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novels and the historical matters they take as their subject. Shamsie rightly arrives at the conclusion that Aslam, Hanif and Hamid “reveal a new generation of writers which does not flinch from revealing unpleasant truths [and] engage with some of the most pertinent issues of today” (24).

This same unflinching regard for contemporary history is also the subject of the women writers who are collected in the anthology, *And the World Changed: Contemporary Stories by Pakistani Women*, edited by Muneeza Shamsie, and reviewed for *Commonwealth* by Laetitia Zecchini of France’s CNRS, the national scientific research center. The review is largely positive, as it should be (see the review of *And the World Changed* in the current issue of *Pakistaniaat*), although I must disagree with one point made by Dr. Zecchini when she asserts: “The most successful texts are indeed those which do not try to make a political point, whether feminist, progressive, or “post-colonial,” but instead resist the temptation of *translating* Pakistani reality for a Western audience” (155). There is indeed a dominant notion in France of what literature “should” be and where it should remain, a notion which often isolates literary representation from larger domains such as Cultural Studies, an approach which encourages readers to look beyond the text. Personally, I’m more than willing to accept, on equal footing, a text which is less literary in favor of a text with a political imperative or a journalistic argument, but this is, of course, a reflection of my training in the US. This minor disagreement aside, many thanks to Laetitia Zecchini for an excellent review.