

# STORY IS A VAGABOND

FICTION, DRAMA, AND ESSAYS BY INTIZAR HUSAIN

With images by Imran Qureshi and Umair Ghani

Series editor Frank Stewart; co-editors

Alok Bhalla, Asif Farrukhi, Nishat Zaidi

Born in 1925 in Uttar Pradesh, Intizar Husain emigrated to Pakistan in 1947 and now lives in Lahore. He is a novelist, short-story writer, columnist, travel writer, biographer, playwright, critic, and translator—and one of Pakistan's most celebrated and respected writers.

A prolific chronicler of change, Intizar Husain is now ninety and regarded as a living legend in Pakistan. Among his many published works are eight collections of short stories and five novels, including *Basti*, his 1979 epic. *Basti* traces the psychic history of Pakistan's partition from India, and has been republished as a New York Review of Books Classics Original.

Husain's honors include the 2007 Sitara-e-Imtiaz (Star of Excellence), one of Pakistan's highest civil honors; the Lifetime Achievement Award, presented in 2012 at the Lahore Literary Festival; a short listing for the 2013 Man Booker International Prize; and the 2014 French Officier de L'Ordre des Arts et des Lettres (Officer of the Order of Arts and Letters). He has also received the Pride of Performance, Adamjee literary Award, Kamal-i-Fun Award, and Anjuman Farogh-i-Adab Doha's Award.

*Intizar Husain's stories often tread that twilight zone between fable and parable.*

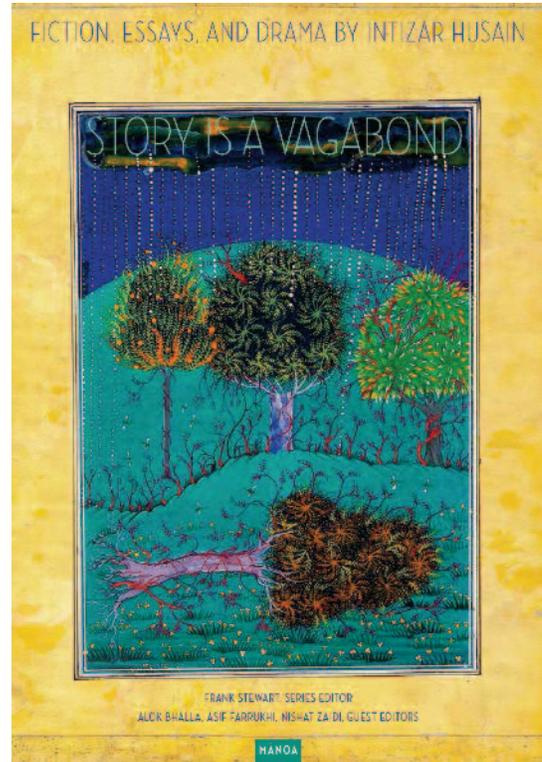
Keki Daruwalla, *The Hindu*

*[Intizar Husain is] perhaps the greatest living Urdu writer.*

Raza Rumi, *Dawn*

*Intizar Husain is by far the most influential and respected writer of his generation. I would even go so far as to suggest that [he is] the most important stylist in the domain of Urdu prose.*

Moazzam Sheikh, *International News*



## STORY IS A VAGABOND

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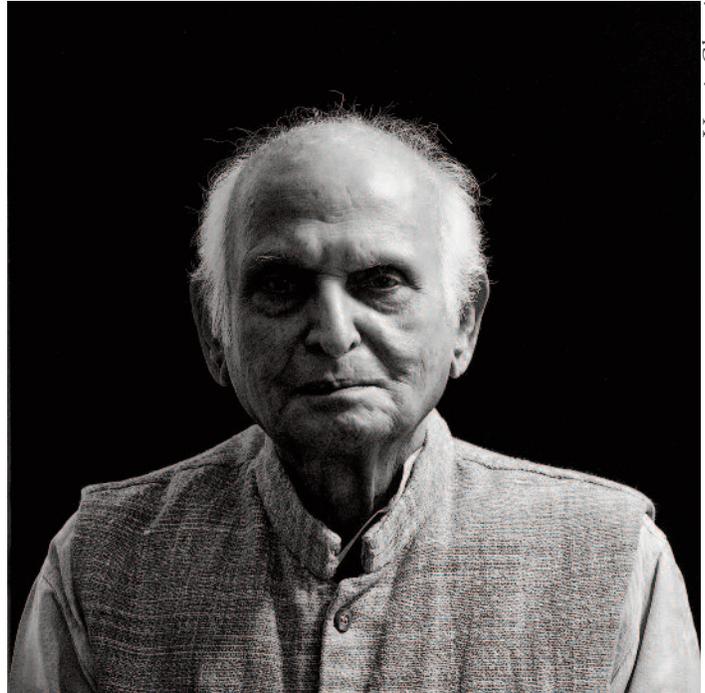
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**I**N HIS STORIES, Intizar Husain has set upon himself the profoundly difficult task of retrieving all that was good in pre-Partition India, while at the same time analyzing the causes of evil, which lie both in the soul of man and in the social circumstances in which he finds himself. He tells stories in order to understand and at the same time repudiate hatred; to turn the accuser away from seeking revenge and to win his trust once again in the ordinary and daily kindnesses that also make up our lives; to heal wounds; to find consolation in memories of lost mustard fields, trees crowded with parrots, sweets sold in forgotten streets, kites flying over familiar terraces, and other emblems of innocence and joyful communities; to notice the world in its daily transactions once again with all our empathy and our imaginative resources; and to discover a minimum ethic by which we can live. Like all serious writers, he wants to give back to us a world in which we can cultivate our sense of justice and moral goodness; but, like all fine writers, he also knows how difficult that task really is and how often we fall out of language and community and history into labyrinths of evil.

*Alok Bhalla, from the Introduction*



Umair Ghani

*Intizar Husain*