
Ismat Chughtai Novels

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The Upstairs Wife Penguin Random House India Private Limited
In *The Visceral Logics of Decolonization* Neetu Khanna rethinks the project of decolonization by exploring a knotted set of relations between embodied experience and political feeling that she conceptualizes as the visceral. Khanna focuses on the work of the Progressive Writers' Association (PWA)—a Marxist anticolonial literary group active in India between the 1930s and 1950s—to show

how anticolonial literature is a staging ground for exploring racialized emotion and revolutionary feeling. Among others, Khanna examines novels by Mulk Raj Anand, Ahmed Ali, and Khwaja Ahmad Abbas, as well as the feminist writing of Rashid Jahan and Ismat Chughtai, who each center the somatic life of the body as a fundamental site of colonial subjugation. In this way, decolonial action comes not solely from mental transformation, but from a reconstitution of the sensorial nodes of the body. The visceral, Khanna contends, therefore becomes a critical dimension of Marxist theories of revolutionary consciousness.

In tracing the contours of the visceral's role in decolonial literature and politics, Khanna bridges affect and postcolonial theory in new and provocative ways.

The Quilt Penguin UK

A highway robber murders a pregnant young woman for her jewellery. He is caught and sentenced to death by impalement in Gopallapuram. A community of Telugu speakers migrates to the Tamil country to escape Muslim rule. They transform a barren land, turning it into a fertile, verdant village. A horde of bandits attempts to raid a village but is foiled by the unarmed, inventive villagers. Winner of the Sahitya Akademi Awards, Ki. Rajanarayanan weaves legend, myth, history and good old-fashioned storytelling in this wonderful contemporary classic.

Ismat Chughtai Orient Paperbacks

Better known as a rebel, Ismat Chughtai is a multi-faceted personality. This volume attempts to bring her to the fore with reference to her works. An absorbing read for both scholars and laymen.

Angaaray Hachette UK

In this powerful memoir the the LA Times calls "moving, rigorous, and heartbreaking," Sarah Leavitt reveals how Alzheimer's disease transformed her mother, Midge, and her family forever. In spare blackand- white drawings and clear, candid prose, Sarah shares her family's journey through a harrowing range of emotions—shock, denial, hope, anger, frustration—all the while learning to cope, and managing to find moments of happiness. Midge, a

Harvard educated intellectual, struggles to comprehend the simplest words; Sarah's father, Rob, slowly adapts to his new role as full-time caretaker, but still finds time for wordplay and poetry with his wife; Sarah and her sister Hannah argue, laugh, and grieve together as they join forces to help Midge. Tangles confronts the complexity of Alzheimer's disease, and ultimately releases a knot of memories and dreams to reveal a bond between a mother and a daughter that will never come apart.

I Have Not Seen Mandu a Fractured Soul-Memoir Penguin UK

Her bold, uncompromising vision mesmerised her readers. In her writing Ismat Chughtai's courageous voice spoke up for the exploited and forgotten in the society - the woman and the poor.

A true individualist. At a time when women in orthodox Muslim society stayed silently behind the veil. She stepped out to narrate the story of their lives - including writing on subjects considered taboo by other writers and facing a trial for obscenity for her short story Lihaaf.

The Quilt and Other Stories Beacon Press
Translated from the Urdu by Khushwant Singh. Umrao Jan Ada is perhaps one of the most enigmatic and forgotten female figures in South Asian Literature. The question of her existence, her beauty, her scholarly abilities and her poetic gift remain a mystery. The book is an account of Umrao's life as a Lucknawi courtesan, a nautch girl, delivered in first person by Umrao herself, and documented by a close friend. Written

more than a hundred years ago, the novel recreates the gracious ambience of old Lucknow and takes the reader on a fascinating journey through the palaces of wealthy nawabs, the hideouts of the colorful vagabonds and the luxurious abodes of the city's courtesans.

Samskara Sahitya Akademi

"Essays, communal violence, literature, women, non-fiction, Lihaaf trial, Bombay, Bhopal."

Ismat Chughtai Penguin Group

Presents the Indian literatures, not in isolation in one another, but as related components in a larger complex, conspicuous by the existence of age-old multilingualism and a variety of literary traditions. --

Kari books catalog

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.

Another Man's Wife Sahitya Akademi
This novel set in the Bombay Film World of the 1940s and 50s is the riveting story of Dharam Dev the famous actor director and producer and his all consuming and doomed passion for Zarina Jamal the young dancer from Madras whom he

brings to Bombay and transforms into a great actress. He looks on in anguish as his betrayed wife Mangala a well-known playback singer sinks slowly into alcoholism. When Zarina abandons him he is overwrought and dies of an overdose friendless and alone. In an interview for the Journal Mehfil in 1972 Ismat Chughtai described this novel about the Bombay Film Industry as based on the life of a film producer who committed suicide after the dancer whom he had made into a big star left him in the lurch. This is not only a close personal look at an actor's rise to fame and glory but an insightful and critical examination of the Bombay film scene of the time by one who knew it at first hand. This irreverent sharply observed narrative is *Vintage Chughtai*.

My Friend, My Enemy Vintage Ismat Chughtai-one of the most provocative and rebellious writers in Urdu-wrote voluminously until she was diagnosed with Alzheimer's disease in 1988. Her formidable body of work comprises several collections of short stories, novels, sketches, plays, reportage, radio plays, as well as stories, and dialogues and scenarios for the films produced by her husband Shahid Lateef as well as others. Much of her non-film writing was autobiographical; if not directly related to her own life, it certainly stemmed from her own experiences as a woman, especially a middle-class Muslim woman. Chughtai is considered as one of the four pillars of modern Urdu short story, the other three being Saadat Hasan Manto, Krishan

Chander, and Rajinder Singh Bedi. Her outspoken and controversial style of writing made her the passionate voice for the unheard, and she has become an inspiration for the younger generation of writers, readers, and intellectuals. This work is a collection of reflections on Ismat Chughtai from a variety of scholarly and other sources, especially people who knew her personally. It brings together literature on Ismat Chughtai that had been in scattered sources, many of them out of print, into a single volume. Some pieces have been translated for the first time for this volume. The essays vary in their scholarly approaches, ranging from the theoretically erudite to the thoughtful general overview and interview, shedding light on multiple aspects of

Chughtai.

Ismat Chughtai *The Crooked Line*
A beautiful and compelling novel, Elif Shafak's *The Gaze* considers the damage which can be inflicted by our simple desire to look at others "I didn't say anything. I didn't return his smiles. I looked at him in the wide mirror in front of where I was sitting. He grew uncomfortable and avoided my eyes. I hate those who think fat people are stupid.' An obese woman and her lover, a dwarf, are sick of being stared at wherever they go, and so decide to reverse roles. The man goes out wearing make up and the woman draws a moustache on her face. But while the woman wants to hide away from the world, the man meets the stares from passers-by head on, compiling his

'Dictionary of Gazes' to explore the boundaries between appearance and reality. Intertwined with the story of a bizarre freak-show organised in Istanbul in the 1880s, *The Gaze* considers the damage which can be inflicted by our simple desire to look at others.

"Beautifully evoked" - *The Times*

"Original and Compelling" - *TLS* "Plays with ideas of beauty and ugliness like they're Rubik's cubes" - Helen Oyeyemi

"Entertaining and affecting" - *Publishers' Weekly* Elif Shafak is the acclaimed author of *The Bastard of Istanbul* and *The Forty Rules of Love* and is the most widely read female novelist in Turkey. Her work has been translated into more than thirty languages. She is a contributor for *The Telegraph*, *Guardian* and the *New York Times* and her TED

talk on the politics of fiction has received 500 000 viewers since July 2010. She is married with two children and divides her time between Istanbul and London.

Manto and Chughtai Speaking Tiger Books

A compact tour de force about sex, violence, and self-loathing from a ferociously talented new voice in fiction, perfect for fans of Sally Rooney, Rachel Cusk, Lydia Davis, and Jenny Offill.

"Shrewd and sensual, Popkey's debut carries the scintillating charge of a long-overdue girls' night." —*O, The Oprah Magazine* A Best Book of the Year by *TIME*, *Esquire*, *Real Simple*, *Marie Claire*, *Glamor*, *Bustle*, and more Composed almost exclusively of conversations between women—the stories they tell each other, and the stories they tell

themselves—Topics of Conversation careens through twenty years in the life of an unnamed narrator hungry for experience and bent on upending her life. In exchanges about shame and love, infidelity and self-sabotage, Popkey touches upon desire, disgust, motherhood, loneliness, art, pain, feminism, anger, envy, and guilt. Edgy, wry, and written in language that sizzles with intelligence and eroticism, this novel introduces an audacious and immensely gifted new novelist.

Masooma Duke University Press
 'Saadat Hasan Manto has a good claim to be considered the greatest South Asian writer of the 20th century... [He] incarnated the exuberance, the madness, the alcoholic delirium of his time...'--Suketu Mehta, The New York

Times This remarkable anthology brings together stories about Saadat Hasan Manto, essayist, scriptwriter, and a master of the short story, by his friends, family and rivals--among others, Ismat Chughtai, Upendranath Ashk, Balwant Gargi, Krishan Chander, his daughter Nuzhat and nephew Hamid Jalal. These are accounts of grand friendships and quarrels, protracted drinking bouts, cutthroat rivalries in the world of Urdu letters, and intense engagement with issues of that turbulent age. Together, they form an unprecedented portrait of the literary and film worlds of the time, and of the great cities of Bombay, Delhi and Lahore. They also offer a glimpse of the making of a legend even as they reveal Manto as a complex man of many contradictions. A devoted husband and

father, he was as comfortable at home as he was at prostitutes' quarters, seeking new material. Generous to a fault, he freely gave away his earnings and often put his family in financial jeopardy. Fiercely competitive and an outspoken critic of others' writing, he brooked no criticism of his own, at times choosing to sever ties rather than have his words tampered with. And, for much of his adult life, right until the end, Manto was an alcoholic who fiercely defended his choice to remain one. Honest, frank and personal, at times sentimental, and critical--even gossipy--at others, the pieces in Manto-Saheb constitute an unparalleled, multi-faceted biography of a genius

Tangles Sheep Meadow Press

Presents a collection of short stories,

memoirs, essays, and poems by both contemporary and historical Middle Eastern authors from such countries as Morocco, Iran, Iraq, Turkey, and Pakistan.

The Gaze Penguin UK

Made into a powerful, award-winning film in 1970, this important Kannada novel of the sixties has received widespread acclaim from both critics and general readers since its first publication in 1965. As a religious novel about a decaying brahmin colony in the south Indian village of Karnataka, Samskara serves as an allegory rich in realistic detail, a contemporary reworking of ancient Hindu themes and myths, and a serious, poetic study of a religious man living in a community of priests gone to seed. A death which stands as the

central event in the plot brings in its wake a plague, many more deaths, live questions with only dead answers, moral chaos, and the rebirth of one man. The volume provides a useful glossary of Hindu myths, customs, Indian names, flora, and other terms. Notes and an afterword enhance the self-contained, faithful, and yet readable translation. Grand Central Publishing

They were inseparable - until the day they jumped. Ruth, saved by safety nets, leaves the city. Kari, saved by a sewer, crawls back into the fray of living. With Angel, Lazarus, and the girls of Crystal Palace forming the chorus to her song, she explores the dark heart of smog city - loneliness, sewers, sleeper success, death - and the memory of her absentee Other. Sensuously illustrated and livened

by wry commentaries on life and love, Kari gives a new voice to graphic fiction in India.

River of Fire The Feminist Press at CUNY

A young Indian woman searches for her own identity as her country fights for independence in this novel from the award-winning Urdu Indian author. The Crooked Line is the story of Shamman, a spirited young woman who rebels against the traditional Indian life of purdah, or female seclusion, that she and her sisters are raised in. Shipped off to boarding school by her family, Shamman grows into a woman of education and independence just as India itself is fighting to throw off the shackles of colonialism. Shamman's search for her own path leads her into

the fray of political unrest, where her passion for her country's independence becomes entangled with her passion for an Irish journalist. In this semi-autobiographical novel, Ismat Chughtai explores the complex relationships between women caught in a changing culture, and exposes the intellectual and emotional conflicts at the heart of India's battle for an uncertain future of independence from the British Raj and ultimately Partition.

Paper Attire Penguin UK

Containing four translations of a short story.

One Drop of Blood Harper Collins

'She brought into the ambit of Urdu [writing] the hitherto forbidden terrain of female sexuality...she changed the complexion of Urdu fiction.'--Mushirul

Hasan, Outlook In the two bold and gripping novellas brought together in this volume, the inimitable Ismat Chughtai writes of subversive women--subversive in unexpected ways--as they experience romantic and sexual desire, defy societal restrictions, struggle, scheme and sometimes court tragedy. *Obsession* (Saudai), deals with one of Chughtai's favourite themes, the 'master-servant' romance--in this case, two brothers, sons of a feudal household, in love with the same orphan girl. And *Wild Pigeons* (Jungli Kabutar)--based on the experiences of a famous Bollywood personality--probes the theme of infidelity, dissecting the emotions not only of the partner who is betrayed but also the one who betrays. In *Chandni* and *Abida*, the main protagonists of the

novellas, Chughtai gives us two of the strongest women in Indian fiction--

clever, self-willed, flawed and, in the end, far braver than the men in their lives.

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- [Are You There God? It's Me, Margaret.](#)
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