

The Silent Minaret

The recent dramatic expansion of the field of transnational studies has reshaped discourses across the humanities and social sciences and created the opportunity for extensive multi-regional exchanges. *Traversing Transnationalism* intervenes into these developments by offering essays from scholars working both within and outside the metropolitan OC centreOCO, and by reorientating the axis of research towards geopolitical and cultural formations located beyond the normal sites of production of globalization discourse. This interdisciplinary collection has a broad scope: it engages directly with a variety of literary and non-literary texts, diverse socio-cultural configurations, and the politics, theorization and aesthetics of transnationalism. It is of interest to both readers interested in how transnational discourses have been articulated in specific contexts and circumstances, and readers looking for an intervention into debates on transnationalism that draws attention to its complex, plural character."

"More convincingly than any other woman writing in Arabic today, Alifa Rifaat lifts the veil on what it means to be a woman living within a traditional Muslim society." So states the translator's foreword to this collection of the Egyptian author's best short stories. Rifaat (1930–1996) did not go to university, spoke only Arabic, and seldom traveled abroad. This virtual immunity from Western influence lends a special authenticity to her direct yet sincere accounts of death, sexual fulfillment, the lives of women in purdah, and the frustrations of everyday life in a male-dominated Islamic environment. Translated from the Arabic by Denys Johnson-Davies, the collection admits the reader into a hidden private world, regulated by the call of the mosque, but often full of profound anguish and personal isolation. Badriyya's despairing anger at her deceitful husband, for example, or the haunting melancholy of "At the Time of the Jasmine," are treated with a sensitivity to the discipline and order of Islam.

This book makes a bold announcement for the beginning of a postethnophilosophical phase in modern African thought. It re-considers the question: "What is African philosophy," and introduces a strategy for setting a broad and productive agenda for contemporary African philosophical thought.

A professor contemplates the ruins of his life while delivering a passionate final lecture; a city girl suffers an unaccountably cruel twist of fate in a stranger's apartment; a rising executive flies blindly toward his past; and, darkly fleeting, a young boy haunts the lives of all who cross his path. It is the district of Suffolk that binds them together, a place so carefully and imaginatively constructed that it evokes the novels of William Faulkner. Through a beautifully crafted mosaic of different voices brought to life in dazzling, original prose, this novel creates a world that breaks new ground in literary convention and leaves a mark long after its poignant end.

This book investigates contemporary South African Indian fiction, examining how this literature gives rise to new ways of thinking about South African culture. The dramatic changes that South Africa has experienced in recent years have prompted fresh ways of understanding its cultural history, which move beyond ideas based on integration. South African Indian fiction offers a different lens through which to view the tangled and complex forms of interdependency that mark both South African and transnational cultures broadly. In *Reconsiderations*, South African Indian fiction is read as a model for an intellectually integrated cultural formation. Instead of focusing on ideas of embodiment and difference, South African Indian fiction pivots on the conception of race as a social category shaped by its historical roots. The study spans the movement of Indians to South Africa during the 19th century, covering issues of migration, diaspora, transnationalism, hybridity, difference, and a blurring of boundaries in post-apartheid fiction.

Indian Ocean studies, which once lagged behind studies of the Atlantic and the Pacific, is an important emerging academic field which has come into its own. In the next fifty years, the Indian Ocean Region will become very significant as a result of enormous demographic changes. What was the Ocean of the South is rapidly becoming the Ocean of the Centre, the Ocean of the Future. Curtin University, Western Australia, has a long and distinguished history of engagement with the Indian Ocean region and with Indian Ocean Studies, and its Australia-Asia-Pacific Institute of Curtin University continues to maintain a focus on the Indian Ocean -past, present and future. This book examines a number of themes emerging from its 2014 Conference entitled "Indian Ocean Futures", which attracted some of the best Indian Ocean region scholars. The conference connected humanities, social sciences and scientific disciplines; this book collects some of the preeminent works focused on geo-strategic, cultural, environmental security and human security themes. The book is also an important contribution to the building of academic diplomacy in the region – that is to say, it contributes to region-building by creating epistemic communities and networks between government, the private sector, and academia throughout the region. Through the pursuit of academic diplomacy, academics are capable of pursuing research goals which enhance governmental, business, and civil society objectives of the day. This book was previously published as a special issue of the *Journal of the Indian Ocean Region*.

From the outset, South Africa's history has been marked by division and conflict along racial and ethnic lines. From 1948 until 1994, this division was formalized in the National Party's policy of apartheid. Because apartheid intruded on every aspect of private and public life, South African literature was preoccupied with the politics of race and social engineering. Since the release from prison of Nelson Mandela in 1990, South Africa has been a new nation-in-the-making, inspired by a nonracial idealism yet beset by poverty and violence. South African writers have responded in various ways to Njabulo Ndebele's call to "rediscover the ordinary." The result has been a kaleidoscope of texts in which evolving cultural forms and modes of identity are rearticulated and explored. An invaluable guide for general readers as well as scholars of African literary history, this comprehensive text celebrates the multiple traditions and exciting future of the South African voice. Although the South African Constitution of 1994 recognizes no fewer than eleven official languages, English has remained the country's literary lingua franca. This book offers a narrative overview of South African literary production in English from 1945 to the postapartheid present. An introduction identifies the most interesting and noteworthy writing from the period. Alphabetical entries provide accurate and objective information on genres and writers. An appendix lists essential authors published before 1945.

From early colonial encounters to the ecological disasters of the twenty-first century, the performativity of contact has been a crucial element in the political significance of the beach. Conceptualising the beach as a creative trope and as a socio-cultural site, as well as an aesthetically productive topography, this collection examines its multiplicity of meanings and functions as a natural environment engendering both desire and fear in the human imagination from the Victorian period to the present. The contributors examine literature, film, and art, in addition to

moments of encounter and environmental crisis, to highlight the beach as a social space inspiring particular codes of behaviour and specific discourses, as a geographical frontier between land and water, as an historical site of contact and conflict, and as a vacationscape promising regeneration and withdrawal from everyday life. The diversity of the beach is reflected in the geographical range, with essays on locales and texts from Britain, Ireland, the Caribbean, South Africa, the United States, Polynesia, and New Zealand. Focusing on the changed function of the beach as a result of processes of industrialisation and the rise of a modern leisure and health culture, this interdisciplinary volume theorises the beach as a demarcater of the precarious boundary between land and the sea, as well as between nature and culture.

The Routledge Companion to Postcolonial Studies offers a unique and up-to-date mapping of the postcolonial world, and is composed of essays as well as shorter entries for ease of reference. Introducing students to the history of the great European empires and the cultural legacies created in their wake, this book brings together an international range of contributors on such topics as: the colonial histories of Britain, France, Spain and Portugal the diverse postcolonial and diasporic cultural endeavours from Africa, the Americas, Australasia, Europe, and South and East Asia the major theoretical formulations: poststructuralist, materialist, culturalist, psychological. With a comprehensive A to Z of forty key writers and thinkers central to contemporary postcolonial studies and featuring historical maps, this is both a concise introduction and an essential resource for any student of postcolonial culture, whatever their field. Plunging the reader into a phantasmagoric world where streets are paved with human remains and men are apocalyptically condemned to death by the fire of their loins, these short stories strike a fabulist and magical realism drawn from African traditions and present-day conditions. For all its contemporary relevance, this collection has at its core a dialogue between the living and their ancestors that creates a powerful resonance between the bones of the dead and the echoes of their survivors.

Pico Iyer's intoxicating new novel is at once a stylish intellectual mystery and a pulse-quickening love story—the love in question being at once sacred and profane. John Macmillan, a classically reticent Englishman who has moved to California to study the poems of the Sufi mystic Rumi, unexpectedly becomes involved in two equally absorbing quests. The first is for a mysterious Rumi manuscript that may have been smuggled out of Iran; the second for the elusive Camilla Jensen, who continually offers herself to him only to repeatedly slip from his grasp. Are these quests somehow related? And can Macmillan give himself over to them without losing his career and identity? Moving deftly from California academia to the mosques of Iran, filled with insights into the minds of Islam and the modern West, *Abandon* is a magic carpet-ride of a book.

The Worlding of the South African Novel develops from something of a paradox: that despite momentous political transition from apartheid to democracy, little in South Africa's socio-economic reality has actually changed. Poyner discusses how the contemporary South African novel engages with this reality. In forms of literary experiment, the novels open up intellectual spaces shaping or contesting the idea of the "new South Africa". The mediatising of truth at the TRC hearings, how best to deal with a spectacular yet covert past, the shaping for "unimagined communities" of an inclusive public sphere, HIV/AIDS as the preeminent site testing capitalist modernity, white anxieties about land reform, disease as environmental injustice and the fostering of an enabling restorative cultural memory: Poyner argues that through these key nodes of intellectual thought, the novels speak to recent debates on world-literature to register the "shock" of an uneven modernity produced by a capitalist world economy.

With contributions from an international array of scholars, this volume opens a dialogue between discourses of security and hospitality in modern and contemporary literature and culture. The chapters in the volume span domestic spaces and detention camps, the experience of migration and the phenomena of tourism, interpersonal exchanges and cross-cultural interventions. The volume explores the multifarious ways in which subjects, citizens, communities, and states negotiate the mutual, and potentially exclusive, desires to secure themselves and offer hospitality to others. From the individual's telephone and data, to the threshold of the family home, to the borders of the nation, sites of securitization confound hospitality's injunction to openness, gifting, and refuge. In demonstrating an interrelation between ongoing discussions of hospitality and the intensifying attention to security, the book engages with a range of literary, cultural, and geopolitical contexts, drawing on work from other disciplines, including philosophy, political science, and sociology. Further, it defines a new interdisciplinary area of inquiry that resonates with current academic interests in world literature, transnationalism, and cosmopolitanism.

Human trafficking is the trade of humans for the purpose of forced labor, sexual slavery, or commercial sexual exploitation for the trafficker or others. This may encompass providing a spouse in the context of forced marriage, or the extraction of organs or tissues, including for surrogacy and ovaryremoval. Human trafficking can occur within a country or trans-nationally. Human trafficking is a crime against the person because of the violation of the victim's rights of movement through coercion and because of the commercial exploitation. Human trafficking is the trade in people, especially women and children, and does not necessarily involve the movement of the person from one place to another.

The golden age of Soviet cinema, in the years following the Russian Revolution, was a time of both achievement and contradiction, as reflected in the films of Eisenstein, Pudovkin, and Kuleshov. Tensions ran high between creative freedom and institutional constraint, radical and reactionary impulses, popular and intellectual cinema, and film as social propaganda and as personal artistic expression. In less than a decade, the creative ferment ended, subjugated by the ideological forces that accompanied the rise of Joseph Stalin and the imposition of the doctrine of Socialist Realism on all the arts. *Soviet Cinema in the Silent Era, 1918–1935* records this lost golden age. Denise Youngblood considers the social, economic, and industrial factors that influenced the work of both lesser-known and celebrated directors. She reviews all major and many minor films of the period, as well as contemporary film criticism from Soviet film journals and trade magazines. Above all, she captures Soviet film in a role it never regained—that of dynamic artform of the proletarian masses.

Through a combination of rich architectural and ethnographic description, this study of apprenticeship and human spatial cognition provides a fascinating insight into the daily lives and activities of a professional class of craftsmen, and investigates the unique teaching-learning processes that distinguish their trade and mould both their professional and social characters.

"A beautiful, daring, challenging novel" of a young Muslim immigrant—from the author of the New York Times Notable Book, *The Translator* (The Guardian). Leila Aboulela's American debut is a provocative, timely, and engaging novel about a young Muslim woman—once privileged and secular in her native land and now impoverished in London—gradually embracing her orthodox faith. With her Muslim hijab and down-turned gaze, Najwa is invisible to most eyes, especially to the rich families whose houses she cleans in London. Twenty years ago, Najwa, then at university in Khartoum, would never have imagined

that one day she would be a maid. An upperclass Westernized Sudanese, her dreams were to marry well and raise a family. But a coup forces the young woman and her family into political exile in London. Soon orphaned, she finds solace and companionship within the Muslim community. Then Najwa meets Tamer, the intense, lonely younger brother of her employer. They find a common bond in faith and slowly, silently, begin to fall in love. Written with directness and force, *Minaret* is a lyric and insightful novel about Islam and an alluring glimpse into a culture Westerners are only just beginning to understand. "Lit up by a highly unusual sensibility and world view, so rarefied and uncompromising that it is likely to throw the reader out of kilter . . . Her delicacy of touch is to be complimented." —Chandras Choudhury, *San Francisco Chronicle*

In Zurich, 1916, war is raging across Europe and artists, revolutionaries, and many people of questionable character have fled to Switzerland. While carnage reigns across the border, aesthetic and political battles are being fought in the coffee houses and Dada cabarets, until a shocking series of murders leaves a trail of bloodless corpses.

Struggling to find her path in the Rainbow Nation, Miss Kwa Kwa begins stalking a politician who becomes utterly enamored by the seemingly simple girl, introducing her to the world of Studio 94--the most elite and secret of nightclubs. A raucous political satire of the racism, greed, and criminal ambition in post-apartheid South Africa, the roller coaster ride of Miss Kwa Kwa results in romance, fame, and even her own talk show.

Public manifestations of Islam remain fiercely contested across the Global West. Studies to date have focused on the visual presence of Islam – the construction of mosques or the veiling of Muslim women. *Amplifying Islam in the European Soundscape* is the first book to add a sonic dimension to analyses of the politics of Islamic aesthetics in Europe. Sound does not respect public/private boundaries, and people experience sound viscerally. As such, the public amplification of the azan, the call to prayer, offers a unique opportunity to understand what is at stake in debates over religious toleration and secularism. The Netherlands were among the first European countries to allow the amplification of the azan in the 1980s, and Pooyan Tamimi Arab explores this as a case study embedded in a broader history of Dutch religious pluralism. The book offers a pointed critique of social theories that regard secularism as all-encompassing. While cultural forms of secularism exclude Muslim rights to public worship, *Amplifying Islam in the European Soundscape* argues that political and constitutional secularism also enables Muslim demands for amplifying calls to prayer. It traces how these exclusions and inclusions are effected through proposals for mosques, media debates, law and policy, but also in negotiations on the ground between residents, municipalities and mosques. This book is open access and available on www.bloomsburycollections.com. It is funded by the Religious Matters in an Entangled World program, Utrecht University.

An analysis of the role of Muslims from South Africa's founding to the present and points to the resonance of these discussions beyond South Africa. How do Muslims fit into South Africa's well-known narrative of colonialism, apartheid and post-apartheid? South Africa is infamous for apartheid, but the country's foundation was laid by 176 years of slavery from 1658 to 1834, which formed a crucible of war, genocide and systemic sexual violence that continues to haunt the country today. Enslaved people from East Africa, India and South East Asia, many of whom were Muslim, would eventually constitute the majority of the population of the Cape Colony, the first of the colonial territories that would eventually form South Africa. Drawing on an extensive popular and official archive, *Regarding Muslims* analyses the role of Muslims from South Africa's founding moments to the contemporary period and points to the resonance of these discussions beyond South Africa. It argues that the 350-year archive of images documenting the presence of Muslims in South Africa is central to understanding the formation of concepts of race, sexuality and belonging. In contrast to the themes of extremism and alienation that dominate Western portrayals of Muslims, *Regarding Muslims* explores an extensive repertoire of picturesque Muslim figures in South African popular culture, which oscillates with more disquieting images that occasionally burst into prominence during moments of crisis. This pattern is illustrated through analyses of etymology, popular culture, visual art, jokes, bodily practices, oral narratives and literature. The book ends with the complex vision of Islam conveyed in the post-apartheid period.

Changing Spaces makes a forceful and credible case for the role of writing centres in engaging with students, staff and institutional structures in understanding issues of access from a social perspective ... This is a specialist book for those working in writing centres and for academics of all disciplines. It is based on research and provides an important set of theoretical arguments, developed through reflection on writing centre practices, about student writing and the work of the university. Professor Sioux McKenna Centre for Higher Education Research, Teaching and Learning, Rhodes University How do we select and train tutors? How do we work with faculty? How do we combat the image that we are remedial, a 'fix-it' shop? How do we prove our worth? How do we show that we improve retention? ... *Changing Spaces* demonstrates the flexibility of writing centers and the unique roles they play in South Africa. Writing centers everywhere represent institutional responses to the learning needs of their students, and they do so because writing centers adapt easily to different contexts and situations. They meet students where they are, as a group and individually. Professor Leigh Ryan Writing Center Director, University of Maryland, USA

A professor and leading authority on South Africa discusses the nation's post-apartheid era, drawing on interviews with regular citizens, the emerging black elite as well as the homeless and those infected with HIV. 10,000 first printing.

Revolving around a group of students who are caught up in South Africa's political uprising in 1976, this novel focuses on the parallels drawn between apartheid and experiences in Stalinist Greece. It is a moving story of bravery, betrayal, and unrequited love in which the despair and danger of the characters' lives mirror each other. An inspired study in moral uncertainty, it reveals the conflicting nature of political and sexual choices and their unforeseen consequences.

Who knew Issa Shamsuddin? Is his disappearance a matter of choice - the next step in a journey of self-imposed exile?

In *Apartheid Israel: The Politics of an Analogy*, eighteen scholars of Africa and its diaspora reflect on the similarities and differences between apartheid-era South Africa and contemporary Israel, with an eye to strengthening and broadening today's movement for justice in Palestine.

Daring in both form and content, this novel of belief and betrayal shuttles between two connected moments in history and two countries linked by their colonial past and globalized present. A young, missing student's friends try to reconstruct his life as they search for him, looking back to South Africa's first democratic elections in 1994 and to the expat communities of post-September 11 London. What emerges is a picture of a man insisting on a common humanity and finding ways to unify ideologies even as his world is being divided.

The hagiographic materials from the world's religions can tell us much about the beliefs and practices of the people, yet the limited degree to which hagiography has been used as an instrument for understanding diverse religious traditions is surprising. *Hagiography and Religious Truth* provides a clearer understanding of the ways hagiography functions to disclose truth for practitioners and suggests various ways that these underexploited sources enrich our comprehension of broader issues in religious studies. This volume provides a much-needed cross-cultural and interreligious comparison of saints' lives, iconography, and devotional practices. The contributors show that hagiographic sources can in fact be "truths of manifestation," which

function as vehicles for prefiguring, configuring, and refiguring religious, social, and cultural life. The editors argue that some meanings simply cannot be communicated effectively through historical-critical methodologies. By exploring how hagiography functions throughout several of the world's religious traditions, this volume illustrates how various modes of hagiography articulate religious ideas and uniquely represent conceptions of sanctity.

The Handbook of Anglophone World Literatures is the first globally comprehensive attempt to chart the rich field of world literatures in English. Part I navigates different usages of the term 'world literature' from an historical point of view. Part II discusses a range of theoretical and methodological approaches to world literature. This is also where the handbook's conceptualisation of 'Anglophone world literatures' – in the plural – is developed and interrogated in juxtaposition with proximate fields of inquiry such as postcolonialism, translation studies, memory studies and environmental humanities. Part III charts sociological approaches to Anglophone world literatures, considering their commodification, distribution, translation and canonisation on the international book market. Part IV, finally, is dedicated to the geographies of Anglophone world literatures and provides sample interpretations of literary texts written in English.

Focusing on the epic love affair between a former amateur musician—who happens to be a bootlegger, mercenary, and killer—and a shebeen queen, this South African love story traces the couple's lives and loves through the interweaving of history and memory in the tradition of village storytellers.

This book offers new ways of constellating the literary and cinematic delineations of Indian and Pakistani Muslim diasporic and migrant trajectories narrated in the two decades after the 9/11 attacks. Focusing on four Pakistani English novels and four Indian Hindi films, it examines the aesthetic complexities of staging the historical nexus of global conflicts and unravels the multiple layers of discourses underlying the notions of diaspora, citizenship, nation and home. It scrutinises the "flirtatious" nature of transnational desires and their role in building glocal safety valves for inclusion and archiving a planetary vision of trauma. It also provides a fresh perspective on the role of Pakistani English novels and mainstream Hindi films in tracing the multiple origins and shifts in national xenophobic practices, and negotiating multiple modalities of political and cultural belonging. It discusses various books and films including *The Reluctant Fundamentalist*, *Burnt Shadows*, *My Name is Khan*, *New York, Exit West*, *Home Fire*, *AirLift* and *Tiger Zinda Hai*. In light of the twentieth anniversary of 9/11 attacks, current debates on terror, war, paranoid national imaginaries and the suspicion towards migratory movements of refugees, this book makes a significant contribution to the interdisciplinary debates on border controls and human precarity. A crucial work in transnational and diaspora criticism, it will be of great interest to researchers of literature and culture studies, media studies, politics, film studies, and South Asian studies.

With wry humor and a sharp eye on a contemporary and modern Muslim family, this narrative introduces the Cachalia family--mother, father, and twins Zakir and Zakira. While Zakira's parents try to keep her on a short leash and have set her up with the devout heir to a sheep fortune, she and her brother are much more interested in living a less-than-sedate and distinctly nonobservant lifestyle.

A majestic saga and thoughtful narrative recounting a family's epic struggle, this novel weaves together extraordinary characters bursting with richness, feeling, and dimension. The story of Chin Govender's family is blended into the rich cultural tapestry of Indian life and the intricacies of close communities that form the backdrop for this amazing tale. Painting an evocative portrait of five generations of descendants of former indentured Indian laborers and their struggle to build an identity in an emerging South Africa.

'I would get out of the car at every shopping centre and want to ask the stranger walking by with their trolley: "Why are you still shopping? Someone I love has died."' – Dela Gwala *Death is a fact of life, but the experience of grief is unique to each of us. This timely collection brings together a range of voices to offer reflections on death and dying, from individual losses to large scale catastrophes. Karin Schimke revisits her troubled relationship with her late father, a Second World War survivor 'whose brain had been broken by violence'. Madeleine Fullard, the head of South Africa's Missing Persons Task Team, draws us into the search for activists who were 'disappeared' or went missing in political circumstances between 1960 and 1994. Caine Prize winner Lidudumalingani remembers his childhood in a small village in the Eastern Cape, and how his mother always listened to death notices read over the radio as a way of bearing witness to the grief of strangers. The other contributors in this poignant and thought-provoking anthology turn their minds to subjects as varied as the ritual of washing the body of the deceased before burial, the ethics of killing small animals, and the extinction of humankind. In a time of relentless grief, *Our Ghosts Were Once People* reminds us that one of the small consolations of literature is that all sorrows can be borne.* Sindiswa Busuku • Lucienne Bestall • Khadija Patel • Shrikant Peters • Sudirman Adi Makmur • Paula Ihozo Akugizibwe • Rofhiwa Maneta • Madeleine Fullard • Musawenkosi Khanyile • Simone Haysom • Thato Monare • Angifi Dladla • Nick Mulgrew • Tariq Hoosen • Catherine Boule • Tatamkhulu Afrika • Dela Gwala • Anna Hartford • Gabeba Baderoon • Barry Christianson • Vonani Bila • Khanya Mtshali • Robert Berold

This book is the sequel to *Britain Through Muslim Eyes* and examines contemporary novelistic representations of and by Muslims in Britain. It builds on studies of the five senses and 'sensuous geographies' of postcolonial Britain, and charts the development since 1988 of a fascinating and important body of fiction by Muslim-identified authors. It is a selective literary history, exploring case-study novelistic representations of and by Muslims in Britain to allow in-depth critical analysis through the lens of sensory criticism. It argues that, for authors of Muslim heritage in Britain, writing the senses is often a double-edged act of protest. Some of the key authors excoriate a suppression or cover-up of non-heteronormativity and women's rights that sometimes occurs in Muslim communities. Yet their protest is especially directed at secular culture's ocularcentrism and at successive British governments' efforts to surveil, control, and suppress Muslim bodies.

Leila Mashal, a medical doctor trained at Wits, has taken up politics. Her platform is a single issue: freedom. In declaring her candidacy, she wishes to make public her belief that while South Africans hold the vote, they don't hold the power. She is also the wife of Tariq Hassan, a renowned photojournalist whose abduction from a Johannesburg hotel made international headlines. Held in solitary confinement in an unstated locale, Tariq contemplates his isolation, his life's work, his longing for Leila, the nature of time, and the torturous effects of abject isolation on his mind. Flashbacks—narrated from both Tariq's and Leila's points of view—tell the central story of Tariq's abduction. Might Tariq's exposure of covert South African involvement in the civil war in

Kasalia have prompted his abduction? The novel uses radio interviews, e-mails, journal entries, newspaper articles, personal recollections, and even an opera score to provide insight into Tariq's career as a photojournalist, documenting people displaced by conflict and war from Libya and Palestine to Afghanistan and Kasalia, a fictional African country in the grip of a brutal civil war.

When shots ring out on the Grand Trunk Road in the fictional Pakistani city of Zamara, Nargis's life begins to crumble around her. Soon her husband—and fellow architect—is dead and, under threat from a powerful military intelligence officer, she fears that a long-hidden truth about her past will be exposed. For weeks someone has been broadcasting people's secrets from the minaret of the local mosque, and, in a country where even the accusation of blasphemy is a currency to be bartered, the mysterious broadcasts have struck fear in Christians and Muslims alike. A revelatory portrait of the human spirit, in *The Golden Legend*, Nadeem Aslam gives us a novel of Pakistan's past and present—a story of corruption and resilience, of love and terror, and of the disguises that are sometimes necessary for survival.

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