

Fasting Feasting Anita Desai

A trio of artful novellas by the award-winning author of *The Zigzag Way* ruminates on memory, illusion and expectation and is set in India of the recent past, where its protagonists embark on unexpected journeys that offer renewed hope and opportunity. Written in vivid narrative and chiselled prose, *Bye-Bye Blackbird* explores the lives of the outsiders seeking to forge a new identity in an alien society. Set against England's green and grisly landscape, enigmatic and attractive to some, depressing and nauseating to others, it is a story of everyday heroism against subtle oppression, crumbling traditions and homesickness. 'Characters grow with life, the scenes are delicately painted and the nuances of changing mood skilfully transmitted.' — Hindu 'More than a novel, it is a psychological study of the love-hate relationship the immigrants have towards their country of adoption.' — Indian Express

Since World War II, exile and alienation have become two of the most prominent themes in world literature. Canadian and Indian literatures are no exception. Modern human civilisation is passing through a terrible ordeal following on from the catastrophic consequences of two world wars, and many people have been overwhelmed and overawed by the growth of science, technology and urbanisation. Alienation, a feeling of not belonging, has filled the life of modern man with uncertainties and disappointments, obstructions and frustrations. Indian and Canadian literatures are currently two of the most acclaimed forms of global literature, with major themes including a search for identity, a struggle for survival, and self and social isolation, and it is not surprising that female writers are major voices in both Indian and Canadian literature. There is a heavy imbalance of power between two sexes in both cultures, where men are considered to be domineering and the centre of the family while women are regarded as subordinate to men. Women's suppression compels them to live in their self-exiled and alienated world. The works of Margaret Laurence and Anita Desai depict heart-rending facts and bitter realities which women have to face in an emotionless modern society. Since the patriarchal structure is prevalent in India and Canada, women are categorised as second-rate citizens and are treated as liabilities by their families due to a lack of financial power. In the absence of any economic, social, emotional, and financial support, they also consider themselves inferior to men. Time and again, they revolt against the mechanical and merciless treatment of their family and society, and sometimes they choose self-exile as a safeguard against the callous and selfish treatment of their family members. Their inner desire to revolt against an oppressive society and the prevailing cultural norm only increases their isolation. In their works, Laurence and Desai have unveiled the tortured psyche of sensitive women, who are unable to share their feelings with others and are destined to live an emotionally deprived life.

Winner of the Costa First Novel Award—a dazzling mystery that takes readers into the heart of India In a small town in northern India, a house still smolders from a devastating fire. Inside a young girl is found severely beaten and barely alive, along with the lifeless bodies of thirteen people. Inexplicably, the local police accuse the girl of the murders. But Simran Singh, an independent-minded, unconventional social worker, is convinced of the girl's innocence. As Simran goes against the authorities to seek out the

truth, she discovers a terrifying web of deceit that will change her forever. Seamlessly weaving themes of sexism, police corruption, and infanticide, this captivating mystery plunges readers into the thrilling heart of modern India.

In this sensitive portrayal of human nature, Anita Desai, one of India's foremost writers, paints an intimate portrait of lives impacted by the quest for identity and purpose. Deven, a Hindi lecturer in small-town Mirpore, lives a humdrum existence. A chance to interview Nur—India's greatest living Urdu poet—offers him an escape from his dreary life. But the Nur he meets is an enfeebled man, surrounded by clashing wives and preying sycophants. Deven's decision to be the custodian of Nur's verse gives birth to an unusual alliance between the two. Stimulating and thought provoking, *In Custody* is a brilliant parable lamenting the gradual corrosion of culture and tradition in the face of modernity, and a dazzling study of the complexity of human relationships. "A debut poetry collection showcasing both a fierce and tender new voice."—Booklist "Elegant and playful . . . The poet invents new forms and updates classic ones."—Elle "[Fatimah] Asghar interrogates divisions along lines of nationality, age, and gender, illuminating the forces by which identity is fixed or flexible."—The New Yorker NAMED ONE OF THE TOP TEN BOOKS OF THE YEAR BY THE NEW YORK PUBLIC LIBRARY • FINALIST FOR THE LAMBDA LITERARY AWARD an aunt teaches me how to tell an edible flower from a poisonous one. just in case, I hear her say, just in case. From a co-creator of the Emmy-nominated web series *Brown Girls* comes an imaginative, soulful debut poetry that collection captures the experiences of being a young Pakistani Muslim woman in contemporary America. Orphaned as a child, Fatimah Asghar grapples with coming of age and navigating questions of sexuality and race without the guidance of a mother or father. These poems at once bear anguish, joy, vulnerability, and compassion, while also exploring the many facets of violence: how it persists within us, how it is inherited across generations, and how it manifests itself in our relationships. In experimental forms and language both lyrical and raw, Asghar seamlessly braids together marginalized people's histories with her own understanding of identity, place, and belonging. Praise for *If They Come for Us* "In forms both traditional . . . and unorthodox . . . Asghar interrogates divisions along lines of nationality, age, and gender, illuminating the forces by which identity is fixed or flexible. Most vivid and revelatory are pieces such as 'Boy,' whose perspicacious turns and irreverent idiom conjure the rich, jagged textures of a childhood shadowed by loss."—The New Yorker "[Asghar's] debut poetry collection cemented her status as one of the city's greatest present-day poets. . . . A stunning work of art that tackles place, race, sexuality and violence. These poems—both personal and historical, both celebratory and aggrieved—are unquestionably powerful in a way that would doubtless make both Gwendolyn Brooks and Harriet Monroe proud."—Chicago Review of Books "Taut lines, vivid language, and searing images range cover to cover. . . . Inventive, sad, gripping, and beautiful."—Library Journal (starred review)

p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 12.0px Calibri} p.p2 {margin: 0.0px 0.0px 0.0px 0.0px; font: 12.0px Calibri; min-height: 14.0px} Peter Grant and Sahra Guleed are trying to contain an outbreak of vindictive black mould that seems to be going after the rich and heartless. But after a successful mission, the mould has penetrated the headquarters of London's crime-fighting magical practitioners – The Folly – and the shitake is about to get real... An all-new and original *Rivers of London* comic series, written by

Ben Aaronovitch and Andrew Cartmel! Set between Foxglove Summer and The Hanging Tree.

A collection of twenty-three short stories from around the world includes contributions by such authors as Nigeria's Chimamanda Ngozi Adichie, India's Lucinda Nelson Dhavan, and Botswana's Lauri Kubuitsile.

A collection of the world's greatest poetry from the past two thousand years brings together five hundred works by more than two hundred poets, along with commentary by the editor

Should I smile because we are friends or cry because we are just friends? Blessed with the gift of the gab, Apurv manages to charm everyone in his company. Like most teenage boys, he longs for a girlfriend but hasn't found one yet. In another part of town, beautiful and popular Amyra leads a flawless life. All the boys desire her and all the girls want to be her best friend. A chance encounter with Amyra in the college canteen makes Apurv fall head over heels for her. But it isn't long before he realizes that she is not interested in him, at least not in the way he wants her to be. Can Apurv get Amyra to change her mind before it's too late, or will he be friend-zoned forever?

Plain, unmarried Uma has failed to outgrow her childhood home, with its bittersweet treats of puri-alu and barfi.

Overprotected and starved for a life, she is smothered by her overbearing parents, successful sister Aruna, and Arun, the family's disappointment of a son. Across the world in Massachusetts, where Arun has gone as a student, family life in an American suburb is bewilderingly different. The Pattons, who he lives with, appear strange and terrible. The women don't appear to cook at all, though they stuff their shopping carts; the men barbecue huge chunks of meat; their daughter binges on innumerable candy bars. Increasingly, Mrs Patton is desperate to be a vegetarian, like Arun. But what Arun wants most is to be invisible. Moving from a traditional Indian household to an American one, *Fasting, Feasting* is a powerful exploration of hunger and plenty, and one of Anita Desai's most socially acute novels.

Desai's classic novel of the Holocaust era is the story of the profound emotional wounds of war and its exiles. The book follows Hugo Baumgartner as he leaves behind Nazi Germany and his Jewish heritage for Calcutta, only to be imprisoned as a hostile alien and then released to Bombay at war's end.

A New York Times Book Review Editors' Choice Multilayered, subtle, insightful short stories from the inimitable Booker Prize-winning author, with an introduction by Anita Desai Nobody has written so powerfully of the relationship between and within India and the Western middle classes than Ruth Praver Jhabvala. In this selection of stories, chosen by her surviving family, her ability to tenderly and humorously view the situations faced by three (sometimes interacting) cultures—European, post-Independence Indian, and American—is never more acute. In “A Course of English Studies,” a young woman arrives at Oxford from India and struggles to adapt, not only to the sad, stoic object of her infatuation, but also to a country that seems so resistant to passion and color. In the wrenching “Expiation,” the blind, unconditional love of a cloth shop owner for his wastrel younger brother exposes the tragic beauty and foolishness of human compassion and faith. The wry and triumphant “Pagans” brings us middle-aged sisters Brigitte and Frankie in Los Angeles, who discover a youthful sexuality in the company of the languid

and handsome young Indian, Shoki. This collection also includes Jhabvala's last story, "The Judge's Will," which appeared in *The New Yorker* in 2013 after her death. The profound inner experience of both men and women is at the center of Jhabvala's writing: she rivals Jane Austen with her impeccable powers of observation. With an introduction by her friend, the writer Anita Desai, *At the End of the Century* celebrates a writer's astonishing lifetime gift for language, and leaves us with no doubt of Ruth Praver Jhabvala's unique place in modern literature. "The stories—all of them elegantly plotted and unsentimental, with an addictive, told-over-tea quality—are largely character studies of people isolated, often tragically, by custom or self-delusion . . . Vivid, unsparing portraits are leavened with the kind of humanizing moments that evoke a total world within their compression."—Megan O'Grady, *The New York Times Book Review*

Winner of the National Book Critics Circle Award and the Man Booker Prize: An "extraordinary" novel "lit by a moral intelligence at once fierce and tender" (*The New York Times Book Review*). In a crumbling, isolated house at the foot of Mount Kanchenjunga in the Himalayas, an embittered old judge wants only to retire in peace. But his life is upended when his sixteen-year-old orphaned granddaughter, Sai, arrives on his doorstep. The judge's chatty cook watches over the girl, but his thoughts are mostly with his son, Biju, hopscotching from one miserable New York restaurant job to another, trying to stay a step ahead of the INS. When a Nepalese insurgency threatens Sai's new-sprung romance with her tutor, the household descends into chaos. The cook witnesses India's hierarchy being overturned and discarded. The judge revisits his past and his role in Sai and Biju's intertwining lives. In a grasping world of colliding interests and conflicting desires, every moment holds out the possibility for hope or betrayal. Published to extraordinary acclaim, *The Inheritance of Loss* heralds Kiran Desai as one of our most insightful novelists. She illuminates the pain of exile and the ambiguities of postcolonialism with a tapestry of colorful characters and "uncannily beautiful" prose (*O: The Oprah Magazine*). "A book about tradition and modernity, the past and the future—and about the surprising ways both amusing and sorrowful, in which they all connect." —*The Independent*

SHORTLISTED FOR THE 1999 BOOKER PRIZE Uma, the plain, spinster daughter of a close-knit Indian family, is trapped at home, smothered by her overbearing parents and their traditions, unlike her ambitious younger sister Aruna, who brings off a 'good' marriage, and brother Arun, the disappointing son and heir who is studying in America. Across the world in Massachusetts, life with the Patton family is bewildering for Arun in the alien culture of freedom, freezers and paradoxically self-denying self-indulgence.

Doctoral Thesis / Dissertation from the year 2006 in the subject English - Literature, Works, grade: NONE, , course: M.Phil in English, language: English, abstract: ABSTRACT REPRESENTATION OF FOOD: A STUDY OF MARGARET ATWOOD'S THE EDIBLE WOMAN AND ANITA DESAI'S FASTING, FEASTING The novels of Margaret Atwood and Anita Desai have a profound impact on the readers. The main aspect of their writing is to present/depict the condition of women in the patriarchal society. However Atwood's *The Edible Woman* and Anita Desai's *Fasting, Feasting* have innumerable images of food. In Atwood's case food becomes the source of power politics. This project aims to highlight how these writers have represented food and how it plays

a major role in the life of an individual. The purpose of this dissertation is to expose how these two writers have given different meaning in their novels- The Edible Woman and Fasting, Feasting. CHAPTER I: The first chapter, Introduction gives a general outline of the literatures of India and Canada and women's writing in 1960s. It gives a brief idea of cultural studies, and reflects on the use of food at different levels such as biological, sociological, psychological etc. CHAPTER II: The second chapter focuses on Margaret Atwood's novel The Edible Woman. The chapter starts with a brief summary of the novel. It goes to review how food is used in the novel. It tries to explain how the protagonist in the novel reveals herself as a consumable and a consumed entity. CHAPTER III: The third chapter begins with a brief summary of Anita Desai's novel Fasting, Feasting. It presents the utilization of food in the novel. Then it focuses on the interconnection of food and woman in the novel. The depiction of two different cultures of India and America is presented in the later half of the chapter. CHAPTER IV: Conclusion highlights the important points of the previous chapter and sums up the analysis presented much of the novels The Edible Woman and Fasting, Feasting by Margaret Atwood and Anita Desai, respectively.

A young American in Mexico discovers his family's past—and a present-day danger—in this “elegant, exquisite” novel of suspense (Elle). Eric is a newly minted historian just out of graduate school, plagued by self-doubt over both his past choices and his future options. With no clear direction, he follows his lover, Em, when she travels to the Yucatan for her scientific research, but ends up alone in this foreign place. And so he pursues his own private quest, tracing his family's history to a Mexican ghost town, where, a hundred years earlier, young Cornish miners—among them Eric's grandparents—toiled to the death. Now, in place of the Cornish workers, the native Huichol Indians suffer the cruelty of the mines. When he inquires into their lives, Eric provokes the ire of their self-appointed savior, Dona Vera. Known as the “Queen of the Sierra,” Dona Vera is the widow of a mining baron who has dedicated her fortune to preserving the Huichol culture. But her formidable presence belies a dubious past. The zigzag paths of these characters converge on the Day of the Dead, bringing together past and present in a moment of powerful epiphany. Haunting and atmospheric, with splashes of exuberant color and darker violence, *The Zigzag Way* is “a beautifully rendered combination of history, folklore, and modern fiction” (Entertainment Weekly), from a Booker Prize finalist. “Long before Jhumpa Lahiri . . . long before Monica Ali . . . another novelist was offering us exquisitely detailed portraits of bodies in transit [and] classes in the art of sly and sensuous fiction . . . Anita Desai was a global, migrant writer before such a thing was fashionable.” —Time “Almost unbearably suspenseful.” —The Boston Globe “A hypnotic journey.” —San Jose Mercury News

One of the finest living writers in the English language, V. S. Naipaul gives us a tale as wholly unexpected as it is affecting, his first novel since the exultantly acclaimed *A Way in the World*, published seven years ago. *Half a Life* is the story of Willie Chandran, whose father, heeding the call of Mahatma Gandhi, turned his back on his brahmin heritage and

married a woman of low caste—a disastrous union he would live to regret, as he would the children that issued from it. When Willie reaches manhood, his flight from the travails of his mixed birth takes him from India to London, where, in the shabby haunts of immigrants and literary bohemians of the 1950s, he contrives a new identity. This is what happens as he tries to defeat self-doubt in sexual adventures and in the struggle to become a writer—strivings that bring him to the brink of exhaustion, from which he is rescued, to his amazement, only by the love of a good woman. And this is what happens when he returns with her—carried along, really—to her home in Africa, to live, until the last doomed days of colonialism, yet another life not his own. In a luminous narrative that takes us across three continents, Naipaul explores his great theme of inheritance with an intimacy and directness unsurpassed in his extraordinary body of work. And even as he lays bare the bitter comical ironies of assumed identities, he gives us a poignant spectacle of the enervation peculiar to a borrowed life. In one man's determined refusal of what he has been given to be, Naipaul reveals the way of all our experience. As Willie comes to see, "Everything goes on a bias. The world should stop, but it goes on." A masterpiece of economy and emotional nuance, *Half a Life* is an indelible feat of the imagination.

SuperSummary, a modern alternative to SparkNotes and CliffsNotes, offers high-quality study guides for challenging works of literature. This 59-page guide for "Fasting, Feasting" by Anita Desai includes detailed chapter summaries and analysis covering 27 chapters, as well as several more in-depth sections of expert-written literary analysis. Featured content includes commentary on major characters, 25 important quotes, essay topics, and key themes like The Role of Family and Gender Roles and Identity.

Distraught by her own lack of accomplishment -- especially in comparison to that of a childhood rival who has become a famous and successful publisher -- a middle-aged woman has the opportunity of a lifetime: to translate the work of an unknown literary star and, in the process, impress the woman she most admires.

An undeniable genius. Washington Post Book WorldPlain, unmarried Uma has failed to outgrow her childhood home. Overprotected and starved for a life, she is surrounded and smothered by her overbearing parents, successful sister Aruna, who has outpaced her by pulling off a good marriage, and Arun, the family's disappointment of a son. Eccentric aunts and cousins complete the scene of her claustrophobic existence, with its bitter-sweet treats of puri-alu and barfi s, samosas and fritters; and tragedies, big and small. Across the world in Massachusetts, where Arun has gone as a student, family life in an American suburb is bewilderingly different. The Pattons, who he lives with, appear strange and terrible to a young Indian, far from home. The women don't appear to cook at all, though they stuff their shopping carts till they run over; the men barbecue huge hunks of meat; their daughter binges on innumerable candy bars. Increasingly, Mrs Patton is desperate to be a vegetarian, like Arun. But what Arun wants most is to be invisible. Moving

from the heated hub of a traditional Indian household to the cooler centre of an American one, *Fasting, Feasting* is a powerful exploration of hunger and plenty, in what is one of Anita Desai's most socially acute novels. An ambitious, successful and disturbing novel. *The Times*

Fasting Feasting

Based on the life of the middle-class intellectuals in Calcutta, *Voices in the City* is an unforgettable story of a bohemian brother and his two sisters caught in the cross-currents of changing social values. In many ways the story reflects a vivid picture of India's social transition — a phase in which the older elements are not altogether dead, and the emergent ones not fully evolved.

This Novel Is Based On The Astonishing Life Of Chandraprabha Saikiani, One Of The Pioneers In The Field Of Social Activism, Especially The Rights Of Women. She Emerged From The Mistry Obscurity Of A Remote Assamese Village To Register Many Triumphs For The Oppressed And The Victimised, Including Persecuted Women Like Herself. The Author Has Conducted Extensive Research On Chandraprabha, To Draw A Living Portrait Of A Woman Who May Be Justly Called The 'Feminist' In Assam.

The National Book Award Finalist from acclaimed New York Times bestselling author Francine Prose—now the major motion picture submission “Screamingly funny ... *Blue Angel* culminates in a sexual harassment hearing that rivals the Salem witch trials.” —USA Today It's been years since Swenson, a professor in a New England creative writing program, has published a novel. It's been even longer since any of his students have shown promise. Enter Angela Argo, a pierced, tattooed student with a rare talent for writing. Angela is just the thing Swenson needs. And, better yet, she wants his help. But, as we all know, the road to hell is paved with good intentions... Deliciously risqué, *Blue Angel* is a withering take on today's academic mores and a scathing tale that vividly shows what can happen when academic politics collides with political correctness.

Shortlisted for the Man Booker Prize: A “rich, Chekhovian novel” about family and forgiveness from the acclaimed author of *Fire on the Mountain* (*The New Yorker*). At the heart of this “wonderful” novel are the moving relationships between the estranged members of the Das family (*The Washington Post Book World*). Bimla is a dissatisfied but ambitious teacher at a women's college who lives in her childhood home, where she cares for her mentally challenged brother, Baba. Tara is her younger, unambitious sister, married and with children of her own. Raja is their popular, brilliant, and successful brother. When Tara returns for a visit with Bimla and Baba, old memories and tensions resurface, blending into a domestic drama that leads to beautiful and profound moments of self-understanding. Set in the vividly portrayed environs of Old Delhi, “*Clear Light of Day* does what only the very best novels can do: it totally submerges us. It also

takes us so deeply into another world that we almost fear we won't be able to climb out again" (The New York Times Book Review). "Passages must be read and reread so that you savor their imagery, their language, and their wisdom." —The Washington Post Book World "[A] thoroughly universal tale of unhealable family hurts . . . Distinctively shaded with enticing glimpses of India's Hindu middle-class in shabby decline." —Kirkus Reviews, starred review

A Los Angeles Times Best Book of the Year In 1991 Emily Piper is a graduate student finishing her dissertation on metaphysics, when her home and work are destroyed in the Berkeley-Oakland fires. With her life's work in cinders, she retreats in shock to the small coastal town of Mendocino. It is here that Emily becomes hesitantly involved in the early days of Net chat rooms. Soon, Emily, dubbed Pi, wanders into the quixotic thoughts of JD, a mysterious figure living on America's opposite coast. What develops is a tentative, stimulating and perilous relationship. Who is JD, and furthermore, who, now, is Pi? This is the highly original, multilayered story of two lost souls whose charged connection gives new meaning to the "mind/body problem."

A family is torn apart when two sisters from Darjeeling, India, fall in love with the same man, who loves the younger sister but feels duty-bound to marry the elder, a situation that forces them to flee their home until a family celebration ten years later. Reprint. 15,000 first printing.

Sophie and Matteo are young and in love, sharing a dissatisfaction with their bourgeois Italian upbringing. Naturally, like so many other young Westerners in the sixties and seventies, they go to India. But the realities of life in an ashram ignite their differences; Sophie wants to be a tourist and go to Goa and eat shrimp, which Matteo scorns, seeking the 'real' India. Pragmatic Sophie is disillusioned by the hardships they encounter, while her husband, who yearns for spiritual fulfillment, sees only the purity of ascetic life, leading him to Mother, a charismatic guru. Trying to reclaim an ailing Matteo, Sophie embarks on a new journey in search for a different truth; that of Mother's mysterious past. Soon, she finds that the immortal has a history of her own; born in Cairo, she was once Laila, a dancer who toured the world before coming to Bombay to search for 'divine love'. What each of the three people discover, on their individual quests, is at its heart that ancient truth: that wisdom is found in the journey itself. A stirring, profound exploration of emotional exile, of sacred and profane loves, *Journey to Ithaca* is a masterful novel.

Cry, the Peacock is the story of a young girl, Maya, obsessed by a childhood prophecy of disaster. The author builds up an atmosphere of tension as torrid and oppressive as a stifling Indian summer, both in the crowded, colourful cities and the strangely beautiful countryside. Maya's extreme sensitivity never alienates the reader because it is rendered in terms of measurable human loneliness... How well Desai does in the business of carrying her narrative through to a satisfactory, even explosive end.' — The Times Literary Supplement, London

Disappointed by his professional and social position, an entitled and officious junior civil servant imagines that his life will change when a mysterious old man promises to lead him to a museum filled with priceless treasures.

A delectable offering of the best stories written by master storytellers, including Ruskin Bond, Anita Desai, Satyajit Ray, R.K. Narayan, Salman Rushdie and Vikram Seth, to name a few. Each story represents the richness and range of contemporary writing for children, and is beautifully illustrated to make this truly a collector's item.

We don't see them on TV, in textbooks or in newspapers, and most of us can't name a single one. But there are thousands of women scientists in India, who perform experiments in laboratories, peer through powerful telescopes and camp out in harsh and extreme conditions. This unique book presents the stories of thirty-one of these trailblazing women who work in a diverse array of fields, from environmental biotechnology to particle physics, palaeobiology to astrophysics. Through their research, they uncover the mysteries of the universe, find more sustainable ways of living, cure life-threatening diseases and study animals and plants that are long gone. Find out what drew them to science, read about how they deal with the difficulties and pressures of their work, and learn how they push the boundaries of human knowledge further and further every day.

This Man Booker Prize finalist is a “splendid novel” about siblings and their very different lives in India and America (The Wall Street Journal). Uma, the plain spinster daughter of a close-knit Indian family, is trapped at home, smothered by her overbearing parents and their traditions—unlike her ambitious younger sister, who has made a “good” marriage and managed to escape. Meanwhile their brother Arun, the disappointing son and heir, is studying in America, living in a Massachusetts suburb with the Patton family—where he finds himself bewildered by the culture that surrounds him . . . “Such witty writing . . . You take its suffering characters to heart.” —The Boston Globe “Stunning . . . Looks gently but without sentimentality at an Indian family that, despite Western influence, is bound by Eastern traditions.” —Publishers Weekly (starred review) “Desai’s characters are wonderfully, fallibly human as they wend their way through the maze of everyday domestic tensions.” —San Francisco Chronicle

Gone are the days when Nanda Kaul watched over her family and played the part of Vice-Chancellor’s wife. Leaving her children behind in the real world, the busier world, she has chosen to spend her last years alone in the mountains in Kasauli, in a secluded bungalow called Carignano. Until one summer her great-granddaughter Raka is dispatched to Kasauli – and everything changes. Nanda is at first dismayed at this break in her preciously acquired solitude. Fiercely taciturn, Raka is, like her, quite untamed. The girl prefers the company of apricot trees and animals to her great-grandmother’s, and spends her afternoons rambling over the mountainside. But the two are more alike than they know. Throughout the hot, long summer, Nanda’s old, hidden dependencies and wounds come to the surface, ending, inevitably, in tragedy. Marvellous yet restrained, *Fire on the Mountain* speaks of the past and its unshakable hold over the present.

Layla is torn among clashing identities--dutiful Muslim daughter and free, independent American woman. When she is nineteen, her parents inform Layla that a marriage has been arranged for her to an Indian man she doesn't know. A stunned Layla submits reluctantly but not before she commits a dangerous, final act of defiance. In the heat and noise of Hyderabad, as her wedding looms, her behavior becomes more and more erratic. Her mother, fearing demonic possession, takes Layla to a Muslim faith-healer, an alim, hoping to exorcise all traces of rebellion. To Layla's surprise, the ancient and elaborate wedding rituals, her groom's physical beauty, and the unexpectedly warm welcome of her new family fill her with a sense of belonging she has never known before. But her honeymoon in Madras soon reveals the full horror of

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the devil's bargain she has struck. Set against the backdrop of the ancient walled city of Hyderabad and mounting Hindu-Muslim tensions, Madras on Rainy Days lyrically evokes the complexities of life behind the chador. A gorgeously written novel by an original new voice in international fiction.

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