

See Karishma Attari

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What if the one to betray you was you? Alia may be turning eighteen, but (epic birthday parties aside) age is just a number to her now. Now that she's been Changed, she knows no hunger, needs no sleep and has no human limitations. But it's now that she's trying desperately to hold on to her humanity. And the people she loves. When a haunting darkness returns to the family villa she is forced to confront old ghosts, chilling secrets and ultimately—herself. Everything has a price, after all, and by striking a deal with the devil, you risk giving up the one thing you were never meant to lose. This poignant and unputdownable sequel to I See You reveals that of all the demons we face, the most terrifying are the ones we own.

Nothing haunts you like guilt. Seventeen-year-old Alia is back in Mumbai from exile at an elite boarding school and wants to keep it simple. Her new friends and almost-boyfriend have no idea about her true identity and her troubled past. All that stands between her and happiness is Bobby, a malevolent child ghost who has put a sick chill on life at the family villa. When the all-too-familiar symptoms of a haunting return, Alia's double-life is in jeopardy, and simple is no longer an option. She must face up to the dark pact her Bollywood stepfather and brittle mother made. But is she merely collateral or can she square off their debt to redeem the people she loves?

“Shakespeare For Dummies is exquisite.” —from the Foreword by Dame Judi Dench, star of “Mrs. Brown” and “Shakespeare in Love” “What the film Shakespeare in Love has done to make Shakespeare the man accessible to a general audience, this book will do to make Shakespeare the writer enjoyable.” —Charlotte J.Headrick, PhD, Professor and Director, Theater Arts, Oregon State University Does the thought of sitting through A Midsummer Night’s Dream give you nightmares? Did Romeo and Juliet seem like a foreign film—without the subtitles? As John Doyle and Ray Lischner prove in this uniquely accessible guide, Shakespeare is not only the greatest writer who ever lived, he’s also a great entertainer—once you get a handle on his wild plots and witty wordplay. Under their guidance, you’ll: Go inside an Elizabethan theater—and find out how they managed with almost no seats, no roof and no women onstage Get a handle on Shakespeare’s language—including all those racy puns and jokes Maximize your enjoyment of his plays and poetry Identify contemporary idioms and phrases that come from Shakespeare’s plays Find Shakespeare festivals and performances in your area Catch ten of the best show ever made of the Bard’s plays and meet ten of the greatest Shakespearean actors of all time In simple, straightforward language, this friendly guide eases you into the wild, wonderful world of Shakespeare. With the help of snappy summaries and scorecards that help you keep track of who’s who, who’s in love with whom, and who’s killed whom in every play, it helps you: Understand Shakespeare the person, his life and times and what makes him so special Make sense of Shakespearean language and why it sounds the way it does Get the inside track on the kinds of stories, characters and settings found in Shakespeare’s plays Appreciate Shakespeare’s sonnets and other non-dramatic poetry A royal feast for the head and heart, Shakespeare’s works have been thrilling audiences for four centuries, as they will four hundred years from now. Now let Shakespeare For Dummies help you to enjoy one the world’s great literary treasures.

At The Start Of The New Millennium, Aftab S Life Came Undone. He Turned Forty, And His Wife Of Fourteen Years Left Him For Another Man, Taking Their Only Child With Her. Now He Is On A Train To Dehradun, The Town Of His Childhood, Doing The One Thing He Feels He Is Still Good At: Running Away. As He Looks Back On His Imperfect Past, Crowded With Personal And Professional Compromises, Only A Slim Hope Saves Him From Despair: Perhaps This Flight Will Give Him A Second Chance To Reclaim A Long-Lost Love That Could Have Been His, Had He The Courage Of His Convictions. And Then He Can Start Afresh. With Uncommon Sensitivity And A Rare Understanding Of Human Emotions, Navtej Sarna Has Produced A Poignant Account Of A Life Of Missed Opportunities And Approximate Loves.

In 1947, young Jawad Hassan gives up his ancestral home in India and his fiancée Maimuna for a dream country founded by Jinnah. And even though the newly created state of Pakistan is thronged by a huge number of zealous Muslims ready to lead from the front, the rapid breakdown of law and order in Karachi makes many, like Jawad, retreat into reminiscences of their past in undivided India. The second in Intizar Husain's acclaimed trilogy, *The Sea Lies Ahead* takes up the story of Pakistan where the first novel *Basti* (1979) ended: poised on the verge of breaking off from its eastern arm. This is a novel about those muhajirs, the author himself among them, who went to the promised Land of the Pure and were met with mistrust, prejudice and apathy. Equally, it is a rich portrait of the new culture of urban Pakistan fostered by people who came from the countless towns and hamlets in and around Lucknow, Meerut and Delhi. Bringing alive unforgettable characters with its sparkling prose, this novel is a powerful exploration of Islamic history and the story of Pakistan's great disillusionment.

It was the 1990s. In a dark river of unending convoys, the army descended on Kashmir to quell a massive armed rebellion against Indian rule. They entered not just the land but also the lives of its people, fracturing their idea of home and punctuating their days and nights with curfews. This extraordinary collection brings together stories of people probing the quandariesof their precarious existence. There is that ex-militant whose past continues to stalk his present; the wife who begins to dress like her husband after losing him to a crossfire. There is the boy who obsessively follows President Obama's India visit, hoping to hear him mention the 'K' word; and the man whose transistor triggers paranoia in his neighbourhood. Unassuming yet hard-hitting, *Scattered Souls* journeys through a destroyed Kashmir swaddled in the memories of its fragile beauty.

In August 2012, at the Tony Ireland stadium in Townsville, Australia, a star was born. Unmukt Chand led the India U-19 team to its first World Cup win outside Asia, leading them there with a stellar performance of his own. Now on the cusp of finding a place in the national team, Unmukt stands as a beacon for the future of Indian cricket. In this book Unmukt describes, in his own words, his journey up until this point, and how he came to represent his country—as captain no less—and brought home this prestigious trophy. Inspirational, revelatory and intensely engaging, *The Sky is the Limit* is the story of how one young man’s determination to work hard and take every chance he got made his dream come true.

Born to silently warring parents, Amar Hamsa grows up in a crumbling house called the Bungalow, anticipating tragedies and ignominies. True to his dark premonitions, bad luck soon starts cascading into his life. At twenty-six, he decides to narrate his story to an imaginary audience, and skeletons tumble out of every cupboard in the Bungalow. *The Blind Lady’s Descendants* is an utterly compelling and haunting family saga, brimming with intense heartache and wry humour, confirming Anees Salim’s reputation as one of our most outstanding storytellers. *The Blind Lady’s Descendants* is an utterly compelling and haunting family saga, brimming with intense heartache and wry humour, that confirms Anees Salim as one of our most outstanding storytellers.

The book attends to a historical question — how to account for the high numbers of renouncers (sadhvis) mentioned in medieval and ancient texts — which has been acknowledged and raised, but left unaddressed within Jain studies. It does so through ethnographic data gathered through extensive fieldwork among the sadhvis in Delhi and Jaipur. The volume foregrounds the primacy of ‘choice’ and ‘agency’ — upheld by the nuns themselves, who associate asceticism with autonomy, freedom, joy, spiritual well-being, self-worth and peace, and grihastha (household) with loss of independence, fettered existence, degradation, burdensome familial obligations and social responsibilities. It also examines whether it may be apt to term Jain nuns as practitioners of an ‘indigenous mode of feminism’. The book challenges the existing sociological theories of renunciation and tests the feminist concepts of agency and autonomy by investigating the culturally coded roles ascribed to women in Jainism, which are variegated, and examines how a fractured discourse and reality is resolved in the subjectivities and identities of female ascetics. The very legitimacy of the institution of female asceticism, and the way in which the society (samaj) upholds and sustains it, renders female asceticism into a socially approved alternative institution — albeit one that allows Jain nuns to create spaces of relative and autonomy and even prestige for themselves.

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