

Slogan



Afghanistan	Afg. 150
Australia	A\$ 6
Bangladesh	Taka 100
Bhutan	NU 50
Brazil	BRL 20
Canada	CS 6
China	RMB 30
France	EUR 45
Hong Kong	HK\$ 30
India	Rs. 100
Japan	¥ 500
Korea	Won 3000
Malaysia	RM 6
Maldives	Rf 45
Myanmar	MMK10
Nepal	NcRs. 75
New Zealand	NZ\$ 7
Pakistan	Rs. 250
Philippines	P 75
Saudi Arabia	SR 15
Singapore	S\$ 8
Sri Lanka	Rs. 100
Thailand	B 100
Türkiye	Lira. 2
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Pakistani actors who stood out in 2024

From Shuja Asad to Sehar Khan, these stars really made a mark this year and cemented their places in fans' hearts.



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TV serial: Parwarish





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The Cost of Truth: Indian Media's Role in Escalating the Indo-Pak Conflict

In a digital age where the first casualty of war is often the truth, the recent four-day flare-up between India and Pakistan has once again exposed a troubling fault line in the Indian media landscape. As the border crackled with tension, the airwaves and social media platforms in India were flooded—not with facts, but with a calculated orchestration of half-truths, nationalism-fueled rhetoric, and sometimes outright falsehoods. The consequences of this media conduct are not just political or reputational; they are deeply human.

For four tense days, while diplomats scrambled behind closed doors and militaries mobilized along the Line of Control (LoC), Indian television studios became battlegrounds of their own. Primetime anchors shouted down dissenting voices, military action was cheered like a cricket match, and even unverified reports were paraded as patriotic gospel. In the heat of it all, the line between journalism and propaganda blurred beyond recognition.

One of the most troubling aspects of the coverage was the *deliberate misrepresentation of military engagements*. Indian media outlets rushed to declare "decisive victories," claim exaggerated damage to Pakistani infrastructure, and even report fictional airstrikes, without any credible verification from official sources. Satellite images, open-source intelligence, and foreign analysts painted a different picture—often contradicting the Indian narrative. Yet, in the name of national unity, dissent was framed as treason, and questioning official claims became a dangerous act.

The *casualty count*, both military and civilian, is another area where truth was sacrificed for sensationalism. Indian media either underreported losses on their side or inflated the Pakistani toll to give the appearance of superiority. This not only disrespects the fallen but also desensitizes the public to the human cost of conflict. War is not a scoreboard, and media must not act as cheerleaders.

This kind of misinformation has *far-reaching consequences*. Domestically, it fosters an atmosphere of hyper-nationalism where dialogue becomes impossible. It polarizes society, marginalizes voices calling for peace, and encourages public support for escalation rather than resolution. In effect, the media turns war into entertainment, and peace into cowardice.

Internationally, India's image as the world's largest democracy and a responsible power takes a hit. Global observers expect transparency, accountability, and journalistic integrity from a country that aspires to a leadership role on the world stage. When Indian media peddles unverified narratives and demonizes its neighbor, it reinforces negative stereotypes and fuels distrust among the international community.

The damage is not limited to the diplomatic sphere. The *economic fallout* from such tensions—stock market volatility, disrupted trade, investment uncertainties—becomes harder to manage when the media stokes panic and nationalistic fervor. In a country where millions depend on economic stability, irresponsible journalism becomes not just unethical but dangerous.

Furthermore, this approach weakens democratic accountability. When the media aligns itself with the state, rather than functioning as its watchdog, it leaves citizens without a reliable source of information. In such a vacuum, propaganda thrives, fake news spreads, and public opinion is easily manipulated. Over time, this erodes trust in institutions, from the press to the government itself.

It is important to note that not all Indian journalists or outlets were complicit. Several independent media houses and freelance reporters attempted to provide balanced, fact-based reporting, often at personal and professional risk. However, these voices were drowned out in the cacophony of jingoistic mainstream media, labeled as "anti-national" or accused of "supporting the enemy."



Hats Off to Pakistan Forces

Let me express a genuine fact through your magazine. As overseas residents from Pakistan, we are very thankful to India for positioning Pakistan as a proud nation globally. As overseas Pakistanis, we feel very honored and proud among our fellow Indians here since the Pakistan Army, Pakistan Navy, and Pakistan Air Force performed remarkably enough to expose India's so-called military might. Hats off and salute to our beloved country, Pakistan. Currently based in Oman, I feel proud in front of so many senior Indian professionals in the corporate sector who are ruining their businesses in Oman. They feel ashamed of what their country is doing. Even Indians living in Dubai and other Gulf regions feel the same embarrassment and humiliation.

*Kamran Gilani,
Muscat, Oman*

U.S. Tariff Policies

The U.S. Donald Trump's tariff policies, particularly those targeting China, aimed to reduce the U.S. trade deficit and encourage domestic manufacturing. By imposing tariffs on billions of dollars' worth of Chinese goods, Trump sought to pressure China into addressing intellectual property theft, forced technology transfers, and other trade practices deemed unfair. His administration argued that these tariffs would bring jobs back to the U.S. and re-establish American economic dominance. Regarding immediate outcomes, the tariffs reshuffled global supply chains, with certain manufacturing moving from China to other countries or back to the U.S. However, the policies also increased costs for U.S. consumers and businesses, as tariffs raised prices on imported goods. Additionally, the trade war contributed to tensions in global markets, creating uncertainty for international companies. While some industries benefited from the tariffs, such as steel and aluminum, the overall long-term impact on the U.S. economy remains mixed.

*Richard Haney,
Vancouver, Canada*



Pakistan-Bangladesh Relations

It's refreshing to see the SouthAsia Magazine now being publisized on both digital and offline channels. I read the magazine regularly. This time, however, I am happy to learn your interest in our friends and brothers in Bangladesh. I wish them well and always pray for them and for their stability and prosperity.

I hope and pray that the people of Bangladesh have a good, stable government as they now have an able and honest leader such as Muhammad Yunus, who is governing the country extremely well. We wish him success, good health, and long life. I hope Bangladesh and Pakistan become closer than before and cooperate in all matters of mutual interest.

*Abdul Kader Jaffer,
Karachi*



Gaza is Starving

Gaza is on the brink of famine due to a combination of ongoing conflict, blockades, and economic collapse. The region's agricultural sector has been severely damaged by airstrikes and land destruction, reducing the availability of food. The blockade imposed by Israel has restricted the flow of essential goods, including food, medicine, and building materials, exacerbating shortages. Additionally, limited access to water and electricity, coupled with a crippled health infrastructure, has created a dire situation for Gaza's population. A growing reliance on international aid and a lack of access to basic resources have left Gaza vulnerable, with many residents facing malnutrition and starvation unless immediate intervention occurs.

*Lubna Ashraf,
Karachi, Pakistan.*



Plight of Indian Democracy

India's shift towards a 'new normal' of perpetual conflict, particularly with its neighbors like Pakistan and China, poses a significant threat to its democratic fabric. The prolonged militarization of society, fueled by frequent border skirmishes and tensions, risks eroding the principles of pluralism, secularism, and civil rights that are foundational to India's democracy. The government's focus on national security, while legitimate, has often been used to justify curtailing freedoms, limiting press independence, and suppressing dissent, as seen in regions like Kashmir. As security concerns dominate the political discourse, the space for democratic debate shrinks, and policies become more centered on militaristic nationalism rather than inclusive governance. Focusing on 'security-first' might lead to authoritarian tendencies, weakening democratic institutions. Moreover, the constant state of alert and conflict could divert attention from addressing critical issues like poverty, inequality, and education, ultimately undermining India's democratic potential and stability in the long term.

S.K. Anand,
Mumbai, India.

End of the Russia-Ukraine War

As of now, Russia's war with Ukraine shows no apparent signs of ending soon. While there have been intermittent peace talks and calls for diplomacy, the conflict remains entrenched. Russia's military advances have stalled in many areas, but its forces continue to occupy significant parts of Ukraine's eastern and southern territories. Supported by Western military aid, Ukraine has mounted resilient counteroffensives, regaining some ground but facing heavy losses. The war's continuation is primarily influenced by both sides' unwillingness to compromise on key territorial and political issues. Ukraine's insistence on reclaiming all its territory, including Crimea, clashes with Russia's determination to retain control over these regions. International pressure, including sanctions on Russia and support for Ukraine, has intensified, but a negotiated settlement seems distant. The war will likely persist until one side achieves a decisive military victory or both parties agree to a ceasefire.

Alina Erwin,
Berlin, Germany.



"From the bottom of my heart, I want to say a big thanks to China."

Shehbaz Sharif,
Pakistan Prime Minister



"Terror and trade talks cannot happen together."

Narendra Modi,
Indian Prime Minister



"Talk is cheap—let's see some action."

Muhammad Yunus,
Chief Adviser of Bangladesh



"After a thousand years, a solution can be arrived at, concerning Kashmir."

Donald Trump,
U.S. President



"We highly appreciate the prudent, patient policy of the Pakistani state that prioritizes dialogue and reconciliation in resolving disputes."

Recep Tayyip Erdogan,
Turkish President



"Violence has become a part of our DNA. This is not acceptable."

Iqra Aziz,
Pakistani TV Actress



"We don't always see what's happening in someone else's life, so let's not jump to conclusions or invade their privacy."

Maya Ali,
Pakistani Actress

Arab Silence

It was no surprise when the Arab rulers warmly welcomed U.S. President Trump during his recent Middle East tour, which was characterized by a pompous show of wealth in an oil-rich region. However, an absolute silence on the ongoing Gaza crisis was more pronounced, particularly for those people who still had some hopes with the Muslim Brotherhood in the Arab world. In a marked contrast, the Arab silence can be compared with the Israeli Prime Minister Benjamin Netanyahu's bold statement that Israel is going to take control of all of the Gaza Strip. Of late, the Gulf region's political record speaks volumes about the fact that Palestine has been left alone, reeling on the verge of total collapse. One can understand that a filthy-rich Arab world will never sacrifice its phenomenal growth for the Palestinian cause. As a completion of proof, it's only up to divine intervention to decide who the ultimate loser is.



Journalism or Jingoism?

The last few days have not only exposed the journalism standards of the Indian media but also corroborated the bitter reality that the media persons on the other side of the border are merely propagandists and warmongers who revel in spreading disinformation and falsehoods concocted out of nowhere. Though propaganda is considered an effective tool during war situations, it looks like India is left with nothing other than propaganda aired round the clock to hoodwink its own junta into agreeing on the so-called victories the country can never claim in reality.

A City Without Water

It is more than a misery for a city of over thirty million people who live beside the sea to struggle for a single drop of water day in and day out. Yes, this happens every day in Karachi, the country's economic lifeline, which has been left at the mercy of its poor fate and the ever-burgeoning water-tanker mafia, which is growing both in size and number under the vigilant eyes of the Karachi Water and Sewerage Board (KW&SB). Followed by electricity, water is among the most expensive basic commodities for which the people of Karachi have to pay through their noses every month. The Pakistan People's Party (PPP), Sindh's uncontested ruling party, seems content with the closure of the six-canal project to be constructed on the Indus River. To make things worse, the PPP leadership is also not worried about the acute water shortages affecting the people's lives here in Karachi for ages, as if the megacity is not part of Sindh, or a water-deficient Karachi serves the PPP's political agenda better than a city with enough water.



COAS Gen Asim Munir elevated to Field Marshal

The Pakistan government has promoted Chief of the Army Staff Gen Asim Munir to the rank of field marshal in recognition of his 'strategic leadership and decisive role' in defeating India in the conflict that started earlier this month following the Pahalgam incident in India-occupied Kashmir.

"The Government of Pakistan has approved the promotion of General Syed Asim Munir (Nishan-e-Imtiaz, Military) to the rank of Field Marshal in recognition of his superior strategy and courageous leadership... (and) inflicted a decisive defeat upon the enemy," a statement read.

The elevation, first cleared by the federal cabinet and later communicated by Prime Minister Shehbaz Sharif to



President Asif Ali Zardari, marks the first such promotion in over six decades. Pakistan had a serving field marshal

in 1959, when Ayub Khan, the-then military ruler, awarded himself the five-star title.

Shortly after the announcement, PM Shehbaz posted on X, formerly Twitter, saying: "Under his command, our valiant armed forces staunchly defended Pakistan's sovereignty and territorial integrity with unity, courage and the highest standards of military professionalism."

Field Marshal Munir, who has been serving as the army chief since November 2022, accepted the elevation, saying, as per a statement issued by the Inter-Services Public Relations (ISPR), that it was not a personal honour but a tribute to the entire armed forces and the people of Pakistan. 🇵🇰

For film star Sana, art has no boundaries

Pakistani film actress Sana has called for artistic unity across borders, saying that "artistes are ambassadors of peace" and "there are no boundaries for artistes."

Having previously worked in India and earned praise for her role in Sunny Deol's Kaafila, Sana is no stranger to cross-border collaboration. But in light of the current climate, where India has reportedly blocked Pakistani celebrities' Instagram accounts and erased actors like Mahira Khan, Mawra Hocane, and Fawad Khan from Bollywood posters, Sana's comments have struck a nerve.

In a video circulating online, Sana emphasised that she doesn't believe in borders when it comes to art. "Artistes spread love, not hate. That's what I believe in." 🇵🇰



World Bank Reopens Kabul Office

Following negotiations between the Ministry of Finance and representatives of the World Bank, the organization's office in Kabul has reopened.



The World Bank announced that it will begin repaying its debts to Afghan companies. According to an official statement, the bank owes \$50 million to logistics and construction companies in Afghanistan. These payments will be made to the companies in three phases.

Ahmad Wali Haqmal, spokesperson for the Ministry of Finance, said: "Based on figures verified by the World Bank, the institution owes approximately \$50 million to logistics and construction companies in Afghanistan."

MiTE-TMUC Hosts Fashion & Textile Thesis Display

Millennium Universal College (TMUC) and MiTE's Faculty of Art and Design hosted a captivating 'Fashion and Textile Thesis Display,' showcasing the innovative talents of its graduating students.

The exhibition featured diverse collections. From the beauty-in-decay to themes exploring the human mind, cultural narratives, and personal journeys, the students presented designs that pushed creative boundaries while reflecting social and artistic insights.

The event was graced by prominent figures, including Former Senator Nasreen Jalil, Dr. Fauzia (MPA Sindh Assembly), industrialist Majeed Aziz, fashion designer Pareshay Adnan, Irum Fawwad, industry expert Masood Naqi, Khalid Ameen (CEO, Indus University), Zubair Bundukda (President, Textile Institute of Pakistan), and Farooq-e-Azam (Dean, KSBL).

The thesis display offered a platform for graduating students to present their final collections, covering sustainability, cultural heritage, personal identity, and social impact. Each collection was a testament to the students' creative evolution and ability to translate ideas into visually stunning fashion and textile pieces. Among the standout collections were:

Saifa Usama

"The Web of Life: How Veins Mirror Nature's Flow" is inspired by the intricate patterns of veins in nature and human anatomy, and reflects life's interconnectedness.

Alizah Tufail

"The Beauty in Decay" celebrates the hidden aesthetics in the natural process of fruit decay, revealing unexpected textures and colors.

Hadiya Haq

"The Significance of Line" explores lines' emotional and structural impact through a monochrome, minimalist approach.



Saad Motiwala

"Colours of the Mind: Art in Autism" honors the creative expression of individuals on the autism spectrum, showcasing their emotional narratives.

Mueed Vohra

"Blockbuster" translates the emotions of Coke Studio's iconic songs into wearable art, fusing music and fashion.

Umama Saeed

"Colourism: Shades of Strength" challenges beauty standards and celebrates melanin through bold designs and storytelling.

Waniya Wakeel

"Seraphic Muse" is a heartfelt



tribute to the designer's late mother, transforming memory into artistic expression.

Khadija Amin

"Mujhse Pehli Si Mohabbat" reflects an emotional journey from love to heartbreak, inspired by Faiz Ahmed Faiz's poetry.

Sobia Khan

"From Ashes to Artistry" celebrates resilience by transforming the struggles of the Palestinian people into powerful fashion narratives. 🇵🇸

Celebs extend solidarity as Pakistan Armed Forces retaliate to India's aggression

As Pakistan retaliated to India's unprovoked aggression in the early hours of May 10, Pakistani celebrities extended their solidarity towards the armed forces, supporting their valour and courage to protect the country and its people.

Among the many names supporting the country's soldiers on the battlefield were Saba Qamar, Faysal Qureshi and Zara Noor Abbas, and others.

Taking to Instagram Stories, the Baaghi actor shared a Quranic verse, which is supplicated in times of distress seeking Allah's help.

Faysal Qureshi penned a note on his Instagram Stories: "We do not ask for war. We ask to live, to till the earth, to raise our children beneath a sky that doesn't split open with bombs."

Actor Zara Noor Abbas, who has

been very vocal against India's unprovoked attacks for the last few days, wrote a message of solidarity for



soldiers.

"My soldiers are at the border now. They have taken the oath to keep me protected, and thus they will. But them, their families. Their families are all/can

think of right now."

Zara's husband, actor Asad Siddiqui, also took to Instagram to share his sentiments during this time of solidarity, praying for the armed forces.

Actor Rabya Kulsoom, known for her acting prowess and humorous Instagram content, took to her personal social media to reiterate the nation's emotions.

Veteran actor Aisha Khan also shared a post celebrating being the wife of a soldier of the Pakistan Armed Forces.

Actor Naveed Raza, taking to Instagram, wrote:

"Pakistan has successfully taken a firm stand on its core issues and is effectively countering the Indian agenda. This is the time for us to rise, respond, and dismantle that agenda with unity and strength. 🇵🇰"

Celebs extend solidarity as Pakistan Armed Forces retaliate to India's aggression

Prime Minister Shehbaz Sharif has decided to send a "high-level diplomatic delegation to important world capitals to expose Indian propaganda" in the aftermath of the recent military escalation with India.

The military confrontation between New Delhi and Islamabad came as tensions over last month's Pahalgam attack continued to build up, as India, without evidence, blamed Pakistan for the attack. On the night of May 6-7, India launched a series of air strikes in Punjab and Azad Kashmir, resulting in civilian casualties. Islamabad responded by downing five Indian jets.

After intercepting drones sent by India and tit-for-tat strikes on each other's airbases, it took American intervention

on May 10 for both sides to finally drop their guns and declare a ceasefire. India has since continued its aggressive



posturing even as Pakistan has warned against any further military aggression and offered talks.

In light of the situation, PM Shehbaz decided to send a high-level diplomatic delegation to important world capitals

to counter Indian propaganda related to the escalation and the Pahalgam attack.

The delegation comprises Dr Musadik Malik, Engineer Khurram Dastgir, Senator Sherry Rehman, Hina Rabbani Khar, Faisal Subzwari, Tehmina Janjua, and Jalil Abbas Jilani, it added. The delegation will visit London, Washington, Paris, and Brussels to highlight India's disinformation campaign and its attempts to destabilise regional peace.

In a similar development, the Indian government also announced that seven all-party delegations would visit key partner countries, including members of the UN Security Council, later this month to present the country's stance on terrorism and "project India's national consensus". 🇮🇳



Pakistani actors who stood out in 2024

From Shuja Asad to Sehar Khan, these stars really made a mark this year and cemented their places in fans' hearts.

It's always refreshing to see emerging talent make its mark in the television industry, especially when they introduce a fresh perspective and bring dynamic energy on-screen. The year 2024 has been a remarkable one, with a surge of young and relatively new Pakistani drama actors who truly distinguished themselves with their outstanding performances.

These actors not only won over

audiences but also earned widespread recognition for their passion, commitment, and exceptional skill. Their breakthrough roles have become a source of exhilaration for viewers, demonstrating that the future of Pakistani drama is in incredibly capable hands.

Sehar Khan

Sehar Khan continued to leave a lasting impression, following her hit drama *Fairy Tale*, carrying the same elegance and enthusiasm into 2024. This year, she

first captured the hearts of millions with *Jafaa*, where her chemistry with Usman Mukhtar was appreciated and loved. The way their bond transitioned from strangers to friends, and eventually to lovers, felt incredibly organic and real on-screen. While not everyone may have agreed with the storyline, Sehar did a remarkable job of bringing these emotions to life with sincerity and depth.

Further showcasing her range, she took on a powerful role in the mini-series



Tan Man Neel o Neel, which explores the dark effects of mob mentality and the harsh realities of social extremism. In this role, she truly impressed with her ability to step away from the bubbly characters she's often known for. From her accent to her makeover and the subtlety in her expressions, Sehar proved that she has much more to offer than just light-hearted roles.

Khushhal Khan

Khushhal Khan has come a long way since his acting debut in the web series *Midsummer Chaos*, steadily rising to become one of the most lauded actors in the country. With his striking looks, impressive acting skills, and selection of diverse roles and concrete and versatile scripts, he has quickly cemented his place in the industry. His versatility is clearly paying off, as he continues to leave a positive and lasting impact on audiences.

In *Duniyapur*, allegedly Pakistan's most expensive drama to date, Khushhal truly shines in his portrayal of a fierce character caught in a tussle for power within a feuding family. His nuanced performance, especially in the "enemies to lovers" romance arc, shows just how well he can navigate different emotional depths, playing each shade with precision. Following this, his lead role in the mini-series *Yahya* further solidified his growing reputation, with his acting once again earning praise. His debut in cinema with *Poppay Ki Wedding* only added to his rising star.

Durefishan Saleem

She came, she conquered and is growing to become the country's beloved and popular stars. As the lead in two of

the most popular and well-appreciated dramas of the year, Khaie and *Ishq Murshid*, Saleem stood out in both, each a mega-hit with completely different genres. She portrayed her roles as Zamda in *Khaie* and Shibra in *Ishq Murshid* to perfection and proved her versatility.

In one extreme, she played a fierce role in the revenge-thriller *Khaie* about tribal wars and action opposite Faysal Quraishi. On the other side, she shone in the light-hearted romance of *Ishq Murshid*, where her undeniable chemistry with her co-star star Bilal Abbas was beloved by viewers.

Hamza Sohail

Hamza Sohail's intelligence and acting ability shone through in 2024. While his acting was impressive, what truly set him apart was how contained and measured his performance was, never going over the top despite being a relatively new actor. It also worked in his favour that both of his dramas this year paired him with some of Pakistani television's leading actors. He starred opposite Iqra Aziz in *Burns Road* and Kay Romeo Juliet, playing the role of Farhaad in a romantic drama.

However, his real star moment came in *Zard Patton Ka Bunn*, where he truly shone as Dr Nofil. His portrayal garnered widespread praise, especially for his performance opposite one of the country's most celebrated actors, Sajal Aly. Sohail was brilliant as the doctor settling into a village, capturing the range of emotions from initial dismissal to eventual care, and standing up for what's right.

Shuja Asad

A new man on the scene, Shuja Asad has certainly made his presence felt in the industry with his acting skills. He turned

heads as the tormented yet unpredictable Barlas Khan in *Khaie*, capturing attention with his intense stares and body language.

In *Tan Man Neel o Neel*, Asad plays the role of a dancer striving to make a breakthrough. Whether it's his emotional crying scenes or his powerful moments opposite Sehar Khan, he's truly shining in every scene.

Anmol Baloch

Anmol Baloch's hard work and talent shines through the screen as she makes waves with two successful projects in 2024 — *Iqtidar* and *Shiddat*. While both dramas stay true to the most ever popular genre of romance, Baloch still managed to show off her acting prowess.

She gained widespread recognition for her role as Asra in *Shiddat*, who went from being a carefree university student to getting married to a narcissist. She effortlessly played her character, embodying the wide array of emotions the character experiences; rising from being a damsel in distress to finding her true voice. Fans of *Iqtidar* are raving about her sizzling chemistry with co-star Ali Raza.

Ali Raza

An actor who arrived on screen as the wild card entry, Ali Raza quickly became a favorite among audiences. First starring alongside Kubra Khan and an ensemble cast in *Noor Jahan*, he managed to stand out even amongst a star-studded lineup.

His shining moment came with his performance in *Iqtidar*, where he's receiving praise for playing the hot-and-cold character, Shahnawaz Shah. He is truly making his presence felt, with his on point acting and his chemistry with Anmol Baloch. 

IN THE NEW CENTURY

Beautiful. Sorrowful. Haunting.

By Nikhat Satter

This is a fitting addition to Muniza Shamsie's first anthology of English Literature written by Pakistanis between independence in 1947 to 1997 - this comprehensive collection that brings to the reader what both older writers and new ones have added to the English written word between 1997 and 2017. These two anthologies together form the history of the English text enriched by Pakistanis over 75 years. Add to this Shamsie's literary history, *Hybrid Tapestries: The Development of Pakistani Literature in English* (2017), which deals at some length with some of the texts, and you have a near-full saga.

The current work, *In the New Century*, forms a kaleidoscope, diverse and vibrant, covering a range of writers who are old hands and well-published nationally and internationally, as well as a younger crop of authors who are experimenting with new ways of writing, both structurally and contextually. In this book, Shamsie captures all the original English writings penned by writers of Pakistani origin, who were either born or live here, and many who have studied, lived, and published in other countries. The selection of such writings must have been a daunting task, given the variety and richness of material available. Overall, it is a collection of highly diverse pieces of fiction and non-fiction, biography, and poetry, some beautiful, some sorrowful, and some haunting.

The book throws up some potential and hidden jewels that would be worth singling out to be published as perhaps a "collection



Book	: <i>In the New Century</i>
Author	: Muneeza Shamsie
Publisher	: Oxford University Press
Pages	: 562 pages
Price	: Rs.2,400

of best English Literature from Pakistan." These include H.M Naqvi's extract using the absurd style, Musharraf Ali Farooqui's *Between Clay and Dust*, Osama Siddique's *Snuffing out the Moon*, Roopa Farooki's *The Flying Man*, and Sophia Khan's *Aabirah*. The extracts selected in the book make one keen to discover more of the same from the same authors. A collection from 84 authors would vary widely in depth, quality, language usage, creativity, imagination, turn of phrase, and every aspect of the diversity of genre and style.

Writers come from a wide spectrum, from political analysts and historians to modern-day novelists, journalists, and playwrights. Political satire recurs in more than one piece. The writings provide insight into the personal

and professional styles of the writers as well as an analysis of the times and trends they experience. We find the author behind the almost iconic *East is East* play that has run in London theatres to full capacity. Some seniors such as Shuja Nawaz and Hanif Kureishi, the late Sara Suleri and Bapsi Sidwa, Abdullah Hussain, who most people would not know, have also written in English, and new writers such as Aquila Ismail. Less well-known authors are equally powerful and eloquent, using new genres and styles.

There are older pieces and new writing from established authors. There are many "firsts": Wayne Ashton's first novel in English about pre-71 Chittagong; a unique story written in English, Scottish, Urdu, and Punjabi; and a poem that seamlessly weaves in and out of English and Urdu.

While the chosen extracts vary in topic and context, a few common threads run through most writings. These are the search for the self, identity, migration, being in the minority, history, and culture. This is not surprising since most authors belong to the Pakistani diaspora in the West, many writing of their memories or of the new Pakistan they returned to after many years. Pakistan and how it is viewed in the West is reflected in many pieces about terrorism and extremism. While on the one hand, some writers portray the isolation and despair of the immigrant, others describe how Pakistanis have successfully absorbed some of the adopted culture and social milieu of other countries.

In the New Century is a much-needed, well-written anthology. Some editing errors should be avoided in subsequent editions. ❏

BOOK

PARWARISH

Family Show

By Maleeha Faisal Siddiqui

The TV serial Parwarish, aired on ARY Digital, is one of those rare television shows that doesn't rely on theatrics or exaggerated conflicts to keep its audience invested. Instead, it roots itself in the quieter but more emotionally complex terrain of parenthood, ambition, generational gaps, and the ever-evolving challenges of raising children in a digitized, fast-moving world.

At first glance, Parwarish may seem like a family TV show centered around domestic routines. But delve a little deeper, and you'll discover a textured narrative, one that doesn't shy away from posing difficult questions. The premise raises interesting questions about raising children today, especially within the South Asian context, where tradition and modernity often collide.

What sets Parwarish apart is its well-placed and well-cast actors who breathe life into the layered writing. Veteran performers hold their ground with grace, but it's the younger cast that truly impresses. They are not just playing roles - they are inhabiting them, mirroring the confusion, rebellion, and emotional volatility that defines Gen Z. Whether it's the silent defiance of a teenage daughter or the anxious enthusiasm of a son desperate for approval, the performances are refreshingly nuanced and believable.

The setting is soft, safe, and handled with care—a far cry from the often glamorized or overly dramatic spaces seen in Pakistani TV serials. The family homes, classrooms, and clinics that appear in the story have a lived-in warmth,

giving the viewer a sense of familiarity and comfort while also inviting them to observe the subtle tensions simmering underneath.

What's most commendable is

success is defined, and whether parental expectations are always in sync with a child's inner calling.

The script is tight, with an economy of dialogue that works



the attention to detail. From the dialogues to the styling and even the digital lingo subtly woven into the narrative, Parwarish does an admirable job of portraying teenagers not as one-dimensional rebels or victims but as complicated, opinionated individuals who are still trying to find their place in the world. There's a quiet empathy in the way their struggles - academic pressure, career confusion, emotional disconnect from parents - are presented.

One particularly thought-provoking subplot is the underlying medicine vs. arts debate, which many brown households will find painfully familiar. There seems to be a hint of tension surrounding how STEM courses are considered supreme in brown households, and every other passion is brushed under the rug. The show doesn't sermonize but subtly exposes the cost of this mindset, from strained parent-child relationships to silent mental health struggles. It opens up the conversation about how

in its favor. Conflicts unfold organically, and even the emotional high points are restrained enough to remain believable. The soundtrack, while understated, perfectly complements the mood of the series - mellow, nostalgic, and emotionally resonant.

Of course, Parwarish isn't without its flaws. The pacing sometimes feels slightly uneven, with certain scenes lingering too long while others rush past emotional beats that deserved more screen time. But these are minor quibbles in an otherwise strong production.

In a television landscape often saturated with saas-bahu rivalries and toxic romance arcs, Parwarish is a breath of fresh air. It's grounded, relatable, and respectful of its audience's intelligence. With emotionally honest performances and storytelling that dares to slow down and reflect, Parwarish succeeds in doing what its title promises: giving care, thought, and space to the deeply personal act of upbringing. 

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