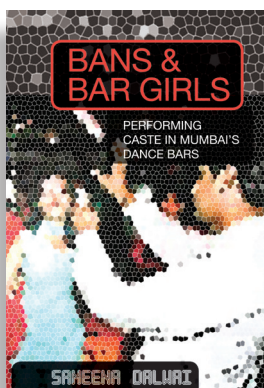
NEW

## BANS AND BAR GIRLS

*Performing Caste in Mumbai's*

*Dance Bars*

SAMEENA DALWAI



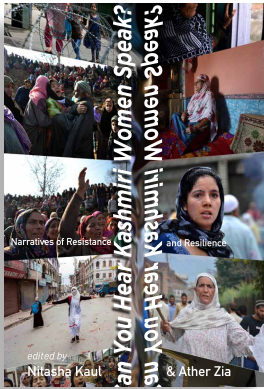
On August 16, 2005, the Maharashtra government summarily banned dancing by bar girls in Mumbai's 1,250 dance bars. The amended Bombay Police Act prohibited dancing in any establishment where alcohol was served, but the prohibition was selective: five star hotels, clubs and upscale discothèques were exempt. Overnight, more than 75,000 women were rendered jobless. Thousands were left without a livelihood; many hundreds were forced into sex work or prostitution; and several more returned to their villages as their incomes dried up.

Sameena Dalwai argues that three critical factors were responsible for the ban coming into being when it did: globalisation, and the market opening up to new entertainment and new money; moral panic in society and among the middle class; and caste governance, that sought to reinforce its hold by outlawing predominantly low caste bar girls, who were now enhancing their caste status by using their traditional skills as dancers, to their advantage.

This monograph introduces the radical concept of caste capital to examine the process that led to the ban, the opposition to it, and the legal arguments for and against it.

• **SAMEENA DALWAI** is Associate Professor and Assistant Director, Centre for Women, Law and Social Change at Jindal Global Law School. She has an LLM from Warwick and a PhD from Keele University. She has worked as a lawyer with human rights organisations in Mumbai, as well as with NGOs in rural Maharashtra. She writes on caste, gender, sexuality, communalism and the law, and is a newspaper columnist in English and Marathi. Her co-edited anthology of memoirs, *Babri Masjid, 25 Years On...* was published in 2017.

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NEW

## CAN YOU HEAR KASHMIRI WOMEN SPEAK?

*Narratives of Resistance and Resilience*

NITASHA KAUL &  
ATHER ZIA (EDS.)

**NITASHA KAUL** is an academic, novelist, and poet. She is currently Associate Professor, Politics and International Relations, at the Centre for the Study of Democracy, University of Westminster, London.

She is the author of *Imagining Economics Otherwise: Encounters with Identity/Difference, Residue and Future Tense*.

**ATHER ZIA** is a political anthropologist, poet, columnist, and short-fiction writer. She teaches at the University of Northern Colorado Greeley, and is the author of *Resisting Disappearances: Military Occupation and Women's Activism in Kashmir* and co-editor of *Resisting Occupation in Kashmir and A Desolation called Peace*. A widely published columnist, she is the founder-editor of *Kashmir Lit* and co-founder of Critical Kashmir Studies Collective.

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*Can You Hear Kashmiri Women Speak?* is a first-of-its-kind volume of writings by Kashmiri women that invite readers to understand and explore their lifeworld from the inside. The essays are candid and critical, as they discuss a wide range of issues—the aftermath of the shocking revocation of Article 370 in August 2019; the struggles of the Kashmiri Pandit woman and her larger community; the spectacles and street protests in the Valley; women’s companionships and female alliances; the links between militarisation, militarism, and the legal impunity of the law enforcement agencies; among others. In times when Kashmiris suddenly find themselves being forced into surrendering their mobility, their rights and their autonomy via the abrogation of Article 370, the powerful words and voices of the women of the Valley shatter the silence and speak truth to power and society.

### Contributors

Uzma Falak	Alliya Anjum
Aditi Saraf	Essar Batool
Asiya Zahoor	Hafsa Kanjwal
Nishita Trisal	Mir Fatimah Kanth
Samreen Mushtaq	Mona Bhan
Inshah Malik	Deepti Misri

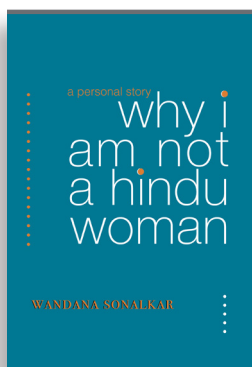


NEW

# WHY I AM NOT A HINDU WOMAN

*A Personal Story*

WANDANA SONALKAR



In a reasoned critique of Hindutva and Hinduism, feminist scholar and activist, Wandana Sonalkar, outlines why she, born female and upper caste in Maharashtra, has repudiated her religious identity.

Based on her personal experience, and on textual and empirical evidence, she offers an intimate account of caste practices, and argues that patriarchy and Brahminism are integral to Hinduism. As such, it is misogynist and casteist, and its exclusionary imperatives are essential to both its practice—and to Hindutva, which extends this imperative to Muslims.

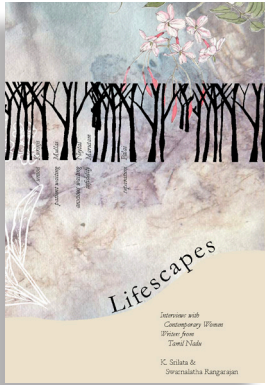
She reiterates that discrimination and inequality have been so internalised that their daily observance segues seamlessly into social interactions, thus crystallising and entrenching them deeply in society.

*“This layered political account weaves personal and public histories into a voyage of self-discovery. Wandana Sonalkar probes what it means to be a politically conscious Indian citizen — combining Marxism, feminism, and always, always, a deep awareness of caste. She describes our collective life in the present with a sharp political eye: tottering on the edge of Hindu majoritarian rule, guided by the exclusionary ideology of Hindutva, but also redeemed by everyday acts of resistance.”*

— Githa Hariharan, author, *I Have Become the Tide*

WANDANA SONALKAR was professor of women’s and gender studies at the Tata Institute of Social Sciences, Mumbai. She is the translator of, among others, *We Also Made History: Women in the Ambedkar Movement* by Urmila Pawar & Meenakshi Moon; and of *Memoirs of a Dalit Communist: The Many Worlds of R.B. More*. She writes regularly on gender and caste

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## LIFESCAPES

*Interviews with Contemporary Women Writers from Tamil Nadu*

K. SRILATA &  
R. SWARNALATHA

**K. SRILATA** is a poet, fiction writer, translator and professor at the Indian Institute of Technology, Madras. Her first book of poems, *Seablue Child*, was published in 2000, followed by *Arriving Shortly*. Her debut novel *Table for Four* was long-listed for the Man Asian Literary Prize in 2009.

**R. SWARNALATHA** is professor in the Department of Humanities and Social Sciences at Indian Institute of Technology, Madras. *Last Instructions*, her first novel, was published in 2015. She has contributed to several short fiction volumes including *First Proof: The Penguin Book of New Writing from India* and has edited *Ecoambiguity, Community, and Development* and *Ecocriticism of the Global South*.

What is it like to be a creative writer in a society which continues to have rigid expectations of what is proper for a woman? How do women find the time, space and energy to write? What are the forms that engage them?

The history of women’s writing from Tamil Nadu post-independence is rich and fascinating, linked to significant social reform movements that tried to construct a new discourse on gender and on an altered perception of space, body and identity.

This book presents the voices and views of contemporary Tamil women writers whose works explore the implications of being female in Tamil Nadu today, in serious and playful ways.

### Featured writers

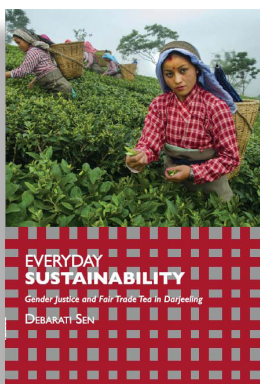
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**EVERYDAY  
SUSTAINABILITY**  
*Gender Justice and Fair Trade  
Tea in Darjeeling*

DEBARATI SEN



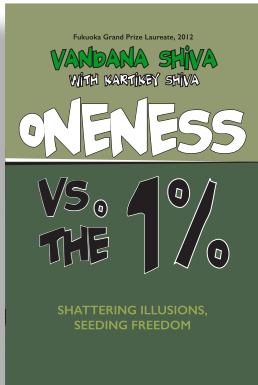
*Everyday Sustainability* takes readers to ground zero of market-based sustainability initiatives in the idyllic tea hill-gardens of Darjeeling, India, where Fair Trade ostensibly promises gender justice to minority Nepali women engaged in organic tea production. These women tea farmers and plantation workers have distinct entrepreneurial strategies and everyday practices of social justice that, at times, dovetail with, and, at other times, rub against the tenets of the emerging global morality market.

Sen questions why women beneficiaries of transnational justice-making projects remain sceptical about the potential for economic and social empowerment through Fair Trade while simultaneously seeking the use of movement to give voice to their situated demands for mobility, economic advancement, and community level social justice.

• **DEBARATI SEN** is Associate  
• Professor of Anthropology and  
• International Conflict Management  
• at Kennesaw State University. She  
• has been published in leading  
• journals, such as *Anthropology in  
• Action*; *Critique of Anthropology*;  
• *Feminist Studies*; *Environment and  
• Society*; and *Anthropology of Work  
• Review* and has also contributed to  
• anthologies like *New South Asian  
• Feminisms: Paradoxes and Possibilities*  
• and *Indigenous Conflict Management  
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## ONENESS vs. THE 1%

VANDANA SHIVA  
WITH KARTIKEY SHIVA

**VANDANA SHIVA** is a world-renowned environmental thinker and activist, a leader in the International Forum on Globalisation, and of the Slow Food Movement. Director of Navdanya and of the Research Foundation for Science, Technology and Ecology, and a tireless crusader for farmers', peasants' and women's rights, she is the author and editor of a score of influential books on the environment. She is the recipient of over 20 international awards, including Save the World Award (2009); Sydney Peace Prize (2010); Calgary Peace Prize (Canada, 2011); and the Thomas Merton Award (2011).

**KARTIKEY SHIVA** is a shatterer of illusions, grower of freedom, and agent of light.

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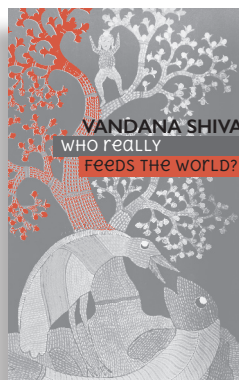
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Widespread poverty and malnutrition, an alarming refugee crisis, social unrest, economic polarisation... have become our lived reality as the top 1% of the world's seven-billion-plus population pushes the planet—and all its people—to the social and ecological brink. In *Oneness vs. the 1%*, Vandana Shiva takes on the Billionaires Club of Gates, Buffet, Zuckerberg and other modern Mughals, whose blindness to the rights of people, and to the destructive impact of their construct of linear progress, have wrought havoc across the world.

Basing her analysis on explosive little-known facts, Shiva exposes the 1%'s model of philanthrocapitalism, which is about deploying unaccountable money to bypass democratic structures, derail diversity, and impose totalitarian ideas, based on One Science, One Agriculture and One History. She calls for the “resurgence of real knowledge, real intelligence, real wealth, real work, real well-being”, so that people can reclaim their right to: Live Free. Think Free. Breathe Free. Eat Free.

## WHO REALLY FEEDS THE WORLD?

VANDANA SHIVA



*Who Really Feeds the World? takes a productively interdisciplinary approach to the modern-day food crisis and plots a tentative route toward “a food and agricultural system that is at peace with the Earth.”*

—Publishers’ Weekly

Who really feeds the world? Vandana Shiva believes the answer to this question lies, first, in dismantling the myths that surround the industrial mode of food production which relies heavily on chemical inputs and seed monopolies; and then examining the costs and benefits of monocultures vs. biodiversity; soil depletion vs. soil regeneration; sustainable agriculture vs. cash-cropping; localisation vs. globalisation; and co-operative farming vs. corporate profit.

• *All of us who care about the future of Planet Earth must be grateful to Vandana Shiva. Her voice is powerful, and she is not afraid to tackle those corporate giants that are polluting, degrading and ultimately destroying the natural world.*

—Jane Goodall,  
UN Messenger of Peace

• *A provocative narrative of ecological war.*

—Hindustan Times

• *An eye-opener for serious readers.*

—The Sunday Tribune

• *A rock star in the worldwide battle against genetically modified seeds.*

—Bill Myers

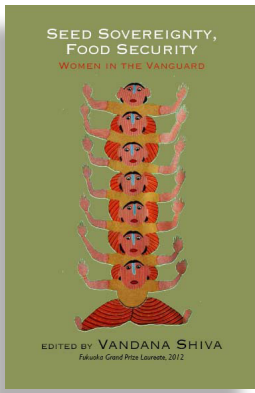
In this succinct and clear-eyed assessment of the world’s food crisis, Shiva contends that food and agriculture have become the sites for major paradigm wars. Caught in the cross-fire between small producers and corporate giants, are the one billion people in the world who suffer from hunger and malnutrition; and the thousands afflicted with diseases caused by toxins in our food.

She advocates a powerful alternative to this scenario: reclaiming the right to food security through sustainable practises that value biodiversity and seed sovereignty, and creating a future in which no one goes hungry.

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# SEED SOVEREIGNTY, FOOD SECURITY

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VANDANA SHIVA (ED.)

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—The Book Review

*Shiva is a burst of creative energy, an intellectual power.*  
—The Progressive

*Her fierce intellect and her disarmingly friendly, accessible manner have made her a valuable advocate for people all over the developing world.*  
—Ms. magazine

This unique international offering on an issue of critical importance, demonstrates how women as activists, scientists and scholars are at the forefront of shaping new scientific and economic paradigms to reclaim seed sovereignty and food security across the world.

- Women in the North and South are leading
- movements to change both practice and
- paradigm: how they grow and transform our
- food. As seed keepers and food producers, as
- mothers and consumers, they are engaged in
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- justice, and the means through which our
- bodies stay well and healthy.

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# MAKING PEACE WITH THE EARTH

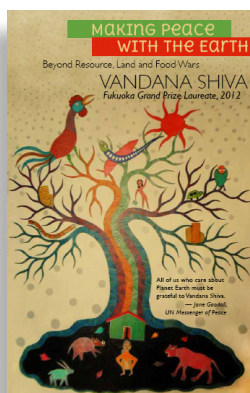
*Beyond Resource, Land and Food Wars*

VANDANA SHIVA

Wars in the 21st century are wars against the earth; against natural resources like water, soil, forests, minerals, seeds. The global corporate economy, based on the idea of limitless growth, has become a war economy, and the means it uses are instruments of war. Trade wars. Waters wars. Food wars.

Globalisation and consumerism lubricate the war against the earth; corporate control violates all ethical and ecological limits. It promotes technologies of production based on genetic engineering, geo-engineering and toxins; industrial development that entails the enforced appropriation of land, rivers, mountains; agribusinesses that deplete nature's diversity; land-grab in Africa, Asia, South America.

*Making Peace with the Earth* outlines how a paradigm shift to earth-centred politics and economics is our only chance of survival; and how collective resistance to corporate exploitation can open the way to a new environmentalism of interdependence and earth democracy.



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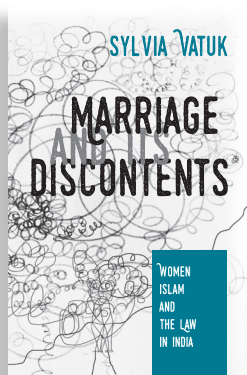
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## MARRIAGE AND ITS DISCONTENTS

*Women, Islam and Law in India*

SYLVIA VATUK

... rich in empirical data, Sylvia Vatuk's *Marriage and its Discontents* ... cuts straight to the voices and concerns of Indian Muslim women, who otherwise have to be heard over the clamour of media headlines and the intense political colour personal laws attract in India.

—The Hindu

**SYLVIA VATUK** is Professor Emerita of Anthropology at the University of Illinois at Chicago. She is the author of *Kinship and Urbanization: White-Collar Migrants in North India*, and of numerous articles in scholarly journals. She has contributed to a large number of edited volumes on issues of gender and family, based on many years of ethnographic fieldwork among both Hindus and Muslims in north and south India.

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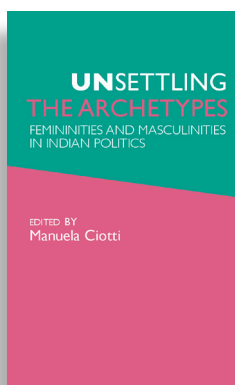
Debates around Muslim Personal Law (MPL), the Dissolution of Muslim Marriages Act and the Muslim Women (Protection of Rights on Divorce) Act have tended to focus on the issue of unilateral divorce, a right granted to husbands, as well as on polygamy and other discriminatory provisions in MPL.

This landmark book, while giving no quarter to undesirable practices like triple talaq, presents the author's detailed findings on when, and how, Muslim women resort to legal remedies should their marriages break down. Her thought-provoking analysis is based on a decade of research in Chennai and Hyderabad, during which she consulted family court records and court petitions; conducted extensive interviews with government-appointed qazis in both cities; met and had detailed discussions with the women themselves, as well as with lawyers, judges, counsellors, court staff and advocates. She also examined, for the first time, the phenomenon of wife-initiated divorce or *khula*, and made the startling discovery that their number far exceeded court-awarded divorces in any given year.

# UNSETTLING THE ARCHETYPES

*Femininities and Masculinities in  
Indian Politics*

MANUELA CIOTTI (ED.)



How have the archetypes for femininities and masculinities been reshaped in Indian political history and in the present? How have the practises and subjectivities of non-elite individuals and communities contributed to the production of alternative self representation? What does a focus on the linkages between materialities and ideologies reveal in such an inquiry?

*Unsettling the Archetypes* addresses these questions from the standpoint of longstanding issues within Indian society, history and culture. The issues range from the nationalist movement for independence to the career of the Women's Bill in Parliament; violence in Hindu-Muslim relations; meanings surrounding the body; the life of history textbooks; and forms of activism among Dalit communities. Rather than offering one encompassing framework for all phenomena, the essays in this volume sketch new lineages, connections, and ruptures in the production of femininities and masculinities across political time and space.

## Contributors

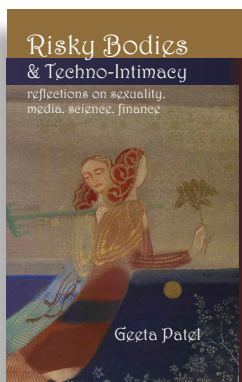
Tanika Sarkar    Badri Narayan  
Charu Gupta    Atreyee Sen  
Sylvie Guichard    Hugo Gorringe  
Wendy Singer    Manuela Ciotti

*Unsettling the Archetypes cogently delivers just what its title promises - to interrogate and defamiliarize conventional approaches to understanding gender by inflecting it through the discourse of Indian politics. The strength of this compact anthology lies in its pluralistic deliberation...*  
—The Telegraph

**MANUELA CIOTTI** is Associate Professor of Global Studies at Aarhus University, Denmark. She is the author of *Retro-modern India: Forging the Low-caste Self*, and has published several essays in leading journals, including *Journal of the Royal Anthropological Institute*, *Modern Asian Studies*, *Feminist Review*, and *Third World Quarterly*.

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## RISKY BODIES & TECHNO-INTIMACY

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GEETA PATEL

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**GEETA PATEL** is the Director of UVA in India and an Associate Professor at the University of Virginia. She is the author of the acclaimed *Lyrical Movements*, *Historical Hauntings: On Gender, Colonialism and Desire in Miraji's Urdu Poetry*.

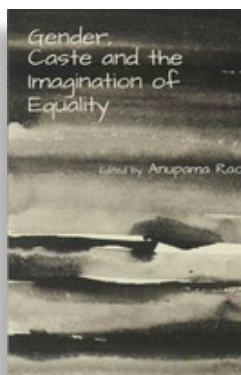
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*Risky Bodies & Techno-Intimacy* traverses the technologically mediated intimacies that people fashion as they grapple with the radical uncertainties that inhabit their lives. By working with materials salvaged from various genres of science, this provocative, cutting-edge book charts uncommon routes through enigmatic stalemates: political economies of cinematic archives; domesticity; lyrical temporalities; aesthetic mobilisations; and emergent financial forms.

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# GENDER, CASTE AND THE IMAGINATION OF EQUALITY

ANUPAMA RAO (ED.)



*Gender, Caste and the Imagination of Equality* is a sequel to the widely-read and influential *Gender & Caste: Issues in Indian Feminism* (2003). The current volume addresses the entanglements of caste and gender by asking how religion, political economy, image economy, and debates about sexuality and desire are reshaping the caste question in today's public sphere.

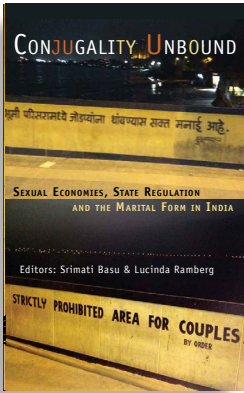
Contributors to the volume focus on the changed terrain of debate and discussion that has rendered intersectionality (gender, caste, class) obvious, yet insufficient, for understanding the complex ways in which debates over sex and social difference are being transformed in the current conjuncture.

## Contributors

Lucinda Ramberg	Sharmila Rege
Anjali Arondekar	Varsha Ayyar
Smile Vidya & Gee Imaan	Svati Shah
Semmalar	Shailaja Paik
Aniket Jaaware	Qudsiya Contractor
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Charu Gupta	Y.S. Aloné
Anupama Rao	

ANUPAMA RAO is Associate Professor of History at Barnard College and Associate Director of the Institute for Comparative Literature and Society. She is the author of *The Caste Question: Dalits and Politics in Modern India*; *Gender & Caste: Issues in Indian Feminism*; and has contributed to a large number of edited volumes on issues of gender, caste and sexuality studies.

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# CONJUGALITY UNBOUND

*Sexual Economies, State Regulation and the Marital Form in India*

SRIMATI BASU & LUCINDA RAMBERG (EDS.)

**SRIMATI BASU** is Professor of Gender and Women's Studies and Anthropology at the University of Kentucky, and the author of the monograph, *The Trouble with Marriage: Feminists Confront Law and Violence in India*. She has previously written *She Comes to Take Her Rights: Indian Women, Property and Propriety*; edited *Dowry & Inheritance* in the series, *Issues in Contemporary Indian Feminism*; and is a contributing blogger to *Ms. magazine*.

**LUCINDA RAMBERG** is Associate Professor of Anthropology and Feminist, Gender, and Sexuality Studies at Cornell University. She is the author of *Given to the Goddess: South Indian Devadasis and the Sexuality of Religion*, and has published articles in *American Ethnologist*; *Culture, Medicine and Psychiatry*; *Feminist Studies*; and *Medical Anthropology: Cross Cultural Studies in Health and Illness*.

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What counts as marriage? What's love got to do with it? How are the married and the unmarried marked off from each other in relation to the law and to the gods? Might productive, inventive, subversive relationships and modes of being human take shape outside marriage and/or against its regulatory norms?

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*Conjugality Unbound is a welcome addition to the burgeoning scholarship on marital and non-marital forms of intimate relations in the subcontinent.*  
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*This work is of great value as a study of gender relations, as well as for a variegated understanding of the institution of marriage and the marital form in India, from a rich interdisciplinary perspective.*  
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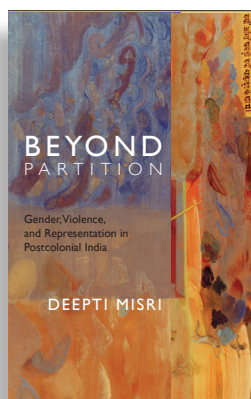
# BEYOND PARTITION

## *Gender, Violence, and Representation in Postcolonial India*

DEEPTI MISRI

Communal violence, ethnonationalist insurgencies, terrorism and State violence have marred the Indian nation-state since its inception. These phenomena frequently intersect with prevailing forms of gendered violence complicated by caste, religion, regional identity and class within communities.

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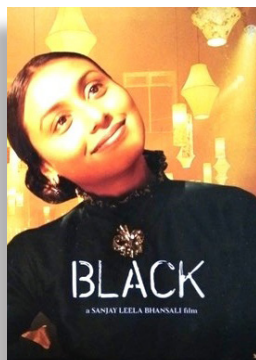
—The Book Review

**DEEPTI MISRI** is Associate Professor and Director of Undergraduate Studies-Women and Gender Studies at the University of Colorado, Boulder.

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**NEW**

## SCRIPTING BOLLYWOOD

*Candid Conversations with Women Who Write Hindi Cinema*

ANUBHA YADAV

**ANUBHA YADAV** is a writer, filmmaker and academic based in Delhi. Her short fiction has appeared in the *Indian Quarterly*, *Wasafiri*, *Elsewhere*, *Café Dissensus*, *Himal*, and *Indian Literature*, among others. She has scripted and directed three documentary films on classical vocal artiste Begum Akhtar, Siddheshwari Devi, and the migration of Kashmiri Pandits. Her research work focuses on history of screenwriting in Indian cinema. She won the 2014 Dastaan Award for original short story and was shortlisted for the Wasafiri New Writing Prize, 2013.

The Mumbai-based Hindi film industry, popularly known as Bollywood, has, over time, seen a substantial increase in the number of women who choose to work behind the scenes, as directors, screenwriters, cinematographers, choreographers and editors. *Scripting Bollywood* is a first-of-its-kind volume of interviews that aims to amplify the discussion on the contribution of women screenwriters. Through candid, insightful conversations, 14 women, who have penned everything from mainstream masala potboilers to poignant, humorous stories for the big screen, give their take on female writers and their relationship with the commercial Bollywood framework; women and collaborative processes of filmmaking; and how regular women’s lives and their realities influence their work.

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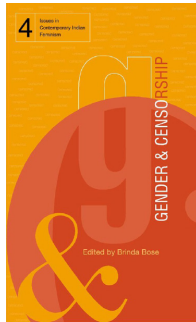
# ISSUES IN CONTEMPORARY INDIAN FEMINISM

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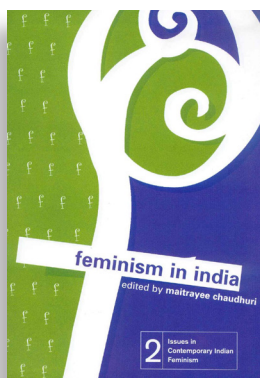
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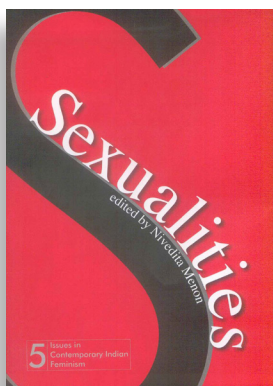
Why is 'feminist' a label that some liberal, emancipated women recoil from? Why is feminism often associated with aggressive women who disrupt social norms and harmonious families?

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**NIVEDITA MENON** is professor at the Centre for Comparative Politics & Political Theory, Jawaharlal Nehru University. A feminist scholar and political theorist, she has been published widely in Indian and international academic journals. She is the author of *Seeing Like a Feminist, Recovering Subversion: Feminist Politics Beyond the Law* and the editor of *Gender and Politics in India*, among others.

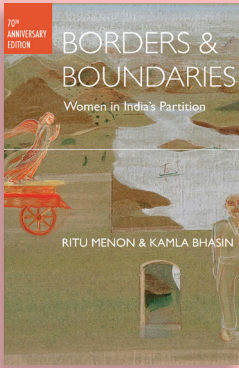
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## BORDERS & BOUNDARIES

*Women in India's Partition*

RITU MENON &  
KAMLA BHASIN

academic and non-fiction

**RITU MENON** is co-founder of Kali for Women, India's oldest feminist press, and of Women Unlimited, an associate of Kali for Women. She has written and published widely on women, and is co-author of *Unequal Citizens: A Study of Muslim Women in India*; and *From Mathura to Manorama: Resisting Violence Against Women in India*, among others. Her edited books include *Write About the Partition of India* and *In a Minority: Essays on Muslim Women in India*. She was awarded the Padma Shri in 2011.

**KAMLA BHASIN** is a feminist activist, poet and author. She has written extensively on women and on sustainable development and is the author of numerous activist songs and non-sexist books for children.

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In 1947, India was simultaneously freed and divided. Partition affected everyone in one way or another, but it had a particular impact on women as they struggled to put their lives back together again. Through the stories of women and an accompanying narrative that locates them in a social and political context we get another view, from the margins as it were, of that momentous time, and look anew not only at how history gets written, but at those age-old boundaries of religion, community, gender and nation.

*Menon and Bhasin have been able to capture women's voices and the quality of their lives which traditional historians have ignored or dismissed. The stories show the varying impact Partition had on women....*

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*Borders and Boundaries performs the invaluable task of excavating our own brutal histories for us, and it stretches a line of consequence between the events themselves and their aftermath....*

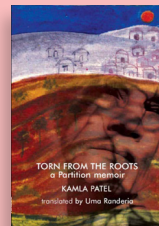
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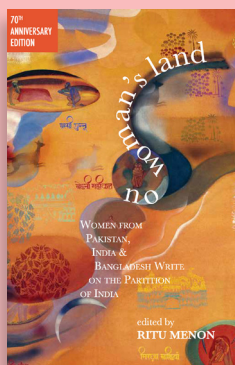
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# NO WOMAN'S LAND

*Women from Pakistan, India & Bangladesh Write on the Partition of India*

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## PARTITION'S POST-AMNESIAS

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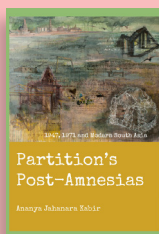
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**VASANTH KANNABIRAN**

is a feminist writer, a pioneer of the Indian women’s movement, founding member of the Asmita Resource Centre for Women and member of the collective, Stree Shakti Sanghatana. She has worked for over four decades on issues of development, rights, communal harmony and peace, apart from bringing the concerns of gender and equality into the contemporary political discourse.

She is the author of *A Grief to Bury: Memories of Love, Work & Loss* and *Sathyavathi: Confronting Caste, Class and Gender*, among others; has co-authored *Web of Deceit and De-Eroticising Assault: Essays on Modesty, Honour and Power*; and was a popular columnist for a Telugu daily. Kannabiran has also written and directed five ballets in English.

Vasanth Kannabiran, noted feminist, activist, and writer gathers the many strands of her “helter-skelter” life to pen a feminist memoir that recounts not only the milestones in her own journey, but the life and times of a country in flux.

Kannabiran was witness to, and participant in, Andhra Pradesh politics and civil liberties during the tumultuous decades of the late 1970s and 1980s, both as part of the women’s movement, and through the legal engagements of her husband, the legendary K.G. Kannabiran. The dark days of the 1975 Emergency; the uneasy calm in the aftermath of communal violence in Hyderabad in 1984; the thrill of electioneering; the historic peace talks between the Naxals and the government; the anti-arrack movement; Rameeza Bee and Mathura; alliances and networks across South and Southeast Asia—she was there, and she tells it like it was.

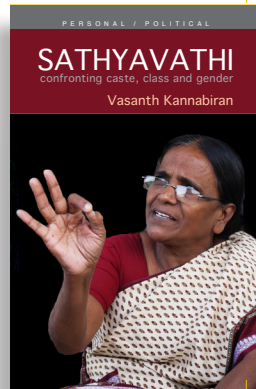
Kannabiran carries the reader with her as she seamlessly unfolds, and enfold, her life into the politics she lived, offering up a memoir that is candid yet empathetic, endearing yet sharply observant, personally and politically feminist on every single page.

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# SATHYAVATHI

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VASANTH KANNABIRAN

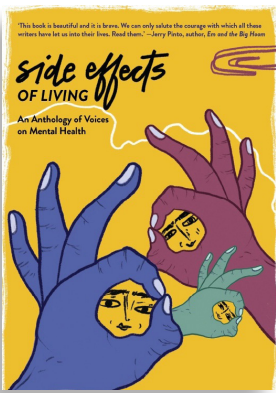


*I have the satisfaction of knowing that whatever I longed for—a full meal, an education, a roof over my head, self respect—I have been able to bring all that within the reach of many of my people.*

*Sathyavathi* captures the struggle of a Dalit woman in Telengana, to survive and acquire an education in the face of overwhelming odds—grinding poverty, discrimination, violence. Her determination to go back to work for her community, her hard-won success, despite lack of political backing, and the hostility and intolerance she faced are testimony to the triumph of the human spirit. Without a trace of self-pity or rancour she recalls her life with dispassionate clarity and an irony that are exceptional.

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- Awareness and Development
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- and tribals. She was awarded
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- of Merit from the Shaler Adams
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- Veda Charity—Spirit of Life
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*An Anthology of Voices on Mental Health*

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*“This book is beautiful and it is brave. We can only salute the courage with which these writers have let us into their lives... Read them.”*  
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*Side Effects of Living boldly attempts to take the shame and prejudices head on... This is the sort of book you should share with family and friends...*  
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**JHILMIL BRECKENRIDGE** is a poet, writer and activist. She is the founder of Bhor Foundation. Her areas of work include mental health, domestic violence and trauma. She vociferously opposes forced psychiatry, supports the rights of persons with psychosocial disability and advocates for compliance with the UN Convention on the Rights of Persons with Disabilities (UNCRPD).

**NAMARITA KATHAIT** is a poet who performs spoken word poetry on stage. The co-founder of Bhor Foundation, she firmly believes in poetry’s power to heal. Her poems reflect on mental health, loneliness, and relationships in the digital age.

*Be it divine punishment or a genetic abnormality, madness was bad stock and we did not speak of it.*

*Someday, I won’t have to explain in hushed tones who I am; diabetics or cancer patients don’t hide their illness.*

There are different sizes of bodies. There are different shades of the mind. There are different states of mind in distress. *Side Effects of Living* presents the words and verses of survivors, writers, poets and artists, who are struggling with a mental condition or have watched their loved ones suffer. Through first-person life experiences and moving poetry, they attempt to destigmatise mental health issues, as they describe what happens when the mind gives in—or gives up.

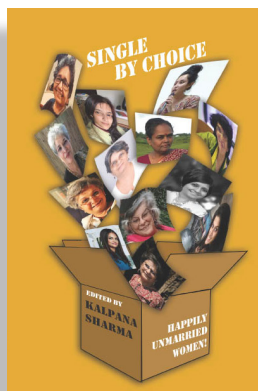
Refreshingly honest, always uplifting, this collection urges us to reject the shame and blame that often accompanies mental illness.

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**NEW**

## SINGLE BY CHOICE

KALPANA SHARMA (ED.)



Marriage is near universal in India. For women, like it or not, marriage and motherhood become their career ‘choices’.

Families, society, peer groups, young girls, themselves, are so conditioned as to make the inevitability of marriage, the desirable norm. But is this beginning to change? The Census of 2011 reported that there were 25 million never-married women in India, an increase of approximately 35 per cent from the turn of this century.

The 13 happily unmarried women in this anthology have arrived at their singledom from a variety of perspectives and experiences, but have one critical factor in common—none of them needs the social sanction of marriage, and all of them cherish their independence. Their accounts are insightful, often amusing, sometimes poignant, and always courageous, indicating that what we may well be witnessing here is a transformation of the Great Indian Marriage.

### Contributors

- Kalpana Sharma
- Sharda Ugra
- Laila Tyabji
- Freney Manecksha
- Asmita Basu
- Bama
- Aditi Bishnoi
- Vineeta Bal
- Rhea Saran
- Sherna Gandhi
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*Peppered with humour and sober revelations in equal measure, the book addresses the liberation of being single, as well as the challenges of societal pressure, and loneliness.*

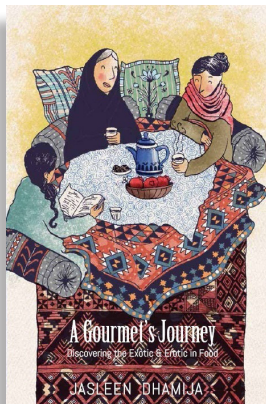
—The Hindu

*...a poignant and humorous take on what the new ‘normal’ is. ... Single by Choice makes for an easy read, almost like a friendly companion...*

—Huffington Post

**KALPANA SHARMA** is an independent journalist and author based in Mumbai. In over four decades as a journalist, she has worked with *Himmat Weekly*, *The Indian Express*, *The Times of India* and *The Hindu*. She is the author, among others, of *Rediscovering Dharavi: Stories from Asia’s Largest Slum*, and has edited *Missing: Half the Story—Journalism as if Gender Matters*.

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## A GOURMET'S JOURNEY

*Discovering the Exotic & Erotic in Food*

JASLEEN DHAMIJA

Food! The joy of discovery, the delicious tingling of the palate, the adventure in sampling the cuisines of the world... Jasleen Dhamija, gourmet cook, inveterate traveller and taster of delectable dishes, offers up a feast of recipes and a plateful of stories in this delightfully different cookbook.

**JASLEEN DHAMIJA** is an internationally renowned expert in the field of living cultural traditions, intangible heritage, rural non-farm development and the history of textiles and costumes. Her stint in the UN took her to several parts of the world, including Iran, Central Asia, Africa and the Balkans. She has written several books on textiles and folk arts, on women's employment, and on food, including *Indian Folk Arts and Craft*; *Sacred Textiles of India*; *The Joy of Vegetarian Cooking*; and *Cooking for all Seasons*.

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*Dhamija intersperses old recipes with new ones, with a healthy garnish of anecdotes about those she shared her food with.*

—The Indian Express

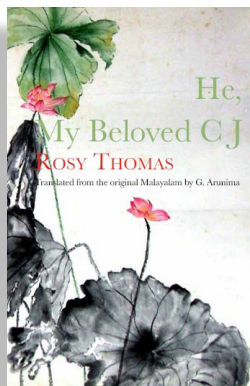
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## HE, MY BELOVED C J

ROSY THOMAS

*Translated from the original Malayalam  
by G. Arunima*



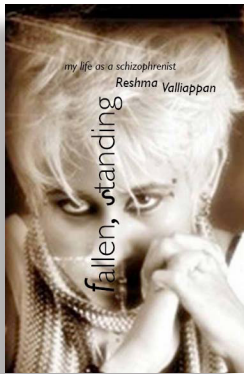
Rosy Thomas's best-known work, *He, My Beloved C J*, is a vivid and heartfelt memoir of her husband, C J Thomas, the iconic Malayalam playwright and literary critic. Their love story is the stuff that legends are made of, as is her memoir. Thomas writes about their life together with verve and subtlety, weaving memories, reflections, and anecdotes together, to create an account that is as much about the cultural and political churning in mid-20th century Kerala, as it is that of an unusual and unconventional marriage. Yet, her narrative resolutely refuses to either romanticise love or sentimentalise the marital relationship itself. Indeed, through a clever use of humour and irony, she manages to subvert prevalent notions of wifehood, even those held by C J himself!

*He, My Beloved C J*, then, is a woman's loving rendering of a partnership that included literary pursuits, cultural activity, and political engagement, in all their energy and diversity.

Rs 350 Pb pp. 178+viii  
ISBN: 978-93-85606-15-1  
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**ROSY THOMAS** is a well-known Malayalam writer and translator. Her nine-year marriage to Malayalam playwright and literary critic, C J Thomas, in 1951, formed the basis of her best-known work – *Ivan Ente Priya C J*. Her other prominent writings include *Urangunna Simham* (The Sleeping Lion), a memoir of her father, M P Paul; *Jalakakkazhcha*, an anthology of essays; *Annie*, a novel; and *Amerikkayil oru malayalippennu*, a travelogue. She has also translated George Orwell's *Animal Farm* into Malayalam.

**G.ARUNIMA** teaches at the Centre for Women's Studies, Jawaharlal Nehru University, and has researched and published on, both, historical and modern contexts in India, with a focus on cultural, visual and material texts, and on rethinking the politics of the contemporary. She is the author of *There Comes Papa: Colonialism and the Transformation of Matriliney in Kerala, Malabar, ca 1850-1940*.



## FALLEN, STANDING

*My Life as a Schizophrenist*

RESHMA VALLIAPPAN

*Valliappan writes with a lightness, liveliness and sense of humour that make the ordeals she describes somewhat more bearable for the reader.*

—The Book Review

*Fallen, Standing shines a gripping and necessary spotlight on schizophrenia. This must-read book is a triumph of her [Valliappan's] spirit in the face of years of stigma, judgement and isolation.*

—NDTV

**RESHMA VALLIAPPAN** is Founder-Director of Mind Arcs and The Red Door that work in the area of breaking barriers between normalcy and madness, along with a platform to advocate for the rights of persons with mental illness. She was elected Ashoka Fellow in 2014, and received the WIN Woman of the Year Award, 2012-2013, in Pune. She is the protagonist of the Public Service Broadcasting Trust (PSBT) documentary, *A Drop of Sunshine* which is based on her true story of recovery and living with schizophrenia without medication.

Right now life sucks. I hate it. It seems so much easier to give up...Just an hour ago I came out from the loo and stood still. I could not speak or yell or make any sound or move to call for help... I stood leaning towards my left against the wall as my entire right went numb and limp. And I just stared into space...First the mind screws up... Then there is this body which has a life of its own...Today I fell ... while standing. My body still held on to the wall yet it was fallen. And there was nothing the mind could do.

Reshma was diagnosed with schizophrenia when she was 22. As she says, she didn't 'even know what the darn word meant'. In this extraordinary, first-of-its-kind account she writes about her experience of living with therapies and medication, struggling to make sense of her situation, surviving suicide attempts, finding support groups—and finally coming into her own. Her will to overcome the tremendous odds she faced enabled her to gain unexpected insights into her condition, and her story, told in utterly unsparing prose, is courageous, powerful, eloquent and poignant.

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## KRISHNA Living with Alzheimer's

RANABIR SAMADDAR



Alzheimer's is the commonest form of dementia, a condition that denotes not only memory loss but degeneration of all motor abilities. It has been estimated that the incidence of Alzheimer's and other dementias among the ageing in India is as high as 47 per cent.

This is the story of Krishna Bhattacharya's fight against Alzheimer's, written by her husband. It is a frank, sensitive and unsentimental account of inadequate medical knowledge; of the importance of care; the ethics of care-giving; and the confusing, heartrending, often frustrating, but also uplifting, experience of living with a loved one who is living with Alzheimer's.

In this moving account Ranabir Samaddar turns his attention to one of the most critical issues of human life today. He writes with the insight of a sociologist and the compassion of one for whom 'quality of life' depends as much, or more, on human interaction and empathy as it does on palliative therapy.

• **RANABIR SAMADDAR** is a  
 • leading social scientist and director  
 • of the Calcutta Research Group.  
 • He is known for his work on  
 • issues of migration, peace and  
 • human rights, belongs to the  
 • school of critical thinking and is  
 • considered one of the foremost  
 • theorists in the field of forced  
 • migration studies. The much-  
 • acclaimed *The Politics of Dialogue*  
 • was a culmination of his long  
 • work on justice, rights and peace.  
 • His political writings have been  
 • published in the form of a two-  
 • volume account, *The Materiality of*  
 • *Politics* as well as *The Emergence of*  
 • *the Political Subject*.

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# 03

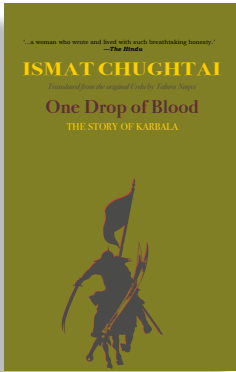
fiction











NEW

## ONE DROP OF BLOOD

*The Story of Karbala*

ISMAT CHUGHTAI

*Translated from the original Urdu by Tahira Naqvi*

**ISMAT CHUGHTAI** is the author of several collections of short stories, four novellas, three novels, a collection of reminiscences and essays, and a memoir, *Kaghazi hai Perahan* (The Paper-thin Garment). With her husband, Shahid Latif, a film director, she produced and co-directed six films, and produced a further six independently.

**TAHIRA NAQVI** is a translator, writer, and Senior Urdu Language lecturer in the Department of Middle Eastern and Islamic Studies at New York University. She has translated the works of Sa'adat Hasan Manto, Munshi Premchand, Khadija Mastur and Ismat Chughtai into English.

Rs 575 Pb pp. 440

ISBN: 978-93-85606-25-0

*All rights available*

*One Drop of Blood* is Chughtai's passionate retelling of the timeless tale of the life of Imam Husain, the grandson of Prophet Muhammad, from the early days spent in Rasulallah's company, up to the epic, bloody Battle of Karbala, in which their small army of family and friends clashed with the savage forces of Yazid, the reigning Caliph.

The inimitable Chughtai takes her readers by surprise in this, her last, novel, adapting the complex Islamic account of the sorrow and suffering of Husain's family in Karbala and making it her own by transforming the sublime, revered individuals into real people. Her controversial, fictionalised rendering humanises the tragic encounters on the battlefield, immortalising the sacrifice of Imam Husain and his family in prose that has the same lyrical force as her original inspiration, Anis' *marsiyas*.

Chughtai's final book is also her most unusual.

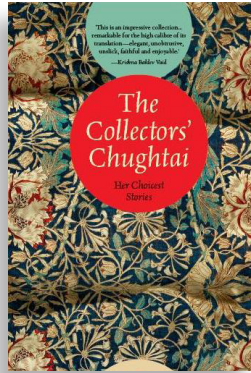
NEW

## THE COLLECTORS' CHUGHTAI

*her choicest stories*

ISMAT CHUGHTAI

*Translated from the original Urdu by Tahira Naqvi*



One of Urdu's boldest and most outspoken women writers, Ismat Chughtai played an important role in the development of the modern Urdu short story as we know it today. In a literary culture that prizes the short story, she remains, to this day, one of its most renowned practitioners; her reputation has outlasted that of Rajinder Singh Bedi, Krishan Chander, and many others.

*The Collectors' Chughtai* brings a selection of 29 of her best stories, like 'Gainda', one of her earliest published works; 'A Pair of Hands'; 'Alone Again'; 'The Third Hand'; 'Lingering Fragrance'; 'Nanhi's Naani', among others. We move through the chawls, havelis, mosques and villages of India, meeting characters from all classes of society. Here there is the want, resignation and ambition of the poor; the arrogance of the rich; the pain of women still tied to traditional notions of subservience to men; and the bankruptcy of a declining feudal world.

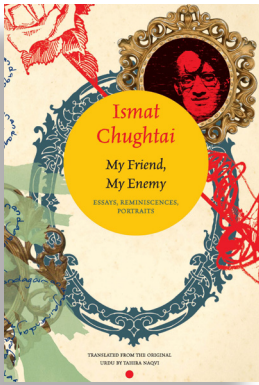
*"This is an impressive collection... remarkable for the high calibre of its translation—elegant, unobtrusive, unslick, faithful and enjoyable."*

—Krishna Baldev Vaid,  
author and playwright

• *Ismat Chughtai is considered one of the four pillars of modern Urdu fiction, the other three being Sa'adat Hasan Manto, Krishan Chander, and Rajinder Singh Bedi.*

—The Book Review

• Rs 675 Pb pp. 362 + xx  
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## MY FRIEND, MY ENEMY

Essays, Reminiscences, Portraits

ISMAT CHUGHTAI

Translated from the original Urdu by Tahira Naqvi

*Every chapter bristles with words, phrases, sentences, even paragraphs that clamour to be quoted. Witty, personal, descriptive, anecdotal and hectoring by turns....*  
—India Today

*This collection... show[s] us Ismat the writer in a new light: as a prose stylist who engaged with all the big debates of her time with passion and clarity of thought.*  
—The Book Review

*With the energy and dynamism of a pioneer, Ismat used her own lived experience, her own language and characters from her family to fearlessly reveal the world behind the veil, lying silent. This had remained almost absent in Urdu fiction till Ismat Chughtai.*  
—The Hindu

This selection from Ismat Chughtai's prose writing, comprising essays, commentaries and pen-portraits of her contemporaries, gives the reader a good idea of the artistic, political and social mores of her times. It also serves as a background to her own work and furnishes insights into the art and lives of her contemporaries.

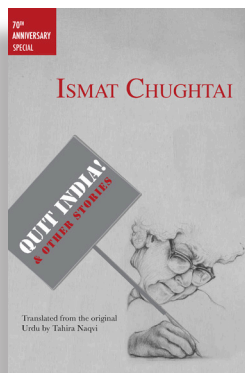
Chughtai's involvement with the Progressive Writers' Association and her friendship with writers like Sa'adat Hasan Manto, Patras Bokhari, Krishan Chander, Rajinder Singh Bedi and others, have resulted in a treasure-trove of writing, marked by her characteristic irreverence and wit.

Rs 450 Pb pp. 284+xi  
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## QUIT INDIA! & OTHER STORIES

ISMAT CHUGHTAI

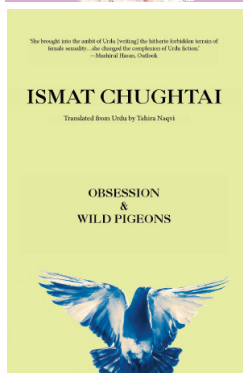
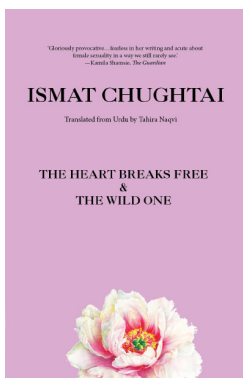
*Translated from the original Urdu by Tahira Naqvi*



Today is Gandhi Jayanti. Such hustle and bustle in the city. On the roads, cars decorated with flowers and flags are moving speedily, transporting brand-new millionaires. Dressed in snowy white khaddar, these ivory-black puppets create a black and white dappled concoction that is a real eyesore. And sitting beside them, their unsophisticated sethanis and disorderly children only heighten the effect. Wealth has overtaken them with no fuss at all. It looks like what they are wearing are not clothes at all; rather that someone has stuffed their cars with many unwieldy bales of cloth, and all the trappings, the powder and make-up, have jumped off dressing tables and landed on them. When you see the children with runny noses, their hair drenched with oil, dressed in Whiteways ultra modern frocks, the women with anklets and heavy bracelets, their eyes coated with kajal, and the tricolor and American toys in their children's hands, you feel as if the poster of some second-rate circus is on display.

- This is a selection of stories
- from Ismat Chughtai's
- formidable body of work,
- that reflect her insights into
- the loves and lives, as well
- as the shared histories and
- experiences of Hindus and
- Muslims in India. Humorous,
- heartfelt, real... here's a classic
- Chughtai collection that takes
- a closer look at the community
- dynamics through her personal
- and social bifocals.

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**THE THREE INNOCENTS,  
 & ORS**  
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**A CHUGHTAI QUARTET**  
*The Heart Breaks Free, The Wild One,  
 Obsession, Wild Pigeons*

ISMAT CHUGHTAI

*Translated from the original Urdu by Tahira Naqvi*

The four novellas in this volume span Chughtai's literary career, from 1939 to 1971. Each one develops the author's central preoccupation with the lives of women as they experience love, tragedy, societal prescriptions and proscriptions, in collision with their own rebellious spirit. A keen sense of their individual subversive potential and a willingness to take the consequences of obduracy in the face of overwhelming odds, ensures that they are neither hapless nor victims. Through them Chughtai delivers a scathing critique of the hypocrisy and cant of social mores, and the festering maladies that infect society.

**BY THE SAME  
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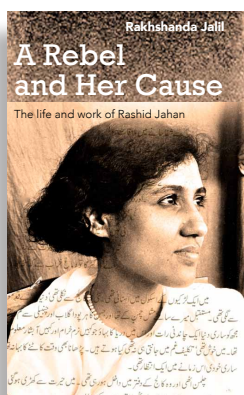
## A REBEL AND HER CAUSE

*The Life and Work of Rashid Jahan*

RAKSHANDA JALIL

Despite a brief and slender literary career, Rashid Jahan blazed like a meteor in the progressive firmament of pre- and post-Independence India. Doctor, writer, political activist, crusading member of the Communist Party of India, Rashid Jahan was radical in a way that defied all expectations—from her social class, her comrades, her peers and colleagues.

In a remarkably perceptive, richly detailed account of this pioneering woman, Rakhshanda Jalil offers readers an unusual document: a warm and informed biography—based on archival material, extensive interviews and critical commentaries—together with fine translations of Rashid Jahan's best known stories and plays.



*This is the legacy of a writer we all need to remember, cusped in the pages of a book that we ought to buy and keep at our side, to read again and again.*

—Biblio

*A spark that lit the fire ... A biography [that] brings to life the forgotten Progressive Urdu writer ... whose stories opened the doors to the zenana.*

—The Indian Express

**RAKSHANDA JALIL** is a writer, critic and literary historian. She is co-author of *Partners in Freedom: Jamia Millia Islamia and Journey to the Holy Land: A Pilgrim's Diary*. She is also a well-known translator, with eight published translations of Premchand, Asghar Wajahat, Sa'adat Hasan Manto, Shahryar, Intezar Hussain and Phanishwarnath Renu. She is the author of *Liking Progress, Loving Change: A Literary History of the Progressive Writers' Movement in Urdu*.

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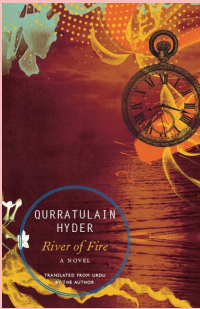
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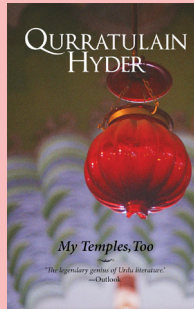


*Qurratulain Hyder has a place alongside her exact contemporaries, Milan Kundera and Gabriel Garcia Marquez, as one of the world's major living writers ... eclectic, iconoclastic and versatile... —Times Literary Supplement*

## THE BEST OF QURRATULAIN HYDER



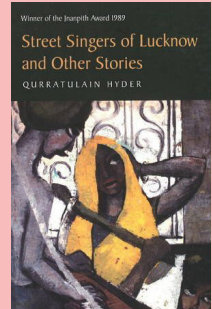
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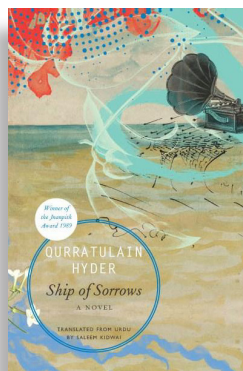
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NEW

## SHIP OF SORROWS: a novel

QURRATULAIN HYDER

Translated from the original Urdu by  
Saleem Kidwai



At the heart of *Ship of Sorrows* is a group of young friends, men and women, Hindu and Muslim, living in Lucknow on the cusp of Indian Independence. Like the rest of the country, their lives are in turmoil.

Qurratulain Hyder places the six friends in situations that reflect this changing context and reveal their complex relationships with each other and with their altered reality. As the partition of the country looms, and their separation from each other and from their known worlds becomes imminent, their cargo of sorrows gets heavier.

Yet, the ship of sorrows is not a doomed ship—through a tangle of sounds, images and emotions, Hyder navigates it to a harbour that promises hope and renewal.

*Hyder uses the historical event to dwell on the intellectual and artistic angles of the act of living in an era that writers normally use as a backdrop for human drama.*  
—Asian Review of Books

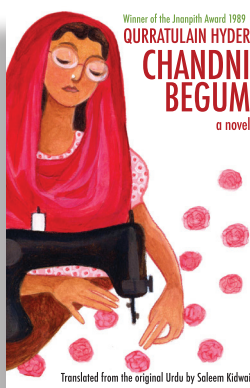
**QURRATULAIN HYDER** is one of Urdu's greatest fiction writers. Her published work consists of four collections of short stories, five novels and several novellas. She was a journalist, scriptwriter and broadcaster with BBC, as well as Producer Emeritus, AIR, and copywriter for an advertising agency. Among her many awards and honours are the Bharatiya Jnanpith, the Padma Shri, the Sahitya Akademi Award, and the Padma Bhushan.

**SALEEM KIDWAI** is a medieval historian, scholar and translator. He has co-edited *Same-Sex Love in India: Readings from Literature and History*, a pioneering work documenting and exploring the indigenous roots of same-sex desire in South Asia. He has translated Qurratulain Hyder's *Chandni Begum* and *Ship of Sorrows*; the singer, Malka Pukhraj's autobiography, *Song Sung True*; and *Mirror of Wonders and Other Tales*, a collection of short stories by Syed Rafiq Hussain.

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## CHANDNI BEGUM: *a novel*

QURRATULAIN HYDER  
*Translated from the original Urdu by  
Saleem Kidwai*

*Hyder wrote this tale of love and loss, of people and land, a few years before the Babri Masjid was razed to the ground...almost predicting the future course of events, of an India that would become increasingly intolerant.*

—Hindustan Times

*In translating this wonderful work from Urdu to English, medieval historian Saleem Kidwai has done remarkable service in making the world of Chandni Begum accessible to a wider readership.*

—The Wire

Published in 1990, *Chandni Begum* is Qurratulain Hyder's last novel. Spanning the period from Partition to the Babri Masjid-Ramjanmabhoomi conflict, she returns to her favourite themes—the impact of Partition on families in Lucknow, women entertainers, and popular mysticism and belief.

It is perhaps one of the most enigmatic and daring of her novels, as the eponymous heroine, Chandni Begum, appears in only one chapter. In her inimitable style, Hyder draws the reader in with a kaleidoscope of entertaining characters that bring to life a tale that is gripping, haunting, timeless...

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NEW

## THE SALT DOLL

*“No one is quite so informal, so spontaneous, so fluent, so fresh, so breezy and so salty as Molly Daniels Ramanujan in *The Salt Doll*.”*

—Saul Bellow

## MOLLY DANIELS RAMANUJAN

Mira Cheriyan is both actor and witness in *The Salt Doll*. When she is part of the action, she is the salt doll which dissolves in the sea and loses identity. This, according to Mira, is the feminine way of experiencing. When she witnesses and reports, she is like quicksilver; she touches everything while remaining untouched. Alternating between these two modes, Mira tells a dazzling, savage, sophisticated tale.

Mira's life with Nanjundan is presented in vivid segments. The scenes, rich and powerful in themselves, are part of the central theme of separation of husband from wife, parent from child, one race from the next. It is a theme, at once violent and instinctual, and Daniels Ramanujan has a found a style richly adequate to its telling. In its rapid kaleidoscope of characters and scenes, its prodigality of language, and above all, in its energy and compassion, *The Salt Doll* presents readers with a Whitmanesque celebration of life.

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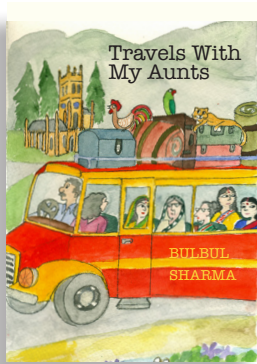
*“The Salt Doll, an iconic book of its time which we loved, brings back nostalgia in a big way. I applaud its gallop through whimsy, through the lush Kerala landscape and the intricate weave of its social fabric. A must read for those who love Indian literature and Kerala.”*

—Keki N. Daruwalla

**MOLLY DANIELS RAMANUJAN**

is the author of *Yellow Fish*, translated into Kannada by her husband, A.K. Ramanujan, and published as *Haladi Meenu*. She has also written *A City of Children and Other Stories*, two books of criticism, and a creative writing manual, in addition to editing eight books of poetry and prose. Her writings appeared in *Chicago Review*, *The Carleton Miscellany*, *Experiments in Prose*, *Journal of Literary Studies* and *Primavera II*. An excerpt from *The Salt Doll* in *Tri-Quarterly* won her the Illinois Arts Council Award for fiction. She was also the recipient of the PEN Syndicated Fiction Award.





## TRAVELS WITH MY AUNTS

BULBUL SHARMA

*Sharma has ... a talent for description, a gentle humour and a gift for characterisation.*  
—Indian Review of Books

*... Sharma [has a] flair for comedy and [a] delightful ear for dialogue.*  
—Biblio

**BULBUL SHARMA**, writer, painter, birdwatcher, maker of woodcuts, is the author of five collections of short stories, including the enormously popular *Now That I'm Fifty* and *The Anger of Aubergines*. She has also written books on birds and trees for children. She teaches art to children with special needs.

Rs 350 Pb pp. 220

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*The day Mayadevi turned sixty-eight, seventy or seventy-five (her date of birth was an ever-changing fact linked to her moods), she decided to go to London...*

*One bright, warm morning, sometime in 1908, Anima decided to wash her hair on a Wednesday instead of the usual Monday. This ordinary everyday decision changed the course of her destiny...*

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Ten eccentric aunts, ten delicious stories of waywardness, obduracy, adventure and rebellion by those from whom it's least expected—women who've been trained to conform. Bulbul Sharma's fictional aunts refuse to do so, and end up in situations that they handle with aplomb. They keep you laughing till you put the book down!

# WOMEN WITHOUT MEN

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SHAHRNUSH PARSIPUR

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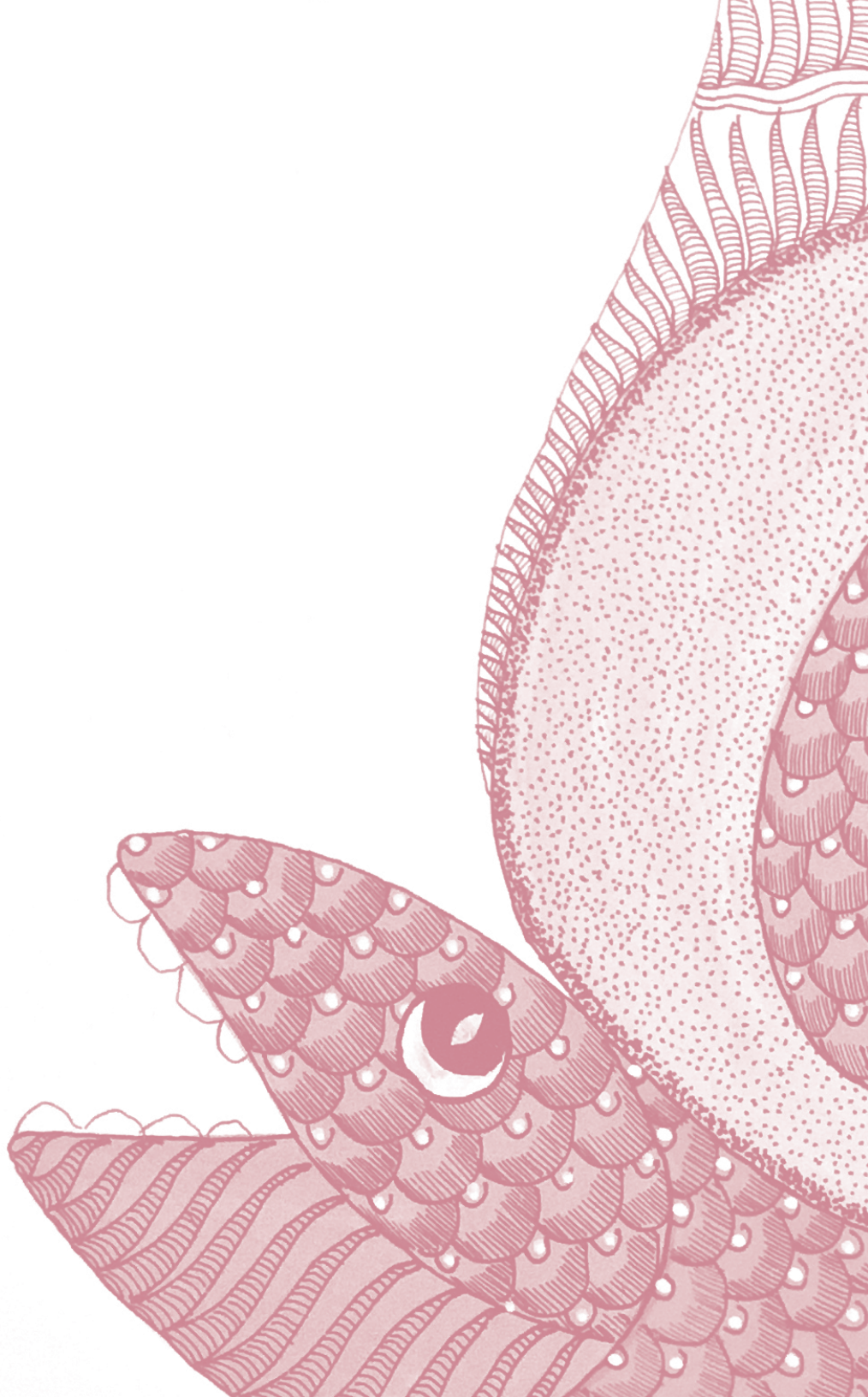
—Publishers Weekly

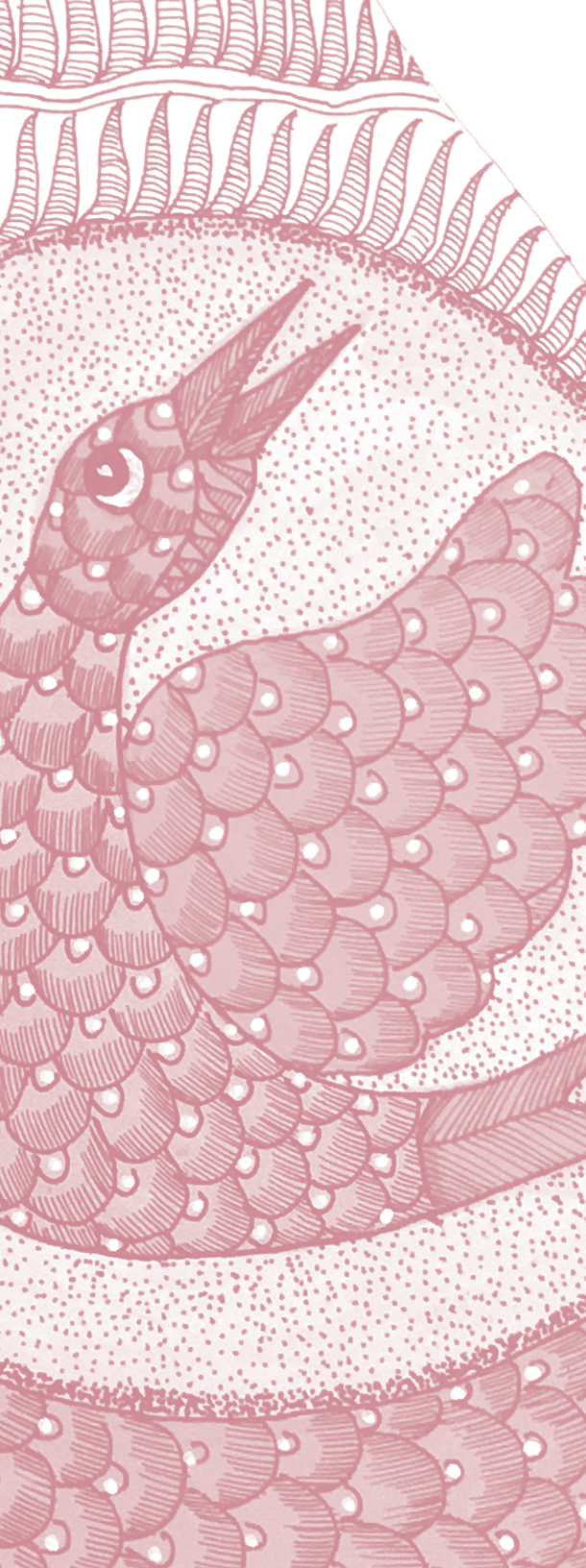
*Parsipur is a courageous, talented woman, and above all, a great writer.*

—Marjane Satrapi,  
author of *Persepolis*

• **SHAHRNUSH PARSIPUR**, born in Iran in 1946, began her career as a fiction writer and a producer at Iranian National Television and Radio. Shortly after the publication of *Women Without Men* in 1989, Parsipur was arrested and jailed for her frank and defiant portrayal of women's sexuality. While still banned in Iran the novel became a bestseller there, and has been translated into many languages around the world. Parsipur is also the author of *Touba and the Meaning of Night*, and she now lives in exile in North California.

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# 04

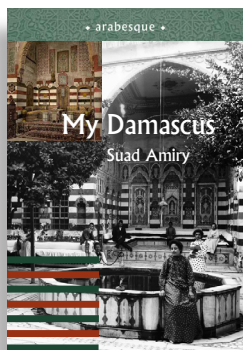
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—The Wire

**SUAD AMIRY** is an architect, and Founder-Director of RIVAQ: the Centre for Architectural Conservation in Ramallah. Amiry won Italy's prestigious Viareggio-Versilia Prize in 2004, and her first book, *Sharon and My Mother-in-Law* was long-listed for the Lettre Ulysses Award for Reportage. She is the author of *Menopausal Palestine: Women at the Edge*; *Nothing to Lose but Your Life* and *Golda Slept Here*.

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For her, Damascus was the city of fragrance, the city of endless covered bazaars, and the city with the most magnificent palaces. That was the Damascus she loved. How could she ever forget how overwhelmed she had been with the colours and odours of different markets? Though Damascus was called the city of jasmine, fragrances changed as she strolled through the variety and abundance of the merchandise that covered miles and miles of covered bazaars.

Writer and architect Suad Amiry, who was born in an old neighbourhood of Damascus, the oldest continuously inhabited city in the world, takes her reader by the hand through not only the narrow alleys and lively souqs adjacent to the grand Umayyad mosque, but also into the intimate spaces of her rich merchant grandfather's Baroudi Mansion. Through a web of interwoven personal stories and an intricate mix of simple, complicated or sometimes devious characters, Amiry travels across space and time, spanning three generations of family history.

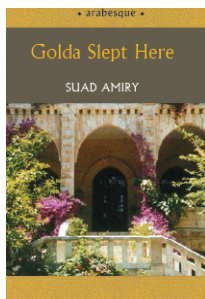
Her Damascus becomes a metaphor for a dispersed family and a lost past, as well as an elegy for a country she can no longer claim as her own.



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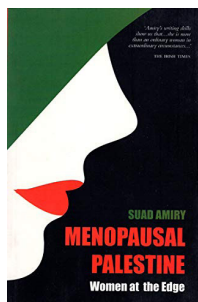
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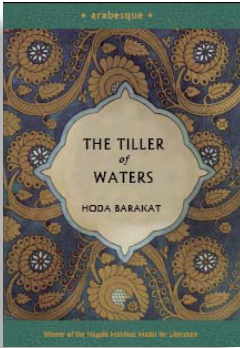
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**LAILA EL-HADDAD** is an award-winning Palestinian writer, political analyst and public speaker from Gaza City. She is the co-author of the critically acclaimed *The Gaza Kitchen: A Palestinian Culinary Journey*, and co-editor of *Gaza Unsilenced*. From 2003-2007, El-Haddad was the Gaza correspondent for the Al Jazeera English website and a regular contributor to the BBC World Service.

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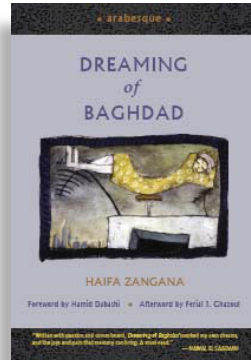
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**HAIFA ZANGANA** writes regularly for *The Guardian* and *Al-Ahram Weekly*, and is the author of many books, including *City of Widows: An Iraqi Woman's Account of War and Resistance*.

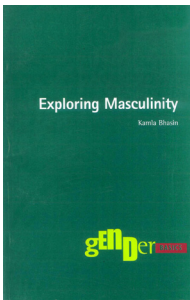
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# 05

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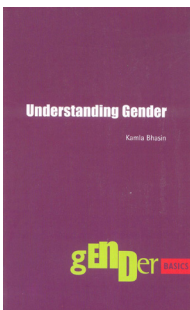
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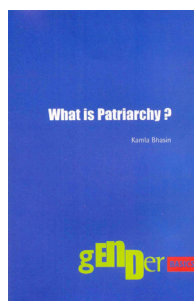
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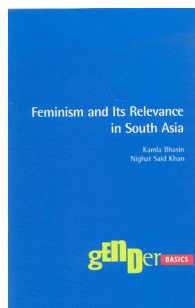


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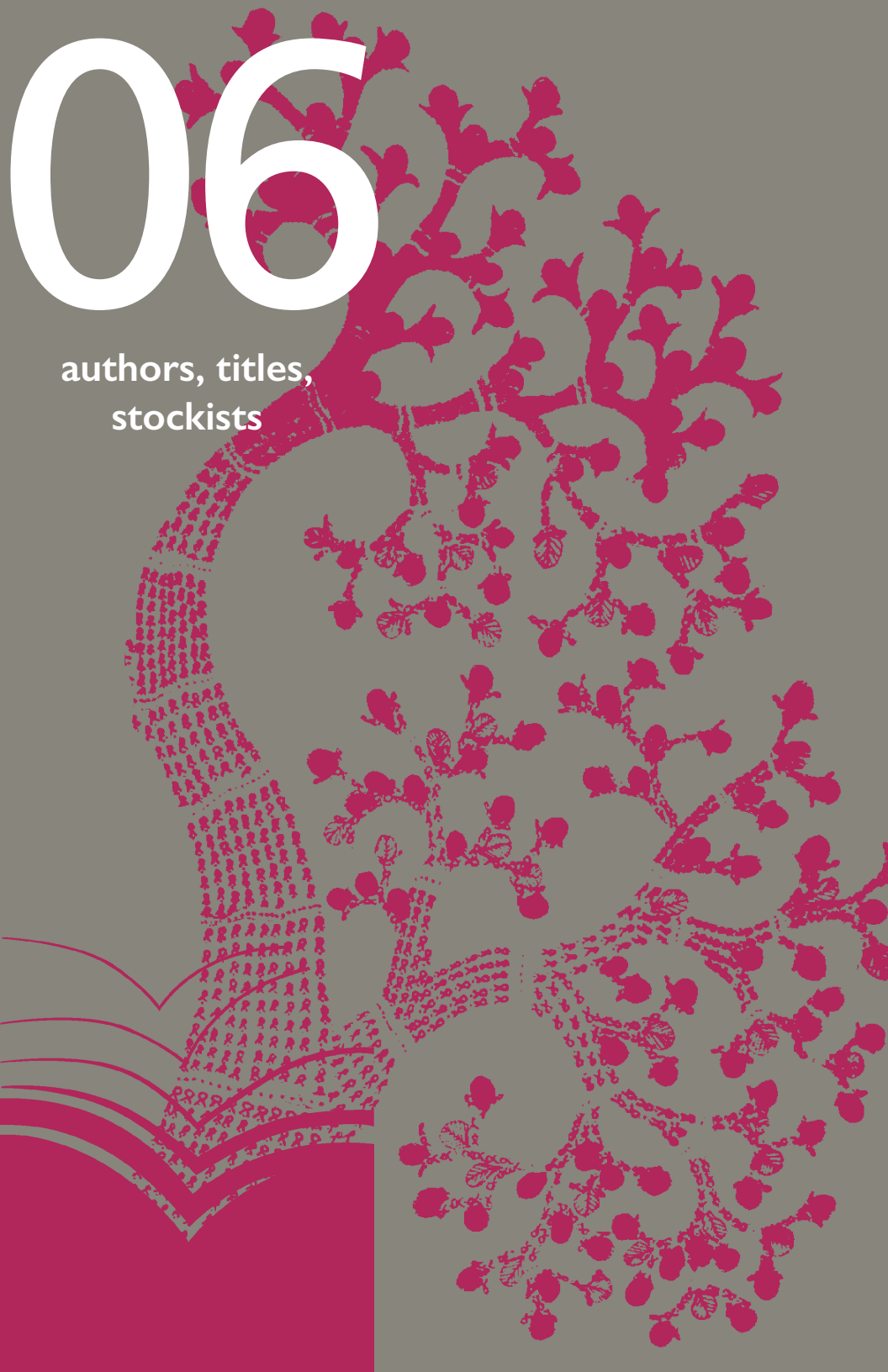
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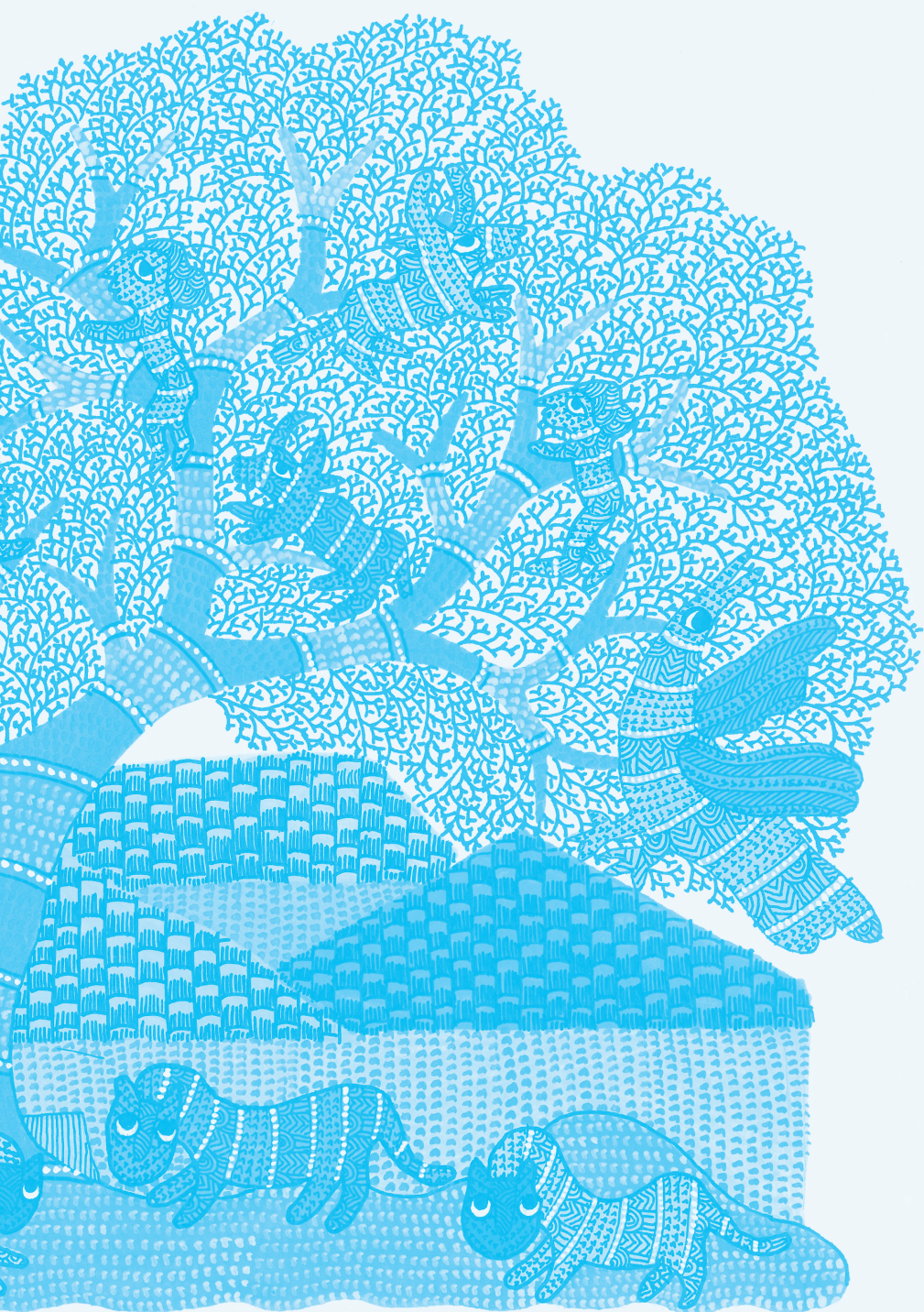
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