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An NYRB Classics Original Basti is a beautifully written reckoning with the tragic history of Pakistan. Basti means settlement, a common place, and Intizar Husain ' s extraordinary novel begins with a mythic, even mystic, vision of harmony between old and young, man and woman, Muslim and Hindu. Then Zakir, the hero, wakes to the modern world. Crowds gather. Slogans echo. Cities burn. Whether hunkered down with family or furtively meeting to exchange news with friends in caf é s, Zakir is alone in a country lost to the politics of loneliness.

In 1947, young Jawad Hassan gives up his ancestral home in India and his fiancée Maimuna for a dream country founded by Jinnah. And even though the newly created state of Pakistan is thronged by a huge number of zealous Muslims ready to lead from the front, the rapid breakdown of law and order in Karachi makes many, like Jawad, retreat into reminiscences of their past in undivided India. The second in Intizar Husain's acclaimed trilogy, The Sea Lies Ahead takes up the

story of Pakistan where the first novel Basti (1979) ended: poised on the verge of breaking off from its eastern arm. This is a novel about those muhajirs, the author himself among them, who went to the promised Land of the Pure and were met with mistrust, prejudice and apathy. Equally, it is a rich portrait of the new culture of urban Pakistan fostered by people who came from the countless towns and hamlets in and around Lucknow, Meerut and Delhi. Bringing alive unforgettable characters with its sparkling prose, this novel is a powerful exploration of Islamic history and the story of Pakistan's great disillusionment.

What is the moment, that exact moment when everything changes and the friends you have been, become the lovers you might be? Soul mates from birth Karim and Raheen finish one another's sentences, speak in anagrams and lie spine to spine as children. They are irrevocably bound to one another and to Karachi, Pakistan. It beats in their hearts - violent, polluted, corrupt, vibrant, brave and ultimately, home. However, Raheen is fiercely loyal and naively blinkered and she resents Karim's need to map their city, his need to name its streets and to expand the privileged world they know. When Karim is forced to leave for London their differences of opinion become a painful quarrel. As the years go by they let a barrier of silence build between them until, finally, they are brought together during a dry summer of strikes and ethnic violence and their relationship is poised between strained friendship and fated love. Impassioned and touching, KARTOGRAPHY is a love song to Karachi. In her extraordinary new novel, Kamila Shamsie shows us that whatever happens in the world, we must never forget the complicated war in our own hearts.

The 15 Stories In The Volume Are Characterized By Intizar Husain`S Unique Understanding Of Muslim Identity In The Indian Sub-Continent. Promises To Be Of Interest To General Readers Of Urdu Literature And Literary Culture And Indian Fiction In Translation. The Stories Tread That Twilight Zone Between Fable And Parable.

One of The New York Times Book Review's "10 Best Books of 2015" An NYRB Classics Original The Door is an unsettling exploration of the relationship between two very different women. Magda is a writer, educated, married to an academic, public-spirited, with an on-again-off-again relationship to Hungary's Communist authorities. Emerence is a peasant, illiterate, impassive, abrupt, seemingly ageless. She lives alone in a house that no one else may enter, not even her closest relatives. She is Magda's housekeeper and she has taken control over Magda's household, becoming indispensable to her. And Emerence, in her way, has come to depend on Magda. They share a kind of love--at least until Magda's long-sought success as a writer leads to a devastating revelation. Len Rix's prizewinning translation of The Door at last makes it possible for American readers to appreciate the masterwork of a major modern European writer.

'Intizar Husain's stories often tread that twilight zone between fable and parable. His narratives are spun on an oriental loom' - Keki N. Daruwalla A man scours the town he left fifty years ago for some little evidence of past joys. Javed, who's returned to Lahore from East Pakistan, won't speak of what he witnessed 'there'. An old woman boards a train full of dead ancestors in her dreams. A sage who cannot control his anger must seek out a butcher for redemption. Mahaban, home of the monkeys once, is now a city full of human beings. Sheherzad, who once told Emperor Shaharyar a thousand-and-one stories, is now an old woman who has forgotten her yarns of fantasy. The stories in The Death of Sheherzad ably represent Intizar Husain's oeuvre, defying narrative tradition and exploring the past, specifically Partition, as a means of unravelling the present. He imaginatively revisits a syncretic, tolerant pluralistic past to analyse why the tide turned so irreversibly. Questioning everything - faith, violence, society - Husain probes the horrors of Partition in a manner as oblique as it is trenchant. Imbued with dark wit and literary brilliance, these stories at once shock, agitate and entertain.

Published ahead of Paul Scott ' s Raj Quartet and long before Midnight ' s Children, Abdullah Hussein ' s ambitious saga of social struggle The Weary Generations was a bestseller in Urdu. Published in 1963 and now beyond its 40th edition, it has never been out of print. A vivid depiction of the widespread disillusionment and seismic upheavals of the Partition era that lead to the creation of Pakistan and Bangladesh, there has never been a more opportune time to discover one of the most important writings about the post-colonial trauma in the region. Naim, son of a peasant, marries Azra, the daughter of a rich landowner. Fighting for the British during World War I he loses an arm. Invalided home, he becomes angered at the subjugation of his countrymen under the Raj and aligns himself with the opposition. His ideals are swept away after Independence in 1947 when he realizes that, as Muslims, his family is no longer safe in their Indian home and that they must migrate to the newly created Pakistan. Regarded as one of the half-dozen most influential novels dealing with Partition or post-colonial malaise, this is an immensely powerful novel in its own right and is essential reading for English language readers seeking to comprehend the historical origins of the tensions in the Indian subcontinent.

This book studies literary and cinematic representations of the Partition of India. It discusses Partition as not just an immediate historical catastrophe but as a lingering cultural presence and consequently a potent trope in literary and visual representations. The volume features essays on key texts – written and visual – including Train to Pakistan, "Toba Tek Singh", Basti, Garm Hava, Pinjar, among others. Partition Literature and Cinema will be indispensable introductory reading for students and researchers of modern Indian history, Partition studies, literature, film studies, media and cultural studies, popular culture and performance, postcolonial studies, and South Asian studies. It will also be of interest to enthusiasts of Indian cinematic history.

One of Pakistan's most distinguished writers, Intizar Husain was born in India in 1923 and immigrated to Pakistan during the Partition. An internationally acclaimed writer, critic, and translator, he has published seven volumes of short stories, four novels, and a novella, as well as travelogues, memoirs, and critical essays. Despite his importance to world literature for over six decades, Husain's writing is little known in English translation. Story Is a Vagabond is the first collection in English to show the breadth of his thoughtful, innovative, and compassionate work. Intizar Husain's numerous honors include the Yatra Award (Harper Collins, India), Pride of Performance (Government of Pakistan), Kamal-i-Fun Award (Government of Pakistan), Adabi Award (Anjuman-i-Farogh-i-Urdu, India), ARY Gold Award, Pakistan's Sitara-e-Imtiaz (Star of Excellence), Lifetime Achievement Award from the Lahore Literary Festival, and France's Ordre des Arts et des Lettres. In 2013, he was short-listed for the prestigious Man Book Prize in Fiction.

* Features two novellas by a supreme story-teller and writer of Urdu prose* Day, a realistic story, is a meditation on the trauma of migrations* Dastan, a traditional tale of wonder, is a lyrical narrative of adventure, magic and grace "Published by Niyogi Books, the translation of the two novellas is executed so unassumingly by these adepts that the language doesn't become an obstacle, it rather facilitates the original and captures the highly nuanced narrative world of Intizar Sahad in a masterly fashion." - The Hindu, Friday Review, 18 May 2018. "The two novellas included here attest to Husain's sharp observational skill and gift for transforming the everyday into the magical." - Mint, Saturday, 19 May 2018. Intizar Husain is the finest writer of Urdu prose and the most brilliant story-teller of the post-partition generation. The two novellas, Day and Dastan (Din Aur Dastan), his favorite texts, show his versatility and fictional inventiveness. Day, a realistic story, is a meditation on the cruellest of events to have scarred our times - migrations. When people are forced to move to new homes or new geographies, they only recall a mix of uncanny facts, streets lost in sad nostalgias, fantasies of lovers, parables of simple things, or an unending romance about a possible life and a world. While physical geographies are redrawn, moral landscapes become so bewildering as to leave one emotionally paralyzed. As in Intizar Husain's other work, India's partition haunts the tale like an inexplicable shadow. In contrast, Dastan is a traditional tale of wonder. Its language is lyrical and exaggerated; its narrative, obsessed

with action, weaves dreams and adventure, heroism and mercy, beauty and love, magic and grace. It is located in another time of turmoil and uncertainty when mysterious forces cause havoc in nature, and societies rise up suddenly to avenge old wrongs. The 1857 war of independence is prophesied by a mysterious faqir; rivers suddenly break their banks; an old haveli is left desolate; a princess weeps beside a fountain; a parrot shows a soldier the road to take; and hope of political change is fatally lost. Intizar Husain is neither a social critic nor a preacher; he is a story-teller - a supreme one.

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