

Borders and Boundaries: South Asian and Middle Eastern Feminist Fiction (HUM375)

Course Instructor: Irum Iqbal Hussain

Course Description:

The course surveys key modern-day Feminist works from South Asia and MENA region. Through a close reading of short and long fictional texts either written by women and/or foregrounding their struggles and contributions, it will examine what Cultural Critic Ella Shohat has called ‘decentered multiplicities of power relations’¹ in postcolonial societies. However, while an important anchor to understanding how contemporary societies, particularly of the global south, function, colonialism is not the only condition feminists of these regions are responding to. Put together, their writings demonstrate a commitment to acknowledging and addressing conditions that have existed since long before the event of colonisation and that are likely to remain prevalent in the future. It is, moreover, their skill as writers of fiction that qualifies them to put repeated emphasis on these issues regardless of their deep entrenchment in their respective societies. Therefore, reading their stories will introduce us to the socio-political particularities of each region and their implications for those on the margins, especially women.

It is worth noting that many of the issues highlighted in these writings are far from local. It is this recognition that motivates this course’s simultaneous attention to local and global/transnational feminisms. In addition, the course aims to bring forth the structurally and ideologically diverse feminist literary practices employed in the selected writings. These range from Postcolonial Feminism, Dalit Feminism, Islamic Feminism, Transfeminism, ‘Third World’ Feminism, Speculative/Utopian Feminism, and shades of feminism between and beyond them. Inclusion of these various strands is intended to allow students to engage with texts from multiple lenses in order to both expand their understanding of the texts and avoid essentialisation based on a single point of view.

On this subject, please be informed that the texts included in this course are neither authoritative nor representative of the literary traditions of their countries of origination, nor are they all-encompassing in taking stock of feminist issues. They do, however, suffice as entry points into the feminist literature of the region’s literature reflecting – in many cases, speaking strongly about – the life of women at home and abroad, inside and outside the nation, and as real and imagined subjects (with the dual connotation) in the minds of others.

The theme, *Borders and Boundaries*, is envisioned to help us traverse the vast terrain with a view towards difference and intersectionality. For instance, while they possess internally distinct identities and histories, these regions also share certain governing systems (e.g., neo-colonialism and capitalism) and legitimising ideologies (e.g., religion). Whereas literatures are linguistically, culturally, formally and methodologically diverse, they have in common several critical themes. The interpretation of *Borders and Boundaries* adopted in this course refers to, on the one hand, the multitudinous hoops women need to jump in order to assert their subjectivities and where these hoops coincide (e.g., the intersection of caste and gender). On the other hand, the theme lends itself to a meta inquiry about the crossing of discursive borders which, through repetition and reinforcement, imparts meaning to the categories of ‘women’ and ‘gender’.

Note on Text-Selection: Due to inaccessibility of regional languages and unavailability of translations, only anglophone texts have been selected, i.e., texts originally written in English or available in English translation. We hope to make the fact of translation, its limits and possibilities, a part of our discussion and to stay mindful at all times of

¹ Ella Shohat. “Notes on the ‘Post-colonial’.” *Social Text*. 1992. Pp. 99-113.

the absences within any translated text. Moreover, some countries of the regions in focus, including Turkey, had to be left out for reasons stated above. Some helpful resources are provided at the end for independent study, should students wish to pursue it.

Course Requirement(s):

This is a reading-intensive course and students will be expected to keep pace with weekly readings. In the class, students will be encouraged to ask questions, discuss perspectives, and share their own experiences – all in a respectful manner.

Course Aims:

1. Impart an understanding of the thematic convergences and divergences in the selected texts and the socio-historical circumstances that have enabled their appearance.
2. Allow critical appreciation of theoretically, formally and regionally specific treatments of various themes.
3. Help develop a degree of familiarity with theories of feminism and their application to the reading of literary texts.
4. Foster an intimacy between the texts and its readers in order to encourage them to explore their own engagement with feminism in a more intentional manner.

Learning Outcomes:

By the end of the semester, students will be able to:

1. Discuss feminist fiction in cognizance of the larger historical, geo-political, linguistic and cultural circumstances that have birthed them.
2. Engage with definitional questions about feminism and evaluate texts accordingly.
3. Show critical discernment of the strengths and shortcomings of different theoretical lenses and their relevance to texts.
4. Draw a comparison amongst texts and a broader comparison with literary texts of other languages and cultures.
5. Think critically about the limitations and possibilities of choosing English as the linguistic gateway into feminist literature.

Key Questions:

1. What are the genealogies of oppression predominantly drawn on and visions of future set out in the selected texts?
2. How similarly or differently might the categories of 'Feminism' and 'Women's Writings' be understood?
3. What are the appropriate feminist contours that mark the geography of South Asia and Middle East/MENA region?
4. What are the ways women writers and characters construct and assert their subjectivities? How do they depart from the positions allocated them in male-centered fictions?
5. What does it mean to 'gender' something, some place or someone? what can be said about genders, gendering, and gender constructions in the selected texts?
6. Nation is a key contested site where gendering takes place in a certain way. How does it feature in feminist literature?
7. What role do genre conventions play in encoding and decoding feminism?
8. Which fictional projects are more 'successful' and why? What are the linguistic and translational politics that determine the reception and efficacy of these projects?
9. How wholly and sensitively does theoretical literature – western and non-western – explain the nuances of feminist literature?
10. How do writers position themselves inside and outside of their fictions? Does it have a bearing on how 'successfully' they represent the subjects of their stories?

Syllabus:

| Genre | Week(s)/Day(s) | Region/Country | Primary Texts/Films | Secondary Readings |
|---------------|--|----------------|--|--|
| | W1 19 th Aug 21 st Aug | | | <ul style="list-style-type: none"> • “South Asian Feminisms: Contemporary Interventions.” <i>South Asian Feminisms</i>. Edited by Ania Loomba and Ritty A. Lukose. 2012. Pp. 1-32. • “New South Asian Feminisms: Paradoxes and Possibilities.” Edited by Srila Roy. 2012. Pp. 1-26. • Lila Abu-Lughod. “Orientalism and Middle Eastern Feminisms.” <i>Feminist Theory Reader: Local and Global Perspectives</i>. Edited by Caole McCann et al. 2021. Pp. 148-54. • Mohanty, Chandra Talpade. “Under Western Eyes: Feminist Scholarship and Colonial Discourses.” <i>boundary 2</i>. 1984. Pp. 333-358. |
| Short Stories | W2 26 th Aug 28 th Aug | Pakistan | <p>Jamila Hashmi’s <i>Exile</i></p> <p>Jamila Hashmi. “Exile.” <i>Kahani: Short Stories by Pakistani Women</i>. Edited by Aamer Hussein. 2005. Pp. 105-118.</p> <p>Farkhanda Lodhi’s <i>Parbati</i></p> <p>Farkhanda Lodhi. “Parbati.” <i>Kahani</i>. Pp. 119-140.</p> | <ul style="list-style-type: none"> • Debali Mookerjea-Leonard. “Divided Homelands, Hostile Homes: Partition, Women and Homelessness.” <i>Interpreting Homes in South Asian Literature</i>. Edited by Malashri Lal and Sukrita Paul Kumar. 2007. Pp. 3-15. • Urvashi Butalia. “Community, State and Gender: On Women’s Agency During Partition.” <i>Economic and Political Weekly</i>. 1993. WS12-24. • “At a Loss for Words: Reading the Silence in South Asian Women’s Partition Narratives.” <i>Unsettling Partition: Literature, Gender, Memory</i>. Jill Didur. 2006. Pp. 125-56. |

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| Film | W3 2 nd Sept. 4 th Sept. | India | <p>“Geeli Pucchi” from <i>Ajeeb Daastaans</i></p> <p>“The Heart Skipped a Beat” from <i>Made in Heaven S2</i></p> | <ul style="list-style-type: none"> • Chapter 7 and 9 from <i>Dalit Feminist Theory: A Reader</i>. Edited by Sunaina Arya and Aakash Singh Rathore. 2020. • “In Her Own Write: Writing from a Dalit Feminist Standpoint” by Uma Chakravarti • Chapter 6 from <i>The Caste Question: Dalits and the Politics of Modern India</i>. Anupama Rao. 2009. <p>First Response paper due before class on Monday, 2nd Sept.</p> |
| Short Story & Film | W4 9 th Sept. 11 th Sept. | India/Diaspora | <p>Twinkle Khanna’s <i>Salaam, Noni Appa</i></p> <p>Twinkle Khanna. <i>The Legend of Lakshmi Prasad</i>. 2016.</p> <p>Nida Manzoor’s <i>Polite Society</i></p> | <ul style="list-style-type: none"> • Jonathan Anjaria and Ulka Anjaria. “Mazaa: Rethinking Fun, Pleasure and Play in South Asia.” <i>Journal of South Asian Studies</i>. 2020. Pp. 232-242. |
| Short Story | W5 18 th Sept. | Nepal | <p>Muna Gurung’s “Ana Lima”</p> <p>https://lalitmag.com/ani-lama/</p> | <ul style="list-style-type: none"> • “Introduction: Transfeminist Perspectives” and “Note on Terms and Concepts” from <i>Transfeminist Perspectives in and Beyond Transgender and Gender Studies</i> • Emi Koyama. “The Transfeminist Manifesto.” <i>Feminist Theory Reader: Local and Global Perspectives</i>. Edited by Caole McCann et al. 2021. Pp. 83-90. • The Reality of Transgender Rights in Nepal: https://www.recordnepal.com/the-reality-of-transgender-rights-in-nepal <p>Second Response paper due before class on Wednesday, 18th Sept.</p> |
| Novel | W6-7 | Sri Lanka | <p>Sharmila Seyyid’s <i>Ummath: A Novel of Community and Conflict</i></p> | <ul style="list-style-type: none"> • Maryam Khalid. “Feminist Perspectives on Militarism and War: Critiques, Collusions, |

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| | 23 rd Sept. 25 th Sept. 30 th Sept. 2 nd Oct | | Sharmila Seyyid <i>Ummath: A Novel of Community and Conflict</i> . Translated by Gita Subramanian. 2018. | <p>and Collusions.” <i>The Oxford Handbook of Transnational Feminist Movements</i>. Edited by Rawwida Baksh and Wendy Harcourt. 2015. Pp. 632-50.</p> <ul style="list-style-type: none"> • “Women, Wars and Gendered Subjectivities.” <i>Women and Militant Wars: The politics of injury</i>. Swati Parashar. 2014. Pp. 28-54. |
| Novella + Graphic Novel | W8 21 st Oct 23 rd Oct | Bangladesh + Indian diaspora | <p>Begum Rokeya’s <i>Sultana’s Dream</i></p> <p>Begum Rokeya. <i>Sultana’s Dream</i>. 2002.</p> <p>“Swandive” from Bishakh Som’s <i>Apsara Engine</i> (2020)</p> | <ul style="list-style-type: none"> • Suchitra Mathur. “Caught between the Goddess and the Cyborg: Third-World Women and the Politics of Science in Three Works of Indian Science Fiction.” <i>Journal of Commonwealth Literature</i>. 2004. Pp. 119-38. • Alessa Jones. “Feminism and Utopianism.” <i>The Cambridge Companion to Utopian Literature</i>. 2010. Pp. 174-99. • Rajeswari Sunder Rajan. “Feminism’s Futures: The Limits and Ambitions of Rokeya’s Dream.” <i>Economic and Political Weekly</i>. 2015. Pp. 29-35. |
| Novel | W9-10 28 th Oct 30 th Oct 4 th Nov 6 th Nov | Egypt | <p>Salwa Bakr’s <i>The Golden Chariot</i></p> <p>Salwa Bakr. <i>The Golden Chariot</i>. 1995.</p> | <ul style="list-style-type: none"> • Hoda El Sadda. “Women’s Writing in Egypt: Reflections on Salwa Bakr.” <i>Gendering the Middle East: Emerging Perspectives</i>. Edited by Deniz Kandivoti. 1996. 127-44. • Magda M. Al-Nowaihi. “Reenvisioning National Community in Salwa Bakr’s ‘The Golden Chariot Does Not Ascend to Heaven.’” <i>The Arab Studies Journal</i>. 2000. Pp. 8-24 |

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| Short Story | W11 11 th Nov 13 th Nov | Sudan-Britain | <p>Leila Aboulela’s “Majed”, “The Boy from the Kebab Shop” and “Something Old, Something New” and “The Museum”</p> <p>Leila Aboulela. <i>Elsewhere, Home</i>. 2018.</p> | <ul style="list-style-type: none"> • <i>Women Claim Islam: Creating Islamic Feminism through Literature</i>. Miriam Cooke. 2001. Pp. 53-63. • “Islamic Feminism: What’s in a Name?” <i>Feminism in Islam: Secular and Religious Convergences</i>. Margot Badran. 2009. Pp. 242-252. • Leila Ahmed. “The Veil Debate - Again.” <i>Feminist Theory Reader: Local and Global Perspectives</i>. Edited by Caole McCann et al. 2021. Pp. 233-41. |
| Film | W12 18 th Nov 20 th Nov | Lebanon | <p>Nadine Labaki’s “Caramel”</p> <p>https://www.youtube.com/watch?v=yoUZZ0zRWmE</p> <p>Nadine Labaki’s “Where Do We Go Now?”</p> | <ul style="list-style-type: none"> • “Nadine Labaki’s Celebrity.” <i>Women’s Cinema, World Cinema: Projecting Contemporary Feminisms</i>. Patricia White. 2015. Pp. 120-31. <p>Comparative Analysis Due on Fri, 22nd Nov</p> |
| Short story and film | W13 25 th Nov 27 th Nov | Palestine | <p>Liana Badr’s <i>Other Cities</i></p> <p>Liana Badr. “Other Cities.” <i>Qissat: Short Stories by Palestinian Women</i>. Edited by Jo Glanville 2006.</p> <p><i>Salt of the Sea</i> by Annemarie Jacir</p> <p>https://www.youtube.com/watch?v=6iNVYvhf9Vw</p> | <ul style="list-style-type: none"> • Ami Elad-Bouskila. “Introduction.” <i>Modern Palestinian Literature and Culture</i>. 1999. pp. 1-20. • “Bodies beyond Boundaries? Transitional Spaces and Liminal Selves.” <i>Palestinian Literature and Film in Postcolonial Feminist Perspective</i>. Anna Ball. 2012. Pp. 101-130. |
| Short story | W14 2 nd Dec 4 th Dec | Iran | <p>Moniro Ravanipour’s <i>Mana, Kind Mana</i></p> <p>Moniro Ravanipour. “Mana, Kind Mana.” <i>Afsaneh: Short Stories by Iranian Women</i>. Edited by Kaveh Basmenji. 2005.</p> <p>Moniro Ravanipour’s <i>The Shipwrecked</i></p> | <ul style="list-style-type: none"> • Iran: One Woman’s War as Told by Moniro Ravanipour https://asterixjournal.com/iran-one-womans-war-as-told-by-moniro-ravanipour/ |

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| | | | <p>Moniro Ravanipour. "The Shipwrecked." <i>The Shipwrecked: Contemporary Stories by Women from Iran</i>. Edited by Fereshteh Nourai-Simone. 2014.</p> | <ul style="list-style-type: none"> • "Women and Women and Women." <i>Ordinary Enchantments: Magical Realism and the Remystification of Narrative</i>. Wendy B. Faris. 2004. Pp. 170-220. • "Women and Crafting the Self in Moniro Ravanipour's Novels" by Saeedeh Shahnahpour |
| Comic and Short Story | W15 9 th Dec | Egypt/Iraq | <p>Deena Mohamed's <i>Qahera</i> https://qaherathesuperhero.com/</p> <p>Lutfiyya al-Dulaimi's <i>Shahrazad and her Narrators</i> "Lutfiyya al-Dulaimi." <i>Contemporary Iraqi Fiction: An Anthology</i>. Edited by Shakir Mustafa. 2008. Pp. 30-39.</p> | <ul style="list-style-type: none"> • Deena Mahomed. "On Translating a Superhero: Language and Webcomics." <i>Translating Dissent: Voices from and with the Egyptian Revolution</i>. 2016. Pp. 137-147. • "Narration and Desire: Shahrazâd." <i>Woman's Body, Woman's Word: Gender and Discourse in Arabo-Islamic Writing</i>. Fedwa Malti-Douglas. 1991. Pp. 11-28. • "Mernissi and Scheherazade in Dialogue: Rereading and Acts of Subversion." <i>Myth of the Silent Woman: Moroccan Women Writers</i>. 2009. Suellen Diaconoff. Pp. 37-58. |
| Final Presentations on Sat, 21st Dec | | | | |

Assessment Guidelines:

All papers should be formatted as follows:

Top left of Page: Course title, Assignment title, Instructor name, Student name, Student ID, Date of Submission

Font: 12 pt. Times New Roman

Spacing: Single

- **Two Response Papers (700-800 words each) – 30 %**

Use one of the ten key questions in the course outline to formulate your response to the text.

- “The Heart Skipped a Beat” (for first RP) (due **2nd Sept**)
- “Ana Lima” (for second RP) (due **18th Sept**)

Response paper should be divided into two parts: 200-word summary and 500-600-word response. Use textual evidence to support your response.

Response paper will be due before the first class of the week in which the text is due to be discussed.

- **Comparative Analysis (2000 words each) – 20%**

Compare the feminist traits of the two novels. You are encouraged to challenge, expand, redefine, and think creatively about what constitutes ‘feminism’. Your argument should be original, clearly articulated and supported with sufficient textual evidence. Using secondary sources is optional. Up to three sources can be employed. (due **22nd Nov**)

- **Final Group Presentation – 30%**

Make groups of three. Use two secondary/theory texts we read in the course to interpret a South Asian or Middle Eastern short story from outside the syllabus. Presentation should address the following questions: (due **21st Dec**)

1. How are the chosen theory texts relevant to the chosen story?
2. How do the two theory texts relate with each other?
3. Put the texts in conversation with each other and with the short story.

- **Class Participation – 20 %**

You will be marked for the quality of your contribution(s) in class.

Plagiarism Policy:

Academic integrity must be maintained. Plagiarism – taking credit for someone else’s ideas or expression – will be marked down. Please visit IBA’s student handbook for further guidance.

Use of AI is strictly prohibited. This is because students are expected to do the assigned readings beforehand and bring thoughts and questions to class. If questions are timely asked in the class (or in office hrs), hopefully there wouldn’t be a need to resort to AI.

Attendance, Late policy, Submissions, and Deadline Extensions:

Students are allowed 4 absences per course by the university. No further absences will be accommodated without convincing evidence of leave.

We will wait 5 minutes after the class start time for students to gather. Students coming later than that will be marked late. One too many late arrivals will have an impact on the final CP mark.

Submissions need to be made on LMS. Submission by email will be given a reduced mark. To avoid last-minute issues like power cuts, screen hangs, losing unsaved documents, always plan to submit at least two hours before the deadline.

Contact, Office Hours and Email Response:

I can be reached at irum@iba.edu.pk or visited in Room 210, Fauji Foundation Building.

Students are welcome to meet me during my office hours, but **by appointment only**. Appointments need to be made at least a day before the intended meeting.

Office Hours

Tues: 1-3 pm, Main Campus

Thurs: 1-3 pm, City Campus/Online

Please allow 2 working days for me to respond to your email. I will be available on email Mon-Fri, 9 am to 5 pm. I will not be able to respond on weekends.

Helpful Resources:

General References:

- Bell Hooks. *Feminism is for Everybody: Passionate Politics*. 2000.
- Ellen Rooney. *The Cambridge Companion to Feminist Literary Theory*. 2006.
- Gayatri Chakravorty Spivak, "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*. Edited by Carry Nelson and Lawrence Grossberg. 1988.
- Mary Eagleton. *Feminist Literary Theory: A Reader*. 2010
- Wenona Giles, Jennifer Hyndman (eds.). *Sites of Violence: Gender and Conflict Zones*. 2004.

- Rajeswari Sunder Rajan. *Real and Imagined Women: Gender, Culture and Postcolonialism*. 1991.
- Kumari Jayawardena. *Feminism and Nationalism in the Third World*. 2016.
- Nira Yuval-Davis, Gender and nation. In *Ethnic and Racial Studies*. 1993. Pp. 621-632.
- Bell Hooks. *Feminist Theory: From Margin to Centre*. 1984.
- Chandra Mohanty. *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*. 2003.
- Valerie Amos and Pratibha Parmar. Challenging imperial feminism. *Feminist Review*. 1984. Pp. 3-19.
- Luce Irigaray. *The Sex which is not One*. 1985.
- Judith Butler. *Gender Trouble: Feminism and Subversion of Identity*. London: Routledge, 1990.
- Preetha Mani. "Feminine Desire Is Human Desire: Women Writing Feminism In Post-Independence India.", *Comparative Studies of South Asia, Africa, and the Middle East*. 2016. Pp. 21-41.
- Chandra Mohanty. *Third World Feminism and the Politics of Sexuality*. 1991.
- Gayatri Chakravorty Spivak, "Three Women's Texts and A Critique of Imperialism" *Critical Inquiry*, Vol. 12. 1985. Pp. 243-261.
- Deborah L. Madsen. *Feminist Theory and Literary Practice*. 2000.
- Toril Moi. *Sexual/textual Politics: Feminist Literary Theory*. 2002.

Readings on Development/Overview of Regional Literatures:

- Robin Ostle. *Modern Literatures of the Near and Middle East, 1850-1970*. 1991.
- Gershon Shaked. *Modern Hebrew Fiction*. Translated by Yael Lotan. 2000.
- Mohammad Mehdi Khorrami, and M. R. Ghanoonparvar, (eds.). *Critical Encounters: Essays on Persian Literature and Culture*. 2007.
- Hassan Kamshad. *Modern Persian Literature*. 1996.
- Robert Finn. *The Early Turkish Novel: 1872-1900*. 1984.
- Roger Allen. *The Arabic Novel: an Historical and Critical Introduction*. 1995.
- Minoli Salgado. *Writing Sri Lanka: Literature, Resistance and Politics of Place*. 2007.
- D.C.R.A. Goonetilleke *Sri Lankan English Literature and the Sri Lankan People 1917-2003*. 2007.
- Güzine Dino. "The Turkish Peasant Novel, or the Anatolian Theme." *World Literature Today*. 1986. 266-75.
- Talât Sait Halman. *Contemporary Turkish Literature: Fiction and Poetry*. Edited by T. S. Halman. 1982.
- Salma Khadra Jayyusi. *Modern Arabic Fiction: An Anthology*. 2005.

Readings on Development/Overview of Women's Writings or Feminist Literatures:

- Farzaneh Milani. *Veils and Words: the Emerging Voices of Iranian Women*. 1992.
- Radwa Ashour et al (eds). *Arab Women Writers: A Critical Reference Guide, 1873-1999*. 2008.
- Hoda Elsadda. *Gender, Nation, and the Arabic Novel: Egypt, 1892-2008*. 2012.

- Joseph T. Zeidan, *Arab Women Novelists: the Formative Years and Beyond*. 1995.
- Saddeka Arebi. *Women and Words In Saudi Arabia: The Politics of Literary Discourse*. 1994.
- Bouthaina Shaaban. *Voices Revealed: Arab Woman Novelists, 1899-2000*. 2009.
- Magot Badran and Miriam Cooke. *Opening the Gates: An Anthology of Arab Feminist Writing*. 2004.
- Yasmine Gooneratne. *Celebrating Sri Lankan Women's English Writing*. 2002.
- Vijita Fernando. "Lankan Women Writers Breaking Barriers." *One World South Asia*. 2010.
- Neloufer. De Mel and Minoli Samarakkody. *Writing an Inheritance: Women's Writing in Sri Lanka, 1860-1948*. 2002.
- Lilamani de Silva. Sri Lankan Women Writers In English 1983-1994. *Kunapipi*. 1994. Pp. 612-617.
- Susie J. Tharu, Ke Lalita (Eds.). *Women Writing in India: 600 B.C. to the early twentieth century, Volume II: Twentieth Century*. 1993.
- Anna Ball. *Palestinian Literature and Film in Postcolonial Feminist Perspective*. 2012
- Ruth Abou Rached. *Reading Iraqi Women's Novels in English Translation: Iraqi Women's Stories*. 2021.
- Bharti Arora. *Writing Gender, Writing Nation Women's Fiction in Post-Independence India*. 2019.
- Kamran Talattof. "Iranian Women's Literature: From Pre-revolutionary Social Discourse to Postrevolutionary Feminism." *International Journal of Middle East Studies*. 1997. Pp. 531-558.
- Esther Fuchs. *Israeli Mythogynies: Women in Contemporary Hebrew Fiction*. Albany.1987.
- *Hebrew Women Writers*. Ramat Gan: Institute for the Translation of Hebrew Literature, 1994.
- Laura Kalpakian. *The Slate of Life: More Contemporary Stories by Women Writers of India*. 1994.