

Cobalt Blue By Sachin Kundalkar Goodreads

Cobalt Blue is a tale of rapturous love and fierce heartbreak told with tenderness and unsparing clarity. Brother and sister Tanay and Anuja both fall in love with the same man, an artist lodging in their family home in Pune, in western India. He seems like the perfect tenant, ready with the rent and happy to listen to their mother's musings on the imminent collapse of Indian culture. But he's also a man of mystery. He has no last name. He has no family, no friends, no history, and no plans for the future. When he runs away with Anuja, he overturns the family's lives. Translated from Marathi by acclaimed novelist and critic Jerry Pinto, Sachin Kundalkar's elegantly wrought and exquisitely spare novel explores the disruption of a traditional family by a free-spirited stranger to examine a generation in transition. Intimate, moving, sensual, and wry in its portrait of young love, Cobalt Blue is a frank and lyrical exploration of gay life in India that recalls the work of Edmund White and Alan Hollinghurst—of people living in emotional isolation, attempting to find long-term intimacy in relationships that until recently were barely conceivable to them.

Fed up with his tedious desk job, a young man decides to quit on an impulse. He wants to write a novel, but doesn't think he has a story to tell. So the would-be writer, who was raised in a kotha, sets out to travel, hoping to arrive somewhere: at a destination, at a story. But it's not just about arriving. What about the journey? The joy and pain of

trudging through the country without a plan, or a map? If his aim is to write, who will document his search for inspiration, and for love? *Lean Days* is the story of an artist's voyage through the country, mixing history with imagination, and finding people and places whose stories he can tell along with his own. It is a book of journeys without an end in sight, about the yearning for romance and succumbing to the temptations of the flesh.

India is the largest film producing country in the world and its output has a global reach. After years of marginalisation by academics in the Western world, Indian cinemas have moved from the periphery to the centre of the world cinema in a comparatively short space of time. Bringing together contributions from leading scholars in the field, this Handbook looks at the complex reasons for this remarkable journey. Combining a historical and thematic approach, the Handbook discusses how Indian cinemas need to be understood in their historical unfolding as well as their complex relationships to social, economic, cultural, political, ideological, aesthetic, technical and institutional discourses. The thematic section provides an up-to-date critical narrative on diverse topics such as audience, censorship, film distribution, film industry, diaspora, sexuality, film music and nationalism. The Handbook provides a comprehensive and cutting edge survey of Indian cinemas, discussing Popular, Parallel/New Wave and Regional cinemas as well as the spectacular rise of Bollywood. It is an invaluable resource for students and academics of South Asian Studies, Film Studies and Cultural Studies.

For readers of Jhumpa Lahiri and Rohinton Mistry, as well as Lorrie Moore and George Saunders, here are stories on the pathos and comedy of small-town migrants struggling to build a life in the big city, with the dream world of Bollywood never far away. Jayant Kaikini's gaze takes in the people in the corners of Mumbai—a bus driver who, denied vacation time, steals the bus to travel home; a slum dweller who catches cats and sells them for pharmaceutical testing; a father at his wit's end who takes his mischievous son to a reform institution. In this metropolis, those who seek find epiphanies in dark movie theaters, the jostle of local trains, and even in roadside keychains and lost thermos flasks. Here, in the shade of an unfinished overpass, a factory-worker and her boyfriend browse wedding invitations bearing wealthy couples' affectations—"no presents please"—and look once more at what they own. Translated from the Kannada by Tejaswini Niranjana, these resonant stories, recently awarded the DSC Prize for South Asian Literature, take us to photo framers, flower markets, and Irani cafes, revealing a city trading in fantasies while its strivers, eating once a day and sleeping ten to a room, hold secret ambitions close.

Named a finalist for the Center for Fiction First Novel Prize, the Brooklyn Eagles Literary Prize, and the Edmund White Debut Fiction Award "A Brooklyn-by-way-of-Bangladesh Royal Tenenbaums."—The Denver Post A vibrant debut novel, set in Brooklyn and Bangladesh, follows three young women and one family struggling to make peace with secrets and their past For as long as she can remember, Ella has

longed to feel at home. Orphaned as a child after her parents' murder, and afflicted with hallucinations at dusk, she's always felt more at ease in nature than with people. She traveled from Bangladesh to Brooklyn to live with the Saleems: her uncle Anwar, aunt Hashi, and their beautiful daughter, Charu, her complete opposite. One summer, when Ella returns home from college, she discovers Charu's friend Maya—an Islamic cleric's runaway daughter—asleep in her bedroom. As the girls have a summer of clandestine adventure and sexual awakenings, Anwar—owner of a popular botanical apothecary—has his own secrets, threatening his thirty-year marriage. But when tragedy strikes, the Saleems find themselves blamed. To keep his family from unraveling, Anwar takes them on a fated trip to Bangladesh, to reckon with the past, their extended family, and each other.

In a sprawling bungalow on New Delhi's posh Hailey Road, Justice Laxmi Narayan Thakur and his wife Mamta spend their days watching anxiously over their five beautiful (but troublesome) alphabetically named daughters. Anjini, married but an incorrigible flirt; Binodini, very worried about her children's hissa in the family property; Chandrakanta, who eloped with a foreigner on the eve of her wedding; Eshwari, who is just a little too popular at Modern School, Barakhamba Road; and the Judge's favourite (though fathers shouldn't have favourites): the quietly fiery Debjani, champion of all the stray animals on Hailey Road, who reads the English news on DD and clashes constantly with crusading journalist Dylan Singh Shekhawat, he of shining professional

credentials but tarnished personal reputation, crushingly dismissive of her 'state-sponsored propaganda', but always seeking her out with half-sarcastic, half-intrigued dark eyes. Spot-on funny and toe-curlingly sexy, *Those Pricey Thakur Girls* is rom-com specialist Anuja Chauhan writing at her sparkling best.

Afghanistan, 1977. Kanishka Nurzada, the son of a leading carpet seller, falls in love with his friend Maihan, with whom he shares his first kiss at the age of sixteen. Their romance must be kept secret in a nation where the death penalty is meted out to those deemed to be kuni, a derogatory term for gay men. And when war comes to Afghanistan, it brings even greater challenges-and danger-for the two lovers. From the cultural melting pot of Kabul to the horrors of an internment camp in Pakistan, Kanishka's arduous journey finally takes him to the USA in the desperate search for a place to call home-and the fervent hope of reuniting with his beloved Maihan. But destiny seems to have different plans in store for him. Intimate and powerful, *The Carpet Weaver* is a sweeping tale of a young gay man's struggle to come of age and find love in the face of brutal persecution.

In 2012, Jerry Pinto published his debut novel, *'Em and the Big Hoom'*, which drew upon his experience of living with a mother who was bipolar. It touched thousands of readers, among them many who had similar experiences-of living with someone with a mental illness or infirmity. Some of these readers shared their stories with him, and agreed to share them with the world. *'A Book of Light'* collects these harrowing yet

moving, even empowering, stories-about the terror and majesty of love; the bleakness and unexpected grace of life; the fragility and immense strength of the human mind. Ousep Chacko, journalist and failed novelist, prides himself on being “the last of the real men.” His wife, Mariamma, finds ways to feed her family despite their lack of money, but in her spare time she fantasizes about Ousep’s early death. One day, their seventeen-year-old son, Unni—a boy obsessed with comics—does something terrible and inexplicable. Ousep and Mariamma separately try to solve the mystery of Unni’s action but find no answers. Three years later, Ousep receives a package that sends him back to the search. He starts to hound his son’s friends and a famous neurosurgeon. Meanwhile, younger son Thoma—a twelve-year-old with below-sea-level self-esteem—falls desperately in love with their haughty, beautiful teenage neighbour, who has her own secrets. *The Illicit Happiness of Other People*—a smart, wry and poignant novel—is part mystery, part philosophy and part unlikely love story.

'Jevha Mi Jaat Chorli Hoti (When I Hid My Caste) was hailed as "the epic of Dalits." These brilliant stories gave Dalits the strength to face the painful and humiliating experiences of their wretched lives...'--K Satyanarayana and Susie Tharu Baburao Bagul's debut collection of short stories, *Jevha Mi Jaat Chorli Hoti* (1963), revolutionized Dalit literature, bringing to it raw energy and a radical realism--a refusal to understate or dress up gritty, brutal reality. Through the lives of people on the margins, Bagul exposed the pain, horror and rage of the Dalit experience. The unnamed young protagonist of the title story risks his life and job, and conceals his caste from his fellow workers in the hope of bringing about social change. Damu, the village Mahar, demands the right to perform a religious masque--a preserve of the upper castes--thus disrupting the village order. Jaichand Rathod revolts against his parents' wishes

and refuses to take up the caste-enforced task of manual scavenging. Years of repressed maternal love begins to resurface when, in the face of death, Banoo calls out to her estranged son. And behind Savitri's desire for revenge lies the gruesome pain she suffered at the hands of her husband. Utterly unsparing in its depiction of the vicious and inhumane centuries-old caste system, this landmark book is now finally available in English, in a brilliant new translation by the award-winning author and translator Jerry Pinto.

Autobiography of a social activist from Maharashtra.

Najeeb's dearest wish is to work in the Gulf and earn enough money to send back home. He achieves his dream only to be propelled by a series of incidents, grim and absurd, into a slave-like existence herding goats in the middle of the Saudi desert. Memories of the lush, verdant landscape of his village and of his loving family haunt Najeeb whose only solace is the companionship of goats. In the end, the lonely young man contrives a hazardous scheme to escape his desert prison. *Goat Days* was published to acclaim in Malayalam and became a bestseller. One of the brilliant new talents of Malayalam literature, Benyamin's wry and tender telling transforms this strange and bitter comedy of Najeeb's life in the desert into a universal tale of loneliness and alienation.

Provides an annotated list of fiction and nonfiction by women authors, including works on art, ethics, family life, motherhood, pioneer life, power, violence, marriage, and work

'On one side, the sea. On the other, the city. A city that seemed to believe that the Queen's Necklace was enough past for it, a city sacrificing its beauty at the dirty altars of money.' An acclaimed contemporary Marathi novel, *Half-Open Windows* (Khidkya Ardhya Ughadya) is a striking portrait of India's urban upper middle class on an obsessive quest for riches and

prestige. Set in the enticing yet treacherous city of Mumbai, it closely follows the lives of people connected to SNA Architects, an up-and-coming firm, basking in the glory of their recent success--a high-rise in the premium area of Colaba. As events unfold, we encounter the corrupt and ruthless Niranjan, founder of SNA, and his associate, Nita, who think bribery is a small price to pay to get to the top; another founder of SNA, the honest but naive Sanika, and Shushrut, an aspiring writer who is no longer content to play her stay-at-home partner; an NGO worker, Swarupa, torn between her loyalty to an old friend and her duty as a whistle-blower; a lonely widow, Joshi Kaku, who wonders if moving to the US to live with her son and his family--with whom she can forge no connections--is a wise idea; and Ramakant, a young student of architecture, who is contemplating suicide in a desperate bid for attention. Even as this diverse cast of characters chases happiness and success, Mumbai emerges as the central character--the driving force behind their aspirations and dreams, and their ethical compromises. Combining sharp observation with dry humour, Ganesh Matkari provides rich insights into the human psyche. His compelling prose and Jerry Pinto's pitch-perfect translation make *Half-Open Windows* an unputdownable read.

Cobalt Blue A Novel New Press, The

A collection of classic, yet shockingly contemporary, short stories set in the vibrant world of mid-century Bombay, from one of India's greatest writers. Arriving in 1930s Bombay, Saadat Hasan Manto discovered a city like no other. A metropolis for all, and an exhilarating hub of license and liberty, bursting with both creative energy and helpless despondency. A journalist, screenwriter, and editor, Manto is best known as a master of the short story, and Bombay was his lifelong muse. Vividly bringing to life the city's seedy underbelly—the prostitutes, pimps, and

gangsters that filled its streets—as well as the aspiring writers and actors who arrived looking for fame, here are all of Manto's Bombay-based stories, together in English for the very first time. By turns humorous and fantastical, Manto's tales are the provocative and unflinching lives of those forgotten by humanity.

It is now over two decades since the Hindi-film heroine drove the vamp into extinction, and even longer since the silver screen was ignited by the true Bollywood version of a cabaret. Yet, Helen – nicknamed 'H-Bomb' at the height of her career – continues to rule the popular imagination. Improbably, for a dancer and a vamp she has become an icon. Jerry Pinto's gloriously readable book is a study of the phenomenon that was Helen: Why did a refugee of French-Burmese parentage succeed as wildly as she did in mainstream Indian cinema? How could otherwise conservative families sit through, and even enjoy, her 'cabarets'? What made Helen 'the desire that you need not be embarrassed about feeling'? How did she manage the unimaginable: vamp three generations of men on screen? Equally, the book is a brilliantly witty and provocative examination of middle-class Indian morality; the politics of religion, gender and sexuality in popular culture; and the importance of the song, the item number and the wayward woman in Hindi cinema.

'An epic novel'—Outlook When twenty-two-year-old Chetna Grddha Mullick is

appointed the first woman executioner in India, assistant and successor to her father, her life explodes under the harsh lights of television cameras. When the day of the execution arrives, will she bring herself to take a life?

In a crumbling neighbourhood in New Delhi, a child waits for a mother to return home from work. And, in parallel, in a snow-swept town in Germany on the Baltic Sea coast a woman, her memory fading, shows up at a deserted hotel. Worlds apart, both embark, in the course of that night, on harrowing journeys through the lost and the missing, the living and the dead, until they meet in an ending that breaks the heart - and holds the promise of putting it back together again. Called the novelist of the newsroom, Raj Kamal Jha cleaves open India's tragedy of violence against women with a powerful story about our complicity in the culture that supports it. This is a book about masculinity - damaging and toxic and yet enduring and entrenched - that begs the question: What kind of men are our boys growing up to be?

A paying guest seems like a win-win proposition to the Joshi family. He's ready with the rent, he's willing to lend a hand when he can and he's happy to listen to Mrs Joshi on the imminent collapse of our culture. But he's also a man of mystery. He has no last name. He has no family, no friends, no history and no plans for the future. The siblings Tanay and Anuja are smitten by him. He

overturns their lives. And when he vanishes, he breaks their hearts. Elegantly wrought and exquisitely spare, Cobalt Blue is a tale of rapturous love and fierce heartbreak told with tenderness and unsparing clarity.

Johny Miranda's Jeevichirikkunavarkku Vendiyulla Oppees is an extraordinary work of literature which promises to be a critical event in contemporary Malayalam. I deliberately evoke the future tense here--for the work, though published for a while in Malayalam, is yet to be discovered fully even in Kerala. It will indeed be an interesting event, too, in the history of translation from Indian languages into English, when a truly remarkable work of writing, mostly undiscovered in the former, is elevated to the attention it deserves through a translation. The novella presents an extremely complex and intriguing tale of the community's slow merging into the bosom of the Catholic Church through the eyes of a male member-whose most striking feature is precisely his emasculation and powerlessness. And precisely because of this, the story of this merging is presented as a dirge at its impending disappearance. But such masculinity is presented with remarkable irony-and hence this is no simple narrative of masculine angst. The pathos of fatherlessness-the other side of which is the extraordinary centrality of the mothers-emerges again and again as the central axis of the crisis, which frames the turning-point in the narrative. This is when the

protagonist, a grave-digger by profession, discovers a small golden key from the cemetery, which sends him on an anguished journey in search of its lock. This masterful metaphor indicates in no uncertain terms that the novella is about an identity-for identities, especially community identities, are like keys for which locks have to be found. This anguish reaches a crescendo when the novella ends, when the protagonist's search ends in futility, and the community seems to be submerging into the Catholic Church-through its powerful women. It is hard to imagine a more honest dissection of the community's crisis-than in this confession that the angst over a community's 'true essence' is primarily a masculine one.

One of the most original, moving and beautifully written non-fiction works of recent years, *The Missing* marked the acclaimed debut of one of Britain's most astute and important writers. In a brilliant merging of reportage, social history and memoir, Andrew O'Hagan clears a devastating path from the bygone Glasgow of the 1970s to the grim secrets of Gloucester in the mid 1990s. 'A triumph in words.' *Independent on Sunday* 'The Missing, part autobiography, part old-fashioned pavement-pounding, marks the most auspicious debut by a British writer for some time.' *Gordon Burn, Independent* 'A timely corrective to the idea that nothing profound can be said about now.' *Will Self, Observer Books of the Year* 'His vision

of modern Britain has the quality of a poetic myth, with himself as Bunyan's questing Christian and the missing as Dantesque souls in limbo.' Blake Morrison, Guardian

The bestselling author of *Schindler's List* and *The Daughters of Mars* returns with a remarkable novel about the friendship between a quick-witted young woman and one of history's most intriguing figures, Napoleon Bonaparte, during the final years of his life in exile on St. Helena—hailed by the *New York Times Book Review* as “insightful and nimble...consistently fresh and engaging...call[ing] to mind the giants of 19th century fiction.” In October 1815, after losing the Battle of Waterloo, Napoleon Bonaparte was banished to the island of Saint Helena. There, in one of the most remote places on earth, he lived out the final six years of his life. On this lonely island with no chance of escape, he found an unexpected ally: a spirited British girl named Betsy Balcombe who lived on the island with her family. While Napoleon waited for his own accommodations to be built, the Balcombe family played host to the infamous exile, a decision that would have devastating consequences for them all. In *Napoleon's Last Island*, “master of character development and period detail” (*Kirkus Reviews*) Thomas Keneally recreates Betsy's powerful and complex friendship with the man dubbed *The Great Ogre*, her enmities and alliances with

his remaining courtiers, and her dramatic coming-of-age. Bringing a shadowy period of history to life with a brilliant attention to detail, Keneally tells the untold story of one of Europe's most enigmatic, charismatic, and important figures, and the ordinary British family who dared to forge a connection with him.

India is one of the youngest countries in the world and the generation of millennials make up for over 400 million people. This is the largest generation of people in the world. That means that the choices and trajectory of this generation have pivotal consequences on local, regional, and global politics and economics. So the important question is: What do Indian millennials want? What are their economic aspirations and their social views? Most importantly, what makes them tick? It's 2021 and more than 84% of them reported having an arranged marriage, and 65% listed a government job as their top priority. So are millennials really any different from previous generations? In *What Millennials Want*, Vivan Marwaha documents the aspirations and anxieties of these young people scattered across more than 30,000 kilometers in 13 Indian states. Combining an expansive dataset along with personal anecdotes, he narrates an intimate biography of India's millennials, investigating their attitudes towards sex, marriage, employment, religion, and politics.

The first Dalit autobiography to be published, *Baluta* caused a sensation when it

first appeared, in Marathi, in 1978. It quickly acquired the status of a classic of modern Indian literature and was also a bestseller in Hindi and other major languages. This is the first time that it has been translated into English. Set in Mumbai and rural Maharashtra of the 1940s and '50s, it describes in shocking detail the practice of untouchability and caste violence. But it also speaks of the pride and courage of the Dalit community that often fought back for dignity. Most unusually, *Baluta* is also a frank account of the author's own failings and contradictions-his passions, prejudices and betrayals-as also those of some leading lights of the Dalit movement. In addition, it is a rare record of life in Maharashtra's villages and in the slums, chawls and gambling dens of Mumbai. Amy Bloom was nominated for a National Book Award for her first collection, *Come to Me*, and her fiction has appeared in *The New Yorker*, *Story*, *Antaeus*, and other magazines, and in *The Best American Short Stories* and *Prize Stories: The O. Henry Awards*. In her new collection, she enhances her reputation as a true artist of the form. Here are characters confronted with tragedy, perplexed by emotions, and challenged to endure whatever modern life may have in store. A loving mother accompanies her daughter in her journey to become a man, and discovers a new, hopeful love. A stepmother and stepson meet again after fifteen years and a devastating mistake, and rediscover their familial affection for each

other. And in "The Story," a widow bent on seducing another woman's husband constructs and deconstructs her story until she has "made the best and happiest ending" possible "in this world."

a broken-hearted Kaushik arrives in the small, sleepy town of Valai, leaving his disturbing past behind. And even as Valai proves to be anything but slow and laid-back, with all its scandals and rumour-mongering, Kaushik falls in love again - this time with Vivek. However, the rush of love he feels for this young, innocent village boy is not without its dilemmas; is it the right thing to do? would Vivek understand if Kaushik tells him the truth about his sexuality? As his love becomes an obsession, life turns into a game of manipulation for Kaushik. Until destiny intervenes and takes him on a course that he neither has any control over nor is able to change. Vivek and I is a powerful novel about sexuality, falling in love and learning to let go.

From the magic realm of a glass wharf to the sorrows of a community of wastelanders. From the visceral immediacy of filial bonds to memories that haunt, Naiyer Masud's fictional world is an experience. The Essence of Camphor, the first ever English translation of Masud's work, is evidently an example of Masud's unique and original style that is unparalleled.

A thrillingly original story of the adventures of a small band of feral cats in Delhi

who communicate by whisker mind-link, and face an unprecedented threat to their tribe's survival; for readers of *Life of Pi* and Philip Pullman. In the labyrinthine alleys and ruins of Nizamuddin, an old neighbourhood in Delhi, India, lives a small band of cats. Miao, the clan elder, a wise, grave Siamese; Katar, loved by his followers and feared by his enemies; Hulo, the great warrior tom; Beraal, the beautiful queen, swift and deadly when challenged; Southpaw, the kitten whose curiosity can always be counted on to get him into trouble...

Unfettered and wild, these and the other members of the tribe fear no one, go where they will, and do as they please. Until one day, a terrified orange-coloured kitten with monsoon green eyes and remarkable powers lands in their midst--the first in a series of extraordinary events that threatens to annihilate them and everything they hold dear. *The Wildings* is a gorgeous evocation of Delhi, a love paean to cats and a rich, often savage tale of survival and conquering one's fears.

A sweeping, lyrical debut about the love and longing between humanity and the earth itself, by a major new literary talent from India "A marvel of magical realism."—*O: The Oprah Magazine* A spellbinding work of literature, *Latitudes of Longing* follows the interconnected lives of characters searching for true intimacy. The novel sweeps across India, from an island, to a valley, a city, and a snow

desert, to tell a love story of epic proportions. We follow a scientist who studies trees and a clairvoyant who speaks to them; a geologist working to end futile wars over a glacier; octogenarian lovers; a mother struggling to free her revolutionary son; a yeti who seeks human companionship; a turtle who transforms first into a boat and then a woman; and the ghost of an evaporated ocean as restless as the continents. Binding them all together is a vision of life as vast as the universe itself. A young writer awarded one of the most prestigious prizes in India for this novel, Shubhangi Swarup is a storyteller of extraordinary talent and insight. Richly imaginative and wryly perceptive, *Latitudes of Longing* offers a soaring view of humanity: our beauty and ugliness, our capacity to harm and love one another, and our mysterious and sacred relationship with nature. Longlisted for the DSC Prize for South Asian Literature • Shortlisted for the JCB Prize for Literature • Longlisted for the International Dublin Literary Award • Winner of the Sushila Devi Literature Award for the Best Book of Fiction Written by a Woman • Winner of the Tata Literature Live! First Book Award for Fiction

The devastatingly original debut novel from a winner of the 2016 Windham-Campbell Prize for Fiction. “Profoundly moving . . . I cannot remember when I last read something as touching as this.” —Amitav Ghosh, author of *The Glass Palace*

First published by a small press in India, Jerry Pinto’s debut novel has

already taken the literary world by storm. Suffused with compassion, humor, and hard-won wisdom, *Em and the Big Hoom* is a modern masterpiece, and its American publication is certain to be one of the major literary events of the season. Meet Imelda and Augustine, or—as our young narrator calls his unusual parents—Em and the Big Hoom. Most of the time, Em smokes endless beedis and sings her way through life. She is the sun around which everyone else orbits. But as enchanting and high-spirited as she can be, when Em's bipolar disorder seizes her she becomes monstrous, sometimes with calamitous consequences for herself and others. This accomplished debut is graceful and urgent, with a one-of-a-kind voice that will stay with readers long after the last page.

Mohanaswamy has just lost his long-time partner, Karthik, to a woman. Even as he scrutinizes himself, the choices he's made, the friends and lovers he's gained and lost, Mohanaswamy dreams of living a simple, dignified life. A life that will allow him to leave, even forget, the humiliation and fears of adolescence, the slurs his mind still carries around - *gandu sule*, *hennu huli* - and the despair that made him crave to conform. A coming out of the closet for Vasudhendra himself, these stories of homosexual love and lives jolted Kannada readers out of their notions of the literary and the palatable. The gritty narratives of Mohanaswamy explore sexuality, urbanisation and class with a nuance and an unflinching

honesty that will both unnerve and move readers in English, and serve as a fine introduction to one of the strongest voices in Kannada literature.

For fans of *We Were Liars* and *The Girl on the Train* comes a chilling, addictive psychological thriller about a teenage girl who cannot remember the last six weeks of her life. Eighteen-year-old Jill Charron's senior trip to Italy was supposed to be the adventure of a lifetime. And then the accident happened. Waking up in a hospital room, her leg in a cast, stitches in her face, and a big blank canvas where the last 6 weeks should be, Jill comes to discover she was involved in a fatal accident in her travels abroad. She was jetted home by her affluent father in order to receive quality care. Care that includes a lawyer. And a press team. Because maybe the accident...wasn't an accident. Wondering not just what happened but what she did, Jill tries to piece together the events of the past six weeks before she loses her thin hold on her once-perfect life.

ONE OF THE NEW YORK TIMES CRITICS' TOP BOOKS OF 2017 ONE OF VULTURE'S 100 BEST BOOKS OF THE 21ST CENTURY FINALIST FOR THE L.A. TIMES BOOK PRIZE IN FICTION "A modern classic." —The New York Times Book Review A young man's close-knit family is nearly destitute when his uncle founds a successful spice company, changing their fortunes overnight. As they move from a cramped, ant-infested shack to a larger house on the other side of Bangalore, and try to adjust to a new way of life, the family dynamic begins to shift. Allegiances realign; marriages are arranged and begin to falter; and conflict brews ominously in the background. Things become "ghachar ghochar"—a nonsense phrase uttered by one meaning something tangled beyond repair, a knot that can't be untied. Elegantly written

and punctuated by moments of unexpected warmth and humor, Ghachar Ghochar is a quietly enthralling, deeply unsettling novel about the shifting meanings—and consequences—of financial gain in contemporary India. “A classic tale of wealth and moral ruin.” —The New Yorker “Ghachar Ghochar introduces us to a master.” —The Paris Review Named a Best Book of the Year by the Guardian, Globe and Mail, and Publishers Weekly Shortlisted for the ALTA National Translation Award in Prose Longlisted for the International Dublin Literary Award Boats on Land is a unique way of looking at India’s northeast and its people against a larger historical canvas—the early days of the British Raj, the World Wars, conversions to Christianity, and the missionaries. This is a world in which the everyday is infused with folklore and a deep belief in the supernatural. Here, a girl dreams of being a firebird. An artist watches souls turn into trees. A man shape-shifts into a tiger. Another is bewitched by water fairies. Political struggles and social unrest interweave with fireside tales and age-old superstitions. Boats on Land quietly captures our fragile and awkward place in the world.

He was born a boy, but never felt like one. What was he then? He felt attracted to boys. What did this make him? He loved to dance. But why did others make fun of him? Battling such emotional turmoil from a very young age, Laxminarayan Tripathi, born in a high-caste Brahman household, felt confused, trapped, and lonely. Slowly, he began wearing women's clothes. Over time, he became bold and assertive about his real sexual identity. Finally, he found his true self—she was Laxmi, a hijra. From numerous love affairs to finding solace by dancing in Mumbai's bars; from being taunted as a homo to being the first Indian hijra to attend the World AIDS Conference in Toronto; from mental and physical abuse to finding a life of grace, dignity, and fame, this autobiography is an extraordinary journey of a hijra who fought against

tremendous odds for the recognition of hijras and their rights.

"Brother and sister Tanay and Anuja both fall in love with the same man, an artist lodging in their family home in Pune, in western India. He seems like the perfect tenant, ready with the rent and happy to listen to their mother's musings on the imminent collapse of Indian culture. But he's also a man of mystery. He has no last name. He has no family, no friends, no history, and no plans for the future. When he runs away with Anuja, he overturns the family's lives."-- Perhaps the most significant work in caste literature since Premchand's *Godan* (1936), Bharathipura reveals U.R. Ananthamurthy's lifelong preoccupation with moving beyond caste and class interests in a modern society.

Description The world is on the brink of World War II. Herta, like thousands of other Jews, is escaping from Hitler's Germany to Shanghai with her frail mother and meagre possessions. Chakradhar Vidhwans, a Marathi man, is returning to Mumbai after a long stay in England. While on the ship from Italy to Shanghai, Herta is rejected for her race, and Chakradhar gets into a fight with a waiter who insults him for his skin colour. A chance encounter leads to Herta and Chakradhar finding solace and love in each other. But when Chakradhar disembarks in India and Herta can't, their separation is tragic and moving. Originally published in 1939 in Marathi as *Ranaangan*, this powerful investigation of nationalism is also a testimony to the redemptive power of love. Urgent and relevant now more than ever, this classic is brought to a new readership in a luminous translation by the celebrated author and translator Jerry Pinto. From #1 New York Times bestselling author Kresley Cole comes *The Professional*—the second scorching installment in her *Game Maker* series, an erotica collection that has readers asking: How hot is too hot? He makes the rules . . . Mafiya enforcer Aleksandr "The Siberian"

Sevastyan's loyalty to his boss is unwavering, until he meets the boss's long-lost daughter, a curvy, tantalizing redhead who haunts his mind and heats his blood like no other. Ordered to protect her, Sevastyan will do anything to possess her as well—on his own wicked terms. Rules are made to be broken . . . PhD student Natalie Porter had barely recovered from her first sight of the breathtakingly gorgeous Sevastyan before the professional hit man whisks her away to Russia, thrusting her into a world of extreme wealth and wanton pleasures. With every day she spends under his protection, she falls deeper under his masterful spell. Are you ready to play? Yet all is not as it seems. To remove Natalie from an enemy's reach, Sevastyan spirits her into hiding. From an opulent palace in Russia to the decadent playgrounds of the mega-wealthy in Paris, the two lovers will discover that even their darkest—and most forbidden—fantasies can come true...

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