ZUBAAN
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Zubaan is an independent feminist publishing house based in New Delhi with a strong academic and general list. It was set up as an imprint of India's first feminist publishing house, Kali for Women, and carries forward Kali's tradition of publishing world quality books to high editorial and production standards. Zubaan means tongue, voice, language, speech in Hindustani. Zubaan publishes in the areas of the humanities, social sciences, as well as in fiction, general non-fiction, and books for children and young adults under its Young Zubaan imprint.

Cover, The Empty Room (Zubaan Publishers Pvt. Ltd, 2018)

Design and Layout by Sukruti Anah Staneley

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Dear friends of Zubaan

Welcome to our latest catalogue: Zubaan at 15. This year, 2018, we completed a decade and a half of feminist publishing. But in actual fact, we’re quite a bit older – we like to say we’re 15 going on 34. As many of you know, Kali for Women – our mother or sister organization – was set up in 1984 (the last millennium!), and Zubaan was born when Kali was shut down in 2003. We’re proud of our ancestry and happy to be continuing in the tradition of Kali.

In the last few years, Zubaan has published many exciting titles, restarted our Young Zubaan list, given our academic books an elegant new design, and actively sought out marginalized voices. We’re doing much more in translation – from Indian languages into English, and by working with Indian language publishers to translate feminist books from English into Indian languages. We continue our work in focus areas such as Kashmir and the states of northeast India.

Resources-wise, things have not always been easy. Every now and again print book sales seem to drop; it’s a struggle sometimes to make space for the kind of books we publish, especially in a world dominated by mass market books. It’s a challenge to negotiate the digital world and we made an exciting beginning last year by launching a pilot for our new project, E-essays, an initiative which allows readers to purchase individual essays from curated lists compiled from already published books.

This catalogue brings you our current list – that is, the books we have published this year, and those which will release by June 2019. It also brings you our backlist, with a select number of titles which are still in print and available. We’ve tried to make things easy for readers by putting down as much information as possible.

No publisher likes their books to go out of print but alas, economics and dropping sales sometimes dictate that books do not get reprinted. Should you wish to have copies of any out of print titles, we’d be happy to make them for you. That process is simple: contact us, we’ll do a photocopy, add on a charge for royalty to the author, and make the photocopy available to you (postal charges too!). This way, all our books sort-of stay in print.

And then we have a wish list – books we love (actually we love them all) and that we dream of reprinting, and that we will reprint, sooner rather than later. This is so that our readers know what is on the horizon. And we’d like to ask you to let us know which ones you would like to see in print again and we’ll put those at the top of the list.

We hope you’ll enjoy reading the catalogue and will find it useful. Please do share it widely, please let us know if you’d like us to send a copy to anyone you would recommend, and please, please stay with us as our wonderful, supportive, critical, loyal and stunning readers. Without you, we would not exist!
new / forthcoming
academic
BREACHING THE CITADEL:  
THE INDIA PAPERS I

URVASHI BUTALIA AND LAXMI MURTHY (EDS)

Breaching the Citadel is part of Zubaan’s Sexual Violence and Impunity in South Asia series. It showcases new and pathbreaking research on the structures that contribute towards creating and sustaining impunity for perpetrators of sexual violence. Focusing on medical protocols, the functioning of the law, the psycho-social making of impunity, the media, history and current politics, the book makes a valuable addition to work on Kashmir, the Northeast of India, Chhatisgarh and other regions of violence that are discussed in its sister publication, Faultlines of History. The essays in this book were developed through intensive research and workshops and each entry is peer-reviewed and contributes to cutting edge research in the field. This book is a must-read for students of women and gender studies, conflict, development, history, current politics and sexuality studies.

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SEXUAL VIOLENCE AND IMPUNITY PROJECT

Urvashi Butalia and Laxmi Murthy (eds)

Urvashi Butalia is a feminist publisher and writer. She co-founded Kali for Women, India’s first feminist publishing house and is currently Director of Zubaan, an imprint of Kali. She is best known for her pathbreaking oral history of the Partition of India, The Other Side of Silence: Voices from the Partition of India (1998).

Laxmi Murthy is Consulting Editor, Himal Southasian, the region’s only South Asian magazine. She also heads the Hri Institute for Southasian Research and Exchange, a unit of the South Asia Trust, Kathmandu. She is deputy coordinator of the Sexual Violence and Impunity Project at Zubaan. She co-edited, with Rajashri Dasgupta, Our Pictures Our Words (Zubaan 2013).
The Sexual Violence and Impunity in South Asia research project (coordinated by Zubaan and supported by the International Development Research Centre) brings together, for the first time in the region, a vast body of knowledge on this important – yet silenced – subject. Six country volumes (one each on Bangladesh, Nepal, Pakistan, Sri Lanka, and two on India) comprising over fifty research papers and two book-length studies detail the histories of sexual violence and look at the systemic, institutional, societal, individual and community structures that work together to perpetuate impunity for perpetrators.

*Disputed Legacies* focuses on Pakistan, examining law, pedagogy, medical practice and the situations that arise when ‘secular’ law comes into conflict with traditional practice and belief. The contributors to this volume trace the often troubled interaction between the state and its women citizens and examine the structures and social systems that enable impunity for perpetrators of sexual violence to gain strength.

**NEELAM HUSSAIN** heads Simorgh Resource Centre for Women in Lahore and teaches at the Lahore Grammar School. She is a writer, editor and translator and has edited *Engendering the Nation State*, as well as translated Zaheda Hina’s *Na Junoon Raha no Pari Rahi* (All Passion Spent) and Khadija Mastur’s *Aangan* (Inner Courtyard).
**Gender and Governance**

*Studies from South Asia*

**Seema Kazi (Ed)**

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*Gender and Governance* examines how different governance structures affect gender in five specific locations in South Asia: Swat in Pakistan, the Chittagong Hill Tracts in Bangladesh, the Northern Province in Sri Lanka, and Kashmir and Manipur in India. These comparative studies examine the historical context of each region, look at existing structures of governance, trace how these have changed over time, conclude whether or not parallel systems have come up in their place, and reflect on what this means for gender issues in the region.

Although each location is quite different, some common patterns emerge. This book sheds new light on how formal and informal structures affect the lives of women, particularly in conflict zones. When formal governance fails, women often turn to the informal structures in their community—and these can be both conservative and patriarchal. *Gender and Governance* shows why gendering structures of governance, therefore, is essential in ongoing efforts to improve gender equality in India, Pakistan, Bangladesh, and Sri Lanka.

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**Seema Kazi** is with the Centre for Women’s Development Studies, New Delhi. She has been educated in India, the Netherlands and the United Kingdom. Among her publications is *Between Democracy and Nation: Gender and Militarization in Kashmir* (2009).
This collection of essays focuses on the post-1980s period of the Indian feminist movement, a moment rich in new and different modes of resistance, of widespread political engagements with issues of rights, of justice, of identity and much more. The writers here, all well-known activists and founders of some of the most important feminist institutions, describe their individual and collective journeys, bringing attention to the movement.

Despite being one so dynamic and wide-ranging, the Indian feminist movement has seldom been recognized as such. And yet, in addressing how women’s oppression and discrimination lie at the intersection of complex inequalities, the writers in this volume make a case for the need for constant introspection, reflection and self questioning, so that the movement can learn and grow. They show how in India, and indeed across much of South Asia, it is feminists who have stood against capitalism, war and violence, environmental degradation and fundamentalism and have forged alliances with varied movements, learning from them, working at strengthening them but also infusing them with a feminist analysis.
FROM POSSESSION TO FREEDOM
THE JOURNEY OF NĪLI-NĪLAKECI
R. UMAMAHESHWARI

The Tamil text Nilakeci, dated around 5th century CE (debated), is an unusual literary creation (a minor kappiyam, poetic treatise) within the Jaina-popular interface in the Tamil country. It retrieves a violent, vengeful pey (female possessing spirit) of Palayanur, to transform her into a Jaina philosopher. It is a profoundly subversive idea of its time, and a brilliant literary technique, using the female persona and voice to challenge prominent teachers (all but one, being male) of different schools of thought of the time. Nilakeci’s debates focus on questions of, among others, non-violence, existence of soul, authorship and caste. The alter-texting of the pey Nili legend signifies the possibility of radical transformation for all beings, by following the Jaina ideals. Umamaheshwari places Nilakeci within a historical context, while nonetheless maintaining its status as a singular, radical work, using translations of selected excerpts, to make a powerful case.

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ZUAAAN ACADEMIC

R UMAMAHESHWARI did her doctorate in History from the Jawaharlal Nehru University, New Delhi. She has been an independent journalist and historian for some years. She was Fellow at the Institut d’études avancées de nantes (Nantes Institute for Advanced Study), France (2017-18), and the Indian Institute of Advanced Study, Shimla (2014-16). She is author of *Reading History with the Tamil Jainas: A Study on Identity, Memory and Marginalisation*, 2017 and *When Godavari Comes: People’s History of a River (A Journey in the Zone of the Dispossessed)*, 2014.
Over the last several years, regular evaluation of development programmes has become essential in measuring and understanding their true impact. Feminist and gender-sensitive evaluations have gradually emerged, drawing attention to existing inequities—gender, caste, class, location, and more—and the cumulative effect of these on daily life. Such evaluations are also deeply political; they explicitly acknowledge that gender-based inequalities exist, show how they remain embedded in society, and articulate ways to address them.

Based on four years of research, *Voices and Values* offers critical insight into how gender, class, and nationality inflect and affect sociological research. It examines how feminist evaluations could make an effective contribution to new policy formulations oriented to gender and social equity. The essays here focus centrally on the structural roots of inequity: giving weight to all perspectives; adding value to marginalized groups and people under evaluation; and taking forward the findings of evaluation into advocacy for change.

*Ratna M. Sudarshan* has been Director of the Institute of Social Studies Trust, New Delhi. She has worked with the National Council of Applied Economic Research and been a Fellow at the National University of Educational Planning and Administration, also in Delhi. Her research has mainly focused on the linkages between women’s work, the informal economy and education. She initiated ISST’s work on feminist evaluation and continues to be associated with it.

*Rajib Nandi* is a research fellow and Officer-in-Charge at the Institute of Social Studies Trust. He is a founder and core group member of the Evaluation Community of India and a board member of Community of Evaluators—South Asia.
general
This magnificent, sprawling novel, a classic of Hindi literature, spans almost an entire century in the lives of several families and generations of Kashmiri Hindus and Muslims. As it opens, Lalli, in her seventh month of pregnancy, is preparing to leave for her married home for the traditional curd ceremony. The constellation of planets is right and the moment is auspicious; it must not be lost. But even as her family prepares for her departure, there is fear in their hearts: storm clouds darken the sky and there is news of political disturbances in the city. Between them, the midwife, Khurshid, and Rehman, the tongawalla, ensure that Lalli is safely brought to her destination, and even that the pots of curd are undisturbed.

As the story unfolds, the ties between Kashmir’s close-knit communities slowly begin to unravel. The politics of religion, and religious identity, take centre stage and begin to spread their insidious poison in people’s lives. A passionate cry for a lost legacy, Chandrakanta’s magnum opus, winner of both the prestigious Vyas Samman and the Mahatma Gandhi Sahitya Samman, is a must-read for those interested in the story and history of Kashmir.
With a domestic market of around 70 billion dollars, the Indian fashion industry employs over 60 million people and accounts for a sizeable chunk of the country’s GDP. Despite this, models—the most visible yet voiceless actors of the industry—are rarely given the recognition they deserve. It is this overlooked demographic that forms the focus of Manjima Bhattacharjya’s remarkable study, bringing these women’s voices and perspectives to us.

Tracing the rise of the modelling and beauty industry from the 1960s to the present day, Bhattacharjya argues that modelling is work, and should be recognized as such. At the heart of the book lies a difficult question: should the industry be seen as objectifying women or as acknowledging their agency? Mannequin is also an individual’s personal exploration of the changing relationship between fashion and feminism.

**MANNEQUIN**

**WORKING WOMEN IN INDIA’S GLAMOUR INDUSTRY**

**MANJIMA BHATTACHARJYA**

**B FORMAT / 216PP / HB / ₹ 495**

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**CULTURAL STUDIES**

**MANJIMA BHATTACHARJYA** is a feminist researcher, writer and activist. She has been part of the Indian women’s movement for over two decades. She holds a PhD in sociology. Her areas of specialization include gender and sexuality, and labour and the body. Her first book, an edited volume *Sarpanch Sahib* was long-listed for the Crossword Best Non-Fiction Book of 2009. She has written for several publications including the *Times of India, ELLE* and Info-change India.
In 1970s Karachi, where violence and political and social uncertainty are on the rise, a talented painter, Tahira, tries to hold her life together as it shatters around her. Her marriage is quickly revealed to be a trap from which there appears no escape. Accustomed to the company of her brother Waseem and friends, Andaleep and Safdar, who are activists, writers and thinkers, Tahira struggles to adapt to her new world of stifling conformity and to fight for her identity as a woman and an artist.

Tragedy strikes when her brother and friends are caught up in the cynically repressive regime. Faced with loss and injustice, she embarks upon a series of paintings entitled ‘The Empty Room’, filling the blank canvases with vivid colour and light.

Elegant, poetic, and powerful, The Empty Room is an important addition to contemporary Pakistani literature, a moving portrait of life in Karachi at a pivotal moment in the nation’s history, and a powerful meditation on art and the dilemmas faced by women who must find their own creative path in hostile conditions.

SADIA ABBAS grew up in Pakistan and Singapore. She received her PhD in English Literature from Brown University, and she teaches in the English Department at Rutgers University-Newark. Sadia is Adjunct Professor at the Stavros Niarchos Center for Hellenic Studies at Simon Fraser University. She loves long walks, the Mediterranean and, indiscriminately, all sorts of films.
Very little is known about Aesop who was supposed to have been a slave on the island of Samos in the sixth century BC. It is his fables (and those attributed to him) that have come down to us through the centuries.

In this version, a fabulist from the future, referred to as Sprite, hoicks herself back to his century. “Why didn’t you save the world?” That’s the Sprite’s cry. Aesop, meanwhile, is trying to save his skin, make up his fables and live his life. Given the pitfalls of human nature, are the fables an Instruction Manual for staying out of trouble? What about morals, what about reform, what about the castigation of social evils? Sprite nags and cajoles and begins to wonder how much power a writer really has. The book offers a virtuoso display of how the building blocks of a fable can be used in a variety of ways. It’s witty, it’s satirical and the Sprite herself is a comical figure. But in the end, when she has to return to her own time, that is to our own time and to our broken world, her central question suddenly seems less absurd, and far more urgent.
MAHULDIHA DAYS
ANITA AGNIHOTRI

translated by KALPANA BARDHAN

Set in the forests of northern Odisha, *Mahuldiha Days* is the moving story of a young civil servant caught between her commitment to the tribal communities she knows are the original inhabitants of the forest, and the monolithic state, oblivious to the diverse realities of life on the ground. The moonlit Brahmani river snakes through the story with a life of its own while the city of the narrator’s childhood returns to her in dreams. Agnihotri creates a poignant, intense narrative layered with an awareness of the pressures of motherhood and personal love.

ANITA AGNIHOTRI is one of Bengal’s best-regarded writers. Her work has been translated into Indian and international languages including English, Swedish and German. Her short story collection *Seventeen* (*Zubaan*) won the Crossword Economist Award in 2011. She was a member of the Indian Administrative Service for over three decades and retired as the Secretary to the Government of India in the Ministry of Social Justice and Empowerment.

KALPANA BARDHAN is a writer and translator based in San Francisco. She has several original works, anthologies and translations to her credit, including a collection of Bengali stories titled *Of Women, Outcastes, Peasants and Rebels* and *The Oxford India Anthologies of Bengali Literature*. 
After the success of her collection *The Woman Who Thought She Was a Planet*, Vandana Singh returns to the short story in *Ambiguity Machines*. Her deep humanism interplays with her scientific background in stories that consider and celebrate this world and others, with characters who try to make sense of the people they meet, what they see, and the challenges they face. An eleventh century poet wakes to find he is an artificially intelligent companion on a starship. A woman of no account has the ability to look into the past. And in ‘Requiem,’ a major new novella, a woman goes to Alaska to try and make sense of her aunt’s disappearance.

Examining the revolutionary potential of speculative fiction, Singh dives deep into the vast strangeness of the universe without and within to explore the ways in which we move through space and time: together, yet always apart.

**VANDANA SINGH** was born and raised in New Delhi, and currently lives in the United States near Boston, where she professes physics and writes. Her short stories have appeared in numerous volumes and several Best of Year anthologies, including the Best American Science Fiction & Fantasy. She is the author of the ALA Notable book *Younguncle Comes to Town* (Young Zubaan/Puffin India, 2004) and a previous short story collection, *The Woman Who Thought She Was a Planet and Other Stories* (Zubaan/Penguin India, 2009).
A revolutionary take on the classic dystopian science fiction novel, *Clone* inaugurates a new kind of writing in India. Priya Sarukkai Chabria weaves the tale of a fourteenth-generation clone in twenty-fourth-century India who struggles against imposed amnesia and sexual taboos in a species-depleted world. With resonant and allusive prose, Chabria takes us along as the clone hesitantly navigates through a world rendered unfamiliar by her expanding consciousness. This slow transformation is mirrored in the way both she and her world appear to the reader. The necessary questions Chabria raises revolve around a shared humanity, the necessity of plurality of expression, the wonder of love, and the splendour of difference.

*Clone’s* adventurous forays into vastly different times, spaces, and consciousness—animal, human, and post-human—build a poetic story about compassion and memory in the midst of all that is grotesque.

**PRIYA SARUKKAI CHABRIA** is a writer, poet and translator. She has written several books, including *Dialogues and Other Poems*, *Not Springtime Yet*, and *Generation 14*. 
In *Living a Feminist Life* Sara Ahmed shows how feminist theory is generated from everyday life and the ordinary experiences of being a feminist at home and at work. Building on legacies of feminist of colour scholarship in particular, Ahmed offers a poetic and personal meditation on how feminists become estranged from worlds they critique—often by naming and calling attention to problems—and how feminists learn about worlds from their efforts to transform them. Ahmed also provides her most sustained commentary on the figure of the feminist killjoy introduced in her earlier work while showing how feminists create inventive solutions—such as forming support systems—to survive the shattering experiences of facing the walls of racism and sexism. The killjoy survival kit and killjoy manifesto, with which the book concludes, supply practical tools for how to live a feminist life, thereby strengthening the ties between the inventive creation of feminist theory and living a life that sustains it.
**SPOTTED GODDESSES**

**DALIT WOMEN’S AGENCY-NARRATIVES ON CASTE AND VIOLENCE**

**ROJA SINGH**

*Spotted Goddesses* is an ethnography on caste, gender and Dalit women’s leadership. Situated in transnational feminist discourses, the book is rooted in interactions, and lived experiences of Dalit women in Tamil Nadu. Singh’s perspective as a Dalit woman, provides an intersectional social analysis of power structures that sustain caste dominance in South India today. She describes strategies of social change in Dalit women’s activism as rooted in subversive applications of imposed identities of ‘difference’, thwarting social boundaries and punishment traditions. The core of this interdisciplinary work is Dalit women’s songs, oral and written testimonial narratives, including Singh’s personal story.

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*for sale in South Asia only*

**ROJA SINGH** teaches Interdisciplinary studies including Anthropology, Sociology and Women and Gender Studies at St. John Fisher College, Rochester, New York. Her ongoing research involves the oral narratives and leadership strategies of women from indigenous communities. She is the president of the Dalit Solidarity Forum in the USA.
In this new collection by well-known author Nighat Gandhi, the private worlds of women open themselves up to the reader. Inside their homes are women trapped in a state of continuous limbo, waiting for change, young girls struggling for the ‘purity’ that religion demands of them, new mothers who wonder at the absence of desire. Outside, the seasons change, trees shed their leaves, the sky becomes overcast, sounds float in to them and they wonder about the meaning of life. Each story brings questions for the reader, their nuanced telling and their unsparing truthfulness leaves readers with a sense of discomfort as they confront their own demons. Love, longing, loss, aging, survival, hope and self-invention – or in other words life – is what these stories, in the best literary tradition, are about.

NIGHAT GANDHI is a mental health counsellor, a mother, a South Asian queer-feminist, Vipassana meditator, and a student of ‘Tasawwuf’ (Sufism). She wrote many of these stories armed with cups of Leo coffee, riddled with self-doubt, and bothered by back pain as a result of spending hours hunched over her laptop, in the comforting company of her two dearest companions, Dodi and Heidu, who snuggled on the floor and kept sleepful watch over her. Waiting is her fourth book.
This book brings together, for the first time, the work of four women poets from Kashmir – Lalded, Habba Khatun, Arnimal and Rupa Bhavani – who have shaped its literary imagination. These women inhabit not just the collective memory of Kashmiris and Kashmir but are part of the land’s living oral tradition. Folk singers begin their performances with Lalded’s vaakhs (quatrails). Arnimal’s pain of unrequited love and Habba Khatun’s complaints about her in-laws are ironic wedding vatsans or songs. Rupa Bhavani’s sites of meditation are now shrines where her vaakhs are chanted in annual celebrations. Central to the shaping of both the mystic and the lyric traditions of Kashmiri poetry, the work of these poets is hardly known outside Kashmir. In this collection, Neerja Mattoo’s elegant translations work to give these women the recognition they richly deserve.

‘Lalded I see as all thought, walking through towns and villages, a naked, shapeless body, the folds of her lower abdomen drooping over her thighs. Habba Khatun appears crowned and her headdress plumed, strolling over hill and dale. Rupa Bhavani is a radiant face framed by hair loosely rolled into matted strands, a tapasvani meditating in caves and at lonely heights. And then there is Arnimal, draped modestly, but in a vivid peacock-feather hued shot-silk or cherry red-velvet pheran, standing forlorn against the background of a mud-brick house.’

Neerja Mattoo taught English at Government College for Women in Srinagar. She is a writer and a translator. She has written three collections of Kashmiri short stories: The Stranger Beside Me, Contemporary Kashmiri Short Stories and Kath- Stories from Kashmir. She is Chief Editor of the quarterly Kashmiri journal, Miraas.
'It took my mother, Khonuo, exactly forty-five years before she could bring herself to talk about the war.'

This powerful opening line introduces the reader to Easterine Kire’s stunning new novel, *A Respectable Woman*. In Nagaland, the last frontier of World War II, the decisive Battle of Kohima has been fought and won by the Allies, and people in and around Kohima are trying hard to come to terms with the devastation, the loss of home and property, the deaths of loved ones. Forty years after the event, Khonuo recreates that moment, stitching together her memories bit by painful bit, for her young daughter.

As the legacy of memory passes from mother to daughter, the narrative almost seamlessly glides into the present, a moment when Nagaland, much transformed now, confronts different realities and challenges. Using the storytelling traditions so typical of her region, Kire leads the reader gently into a world where history and memory meld and where, through this blurring, a young woman comes to understand the legacy of her parents and her land.
From the writer of the delightful utopian fantasy *Sultana’s Dream* come these stories written in 1905 in the same witty vein, adroitly presenting the twists and turns of India’s two-hundred-year relationship with the Imperial British.

Instead of strict linearity, fiction is allowed a free run here. The fabulous floats easily over mere facts, intriguing the reader by its suggestiveness; its real personalities and situations and contrasting attitudes. Adam and Eve, the Almighty himself, Djinns, Paris, demons and Mayavi magicians play decisive roles. The two satires are accompanied by seven essays and poems, which the intrepid journalist-activist wrote over a period of 17 years.

Education and emancipation for women, dignity and freedom from Colonial rule for Indians and themes subsumed under these two overarching passions appear intertwined in Rokeya’s writings. She was convinced that they were completely interdependent. Insidiously she introduced them even in innocuous seeming articles on housekeeping.
young
zubaan
SPREADING YOUR WINGS
A HEALTH INFOCOMIC FOR GIRLS OF ALL AGES

ARIANA ABADIAN-HEIFETZ

illustration PIA ALIZÉ HAZARIKA

Meet sisters Anjali and Pooja. They have a lot of questions about the changes their bodies have begun going through and they’ve enlisted their friends, their myth-busting didi (she’s a doctor!) and their mothers in their search for answers.

Join the adventure to find out what they’ve learned!

You’ll also get:
• 110+ pages of full-colour illustrations
• Guides to help you share what you’ve learned
• Games, projects and DIY instructions to make your own pads
• A glossary of new and interesting words

You can read this book:
IN HEALTH TRAININGS
IN SCHOOL
AS A TEACHER
WITH PARENTS
SHARED WITH FRIENDS
BY YOURSELF

Stories in this book are inspired by real-life examples. Medical information has been approved by gynaecologists and the text written by health educators.

ARIANA ABADIAN-HEIFETZ is a writer, artist, and consultant on gender and sexuality, empowerment, and leadership development. She has a BA in International Relations and Political Science from Carleton College and has conducted research and work across the United States, Guatemala, and India; currently, she is developing a curriculum on self-awareness, leadership and responsible citizenship for The Heritage School, Gurgaon.

AGE 8 AND UP | COMIC BOOK, MENSTRUAL HEALTH, HYGIENE
As if being the new kids isn’t enough, Padma and Kannagi Shankar quickly find that New Dawn High School isn’t exactly a regular school. They have weird subjects like ‘Pot of Gold’ and ‘Maths and Beauty’ and some of their classes are taught by students! But it’s more strange than bad, and the sisters start to enjoy themselves and make new friends – until a discovery in the library and a few unpleasant encounters lead them to question their presence at the school in the first place. With their parents far away, and their Thatha not being the easiest person to talk to, the girls are forced to find solutions of their own – but will they work, or will the bullies win?

VARSHA SESHA is a writer, dancer and teacher. She has been writing stories since she was six and has published short stories, picture books, and collections. *Sisters at New Dawn* is her first novel for young readers. Her work has been shortlisted for the Scholastic Asian Book Award and the Parents and Kids Choice Awards.
A new baby has just been born, and now it needs a name. Everyone is putting their heads together with ideas, but nothing seems to fit just right. Can you tell why, and do you have an idea too?

This typographical book introduces the idea of self-identity and self-determination with funny, layered conversation and bright, exciting visuals.

**AGE 5 AND UP | PICTURE BOOK, IDENTITY AND SELF-DETERMINATION**

**NIA THANDAPANI** is a graphic designer with seven years’ experience working across publishing, arts and advocacy spaces. Since graduating from Central Saint Martins College of Art & Design, London, Nia has worked in India, Sri Lanka and the UK on a range of projects, from the first full Tamil translation of Rumi’s poetry, to artists’ books and largescale installations. She currently co-runs Studio Carrom, with illustrator Priya Sundram and lives in Bangalore.
THE WAY OUT
SAMIDHA GUNJAL

When you open this book, you’ll notice two things right away:

• It’s actually two stories, and
• There are no words!

That’s because it’s up to you to figure out what’s going on. What are the two siblings finding a way out of? Where is the girl in the car going? And do they know each other?

This accordion-style book is a beginner’s guide to seeing the nuance in everyday situations, focusing especially on those who can’t tell their own stories.

SAMIDHA GUNJAL is an Indian illustrator of children’s books and comics, and is an independent animator. She enjoys experimenting with different media and styles, and runs Studio Dhamsa in Ahmednagar. This is her first picture book.
A haunted young girl (who happens to be a Kung-fu expert and pathological liar) runs away from an oppressive city, where the sky is always grey; in search of love and sisterhood she finds herself in a magical place known only as the Street of Miracles. There, she is quickly adopted into the vigilante gang of glamorous warrior femmes called the Lipstick Lacerators, whose mission is to scour the Street of violent men and avenge murdered trans women everywhere. But when disaster strikes, can our intrepid heroine find the truth within herself in order to protect her new family and heal her broken heart?
The rains are late, and all through the summer Sunita and her brother Rakesh are only too glad to take their neighbour’s elephant, Mango, down to the river to bring back water. When it finally rains, there isn’t enough water to keep all the plants healthy. A chance discovery sets the children’s minds running, and they team up with Mango and her rescue puppy, Pajamas to invent a wonderful way to use the rainwater and save the vegetable garden – even when it’s not raining!

**THE RAIN HARVESTERS**

STEPHEN AITKEN AND SYLVIA SIKUNDER

**STEPHEN AITKEN** was born in Canada. He writes and illustrates books from his studio in the foothills of the Himalayas. He believes in the unity of life and the conservation of animals, plants and ecosystems. He paints with watercolours, acrylics and digital media. Stephen has published over 30 books for young readers all over the world. He is also the Senior Editor of *Biodiversity, Journal of Life on Earth*, published in the UK.

**SYLVIA SIKUNDER** Prior to settling down on a small island off the west coast of Canada, Sylvia lived in various countries including England, Australia, Ghana, and Uganda. A teacher with degrees in anthropology and sociology, Sylvia now spends much of her time writing, and has authored everything from counting books to YA novels that reflect her love of nature and the environment. When she travels, she is always on the lookout for cookbooks, and enjoys listening to Indian classical music and playing pickleball.
One of the grand 'singing ladies' who began their lives in the first quarter of the twentieth century, Malka Pukhraj was educated in Urdu, Persian, music and dance. These latter two became her life and she began her career as a court singer in the erstwhile princely state of Jammu and Kashmir, going on to become an independent performer, whose voice and words are now familiar to millions in the subcontinent.

In this remarkable, witty and candid account, Malka Pukhraj recalls her rich and eventful life, 'My birth', she begins, 'was nothing short of a miracle'. Then, in her simple and inimitable style, she takes us through her childhood as a court singer, her absorption in her music, and her gradual understanding of the intrigues of court life. From singing and dancing, to acting, from childhood to adolescence and romance, and finally to marriage and family, the author brings the reader close to her sorrows and joys, her dilemmas and concerns, and ends with a moving and poignant account of the acceptance of old age and all that it brings with it.

urvashi butalia is a publisher and writer. Co-founder of Kali for Women, India's first feminist publisher, and now director of Zubaan, she is also author of the award-winning oral history of Partition, The Other Side of Silence: Voices from the Partition of India.
academic
A PASSIONATE LIFE

WRITINGS BY AND ON
KAMALADEVI CHATTOPADHYAY

ELLEN CAROL DUBOIS, VINAY LAL (EDS)

Kamaladevi Chattopadhyay (1903-1988) played an important role in the struggle for Indian independence and was a key figure in the international socialist feminist movement. An articulate and unflinching exponent of the ideas of decolonization and the global South, she was also a staunch champion of women’s rights, holding views on women’s equality that continue to resonate today. After 1947, disheartened by the Partition of India, Kamaladevi became involved in the resettlement of refugees and appeared to withdraw from political life. Indeed, the Kamaladevi that most Indians are familiar with is a figure who, above all, revived Indian handicrafts, becoming the country’s most well-known expert on carpets, puppets and its thousands of craft traditions, and nurturing the majority of the country’s national institutions charged with the promotion of dance, drama, art, etc.

Although most of her writings have been long out of print, this comprehensive anthology, as the first serious scholarly attempt to grapple with Kamaladevi’s life and body of work, seeks to represent the wide range of her interests. Here, extensive selections of Kamaladevi’s writings, comprised largely of journal articles and excerpts from her books, are accompanied by a set of original essays by contemporary scholars which analyse and contextualize her life and work.

“[Kamaladevi’s] will to engage with the world at large while fighting for the political, social and economic liberation of her own people is repeatedly highlighted in this collection of her writings during different periods of her life.”

Jaya Jaitly in THE INDIAN EXPRESS

ELLEN CAROL DUBOIS is a Professor of History at UCLA and the author and editor of many books in women’s history, including the anthology Unequal Sisters: A Reader in Multicultural U.S. Women’s History and Through Women’s Eyes: An American History with Documents.

VINAY LAL is a Professor of History and Asian American Studies at UCLA. He writes widely on the history and culture of colonial and modern India, popular and public culture in India (especially cinema), historiography and the politics of world history.
The states in the northeast of India have been subject to multiple protracted conflicts. In cases where the gendered nature of these conflicts is considered, stereotypes of women as passive victims or natural peacemakers tend to be reproduced, and scholars follow the establishment’s cues in employing analyses from a conventional security studies perspective, focusing on ceasefires and surrender packages for militants, male-dominated negotiations over autonomy and statehood, and ‘homeland’ politics. The media has turned its spotlight on activists like the Meira Paibis and Irom Sharmila, but has yet to acknowledge the significance of women’s everyday resistance, activism and agency—further participating in their marginalization.

This volume sheds light on the successes and failures of women’s movements in and of the region; women’s responses and engagements with conflict and peace-building, and their challenges, aspirations and experiences as agents of change. It adds important insights into the debate on gender and political change in societies affected by conflict. The volume studies ‘universalist’ feminist and interventionist biases, questioning the notion that peace processes should be treated as windows of opportunity for women’s empowerment and positing that it is crucial to understand gender relations during conflict as historically contingent, complex and multifaceted, and intertwined in the social fabric.

ÅSHILD KOLÅS is a Research Professor at the Peace Research Institute Oslo (PRIO). She holds a PhD in Social Anthropology from the University of Oslo. She is the author of Tourism and Tibetan Culture in Transition: A Place Called Shangri-la (2007) and co-author (with Monika P. Thowsen) of On the Margins of Tibet: Cultural Survival on the Sino-Tibetan Frontier (2005).
Maitrayee Mukhopadhyay is a feminist activist and researcher who has worked in development for over 30 years in South Asia and internationally. She has worked since 1996 at the Royal Tropical Institute in Amsterdam where she helped found the gender and development team and led it for 15 years. With a PhD in social anthropology from the University of Sussex, she has been involved in teaching, training, researching and providing advice on gender and development to institutions in the field. She was Visiting Professor (2015) on gender and development for the MA Development Studies course at the Graduate Institute, Geneva.

_Feminist Subversion and Complicity_ interrogates a specific form of feminist practice, that which has involved engaging with state and international institutions to insert gender knowledge in their development interventions. Bringing together contributions from eight feminists located in very different kinds of institutions and spaces from Bangladesh, Nepal, Pakistan, Sri Lanka and India, this book is the outcome of a deeply reflexive process to produce a critique from within of this present day feminist practice. An array of experiences and encounters are scrutinised from bringing feminist perspectives to governmental projects on education, health, and legal reform to transformations in the discourses and practices of women’s movements and feminisms as they encountered developmentalisms. The writers show that feminist politics is not merely assimilated in governmental projects but that it interrupts these projects even as it is assimilated; a feminist politics in which complicity is often a subversive activity, is destabilizing and contesting of meaning.
Originally published in Marathi in 1989, this contemporary classic details the history of women’s participation in the Dalit movement led by Dr B.R. Ambedkar, for the first time. Focusing on the involvement of women in various Dalit struggles since the early twentieth century, the book goes on to consider the social conditions of Dalit women’s lives, daily religious practices and marital rules, the practice of ritual prostitution, and connected issues. Drawing on diverse sources including periodicals, records of meetings, and personal correspondence, the latter half of the book is composed of interviews with Dalit women activists from the 1930s. These first-hand accounts from more than forty Dalit women make the book an invaluable resource for students of caste, gender, and politics in India. A rich store of material for historians of the Dalit movement and gender studies in India, *We Also Made History* remains a fundamental text of the modern women’s movement.

“The book has marked the paths trodden by the pioneers of the movement. It is a treasure to Dalit and Dalit feminist studies.”

*A. Mangai* in *The Hindu*

“[A] timely and elegant translation... It is hard to over-emphasize the importance of this collection, long a key resource for scholars of the dalit movement in Maharashtra.”

*Anupama Rao* in *The Book Review*

**HISTORY / CASTE STUDIES**

URMILA PAWAR is a Marathi writer who has published several short story collections, including *Motherwit*, also published by Zubaan.

MEENAKSHI MOON was a close associate of B.R. Ambedkar.
RECASTING WOMEN
ESSAYS IN COLONIAL HISTORY
KUMKUM SANGARI AND SUDESH VAID (EDS)

This landmark collection on colonial history is now available in a brand new paperback edition as part of the Zubaan Classics series to celebrate Zubaan’s 10th anniversary.

This collection of essays stands at an unarticulated conjuncture within the feminist movement and women’s studies that have emerged in India since the 1970s. The anthology attempts to explore the inter-relation of patriarchies with political economy, law, religion and culture and to suggest a different history of ‘reform’ movements, and of class and gender relations. The book seeks to uncover the dialectical relation of feminism and patriarchy both in the policies of the colonial State and the politics of anticolonial movements. The writers in this volume include scholars from various disciplines.

“This collection fills a very long felt need, a fact which is reinforced by the generally very high quality of the contributions...” — Arjun Appadurai

[from US Amazon product page]

KUMKUM SANGARI and SUDESH VAID taught literature at Indraprastha College for Women, Delhi University. Together they have edited a collection of essays entitled Women and Culture and have carried out extensive research on widow immolation in Rajasthan.
1943: As the British Empire draws to a close, the state of Bengal is just emerging from the grip of famine. Exploited mercilessly by feudal landlords, landless peasants rise in protest and launch a movement in 1946 to retain two-thirds of the grain they harvest—Tebhaga.

More than 50,000 women participated in this movement: one whose history and tragic end—in the crossfire between state violence and revolutionary armed struggle—became a legend in its time. Yet in the written history of Tebhaga, the full-fledged women’s movement that they forged has never featured.

In this authoritative study, Kavita Panjabi sets the balance right with rare sensitivity and grace. Using critical insights garnered from oral history and memory studies, Panjabi raises questions that neither social history nor left historiography ask. This account of the transformation of the struggle is unique in feminist scholarship on social and political movements.

“Panjabi’s work is extremely important in recalling the gendered experience of Tebhaga, raising questions and issues about these, and most importantly in pointing new scholars towards similar modes of enquiry.”
Ilina Sen in EPW

KAVITA PANJABI is a Professor of Comparative Literature at Jadavpur University, and has been an activist in the Indian women’s movement and the Pakistan-India peace movement for over two decades.

V. GEETHA is a writer, translator, social historian and activist. A leading intellectual from Tamil Nadu, she has been active in the Indian women’s movement since 1988, and has written widely, both in Tamil and English, on gender, popular culture, caste, and the politics of Tamil Nadu.
MOTHERHOOD AND CHOICE
UNCOMMON MOTHERS, CHILDFREE WOMEN

AMRITA NANDY

How can women live fully? If autonomy is critical for humans, why do women have little or no choice vis-à-vis motherhood? Do women know they have a choice, if they do? How ‘free’ are these choices in a context where the self is socially mired and deeply enmeshed into the familial? What are implications of motherhood on how human relatedness and belonging are defined?

These questions underlie Amrita Nandy’s remarkable research on motherhood as an institution, one that conflates ‘woman’ with ‘mother’ and ‘personal’ with ‘political’.

Even though the ideology of pronatalism and motherhood reinforce reproductive technology and vice versa, the care work of mothering suffers political neglect and economic devaluation. As the pivot to a web of heteronormative institutions (such as marriage and the family), motherhood bears an overwhelming and decisive influence on women’s lives. Against the weight of traditional and contemporary histories, socio-political discourse and policies, this study explores how women, as embodiments of multiple identities, could live stigma-free, ‘authentic’ lives without having to abandon reproductive ‘self’-determination.

“An urgent undertaking”
Pamela Philipose in SCROLL

AMRITA NANDY is a scholar whose work focuses on issues of gender, rights and culture. Her academic work has been published both in India and abroad, including in journals such as the Economic and Political Weekly and Women’s Studies International Forum. Amrita contributes to a range of dailies and news portals such as The Indian Express and The Wire. Her piece titled ‘Ticking Outside the Box’ (The Indian Express, 17 September 2014) won the 2015 Laadli National Media and Advertising Award for Gender Sensitivity for Best Op-Ed.

Amrita has a Ph.D. from Jawaharlal Nehru University, New Delhi and a Master’s degree from the University of Oxford, UK. Amrita was awarded the Fox International Fellowship (2013-2014) by Yale University, USA.
In *Queer Activism in India*, Naisargi Dave examines the formation of lesbian communities in India from the 1980s to the early 2000s. Based on ethnographic research conducted with activist organizations in Delhi, a body of letters written by lesbian women, and research with lesbian communities and queer activist groups across the country, Dave studies the everyday practices that constitute queer activism in India.

Dave argues that activism is an ethical practice comprising critique, invention, and relational practice. She investigates the relationship between the ethics of activism and the existing social norms and conditions from which activism emerges. Through her analysis of different networks and institutions, Dave documents how activism oscillates between the potential for new social arrangements and the questions that arise once the activists’ goals have been achieved. *Queer Activism in India* addresses a relevant and timely phenomenon and makes an important contribution to the anthropology of queer communities, social movements, affect, and ethics.

“Dave’s is a fascinating study, so rich and detailed in its intimate telling of the textures of everyday activism that one is absorbed as if reading a novel.”

*Srila Roy* in *Antipode*

**QUEER STUDIES / ETHNOGRAPHY**

**NAISARGI DAVE** is Associate Professor of Anthropology at the University of Toronto. Her research concerns emergent forms of politics and relationality in contemporary urban India. Her second book project, *The Social Skin: Humans and Animals in India* engages critically with humanism and the privileging of reason to consider myriad facets of working with and for urban and working animals in India. Professor Dave teaches courses on animality and posthumanism, affect, ethics, anthropological theory, activism, gender and sexuality, and the anthropology of South Asia.
Kashmir has been, for some years, a key issue on the Indian political map. Nearly three decades of conflict have deeply affected people’s livelihoods and living environments, their health, their eating habits, their work and workplaces, their access to education. The impact of these things is felt most sharply in the lives of women, and yet, few discussions on Kashmir pay attention to this. The book reflects the range of women’s experiences in this conflict. How has the conflict affected them? How have they learnt to live with continuing violence? What strategies have they used to cope, to find a space to share or express what they are going through? What impact has the conflict had on their health and on their access to education? What has it meant for families, for power equations within them, for relationships, for children? The contributions in this book explore these issues through interviews with Kashmiri women, personal reflective pieces, extracts from different reports and books. Together they draw attention to a vital aspect of the conflict.

Urvashi Butalia is a feminist publisher and writer. She co-founded Kali for Women, India’s first feminist publishing house and is currently Director of Zubaan, an imprint of Kali. She is best known for her pathbreaking oral history of the Partition of India, The Other Side of Silence: Voices from the Partition of India (1998).
In contrast to Annie Besant, who championed the cause of Hindu society and civilization, Ramabai’s critique of Brahminical patriarchy could not have been sharper. A high-caste Hindu widow herself, she ‘chose’ to become Christian, in an act that was seen by contemporary Hindu society as not only a betrayal of her religion but of her very nation. In this classic study of Ramabai’s life, Uma Chakravarti brings to light one of the foremost thinkers of nineteenth-century India, arguing that this controversial figure has not simply been marginalized but actively suppressed in the writing of India’s pre-Independence history. In the process, Chakravarti writes one of the most acute and nuanced critiques of the power relations and hierarchies within a colonized society, with particular emphasis on issues of gender, class and caste. This re-issued edition carries a new Afterword by the author.
SPEAKING OF THE SELF
GENDER, PERFORMANCE AND AUTOBIOGRAPHY IN SOUTH ASIA
SIOBHAN LAMBERT-HURLEY AND ANSHU MALHOTRA (EDS)

Many consider the autobiography to be a Western genre that represents the self as fully autonomous. The contributors to Speaking of the Self challenge this presumption by examining a wide range of women’s autobiographical writing from South Asia. Expanding the definition of what kinds of writing can be considered autobiographical, the contributors analyse everything from poetry, songs, mystical experiences and diaries, to prose, fiction, architecture and religious treatises. The authors they study are just as diverse: a Mughal princess, an eighteenth-century courtesan from Hyderabad, a nineteenth-century Muslim prostitute in Punjab, a housewife in colonial Bengal, a Muslim Gandhian devotee of Krishna, several female Indian and Pakistani novelists and two male actors who worked as female impersonators. The contributors find that in these autobiographies, the authors construct their gendered selves in relational terms.

“...In analyzing material from South Asia, across contexts and time periods, Speaking of the Self is a novel contribution to the flourishing field of autobiography studies. The contributors present material little known to Anglophone audiences that will stimulate thinking by specialists who have heretofore been mostly focused on ‘Western’ texts and contexts.”

Marilyn Booth author of CLASSES OF LADIES OF CLOISTERED SPACES

SIOBHAN LAMBERT-HURLEY is Reader in International History at the University of Sheffield. Recently, she led an international research network funded by the AHRC on ‘Women’s Autobiography in Islamic Societies’ and a teaching project funded by the Higher Education Academy on ‘Accessing Muslim Lives: Translating and Digitising Autobiographical Writings for Teaching and Learning’.

ANSHU MALHOTRA teaches at the Department of History, Faculty of Social Sciences, University of Delhi, India. She has written extensively on gender issues over the past two decades. She is also the author of Gender, Caste, and Religious Identities: Restructuring Class in Colonial Punjab (2002).
The right to equality regardless of gender and caste is a fundamental right in India. However, the Indian government has acknowledged that institutional forces arraigned against this right are powerful and shape people’s mindsets to accept pervasive gender and caste inequality. This is no more apparent than when one visits Dalit women living in their caste-segregated localities. Vulnerably positioned at the bottom of India’s gender, caste and class hierarchies, Dalit women experience the outcome of severely imbalanced social, economic and political power equations in terms of endemic caste-class-gender discrimination and violence.

This study presents an analytical overview of the complexities of systemic violence that Dalit women face through an analysis of 500 Dalit women’s narratives across four states. Excerpts of these narratives are utilised to illustrate the wider trends and patterns of different manifestations of violence against Dalit women.
The last decade saw the emergence and assertion of separate Dalitbahujan women's organizations both at the national and regional levels. Excluded from political and cultural spheres, Dalit women's movements have sought to transform both Dalit and feminist politics in India. They have fought against the reproduction of caste within modern spaces like universities, bureaucracies and within the women's movement as well as women's studies. The assumptions about caste identities being private and personal have been questioned and serious challenges posed for understanding caste and gender in contemporary India.

Located within this context, this book brings together extracts from the work of Kumud Pawade, Urmila Pawar, Shantabai Kamble, Mukta Sarvagod, Shantabai Dani, Vimal More and Janabai Girhe.

This powerful counter-narrative to the mainstream assumptions about the development of feminism in India in the 20th century is now available in a brand new paperback edition as part of the Zubaan Classics series to celebrate Zubaan's 10th anniversary.

**SHARMILA REGE** taught at the Department of Sociology, University of Pune. She worked for several years with the Krantiyoti Savitribai Phule Women's Studies Centre, University of Pune. She wrote and published on the sociology of gender, Dalit feminism and Dalitbahujan public culture in Maharashtra. She was engaged in the documentation of music and print cultures of the Ambedkarite counterpublics in contemporary Maharashtra when she passed away from an illness.
This book focuses on feminist research methodology, exploring and analysing its constituting methods, theory, ontology, epistemology and ethics and politics, as well as the significance of the subjectivity of the researcher in research issues relating to women, gender and feminism in Sri Lanka. The book examines ways of meaning-making for political, ideological and social change, and constructs an example of feminist research praxis.

Using this South Asian country as a case study, the author looks at the means by which researchers in this field inhabit, engage with and represent the multiple realities of women and society in Sri Lanka. In analysing what constitutes feminist research methodology in a transitional country, the book links local research practices with Western feminist approaches, taking into account the commonalities, distinctions and specificities of working in a South Asian context.

With an emphasis on general issues and debates in global feminist theory and methodology, the book explores the issues of reflexivity, standpoint, gender, women’s agency, empiricism, and the feminist politics of Marxism and democracy, positivism, induction, deduction, post-modernism and postcolonialism.

Maithree Wickramasinghe was Founder Director of the Centre for Gender Studies at University of Kelaniya, Sri Lanka. She was appointed Professor in the Department of English of the same university from 2009. Her research has explored feminist critical theory and methodology, gender in organisations and workplaces, as well as women and gender in development.
LANDSCAPES OF FEAR
UNDERSTANDING IMPUNITY IN INDIA

PATRICK HOENIG AND NAVSHARAN SINGH (EDS)

Drawing on the findings of a comparative research project, *Landscapes of Fear* tackles a set of intricate questions about the workings of impunity in India. How do victims of abuse and survivors of sexual violence end up being denied justice? What can those on the margins—those with the ‘wrong’ sex, identity markers or political leanings—tell us about violence by state and non-state actors? Bringing together senior academics, civil society leaders and fresh voices from across India, the volume offers analysis—contextual, structural and gendered—and breaks new conceptual ground on the underbelly of ‘India Shining’.

PATRICK HOENIG is an independent researcher based in Germany. He spent several years in India and was Visiting Professor at the Academy of International Studies, Jamia Millia Islamia in New Delhi.

NAVSHARAN SINGH is a Senior Programme Specialist with the International Development Research Center’s Asia office.

CONFLICTED DEMOCRACIES AND GENDERED VIOLENCE
THE RIGHT TO HEAL: INTERNAL CONFLICT AND SOCIAL UPEHEAL IN INDIA

ANGANA P. CHATTERJI, SHASHI BULUSWAR AND MALLIKA KAUR (EDS)

*Conflicted Democracies and Gendered Violence* elucidates the centrality of political and foundational violence in the governance of conflicted democracies in the postcolony. Through oral history, and archival and legal research undertaken over three years, this interdisciplinary work underscores the need for transitional and transformative justice mechanisms to address protracted conflict and social upheaval.

Expanding on methods of justice and accountability and espousing the right to heal, scholars and practitioners raise critical questions regarding the state, civil society, and diverse institutions, and the most elemental of constituents: victim-survivors. Recent conflicts and social upheavals in India serve as case studies.

ANGANA P. CHATTERJI and SHASHI BULUSWAR are Co-chairs, Armed Conflict Resolution and People’s Rights Project, Center for Social Sector Leadership, Haas School of Business, University of California, Berkeley.

MALLIKA KAUR is the Director of Programmes (2012–15) and Member, Working Group (2016–), Armed Conflict Resolution and People’s Rights Project, Center for Social Sector Leadership, Haas School of Business, University of California, Berkeley.
THE SPECTRAL WOUND

SEXUAL VIOLENCE, PUBLIC MEMORIES, AND THE BANGLADESH WAR OF 1971

NAYANNIKA MOOKHERJEE

Following the 1971 Bangladesh War, the Bangladesh government publicly designated the thousands of women raped by the Pakistani military and their local collaborators as birangonas (‘brave women’). Nayanika Mookherjee demonstrates that while this celebration as heroes keeps them in the public memory, they exist in the public consciousness as a ‘spectral wound’. Dominant representations of birangonas as dehumanized victims with disheveled hair and a vacant look, and of having been rejected by their communities create this wound. In critically examining the pervasiveness of the birangona construction, Mookherjee opens the possibility for a more politico-economic, ethical, and nuanced inquiry into the sexuality of war.

NAYANNIKA MOOKHERJEE joined Durham University in 2011 as a Reader in Socio-Cultural Anthropology. Before that she was in the Sociology department in Lancaster University, prior to which she was a Post-Doctoral Fellow in the Department of Anthropology, University of Sussex.

THE SEXUAL LIFE OF ENGLISH

LANGUAGES OF CASTE AND DESIRE IN COLONIAL INDIA

SHEFALI CHANDRA

Shefali Chandra examines how English became an Indian language, shaped by the sexual experiences of Indians and native attempts to discipline the normative sexual subject. Drawing attention to the link between sexuality and power, she argues that it was produced through conflicts over caste, religion and class, as well as sentiments and experiences of desire, respectability, conjugality, status, consumption and fashion. Focusing on the years between 1850 and 1930, Chandra scrutinises the English-education project to show how concerns over linguistic change were popularly voiced in a sexual idiom, how English and the vernacular were separated through the vocabulary of sexual difference, and how the demand for matrimony naturalized the social location of the English language.

SHEFALI CHANDRA is Assistant Professor in the Department of History; International and Area Studies; and the Women, Gender and Sexuality Studies Program at Washington University at St. Louis.
A DIFFICULT TRANSITION

THE NEPAL PAPERS

MANDIRA SHARMA AND SEIRA TAMANG (EDS)

This volume on Nepal demonstrates that in addition to home-grown feudal patriarchal structures, the larger colonial and post-colonial context of the subcontinent has enabled the structuring of inequalities and power relations in the country in ways that today allow for widespread sexual violence and impunity: through legal systems, medical regimes and social institutions. These essays attempt to trace a history of gendered violence in Nepal, looking at the responses of women’s groups and society at large and suggesting how this serious and wide-ranging problem may be addressed. Part of the series Sexual Violence and Impunity in South Asia.

MANDIRA SHARMA is a lawyer, human rights activist and founder of Advocacy Forum, Nepal. She has been instrumental in challenging impunity and advocating for a comprehensive transitional justice mechanism.

SEIRA TAMANG is a political scientist with extensive experience in researching dimensions of social exclusion and in promoting practices and policies of good governance in Nepal.

THE SEARCH FOR JUSTICE

THE SRI LANKA PAPERS

KUMARI JAYAWARDENA AND KISHALI PINTO-JAYAWARDENA (EDS)

This collection looks back at Sri Lanka’s long and intense armed conflict, during which women and men were sexually brutalized, assaulted, tortured and disappeared. The authors focus also on women’s struggles for survival, their interactions with community leaders and their navigation of society’s expectations, their understanding of, and access to justice. They posit compelling arguments for the need to stop treating survivors as victims and to recognise them as potentially powerful agents of change, while demonstrating how impunity for perpetrators is both a failure of the formal justice process and a product of individual, community and social conditions. Part of the series Sexual Violence and Impunity in South Asia.

KUMARI JAYAWARDENA teaches in the masters programme in women’s studies at Colombo University, Sri Lanka. She is the author or co-author of several books, including Class, Patriarchy and Ethnicity on Sri Lankan Plantations: Two Centuries of Power and Protest.

KISHALI PINTO-JAYAWARDENA is a lawyer and media columnist and the author of A Legacy to Remember: Sri Lanka’s Commissions of Inquiry.
FAULT LINES OF HISTORY
THE INDIA PAPERS II
UMA CHAKRAVARTI (ED)

Drawing on patterns of sexual violence in Kashmir, the northeast of India, Chhattisgarh, Haryana and Rajasthan, this volume on India focuses on histories of militarization and regions of conflict, as well as ‘normalized’, invisibilized histories of caste violence. These essays address the question of state impunity, suggesting that on the issue of the violation of human and civil rights—particularly in relation to the question of sexual violence—the (Indian) state has been an active, collusive partner in creating states of exception, where its own laws can be suspended and the rights of its citizens violated. Part of the series Sexual Violence and Impunity in South Asia.

UMA CHAKRAVARTI is a feminist historian who has taught at Miranda House College for Women, Delhi University. She is closely involved with the women’s movement as well as the movement for democratic rights in India, and has been part of many fact-finding teams to investigate human rights violations, communal violence and state repression.

OF THE NATION BORN
THE BANGLADESH PAPERS
HAMEEDA HOSSAIN AND AMENA MOHSIN (EDS)

The book brings together both new and established scholars to look at areas as wide-ranging as the law and its histories, nationalism, memory and sexuality, the status of minorities, religion and its directives, universities as sites of gender-contestation, and more. With an introduction by acclaimed scholar Meghna Guhathakurta, the book offers a comprehensive overview of the situation in Bangladesh from the 1971 war for liberation to the present, giving an excellent entry point for understanding the complex realities of how impunity for the perpetrators of sexual violence has become standard in Bangladesh, a valuable cross-disciplinary study and the first of its kind. Part of the series Sexual Violence and Impunity in South Asia.

HAMEEDA HOSSAIN is a Bangladeshi human rights activist and academic. She is a founding member of Ain o Salish Kendra, a legal aid and human rights organization, and co-founder of the English-language magazine Forum. AMENA MOHSIN teaches in the Department of International Relations at the University of Dhaka, Bangladesh. She has written extensively on rights issues, state, democracy, civil-military relations, and human security.
From an early focus on rape, dowry, and sati, feminist struggles against violence to women in India have now moved to a wider terrain that includes issues rarely considered in the early days of the Indian feminist movement in the 1980s. In *Nine Degrees of Justice*, second- and third-generation feminists shed light on these contemporary concerns, sharing their perspectives on violence against women in public spaces and cyberspace, women in armed conflict, lesbian suicides, a woman’s 'right to choose,' and prostitution.

*Bishakha Datta* works on gender and sexuality in the digital age, runs the non-profit Point of View and the online imprint *Deep Dives*, writes and films non-fiction, and is perennially interested in what’s not freely expressed.

In this remarkable and wide-ranging study, activist and historian V. Geetha unpacks the meanings of impunity in relation to sexual violence in the context of South Asia. The State’s misuse of its own laws against its citizens is only one aspect of the edifice of impunity; its less-understood resilience comes from its consistent denial of the recognition of suffering on the part of victims, and its refusal to allow them the dignity of pain, grief and loss.

It is this, that in a fundamental sense, challenges and illuminates the contours and details of State impunity and positions impunity as not merely a legal or political conundrum, but as resolute refusal on the part of State personnel to be part of a shared humanity.

*V. Geetha* is a writer, translator, social historian and activist. A leading intellectual from Tamil Nadu, she has been active in the Indian women’s movement since 1988, and has written widely, both in Tamil and English, on gender, popular culture, caste, and the politics of Tamil Nadu.
This anthology seeks to give voice to the many issues and concerns that have emerged as a result of the last three decades (and more) of conflict and violence that has besieged the seven states of India’s Northeast, causing devastating and long-term effects on local communities. The impact has been particularly complex for women who have faced greater violations against their persons at the hands of the state’s armed forces as well as exploitation by non-state actors. The articles in this volume are intensely personal responses to the growing asymmetries and fault lines that are causing enormous rifts in the region, questioning issues of nation, identity, and the 'mainstream'.

PREETI GILL has worked extensively on issues related to women and conflict in Northeast India. She is co-editor of Shadow Lives: Writings on Widowhood.

In the last 15 years, queer movements around the world have helped secure the rights of queer people. This volume responds to the complicated moment in the history of queer struggles by analysing laws, state policies and cultures of activism, to show how new intimacies between queer sexuality and neoliberalism that celebrate modernity and the birth of the liberated sexual citizen, are in fact, reproducing the old colonial desire of civilizing the native. It engages in a rigorous, self-reflexive critique of global queer politics and its investments in liberalism, legalism and militarism, with the objective of queering the ethics of our queer politics.

OISHIK SIRCAR and DIPNIKA JAIN (EDs)
MARKETING REPRODUCTION
POLITICAL RHETORIC AND GENDER POLICY IN INDIA
RACHEL SIMON-KUMAR

The Reproductive and Child Health Policy (RCH), when instituted in 1995, was expected to usher in a ‘paradigm shift’ in India’s population policy. From a family welfare programme that has historically been top-down, even coercive, the Indian government projected the RHC to be a participatory, women-centered reproductive health service. Ironically, the policy was devised barely four years after the start of Indian state’s tryst with market development, and was launched into a political environment in ideological transition. This book provides a political analysis of RHC policy, tracking how neo-liberal and purportedly women-centred reproductive health discourses are positioned against each other.

RACHEL SIMON-KUMAR has a background in feminist theory, gender, development, policy and migrant communities. She has previously taught at the University of Waikato, Victoria University of Wellington, and in the Arts Faculty at the University of Auckland. Her current role is Director of Health Promotion at the School of Population Health, University of Auckland.

RECONFIGURING REPRODUCTION
FEMINIST HEALTH PERSPECTIVES ON ASSISTED REPRODUCTIVE TECHNOLOGIES
SAROJINI N. AND VRINDA MARWAH (EDs)

Though commonplace today as a technological quick fix for infertility, assisted reproduction is a complex phenomenon, located at the intersection of patriarchy, medicalization and commerce. These technologies create both challenges and opportunities, and responses to them have sought to balance questions of ethics, rights and politics. The essays in this volume map the journey of ARTs in different countries, examining the global industry and the challenges it poses in the context of markets, and look at regulatory frameworks in diverse settings. Together they bring a feminist lens to the examination of the now-established ART industry.

SAROJINI N. has been working on women’s health and rights for more than two decades and is also one of the founders of SAMA, the Resource Group for Women and Health.

VRINDA MARWAH works with CREA, an international feminist human rights organization based in Delhi.
CARTOGRAPHIES OF EMPOWERMENT
THE MAHILA SAMAKHYA STORY

VIMALA RAMACHANDRAN AND KAMESHWARI JHANDYALA (EDs)

In this collection of essays, scholars from different parts of the country chart Mahila Samakhya’s fascinating journey of setting up poor women’s collectives, and women’s agency in establishing an equal space and voice in the public domain - a radical departure from the more common approaches of organising women around economic concerns. Spread across eight states and more than 150 districts in India, the programme grew out of a unique partnership between the women’s movement and the government.

VIMALA RAMACHANDRAN has been working on elementary education, girls’ education and women’s empowerment. She conceptualised and launched Mahila Samakhya (1988-89).

KAMESHWARI JHANDYALA has been Director with ERU Consultants Pvt Ltd. She has also had a long association with Mahila Samakhya as Director in Andhra Pradesh, member of the National Resource Group.

THE BUSINESS OF SEX

LAXMI MURTHY AND MEENA SARASWATHI SESHU (EDs)

Moving beyond the traditional feminist focus on slavery and trafficking, HIV/AIDS, and other health issues, the contributors to this volume engage fully with the political and theoretical implications of sex work. Dismissing old antagonisms, they argue that feminism—thanks to its role in revolutionizing perspectives on sexuality and labour—is a natural ally for the sex workers’ rights movement. Drawing on first-hand stories of sex workers and prostitutes, this groundbreaking series of essays give voice to newly articulated movements such as ‘whore feminism’ and ‘queer feminism’—feminisms that have the potential to move discussions about sex work into new and fruitful terrain.

LAXMI MURTHY was Consulting Editor with Himal Southasian, the region’s only political review magazine, published from Kathmandu. She is currently based in Bangalore and has been active in the autonomous women’s movement in India for more than twenty-five years.

MERRA SARASWATHI SESHU is the General Secretary of SANGRAM, an organization that works to protect the rights of sex workers and people living with HIV/AIDS in Sangli, Maharashtra.
THE GODDESS AND THE NATION
MAPPING MOTHER INDIA

SUMATHI RAMASWAMY

*The Goddess and the Nation* charts the pictorial life and career of Bharat Mata, ‘Mother India,’ the Indian nation imagined as mother/goddess, embodiment of national territory, and unifying symbol for the country’s diverse communities. Soon after Mother India’s emergence in the late nineteenth century, artists began to incorporate the map of India into her visual persona. Combining visual studies, gender studies, and the history of cartography, *The Goddess and the Nation* offers a rigorous analysis of Mother India’s appearance in painting, print, poster art, and pictures from the late nineteenth century to the present.

*SUMATHI RAMASWAMY* is Professor of History at Duke University in North Carolina.

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VISIBLE HISTORIES, DISAPPEARING WOMEN
PRODUCING MUSLIM WOMANHOOD IN LATE COLONIAL BENGAL

MAHUA SARKAR

Mahua Sarkar examines how the near-invisibility of Muslim women, except as victims, underpins the construction of the ideal citizen-subject in late colonial India, arguing that the nation-centredness of history as a discipline, and the intellectual politics of liberal feminism, have together contributed to the production of Muslim women as the oppressed, mute, and invisible ‘other’ of the normative modern Indian subject.

Drawing on extensive archival research and oral histories of colonial Bengal, Sarkar traces Muslim women as they surface and disappear in colonial, Hindu, nationalist and liberal Muslim writings, and illuminates the complex links between their past constructions, current representations, and the violence against them in contemporary India.

*MAHUA SARKAR* is Associate Professor of Sociology, and Asian & Asian-American Studies at Binghamton University, New York. She is currently working on her second book, provisionally entitled *Going Abroad (Bidesh Kara): Circular Migration and Bangladeshi Transnational Contract Workers*. She has two additional emergent research interests in surrogacy as a form of labour, and socialist internationalism.
AN INDIAN PORTIA
SELECTED WRITINGS OF CORNELIA SORBEEJEE

KUSOOM VADGAMA (ED)

Cornelia Sorabji (1886-1954), the first woman to practise law in India and Britain, was a social reformer as well as an author. By the time poor sight ended her work in India, she had helped many hundreds of wives, widows and orphans. Her archives and writings provide priceless insight into the lives of one of India’s most outstanding women in the 19th and 20th centuries, one whose noble career is a heritage to the people of India and their causes. Sorabji’s life of dedication to public service and ceaseless hard work deserve to be acknowledged and publicised. This book achieves both.

KUSOOM VADGAMA is a doctor of optometry and Trustee of the ASHA Centre, an international organization working for youth empowerment, sustainable development, and peace. She is the editor of India in Britain.

IN MY MOTHER’S HOUSE
CIVIL WAR IN SRI LANKA

SHARIKA THIRANAGAMA

In May 2009, the Sri Lankan army overtook the Liberation Tigers of Eelam, ending nearly three decades of civil war and resulting in massive displacement of people from their homes. Written in this context, Sharika Thiranagama’s book focuses on two groups of displaced peoples: Sri Lankan Tamils from the north and Sri Lankan Muslims. She explores the dynamics within and between these minority communities, describing how these relations were reshaped by violence, displacement and authoritarianism. In doing so, Thiranagama tackles the idea of home, transformations within the family, and the impact of political violence on ordinary lives and public speech.

SHARIKA THIRANAGAMA’s research has focused on various aspects of the Sri Lankan civil war. She is currently undertaking new research in Sri Lanka on post-war life in the Jaffna Peninsula, mapping new post-war social configurations.
A thematic history of the women's movement in India both before and after independence, this book covers the period from the nineteenth century to the present day. It looks at how women’s issues were raised, initially by men and as part of the movements for social reform, and then with the involvement of women in the nationalist movement, by women themselves. Using photographs, old and new documents, excerpts from letters, books and informal writings, the author documents the growing involvement of women and the formation of the early women’s organizations, she examines the foregrounding of the ‘women’s issue’ during the reform and nationalist movements and its subsequent disappearance from the agenda of public debate until the post independence period of the sixties and seventies when it surfaces again.
**DEMONCRATIZATION AND WOMEN’S GRASSROOTS MOVEMENTS**

**JILL M. BYSTYDZIEŃSKI AND JOTI SEKHON (EDS)**

*Democratization and Women’s Grassroots Movements* illustrates how community-based actions, programmes and organizations that empower women contribute to the creation of a civil society and thus enhance democracy. Sixteen case studies, from across the globe, reveal connections between local political and social action and the growth of democratic processes at state, regional and global levels.

<table>
<thead>
<tr>
<th>DEMY 8VO / 408PP / HB / ₹ 350</th>
<th>JILL M BYSTYDZIEŃSKI is Director of Women’s Studies and Professor of Sociology at Iowa State University.</th>
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<tr>
<td>ISBN 978 81 86706 54 1</td>
<td>JOTI SEKHON is Associate Professor of Sociology at Greensboro College, where she is also the coordinator of the International Studies Program. She is also author of <em>Modern India</em> (2000).</td>
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**DIVERTING THE FLOW**

**GENDER EQUITY AND WATER IN SOUTH ASIA**

**MARGARET ZWARTEVEEN, SARA AHMED AND SUMAN RIMAL GAUTAM (EDS)**

*Diverting the Flow* offers new perspectives on the relationship between gender equity and water issues in South Asia. Leading scholars in the field draw on empirical research and relevant theoretical frameworks to show how gender intersects with other axes of social difference—such as class, caste, ethnicity, age, and religion—to shape access to water, its uses and management practices.

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<th>DEMY 8VO / 648PP / HB / ₹ 850</th>
<th>MARGREET ZWARTEVEEN is a researcher and lecturer in the Water Management Resources Group of Wageningen University, the Netherlands.</th>
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<tr>
<td>ISBN 978 93 81017 20 3</td>
<td>SARA AHMED works for the Canadian International Development Research Center regional office in New Delhi.</td>
</tr>
<tr>
<td>2012</td>
<td>SUMAN RIMAL GAUTAM is a water resources specialist at an international development consulting firm based in Washington, DC.</td>
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**FROM GENDER TO NATION**

**JULIE MOSTOV AND RADA IVEKOVIC (EDS)**

This volume considers the significance of nation and gender in the context of post-1989 transitions in the former Soviet Union and Yugoslavia, and in post-Partition India. The authors explore uses of sexualized/gendered imagery in defining the space of ‘the nation’, and sexualized/gendered metaphors of state fatherhood and motherhood in defining distribution of power within that space.

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<th>DEMY 8VO / 232PP / HB / ₹ 350</th>
<th>JULIE MOSTOV is Professor of Political Theory, Drexel University, Philadelphia.</th>
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<tr>
<td>ISBN 978 81 86706 68 7</td>
<td>RADA IVEKOVIC Rada Ivekovic is a philosopher and feminist. She has a PhD from Delhi University.</td>
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<td>2004</td>
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Gender bias persists in natural resource management policies and programmes, despite increasing recognition of rural and tribal women’s contribution to conservation and sustainability. *Genderscapes* looks at the reasons for this from various angles, including the socialization of attitudes, the shaping of community ideologies, and the construction of disciplines and research methodologies.

**SUMI KRISHNA** has been president of the Indian Association for Women's Studies and is the author of a number of books.

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**NEGOTIATING ADOLESCENCE IN RURAL BANGLADESH**

**A JOURNEY THROUGH SCHOOL, LOVE AND MARRIAGE**

**NICOLETTA DEL FRANCO**

Throughout South Asia, new educational opportunities and an increase in the marital age are opening new spaces for young people to live the passage to adulthood. This book documents and describes the everyday reality of this changing gendered transition for young people in a rural area of Southwest Bangladesh.

**NICOLETTA DEL FRANCO** is a researcher in Bangladesh, where she has worked with non-governmental organizations since 1994. She holds a doctorate degree in Development Studies from the University of Sussex, UK.

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**NEW LAMPS FOR OLD**

**GENDER PARADOXES OF POLITICAL DECENTRALISATION IN KERALA**

**J. DEVIKA AND BINITHA V. THAMPI**

Kerala has been hailed as a success story in accommodating gender concerns in local-level planning and political decentralisation. This book tries to initiate fresh debate on the impact of large-scale induction of women into the institutions of local self-government in India and its possibilities within the historical and contemporary contexts.

**J. DEVIKA** teaches and researches at the Centre for Development Studies, Thiruvananthapuram, Kerala. She has written and published widely on women in Kerala.

**BINITHA V. THAMPI** is Assistant Professor at IIT Chennai. She has worked on research projects at the Centre for Development Studies, Thiruvananthapuram and at the University of Sheffield, UK.
ORGANIZING EMPIRE
INDIVIDUALISM, COLLECTIVE AGENCY AND INDIA
PURNIMA BOSE
Through readings of British colonial and Indian nationalist narratives that emerged in parliamentary debates, popular colonial histories, newsletters, memoirs, biographies, and novels, Purnima Bose critically examines how concepts of individualism functioned to support and resist British imperialism in India, paying particular attention to the construction of gender with four illuminating case studies.

DEMY 8VO / 292PP / HB / ₹ 350
ISBN 978 81 89884 01 7
2006

PURNIMA BOSE is Associate Professor of English at Indiana University.

for sale in South Asia only

SPECTERS OF MOTHER INDIA
THE GLOBAL RESTRUCTURING OF EMPIRE
MRINALINI SINHA
Katherine Mayo’s Mother India caused international controversy in 1927, citing details and an analysis of prevalent social ills relating to girls and women to position the country as unfit for self-government. Here, Sinha contextualises this historical event and the changes it catalysed, including the coalescence of a collective identity for women, and a reconfiguration of political and social spheres in colonial India.

DEMY 8VO / 372PP / HB / ₹ 595
ISBN 978 81 89884 32 8
2006

MRINALINI SINHA is a historian of Modern South Asia and of the British Empire. She has written on various aspects of the political history of colonial India, with a focus on anti-colonialism, gender, and transnational approaches.

WOMEN WATER PROFESSIONALS
INSPIRING STORIES FROM SOUTH ASIA
SUMI KRISHNA AND ARPITA DE (EDS)
Women Water Professionals profiles women at the grassroots working with water management in Bangladesh, India, Nepal, Pakistan and Sri Lanka. With these inspiring stories and more compiled data, this book addresses how gender has been neglected as a factor in water reform policies and conventional studies.

DEMY 8VO / 268PP / HB / ₹ 595
ISBN 978 93 81017 19 7
2012

SUMI KRISHNA has been President of the Indian Association for Women’s Studies and is the author of a number of books.

ARPITA DE is an independent consultant. She has been the South Asian Coordinator of FANSA, the Freshwater Action Network South Asia, as well as Communications Specialist with SaciWaters.
A LIFE IN TRANS ACTIVISM

A. REVATHI

as told to NANDINI MURALI

When Revathi’s powerful memoir, *The Truth About Me*, first appeared in 2011, it caused a sensation. Readers learned of Revathi’s childhood unease with her male body, her escape from her birth family to a house of hijras (the South Asian generic term for transgender people), and her eventual transition to being the woman she always knew she was. This new book charts her remarkable journey from relative obscurity to becoming India’s leading spokesperson for transgender rights and an inspiration to thousands.

Revathi describes her life, her work in the NGO Sangama, which works with people across a spectrum of gender identities and sexual orientations, and how she rose from office assistant to director in the organization. Today she is an independent activist, theatre person, actor and writer, and works for the rights of transgender persons.

An unforgettable book, *A Life in Trans Activism* will leave the reader questioning the ‘safe’ and ‘comfortable’ binaries of male/female that so many of us take for granted.

“Whether she is describing her apprenticeship as a hijra through the abusive guru process; her family’s violent rejection of her identity; or her complex relationship with elite, urban sexual and gender minority rights activists, Revathi is frank and compassionate, even to those who have wronged her.”

Mathangi Subramanian in OPEN

A. REVATHI is a writer, actor and activist based in Bangalore. She has been the director of Sangama, a minorities human rights organization for individuals oppressed due to their sexual preference.

NANDINI MURALI is a gender and diversity professional with special interests in sexuality, identity, and masculinities.
BREAKING THE BOW
SPECULATIVE FICTION INSPIRED BY THE RAMAYANA
ANIL MENON AND VANDANA SINGH (EDS)
A long time ago, a young prince, the heir to a great South Asian kingdom, wielded Siva’s mighty bow and won the heart of a brave princess. The story of what happened next to the married couple, the Ramayana, told and retold countless times over the centuries, begins where most stories end. The twenty-five stories in Breaking the Bow take a similar courageous leap into the unknown. Inspired by the Ramayana and its cultural importance, the anthology dares to imagine new worlds. It includes work by some of the best writers in contemporary South Asian fiction, including Abha Dawesar, Rana Dasgupta, Priya Sarukkai Chabria, Tabish Khair, Kuzhali Manickavel, Mary Anne Mohanraj and Manjula Padmanabhan.

ANIL MENON’S stories have appeared in a variety of international magazines and anthologies. His book The Beast with Nine Billion Feet was published by Young Zubaan and shortlisted for the 2010 Vodafone-Crossword Prize.

VANDANA SINGH was born and raised in New Delhi. Her critically acclaimed anthology The Woman Who Thought She Was A Planet was published by Zubaan/ Penguin India and her series for children featuring the character Younguncle are published by Young Zubaan.

LUNATIC IN MY HEAD
ANJUM HASAN
It’s raining in Shillong. Eight-year-old Sophie Das has just realised she is adopted, but there is also the baby kicking inside her mother’s stomach whom she’s dying to meet. IAS aspirant Aman Moondy is planning a first-of-its-kind Happening and praying the lovely Concordella will come. College lecturer Firdaus Ansari is going to finish her thesis, have a hard talk with her boyfriend, and then get out.

Poetic, funny, tender, Lunatic in my Head is a moving portrait of a small town and of three people joined to each other in an intricate web, determined to break out of their small town destinies.

ANJUM HASAN is the author of Difficult Pleasures, Neti, Neti and Street on the Hill. She lives in Bangalore. Visit www.anjumhasan.com to read more about her work.
On Feb 6th 2003, Anjum Zamarud Habib, a young woman political activist from Kashmir, was arrested in Delhi and jailed under the Prevention of Terrorism Act (POTA). Her crime? Being in the wrong place at the wrong time. And being the Chairperson of the Muslim Khawateen Markaz and in that capacity, a member of the Hurriyat Conference.

In this passionate and moving account of her days in prison, Anjum Zamarud Habib describes the shock and bewilderment of arrest, the pain of realizing that there is no escape for not days, not weeks, but years, the desperation for contact with the outside world and the sense of deep betrayal at being abandoned by her political comrades. Her story is both a searing indictment of draconian state policies and expedient political practices, and a moving account of one woman’s extraordinary life.

“Prisoner No. 100 illuminates the darkest corners of Kashmir’s political experience. A brilliant critique of patriarchy in politics, a searing tale of the terrible humiliations visited upon political prisoners, a poignant story of a woman who dedicated her life to political change in Kashmir, a passionate love letter to Kashmir. Everyone interested in Kashmir should read it.”

Basharat Peer, author of CURFEWEDED NIGHTS

ANJUM ZAMARUD HABIB is the founder of Muslim Khawateen Markaz which was established in 1990 to work for the welfare of women. A year after her release from prison, she founded the Association for the Families of Kashmiri Prisoners and is currently conducting a survey on Kashmiri prisoners in jails in India and their families.

SAHBA HUSAIN is an activist and researcher who has spent long years working in Kashmir. Her book, describing her journey of learning, despair and hope, is forthcoming.
On a cold February night in 1991, a group of soldiers and officers of the Indian Army pushed their way into two villages in Kashmir, seeking out militants assumed to be hiding there. They pulled the men out of their homes and subjected many to torture, and the women to rape.

According to village accounts, as many as 31 women were raped. Twenty-one years later, in 2012, the rape and murder of a young medical student in Delhi galvanized a protest movement so widespread and deep that it reached all corners of the world. In Kashmir, a group of young women, all in their twenties, were inspired to re-open the Kunan-Poshpora case, to revisit their history and to look at what had happened to the survivors of the 1991 mass rape. Through personal accounts of their journey, this book examines questions of justice, of stigma, of the responsibility of the state, and of the long-term impact of trauma.

“A brave book in its candid understanding of both the army’s role in Kashmir and of gender. As Ifrah told me, ‘...here is a book that portrays women (rape survivors) as fighters and not as victims who have been silenced by society.’”

Freny Manecksha, in THE WIRE

HISTORY / INVESTIGATIVE JOURNALISM

ESSAR BATOOL, IFRAH BUTT, SAMREENA MUSHTAQ, MUNAZA RASHID AND NATASHA RATHER are students and lawyers who work in Kashmir.
THE GOOD INDIAN GIRL

ANNE ZAIDI and SMRITI RAVINDRA

Who is the ‘Good Indian Girl?’ Is she real, or is she a myth?

In this funny, wicked, irreverent and poignant collection of stories, Annie Zaidi and Smriti Ravindra lift the veil on the lives and loves of girls who have been born or raised in the subcontinent.

As they shimmy down drainpipes at midnight, or steal covert glances at the boys across the street, the real-life incidents from which these stories are drawn will ring a bell with any woman who has negotiated the minefield of family love and romantic longing and desire that lies between childhood and womanhood.

ANNE ZAIDI writes poetry, fiction, non-fiction, drama, blog posts, reports and reviews. Her first collection of poems, Crush, was published in 2007, and her collection of non-fiction reportage, Known Turf came out in April 2010.

SMRITI RAVINDRA writes fiction and teaches creative writing. She is currently working on her first novel.

A RAG DOLL AFTER MY HEART

A POETIC NOVEL

ANURADHA VAIDYA

translated by SHRUTI NARGUNDKAR

First published in Marathi in 1966, this novella in free verse traces the love of a mother and daughter through the allegorical beauty of the game of life. The relationship shifts and moves in sweet and complicated ways, mirroring the author’s languid turns of phrase and occasional parenting of new words.

ANURADHA VAIDYA is an award-winning writer of short stories, poems, novels and children’s stories. Her illustrated children’s story Gamatica Gao won her an award from the National Council of Educational Research and Training. Vaidya was awarded a lifetime achievement award by the Maharashtra Sahitya Parishad, Pune.

SHRUTI NARGUNDKAR is an educationist, entrepreneur, writer and blogger. She lives and works in Melbourne, Australia.
**THE STORY OF FELANEE**

**ARUPA PATANGIA KALITA**

*translated by DEEPIKA PHUKAN*

As her mother lay dying in a burning riot-torn village, Felanee (meaning 'thrown away') was thrown into a swamp and left to die. But against all odds, she survived. This powerful novel, written by one of Assam’s leading fiction-writers, will shock the reader with its sheer passion and brutal honesty.

**ARUPA PATANGIA KALITA** is one of Assam’s leading award-winning novelists. She has more than ten novels (including *Darun*, published by Zubaan) and short story collections to her credit. She teaches at Tangla College, Assam.

**DR DEEPIKA PHUKAN**’s published works include *Moments*, an English translation of a collection of classic Assamese stories, and *The Plum Tree*, a collection of her own short stories written in English. She lives in Guwahati.

**THE POWER TO FORGIVE AND OTHER STORIES**

**AVINUO KIRE**

Avinuo Kire’s is a fresh, young voice from Nagaland, in India’s Northeast. Culled from folk and tribal traditions of Naga life, Kire’s stories take us into a world where spirits converse with humans, unsuspecting people are drawn into the movement for Naga independence, a man dies quietly of cancer, a mother wonders if she did the right thing by naming her child differently from what she originally intended. While the long drawn-out conflict and militancy form the backdrop of many of the stories, it is the finely drawn portraits of ordinary people in Naga society that mark this unusual collection.

**AVINUO KIRE** works in a government department in Nagaland. This is her first collection of stories.
A LIFE LESS ORDINARY

BABY HALDER

translated by URVASHI BUTALIA

This is the story of Baby Halder, a young woman working as a domestic in a home in Delhi. Hurriedly married off at the age of twelve, a mother by the time she was thirteen, Baby lived in her married home for several years, facing continual violence from her husband. Her father’s long absences from their home, her mother’s decision to walk out of the marriage, leaving Baby and her sister to manage the household, were the realities that shaped Baby’s early life. When marriage came, Baby, still a child, yearned to play and study, but was burdened with the responsibility of being a wife and mother.

Escape finally came many years later, by which time Baby, though still young, was a mother of three, and she fled to the city in the hope of finding a job. Working in Delhi as a domestic help, Baby was lucky enough to come across an employer who encouraged her to build upon her few years of education and to read—and then to write. The story of Baby’s life is a lesson in courage and survival. Since its first publication in India in Hindi, the book has become a bestseller, receiving accolades from some of the best-known writers and critics in India and elsewhere. It has been translated into several other Indian and international languages.

“In a sense, this is an Indian “Angela’s Ashes”…..her book provides a moving depiction of life for millions of impoverished Indian women, and of aspects of Indian society not usually the focus of novelists’ attention.”

*Amelia Gentlemen in NEW YORK TIMES*

BABY HALDER is a writer and a domestic worker who worked in a home near Delhi and is currently working in Kolkata. She has completed the sequel to this book.

URVASHI BUTALIA is a feminist publisher and writer. She co-founded Kali for Women, India’s first feminist publishing house and is currently Director of Zubaan, an imprint of Kali. She is best known for her pathbreaking oral history of the Partition of India, *The Other Side of Silence: Voices from the Partition of India* (1998).
**ECHOES IN THE WELL**

**BELINDER DHANOA**

A man lies dying, tended by his two daughters. A strangely absent presence, their father has dictated the shape of their lives—sometimes distorting and at others shaping their hopes, ambitions and desires. To these two narrative strands, Belinder Dhanoa’s adds a third, that of the girls’ mother—a strong and single-minded woman, who defies society’s expectations of how a woman should behave.

Set partly in Shillong, and partly in the Punjab, Belinder Dhanoa’s novel is not only an insightful study of the pressures of living in a patriarchal society, but also a moving account of the complexities of family loyalties, betrayals and love.

**BELINDER DHANOA** is a writer and artist with a Masters in Fine Arts from the Faculty of Fine Arts, MSU, Baroda, and another MFA in Visual and Cultural Studies from the University of Rochester, New York. After living for twenty years in the US and UK, she returned to India and currently teaches post graduate courses in Creative Writing at the Ambedkar University, Delhi.

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**EATING WOMEN, TELLING TALES**

**BULBUL SHARMA**

A young woman, neglected by her rakish husband, decides to ‘kill him with kindness’ and stuff him with food. Another cooks manically, and a third helps herself to money and small knick-knacks from her husband’s pockets, where she finds the different scents of each of the women he has been with. And then there is the ubiquitous mother-in-law who moves into the newly-married couple’s bedroom barely a month after they have set up home. Each vignette in this collection is, by turns, funny, poignant, macabre—a delicious spread, showcasing Bulbul Sharma’s mastery of the stories small actors and the drama of daily life.

**BULBUL SHARMA** is an author and an artist. Her works have been translated into several languages. She also teaches art for children with special needs. She lives and works between Delhi and London.
Part memoir, part oral testimony, part eyewitness account, Maharaj Kumari Binodini Devi’s *The Maharaja’s Household* provides a unique and engrossingly intimate view of life in the erstwhile royal household of Manipur in northeast India.

Already celebrated in Manipur for her award-winning novel, short stories and film scripts that had brought her to the attention of international followers of world cinema, Binodini (as she preferred to be known) entranced her readers anew with her stories of royal life, told from a woman’s point of view and informed by a deep empathy for the common people in her father’s gilded circle.
This magnificent, sprawling novel, a classic of Hindi literature, spans almost an entire century in the lives of several families and generations of Kashmiri Hindus and Muslims. As it opens, Lalli, in her seventh month of pregnancy, is preparing to leave for her married home for the traditional curd ceremony. The constellation of planets is right and the moment is auspicious; it must not be lost. But even as her family prepares for her departure, there is fear in their hearts: storm clouds darken the sky and there is news of political disturbances in the city. Between them, the midwife, Khurshid, and Rehman, the tongawalla, ensure that Lalli is safely brought to her destination, and even that the pots of curd are undisturbed.

As the story unfolds, the ties between Kashmir's close-knit communities slowly begin to unravel. The politics of religion, and religious identity, take centre stage and begin to spread their insidious poison in people's lives. At the end of the novel Lalli, now a grandmother, sees a world in which the much-loved Kashmiriyat, a shared and intermeshed heritage, seems little more than a distant memory. A passionate cry for a lost legacy, Chandrakanta's magnum opus, winner of both the prestigious Vyas Samman and the Mahatma Gandhi Sahitya Samman, is a must-read for those interested in the story and history of Kashmir.
The murder of socialite Count Jorge sends ripples through society in the South American city of San Felice. It’s for the Commissioner of Police to discover who the real culprit is: Is it the Indian Ambassador? His wife? His daughter? The young man with honey-coloured hair? There’s plenty of intrigue, backstabbing, gossip and drama in this sparkling debut.

CHANDRALEKHA MEHTA and her sisters grew up in Allahabad where her uncle, Jawaharlal Nehru, and parents were at the very core of the Indian national struggle for independence from British rule. While still in her teens she was arrested during the Quit India Movement and held without trial. She worked for the National Herald. After her marriage to a diplomat, Ashok Mehta, she lived in a number of countries and continued writing for newspapers and journals. Her earlier book is Freedom’s Child: Growing up during Satyagraha. This is her first novel.

How is gender understood and constructed in the world that we inhabit? How does it operate through the various socio-political-cultural structures around us? And, most crucially, how is it lived? No Outlaws in the Gender Galaxy answers these questions with a research study that attempts to understand gender through the lives of queer persons assigned female at birth, exploring how gender plays out in public and private institutions like the family, educational institutions, work and public spaces. The lived realities of the respondents, echoing in the book through their voices, help to interrogate gender as well as provide clues to how it can be envisioned or revisioned to be egalitarian.

CHAYANIKA SHAH identifies as ‘a self-defined atheist woman’ and has worked in the areas of politics of population control, communalism, feminist studies of science, and sexuality.

RAJ MERCHANT identifies as ‘being of amorphous gender’.

SHALS MAHAJAN identifies as ‘genderqueer’ but prefers being called ‘nirale’ and is a queer feminist activist and writer.

SMRITI NEVATIA identifies as ‘woman’ and loves wearing jackets but hates straitjackets.
HER PIECE OF SKY
CONTEMPORARY HINDI STORIES

DEEPALI AGARWAL (ed)

From legendary writer Mannu Bhandari’s ‘The Cremation Ground’ which satirises the sentimental notion of eternal love, Alpana Mishra’s superbly crafted ‘Homeless in the Cantonment’, a devastating chronicle of army life, to Pratyaksha’s sensual narrative of infatuation—‘The Hunt’—these stories dissect numerous aspects of human existence with startling incisiveness, exploding myths, raising issues and offering new takes on oft-examined themes. The work of well-known writers like Mridula Garg, Rajee Seth, Chandrakanta, Mamta Kalia and Chitra Mudgal is presented alongside resonant new voices that add to the richness and nuance of modern Hindi writing.

DEEPALI AGARWAL is an author, poet and translator who has written more than 40 books, both for children and adults. She has received many awards for her writing and her work has appeared in several languages. Her recent translation of the classic Hindi novel Chandrakanta by Devakinandan Khatri into English has been widely appreciated.
Queerness isn’t only modern, Western or sexual, says mythologist Devdutt Pattanaik. Take a close look at the vast written and oral traditions in Hinduism, some over two thousand years old, and you will find many overlooked tales, such as those of Shikhandi, who became a man to satisfy her wife; Mahadeva, who became a woman to deliver a devotee’s child; Chudala, who became a man to enlighten her husband; Samavan, who became the wife of his male friend, and many more. Playful and touching—and sometimes disturbing—these stories, when compared with their Mesopotamian, Greek, Chinese and Biblical counterparts, reveal the unique Indian way of making sense of queerness.

"From Narada who forgot that he was a man, to Indra who took the form of a Brahmin to make love to his wife when he was away, to Krishna who cross-dresses in time of war and peace for various reasons to more Gods and Demons and Kings and Queens who are not rigid about sexuality and gender, ‘Shikhandi’ is a work that transcends orientation and gender."

_Vivek Tejuja in NEWS18_

**MYTHOLOGY / QUEER STUDIES**

**DEVDUTT PATTANAIK** is the author of several books and over 500 articles on the relevance of mythology in modern times. Trained in medicine (MBBS from Grant Medical College, Mumbai University), he worked in the health care and pharmaceutical industries for 15 years before devoting all his time to his passion for decoding beliefs of all cultures, modern and ancient, located beneath the veneer of rationality. To know more, visit devdutt.com
EASTERINE KIRE, who now lives in Norway, is one of the most prolific and sensitive writers of the Northeast. Her own life has been intimately connected with the struggles of her people. Her books include *A Naga Village Remembered* (2003), *A Terrible Matriarchy* (Zubaan 2007), *Mari* (2010), and *Bitter Wormwood* (Zubaan 2011). Her new book *A Respectable Woman* is forthcoming from Zubaan.

A lone hunter, Vilie, sets out to find the river of his dreams: to wrest from its sleeping waters a stone that will give him untold power. It is a dangerous quest, for not only must he overcome unquiet spirits, vengeful sorceresses and demons of the forest, there are men – armed with guns – on his trail. Easterine Kire’s novel transports the reader to the remote mountains of Nagaland, a place alive with natural wonder and supernatural enchantment. As Vilie treks through the forest on the trail of his dream, we are also swept along in this powerful narrative and walk alongside him in a world where the spirits are every bit as real as men and women, and where danger – or salvation – lies at every turn. Kire’s powerful narrative invites us into the lives and hearts of the people of Nagaland: the rituals and beliefs, their reverence for the land, their close-knit communities – the rhythms of a life lived in harmony with their natural surroundings. It is against this spellbinding backdrop that Kire tells the story of a solitary man driven by the mysterious pull of a dream, who must overcome weretigers and malignant widow-spirits in the search for his heart’s desire.

“Hauntingly beautiful and lyrical, Easterine Kire’s prose is yet another example of her effortless hold over words and stories.”

*Vivek Tejuja* in NEWS18
A TERRIBLE Matriarchy
Easterine Iralu

'I sometimes felt I was an afterthought, and maybe Father and Mother didn’t quite know what to do with me.' Young Dielieno is five years old when she is sent off to live with her disciplinarian grandmother who wants her to grow up to be a good Naga wife and mother. According to Grandmother, girls didn’t need an education, they didn’t need love and affection or time to play, or even a good piece of meat with their gravy!

Easterine Iralu storytelling has a lyrical beauty which can on occasion chill the reader with its realistic portrayals of the spirits of the dead that inhabit the hills and valleys of Nagaland.

Easterine Iralu, who now lives in Norway, is one of the most prolific and sensitive writers of the Northeast. Her own life has been intimately connected with the struggles of her people. Her books include A Naga Village Remembered (2003), When the River Sleeps (Zubaan 2014), Mari (2010), and Bitter Wormwood (Zubaan 2011). Her new book A Respectable Woman is forthcoming from Zubaan.

Bitter Wormwood
Easterine Kire

Kohima, 2007. A young man has been gunned down in cold blood—the latest casualty in the conflict that has scarred the landscape and brutalized the people of Nagaland.

From here, we trace the story of one man’s life from 1937 to the present day: the small incidents of Mose’s childhood, his family, the routines and rituals of traditional village life paint an evocative picture of a peaceful way of life, now long-vanished. As they learn of partition, independence, a land called America, Mose and his friends become involved in the Naga struggle for Independence. Bitter Wormwood gives a poignant insight into the human cost behind the political headlines from one of India’s most beautiful and misunderstood regions.

Easterine Iralu, who now lives in Norway, is one of the most prolific and sensitive writers of the Northeast. Her own life has been intimately connected with the struggles of her people. Her books include A Naga Village Remembered (2003), When the River Sleeps (Zubaan 2014), Mari (2010), and A Terrible Matriarchy (Zubaan 2007). Her new book A Respectable Woman is forthcoming from Zubaan.
YOU ASK, I TELL
AN AUTOBIOGRAPHY

HANSA WADKAR

edited and translated by JASBIR JAIN and SHOBHA SHINDE

Hansa Wadkar was one of Maharashtra’s best known stage and screen personalities. By the time she was married at age 15, she had already starred in nine or ten movies, and was fast becoming a name in the film world. Supporting her family on her earnings, her brother sick with malaria, and both parents having taken to drink, life was not easy for the young woman. But Hansa was tough, willful, capricious and headstrong. Her autobiography, Sangtye Aika, published in 1970 and translated into English here for the first time, created a sensation for its frankness and boldness.

JASBIR JAIN is Sahitya Akademi writer/critic-in-residence at the University of Rajasthan and Director of the Institute for Research in Interdisciplinary Studies. She won the South Asian Literature Association award for distinguished scholarship in 2008.

SHOBHA SHINDE heads the Department of Comparative Literature at North Maharashtra University, Jalgaon.

THE HUSSAINI ALAM HOUSE

HUMA R. KIDWAI

When nine-year-old Ayman arrives in Hyderabad in the early 1950s to come and live at the Hussaini Alam House, she little realizes that the house, and its many inmates, will come to haunt her life and shape her destiny as she grows to become a woman. Huma Kidwai’s sensitive and vivid portraits of the characters who teem around the House, offer a window into the customs and mores of a traditional Hyderabadi Muslim family. Narrated by the 40-year-old Ayman as she recalls the events of her past, The Hussaini Alam House is an elegy to a vanished way of life, a lovesong to the people she has loved and lost, and a psychologically nuanced portrait of the women of the household as they tread a fine line between society’s expectations and their own yearning for freedom.

HUMA R. KIDWAI lives in Hyderabad. She is an engineer by training, but gave up a career in industry to travel and write—poetry, essays, short and long fiction and travelogues. She is also an independent researcher focussing on the sociology of Muslim societies around the world.
FENCE

ILA ARAB MEHTA
translated by RITA KOTHARI

For Fateema Lokhandwala, the idea that one day she might own her own house is a daring dream. Her father has spent his life selling scrap metal so his children might ‘jump the fence of poverty and illiteracy’. Fateema wants not only her own house, but also higher education, a better job, and a wider world. Her brother, Kareem, is persuaded down a very different path: to become a holy warrior.

Ila Arab Mehta’s moving and sharply-observed novel follows one woman’s struggle to find her way in a world torn by communal violence, to reconcile her conflicting loyalties to her family and friends, and to find a place where fences — between communities, between people — are no longer necessary.

ILA ARAB MEHTA is one of Gujarat’s most renowned authors and the recipient of several prestigious awards. She has many short story collections and novels to her credit.

RITA KOTHARI is an author, translator and academic associated with the Humanities department at the Indian Institute of Technology, Gandhinagar.

WOMANWRITING = MANREADING?

J. DEVIKA

The Malayalam literary public is one of the most vibrant in India, and thrives on the long history of widespread literacy in the state of Kerala. It is well described as the ‘beating heart’ of Kerala’s public life. Historically, it has been the space in which entrenched power structures encounter their earliest challenges. Not surprisingly, then, that critiques of patriarchy in twentieth-century Kerala were first heard and continued to be raised there. Womanwriting = Manreading? tells the story of women’s anti-patriarchal writing in Malayalam, in a way that highlights the force and drama of their confrontations with the male-dominated literary establishment.

J. DEVIKA has written on the intertwined histories of gender, culture, politics and development on her home state, Kerala. She is bilingual and translates both fiction and non-fiction between Malayalam and English, and also writes on contemporary Kerala on www.kafila.org. She currently teaches and researches in the Centre for Development Studies, Thiruvananthapuram.
THE BRONZE SWORD OF THENGPHAKRI TEHSILDAR

INDIRA GOSWAMI

translated and introduced by ARUNI KASHYAP

afterword by PREETI GILL

Set in late 19th century Assam, *The Bronze Sword of Thengphakhri Tehsildar* is the heroic tale of a Bodo freedom fighter who was, arguably, the first woman revenue collector in British India. It was Indira Goswami’s last work of fiction and this is the first-ever English edition, powerfully and sensitively translated from the Assamese by Aruni Kashyap.

INDIRA GOSWAMI has been honoured with many awards including the country’s highest literary prize, the Jnanpith Award.

ARUNI KASHYAP is the author of *The House with a Thousand Novels* (2012).

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THE BLUE-NECKED GOD

INDIRA GOSWAMI

translated by GAYATRI BHATTACHARYYA

introduction by ARUNI KASHYAP

afterword by NAMITA GOKHALE

Published in 1976, this is one of Indira Goswami’s early novels, and the first time that a writer highlighted the exploitation and poverty of widows, dumped in a ‘sacred’ city to eke out their days in prayer by uncaring, callous families under the guise of religious sanction and tradition. Goswami tried to depict the confusion and the mental agony she herself experienced after the death of her husband through her character Saudamini. A book that raised many eyebrows when it was first published, it is an amazing narrative that combines fact and fiction, autobiography and reflection in a fascinating mix.

INDIRA GOSWAMI has been honoured with many awards including the country’s highest literary prize, the Jnanpith Award.

GAYATRI BHATTACHARYYA is a former lecturer in English at the University of Guwahati.
In 2008, when the Azad Foundation, an NGO based in Delhi, began training women to become drivers of commercial and private vehicles, most people thought they were somewhat out of touch with reality. Poor, illiterate women, many of them from violent homes, some of them single mothers, others from families and communities which had never allowed women to step out of the home – how could these women take the wheel, drive around in unsafe cities, be confident and competent, earn money? At the time, there was only one known woman auto driver in Delhi. When Azad turned to radio cab companies to suggest they take in women drivers, there wasn’t much interest. Today, more than 300 women drivers have received training from Azad and are on the roads of several cities.

*Lady Driver* maps the journeys of twelve women from poor, marginalized communities who have transformed their lives by taking up the challenge of becoming women drivers. Their stories are of beginnings, but have no endings; for our lady drivers, there are many roads still to travel.

“...brings out several inspirational stories of these women endowed with immense passion.”

*Nivedita R.* in *THE STATESMAN*

Jayawati Shrivastava is the former Director, Ankur-Society for Alternatives in Education. She has worked with women, young people and children in the slums of Delhi for over two decades. She has been active in the women’s movement, in campaigns against child labour, for the right to education as well as movements for the rights of displaced peoples, for dalits and tribals and many more.
Kondapalli Koteswaramma’s life spans a tumultuous century of the Independence movement, the Communist insurrection and the Naxalite movement in Andhra Pradesh. A dedicated worker for the Communist Party, she went underground in the difficult years of the late forties, running from safe house to safe house. Throughout, it was the support and companionship of her husband, Seetharamaiah, that gave her strength.

And then, everything changed when he deserted her. This moving memoir is a testimony of her courage and tenacity in the face of overwhelming odds, as well as her understanding of the frailties of human beings and political institutions.
TALES IN COLOUR AND OTHER STORIES

KUNZANG CHODEN

These deceptively simple stories uncover both the complexity and irony of women’s lives in Bhutan today, how their ordinary lives, choices and experiences are both remarkable and poignant. A despised woman uses her femininity as a means to control a man, a young girl suddenly feels empowered and confident when she makes a decision without consulting her mother, and a young woman effortlessly slips out of the role of a farmer to become a ‘real Bhutanese’ urbanite. These stories take place in rural settings where creeping urbanisation brings gradual change, and tensions surface between the traditional and the modern.

KUNZANG CHODEN is Bhutan’s best known writers. Her award-winning book, The Circle of Karma, was the first novel to come out of Bhutan. It has been translated into several languages, including French, Italian and Chinese. She has also written books for children, Aunty Mouse and Room in Your Heart, as well as cook books and books about Bhutan.

THE CIRCLE OF KARMA

KUNZANG CHODEN

Caught in the everyday reality of household life, fifteen-year-old Tsomo is suddenly called upon to travel when her mother dies. She makes her first journey to a faraway village to light the ritual butter lamps in her mother’s memory and then across Bhutan and into India. As she faces the world, a woman alone, Tsomo embarks on what becomes a life journey. The first novel by a woman to come out of the Himalayan kingdom of Bhutan, The Circle of Karma, written in English, is rich in detailed descriptions of ritual life.

KUNZANG CHODEN is Bhutan’s best known writers. Her award-winning book, The Circle of Karma, was the first novel to come out of Bhutan. It has been translated into several languages, including French, Italian and Chinese. She has also written books for children, Aunty Mouse and Room in Your Heart, and a collection of short stories, Tales in Colour, as well as cook books and books about Bhutan.
In the 1930s, Ayi Tendulkar, a young Maharashtrian journalist, travelled to Germany, where he met and fell in love with filmmaker Thea von Harbou. Tendulkar and von Harbou married and remained in Berlin until Hitler came to power, when Tendulkar returned to his home country, becoming involved in Gandhi’s non-cooperation campaign against the British. With Thea’s consent, he soon married Indumati Gunaji, a Gandhian activist. Indumati and Ayi Tendulkar’s daughter, Laxmi Tendulkar Dhaul, traces the intermeshed histories of two women, the man they loved, and two countries battling with violence and non-violence, fascism and colonialism.

**LAXMI TENDULKAR DHaul** has a Masters in Biochemistry from Mumbai University. She is the author of two books on Sufism and the founder of Prithvi Media, a platform that creates and promotes original content.
**WATERCOLOURS**

**A STORY AUSCHWITZ**

**LIDIA OSTAŁOWSKA**

*translated by SEAN GASPER BYE*

A many-layered work of historical reportage, *Watercolours* draws on the real life story of Dina Gottliebova-Babbitt (1923–2009), a Czech-American artist of Jewish ancestry, who was a prisoner at Auschwitz, and whose story came to light in the late 1990s.

Here, journalist Lidia Ostałowska reconstructs Gottliebova’s time in the camp, while looking also at broader issues of historical memory, trauma, racism and the relationship between the torturer and the victim. In Gottliebova’s case, SS Doctor Josef Mengele took a special interest in her talent, commissioning her to paint portraits (the watercolours of the title) of Roma prisoners. Mengele himself is one of the many characters in this narrative.

Ostałowska draws on hundreds of studies and accounts of the hell of the camps, and tells the story of one woman’s incarceration and her battle for survival, bringing in many other supporting lives.

**B FORMAT / 264PP / HB / ₹495**

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**2017**

*all rights available*

“Through the prism of artist Dina Gottliebova’s time in the Auschwitz camp and later her struggle with the Auschwitz-Birkenau Memorial and State Museum to reclaim her paintings, Ostałowska’s book also sheds light on larger social and historical issues.”

*R. Krithika in THE HINDU*

**LIDIA OSTAŁOWSKA** who died in 2018, was a journalist for *Gazeta Wyborcza*. She is the author of features about people who have a tougher time in life: national and ethnic minorities, women, disenchanted youth, and those excluded from society.

**SEAN GASPER BYE** is a literary translator, actor and theatre director. His translations of Polish fiction, drama and reportage have been published in magazines and journals such as *Words Without Borders, Continents*, and *In Other Words*. 
THREE VIRGINS AND OTHER STORIES
MANJULA PADMANABHAN

Author-artist Manjula Padmanabhan returns with ten stories: five new, five old, some dark, some funny, all edgy. A vampire visits New Delhi, a space traveller returns to her ancestral home, a character from an ancient epic is transported into the future...To each story Padmanabhan brings an unexpected twist, a touch of satire, a whiff of cynicism, a delicious undercurrent of dark humour. Drawing on her earlier, highly acclaimed anthology, *Hot Death Cold Soup*, and adding new stories to it, Padmanabhan presents a potent and sometimes disturbing collection that will leave readers asking for more.

MANJULA PADMANABHAN is an author, playwright and cartoonist. Her books include her travel memoir *Getting There; Harvest*, winner of the 1997 Onassis Award for theatre; *Escape*, a dark adventure novel set in a woman-less future and two collections of her fuzzy-haired comic-strip character, Suki.

FIRST THERE WAS WOMAN AND OTHER STORIES
FOLK TALES OF THE DUNGRI GARASIYA BHILS

selected and retold by MARIJA SREŠ

It was a time when girls were as desired as sons. A time when girls beat boys in games and races. A time when there was no gender divide. And so also in these stories it is the women who are stronger, wiser, faster, sharper, and certainly far more beautiful than their men. It is they who think out of the box, who are imaginative and creative and full of wise ideas.

From tales of ghostly possession to magic mantras, from kings and queens full of passion to village youth bursting with sexual ardour, these timeless folktales are full of the joy of being alive, of sensual enjoyment and pleasure.

MARIJA SREŠ is a religious sister from Bratonci, Slovenia. For thirty years she worked with the Dungri Garasiya Bhils of Gujarat. Marija’s previous books on Gujarati tribal women have been translated in English, Slovene, Spanish, Gujarati and Marathi.
A MONSOON OF MUSIC
MITRA PHUKAN

This wonderfully evocative novel is set against the backdrop of Assam's rich musical heritage, with haunting, timeless ragas that sweep through its pages. Mitra Phukan presents a cast of unforgettable characters, chief among them four musicians: a bright, young, aspiring student, two highly respected gurus married to each other, and a globe-trotting star, each deeply immersed in the tradition of Hindustani classical music. Their lives intersect in the small mofussil town of Tamulbari on the banks of the Brahmaputra.

Mitra Phukan’s eye for detail, her knowledge of the Hindustani classical tradition and her understanding of human nature come together in this remarkable work that is by turns serious, moving and irreverent.

MITRA PHUKAN is an Assamese vocalist of the Hindustani classical music tradition, a writer, music critic and columnist. The author of several children’s books, her first novel The Collector’s Wife (Zubaan-Penguin, 2005) was critically acclaimed. Her works, including her short stories, have been translated into several languages.

THE COLLECTOR’S WIFE
MITRA PHUKAN

Rukmini is married to the District Collector of a small town in Assam, and teaches in the local college. On the surface her life is settled and safe, living in a big beautiful bungalow on the hill above the cremation ground, untouched by the toil and sufferings of the common folk living ‘below’. Yet, there is an atmosphere of fear and uncertainty that grips the town each time there is an ‘incident’ and this has its repercussions on her life too—for Assam is in the grip of insurgency, a thread that runs like a dark river through the novel’s plot.

MITRA PHUKAN is an Assamese vocalist of the Hindustani classical music tradition, a writer, music critic and columnist. Her works, including her short stories, have been translated into several languages.
**BALANCING ACT**

MEERA GODBOLE KRISHNAMURTHY

With two small children to look after, architect Tara Mistri’s career looks like it may remain on the backburner forever. When she is offered a job one day, Tara finds herself struggling to balance life and love, work and Play-Doh, in a narrative that will have readers nodding in recognition, wincing in sympathy and laughing along with her.

MEERA GODBOLE KRISHNAMURTHY has been an adjunct at the NewSchool of Architecture and Design in San Diego. An artist, she has sold several paintings and shown her work at exhibitions in California. Meera now lives in Mumbai. This her first novel.

**THE MADNESS OF WAITING**

MUHAMMAD HADI RUSWA

translated and introduced by KRUPA SHANDILYA AND TAIMOOR SHAHID

In April 1899, a month after he wrote *Umrao Jaan Ada*, Muhammad Hadi Ruswa penned a little-known novella entitled *Junun-e-Intezar (The Madness of Waiting)*, in which Umrao “avenges” herself on her creator, Ruswa, by narrating the story of his life. Blurring the lines between truth and fiction, narrator and character, this clever narrative strategy gives the courtesan a speaking voice.

Here, Krupa Shandilya (India) and Taimoor Shahid (Pakistan) have translated Ruswa’s novella for the first time, and present it alongside the original Urdu. Their critical introduction rethinks *Umrao Jaan Ada* and the Urdu literary milieu of late nineteenth-century Lucknow.

MUHAMMAD HADI RUSWA (1857-1931) was an Urdu poet and writer. He was well versed in Urdu, Persian, Arabic, Hebrew, English, Latin, and Greek. *Umrao Jan Ada*, published in 1905, is considered the first Urdu novel.

KRUPA SHANDILYA is assistant professor of women’s and gender studies at Amherst College, Massachusetts, USA.

TAIMOOR SHAHID is an independent scholar and translator. He works on Urdu literature, archival research, and South Asian cinema.
Incisive, eclectic and politically engaged, Seeing like a Feminist is a bold and wide-ranging book that reorders contemporary society.

For Nivedita Menon, feminism is not about a moment of final triumph over patriarchy but about the gradual transformation of the social field so decisively that old markers shift forever. From sexual harassment charges against international figures to the challenge that caste politics poses to feminism, from the ban on the veil in France to the attempt to impose skirts on international women badminton players, from queer politics to domestic servants’ unions to the Pink Chaddi campaign, Menon deftly illustrates how feminism complicates the field irrevocably.

Nivedita Menon teaches Political Thought at JNU, Delhi. Her previous books include Recovering Subversion: Feminist Politics Beyond the Law (2004); an edited volume, Sexualities (2007); and Power and Contestation: India after 1989 (2007, co-authored with Aditya Nigam). An active commentator on the blog kafila.org, she has also translated fiction and non-fiction from Hindi and Malayalam into English. She has been active with citizens’ forums in Delhi on secularism, workers’ and women’s rights, sexuality, and in opposition to the nuclear bomb.
This book brings you a wealth of stories, in words and images, from a part of India known as the Northeast, a term that is widely contested for the ways in which it homogenizes a region of great diversity. It is also a term that has come to be a marker of identity and solidarity by many who are of the region. Here, 22 writers and artists look at the idea of ‘work’ — from street hawking to beer brewing, from mothering to dung collecting — and describe their lives or those of others with humour and compassion. Published in partnership with the Heinrich Böll Foundation and the Sasakawa Peace Foundation, this wonderful compilation asks: what are the different ways of telling a story? What if we were to attempt these tellings through poetry and portraits and essays, older traditions like textile art and applique and new genres like hashtag poetry tapped into a smartphone? Where would it take us, what would the world look like?

“Centrepiece is a gorgeous collection, with page after page of beauty and surprise. What emerges is a heterogeneous series of portraits and worldviews.”

Sharanya Manivannan in LIVEMINT

CENTREPIECE
NEW WRITING AND ART FROM NORTHEAST INDIA
PARISMITA SINGH (ED)

PARISMITA SINGH is a writer, graphic novelist and educationist. Her graphic novel The Hotel at the End of the World was shortlisted for the Shakti Bhatt First Book Award (2009-10). She helped conceptualise the Pao Anthology of Comics. Her publications include graphic novels for children Mara and the Clay Cows, Crab Chronicles and Fat King Thin Dog. She has been working on a primary school education project in Assam with the NGO Pratham since 2009.

FICTION / NON-FICTION / ART
CLOSE TO HOME
PARVATI SHARMA

Everything Mrinalini Singh wants, she has. A loving husband, a competent cook, the vague hope of a book deal. But when her old roommate Jahanara accuses her of being selfish, Mrinalini must practice altruism on the nearest available target: her maid’s toddler. All this caring doesn’t come easy, though; it hardly helps when her husband, Siddhartha, quits his lucrative job and acquires parental ambitions. Or that Brajeshar Jha, her upstairs tenant and literary rival, has not only published his book before Mrinalini, but also lampooned her and Siddhartha in it.

Close to Home is a wry look at the compromises, manipulations and sustained self-delusion of young men and women possessed of good fortune... and only looking for good lives.

PARVATI SHARMA was born in 1977. She grew up in Ziro, Paris, Pondicherry, Jakarta and New Delhi, where she studied English literature and Indian history. She has worked as an editor, travel writer and journalist, mostly in Delhi but also briefly in Bangalore. Currently, she works as a freelance writer and editor.

THE DEAD CAMEL AND OTHER STORIES OF LOVE
PARVATI SHARMA

An uncast ballot precipitates social embarrassment and recalls a past love, a young housewife is plagued by unabashed canoodling in the flat next door, a schoolgirl discovers the travails of depilation, and, in a locked room, two medieval noblewomen recount the amorous avowals of a young soldier.

There’s also the small matter of a dead camel lying on the streets of Delhi.

These twelve stories explore the unsaid, the unfinished and the misunderstood, the shocks and nuances of love and sexuality, responsibility and ambition, and our tentative attempts to peel away the layers of stories that make up our lives.

PARVATI SHARMA was born in 1977. She grew up in Ziro, Paris, Pondicherry, Jakarta and New Delhi, where she studied English literature and Indian history. She has worked as an editor, travel writer and journalist, mostly in Delhi but also briefly in Bangalore. Currently, she works as a freelance writer and editor.
A LIFE APART
AN AUTOBIOGRAPHY

PRABHA KHAITAN
translated by IRA PANDE

One of Hindi’s best known writers, Prabha Khaitan spent much of her life as the ‘second’ woman in a long-term relationship with a married man. But despite her yearning to be loved and cherished by the man to whom she gave her life, Prabha Khaitan lived life on her own terms. With a rare frankness, Prabha Khaitan here speaks of her sense of discomfort and unease at not being the ‘legitimate’ woman, of what she gained and lost from a relationship that was generally frowned upon by society and how she fought to become her own woman. In doing so, she reflects on marriage, relationships, intimacy and distance, the professional and the personal, and the ways in which women are caught within these often conflicting forces.

PRABHA KHAITAN was a President’s Award winning writer, businesswoman and social activist. She has been acclaimed for her Hindi translation of Simone de Beauvoir’s The Second Sex.

IRA PANDE is a writer and translator. Diddi: My Mother’s Voice, her memoir of her mother, was shortlisted for the Vodafone Crossword Award.

ANDAL
THE AUTOBIOGRAPHY OF A GODDESS

translated and edited by PRIYA SARUKKAI CHABRIA and RAVI SHANKAR

Ninth-century Tamil poet and founding saint Andal is believed to have been found as a baby beneath a holy basil plant in the temple garden of Srivilliputhur. As a young woman she fell deeply in love with Lord Vishnu, composing fervent poems and songs in his honour, and, according to custom, eventually marrying the god himself. The Autobiography of a Goddess comprises Andal’s entire corpus, composed before her marriage to Vishnu, and cements her status as the South Indian corollary of Mirabai, the saint and devotee of Sri Krishna. The collection includes Tiruppavai, a song still popular in congregational worship, thirty pasuram (stanzas) sung before Lord Vishnu, and the less-translated, rapturously erotic Nacchiyar Tirumoli.

PRIYA SARUKKAI CHABRIA’S books include speculative fiction, cross-genre non-fiction, a novel and two poetry collections.

RAVI SHANKAR is an award-winning poet, author, translator, and founding editor of Drunken Boat (www.drunkenboat.com).
Drawing the Line
Indian Women Fight Back

Priya Kuriyan, Larissa Bertonasco and Ludmilla Bartscht (Eds)

December 2012: Tens of thousands of people – women, men, families, young, old, rich, poor – come out onto the streets of towns and cities in India to protest the brutal gang rape and murder of a young medical student in Delhi. For days and months, the protests refuse to die down. People demand change, action, commitment to the ideals of democracy and egalitarianism. And they refuse to be silenced.

Soon, a new law is put in place. More and more people start to report incidents of sexual assault. New conversations, new debates begin: is violence increasing? Are we seeing more of it? Was it previously invisible?

In this bold and brilliant collection of visual stories, fourteen young women respond to the activism and debates on the ground; they negotiate anger, fear, hope, resistance. Created in a week-long workshop, these stories talk to each other as they powerfully describe the fierce determination of the writers/artists to continue the battle for change.

"With a variety of backgrounds, visual storytelling styles, and experiences of the world, the contributors to and editors of Drawing the Line truly fight back – with dignity and an appreciation for both individual voices and the wondrous cacophony of community."

GREAT BEAR COMICS

Priya Kuriyan is a children’s book illustrator, comic book artist and an animator. She has illustrated numerous children’s books for a variety of Indian publishers and currently lives in New Delhi.

Larissa Bertonasco studied illustration in Hamburg, Germany, where she works as a freelance illustrator and artist. She is one of the founders of the Spring artistic collective and magazine.

Ludmilla Bartscht studied visual communication and illustration in Berlin, Lucerne and Hamburg. Her work has been shown in Germany, Italy, Japan, Switzerland, Spain, Austria, and the USA. Along with Larissa Bertonasco, she is also part of the Spring artistic collective.
SPEECH AND SILENCE
LITERARY JOURNEYS BY GUJARATI WOMEN

translated by RITA KOTHARI

This anthology is not only about what Gujarati women speak, but also what they don’t. In a state that registers increasing cases of violence against women, what kind of truths does its literature embody? Speech and Silence builds on such premises and leads the reader to a trajectory of women writers from the beginning of the twentieth century to the present day, starting with the journal entries of a dancer at the end of the nineteenth century, to the journal entries of an academic woman at the end of the twentieth century. This wide range of stories and fictional excerpts show how Gujarati women inhabit their fictional worlds.

RITA KOTHARI is the author of Translating India: The Cultural Politics of English; The Burden of Refuge: Sindh, Gujarat, Partition and Memories and Movements: Borders and Communities in Banni, Kutch, Gujarat. She has translated widely from Gujarati and Sindhi into English, and is a leading scholar in Translation Studies. Kothari teaches Humanities at the Indian Institute of Technology Gandhinagar, India.

THE HOUR PAST MIDNIGHT

SALMA

translated by LAKSHMI HOLMSTROM

Rabia and her friends sneak off to the pictures. On returning home, she gets a beating from her mother, Zohra, who cries as she beats her daughter into submission. A groom is found for the beautiful Firdaus — a wealthy man who lives abroad. On her wedding night, she takes one look at him and says, ‘I’m not going to live with you, don’t touch me!’ Inside their male-dominated world, Rabia, Zohra, Firdaus, and others make their small rebellions and compromises, friendships are made and broken, families come together and fall apart, and almost imperceptibly change creeps in.

SALMA was born in 1968 in Tamil Nadu. Her first poetry collection shocked conservative society where women are supposed to remain silent. In 2003, Salma and three other Tamil women poets faced obscenity charges and violent threats. Salma was head of the panchayat (local level government body) of Thuvaramkurich, near Trichi in Tamil Nadu and chairperson of the Tamil Nadu Welfare Board.

FICTION

DEMY 8VO / 170PP / PB / ₹ 195
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all rights available

FICTION

B FORMAT / 486PP / PB / ₹ 495
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2009
Galician and German rights sold
all others available
**WARRIOR IN A PINK SARI**

**THE INSIDE STORY OF THE GULABI GANG**

SAMPAT PAL AND ANNE BERTHOD

Donning pink saris and holding sticks in their hands, the Gulabi Gang is a threat to every policeman who refuses to file a report on caste violence, every husband who beats up his wife, and every goon who grabs land. In this autobiographical account, Sampat Pal looks back to trace her journey as a young girl of twelve, forced into child marriage, who later goes on to become the founder and leader of the most feared group of women in the state of Uttar Pradesh.

**SAMPAT PAL** is a social activist fighting against different forms of injustice in Uttar Pradesh. Besides creating the Gulabi Gang, she has also helped women set up self-help groups in various villages across the state.

**ANNE BERTHOD** is a journalist in France.

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**THE SEARCH**

SHAHEEN AKHTAR

_translated by ELLA DUTTA_

A quarter-century after the Bangladesh War of Independence, Mukti, a young researcher, comes into Mariam’s life. How did the Biranganas (“the raped women”) - touted as Bangladesh’s ‘honour’ but treated quite otherwise by their families and society - survive the war? What does freedom and independence mean for women like her in the new nation?

Awarded Bangladesh’s Prothom Alo Literary Prize in 2004, Shaheen Akhtar’s mesmerizing and moving novel _Taalash_ (The Search) skilfully explores the violence done to women against the background of the Bangladesh war of independence, their courage and heartbreak, their search for love and their betrayal.

**SHAHEEN AKHTAR** is a novelist and a short story writer, Akhtar has compiled and edited anthologies of women’s writings in Bengal, which have been published in Kolkata and Dhaka. She works for Ain-o-Salish Kendra (ASK), a Human Rights organization.

**ELLA DUTTA** is a writer, journalist and translator. She has previously translated short stories by Mahasweta Devi and Paritosh Sen.
Radhaben Garva lives in a small village in Kutch. She’s an artist who has for long years documented the rural women’s movement in her area and beyond in her paintings.

These unique pictures—more than 200 of them—tell stories of the involvement of women from her village, and from the Kutch Mahila Vikas Sangathan, the NGO she works with, in campaigns for women’s rights, for economic empowerment, for resistance to globalizing corporations.

In one sequence of pictures, Radhaben receives a phone call inviting her to a meeting abroad, and she paints the entire journey from village to town to airport to the international destination and her first ride in an elevator. In another, she depicts the Chipko movement, in a third, the fragmentation of fields and farming activity as a result of globalization.

This unusual and beautiful document provides that rare thing, a political perspective from below and a vibrant portrait of the rural women’s movement in India.

“Radhaben herself is also present in the pictures, bespectacled, peering with friendly interest at the reader, neat in her green sari and the magenta blouse. If only all artists would sign their work with such self-portraits, looking out at the world that looks back at them.”

Nilanjana Roy in GRANTA

Radhaben Garva, one of the founding leaders of the KMVS ‘sangathan’, is a talented illustrator and artist. From Baraya village in Mundra, Kutch, she has been drawing and painting the women’s movement for the past 16 years.

Sushma Iyengar was one of the founders of KMVS, an organization of rural women based in Kutch, Gujarat. She has worked in the area of cultural livelihoods, local governance, gender justice and disaster management.

Kalpana Sharma is a senior journalist with The Hindu, and has written on women’s issues for many years.
THE ELEPHANT IN THE ROOM
WOMEN DRAW THEIR WORLD
SPRING COLLECTIVE

Feminist artists have always been bold, original and outspoken, and The Elephant in the Room honours this legacy by offering up a delightfully thought-provoking, myth-busting visual feast. Across its pages, sixteen comic artists from India and Germany explore how women see the world and themselves, taking apart and repurposing ideas of identity, power and love; sex, family, and bodies.

Confronting the elephant with humour and passion, these graphic artists insistently draw the awkward and the difficult. As feminist art has always done, this book reminds us that the personal is the political. Exploring taboos, exploding myths, raising awkward questions and posing visionary answers, each story shines a light on the 'elephant in the room'—what does it mean to be a woman?

“A collection of gorgeous feminist art, y’all!
And each page is seriously worth pinning up!”
Deepali Aggarwal in BOOKRIOT

SPRING is a collective of women artists founded in Hamburg, Germany in 2004. The collective brings out an anthology series which contains an unusual combination of comics, illustration and free drawing. Spring is independent and non-commercial.
www.springmagazine.de

GRAPHIC STORIES
KAIFI AND I
A MEMOIR

SHAUKAT KAIFI

translated by NASREEN REHMAN

From the heart of a well-known family of Hyderabad to life in a single room with the barest of necessities, Shaukat Kaifi’s memoir of her life with the renowned poet Kaifi Azmi speaks of love and commitment. Shaukat Kaifi’s writing details life in a communist commune, a long career in theatre and film and a life spent bringing up her two children, cinematographer Baba Azmi and actor Shabana Azmi. Nasreen Rehman’s deft and fluent translation brings this luminous memoir alive with warmth and empathy.

SHAUKAT KAIFI is a well respected theatre and film artiste who has essayed memorable roles in a number of Hindi films from the 1940s to the 1980s. She married the noted Urdu poet and lyricist Kaifi Azmi in 1947 during the freedom struggle.

NASREEN REHMAN is an award-winning screenplay writer. Her book, Nur Jahan, the Melody Queen, is forthcoming.

A LIFE LONG AGO

SUNANDA SIKDAR

translated by ANCHITA GHATAK

Ten-year-old Dayamoyee watches with bewilderment and curiosity as the people she knows and loves pack their belongings and move away. India has been partitioned and her village, Dighpait, is part of a new country: (East) Pakistan. Forced to leave her beloved home, her friends, and their family retainer, Majam, whom she calls Dada, Dayamoyee resolves never to mention what was left behind; keeping her word until, nearly four decades later, she hears of Majam’s death and the floodgates of memory open. This beautiful and moving memoir (Dayamoyeer Katha in Bengali) was awarded the Lila Puraskar by Calcutta University in 2008, and the Ananda Puraskar in 2010.

SUNANDA SIKDAR was born in 1951 and spent the first ten years of her life in East Pakistan (now Bangladesh). She came to live in India permanently in 1961. A Life Long Ago (Dayamoyeer Katha in Bengali) is her first book.

ANCHITA GHATAK is a development professional who works on issues of poverty, women’s rights and human rights. She lives in Kolkata.
In Suki, fabulist Suniti Namjoshi weaves a delightful tapestry from threads of longing, loss, memory, metaphor, and contemplation. The whole picture is a stunning evocation of the love and friendship shared between S and her Super Cat, Suki. Suki suggests that she could be a goddess, and S her high priestess. S declines, but as they discuss the merits of vegetarianism, or the meaning of happiness, or morality, or just daily life, it soon becomes clear that the bond between them is a deep and complex one. This beautiful narrative, both memoir and elegy, offers solace and celebration to everyone who has felt the trust that passes between a person and a beloved creature.

SUNITI NAMJOSHI is a writer of fables, poetry, satiric fiction, children’s fiction, and the occasional article. Suniti Namjoshi has published over thirty titles. A selection of her key writings is anthologised in The Fabulous Feminist: A Suniti Namjoshi Reader (Zubaan, 2012).

It was on sabbatical in England in the late seventies that Suniti Namjoshi discovered feminism - or rather, she discovered that other feminists existed, and many among them shared her thoughts and doubts, her questions and visions. Since then, she has been writing - fables, poetry, autobiography, children’s stories - about power, about inequality, about oppression, effectively using the power of language and the literary tradition to expose what she finds absurd and unacceptable. This new collection brings together in one volume a huge range of Namjoshi’s writings, starting with her classic collection, Feminist Fables, and coming right up to her latest work.

SUNITI NAMJOSHI was born in Mumbai in 1941 and is an important writer in contemporary Indian literature in English. She has several books of verse and fable to her credit and her poetry, fables, articles and reviews have been featured in various anthologies and journals in India, Canada, the US, Australia and Britain. She lives in the UK.
**ALONG THE RED RIVER: A MEMOIR**

SABITA GOSWAMI  
translated by TRIVENI GOSWAMI MATHUR

This unique autobiography by veteran BBC and AP journalist Sabita Goswami documents the extraordinary, single-handed fight of an ordinary woman in the heart of Assam, against family and social obstacles, to establish herself emotionally and professionally. This passionate and compelling narrative offers an insightful analysis of three decades of the region’s history.

**THE SONG SEEKERS**  
SASWATI SENGUPTA

The novel weaves in the history of the militant goddess recast as wife, the Portuguese in Bengal, the rise of print and the making of memories from the Swadeshi movement to the turbulent sixties in Bengal as Uma discovers that the foundation of Kailash is not only very deep but also camouflages the stench of death.

**PHOSPHORUS AND STONE**  
SUSAN VISVANATHAN

This novella examines a fishing hamlet from the perspectives of bourgeois enclaves set both in a village and the suburbs of southern India. It chronicles a young woman’s refusal to be betrayed by death, obsession or love. It includes an apocryphal reading, from a feminist perspective, of Jesus’s resurrection.

**B FORMAT / 316PP / PB / ₹ 395**  
ISBN 978 93 81017 01 2  
2013  
all rights available  
SABITA GOSWAMI began as a freelance journalist in Assam in 1972. She has worked with several national and international media houses.  
TRIVENI GOSWAMI MATHUR is a journalist, media educator and writer-translator.

**B FORMAT / 356PP / PB / ₹ 395**  
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2011  
Italian rights sold  
all others available  
SASWATI SENGUPTA teaches English Literature at Miranda House, Delhi University. While she has academic publications, this is her first novel.

**limited STOCK**  
SUSAN VISVANATHAN is Associate Professor of Sociology at Jawaharlal Nehru University. She is the author of *The Christians of Kerala; An Ethnography of Mysticism; Structure and Transformation; Something Barely Remembered; The Visiting Moon; Friendship, Interiority and Mysticism;* and *The Seine at Noon.*
WORDS TO WIN
THE MAKING OF A MODERN AUTOBIOGRAPHY
TANIKAA SARKAR

The first full-length autobiography in Bengali, *Amar Jiban (My Life)* was written in the early nineteenth century by Rashundari Debi. Published in 1868 when she was 88 years old, the book is a fascinating snapshot of life for women in the nineteenth century. Offering a translation of major sections of this remarkable autobiography, *Words to Win* is a portrait of a woman who wants to compose a life of her own, wishes to present it in the public sphere, and eventually accomplishes just that. First published in 1999, the book is a must-read for anyone interested in nineteenth-century Indian history.

**TANIKAA SARKAR** is a historian of modern India based at the Jawaharlal Nehru University. Sarkar’s work focuses on the intersections of religion, gender, and politics in both colonial and postcolonial South Asia, in particular on women and the Hindu Right.

THE RED ROAD
TINA BISWAS

Torn between his wife’s desire for a ‘normal’ life and his own passion for fighting injustice, everyman Amolik Dey endangers both himself and his family with his increasing militancy. Set in a small town in Bengal during the 1950s-1970s, Tina Biswas subtly shows how political tensions that threaten to overwhelm the state, can also impact ordinary lives, destroying their world. *The Red Road* sensitively portrays a town ignored by the political mainstream, and a people who have one foot in the past and one foot tentatively in the present.

**TINA BISWAS** was born to Bengali parents in 1978. She read Politics, Philosophy and Economics at Oxford. Tina lives in London and is currently working on her third novel.
AOSENLA’S STORY

TEMSULA AO

After the success of *These Hills Called Home* and *Once Upon a Life*, Temsula Ao returns to her beloved Nagaland to bring readers the beautifully crafted story of Aosenla, a woman who is coming to terms with herself. The novel opens on a typical summer afternoon that soon turns into another oppressive evening. Aosenla sits listening to her children playing nearby and is seized by a great lethargy. As she casts a watchful gaze over the house she has called home for so many years, Aosenla wonders how an inanimate structure like a house can exercise such power over a human being.

Looking down at a wedding invitation in her hands, Aosenla begins to recall her own wedding many years ago, initiating a deep and moving reflection on the life that others made for her and the life that she eventually created for herself.

"With every turn of the page, Temsula Ao manages to keep us closely at the heels of protagonist Aosenla as we follow her on her journey of struggling with patriarchy, social taboos, cultural barriers, family problems, secrets and self-doubt."

_Mahika Banerji_ in _Feminism in India_

**TEMSULA AO** is a poet, short story writer and ethnographer. She is a retired Professor of English in North Eastern Hill University. She was awarded the Padma Shri in 2007. Her books include *These Hills Called Home* and *Once Upon a Life*. 
A moving memoir by one of the most highly respected and important authors from India’s Northeast. Temsula Ao was born in 1945 in the Assamese town of Jorhat. Her happy childhood with her five siblings was cut tragically short with the deaths of both their parents. Desperately poor, emotionally scarred, lonely and often hungry, the young Temsula made up for her lack of resources with courage and determination. From these unpromising beginnings, Ao went on to build a distinguished teaching career, serving as Director of the Northeast Zone Cultural Centre, and finally Dean of the School of Humanities and Education, North-Eastern Hill University, Shillong.

Temsula Ao is a poet, short story writer and ethnographer. She is a retired Professor of English in North Eastern Hill University. She was awarded the Padma Shri in 2007.

The Naga peoples’ struggle for an independent Nagaland, and their continuing search for identity, provides the backdrop for this unusual collection. Describing how ordinary people negotiate power and force, how they find safe spaces and enjoyment in the midst of terror, Temsula Ao details a way of life threatened by modernization and war. Their lives form the subtext of the struggles that lie at the internal fault lines of the Indian nation-state. These are stories that speak movingly of home, country, nation, nationality, identity, and direct the reader to the urgency of the issues that lie at their heart.

Temsula Ao is a poet, short story writer and ethnographer. She is a retired Professor of English in North Eastern Hill University. She was awarded the Padma Shri in 2007.
NO GHOSTS IN THIS CITY

UDDIPANA GOSWAMI

In this collection, a doctor’s comfortable existence on a tea estate is shattered by violent conflict; a daughter reflects on the failure of her parents’ inter-religious marriage; and children discover how little time it takes to go from joking to being thrown headlong into bloody carnage. Sharp and eloquent, Uddipana Goswami’s stories of Assam interweave the everyday with political realities.

UDDIPANA GOSWAMI is a well-known journalist and writer. Her previously published works include an academic study Conflict and Reconciliation: The Politics of Ethnicity in Assam, two poetry collections We Called the River Red: Poetry from a Violent Homeland and Green Tin Trunk, and an edited volume, Indira Goswami: Passion and the Pain.

MOTHERWIT

URMILA PAWAR

translated by VEENA DEO

A Dalit, a Buddhist and a feminist: Urmila Pawar’s self-definition as all three identities informs her stories about women who are brave in the face of caste oppression, strong in the face of family pressures, defiant when at the receiving end of insult, and determined when guarding their interests and those of their sisters.

Using the classic short story form with its surprise endings to great effect, Pawar brings to life strong and clever women who drive the reader to laughter, anger, tears or despair. Her harsh, sometimes vulgar and hard-hitting language subverts another stereotype — that of the soft-spoken woman writer.

URMILA PAWAR is a Maharashtrian writer with several short story collections to her credit. In 1988 she co-authored, with Meenakshi Moon, a history of Dalit women’s movements, entitled Amhihi Itihas Ghadarvala (We Also Made History, Zubaan, 2009). She has also written an autobiography, travelogues and plays.

VEENA DEO teaches at Hamline University, USA.
July 15, 2004, Imphal (Manipur): An amazing scene unfolds in front of Kangla Fort, the headquarters of the Assam Rifles, a unit of the Indian army. Soldiers and officers watch aghast as twelve women, all in their sixties and seventies, position themselves in front of the gates and then, one by one, strip themselves naked. The imas, the mothers of Manipur, are in a cold fury, protesting the custodial rape and murder, by the army, of Thangjam Manorama, a 32-year-old woman suspected of being a militant. The women hold aloft banners and shout, ‘Indian Army Rape Us’, ‘Take Our Flesh’. Never has this happened before: the army is appalled. Very soon, news of the protest goes viral. People around the country are shocked. Can this be possible? A naked protest in India by mothers?

In this unusual book, journalist Teresa Rehman tells the story of these twelve women, the momentous decision they took, and how they carried it out with precision and care. In doing so she connects the reader to the broader history of conflict-torn Manipur and the courage and resistance of its people, in particular its women.

“Award-winning journalist Teresa Rehman tells us the extraordinary story of otherwise ordinary women. Through meticulous reporting, she brings into focus a hitherto blurred, pixelated picture of collective action.”
Namita Bhandare in LIVEMINT
**DOING TIME WITH NEHRU**

**THE STORY OF AN INDIAN-CHINESE FAMILY**

**YIN MARSH**

This is the account of the internment of ethnic Chinese who had settled for many years in northern India. When the Sino-Indian Border War of 1962 broke out, over 2,000 Chinese-Indians were rounded up, placed in local jails, then transported over a thousand miles away to the Deoli internment camp in the Rajasthan Desert.

Born in Calcutta in 1949, and raised in Darjeeling, Yin Marsh was just thirteen years old when first, her father was arrested, and then she, her grandmother and her eight-year-old brother were all taken to the Darjeeling Jail, then sent to Deoli. Ironically, Nehru – India’s first Prime Minister and the one who had authorized the mass arrests – had once “done time” in Deoli during India’s war for independence. Yin and her family were assigned to the same bungalow where Nehru had also been unjustly held.

Eventually released, Marsh emigrated to America with her mother, attended college, married and raised her own family, even as the emotional trauma remained buried.

“Marsh’s girlhood is, in many ways, fundamentally Indian, filled with memories of the hills of Darjeeling, the tastes of local masalas, the intrigues of any Northeastern convent school—until her country betrays her in the most fundamental way. Then, she is forced to grow up quickly.”

*Mathangi Subramanian in OPEN*

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**YIN MARSH** received a Bachelor’s of Arts Degree in East Asian Studies with a minor in Mandarin Chinese from American University, Washington, D.C., in 1971. She taught Korean and Chinese post-doctorate visiting scholars at the University of California, Berkeley, and has worked as a visual artist. She lives in Berkeley, California, with her husband, a retired foreign service officer.
In the mid-nineties, Birjees Dawar Ali returns to Pakistan to seek out a history from which, nursing heartbreak and betrayal, she had earlier fled, back to her home in partitioned India. Will she find the family that so generously gave her succour, the home that became her own, the people who gave her unquestioning love?

Zaheda Hina’s richly layered narrative, brought alive in this lyrical and poetic translation by Neelam Hussain, touches on the many unanswered questions that surround the painful history of the region: the profound sense of grief and displacement, the lives sundered midstream, lost friendships and the quest for new roots and lands under different skies.

Zaheda Hina is a well-known Urdu journalist and writer, whose strong interest in history informs much of her work. Her collection of stories, Quaidi Sans Laita Hai (The Prisoner Breathes) came out in 1983 and was followed by Rah Main Ajal Hai (Death is in the Way) a decade later.

Neelam Hussain taught English at Kinnaird College, Lahore for 22 years.

This multi-layered and thought-provoking collection offers a new and alternative view to the cosy images of motherhood that we so often assume. Motherhood for the writers in this collection is by no means a simple state but involves searching questions about identity, writing, one’s place in society – the very nature of the self. Questions of adoption, childlessness, surrogacy, bereavement and abuse figure alongside poems and stories that explore the tender, the funny, the uplifting aspects of this most vital relationship, between children and their mothers at any age.

Jaishree Misra has written seven novels all which have been Indian bestsellers. Secrets & Lies, published in July 2009, appeared soon after its release in the Heatseekers list of the UK charts. Secrets & Sins was released in August 2010 and A Scandalous Secret was released in 2011.
SEVENTEEN
SHORT STORIES

ANITA AGNIHOTRI
translated by ARUNAVA SINHA

Seventeen is a collection of short stories from among more than a hundred of Anita Agnihotri’s published short fiction. By turn intense, brittle, angry, sad and torn apart in conflict, these stories bring out the different faces of human hardship and explore an India that is still largely unknown. Set in metros and villages, in small-town India and in international suburbia, the stories run the gamut of experiences both everyday and extraordinary. From deeply personal relationships against the background of turmoil to intensely social truths told through the unique life of individuals, each of these stories is a picture of human fragility. This is literary craftsmanship at its best.

ANITA AGNIHOTRI loves experimenting with all genres of fiction, but short stories are closest to her heart. Anita has authored over 50 books.

ARUNAVA SINHA is a translator of classic and contemporary Bengali fiction. His published translations include the award-winning Choraringhee (Sankar).

SWARNALATA

TILOTTOMA MISRA
translated by UDAYON MISRA

Set in mid-nineteenth century Assam, Swarnalata is the story of three women from very different social backgrounds, each caught in the whirlpool of change, each trying to chart her own course in life. As the intertwined lives of Swarnalata, Tora and Lakhi unfold, the reader is taken on a fascinating journey into the social milieu of the times where issues like women’s education and widow remarriage held centre stage. The plight of indentured labour, peasant resistance against colonial exploitation, the reformist initiatives of the Brahma Samaj and the proselytizing efforts of the Christian missionaries are themes that run through the narrative. Considered one of the finest historical novels in Assamese, Swarnalata provides a wonderful blend of history and fiction.

TILOTTOMA MISRA is a writer and critic. Her published works include Literature and Society in Assam and Louhitya Sindu (a novel in Assamese). She is also the editor of An Anthology of Writing from North-East India.

UDAYON MISRA is a writer and social analyst. He is currently a National Fellow of the Indian Council of Social Science Research.
young
zubaan
“Author Natasha Sharma has her finger on the pulse of young readers and it is roll on the floor-and-laugh-out-loud and cringe-dramatically-at-each-page fun...It’s almost “gulp” anti-establishment. Yes, it is nice to find books that help you deal with bullies or the death of a pet but every once in a while [kids] should be given a break in favour of out and out icky-ness.”

SAFFRON TREE

ICKY, YUCKY, MUCKY!

NATASHA SHARMA

illustrated by ANITHA BALACHANDRAN

Maharaja Icky is quite the most disgusting King you’ll ever have the misfortune to meet. The ruler of the kingdom of Icktapur regales all with his utterly vile table manners. While he sits licking curry from hand to elbow and juggling rosogullas, his beloved nail-nibbling queen Maharani Yucky joins him. Banned from using spoons or nail cutters, the people of Icktapur are at their wits’ end. But their hopes rise when the announcement comes that the Maharani is expecting a little baby...

With gleefully gross illustrations by highly acclaimed children’s illustrator Anitha Balachandran, Icky, Yucky, Mucky! will have children squirming in their chairs and yelling with delight. And perhaps, learning a lesson or two in table manners!

"Author Natasha Sharma has her finger on the pulse of young readers and it is roll on the floor-and-laugh-out-loud and cringe-dramatically-at-each-page fun...It’s almost “gulp” anti-establishment. Yes, it is nice to find books that help you deal with bullies or the death of a pet but every once in a while [kids] should be given a break in favour of out and out icky-ness.”

SAFFRON TREE

ICKY, YUCKY, MUCKY!

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This simple, delightful picture book introduces youngsters to the importance of taking care of their own bodies. From simple tips on hygiene to an empowering message on how to distinguish safe and unsafe touch, Shruti Singhal’s visuals and text provide perfect reading material for talking about health, safety, and emotional and physical well-being with very young children.

Using straightforward language and charming illustrations, My Little Body Book helps parents and concerned adults give kids guidance they can understand, practice and use.

"Shruti Singhal’s board book was the first one of its kind to talk to very young children about their bodies, the importance of consent, good and bad touch, and personal hygiene... [T]he book touches upon all those things that, as parents and teachers of toddlers, we can hardly afford to put off for a later date.”

THE INDIAN EXPRESS

SHRUTI SINGHAL graduated from Pearl Academy, New Delhi. During her final year she worked on illustrating and conceptualizing a picture book for very young children about health, hygiene and safety, introducing the idea of ‘good touch’ and ‘bad touch’ in a non-threatening and accessible way. The resulting book, My Little Body Book, is her first published work on child sexual abuse. A much-needed publication in a world where the topic of sexuality, and particularly childhood sexual abuse, is still taboo.
The Magic Key is a series of folktales retold by India's third President, Dr. Zakir Husain. “For all children,” he wrote, “the first books they read are the key to the magic of the world.”

Translated into English by the author’s great-granddaughter, Samina Mishra, and colourfully illustrated by Pooja Pottenkulam.

Dr. Zakir Husain was India’s third President, one of the founders of Jamia Millia Islamia, and consistently engaged with educational reform throughout his life.

Samina Mishra is a documentary filmmaker, writer and teacher based in New Delhi, with a special interest in media for and about children, and in the ways that the arts can be included in education. She believes that stories help children make sense of the world.

Pooja Pottenkulam is an animation film-maker and illustrator. She graduated from the National Institute of Design in Ahmedabad and from the Royal College of Art, London and has illustrated more than 40 children’s books. She is currently a Lecturer in Animation and Illustration at the University of East London.
A FLOWER’S SONG

8.6 x 7 in / 16pp / PB / ₹60
ISBN 978 81 89013 20 2
2004
Indian language and Pakistan rights sold

THE POORI THAT RAN AWAY

8.6 x 7 in / 16pp / PB / ₹60
ISBN 978 81 89013 48 6
2004
Indian language and Pakistan rights sold

BLOWING HOT, BLOWING COLD

8.6 x 7 in / 16pp / PB / ₹60
ISBN 978 81 89013 52 3
2004
Indian language and Pakistan rights sold
AUNTY MOUSE
RE TOLD BY KUNZANG CHODEN

illustrated by PEMA TSHERING

This delightful folktale from Bhutan is retold by one of the country’s leading writers, Kunzang Choden. One day, a poor young orphan girl finds unexpected riches when she topples down a mousehole and is befriended by its charming occupant. But when a spoilt, rich brat tries to replicate the experience, her gifts are quite the opposite! This endearing picture book will make perfect bedtime reading for youngsters, and is beautifully illustrated with evocative watercolours of Bhutanese landscapes and people by Pema Tshering.

ROOM IN YOUR HEART
ORIGINAL STORY BY KUNZANG CHODEN

illustrated by PEMA TSHERING

This delightful and insightful tale is told by one of Bhutan’s leading writers, Kunzang Choden. “Neypo shong gna?” “Is there room for me?” a wandering monk asks the little old lady who lives on the hill. The question is repeated again and again as more and more visitors stop by. The kind lady welcomes them in, one by one. And the story ends with the teaching: “There will always be room in your home, as long as there is room in your heart.”

This charming picture book makes perfect bedtime reading for youngsters, and is beautifully illustrated with evocative watercolours of Bhutanese landscapes and people by Pema Tshering.

KUNZANG CHODEN is Bhutan’s best known writers. Her award-winning book, The Circle of Karma, was the first novel to come out of Bhutan. It has been translated into several languages, including French, Italian and Chinese. She has also written books for children, as featured above, and a collection of short stories, Tales in Colour, as well as cook books and books about Bhutan.

PEMA TSHERING is an artist working and living in Thimphu, Bhutan. He is a founding member of VAST-Bhutan, a contemporary art centre.
MISTER JEEJEEBHOOY AND THE BIRDS

written and illustrated by ANITHA BALACHANDRAN

Two sisters, one very strange aunt, and a flock of escaped birds... Magic and mayhem come in unexpected shapes and sizes to one small corner of a very big city.

Each page of this spectacular picture book will delight and amaze children. Anitha Balachandran’s unique illustration style combines real objects and drawing; there’s so much to discover in every page. Together with the delightfully quirky text, this unique book brings to life the wonders of India and the world seen through the eyes of these two—rather special—young girls.

“The crunchy, crinkly words make it a pleasure to read aloud. Few books are really written to be real aloud, and this is one of them.”

SAFFRON TREE

ANITHA BALACHANDRAN has illustrated over 20 children’s books and is a freelance animation film-maker and graphic designer.
Join the animals of Janwar Dosti—Tunnu the tiger, Zero the giraffe, Lucky the rabbit and all their jungle friends—on a magical history tour through Delhi. Kids will get to explore the city's wonderful monuments and new places. This book is a delightful guide to Delhi’s many pasts and provides a brilliant and novel way of bringing history alive. Replete with colorful illustrations, this book is a must-have for all the little ones planning on visiting Delhi.

Following the huge success of Ghose's *Tales of Historic Delhi*, this is a fun-filled activity book for children from age 5 and up, featuring the popular cast of animal characters that Premola is famous for. A package of fun and education, the book is full of activities with simple instructions and information about Delhi, monuments and history.
Delhi Notebook

Delhi Notebook

Delhi Notebook

Delhi Notebook

10 x 6.2 in / 144 pp / HB / ₹150
ISBN 978 93 81917 30 2
2013
SQUIGGLE'S ADVENTURES WITH ENGLISH

NATASHA SHARMA

illustrated by VIKRAM NANDWANI

NATASHA SHARMA is one of India’s best-loved children’s authors. She did an MBA and has a graduate degree in math. Her books, such as Icky, Yucky, Mucky! and Squiggle Takes a Walk, have been performed at festivals and events across the country. Find her at www.natashasharma.in.

VIKRAM NANDWANI is a self-taught cartoonist who gave up his business consulting career in 2013 to sketch full-time. He currently runs a cartoon series called Very India, and also sketches for children’s books, business strategy maps and animations. Apart from cartooning, he loves spending time with his daughter, cat and motorcycles.

Squiggle is confused. She doesn’t know quite what she is! So she sets off through the pages of a notebook in search of answers. Is she a comma or colon? A question mark? Surely not an exclamation! Splash, run, bump, trip and swing with her until she finds her own kind.

Natasha Sharma’s delightful book introduces young readers to the correct way to use punctuation in this deliciously comic tale. The book also includes a section with pointers on punctuation, interesting facts from history, and mayhem brought about by incorrect punctuation.

Squiggle’s stuck! She’s fallen into a dictionary and can’t escape. The only way out is to create a grammatically correct sentence and use it to jump off the page. She’s even got to rescue a very mixed-up character called Doodle Dude while helping him learn about verbs, nouns, prepositions and more such. Can you help them build a getaway sentence?

This new adventure follows on from Natasha Sharma’s brilliant and highly acclaimed Squiggle Takes a Walk, the best way to figure out the world of punctuation.
It wasn’t Radhika’s idea to move from India to some crazy place where kids are 49% fish! Even so, she’s wanted to go swimming since Day 1 in Australia, and is almost drowning in frustration over her mother’s queen-sized water phobia.

When Radhika finally gets her chance, she faces a zillion more problems, from finding a swimsuit that fits to understanding the age-old secrets of breathing. Will she sink or swim? What will Radhika do when she needs to strike out for herself?

This is an amusing story about one girl prepared to take a plunge. It’s about new experiences, unfamiliar environments and the challenge of putting together that most difficult of all jigsaw puzzles—the mind of a parent!
### TEN TIMELESS TALES

**BITTIE MITHAL**

*illustrated by PREMOLA GHOSE*

India’s top ten best-loved animal fables come to life in a new and lively collection by Bittie Mithal.

Superb colour illustrations by Premola Ghose accompany the stories in this beautiful collection which makes for perfect read-aloud bedtime stories for younger children, and a gift to treasure for children starting to read for themselves.

<table>
<thead>
<tr>
<th>DEMY 8VO / 40PP / HB / ₹120</th>
<th>BITTIE MITHAL lived in New Delhi. <em>Ten Timeless Tales</em> was her first book and was originally written for her grandson.</th>
</tr>
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<tr>
<td>ISBN 978 81 89013 35 6</td>
<td>PREMOLA GHOSE is a self-taught artist who has been painting and exhibiting for several years.</td>
</tr>
<tr>
<td>2009</td>
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<td><em>all rights available</em></td>
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### A-Z PROBLEM SOLVER

**REENA DARUWALLA**

Life’s tough for a kid, and problems come in all shapes and sizes: from agonizing auntie-jis to zealous parents to zits. But don’t worry—help is here! This little book is packed with hints, advice, information, things to get you thinking, stuff to do, and loads of fun for kids of all shapes and sizes.

<table>
<thead>
<tr>
<th>DEMY 8VO / 104PP / PB / ₹125</th>
<th>REENA DARUWALLA divides her time between Delhi and Mumbai.</th>
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<tr>
<td>ISBN 978 81 86706 86 2</td>
<td>Her favourite pastime is playing with Pépé, her dachshund.</td>
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<tr>
<td>2004</td>
<td></td>
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<td><em>all rights available</em></td>
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### JUNGU, THE BAIGA PRINCESS

**VITHAL RAJAN**

While staying with his uncle in Madhya Pradesh, Sunil befriends a young girl called Jungu, soon having to face some tough questions. Vithal Rajan’s delightful tale of an unusual friendship between a city boy and an Adivasi girl introduces children to the magical world of the Baigas, teaching tolerance, respect and the importance of protecting the natural environment.

<table>
<thead>
<tr>
<th>DEMY 8VO / 124PP / PB / ₹250</th>
<th>VITHAL RAJAN was executive director of the Right Livelihood Award (the ‘Alternative Nobel Prize’), Sweden, and was made an Officer Order of Canada for his life-long service to humanity.</th>
</tr>
</thead>
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<tr>
<td>ISBN 978 93 83074 05 1</td>
<td>His other books include <em>Holmes of the Raj</em>, and <em>The Year of High Treason</em>.</td>
</tr>
<tr>
<td>2014</td>
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</tr>
<tr>
<td><em>all rights available</em></td>
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</table>
VANDANA SINGH was born and raised in New Delhi. She divides her time between teaching physics, raising her family and writing science fiction and children’s stories.

In a small, sleepy town in northern India, three children gaze out onto a rain-drenched street, waiting for a most unusual guest. Their father’s younger brother is coming to stay. When he finally arrives, the three children know instantly that their lives will never be the same again. Meet Younguncle, as he outwits the local hoodlums, rescues the town’s finest milk-cow, evades the baby’s schemes to eat his shirts, flummoxes unwanted in-laws, plucks the hair from a sleeping tiger’s tail, and generally turns the world upside-down. The adventures of Younguncle will entertain, delight and amuse readers of any age!

“Lively and often hilarious tales... We can only hope that Younguncle will return.”

THE HORN BOOK

Younguncle and his family are off on a Himalayan holiday! Carrying a message from the monkeys of the plains to their mountain-dwelling relatives, Younguncle and the three children embark on a series of hilarious encounters at the gloomy, mysterious and haunted Hotel Pine-Away.

As Younguncle chats with the monkeys and debates the true nature of reality with an off-beat sect of Quantum Banana Spiritualists, the fate of the picturesque little valley hangs in the balance. For all who have been enchanted before by Younguncle, this new adventure will be a delight!

“[Younguncle] provides a rollicking read and much humour to keep you coming back to the book again and again”

GOODREADS
A vampire pigglybacking on a king’s back while spinning stories and riddles!

Poor King Vikram! Tasked by the sorcerer Shaitanish to bring him a corpse, he finds that a vampire named Betal has taken residence in it. He’ll come along only if King Vikram lends a willing ear to a series of riddling tales.

Each tale is crazier, funnier, madder than the last, and even if King Vikram doesn’t enjoy the journey, you sure will!

The story of Vikram and Betal is over a thousand years old. See this much-loved traditional tale come alive with Priya Kuriyan’s fabulous illustrations.

"[T]he women and girls in these stories are feisty and independent thinkers, who make their own choices and are quite capable of fending for themselves whether it’s trekking through a dark forest dealing with robbers or dealing with troublesome suitors. I’d buy the book just for this very welcome modern touch!"

YOUNG INDIA BOOKS

NATASHA SHARMA is one of India’s best-loved children’s authors. She did an MBA and has a graduate degree in math. Her books, such as Icky, Yucky, Mucky! and Squiggle Takes a Walk, have been performed at festivals and events across the country. Find her at www.natashasharma.in.

PRIYA KURIYAN is a well-known comic artist and children’s book illustrator from New Delhi, India.
THE DUGONG AND THE BARRACUDAS

RANJIT LAL

When Sushmita joins Rugged Rocks High, she encounters bullying and prejudice against ‘special needs’ children, but her presence soon changes the lives of her classmates for the better. In The Dugong and the Barracudas, Ranjit Lal tackles a difficult subject with his signature blend of humour and insight.

AGE 10 AND UP | CHILDREN’S FICTION

B FORMAT / 148PP / PB / ₹295

ISBN 978 93 84757 65 6

2015

all rights available

SMITTEN

RANJIT LAL

Smitten is a story that dares to talk about sexual abuse within the family. With characteristic lightness and sureness of touch, Ranjit Lal tackles one of the great taboos in Indian society. A must for every school library and bookshelf, this book facilitates conversations in the classroom or at home.

AGE 12 AND UP | TEEN FICTION

B FORMAT / 144PP / PB / ₹195

ISBN 978 93 81017 27 2

2012

all rights available

RANJIT LAL has written around 30 books for children and adults. His books include The Battle for No.19, The Small Tigers of Shergarh and The Simians of South Block and the Yum Yum Piglets. His book Faces in the Water won the Crossword Award for Children’s Fiction 2010 and the Laadli Media Award for Gender Sensitivity 2011-12.
Twelve-year-old Sarojini’s best friend, Amir, might not be her best friend any more. Ever since Amir moved out of the slum and started going to a posh private school, it seems like he and Sarojini have nothing in common.

Then Sarojini finds out about the Right to Education, a law that might help her get a free seat at Amir’s school—or, better yet, convince him to come back to a new and improved version of the government school they went to together.

As she struggles to keep her best friend, Sarojini gets help from some unexpected characters, including Deepti, a feisty classmate who lives at a construction site; Vimala Madam, a human rights lawyer who might also be an evil genius; and Mrs. Sarojini Naidu, a long-dead freedom fighter who becomes Sarojini’s secret pen pal. Told through letters to Mrs. Naidu, this is the story of how Sarojini learns to fight — for her friendship, her family, and her future.

“I for one would recommend this book to every child, parent and teacher; and even to those politicians tapping away on their phones refusing to look beyond their petty needs. It’s a book that is clear eyed and yet gives hope, optimistic but not naive. It tells of a world that can be changed, and you don’t need to be a wizard to do so.”

Sudeshna Shome Ghosh in SCROLL

**Dear Mrs. Naidu**

**Mathangi Subramanian**

**Age 12 and up | Fiction**

B format / 292pp / pb / ₹375

ISBN 978 93 83074 98 3

2015

All rights available

**Mathangi Subramanian** is a writer, educator, and activist who believes that stories have the power to change the world. A former American public school teacher, assistant vice president at Sesame Workshop, and senior policy analyst at the New York City Council, she has received numerous awards, including a Fulbright-Nehru Fellowship, a Teachers College Office of Policy and Research Fellowship, and a Jacob Javits Fellowship. She is the author of *Bullying: The Ultimate Teen Guide*, and her non-fiction and fiction have appeared in publications such as *The Hindu Sunday Magazine, Quartz, Al Jazeera America, Feministing, Kahani, Skipping Stones*, and *The Hindu’s Young World.*
THE FOXY FOUR ADVENTURES
SUBHADRA SEN GUPTA

SUBHADRA SEN GUPTA has written over twenty-five books for children and young readers, including detective thrillers, historical fiction, biographies, ghost stories and comic books. She lives in Delhi.

FOXY FOURSONME

In the third installment of the Foxy Four adventures, travel with our feisty friends—Charu, Padma, Jahan and Mandy—to a crumbling old haveli in Bhopal; to the Kalakshetra dance school in Chennai; pandal-hopping at Durga Puja; and crime-busting in the gullies of Old Delhi.

Each story is narrated by one of the girls. Mandy, the fashionista babe, reveals a surprising brain beneath that perfect hair. Padma may be a computer geek, but she knows a thing or two about classical dance. Jahan seems like the cool-headed type, but even she gets the shivers in a haunted haveli. And then there’s Charu, who everyone knows, is just destined to be a writer...

AGE 12 AND UP | SERIAL FICTION
B FORMAT / 192PP / PB / ₹295
ISBN 978 93 83074 02 0
2014
all rights available

STAR STRUCK!

Mandy, Padma, Jahan and Charu are on their way to India’s holiest city, Varanasi, to take part in a national quiz. But when a rare idol of a goddess is stolen from a temple nearby, they soon discover that there’s more to puzzle out than quiz questions. And when a film crew rolls into town, the girls become entangled in a plot straight out of Bollywood.

Their quest takes them through the narrow lanes and beautiful ghats of an ancient city, encountering astrologers and godmen, heroines and reporters, and a rather charming young priest. Can the intrepid four outwit a bunch of clever criminals? Find out in Star Struck, the second ‘Foxy Four’ adventure!

AGE 12 AND UP | SERIAL FICTION
B FORMAT / 184PP / PB / ₹195
ISBN 978 81 89884 79 6
2010
all rights available
EAT THE SKY, DRINK THE OCEAN

EDITED BY KIRSTY MURRAY, PAYAL DHAR AND ANITA ROY

Be transported into dystopian cities and alternate universes. Hang out with unicorns, cyborgs and pixies. Learn how to waltz in outer space. Be amazed and beguiled by a fairy tale with an unexpected twist, a futuristic take on a TV cooking show, and a playscript with tentacles.

In other words, get ready for a wild ride!

This collection of sci-fi and fantasy writing, including six graphic stories, showcases twenty of the most exciting writers and artists from India and Australia, in an all-female, all-star line-up!

“Eat the Sky, Drink the Ocean. If the title gives you a sense of freedom and discovery, you can imagine how powerful the stories are. The collection of six graphic stories, one play script and ten short stories pulls the reader into a world of limitless possibilities, pushing the boundaries of creativity.”

Sravasti Dutta in THE HINDU

“The tapestry of Eat The Sky is essentially feminist, but it weaves in issues of food security, environmental destruction, class barriers, social justice, consumerism and human rights to create lustrous narratives. In our patriarchy-dominated country, the anthology stands out for its plucky writing and bold imagery.”

Bijal Vachharajani in SCROLL

KIRSTY MURRAY is one of Australia’s most popular authors for children and young adults. Her novels include The Lilliputians, also published by Young Zubaan.

PAYAL DHAR has written five books, including the A Shadow in Eternity trilogy for Young Zubaan, as well as numerous short stories.

ANITA ROY is a writer, editor and columnist with over 25 years publishing experience in the UK and India. She is the founder of the Young Zubaan imprint, and has recently completed her first novel for children.
PAYAL DHAR leads a double life. She is a freelance writer, copy-editor and web designer by day, but when darkness falls you are likely to find her with nose in book, tinkering with her website (www.writeside.net) or battling evil in a computer game. Payal lives in Delhi, but has applied for residence in the Eternal City.

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BASED ON A TRUE STORY

KIRSTY MURRAY

It’s Madras, 1910. Poesy and Tilly are singing and dancing across a hundred stages as members of a troupe of Australian child performers, called The Lilliputians, travelling by steam-train into the heart of India. But as one disaster follows another, money runs short and tempers fray. What must the girls do to protect themselves and how many lives will be ruined if they try to break free? Based on a real historical incident, Kirsty Murray tells a tale of intrigue and skullduggery, of friendships made and betrayed, set against the heat and dust of a lost Empire.

KIRSTY MURRAY is an award-winning writer of children’s books based in Australia. Since 1998, she has published 9 novels, 3 works of non-fiction, two junior fiction titles and numerous articles and essays. Her novels have won and been shortlisted for a number of awards including the WA Premier’s Book Award, the NSW Premier’s History Award and the WA Young Readers’ Book Award.

101 INDIAN CHILDREN’S BOOKS WE LOVE

ANITA ROY AND SAMINA MISHRA (EDS)

From beloved classics to the latest publications, this book is a must-have one-stop shop for teachers, parents, kids, librarians, bookstores and indeed anyone interested in children’s books. Conveniently divided according to age-groups from 0 to 15, the books have been reviewed by a range of readers, children as well as adults, who simply love that book and want to share their enthusiasm with others.

This invaluable guide to the best Indian children’s books in English is supplemented by essays by leading Indian language experts on children’s literature in Hindi, Bengali, Marathi and Malayalam, an essay on bilingual books by Radhika Menon of Tulika, and on the importance of early learning by leading UK book consultant Wendy Cooling.

ANITA ROY is a writer, editor and publisher. She grew up in the UK, and has lived for 20 years in New Delhi. She is the editor of 21 Under 40 and co-editor of Women Changing India and Eat the Sky, Drink the Ocean. For more: www.anitaroy.net

SAMINA MISHRA juggles roles as a writer, sound recordist and documentary filmmaker. Her first book for children, Hina in the Old City, was published by Tulika. She is also the creator of My Friends in the City, a bilingual picture book that uses photographs.
TARSHI (TALKING ABOUT REPRODUCTIVE AND SEXUAL HEALTH ISSUES)
is a registered NGO based in New Delhi, India. TARSHI believes that every person has the right to sexual well-being and to a self-affirming and enjoyable sexuality. TARSHI runs a helpline, conducts trainings, develops publications, and participates in public awareness and education initiatives. www.tarshi.net

THE BLUE BOOK
WHAT YOU WANT TO KNOW ABOUT YOURSELF

What is happening to my body? Am I attractive? Am I ‘normal’? Do I want to be? What is this sex stuff really all about? When is the right time to start? How will I know if my relationship is good for me? Can I have fun safely? Will it still be fun? The Blue Book has been written keeping in mind what young adults may want to know and what they might already know but might be confused by. It is a guide to exploring sexuality as well as a great conversation-starter for any questions young adults might have.

THE YELLOW BOOK
A PARENT’S GUIDE TO SEXUALITY EDUCATION

Talking to children and young people about sexuality is never easy. This non-nonsense, straightforward and accessible guide will help adults get across the necessary information in the best way possible. Building on the success of the highly popular Red Book (for 10-14-year-olds) and Blue Book (for 15+), the TARSHI team have put together The Yellow Book specifically for parents and teachers. The Yellow Book is full of tips and tools, information and advice to help you talk to your children about sexuality at every stage of their lives.
THE MISFITS
KATE DARNTON

A hilarious heart-warming novel from a brilliant new children’s writer.

The last place Chloe Jones wants to be is in Class Five of Premium Academy, New Delhi. That is, until a strange new girl shows up, another kid who doesn’t blend in. Divided by background, class, language, skin colour—you name it—Chloe and Lakshmi soon realise they have a lot more in common than meets the eye. With a little help from Chloe’s zany mom, her prefect-perfect sister and a street dog called Kali, they discover that even a couple of misfits can change the world!

“The Misfits is probably the first children’s book to have been written against the background of the RTE or the Right to Education Act—an important piece of legislation passed by the Parliament of India in 2009 which made education a compulsory and fundamental right for all children between 6 and 14 years of age... The book reflects far-reaching social implications of this historic but tricky Act, often exposing a raw nerve, as classrooms today accommodate children coming from all social strata.”

THE BOOK REVIEW

KATE DARNTON is an American writer and book editor from Boston, Massachusetts. She lived with her family in New Delhi for five years. They now live in Amsterdam.
Dear Colleague

The Zubaan catalogue this year combines our new and forthcoming list, with a selection of our older books: perennials, classics, bestsellers, books we have brought back into print. We’ve also regularized our print schedules, put in place a programme of reprints, brought in new cover designs, and we are putting in your hands an exciting, diverse, quality list that we hope you will enjoy putting in the market. As you’ll see from our note to our readers, we are also seeing their inputs on which titles they’d like us to put back in print. As people who know the market we’d like to ask you too, to give us this feedback so that we can develop our list in response to the market. Thank you for making it possible for us to publish books we love, thank you for continuing to place them in the market and we look forward to many years of working with you.

The Zubaan Team
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