

Kamala Das Autobiography My Story I Read My Story

Who killed twenty-four-year-old Priscilla Hart? This highly motivated, idealistic American student had come to India to volunteer in women's health programs, but had her work made a killer out of an enraged husband? Or was her death the result of a xenophobic attack? Had an indiscriminate love affair spun out of control? Had a disgruntled, deeply jealous colleague been pushed to the edge? Or was she simply the innocent victim of a riot that had exploded in that fateful year of 1989 between Hindus and Muslims? Experimenting masterfully with narrative form in this brilliant tour de force, internationally acclaimed novelist Shashi Tharoor chronicles the mystery of Priscilla Hart's death through the often contradictory accounts of a dozen or more characters, all of whom relate their own versions of the events surrounding her killing. Like his two previous novels, *Riot* probes and reveals the richness of India, and is at once about love, hate, cultural collision, the ownership of history, religious fanaticism, and the impossibility of knowing the truth.

An astonishing adventure into the heart of one India's most controversial writers.

"Bravo! They've given adults and young girls a much-needed treasure map of heroines and 'she-roes'...It blazes an important path in the forest of children's literature."—Jim Trelease.

Bhagat Singh is a name that became synonymous with revolution in India's struggle for Independence. This young boy brought about a change in the way people thought about freedom. He was well read and fought extensively for rights – his own, his comrades' and his countrymen's. A discussion with a friend soon turned into a matter of self-assessment for Bhagat Singh, leading to a discourse on why he chose to be an atheist. Even in the face of death at a very young age, his uncanny observation leads to his putting forth some pertinent questions. On another occasion, he was disappointed with his father's plea in court for his innocence and chose to write a letter to him. This book is a collection of eighteen of his valued writings from within the walls of prison and outside it, which show us the resolve in his words, and the bravery in his acts subsequently.

An extraordinary, ever-relevant collection of stories from one of Assam's greatest living writers. Hira Barua, an ageing widow living in a conflict-ridden region of Assam with her beloved Tibetan spaniel fears she is beginning to resemble a lonely Englishwoman from her past. A vicious sexual assault by the invading military drives a group of women into a shelter home. On a fateful night, a group of prostitutes make an extraordinary sacrifice for the safety of their companions. In these, and thirteen other piercing, intimate portraits, women navigate family, violence, trauma, ambition and domesticity with caution, grace and quiet resilience. Originally published as *Mariam Austin othoba Hira Barua*, this remarkable collection by one of Assam's finest living writers won the Sahitya Akademi Award in 2014. In this brilliant English translation, Arupa Patangia Kalita's powerful voice is brought to fresh and vivid life. Written in a variety of styles, from gritty social realism, folklore to magical realism, *The Loneliness of Hira Barua* is a modern classic of Indian literature. 'Patangia's fiction, over the last two decades, has repeatedly knocked on the doors of [our] conscience' — Open

In this autobiography, also titled *The Story of My Experiments with Truth*, Mohandas K. Gandhi recounts his life from childhood up until 1921, noting that "my life from this point onward has been so public that there is hardly anything about it that people do not know." HarperCollins chose this work as one of the "100 Most Important Spiritual Books of the 20th Century." The pursuit of truth was a guiding principle for Gandhi. He states that it "is not my purpose to attempt a real autobiography. I simply want to tell the story of my numerous experiments with truth, and as my life consists of nothing but those experiments, it is true that the story will take the shape of an autobiography." He also notes that this "will of course include experiments with non-violence, celibacy and other principles of conduct believed to be distinct from truth."

When she was very young, Baby Halder was abandoned by her mother and left with a cruel, abusive father. She was married off at twelve to a man twice her age who beat her. At fourteen, she was a mother herself. Her early life was marked by overwhelming challenges and heartbreak until, exhausted and desperate, she fled with her three children to Delhi, to work as a maid in some of the city's wealthiest homes. Expected to serve her employers' every demand, she faced a staggering workload that often left her no time to care for her own children. But she never complained, for such is the lot of the poor in modern-day India. Written without a trace of self-pity, *A Life Less Ordinary* is a shocking look deep inside a world of poverty and subjugation that few outsiders know about—and an inspiring true story of one remarkable woman's strength, courage, and determination to soar above her circumstances.

James Olney examines the writings of seven men--Montaigne, Jung, George Fox, Darwin, Newman, Mills, and Eliot--and traces the essential and unique autobiographical impulse, and in a real sense makes it live. Originally published in 1972. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

A major poet in English, Kamala Das's taboo-breaking work explores themes of love and betrayal, the corporeal and the spiritual, while celebrating female sexuality and remaining deeply rooted in the poet's ancestral tradition and landscape. A rigorous selection from her oeuvre—six published volumes and other uncollected and previously unpublished poems—this edition offers a unified perspective on her poetic achievement. An illuminating introduction to her poetry by Devindra Kohli traces the sources of its ferment, and showcases its originality of style and its acts of resistance.

The widely acclaimed novel of an abused woman in India and her fight for freedom: "A triumph." —The Guardian Named a Best Book of the Year by the Financial Times, the Guardian, the Daily Telegraph, and the Observer Shortlisted for the Women's Prize for Fiction Longlisted for the Dylan Thomas Prize Shortlisted for the Jhalak Prize Based on the author's own experience, *When I Hit You* follows the narrator as she falls in love with a university professor and agrees to be his wife. Soon, the newlywed experiences extreme violence at her husband's hands and finds herself socially isolated. Yet hope keeps her alive. Writing becomes her salvation, a supreme act of defiance, in a harrowing yet fierce and funny novel that not only examines one woman's battle against terror and loneliness but reminds us how fiction and stories can help us escape.

One of the pioneers of feminist writing in India, Kamala Das is known for her provocative writing on female sexuality and desire. *Padmavati the Harlot and Other Stories* includes some of her very best fiction. In 'A Little Kitten', a newly married woman finds her life turning dull and insipid as the tedium of marriage begins to settle in. An old woman believes she is a princess and is delighted to be courted by three suitors in 'The Princess of Avanti'. A man realizes, too late, that he is in love with the woman he is breaking up with in 'The Sea Lounge'. In these and other stories, Kamala Das is bold and unflinching in her exploration of themes such as violence, desire, sex, marriage, family, communalism, and death.

"I feel a woman is most attractive when she surrenders to her man. She is incomplete without a man," averred Kamala Das shortly before her death in May, 2009. One of the most controversial and celebrated Indian authors, she combined in her writings rare honesty and sensitivity, provocation and poignancy. *The Kept Woman and Other Stories* explores the man-woman relationship in all its dimensions. Deprived, depraved, mysterious, mystical and exalted, each character, culled from experience and observation, is an incisive study of love, lust and longing.

Maharashtra, India's richest state by GDP, has its eyes set on becoming the country's first trillion-dollar economy by 2025. At the same time, Marathwada - a historically backward part of the state adjoining the distressed Vidarbha region - has seen a surge in farmer suicides. At the heart of the crisis is a cyclical drought that has persisted for almost a decade. Relief packages and loan waivers have not reversed the trend. On the contrary, the stories of dystopia grow more tragic every year as thousands of farmer families flee to the big cities, while those who stay back are plagued by bad credit and crop loss. *Landscapes of Loss* tells the story of Marathwada through the accounts of its people: marginal farmers, Dalits, landless labourers, farm widows and children. It lays bare the complex factors that have brought the region to this pass - a story representative, in many ways, of the agrarian unrest in large parts of rural India.

This collection is a study of African literature framed by the central, and multi-faceted, idea of 'mother' - motherland, mothertongue, motherwit, motherhood, mothering - looking at the paradoxical location of (m)other as both central and marginal. Whilst the volume stands as a sustained feminist analysis, it engages feminist theory itself by showing how issues in feminism are, in African literature, recast in different and complex ways.

First published in Malayalam in 1973, *My Story*, Kamala Das' sensational autobiography, shocked readers with its total disregard for mindless conventions and its fearless articulation of a subject still considered taboo. Depicting the author's intensely personal experiences in her passage to womanhood and shedding light on the hypocrisies that informed traditional society, this memoir was far ahead of its time and is now acknowledged as a bona fide masterpiece.

Over sixty years, for numerous readers--of all ages; in big cities, small towns and little hamlets--*Ruskin Bond* has been the best kind of companion. He has entertained, charmed and occasionally spooked us with his books and stories, and opened our eyes to the beauty of the everyday and the natural world. He has made us smile when our spirits are low, and steadied us when we've stumbled. Now, in this brilliantly readable autobiography--his book of books--one of India's greatest writers shows us the roots of everything he has written. He begins with a dream and a gentle haunting, before taking us to an idyllic childhood in Jamnagar by the Arabian Sea--where he composed his first poem--and New Delhi in the early 1940s--where he found material for his first short story. It was a brief period of happiness that ended with his parents' separation and the untimely death of his beloved father. A search for companionship and security, undercut by a fierce independence and a tendency for risk-taking, would inform every choice he made for the rest of his life. With effortless intimacy and candour, Bond recalls his boarding school days in Shimla and winter holidays in Dehradun, when he tried to come to terms with a sense of abandonment, made friends, discovered great books and found his true calling. Determined to be a writer, he spent four difficult years in England, from 1951 to 1955, and he writes poignantly of his loneliness there, even as he kept his promise to himself and produced a book--the classic novel of adolescence, *The Room on the Roof*. It was born of his longing for 'the atmosphere that was India'--the home he would return to even before the novel was published, taking a gamble that would prove to be the best decision he made. In the final, glorious section of the autobiography, he writes about losing his restlessness and settling down in the hills of Mussoorie, surrounded by generous trees, mist and sunshine, birdsong, elusive big cats, new friends and eccentrics--and a family that grew around him and made him its own. Full of anecdote, warmth and gentle wit; often deeply moving and always with a magnificent sense of time and place--and containing over fifty photographs, some of them never seen before--*Lone Fox Dancing* is a book of understated, enduring magic, like *Ruskin Bond* himself.

With brutal honesty and poetic urgency, *Ananda Devi* relates the tale of four young Mauritians trapped in their country's endless cycle of fear and violence. *Eve out of Her Ruins* is a heartbreaking look at the Mauritians tourists don't see, and an exploration of the construction of personhood at the margins of society.

A History of Indian Poetry in English explores the genealogy of Anglophone verse in India from its nineteenth-century origins to the present day. Beginning with an extensive introduction that charts important theoretical contributions to the field, this History includes extensive essays that illuminate the legacy of English in Indian poetry. Organized thematically, these essays survey the multilayered verse of such diverse poets as Henry Louis Vivian Derozio, Rabindranath Tagore, Nissim Ezekiel, Dom Moraes, Kamala Das, and Melanie Silgado. Written by a host of leading scholars, this History also devotes special attention to the lasting significance of imperialism and diaspora in Indian poetry. This book is of pivotal importance to the development of Indian poetry in English and will serve as an invaluable reference for specialists and students alike.

The magnificent new novel from the million-selling Booker Prize-winning author of *The White Tiger*: one of the most eagerly anticipated literary novels of 2011--"a kaleidoscopic portrait of a changing Mumbai."

— Guardian (Best Books of 2011) Ask any Bombaywallah about Vishram Society--Tower A of the Vishram Co-operative Housing Society--and you will be told that it is unimpeachably pucca. Despite its location close to the airport, under the flight path of 747s and bordered by slums, it has been pucca for some fifty years. But Bombay has changed in half a century--not least its name--and the world in which Tower A was first built is giving way to a new city; a Mumbai of development and new money; of wealthy Indians returning with fortunes made abroad. When real estate developer Dharmen Shah offers to buy out the residents of Vishram Society, planning to use the site to build a luxury apartment complex, his offer is more than generous. Initially, though, not everyone wants to leave; many of the residents have lived in Vishram for years, and many of them are no longer young. But none can benefit from the offer unless all agree to sell. As tensions rise among the once civil neighbours, one by one those who oppose the offer give way to the majority, until only one man stands in Shah's way: Masterji, a retired schoolteacher, once the most respected man in the building. Shah is a dangerous man to refuse, but as the demolition deadline looms, Masterji's neighbours--friends who have become enemies, acquaintances turned co-conspirators--may stop at nothing to score their payday. A suspense-filled story of money and power, luxury and deprivation, and a rich tapestry peopled by unforgettable characters, not least of which is Bombay itself, *Last Man in Tower* opens up the hearts and minds of the inhabitants of a great city--ordinary people pushed to their limits in a place that knows none. This eBook edition includes a Reading Group Guide.

Winner of the Restless Books Prize for New Immigrant Writing "Guest workers of the United Arab Emirates embody multiple worlds and identities and long for home in a fantastical debut work of fiction, winner of the inaugural Restless Books Prize for New Immigrant Writing.... The author's crisp, imaginative prose packs a punch, and his whimsical depiction of characters who oscillate between two lands on either side of the Arabian Sea unspools the kind of immigrant narratives that are rarely told. An enchanting, unparalleled anthem of displacement and repatriation." —Kirkus Reviews, starred review In the United Arab Emirates, foreign nationals constitute over 80 percent of the population. Brought in to construct and serve the towering monuments to wealth that punctuate the skylines of Abu Dhabi and Dubai, this labor force is not given the option of citizenship. Some ride their luck to good fortune. Others suffer different fates. Until now, the humanitarian crisis of the so-called "guest workers" of the Gulf has barely been addressed in fiction. With his stunning, mind-altering debut novel *Temporary People*, Deepak Unnikrishnan delves into their histories, myths, struggles, and triumphs. Combining the linguistic invention of Salman Rushdie and the satirical vision of George Saunders, Unnikrishnan presents twenty-eight linked stories that careen from construction workers who shapeshift into luggage and escape a labor camp, to a woman who stitches back together the bodies of those who've fallen from buildings in progress, to a man who grows ideal workers designed to live twelve years and then perish—until they don't, and found a rebel community in the desert. With this polyphony of voices, Unnikrishnan maps a new, unruly global English and gives personhood back to the anonymous workers of the Gulf. "Guest workers of the United Arab Emirates embody multiple worlds and identities and long for home in a fantastical debut work of fiction, winner of the inaugural Restless Books Prize for New Immigrant Writing.... The author's crisp, imaginative prose packs a punch, and his whimsical depiction of characters who oscillate between two lands on either side of the Arabian Sea unspools the kind of immigrant narratives that are rarely told. An enchanting, unparalleled anthem of displacement and repatriation." —Kirkus Reviews, Starred Review "Inventive, vigorously empathetic, and brimming with a sparkling, mordant humor, Deepak Unnikrishnan has written a book of Ovidian metamorphoses for our precarious time. These absurdist fables, fluent in the language of exile, immigration, and bureaucracy, will remind you of the raw pleasure of storytelling and the unsettling nearness of the future." —Alexandra Kleeman, author of *You Too Can Have a Body Like Mine* "Inaugural winner of the Restless Books Prize for New Immigrant Writing, this debut novel employs its own brand of magical realism to propel readers into an understanding and appreciation of the experience of foreign workers in the Arab Gulf States (and beyond). Through a series of almost 30 loosely linked sections, grouped into three parts, we are thrust into a narrative alternating between visceral realism and fantastic satire.... The alternation between satirical fantasy, depicting such things as intelligent cockroaches and evil elevators, and poignant realism, with regards to necessarily illicit sexuality, forms a contrast that gives rise to a broad critique of the plight of those known euphemistically as 'guest workers.' VERDICT: This first novel challenges readers with a singular inventiveness expressed through a lyrical use of language and a laserlike focus that is at once charming and terrifying. Highly recommended." —Henry Bankhead, *Library Journal*, Starred Review "Unnikrishnan's debut novel shines a light on a little known world with compassion and keen insight. The *Temporary People* are invisible people—but Unnikrishnan brings them to us with compassion, intelligence, and heart. This is why novels matter." —Susan Hans O'Connor, Penguin Bookshop (Sewickley, PA) "Deepak Unnikrishnan uses linguistic pyrotechnics to tell the story of forced transience in the Arabian Peninsula, where citizenship can never be earned no matter the commitment of blood, sweat, years of life, or brains. The accoutrements of migration—languages, body parts, passports, losses, wounds, communities of strangers—are packed and carried along with ordinary luggage, blurring the real and the unreal with exquisite skill. Unnikrishnan sets before us a feast of absurdity that captures the cruel realities around the borders we cross either by choice or by force. In doing so he has found what most writers miss: the sweet spot between simmering rage at a set of circumstances, and the circumstances themselves." —Ru Freeman, author of *On Sal Mal Lane* "Deepak writes brilliant stories with a fresh, passionate energy. Every page feels as if it must have been written, as if the author had no choice. He writes about exile, immigration, deportation, security checks, rage, patience, about the homelessness of living in a foreign land, about historical events so strange that, under his hand, the events become tales, and he writes tales so precisely that they read like history. Important work. Work of the future. This man will not be stopped." —Deb Olin Unferth, author of *Revolution* "From the strange Kafka-esque scenarios to the wholly original language, this book is amazing on so many different levels. Unlike anything I've ever read, *Temporary People* is a powerful work of short stories about foreign nationals who populate the new economy in the United Arab Emirates. With inventive language and darkly satirical plot lines, Unnikrishnan provides an important view of relentless nature of a global economy and its brutal consequences for human lives. Prepare to be wowed by the immensely talented new voice." —Hilary Gustafson, *Literati Bookstore* (Ann Arbor, MI) "Absolutely preposterous! As a debut, author Unnikrishnan shares stories of laborers, brought to the United Arab Emirates to do menial and everyday jobs. These people have no rights, no fallback if they have problems or health issues in that land. The laborers in *Temporary People* are sewn back together when they fall, are abandoned in the desert if they become inconvenient, and are even grown from seeds. As a collection of short stories, this is fantastical, imaginative, funny, and even more so, scary, powerful, and ferocious." —Becky Milner, *Vintage Books* (Vancouver WA) This is an anthology of short poems, fiction and nonfiction pieces by Kamala Das To the Indian reader of fiction and poetry, Kamala Das (1934-2009) needs no introduction. Her novels, collections of poetry and short stories in English and Malayalam - and indeed her life itself - have both challenged and redefined the boundaries of middle-class morality. Her sensational autobiography, published in English as *My Story*, created a storm in literary circles and established her as the iconoclast of her generation. Her conversion to Islam in 1999 at the age of sixty-five sent social and literary circles into another tizzy. *Wages of Love: Uncollected Writings of Kamala Das* brings together stories, plays, poems and non-fiction writing that have previously not been anthologized. While 'The Fair-Skinned Babu' is the sardonic tale of an author who has become a Muslim searching for a contract killer to commission her own killing, 'Neipayasam' is the poignant story of a father feeding his children the delicious dessert prepared by their mother whose death that morning the children are too young to comprehend. In one of her essays, she writes about contesting the parliamentary election in 1984 and, in another, about Khushwant Singh's allegation that she had manipulated her nomination for the Nobel. Expertly compiled by Suresh Kohli, and including a heartfelt introduction by him, *Wages of Love* revives the free soul and literary genius that was Kamala Das.

Most of the poems in the collection are love poems, there is a reasonable range thematically speaking. Formally too, Sharanya demonstrates a willingness to experiment, her prose poem "e;Letters to a

