

## Funny Boy By Shyam Selvadurai

***SuperSummary, a modern alternative to SparkNotes and CliffsNotes, offers high-quality study guides for challenging works of literature. This 73-page guide for "Funny Boy" by Shyam Selvadurai includes detailed chapter summaries and analysis covering 6 chapters, as well as several more in-depth sections of expert-written literary analysis. Featured content includes commentary on major characters, 25 important quotes, essay topics, and key themes like The Shifting Nature of Power and Rigid Gender Norms & Their Effect on Sexual Identity. In Buddhist myth, the dead may be reborn as "hungry ghosts"—spirits with stomach so large they can never be full—if they have desired too much during their lives. It is the duty of the living relatives to free those doomed to this fate by doing kind deeds and creating good karma. In Shyam Selvadurai's sweeping new novel, his first in more than a decade, he creates an unforgettable ghost, a powerful Sri Lankan matriarch whose wily ways, insatiable longing for land, houses, money and control, and tragic blindness to the human needs of those around her parallels the volatile political situation of her war-torn country. The novel centres around Shivan Rassiah, the beloved grandson, who is of mixed Tamil and Sinhalese lineage, and who also—to his grandmother's dismay—grows from beautiful boy to striking gay man. As the novel opens in the present day, Shivan, now living in Canada, is preparing to travel back to Colombo, Sri Lanka, to rescue his elderly and ailing grandmother, to remove her from the home—now fallen into disrepair—that is her pride, and bring her to Toronto to live out her final days. But throughout the night and into the early morning hours of his departure, Shivan grapples with his own insatiable hunger and is haunted by unrelenting ghosts of his own creation. The Hungry Ghosts is a beautifully written, dazzling story of family, wealth and the long reach of the past. It shows how racial, political and sexual differences can tear apart both a country and the human heart—not just once, but many times, until the ghosts are fed and freed.***

***Soon to be a major motion picture directed by Deepa Mehta—coming to Netflix December 10, 2020! An evocative coming-of-age novel about growing up gay in Sri Lanka during the Tamil-Sinhalese conflict—one of the country's most turbulent and deadly periods. Arjie is "funny." The second son of a privileged family in Sri Lanka, he prefers staging make-believe wedding pageants with his female cousins to battling balls with the other boys. When his parents discover his innocent pastime, Arjie is forced to abandon his idyllic childhood games and adopt the rigid rules of an adult world. Bewildered by his incipient sexual awakening, mortified by the bloody Tamil-Sinhalese conflicts that threaten to tear apart his homeland, Arjie painfully grows toward manhood and an understanding of his own "different" identity. Refreshing, raw, and poignant, Funny Boy is an exquisitely written, compassionate tale of a boy's coming-of-age that quietly confounds expectations of love, family, and***

**country as it delivers the powerful message of staying true to one's self no matter the obstacles. Questioning whether or not Canada is a "queer utopia," this document reflects on the country's exponential growth of acceptance of the homosexual lifestyle, speculating if it was truly the goal that queer activists hoped to achieve. Using the origins of the 1970s gay and lesbian liberation movement as a starting point, the history of the struggle for queer rights in Canada is highlighted, creating a clearer understanding of the present day. Covered topics include regional organizing; legal reform; institutional homophobia; children, youth, and education; health; and difference and privilege. Contending that Canada's queer community is as diverse and multicultural as the country itself, this study also emphasizes that the region's homosexuals are not easily generalized, arguing that they have not yet achieved equality.**

**Refuge: A Novel**

**Funny Boy**

**A funny thing happened on the way to the Cemetery**

**Arjie's Un-shameful Queer Awakening in Shyam Selvadurai's Funny Boy**

**First Spring Grass Fire**

**Queer Rights**

**'An extraordinarily powerful, deeply moving novel' Amitav Ghosh NOW A MAJOR FILM ON NETFLIX In the world of his large family - affluent Tamils living in Colombo - Arjie is an oddity, a 'funny boy' who prefers dressing as a girl to playing cricket with his brother. But as Arjie comes to terms with his own homo-sexuality and with the racism of the society in which he lives, Sri Lanka is plunged into civil war as fighting between the army and the Tamil Tigers gradually begins to encroach on the family's comfortable life. Sporadic acts of violence flare into full scale riots and lead, ultimately, to tragedy. Written in clear, simple prose, Shyam Selvadurai's first novel is masterly in its mingling of the personal and political. WITH AN INTRODUCTION BY NEEL MUKHERJEE**

**Recently, South Asian writers such as Salman Rushdie, Michael Ondaatje, Rohinton Mistry, Bharati Mukherjee, Jhumpa Lahiri, and Monica Ali have been dominating the world's literary scene, winning prestigious prizes, and appearing on numerous bestseller lists, and being hailed by critics and readers worldwide. Yet never before has their work appeared together in an anthology. Now, for the first time, the internationally heralded writer Shyam Selvadurai has collected the very best of South Asian short fiction in Story-Wallah!, a remarkable anthology showcasing 26 beautifully written stories whose memorable characters will remain with the reader long after they have closed the pages of this book. A "wallah" is a hawker or merchant. In Story-Wallah! some of the world's best fiction writers hawk their wares from different parts of the South Asian diaspora - Canada, the United States, Britain, Guyana, Trinidad, Malaysia, Tanzania, Fiji - creating a virtual map of the world with their tales. There is an eclectic quality to the way the stories jostle up against each other:**

life on a sugar plantation in Trinidad next to the story of a childhood in rural 1930's Australia. A Christmas in Fiji next to the attempts by an Indian family in South Africa to arrange a marriage for their rebellious daughter. A honeymoon in lush Sri Lanka next to the trials of a Bangladeshi refugee in England. The result is a marvelous cacophony, like early morning at a South Asian bazaar. *Story-Wallah!* is essential reading for anyone with an interest in South Asian writers and the dynamic, important tales they have to tell.

Focusing on ways in which cultural nationalism has influenced both the production and critical reception of texts, Salgado presents a detailed analysis of eight leading Sri Lankan writers - Michael Ondaatje, Romesh Gunasekera, Shyam Selvadurai, A. Sivanandan, Jean Arasanayagam, Carl Muller, James Goonewardene and Punyakante Wijenaikē – to rigorously challenge the theoretical, cultural and political assumptions that pit 'insider' against 'outsider', 'resident' against 'migrant' and the 'authentic' against the 'alien'. By interrogating the discourses of territoriality and boundary marking that have come into prominence since the start of the civil war, Salgado works to define a more nuanced and sensitive critical framework that actively reclaims marginalized voices and draws upon recent studies in migration and the diaspora to reconfigure the Sri Lankan critical terrain.

Shyam Selvadurai pieces together the best of Sri Lankan poetry and fiction in this anthology. From the Sinhala and Tamil writers of the 1950s to diasporic writers of today, from stories of love and longing to those of brutality and death, this masterfully constructed anthology will give you a rich sense Sri Lanka's history, its people and the stories they have to tell.

**Penguin Modern Classics Edition**

**Queer Diasporas and South Asian Public Cultures**

**Jaffna Boy**

**Once Upon A Tender Time**

**A Motorcycle Journey into the Heart of Sri Lanka's Civil War**

**Critical Essays**

Once Upon a Tender Time, a poignant tale of childhood, is the concluding part of Carl Muller's Burgher trilogy. The Burghers of Sri Lanka, hardy and fun-loving, produce children by the dozen-but often forget them. Carloboy Prins von Bloss and his companions are usually considered a pain in the neck by the adults they encounter as they go about the serious business of discovering the world and, primarily, the facts of life. Romps in the backyard, trysts in deserted houses and long bicycle rides to discover true love are commonplace. Also frequent are thrashings and canings as adults try to do.

He's built lasting friendships, struggled with grades, and had plenty of wild adventures. But for Bernard Sinniah, the time to leave St. John's College is finally here. As he boards the train out of Jaffna, Sri Lanka, Bernard can't help but feel conflicting emotions. After all, he isn't just leaving his boarding school behind...he's saying goodbye to his entire childhood-ten years worth of people and experiences that have shaped his

life completely. As his old life disappears in the distance, Bernard recalls the triumphs and sorrows, the laughter and dreams of his school days. Told within the context of his train journey home, *Jaffna Boy* is an engaging collection of true stories about life in boarding school—from practical jokes, to drunken antics, to touching moments of growth—all set in 1970s Sri Lanka. Through it all, Bernard explores his tumultuous journey from childhood to adulthood with candor and heart, ultimately taking away one very important message: Keep Believing in Yourself, no matter what. Partial proceeds of *Jaffna Boy* will be donated to Serendib Charitable Trust, a charity working to rebuild the Nuffield School for the Deaf and Blind at Kaithaddy, Jaffna, Sri Lanka.

“Rich and colorful... [Refuge] has the kind of immediacy commonly associated with memoir, which lends it heft, intimacy, atmosphere.” —New York Times

The moving lifetime relationship between a father and a daughter, seen through the prism of global immigration and the contemporary refugee experience. An Iranian girl escapes to America as a child, but her father stays behind. Over twenty years, as she transforms from confused immigrant to overachieving Westerner to sophisticated European transplant, daughter and father know each other only from their visits: four crucial visits over two decades, each in a different international city. The longer they are apart, the more their lives diverge, but also the more each comes to need the other's wisdom and, ultimately, rescue. Meanwhile, refugees of all nationalities are flowing into Europe under troubling conditions. Wanting to help, but also looking for a lost sense of home, our grown-up transplant finds herself quickly entranced by a world that is at once everything she has missed and nothing that she has ever known. Will her immersion in the lives of these new refugees allow her the grace to save her father? *Refuge* charts the deeply moving lifetime relationship between a father and a daughter, seen through the prism of global immigration. Beautifully written, full of insight, charm, and humor, the novel subtly exposes the parts of ourselves that get left behind in the wake of diaspora and ultimately asks: Must home always be a physical place, or can we find it in another person?

Nineteen side-splitting stories from Sri Lanka to begin this chronicle of the funny things that have happened to him, Muller goes back to his days as a recruit in the Royal Ceylon Navy when the Queen of England came a-visiting: the saucy sailors decide to tip her a wink! The second story takes us back to Muller's childhood in Anuradhapura where two visiting rat snakes turn out to be a railway linesman's grandparents there are further hilarious adventures in the navy, encounters with more snakes of different sizes and lineage, graphic descriptions of jam-making factories, and hazardous days in the Gulf effortlessly, Muller creates caricatures that leave you helpless with laughter as they highlight the follies and foibles of the human race.

AN ANTHOLOGY OF STORIES

The Circle of Karma

Impossible Desires

The Routledge Queer Studies Reader

Mansions of the Moon

The Hungry Ghosts

***Transgender indie electronica singer-songwriter Rae Spoon has six albums to their credit,***

including 2012's *I Can't Keep All of Our Secrets*. This first book by Rae (who uses "they" as a pronoun) is a candid, powerful story about a young person growing up queer in a strict Pentecostal family in rural Canada. The narrator attends church events and Billy Graham rallies faithfully with their family before discovering the music that becomes their salvation and means of escape. As their father's schizophrenia causes their parents' marriage to unravel, the narrator finds solace and safety in the company of their siblings, in their nascent feelings for a girl at school, and in their growing awareness that they are not the person their parents think they are. With a heart as big as the prairie sky, this is a quietly devastating, heart-wrenching coming-of-age book about escaping dogma, surviving abuse, finding love, and risking everything for acceptance. Rae Spoon lives in Montreal, Quebec.

A journalist's travelogue of war-torn Sri Lanka "brings refreshing clarity and enlightenment" to our understanding of terrorism (Robert Young Pelton). Armed with a map and a motorcycle, Mark Stephen Meadows ventures to Sri Lanka's war zone to interview terrorists, generals, and heroin dealers on their own terms. He seeks only to understand the conflict and witness the civil war's effects on the country. As he travels north through Colombo, Kandy, and the damaged city of Jaffna, Meadows discovers an island of beauty and abundance ground down by three decades of war. He is invited into an ancient culture where he learns to trap an elephant, weave rope from coconut husks, cast out devils, and even have afternoon tea with terrorists. Meadow's story and take on the war focuses on the interconnectedness of globalization, the media, and modern terrorism in what Greg Mortenson, author of *Three Cups of Tea*, calls "an excellent undertaking." In the late 1970s Ondaatje returned to his native island of Sri Lanka. As he records his journey through the drug-like heat and intoxicating fragrances of that "pendant off the ear of India," Ondaatje simultaneously retraces the baroque mythology of his Dutch-Ceylonese family. An inspired travel narrative and family memoir by an exceptional writer.

*What Night Brings* focuses on a Chicano working-class family living in California during the 1960s. Marci-smart, feisty and funny-tells the story with the wisdom of someone twice her age as she determines to defy her family and God in order to find her identity, sexuality and freedom. "Carla Trujillo's *What Night Brings* puts one more wonderful Latina novelist on the must-read list right up there beside Sandra Cisneros, Julia Alvarez and Cristina Garcia. This moving story, told in the completely convincing voice of its young protagonist, explores living with domestic abuse and longing for the maternal protection that always fails to materialize. We

*touch the mysteries of religion in a child's life, and are completely captivated by a young girl's budding lesbian identity. Character and situation building are exemplary, yet we are hit hard when the book takes its final turn. What Night Brings is a page-turner that lingers long after the last page has been turned."*—Margaret Randall "A story that is at once heartbreaking and hilarious, beautifully told by a wise and wise-cracking young girl."—Sandra Cisneros

Writing Sri Lanka

A Celebration of South Asian Fiction

What Night Brings

Scenes from a Sri Lankan life

Many Roads through Paradise

Tropical Design and Architecture

Funny Boy Emblem Editions

*Amrith comes to terms with his sexuality in this sweeping coming-of-age story set against the stormy backdrop of monsoon season in 1980s Sri Lanka. For fans of Call Me By Your Name. Shyam Selvadurai's brilliant novels, Funny Boy and Cinnamon Gardens, have garnered him international acclaim. In his first young adult novel, he explores first love with clarity, humor and compassion. The setting is Sri Lanka, 1980, and it is the season of monsoons. Fourteen-year-old Amrith is caught up in the life of the cheerful, well-to-do household in which he is being raised by his vibrant Auntie Bundle and kindly Uncle Lucky. He tries not to think of his life "before," when his dotting mother was still alive. Amrith's holiday plans seem unpromising: he wants to appear in his school's production of Othello and he is learning to type at Uncle Lucky's tropical fish business. Then, like an unexpected monsoon, his cousin arrives from Canada and Amrith's ordered life is storm-tossed. He finds himself falling in love with the Canadian boy. Othello, with its powerful theme of disastrous jealousy, is the backdrop to the drama in which Amrith finds himself immersed.*

*Set in 1920s' Ceylon, during the turbulent closing days of colonial rule, this evocative story of intertwined lives takes us behind the fragrant gardens and polished surfaces of the elite who reside in a wealthy suburb of Colombo to reveal a world of splintered families, conflicted passions, and lives destroyed by class hatred. Annalukshmi, a spirited young schoolteacher, finds herself caught between her family's pressures to marry and her own desire for a more independent life. Then there is her uncle Balendran, whose comfortable life of privilege is rocked by the arrival of Richard, a lover from his past. Their uneasy reunion re-ignites tensions with Balendran's powerful father, and threatens all on which Balendran has built his present life. Sensual, perceptive, and wise, Cinnamon Gardens is a novel of exceptional achievement – an exquisite tapestry of lives.*

*The Routledge Queer Studies Reader provides a comprehensive resource for students and scholars working in this vibrant and interdisciplinary field. The book traces the emergence and development of Queer Studies as a field of scholarship, presenting key critical essays alongside more recent criticism that explores new directions. The collection is edited by two of the leading scholars in the field and presents: individual introductory notes that situate each work within its historical, disciplinary and theoretical contexts essays grouped by key subject areas including Genealogies, Sex, Temporalities, Kinship, Affect, Bodies, and Borders writings by major figures including Eve Kosofsky Sedgwick, Judith Butler, David M. Halperin, José Esteban Muñoz, Elizabeth Grosz, David Eng, Judith Halberstam and Sara Ahmed. The Routledge Queer Studies Reader is a field-defining volume and presents an illuminating guide for established scholars and also those new to Queer Studies.*

*A World Into which They Couldn't Follow Me*

*A Queer Postcolonial Analysis of Shyam Selvadurai's Funny Boy*

*The Northern Clemency*

*At Home in Sri Lanka*

*Mapping South Asian Masculinities*

*Aspiring for Acceptance*

**"This thesis examines the history behind the ethnic conflict between the Tamil and Sinhala ethnic groups of Sri Lanka, tracing the roots of the conflict back to the beginnings of European colonization, and analyzes Shyam Selvadurai's novel, *Funny Boy*, in light of those findings. In constructing a parallel between the colonized and the queer, Selvadurai advocates for acceptance and demonstrates that there is no 'normal'; there is only the social construction of what some believe to be 'normal.' With an analysis situated at the intersection of queer and postcolonial theories, this thesis builds on Selvadurai's ideas, encouraging tolerance through the deconstruction of binary oppositions."--Abstract.**

**This book offers the first substantial critical examination of men and masculinities in relation to political crises in South Asian literatures and cultures. It employs political crisis as a frame to analyze how South Asian men and masculinities have been shaped by critical historical events, events which have redrawn maps and remapped or unmapped bodies with different effects. These include colonialism, anti-colonialism, state formations, civil wars, religious conflicts, and migration. Political crisis functions as a framing device to offer nuances and clarifications to the assumed visibility of male bodies and male activities during political crisis. The focus on masculinities in historical moments of crisis divests masculinity of its naturalization and calls for a heterogeneous conceptualization of the everyday practices and experiences of 'being a man.' Written by scholars from a variety of theoretical perspectives and disciplinary approaches, and drawing on a range of written and visual texts, this book contributes to this recent rethinking of South Asian literary and cultural history by engaging masculinity as a historicized category of analysis that accommodates an understanding of history as differentiated encounters among bodies, cultures, and nations. This book was originally published as a special issue of *South Asian History and Culture*.**

**A decade after the publication of *Living in Sri Lanka*, photographer James Fennell revisits the 'Paradise Isle' to discover exactly what it is that makes a great Sri Lankan home. Travelling with writer Tom Sykes, he has visited numerous houses and taken thousands of photographs, as well as interviewing owners, interior decorators, architects, stylists and designers. Collectively, the twenty-six properties showcased in this book - the very best examples - capture the essence of elegant Sri Lankan living. Sri Lanka is a place of geographic and cultural contrasts, and its best architecture is structurally versatile, using features such as overhanging roofs, slatted walls and courtyards to cope with intense sunshine and sudden downpours in equal measure. Also in the interior, climatic factors dominate even the most**

*luxurious homes: valuable antiques and art give way to simple pieces of furniture, batiks, prints and artfully crafted cushions, with colour or shadow used creatively to enliven expansive walls. From the colonial grandeur of actress Gillian Anderson's secluded retreat and the sumptuous Wallawwa hotel to works by the celebrated architects Geoffrey Bawa (Claughton House; Paradise Road The Villa Bentota) and Anjalendran (The Crooked House; Mount Cinnamon), the structures in this book have one thing in common: they embrace the unpredictable natural environment, seamlessly blending indoor and outdoor living.*

*In this remarkable debut novel, a boy's bittersweet passage to maturity and sexual awakening is set against escalating political tensions in Sri Lanka, during the seven years leading up to the 1983 riots. Arjie Chelvaratnam is a Tamil boy growing up in an extended family in Colombo. It is through his eyes that the story unfolds and we meet a delightful, sometimes eccentric cast of characters. Arjie's journey from the luminous simplicity of childhood days into the more intricately shaded world of adults – with its secrets, its injustices, and its capacity for violence – is a memorable one, as time and time again the true longings of the human heart are held against the way things are.*

*Literature, Resistance & the Politics of Place*

*Shyam Selvadurai's Funny Boy*

*Study Guide*

*Funny boy*

*An Anthology of Sri Lankan Literature*

*Story-Wallah*

Two teens meet after tragedy and learn about love, loss, and letting go Naima Rodriguez doesn't want your patronizing sympathy as she grieves her father, her hero—a fallen Marine. She'll hate you forever if you ask her to open up and remember him "as he was," though that's all her loving family wants her to do in order to manage her complex OCD and GAD. She'd rather everyone back the-eff off while she separates her Lucky Charms marshmallows into six, always six, Ziploc bags, while she avoids friends and people and living the life her father so desperately wanted for her. Dew respectfully requests a little more time to process the sudden loss of his parents. It's causing an avalanche of secret anxieties, so he counts on his trusty voice recorder to convey the things he can't otherwise say aloud. He could really use a friend to navigate a life swimming with pain and loss and all the lovely moments in between. And then he meets Naima and everything's changed—just not in the way he, or she, expects. Candace Ganger's Six Goodbyes We Never



Said is no love story. If you ask Naima, it's not even a like story. But it is a story about love and fear and how sometimes you need a little help to be brave enough to say goodbye.

Life is a balancing act and opposites do attract: Life and Death; God and Devil; Weak and Strong; Man and Woman; Wrong and Right; Black and White; and Day and Night. The conflict continue... A just and placid world will be a boring one. So, we have the unjust and perturbed one... just to restore balance and make everything equal. However, equality is a cruel word. Ask the pans of a balancing scale; put Adam in one and Eve in the other, and you have a story to tell.

Featuring the best of short fiction from South Asian writers, this unique collection includes contributions from Michael Ondaatje, Jhumpa Lahiri, Salman Rushdie, Bharati Mukherjee, Monica Ali, and others. Original.

By bringing queer theory to bear on ideas of diaspora, Gayatri Gopinath produces both a more compelling queer theory and a more nuanced understanding of diaspora. Focusing on queer female diasporic subjectivity, Gopinath develops a theory of diaspora apart from the logic of blood, authenticity, and patrilineal descent that she argues invariably forms the core of conventional formulations. She examines South Asian diasporic literature, film, and music in order to suggest alternative ways of conceptualizing community and collectivity across disparate geographic locations. Her agile readings challenge nationalist ideologies by bringing to light that which has been rendered illegible or impossible within diaspora: the impure, inauthentic, and nonreproductive. Gopinath juxtaposes diverse texts to indicate the range of oppositional practices, subjectivities, and visions of collectivity that fall outside not only mainstream narratives of diaspora, colonialism, and nationalism but also most projects of liberal feminism and gay and lesbian politics and theory. She considers British Asian music of the 1990s alongside alternative media and cultural practices. Among the fictional works she discusses are V. S. Naipaul's classic novel *A House for Mr. Biswas*, Ismat Chughtai's short story "The Quilt," Monica Ali's *Brick Lane*, Shyam Selvadurai's *Funny Boy*, and Shani Mootoo's *Cereus Blooms at Night*. Analyzing films including Deepa Mehta's controversial

**Fire and Mira Nair's Monsoon Wedding, she pays particular attention to how South Asian diasporic feminist filmmakers have reworked Bollywood's strategies of queer representation and to what is lost or gained in this process of translation. Gopinath's readings are dazzling, and her theoretical framework transformative and far-reaching. Let's Get Back to the Party  
Conformity and Conflict**

### **Funny Boy by Shyam Selvadurai (SuperSummary)**

#### **Swimming in the Monsoon Sea**

#### **Sri Lanka Style**

Shyam Selvadurai's novel, *Funny Boy* (1994), challenged the conceived sentiments of queerness in Sri Lanka, providing the kindling for an open conversation about alternative modes of sexuality in a culture that resisted such conversations. In this essay, I argue that the protagonist, Arjie, achieves sexual awakening through his active literary imagination, alliances with other marginalized characters, and manipulation of public and private spaces--all of which prevent him from being shamed into heteronormative behavior. Despite living in a society that labels queer people simply "funny" out of fear that articulating queerness would legitimize it, Arjie is not only able to withstand the oppressive shame culture, but actively resists it. I take special emphasis on reclaiming the loose term "queer" (applying Eve Kosofsky Sedgwick's open definition of the term), as critics tend to read Arjie as a homosexual; I find this view of the novel counterintuitive, as Selvadurai emphasizes the lack of definition throughout the novel. In presenting "queer" as an alternative to "homosexual", I offer the joint argument that Arjie's queering of physical and metaphysical spaces allows him to transcend the boundaries other characters grapple with, and thus not only survive but thrive in a family governed by shame and adherence to patriarchal doctrine. Reading through a queer perspective also allows for analysis that identifies other, previously unexplored, "funny" aspects of the novel such as how Selvadurai subverts genre-specific expectations of the bildungsroman and disrupts the format of the traditional novel by dividing it into six distinct stories.

"A gorgeously written meditation on being a gay man in America now . . . A raw and captivating debut." —BookPage Recommended by: O, the Oprah Magazine \* BuzzFeed \* The Millions \* Cosmopolitan

\* Electric Literature \* Literary Hub \* Harper's Bazaar \* Lambda Literary \* LGBTQ Reads \* Passport magazine \* Paperback Paris \* Debutiful \* Book Riot \* The Bay Area Reporter \* The Advocate It is 2015, weeks after the Supreme Court marriage equality ruling. A high school art history teacher, Sebastian Mote envies his queer students and their freedom to live openly the youth he lost to fear and shame. When he runs into his childhood friend Oscar Burnham at a wedding in Washington, DC, he can't help but see it as a second chance. Now thirty-five, the men haven't seen each other in more than a decade. But Oscar has no interest in their shared history, nor in the sense of belonging Sebastian craves. Instead, he's outraged by what he sees as the death of gay culture: bars overrun with bachelorette parties, friends coupling off and having babies. For Oscar, conformity isn't peace, it's surrender. While Oscar and Sebastian struggle to find their place in a rapidly changing world, each is drawn into a cross-generational friendship that treads the line between envy and obsession: Sebastian with one of his students, Oscar with an older icon of the AIDS era. And as they collide again and again, both men must reckon not just with each other but with themselves. Provocative, moving, and rich with sharply drawn characters, *Let's Get Back to the Party* introduces an exciting and contemporary new talent.

*Sri Lanka Style* showcases 30 of the finest traditional and modern dwellings in Sri Lanka. Reflecting its location and status as a hub of Indian Ocean trade from time immemorial, the tropical island of Sri Lanka has always been open to the movements and patterns of world culture. Indigenous architects and cultural traditions, colonial incursions and the vagaries of living in a tropical environment have combined to produce a distinctive Sri Lankan architectural style: thick lime-washed walls, tall windows and doors, terracotta or granite tile floors, open pavilions and verandas, courtyard gardens, elaborately carved furniture and vibrant hand-loomed. The Sri Lankan homes vary from private homes to retreats and resorts, all designed by the island's most creative architects and interior designers including some by the world-renowned architect Geoffrey Bawa that have never been seen before. These works demonstrate the essentials of the Sri Lankan spaces open to the elements and the natural use of space and decor, contributing to a palpable sense of peace and discipline. In addition, there are practical design ideas that can be applied to any tropical locale. Photographed entirely on location, *Sri Lanka Style* is an inspirational source book of contemporary tropical style.

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. Beginning here, her travels take her to distant places, across Bhutan and into India. As she faces the world, a woman alone, Tsomo embarks on what becomes a life journey, in which she begins to find herself, and to grow as a person and a woman. 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 in Bhutan. The measured pace of its prose, the many nuances of the story, the different levels at which the narrative works, weave a complex tapestry of life in which the style and content are closely interwoven, each informing and enriching the other.

Roman

Short Fiction from South Asian Writers

Men and Political Crises

Running in the Family

Reading Identity in Shyam Selvadurai's *Funny Boy* and *Cinnamon Gardens*

Tea Time with Terrorists

*This stunning portrait of a famous marriage in ancient India tells the story of Yasodhara, wife of the Buddha, as intimately reimagined by the bestselling author of Funny Boy. In this sweeping story, at once epic and startlingly intimate, Shyam Selvadurai introduces us to Siddhartha Gautama, otherwise known as the Buddha, a promising and politically astute young man settling into his life as a newlywed to Yasodhara, a young woman of great intelligence and spirit. The novel traces their early life together, and then the unthinkable turmoil as Siddhartha's spiritual calling takes over and their partnership slowly, inexorably crumbles. How does a woman live in ancient India if her husband abandons her? Even a well-born woman with a revered husband? And what path might she take towards enlightenment herself? Selvadurai examines these questions with empathy and insight, creating a rich, strikingly relevant portrait of a singular marriage, and of the woman who until now has been a shadow in the historical record. Mansions of the Moon is a literary event, and a remarkable moment in a beloved author's career.*

*In 1974, the Sellers family is transplanted from London to Sheffield in northern England. On the day they move in, the Glover household across the street is in upheaval: convinced that his wife is having an affair, Malcolm Glover has suddenly disappeared. The reverberations of this rupture will echo through the years to come as the connection between the families deepens. But it will be the particular crises of ten-year-old Tim Glover—set off by two seemingly inconsequential but ultimately indelible acts of cruelty—that will erupt, full-blown, two decades later in a shocking conclusion. Expansive and deeply felt, *The Northern Clemency* shows Philip Hensher to be one of our most masterly chroniclers of modern life, and a storyteller of virtuosic gifts.*

*When Devil Married God*

*Story-Wallah!*

*Cinnamon Gardens*

*A Novel in Six Stories*

*Six Goodbyes We Never Said*

*A Novel*