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Please Miss
In the Country of Men

Bapsi Sidhwa Ice Candy Man

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The Pity of Partition Springer Nature

On a Caribbean island, the morning after a full moon, Felix Hobain tears through the market in a drunken rage. Taken away to sober up in jail, all that night he is gripped by hallucinations: the impoverished hermit believes he has become a healer, walking from village to village, tending to the sick, waiting for a sign from God. In this dream, his one companion, Moustique, wants to exploit his power. Moustique decides to impersonate a prophet himself, ignoring a coffin-maker who warns him he will die and enraging the people of the island. Hobain, half-awake in his desolate jail cell, terrorized by the specter of his friend's corruption, clings to his visionary quest. He will try to transform himself; to heal Moustique, his jailer, and his jail-mates; and to be a leader for his people. *Dream on Monkey Mountain* was awarded the 1971 Obie Award for a Distinguished Foreign Play when it was first presented in New York, and Edith Oliver, writing in *The New Yorker*, called it "a masterpiece." Three of Derek's Walcott's most popular short plays are also included in this volume: *Ti-Jean and His Brothers*; *Malcochon, or The Six in the Rain*; and *The Sea at Dauphin*. In an expansive introductory essay, "What the Twilight Says," the playwright explains his founding of the seminal dramatic company where these works were first performed, the Trinidad Theatre Workshop. First published in 1970, *Dream on Monkey Mountain and Other Plays* is an essential part of Walcott's vast and important body of work.

Funny Boy Macmillan + ORM

Study on the novels of Bapsi Sidhwa, b. 1936, Pakistani English novelist.

The Bride Heinemann

'An extraordinarily powerful, deeply moving novel' Amitav Ghosh
NOW A MAJOR FILM ON NETFLIX In the world of his large family - affluent Tamils living in Colombo - Arjie is an oddity, a 'funny boy' who prefers dressing as a girl to playing cricket with his brother. But as Arjie comes to terms with his own homo-sexuality and with

the racism of the society in which he lives, Sri Lanka is plunged into civil war as fighting between the army and the Tamil Tigers gradually begins to encroach on the family's comfortable life. Sporadic acts of violence flare into full scale riots and lead, ultimately, to tragedy. Written in clear, simple prose, Shyam Selvadurai's first novel is masterly in its mingling of the personal and political. WITH AN INTRODUCTION BY NEEL MUKHERJEE
Bapsi Sidhwa's Ice-candy-man Penguin Books India
This volume was conceived as a space to provide visibility for South Asian women writers whose work has not had much exposure in the West. It contributes to the knowledge of South Asian women writers by including scholarship not only on little-known writers but also by scholars from India - in particular, those whose voices do not necessarily find themselves in western academic publications. Many South Asian women writers engage with the overall quest for survival, which can be affiliated with all the themes expressed in this volume: trauma, diaspora, injustice, resistance, place, space, language, and identity. The texts discussed herein contribute to the ongoing discourse related to such themes in postcolonial studies and transnational literature, and could be used in courses on South Asian literature, women's writing, postcolonial studies and literature, and world or transnational literature.

Postcolonial Fiction and Disability Penguin Random House India
Private Limited

The Book Offers An In-Depth Analysis Of The Novel The Ice-Candy-Man From Different Critical Perspectives.

Difficult Daughters Sarup & Sons

Tee is suspended between the warmth, spontaneity and exuberance of Tantie's household and the formality and pretension of Aunt Beatrice's world, which Tee is obliged to accept when she wins a scholarship. Her initiation into the negro middle class is an uneasy one.

Breast Stories Random House

The universally respected NPR journalist and bestselling memoirist Scott Simon makes a dazzling fiction debut. In *Pretty Birds*, Simon creates an intense, startling, and tragicomic portrait of a classic character—a young woman in the besieged city of

Sarajevo in the early 1990s. In the spring of 1992, Irena Zaric is a star on her Sarajevo high school basketball team, a tough, funny teenager who has taught her parrot, *Pretty Bird*, to do a decent imitation of a ball hitting a hoop. Irena wears her hair short like k. d. lang's, and she loves Madonna, Michael Jordan, and Johnny Depp. But while Irena rocks out and shoots baskets with her friends, her beloved city has become a battleground. When the violence and terror of "ethnic cleansing" against Muslims begins, Irena and her family, brutalized by Serb soldiers, flee for safety across the river that divides the city. If once Irena knew of war only from movies and history books, now she knows its reality. She steals from the dead to buy food. She scuttles under windows in her own home to dodge bullets. She risks her life to communicate with an old Serb school friend and teammate. Even *Pretty Bird* has started to mimic the sizzle of mortar fire. In a city starved for work, a former assistant principal offers Irena a vague job, "duties as assigned," which she accepts. She begins by sweeping floors, but soon, under the tutelage of a cast of rogues and heroes, she learns to be a sniper, biding her time, never returning to the same perch, and searching her targets for the "mist" that marks a successful shot. Ultimately, Irena's new vocation will lead to complex and cataclysmic consequences for herself and those she loves. As a journalist, Scott Simon covered the siege of Sarajevo. Here, in a novel as suspenseful as a John le Carré thriller, he re-creates the atmosphere of that place and time and the pain and dark humor of its people. *Pretty Birds* is a bold departure, and the auspicious beginning of yet another brilliant career for its author.

The Mother I Never Knew Faber & Faber

A powerful and compelling family drama. Love and betrayal set in a wealthy Muslim community, with all pressures and conflicts that modern life and old traditions bring. From the author of *Typhoon*.

The Crow Eaters Milkweed Editions

Laura van den Berg's gorgeous new book, *The Isle of Youth*, explores the lives of women mired in secrecy and deception. From a newlywed caught in an inscrutable marriage, to private eyes working a baffling case in South Florida, to a teenager who assists her magician mother and steals from the audience, the characters

in these bewitching stories are at once vulnerable and dangerous, bighearted and ruthless, and they will do what it takes to survive. Each tale is spun with elegant urgency, and the reader grows attached to the marginalized young women in these stories—women grappling with the choices they've made and searching for the clues to unlock their inner worlds. This is the work of a fearless writer whose stories feel both magical and mystical, earning her the title of "sorceress" from her readers. Be prepared to fall under her spell. An NPR Best Book of 2013 *The Making of Pakistan* University of Georgia Press

Train to Pakistan is the story of this isolated village that is plunged into the abyss of religious hate. It is also the story of a Sikh boy and a Muslim girl whose love endured and transcends the ravages of war.

Southbound Random House

From the author of *Urban Oracles* comes Mayra Santos-Febres's *Sirena Selena*: somewhere between "The Blue Angel" and "Kiss of the Spider Woman" rises the legend of Sirena Selena, the diva-siren of the Caribbean whose boleros seduce and torment whoever dares listen. Discovered by Martha Divine in the backstreets of San Juan, picking over garbage, drugged out of his mind and singing boleros that transfix the listener, a fifteen year old hustler is transformed into Sirena Selena, a diva whose uncanny beauty and irresistible voice will be their ticket to fame and fortune. Auditioning for one of the luxury hotels in the Dominican Republic, Selena casts her spell over Hugo Graubel, one of the hotel's rich investors. Graubel is a powerful man in the Republic, married with children. Silena, determined to escape the poverty and abuse s/he suffered as a child, engages Graubel in a long seduction in this mordant, intensely lyrical tragi-comedy - part masque, part cabaret - about identity (class, race, gender) and "the hunger and desire to be other things."

Bapsi Sidhwa Picador

A New York Times Notable Book: A girl's happy home life is suddenly disrupted by the 1947 Partition of India in this "multifaceted jewel of a novel" (Houston Chronicle). Young Lenny Sethi is kept out of school because she suffers from polio. She spends her days with Ayah, her beautiful nanny, visiting with the many admirers that Ayah draws. It is in the company of these working-class characters that Lenny learns about religious differences, religious intolerance, and the blossoming genocidal

strife on the eve of Partition. As she matures, Lenny begins to identify the differences between the Hindus, Moslems, and Sikhs engaging in political arguments all around her. Lenny enjoys a happy, privileged life in Lahore, but the kidnapping of her beloved Ayah signals a dramatic change. Soon Lenny's world erupts in religious, ethnic, and racial violence. In this tale from "Pakistan's finest English-language novelist" (TheNew York Times Book Review), the profound upheaval that was the 1947 Partition of India is dramatically revealed through the story of one young girl, whose account of her experience proves by turns insightful, funny, and heartbreaking. "Lenny's honesty is compelling . . . She is alternately thrilled and frightened by the events she dutifully records, and so, in the end, is the reader." —Publishers Weekly

"Much has been written about the holocaust that followed the Partition of India in 1947, but seldom has that story been told as touchingly, as convincingly, or as horrifyingly as it has been by novelist Bapsi Sidhwa." —The Philadelphia Inquirer

"Lenny dramatizes the textures of multicultural Indian life, with its summer trips to the Himalayan foothills, dinner parties, visits from the ice-candy man, and, increasingly, hints of Hindu-Muslim trouble . . . both realistic and magically evocative." —Kirkus Reviews

"A mysterious, wonderful novel." —The Washington Post

Previously published under the title *Ice-Candy Man*

East, West New Directions Publishing

From the Booker Prize-winning, bestselling author of *Midnight's Children* and *The Satanic Verses* comes nine stories that reveal the oceanic distances and the unexpected intimacies between East and West. Daring, extravagant, comical and humane, this book renews Rushdie's stature as a storyteller who can enthrall and instruct us with the same sentence. "Richly nuanced, full of humor, bitter anger, an embracing tenderness, and a buoyancy of language." —Boston Globe

Crick Crack, Monkey Penguin UK

A sheltered Pakistani girl is sent to America by her parents, with unexpected results: "Entertaining, often hilarious . . . Not just another immigrant's tale." —Publishers Weekly

Feroza Ginwalla, a pampered, protected sixteen-year-old Pakistani girl, is sent to America by her parents, who are alarmed by the fundamentalism overtaking Pakistan—and influencing their daughter. Hoping that a few months with her uncle, an MIT grad student, will soften the girl's rigid thinking, they get more than they bargained for:

Feroza, enthralled by American culture and her new freedom, insists on staying. A bargain is struck, allowing Feroza to attend college with the understanding that she will return home and marry well. As a student in a small western town, Feroza finds her perceptions of America, her homeland, and herself beginning to alter. When she falls in love with a Jewish American, her family is aghast. Feroza realizes just how far she has come—and wonders how much further she can go—in a delightful, remarkably funny coming-of-age novel that offers an acute portrayal of America as seen through the eyes of a perceptive young immigrant.

"Humorous and affecting." —Library Journal

"Exceptional." —Los Angeles Times

"Her characters [are] painted so vividly you can almost hear them bickering." —The New York Times

Billy Budd Hachette UK

The hauntingly beautiful epistolary novel from "a glowing light of modern Italian literature" (New York Times Book Review)

Longlisted for the PEN Translation Award

At the heart of *Happiness*, as *Such* is an absence—an abyss that pulls everyone to its brink—created by a family's only son, Michele, who has fled from Italy to England to escape the dangers and threats of his radical political ties. This novel is part epistolary: his mother writes letters to him, nagging him; his sister Angelica writes, missing him; so does Mara, his former lover, telling him about the birth of her son who may be his own. Left to clean up Michele's mess, his family and friends complain, commiserate, tease, and grieve, struggling valiantly with the small and large calamities of their interconnected lives. Natalia Ginzburg's most beloved book in Italy and one of her finest achievements, *Happiness*, as *Such* is an original, wise, raw, comic novel that cuts to the bone.

Borders & Boundaries Princeton University Press

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*

Happiness, as Such Penguin UK

Set around the time of Partition and written with absorbing intelligence and sympathy, *Difficult Daughters* is the story of a young woman torn between the desire for education and the lure of illicit love. ' *Difficult Daughters* is intensely imagined, fluidly written, moving. Through our struggles with our parents, it flings us into their own momentous times, their youthful yearnings for love and independence and life. And so it becomes an urgent and important story about family and partitions and love.' Vikram Chandra

Train to Pakistan FSG Originals

As a youth, Qasim leaves his tribal village in the remote Himalayas for the plains. Caught up in the strife surrounding the creation of Pakistan, he takes an orphaned girl for his daughter and brings her to the bustling, decadent city of Lahore. Amid the pungent bazaars and crowded streets, Qasim makes his fortune and a home for the two of them. As the years pass, Qasim grows nostalgic about his life in the mountains while his hopelessly romantic teenage daughter, Zaitoon, imagines Qasim's homeland

as a region of tall, kindly men who roam the Himalayas like gods. Impulsively, Qasim promises his daughter in marriage to a tribesman, but Zaitoon's fantasy soon becomes a grim reality of unquestioning obedience and unending labor. Bapsi Sidhwa's acclaimed first novel is a robust, richly plotted story of colliding worlds straddled by a spirited girl for whom escape may not be an option.

The Pakistani Bride Psychology Press

This cluster of short fiction has a common motif: the breast. As Gayatri Chakravorty Spivak points out in her introduction, the breast is far more than a symbol in these stories. It becomes the means of a harsh indictment of an exploitative social system. In *Draupadi*, the protagonist Dopdi Mejhen is a tribal revolutionary who, arrested and gang-raped in custody, turns the terrible wounds of her breasts into a counter-offensive. In *Breast-Giver*, a woman who becomes a professional wet-nurse to support her family dies of painful breast cancer, betrayed alike by the breasts that for years became her chief identity and the dozens of sons she suckled. In *Behind the Bodice*, migrant labourer Gangor's statuesque breasts excite the attention of ace photographer Upin Puri, triggering off a train of violence that ends in tragedy.

Mahasweta Devi is one of India's foremost writers. Her powerful fiction has won her recognition in the form of the Sahitya Akademi (1979), Jnanpith (1996) and Ramon Magsaysay (1996) awards, amongst several other literary honours. She was also awarded the Padmasree in 1986, the title of Officier del Ordre Des Arts Et Des

Lettres (2003) and the Nonino Prize (2005) for her activist work among dispossessed tribal communities. Translator, critic and scholar Gayatri Chakravorty Spivak, Avalon Foundation Professor in the Humanities, Columbia University, introduces this cycle of breast stories with thought-provoking essays which probe the texts of the stories, opening them up to a complex of interpretation and meaning.

Development, Governance and Gender in South Asia Milkweed Editions

"The queer memoir you've been waiting for"—Carmen Maria Machado Grace Lavery is a reformed druggie, an unreformed omnisexual chaos Muppet, and 100 percent, all-natural, synthetic female hormone monster. As soon as she solves her "penis problem," she begins receiving anonymous letters, seemingly sent by a cult of sinister clowns, and sets out on a magical mystery tour to find the source of these surreal missives. Misadventures abound: Grace performs in a David Lynch remake of *Sunset Boulevard* and is reprogrammed as a sixties femmefbot; she writes a Juggalo *Ghostbusters* prequel and a socialist manifesto disguised as a porn parody of a quiz show. Or is it vice versa? As Grace fumbles toward a new trans identity, she tries on dozens of different voices, creating a coat of many colors. With more dick jokes than a transsexual should be able to pull off, *Please Miss* gives us what we came for, then slaps us in the face and orders us to come again.