

City Of Sin And Splendour Writings On Lahore Bapsi Sidhwa

City of Sin and Splendour Writings on Lahore Penguin Books India

In this dramatic journey through religious and artistic history, R. A. Scotti traces the defining event of a glorious epoch: the building of St. Peter's Basilica. Begun by the ferociously ambitious Pope Julius II in 1506, the endeavor would span two tumultuous centuries, challenge the greatest Renaissance masters—Michelangelo, Raphael, and Bramante—and enrage Martin Luther. By the time it was completed, Shakespeare had written all of his plays, the Mayflower had reached Plymouth—and Rome had risen with its astounding basilica to become Europe's holy metropolis. A dazzling portrait of human achievement and excess, Basilica is a triumph of historical writing.

This book presents a picture of Pakistani society in its earliest years through Aziz Khan, a representative of ancient and traditional values, and the Shah brothers, who exploit the resources and people of the new country for their personal gain. The intricate story gradually unfolds to reveal the emotions of its characters and describes the suffering of Aziz Khan with poignancy.

As India hurtles towards Partition, in Lahore's ancient inside city, Amrau Dar is not thinking about politics. She is waiting for a prediction about her son, Awais, to come true. Awais discovers not a secret garden but a secret city and his beloved sister, Maryam, discovers the world of maths. Fearing that the prediction has gone wrong, Amrau takes a series of decisions that will change all their lives. * 'The Inside City is a bold and vivid evocation of times and places on the fringes of our memories; a multi-patterned screen that reveals, through the secrets, mysteries, loves and tragedies of a multitude of characters, the inner life of a nation. A compelling and hugely entertaining debut.' – Aamer Hussein, author of Another Gulmohar Tree 'Brimming with compassion' – Mohammed Hanif, author of A Case of Exploding Mangoes

Includes historical notes that help you to create an integrated view of Lahore of the 19th century, of which so many adventurous and romantic accounts exist.

Splendor solis Alchemical treatises of Solomon Trismosin adept and teacher of paracelsus. including 22 allegorical pictures reproduced from the original paintings in the unique manuscript on vellum, dated 1582, in the British museum.

The classic, magnificent bestselling novel about Richard III, now in a special thirtieth anniversary edition with a new preface by the author In this triumphant combination of scholarship and storytelling, Sharon Kay Penman redeems Richard III—vilified as the bitter, twisted, scheming hunchback who murdered his nephews, the princes in the Tower—from his maligned place in history. Born into the treacherous courts of fifteenth-century England, in the midst of what history has called The War of the Roses, Richard was raised in the shadow of his charismatic brother, King Edward IV. Loyal to his friends and passionately in love with the one woman who was denied him, Richard emerges as a gifted man far more sinned against than sinning. With revisions throughout and a new author's preface discussing the astonishing discovery of Richard's remains five centuries after his death, Sharon Kay Penman's brilliant classic is more powerful and glorious than ever.

This collection on transitional justice sits as part of a library of essays on different concepts of 'justice'. Yet transitional justice appears quite different from other types of justice and fundamental ambiguities characterise the term that raise questions as to how it should sit alongside other concepts of justice. This collection attempts to capture and portray three different dimensions of the transitional justice field. Part I addresses the origins of the field which continue to bedevil it. Indeed the origins themselves are increasingly debated in what is an emergent contested historiography of the field that assists in understanding its contemporary quirks and concerns. Part II addresses and sets out parts of the 'tool-kit' of transitional justice, which could be understood as the canonical research agenda of the field. Part III tries to convey a sense of the way in which the field is un-folding and extending to new transitions, tools, theories of justice, and self-critique.

My lady, Fiammetta Bianchini, was plucking her eyebrows and biting color into her lips when the unthinkable happened and the Holy Roman Emperor's army blew a hole in the wall of God's eternal city, letting in a flood of half-starved, half-crazed troops bent on pillage and punishment. Thus begins *In the Company of the Courtesan*, Sarah Dunant's epic novel of life in Renaissance Italy. Escaping the sack of Rome in 1527, with their stomachs churning on the jewels they have swallowed, the courtesan Fiammetta and her dwarf companion, Bucino, head for Venice, the shimmering city born out of water to become a miracle of east-west trade: rich and rancid, pious and profitable, beautiful and squalid. With a mix of courage and cunning they infiltrate Venetian society. Together they make the perfect partnership: the sharp-tongued, sharp-witted dwarf, and his vibrant mistress, trained from birth to charm, entertain, and satisfy men who have the money to support her. Yet as their fortunes rise, this perfect partnership comes under threat, from the searing passion of a lover who wants more than his allotted nights to the attentions of an admiring Turk in search of human novelties for his sultan's court. But Fiammetta and Bucino's greatest challenge comes from a young crippled woman, a blind healer who insinuates herself into their lives and hearts with devastating consequences for them all. A story of desire and deception, sin and religion, loyalty and friendship, *In the Company of the Courtesan* paints a portrait of one of the world's greatest cities at its most potent moment in history: It is a picture that remains vivid long after the final page. Lahore during the Raj was a prosperous and cosmopolitan place, where many communities lived together and there was a constant flow of goods, people and ideas. In the Mughal era, the city's strategic location at the junction of roads to Kabul, Multan, Kashmir and Delhi made it a seat of power, and poets, artists and traders flocked there for patronage from the royal court. The city expanded under the Sikhs as well, and with the annexation of Punjab by the British, Lahore entered a new phase. Lahore's fabled Raj-era buildings—including the GPO, the High Court and the Museum—are widely acclaimed examples of colonial architecture. The British lived in Civil Lines, the Cantonment and the Mall; while in the 1920s, the prestigious Indian suburb of Model Town came up which, with its well-ordered streets, parks and bungalows, became a template for all subsequent residential colonies in the subcontinent. The 1930s and 1940s were a time of intense cultural and political creativity, and writers and artists flourished; F.C. College and Government College were celebrated centres of learning and there was great engagement between Lahore and the nascent Bollywood film industry, which the traumas of Partition ended. Memories of that glittering city still linger on both sides of the border.

'The ancient whore, the handmaiden of dimly remembered Hindu kings, the courtesan of Mughal emperors', the 'Paris of the East', Lahore is more than the grandeur of Mughal forts and gardens, mosques and mausoleums; the jewel colours of everlasting spring. It is also the city of poets, the city of love, longing, sin and splendour. This anthology brings together verse and prose: essays, stories, chronicles and profiles by

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

A riveting and powerful story of an unforgiving time, an unlikely friendship and an indestructible love

The classic political satire about an imaginary ideal world by one of the Renaissance's most fascinating figures. Named after a word that translates literally to "nowhere," Utopia is an island dreamed up by Thomas More, a devout Catholic, English statesman, and Renaissance humanist who would be canonized as a saint centuries after he was executed for choosing God over king. More's novel introduces us to Utopia's society and its customs. It is a place of no private property and no lawyers; of six-hour workdays and simple ways; and, intriguingly, of a combination of values that blend the traditional with the highly controversial, from euthanasia to married priests to slavery. Remarkably thought-provoking, it is a novel that asks us to question what makes a perfect world—and whether such a thing is even possible.

The study of Greek warfare should involve much more than reconstructing the experience of combat or revisiting the great wars of the classical period. Here, a distinguished cast of international scholars explores beyond the usual thematic and chronological boundaries. Ranging from the heroes of Homer to the kings and cities of the hellenistic age, the contributors set war in the context of other forms of Greek violence, private and public. At every turn they challenge received ideas about the causes and conduct of war, its development and its place in Greek society and culture.

"Cities, like dreams, are made of desires and fears, even if the thread of their discourse is secret, their rules are absurd, their perspectives deceitful, and everything conceals something else." — from Invisible Cities In a garden sit the aged Kublai Khan and the young Marco Polo — Mongol emperor and Venetian traveler. Kublai Khan has sensed the end of his empire coming soon. Marco Polo diverts his host with stories of the cities he has seen in his travels around the empire: cities and memory, cities and desire, cities and designs, cities and the dead, cities and the sky, trading cities, hidden cities. As Marco Polo unspools his tales, the emperor detects these fantastic places are more than they appear. "Invisible Cities changed the way we read and what is possible in the balance between poetry and prose . . . The book I would choose as pillow and plate, alone on a desert island." — Jeanette Winterson

"Dictionary, n: A malevolent literary device for cramping the growth of a language and making it hard and inelastic. This dictionary, however, is a most useful work." Bierce's groundbreaking Devil's Dictionary had a complex publication history. Started in the mid-1800s as an irregular column in Californian newspapers under various titles, he gradually refined the new-at-the-time idea of an irreverent set of glossary-like definitions. The final name, as we see it titled in this work, did not appear until an 1881 column published in the periodical The San

Francisco Illustrated Wasp. There were no publications of the complete glossary in the 1800s. Not until 1906 did a portion of Bierce's collection get published by Doubleday, under the name *The Cynic's Word Book*—the publisher not wanting to use the word “Devil” in the title, to the great disappointment of the author. The 1906 word book only went from A to L, however, and the remainder was never released under the compromised title. In 1911 the *Devil's Dictionary* as we know it was published in complete form as part of Bierce's collected works (volume 7 of 12), including the remainder of the definitions from M to Z. It has been republished a number of times, including more recent efforts where older definitions from his columns that never made it into the original book were included. Due to the complex nature of copyright, some of those found definitions have unclear public domain status and were not included. This edition of the book includes, however, a set of definitions attributed to his one-and-only “*Demon's Dictionary*” column, including Bierce's classic definition of A: “the first letter in every properly constructed alphabet.” Bierce enjoyed “quoting” his pseudonyms in his work. Most of the poetry, dramatic scenes and stories in this book attributed to others were self-authored and do not exist outside of this work. This includes the prolific Father Gassalasca Jape, whom he thanks in the preface—“jape” of course having the definition: “a practical joke.” This book is a product of its time and must be approached as such. Many of the definitions hold up well today, but some might be considered less palatable by modern readers. Regardless, the book's humorous style is a valuable snapshot of American culture from past centuries. This book is part of the Standard Ebooks project, which produces free public domain ebooks.

The first book in the Highland Warriors trilogy, in which three heroes make a pact to insure that a rival clan does not take over their Glen of Many Legends. At the same time, three women plot to marry these heroes to insure peace. In *SINS OF A HIGHLAND DEVIL*, James Cameron is concerned when the King's decree states all three neighboring clans must have a battle to the death in order to lay official claim to the scared Glen of Many Legends. James attempts to make a pact with the heads of the other clans to fight this decree. But he ends up fighting his own fierce desire when coming head-to-head with Lady Catriona of the opposing MacDonald clan, who has her own plan for peace.

From the Pulitzer Prize-winning author of ‘*March*’ and ‘*People of the Book*’. A young woman's struggle to save her family and her soul during the extraordinary year of 1666, when plague suddenly struck a small Derbyshire village. Fifty years after the British annexed the Punjab and made Lahore its provincial capital, the city—once a prosperous Mughal center that had long since fallen into ruin—was transformed. British and Indian officials had designed a modern, architecturally distinct city center adjacent to the old walled city, administered under new methods of urban governance. In *Making Lahore Modern*, William J. Glover investigates the traditions that shaped colonial Lahore. In particular, he focuses on the conviction that both British and Indian actors who implemented urbanization came to share: that the material fabric of the city could lead to social and moral improvement. This belief in the power of the physical environment to shape individual and collective sentiments, he argues, links the colonial history of Lahore to nineteenth-century urbanization around the world. Glover highlights three aspects of Lahore's history that show this process unfolding. First, he examines the concepts through which the British understood the Indian city and envisioned its

transformation. Second, through a detailed study of new buildings and the adaptation of existing structures, he explores the role of planning, design, and reuse. Finally, he analyzes the changes in urban imagination as evidenced in Indian writings on the city in this period. Throughout, Glover emphasizes that colonial urbanism was not simply imposed; it was a collaborative project between Indian citizens and the British. Offering an in-depth study of a single provincial city, Glover reveals that urban change in colonial India was not a monolithic process and establishes Lahore as a key site for understanding the genealogy of modern global urbanism. William J. Glover is associate professor of architecture at the University of Michigan.

In 1528 the Mughal Sultanate conquered and formally incorporated Awadh as one of its constituent provinces. With the decline of Mughal power the nawab-vazirs of Awadh began to assert their independence. After the East India Company appropriated half of Awadh as 'indemnity', the then nawab, Asaf'ud Daulah, moved his capital to Lucknow in 1775. A move that resulted in the growth of the city and its distinctive culture known as 'Lakhnavi tehzeeb'. Since then, nawabi Lucknow has undergone enormous changes. The refinement of 'pehle aap' has all but disappeared. Originally built to support a hundred thousand people, amid palaces, gardens and orchards, the city now staggers under the burden of fifty times that number. Its unchecked growth and collapsed civic amenities are slowly draining the life and beauty of this once vibrant city. The rich and flamboyant culture has faded amidst the decay that has eaten into the fabric of the city and the corruption and treachery that permeate the government. In separate pieces William Dalrymple and Barry Bearak trace the decline of Lucknow---the city, its architecture, people, politics, governance---and the sad end of the havelis and their once grandiose occupants. The elegiac Marsia tradition of the Shias strives to be heard over angry chants of 'Hulla Bol' of political rallies in Mrinal Pande's account of her visit to the city. And, in his hyperbolic saga of seven generations of the fictional Anglo-Indian Trotter family, I. Allan Sealy meanders through two hundred years of Lucknow's chequered history. However, despite the apparent disintegration, Lucknow's ineffable spirit can still be found---in the tantalizing flavours of Lakhnavi cuisine; the delicate artistry of chikankari; the legendary courtesans and the defiant voice of the rekhti; the melodious notes of the ghazal and the thumri ... Engaging and thoughtful, *Shaam-e-Awadh: Writings on Lucknow* celebrates the unique character of this city of carnivals and calamities.

Winner of the 2010 Non-Fiction National Book Award Patti Smith's evocative, honest and moving coming-of-age story of her extraordinary relationship with the artist Robert Mapplethorpe

Forced to become the bride of an inscrutable man from her former village, Zaitoon rebels against tradition and searches for new meaning in her life

A memoir of Karachi through the eyes of its women An Indies Introduce Debut Authors Selection For a brief moment on

December 27, 2007, life came to a standstill in Pakistan. Benazir Bhutto, the country's former prime minister and the first woman ever to lead a Muslim country, had been assassinated at a political rally just outside Islamabad. Back in Karachi—Bhutto's birthplace and Pakistan's other great metropolis—Rafia Zakaria's family was suffering through a crisis of its own: her Uncle Sohail, the man who had brought shame upon the family, was near death. In that moment these twin catastrophes—one political and public, the other secret and intensely personal—briefly converged. Zakaria uses that moment to begin her intimate exploration of the country of her birth. Her Muslim-Indian family immigrated to Pakistan from Bombay in 1962, escaping the precarious state in which the Muslim population in India found itself following the Partition. For them, Pakistan represented enormous promise. And for some time, Zakaria's family prospered and the city prospered. But in the 1980s, Pakistan's military dictators began an Islamization campaign designed to legitimate their rule—a campaign that particularly affected women's freedom and safety. The political became personal when her aunt Amina's husband, Sohail, did the unthinkable and took a second wife, a humiliating and painful betrayal of kin and custom that shook the foundation of Zakaria's family but was permitted under the country's new laws. The young Rafia grows up in the shadow of Amina's shame and fury, while the world outside her home turns ever more chaotic and violent as the opportunities available to post-Partition immigrants are dramatically curtailed and terrorism sows its seeds in Karachi. Telling the parallel stories of Amina's polygamous marriage and Pakistan's hopes and betrayals, *The Upstairs Wife* is an intimate exploration of the disjunction between exalted dreams and complicated realities.

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.

The history of the 1947 Indian/Pakistani partition is one of separation: a country and people newly divided. However, in telling this story, Anindya Raychaudhuri, the son of a partition participant, looks to unity, joining for the first time the public and private memory narratives of this pivotal moment in time. *Narrating Partition* features in-depth interviews with more than 120 individuals across India, Pakistan, Bangladesh, and the United Kingdom, each reflecting on a direct or inherited experience of the 1947 Indian/Pakistani partition. Through the collection of these oral history narratives, Raychaudhuri is able to place them into comparison with the literary, cinematic, and artistic representations of partition, and in doing so, examine the ways this event is remembered, re-interpreted, and reconstructed--and the narrator's role in this process. These stories also reflect on the themes of

home, family, violence, childhood, trains, and rivers within these public and private narratives. Crucially, Raychaudhuri is the first writer to use oral history in addressing the Bengal/Punjab partition as part of this same event, examining the memorial legacy in both the Bengali and Punjabi communities.

Captain Sam Wyndham and his sidekick Surrender-Not Banerjee return in this prize-winning historical crime series set in 1920s Calcutta. India, 1921. Haunted by his memories of World War I, Captain Sam Wyndham is battling a serious addiction to opium that he must keep secret from his superiors in the Calcutta police force. When Sam is summoned to investigate a grisly murder, he is stunned at the sight of the body: he's seen this before. Last night, in a drug addled haze, he stumbled across a corpse with the same ritualistic injuries. It seems like there's a deranged killer on the loose. Unfortunately for Sam, the corpse was in an opium den—and revealing his presence there could cost him his career. With the aid of his quick-witted Indian Sergeant, Surrender-Not Banerjee, Sam must try to solve the two murders, all the while keeping his personal demons secret, before somebody else turns up dead.

Lahore, First Published In 1993, Is Pran Nevile S Tribute To The Land Of His Birth. Grounded In Memory And Redolent With Nostalgia, Nevile S Reminiscences Transport The Reader Into The Heart Of Lahore As It Was In The 1930S And 40S A City Bustling With Activity Where People Coexisted Harmoniously, Unfettered By Considerations Of Religion, Region Or Caste. From The Riotous Seasonal Festivities Of Kite-Flying To Clandestine Love-Affairs Upon Rooftops, From Matinee Shows At The Cinema To Twilight Hours Spent Amongst The Bejewelled Dancing Girls Of Hira Mandi, Lahore Emerges As A City Of Mesmerizing Contradictions And Chaotic Splendour. The Author Underscores The Contrast Between Pre- And Post-Partition Lahore, And The Sense Of Pain, Loss And Longing For One S Homeland Experienced By The Displaced Millions In India And Pakistan Is Palpable. Evocative And Informative, Lahore Is At Once Social Commentary, Historical Documentation And Memoir.

Under enlightened patrons such as Akbar the Great in the 16th century, the vast Muslim Mughal empire, which dominated India for three centuries, produced paintings of technical excellence and architecture of exceptional quality.

A journalist tells of his quest to find the Ark of the Covenant, how he traced it to a remote corner of war-torn Ethiopia, and the significance of the Ark and its mysterious disappearance

The study of language in written texts and transcripts of speech is greatly helped by a student's ability to identify and describe those prominent features of the grammar which make one variety of English different from another. A Course Book in English Grammar looks at many of the problems encountered by students and encourages them to find their own answers and to assess hypotheses about grammatical description. There are activities at each step, using authentic written and spoken data. Using 'real' texts avoids the faking of evidence to be found in some traditional grammar books, and interesting problems of analysis that arise in such texts are a source of useful discussion. The book has been thoroughly revised and expanded for this second edition, which contains additional chapters and material. A new opening chapter discusses the concept of 'grammatically correct English' and the differences between descriptive, prescriptive and proscriptive approaches to the writing of grammar books. The book is a

systematic description of Standard English, and examples of contemporary spoken dialectal grammar are introduced and analysed to illustrate the differences between standard and nonstandard usage. A Course Book in English Grammar will prove invaluable to all students of English Language.

Extending current scholarship on South Asian Urban and Literary Studies, this volume examines the role of the discontents of the South Asian city. The collection investigates how South Asian literature and literature about South Asia attends to urban margins, regardless of whether the definition of margin is spatial, psychological, gendered, or sociopolitical. That cities are a site of profound paradoxes is nowhere clearer than in South Asia, where urban areas simultaneously represent both the frontiers of globalization as well as the deeply troubling social and political inequalities of the global south. Additionally, because South Asian cities are defined by the palimpsestic confluence of, among other things, colonial oppression, anticolonial nationalism, postcolonial governance, and twenty-first century transnational capital, they are sites where the many faces of empowerment and disempowerment are elaborated. The volume brings together essays that emphasize myriad critical approaches—geospatial, urban-theoretical, diasporic, subaltern, and others. United in their critical empathy for urban outcasts, the chapters respond to central questions such as: What is the relationship between the politico-economic narratives of globally emerging South Asian cities and the dispossessed? How do South Asian cities stand in relationship to the nation and, conversely, how might South Asians in diaspora construct these cities within larger narratives of development, globalization, or as sources of authentic ethnic identities? How is the very skeleton—the space, the territory—of South Asian cities marked with and by exclusionary politics? How do the aesthetic and formal choices undertaken by writers determine the potential for and limit to emancipation of urban outcasts from their oppressive circumstances? Considering fiction, nonfiction, comics, and genre fiction from India, Pakistan, Bangladesh, and Sri Lanka; literature from the twentieth and the twenty-first century; and works that are Anglophone and those that are in translation, this book will be valuable to a range of disciplines.

Collects all seven volumes of the noir graphic novel series, chronicling the lives of Marv, Dwight, Gail, Miho, Hartigan, Nancy, and the Yellow Bastard.

The publication of the King James version of the Bible, translated between 1603 and 1611, coincided with an extraordinary flowering of English literature and is universally acknowledged as the greatest influence on English-language literature in history. Now, world-class literary writers introduce the book of the King James Bible in a series of beautifully designed, small-format volumes. The introducers' passionate, provocative, and personal engagements with the spirituality and the language of the text make the Bible come alive as a stunning work of literature and remind us of its overwhelming contemporary relevance.

After a cataclysmic war of the gods, the last of humanity huddles in Bastion, a colossal ringed city. Beyond the outermost wall lies endless desert haunted by the souls of all the world's dead. Trapped in a rigid caste system, Nuru, a young

street sorcerer, lives in the outer ring. She dreams of escape and freedom. When something contacts her from beyond the wall, she risks everything and leaps at the opportunity. Mother Death, a banished god seeking to reclaim her place in Bastion's patchwork pantheon, has found her way back into the city. Akachi, born to the wealth and splendour of Bastion's inner rings, is a priest of Cloud Serpent, Lord of the Hunt. A temple-trained sorcerer, he is tasked with bringing peace to the troublesome outer ring. Drawn into a dark and violent world of assassins, gangs, and street sorcerers, he battles the spreading influence of Mother Death in a desperate attempt to save Bastion. The gods are once again at war. 'Dina Lal wasn't moving . . . Hindu or not, he wasn't, goddamnit, going anywhere.' Lahore, 1947. Dina Lal, a true-blue Lahori, refuses to leave, staying put in Five Queen's Road, a house he bought, in spite of his wife's greatest misgivings, from an Englishman who was deeply reluctant to part with it. To insulate his family from the mayhem on the streets, Dina Lal converts to Islam and as added protection invites Amir Shah, a Muslim colleague, and his children, Javid and Rubina, to share the house with him. But the events that unfold over the next few months make a mockery of Dina Lal's plans. While Dina Lal and Amir Shah cross swords with each other at every given opportunity-though unexpectedly and in spite of themselves rushing to the other's defence in moments of crisis-a furtive friendship blossoms between Dina Lal and Javid.

As sales of Hagee's current New York Times bestseller, *Four Blood Moons*, continue to soar, hundreds of thousands of readers have had their thirst whetted to know what is to come at the end of this world . . . heaven itself! Hagee's national media power assures another mega-bestseller.

One day, a baby girl, Tara, is found, abandoned and covered in flies. She is raised by two mothers in a community rife with rituals and superstition. As she grows, Tara pursues acceptance at all costs. Saffiya, her adoptive mother, and Bhaggan, Saffiya's maidservant, are victims of the men in their community, and the two women, in turn, struggle and live short but complicated lives. The only way for the villagers to find solace is through the rituals of ancient belief systems. Tara lives in a village that could be any village in South Asia, and she dies, like many young women in the area, during childbirth. Her short life is dedicated to her efforts to find happiness, despite the fact that she has no hope of going to school or making any life choices in the feudal, patriarchal world in which she finds herself. Poignant and compelling, *Wild Boar in the Cane Field* depicts the tragedy that often characterizes the lives of those who live in South Asia—and demonstrates the heroism we are all capable of even in the face of traumatic realities.

An eight-year-old is sent to live in a community of widows in India, and finds a new purpose there, in a novel by “a writer of enormous talent” (Newsday). Set in 1938, against the backdrop of Gandhi's rise to power, *Water* follows the life of eight-year-old Chuyia, abandoned at a widow's ashram after the death of her elderly husband. There, she must live in

penitence until her death. Unwilling to accept her fate, she becomes a catalyst for change in the widows' lives. When her friend Kalyani, a beautiful widow-prostitute, falls in love with a young, upper-class Gandhian idealist, the forbidden affair boldly defies Hindu tradition and threatens to undermine the ashram's delicate balance of power. This riveting look at the lives of widows in colonial India is ultimately a haunting and lyrical story of love, faith, and redemption. "Sidhwa's humor and compassion glow in *Water*." —Houston Chronicle "A deeply moving story, elegantly told, with all the assurance of a master." —M.G. Vassanji, author of *The In-Between World of Vikram Lall*

Fareedon (Freddie) Junglewalla is either the jewel of the Parsi community or a murdering scoundrel. Freddie's mother-in-law, Jerbanoo, thinks he is planning to do away with her, but Freddie has always been a pragmatist: if the old woman were to die (be murdered?) the body would have to be placed on the open-roofed Towers of Silence, in keeping with custom, and that would never do. Insurance fraud and arson, however, are well within Freddie's repertoire—in fact he thinks he has invented the idea, so advanced is it for India, in 1901. As his skills grow he becomes a man of consequence among the Parsis, with people travelling thousands of miles to see him in Lahore, especially if they wish to escape tight spots they have got themselves into. In this wickedly comic novel, the celebrated author of *Ice-Candy Man* takes us into the heart of the Parsi community, portraying its varied customs and traits with contagious humour.

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