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Moving from the elegant drawing rooms of Lahore to the mud villages of rural Multan, a powerful collection of short stories about feudal Pakistan. An impoverished young woman becomes a wealthy relative's mistress; an electrician on the make confronts his desperate assailant to protect his most prized possession; a farm manager rises far in the world—but his family discovers after his death the transience of power; a maid, who advances herself through sexual favours, unexpectedly falls in love. In these linked stories about the family and household staff of the ageing KK Harouni, we meet masters and servants, landlords and supplicants, politicians and electricians, village women, and Karachi housewives. Part Chekhov, part RK Narayan, these stories are dark and light, complex and humane; at heart about the relationship between the powerful and powerless, bound together in life—and in death. Together they make up a vivid portrait of a feudal world rarely brought alive in the English language. Sensuous, graceful, melancholy, *In Other Rooms, Other Wonders* gives you Pakistan as you have never seen it. It marks the debut of an amazing new talent.

In *Other Rooms, Other Wonders* illuminates a place and people as it describes the overlapping worlds of an extended Pakistani landowning family. Servants, masters, peasants and socialites, all inextricably bound to each other, confront the advantages and constraints of their station, the dissolution of old ways, and the shock of change. These richly textured stories reveal the complexities of Pakistani class and culture, as they describe the loves, triumphs, misunderstandings and tragedies of everyday life.

Finalist for the 2009 National Book Award in Fiction: a major literary debut that explores class, culture, power, and desire among the ruling and servant classes of Pakistan. Passing from the mannered drawing rooms of Pakistan's cities to the harsh mud villages beyond, Daniyal Mueenuddin's linked stories describe the interwoven lives of an aging feudal landowner, his servants and managers, and his extended family, industrialists who have lost touch with the land. In the spirit of Joyce's *Dubliners* and Turgenev's *A Sportsman's Sketches*, these stories comprehensively illuminate a world, describing members of parliament and farm workers, Islamabad society girls and desperate servant women. A hard-driven politician at the height of his powers falls critically ill and seeks to perpetuate his legacy; a girl from a declining Lahori family becomes a wealthy relative's mistress, thinking there will be no cost; an electrician confronts a violent assailant in order to protect his most valuable possession; a maidservant who advances herself through sexual favors unexpectedly falls in love. Together the stories in *In Other Rooms, Other Wonders* make up a vivid portrait of feudal Pakistan, describing the advantages and constraints of social station, the dissolution of old ways, and the shock of change. Refined, sensuous, by turn humorous, elegiac, and tragic, Mueenuddin evokes the complexities of the Pakistani feudal order as it is undermined and transformed.

Presents a collection of stories selected from magazines in the United States and Canada

In June 2010, the editors of *The New Yorker* announced to widespread media coverage their selection of "20 Under 40"—the young fiction writers who are, or will be, central to their generation. The magazine published twenty stories by this stellar group of writers over the course of the summer. They are now collected for the first time in one volume. The range of voices is extraordinary. There is the lyrical realism of Nell Freudenberger, Philipp Meyer, C. E. Morgan, and Salvatore Scibona; the satirical comedy of Joshua Ferris and Gary Shteyngart; and the genre-bending tales of Jonathan Safran Foer, Nicole Krauss, and Téa Obreht. David Bezmozgis and Dinaw Mengestu offer clear eyed portraits of immigration and identity; Sarah Shun-lien Bynum, ZZ Packer, and Wells Tower offer voice-driven, idiosyncratic narratives. Then there are the haunting sociopolitical stories of Chimamanda Ngozi Adichie, Daniel Alarcón, and Yiyun Li, and the metaphysical fantasies of Chris Adrian, Rivka Galchen, and Karen Russell. Each of these writers reminds us why we read. And each is aiming for greatness: fighting to get and to hold our attention in a culture that is flooded with words, sounds, and pictures; fighting to surprise, to entertain, to teach, and to move not only us but generations of readers to come. A landmark collection, *20 Under 40* stands as a testament to the vitality of fiction today.

Filled with almost 200 million people speaking nearly sixty languages, brought into nationhood under the auspices of a single religion, but wracked with deep separatist fissures and the destabilizing forces of ongoing conflicts in Iran, Afghanistan and Kashmir, Pakistan is one of the most dynamic places in the world today. From the writers who are living outside the country - Kamila Shamsie and Nadeem Aslam - to those going back - Mohsin Hamid and Mohammed Hanif - to those who are living there and writing in Urdu, Punjabi, Sindhi, Baluchi and English, there is a startling opportunity to draw together an exciting collection of voices at the forefront of a literary renaissance. Other contributors include Fatima Bhutto and Basharat Peer. *Granta 112: Pakistan* will seize this moment, bringing to life the landscape and culture of the country in fiction, reportage, memoir, travelogue and poetry. Like the magazine's issues on India and Australia, its release will be a watershed moment critically and a chance to celebrate the corona of talent which has burst onto the English language publishing world in recent years.

In August 1988, Zia gets into the presidential plane, Pak One, which explodes midway. Who killed him? The army generals growing old waiting for their promotions, the CIA, the ISI, RAW, or Ali Shigri, a junior officer at the military academy whose father, a whisky-swilling jihadi colonel, was murdered by the army? *A Case of Exploding Mangoes* is sharp, black, inventive, and utterly gripping. It marks the debut of a brilliant new writer.

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From the author of *The Sympathizer*, winner of the 2016 Pulitzer Prize for Fiction, *The Refugees* is the second piece of fiction from a powerful voice in American letters, praised as "beautiful and heartrending" (*Joyce Carol Oates*, *New Yorker*), "terrific" (*Chicago Tribune*), and "an important and incisive book" (*Washington Post*) Published in hardcover to astounding acclaim, *The Refugees* is the remarkable debut collection of short stories by Viet Thanh Nguyen, winner of the 2016 Pulitzer Prize for Fiction for his novel *The Sympathizer*. In these powerful stories, written over a period of twenty years and set in both Vietnam and America, Nguyen paints a vivid portrait of the experiences of people leading lives between two worlds, the adopted homeland and the country of birth. With the same incisiveness as in *The Sympathizer*, in *The Refugees* Viet Thanh Nguyen gives voice to the hopes and expectations of people making life-changing decisions to leave one country for another, and the rifts in identity, loyalties, romantic relationships, and family that accompany relocation. From a young Vietnamese refugee who suffers profound culture shock when he comes to live with two gay men in San Francisco, to a woman whose husband is suffering from dementia and starts to confuse her for a former lover, to a girl living in Ho Chi Minh City whose older half-sister comes back from America having seemingly accomplished everything she never will, the stories are a captivating testament to the dreams and hardships of migration. The second work of fiction by a major new voice in American letters, *The Refugees* is a beautifully written and sharply observed book about the aspirations of those who leave one country for another, and the relationships and desires for self-fulfillment that define our lives.

Pegged on journalist Sameer Arshad Khatlani's visit to Pakistan, this book provides insights into the country beyond what we already know about it. These include details on the impact of India's soft power, thanks to Bollywood, and the remnants of Pakistan's multireligious past, and how it frittered away advantages of impressive growth in the first three decades of its existence by embracing religious conservatism. The book profiles extraordinary people—lawyers, poets, musicians and even a former military chief—who stood up to an oppressive state. It has historical anecdotes, like the story of an ordinary woman who became the 'muse and mistress', and often the 'brains behind the regime of a swinging general' who led Pakistan to ignominy in the 1971 war, that of a Sikh family which dared to swim against the tide to stay back in Pakistan after Partition, and a prostitute's son who uses his art to humanize commercial sex workers in defiance of a conservative society. The book attempts to present a contemporary portrait of Pakistan—where prohibition remains only on paper and one of the biggest taxpayers is a Parsee-owned brewery—as a complicated and conflicted country suspended between tradition and modernity.

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