

SALA

NEWSLETTER

SOUTH ASIAN LITERARY ASSOCIATION
An Allied Organization of the MLA

Summer 2010

VOLUME 34, NO. 1

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UNIVERSITY OF TEXAS AT EL PASO
EL PASO, TX

EDITOR'S COLUMN

Dear SALA Members,

Greetings from your newly-appointed newsletter editor with the Summer 2010 edition of the *SALA Newsletter*.

For the first time the annual SALA Conference (as well as the MLA Convention, of course) will be held in January. The current Conference Co-Chairs are Summer Pervez and Rashmi Bhatnagar and the theme of the conference is "Transnational Realisms and Post Realisms in South Asian Literature and Culture." The CFP is included on pages 2-3 and the deadline for abstracts is July 15, so **you still have time to send in a submission!** We strongly encourage you to attend and participate in the conference.

Even though we will not be meeting face-to-face until January 2011, we can keep in touch by perusing the section in the newsletter focusing on the wonderful professional and personal milestones of our members (page 6). Please also read the obituaries of those whom we have lost in the last year (pages 12-13).

As you know, the 2009 SALA Conference in Philadelphia was a resounding success. You will find the President's Address, the Minutes from the General Business Meeting and other material relating to the conference in this issue.

I am sure you will enjoy the excellent piece on P. Lal and the importance of Kolkata's Writers Workshop by the late Meenakshi Mukherjee, who had kindly given us permission to reprint it here in the newsletter.

It is very important for our Association that our membership—both individual and institutional—grows. The forms necessary to renew your membership or to have your institution's library subscribe to the *South Asian Review* are on page 18. Life memberships are very beneficial for the Association, so please consider becoming a life member of SALA.

The Winter issue of the *Newsletter* will be out before we know it! If you have any contributions you would like to see included, please send me an e-mail with all the pertinent information by **November 7, 2010**.

This is the first *SALA Newsletter* that I have edited and I want to thank the entire Executive Board for all the help, information and advice given as I put this together (first in Texas and then in Sri Lanka), with special thanks to Moumin and Robin for promptly and thoroughly answering all my many queries, and to Amrit and Pennie for all the forwards!

We hope you are having an enjoyable summer!

—Maryse

CALL FOR PAPERS
11th Annual SALA (South Asian Literary Association) Conference
Los Angeles, January 7-8, 2011

Transnational Realisms and Post Realisms in South Asian Literature and Culture

This conference examines ways in which South Asian realist and postrealist writers unsettle and rework realist codes. South Asian cultural and narrative forms are erased or occluded in the realism/anti-realism debate. The normative account in literary histories posits realism as the precursor to modernism. South Asian literary realisms diverge from, and are discontinuous with, the long history of debate about Platonic and neo-Platonic art as copying a copy of the real. Neither the philosophic-scientific development of the doctrine of the real, nor 19th century realism as the objective expression of the world view of the European bourgeoisie, can be fully claimed by South Asian realisms except in indirect, synoptic, and belated ways as the travel of ideas through Empire. How might we account for the ways in which colonial and post-colonial South Asian writers dismantle the opposition between realism and modernism? Categories troubled by the South Asian writer include conventional oppositions between realism and myth: realist versus non-realist art: written realisms as distinct from realism in oral storytelling: novel versus petit récit (short tale): realism in frame narratives in relation to realism in episodic or cyclic narratives: social realism as a contrast to magical realism.

Once these binaries are exploded, new paradigms are made available to us: planetary and transnational realisms. Space, time and identity in South Asian realisms are not always situated within the frameworks of nationalism. Transnational, or planetary realisms, suggest that the South Asian writer need not be an apologist for the nation state and he/she does not have to be tied to or encumbered by strictly mimetic conventions of representation. We invite papers on literature, criticism, film, cultural, and social activism that explore any aspect of South Asian realisms and/or post(-)realisms within both national and diasporic contexts. Papers may explore, but are not restricted to, the following ideas and questions:

- Realism's narrative forms and migratory routes. How can we theorize verbal, discursive, characterological, digressive, as well as truth telling realist conventions in South Asian narrative forms (such as the *qissa*, *dastan*, *kathasagar*, Puranic tale, folktale, or epic recitation)?
 - Whose reality does realism narrate? Which classes, communities, genders and castes constitute the privileged subject of South Asian literary realisms? In what ways have new reading publics among South Asian, diaspora, and non-South Asian communities generated local and global markets for writers of fresh and unexpected South Asian literary realisms?
 - Affective Realisms. Realism seduces by producing an essential reality and unity of affect. How might new wave or neo-realist literature, music, and film construct an essentialism of affect? How is the local and the global imagined in such constructions?
 - The Language of Realism. Is realism language-neutral or are there distinct formations of realisms in each South Asian vernacular literature? Is it possible to trace a non-Western history of metaphysics that attends to the material, the social, and the everyday, and moves fluidly between realist registers and the unseen?
-

SALA 2011 Conference cfp, continued

- **Activist Realisms.** The author/playwright/filmmaker-activist who deploys realist and neo-realist modes often aims to make social and physical reality the basis for consciousness raising. How might Dalit literature, women's writing, and queer cultural texts re-read and rework the historical significance of realism, or speak to current political issues requiring activism? What are the narrative modes for representing the empirical realities of violence and/or movements for social change?
- **Socialist or Liberal Realisms.** New narratives and narrative technologies in Bollywood essay global neo-realisms, such as the investigative documentary, films themed around terrorism and/or police brutality, and films that document the immigrant's return home. In post-liberalized India, can we speak of right wing statist appropriations and co-opting of literary and cinematic realisms?
- **Subaltern Realisms.** Subaltern realisms emerge from lower classes and castes that critique dominant religious practices and modes of domination. For example, how has Bhakti realism invented and reinvented itself in the cinematic and literary-cultural consciousness of South Asian cultural production?
- **Realism and Reality:** reassessments, influences, updates

Please send, in an email, a 250-word abstract of your paper and a 5-6 line bio-note listing your institutional affiliation and current email address to the conference co-chairs at the email addresses given below. The subject line of your email should contain the words **"SALA 2011."**

Deadline for submission of abstracts: 15 July 2010

Co-chairs and Email addresses:

Summer Pervez, University of the Fraser Valley, summer.pervez@ufv.ca

Rashmi Dube Bhatnagar, University of Pittsburgh, rashmi@pitt.edu



A Panel at the 2009 SALA Conference.

Picture courtesy of Vijay Lakshmi

South Asian Review News

You may access the *SAR* Website at:

<http://www.upj.pitt.edu/internet/Templates/Inner.aspx?durki=1950&pid=1950>

South Asian Review, the refereed journal of the South Asian Literary Association, welcomes submissions on all aspects of South Asian literatures, arts, and culture from any theoretical or critical perspective. Articles, which are meant for an audience from various disciplines, are to be written in clear and persuasive prose. Manuscripts, ranging between fifteen and twenty-five pages of double-spaced text, should be prepared in accordance with the latest edition of the *MLA Handbook for Writers of Research Papers*. Articles can be sent by mail or transmitted electronically. The following areas are of special interest to the journal:

| | |
|-------------------------|------------------------|
| South Asian Literatures | Cultural Studies |
| South Asian Languages | Colonial Studies |
| South Asian Studies | Post-Colonial Studies |
| South Asian Culture | Comparative Literature |
| Comparative Aesthetic | Women's Studies |
| Literary Theory | Film Studies |
| Transcultural Studies | South Asian Diaspora |

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CALL FOR SUBMISSIONS

2010 Creative Writing Issue of *South Asian Review* “Pakistani Creative Writing in English: Tracing the Tradition”

SOUTH ASIAN REVIEW, the refereed journal of the South Asian Literary Association, invites submissions for the 2010 Creative Writing Issue, Volume 31, Number 3. The issue will foreground original creative writing in English in all genres by well-established and emerging Pakistani writers, with a focus on contemporary living writers, including those of the Pakistani Diaspora. The overall goal of this issue is to trace the tradition of Pakistani creative writing in English that represents diversity through connectivity in terms of such themes and concerns as: authorship, language and identity, dis/location, formal innovation, ethnic/national (un)belonging, sexual politics, desire and sexuality, gender and religion, intergenerational conflicts, the country and the city, and globalization.

All submissions must be received by July 31, 2010. A completed manuscript prepared either in Microsoft Word in 12 point Helvetica or in Rich Text Format (RTF) and not exceeding 6,000 words should be transmitted electronically. Manuscripts should be personally edited and polished before submitting. The submission should be accompanied by: (1) a statement that the work has not appeared elsewhere in parts or as a whole (or if it has, permission to reprint must accompany the submission); (2) a biographical note of about 50 words; and (3) a complete mailing address. Manuscripts, in any form, will not be returned.

Please send inquiries and manuscripts to:

Dr. Fawzia Afzal-Khan and Dr. Waseem Anwar, Co-Guest Editors

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CONGRATULATIONS TO OUR MEMBERS!

Sukanya Banerjee's (University of Wisconsin-Milwaukee) book *Becoming Imperial Citizens: Indians in the Late-Victorian Empire* (Duke University Press, 2010) has just been published.

Harish Chander has co-edited an African-American anthology entitled *African-American Perspectives* (Littleton, MA: Tapestry Press, 2010).

Robin Field had her essay, entitled "Revising Chicana Womanhood: Gender Violence in Sandra Cisneros's *The House on Mango Street*," published in *Feminism, Literature, and Rape Narratives* (Routledge 2010). On April 19, 2010, she and her husband Andrew became the parents of Samuel Andrew Petonak Field.



Robin Field is pictured above, with her son.

Picture courtesy of Robin

Ronit Frenkel (University of Johannesburg) has published a book entitled *Reconsiderations: South African Indian Fiction and the Making of Race in Postcolonial Culture* (UNISA Press).

Smita Jha (Indian Institute of Technology, Roorkee, India) has published a book entitled *Arun Joshi's Prose Style: A Study in the Nativization of English* (New Delhi: Jain Brothers).

Moumin Quazi, Ph.D., was promoted (with tenure) to Associate Professor of English. He was also named Series Editor of the *South Asian Literature, Arts, and Culture Studies* Series for Peter Lang Publishing. This May, he and a student, Lauren Pate, coordinated a "Helping the Hurting in Haiti" Benefit Music Fest in Stephenville, Texas, where they collected water and dollar donations to send to various charities to assist the earthquake victims in Haiti.

In fall 2009 Associate Professor **Bonnie Zare** (University of Wyoming) and students enrolled in her overseas course, Social Justice in Culture and Practice, conducted a multi-pronged campaign to raise awareness about the issues of abandoned girls in Andhra Pradesh. They raised \$7,500 for Aarti Care Home in Cuddapah and the group hand-delivered the funds and volunteered at the organization in January 2010.

Other notes of interest

Usha Akella has published a collection of poems, *A Face that Does Not Bear the Imprints of the World*, which is written in the Sufi tradition. According to a review by K. Srilata in *The Hindu*: "There is a quietness to much of Usha Akella's verse, a quietness which soothes us like chamomile" See the entire review at:

<http://www.hindu.com/lr/2009/12/06/stories/2009120650080200.htm>

AarkArts is an important new publisher of poetry and the arts on the South Asian literary scene. Check out their publications at www.atlasaarkarts.net. AarkArts also publishes the international paperback book (maga)zine **ATLAS**, edited by Sudeep Sen. Read more about this publication at :

www.poetrymagazines.org.uk/magazine/index.asp?id=91

Silk Road Theatre Project announces the debut of **SouthAsian-Playwrights.Org**, a dynamic new website created to showcase and promote playwrights of South Asian descent. SouthAsian-Playwrights.Org aims to create greater visibility for the twenty five playwrights currently featured on the site and promote each playwright's work to theatre companies, cultural organizations, and academic institutions, as well as to artistic directors, producers, directors, literary managers, editors, publishers, and all other interested parties. The belief is that enhanced exposure will result in an increase in the number of productions these talented playwrights receive.

SouthAsianPlaywrights.Org defines South Asians as persons with ancestry in Bangladesh, Bhutan, India, Nepal, Pakistan, and Sri Lanka, including persons of mixed ancestries.

This first-of-its-kind on-line resource was developed by Silk Road Theatre Project in association with SATAM, the South Asian Theatre Arts Movement (<http://satamonline.googlepages.com/>). The origins of SATAM and the catalysts for SouthAsianPlaywrights.Org can be traced to the first two National South Asian American Theatre Conferences - Desi Drama I, hosted by Silk Road Theatre Project, Chicago, Illinois, July 19 - 22, 2007, and Desi Drama II, hosted by Pangea World Theater, Minneapolis, Minnesota, June 4 - 5, 2008.

The number of participating playwrights on the site is expected to grow from twenty five to approximately thirty playwrights within the next few months. The current roster of playwrights includes:

Sarovar Banka, Sujata G. Bhatt, Sudipta Bhawmik, Anita Chandwaney, Naveen Bahar Choudhury, Deen, Snehal Desai, Taniya Hossain, Mrinalini Kamath, Aditi Brennan Kapil, Ravi Kapoor, Shishir Kurup, Rohina Malik, Rehana Mirza, Shyamala Morti, Anuvab Pal, Lina Patel, Shailja Patel, Shane Sakhrani, Nandita Shenoy, Aamera Siddiqui, Ranbir Sidhu, Meera Simhan, Sujay Sood, and Brenden Varma.

Call for Papers

25th Annual MELUS/USACLALS Joint Conference

April 7 – 10, 2011

Florida Atlantic University

Boca Raton, FL

THEME: Ethnic Canons in Global Contexts

As an ongoing and vital process through which societies and cultures have become integrated through a globe-spanning network of communications, economics, and politics, globalization addresses the transnational circulation of ideas and languages. Its impact on literature is manifold, with both positive and negative associations, wherein cultures receiving outside influences ignore some, adopt others as they are, and then immediately start to transform others. Certain aspects of globalization – such as hybridity and multi-rootedness – are increasingly present in literary texts as we witness ways in which they shape new literary forms, interrogate existing canons, and explore the emergence of ethnic canons.

We invite paper abstracts and complete panels, workshops, and roundtable proposals on all aspects of the multi-ethnic literatures of the United States and elsewhere. We are particularly interested in proposals that explore globalization in terms of its influence on ethnic canons, and vice versa, and encourage presentations on all global frameworks of analysis, such as Atlantic studies, global feminisms, pan-Africanism, postcolonialism, transnationalism, global indigenous studies, etc. Submissions should detail requests for specific audiovisual equipment, if needed. We also ask that a proposal for a complete panel, roundtable, or workshop include a short description of the central topic, supplemented by brief abstracts of individual speakers' contributions.

Deadline for abstracts and proposals (250 words in Word or rtf format): NOVEMBER 15, 2010

PLEASE NOTE: e-mail abstracts to: John Hawley at jhawley@scu.edu AND to Prof. Nora Erro Peralta and Prof. Taylor Hagood at melus2011@gmail.com



Hotel rooms have been set aside at the **Renaissance Boca Raton Hotel** (\$99/night)
2000 NW 19th Street,
Boca Raton, FL 33431
(561) 368-5252

All presenters, chairs, and respondents must be members of a chapter of ACLALS (preferably USACLALS). Membership information can be found on the USACLALS website at <http://www.usaclals.org/?q=node/23&PHPSESSID=692aa421a51c430ceba9b78331d8e4e0>.

It remains to be determined whether or not participants will also need to become MELUS members at half the regular charge.



A Panel at the 2009 SALA Conference.

Picture courtesy of Vijay Lakshmi

BHARAT BRITAIN: South Asians Making Britain, 1870-1950

Humayun Ansari
Elleke Boehmer
Antoinette Burton
Mukti Jain Campion
Dominiek Dendooven
Chandani Lokugé
Susheila Nasta
Shyama Perera
Nayantara Sahgal
Meera Syal
Rozina Visram



13-14 September 2010

British Library Conference Centre, St Pancras, London

This major international conference marks the culmination of the AHRC-funded project 'Making Britain: South Asian Visions of Home and Abroad, 1870-1950', led by the Open University in collaboration with the University of Oxford and King's College, London. 'Bharat Britain' will showcase new research from distinguished scholars, curators and writers worldwide. Held in partnership with the British Library, it will explore the manifold ways in which South Asians impacted on the formation of Britain's cultural and political life prior to Independence and Partition in 1947.

- Opening of panel exhibition 'South Asians Making Britain, 1858-1950', which will then tour the UK.
- Launch of online interactive database comprising several hundred entries on South Asians in Britain.

For further details and the programme, please go to:

www.open.ac.uk/arts/south-asians-making-britain/conference.htm

'Bharat Britain' will map the various networks and affiliations South Asians and Britons formed across boundaries of 'race', 'nation', 'culture' and 'class', setting up connections which were to anticipate the shape of things to come. The conference will add historical depth and breadth to our present-day readings of 'diaspora' and 'migration', and counter the common perception that a British monoculture only began to diversify after the Second World War.

To book a place, please complete this form or contact Heather Scott: h.scott@open.ac.uk

Registration Form

Name:

Address:

.....

Institution:

Email address:

Single-day standard fee including lunch: £ 60.00

Two-day standard fee including lunch: £120.00

50 concessionary places per day are available:

Concessions (students/unwaged) single-day fee including lunch: £20.00

Concessions (students/unwaged) two-day fee including lunch: £35.00

Please give details of any special dietary or access requirements:

.....

.....

Payment

Please send a cheque made payable to 'The Open University' to:

Heather Scott, Project Co-ordinator 'Making Britain', The Ferguson Centre, Faculty of Arts,

Open University, Walton Hall, Milton Keynes, MK7 6AA.

Payment should arrive before 31 August 2010

Meenakshi Mukherjee's Article on P. Lal from *The Hindu*

On August 17, 2009, at the request of past SALA President, Amritjit Singh, Dr. Meenakshi Mukherjee gave SALA her kind permission to reprint her *Hindu* piece on P.Lal and the Kolkata's Writers Workshop. Sadly, on September 16, 2009, as she was boarding a flight from Hyderabad for New Delhi, where she was about to launch her latest book, Meenakshi had a heart attack and died. Amritjit's tribute to Meenakshi is included in the 2009 Conference issue of *South Asian Review*.

Writers Workshop @fifty

Over 3,500 titles have appeared so far under this imprint — in elegantly produced, handloom sari-bound volumes — with the title embossed in exquisite calligraphy.

Today, when a budding poet tremulously gets in touch with the legendary Professor P. Lal with her first manuscript, she might not be aware that if published, she is likely to become part of a great tradition. Writers Workshop had published Nissim Ezekiel, A.K. Ramanujan, Adil Jussawalla, Kamala Das among others in the 1960s, Keki Daruwalla, Jayanta Mahapatra, Agha Shahid Ali, Meena Alexander, Suniti Namjoshi in the 1970s, Vikram Seth in 1981 and many more such poets who have subsequently become part of the world-wide-web of fame.

An institution

Writers Workshop is not just a publishing house, it is part of literary history today. It began in 1958 as a small movement spearheaded by a handful of aspiring writers in Kolkata (then Calcutta), and now, when the initial group has scattered to distant locations and diverse vocations, the founder member Purushottama Lal has kept it going almost single-handed, unaffected by praise, undeterred by criticism. He asserts, "WW is not a professional publishing house. It does not print well-known names; it makes names known... and then leaves them in the loving clutches of the so-called 'free' market." This statement takes care of the oft-repeated charge against Lal of not being sufficiently discriminating in accepting manuscripts. He is willing to give young writers their first launching pad and hopes that some will take off. Some do not, and this uncertainty is part of the game. To paraphrase Macbeth: How does one "look into the seeds of time and say which grain will grow and which will not?"

Purushottama Lal, who will turn 80 in August this year, is an amazing one-man institution with no secretary and no office (he operates from his study). Until recently he replied to every letter in his famous calligraphic handwriting. Of late he has made some concession to the electronic age by seeking his grand-daughter's help to send a few e-mail answers. He does the editing, proof-reading and page lay-out of each book. Books are stacked in every room of his residence including the staircase, and from a small kiosk outside his house called "Book Nook", a young assistant attends to intermittent sales of WW books. "How has WW survived? Without plush foundations to back it, without advertisement, without large-hearted patrons? Initially, by the skin of our teeth (1958-1964), Then (1965-1990) by my visits to hard currency lands on lecture assignments and visiting professorships on two dozen or so occasions and pumping the shekels thus earned to keep alive a gasping ideal," wrote Lal. Cynics believe that the authors had to always subsidise the production of WW books. But my own one-time experience in the 1970s (when WW published a book of poems that my husband Sujit and I had translated from Bangla) does not substantiate this. A friend who sent her first collection of short stories to WW in 1978 says Lal had asked her if she could buy 100 copies of her book. When she expressed her inability to spend so much money, Lal went ahead and published the book anyway and later did four more books by her with no financial strings attached. After 1990, when a major health crisis altered Lal's lifestyle and he stopped travelling, the economics of WW also changed. By that time he had retired from St. Xavier's College, Calcutta after being a charismatic teacher of English for many years. Now the Writers Workshop authors sign a contract, agreeing to make an advance purchase of 100 copies for sale or distribution as she or he pleases. Ten per cent of the books published are given in lieu of royalty. The copyright remains with the author. As every WW author knows, there is hardly any organised distribution of these books, but despite that, writers continue to come to him. On an average, 100 titles are published each year.

Important contributors

The story of WW will remain incomplete without reference to two of its chief protagonists — Tulamian Mohiuddin, who, for many years, meticulously bound each volume by hand and once received the President's award for binding (now his sons have taken over the WW work) and P.K. Aditya, a neighbour who offered to do the printing in the early days. Aditya moved the car out of his garage and installed a hand-operated printing machine that cost him all of Rs. 6,000. He printed in this machine and the end-product was distinctive.

P. Lal nurtured two generations of writers, offering timely words of encouragement and keeping up a personal correspondence with each person. Shashi Deshpande told me, "He was the first literary figure to give me a sense that my work mattered." When there was a bad review, Lal sent it to her saying, "Forgive him. He does not understand." Yet, Lal has many detractors as well, and some of them are people who had benefited from his generosity. Pritish Nandy, in a touching tribute to P. Lal which appears on the Writers Workshop website, says, "We were, of course, almost uniformly ungrateful to him. For, we never respect those who give us a leg up. It embarrasses us."

It is possible that people who have discovered Writers Workshop late will have a better perspective on this extraordinary enterprise. Already, Rubana Huq, a young researcher from Dhaka, has begun working in the archives of WW — sheaves of letters and pages boxed in a steel cabinet — and has published a 408-page Golden Treasury of Writers Workshop Poetry in 2008. A young IT whiz-kid — Arunabha Sen-gupta, now in Amsterdam, created a website for WW three years ago (<http://www.writersworkshopindia.com/>) and another young man,

Jed Bickman, from Brown University, is updating it from time to time. Perhaps one needs some distance and a sense of history to appreciate the value of this extra-ordinary man who has sustained an alternative publishing venture for so long.

The journey and fellow travellers

In February 2009, sitting with Purushottama Lal in his book-lined study, I asked him about the circumstances that led to the formation of the Writers Workshop. Lal simply said, "It began the way all radical movements do. If society is conservative, so are its publishing houses. When no one would publish our work, we had to do it ourselves." Although, formally, Writers Workshop started in 1958 with a credo signed by its seven original members, according to Lal, the idea goes back to his undergraduate days when he became the first student editor of the St. Xavier's College Magazine and tasted the joy of creating something of literary value by locating talents and giving them a platform. Among his college contemporaries who shared his passion for writing were Utpal Dutt, Tarun Roy (subsequently, both became important names in Bangla theatre), an Anglo-Burmese student called Denzil Leverston-Allen, Roger Lesser (an Englishman born in India who later became a priest) Leobald D'Souza who is now a Cardinal, and Romen Mukherjee, the son of a famous industrialist. Utpal Dutt's first and probably the only English play, called "Betty Belshazzar" — a satire on Anglicised Indians — appeared in this magazine. Despite being close friends, Utpal Dutt and Purushottama Lal had their differences: "Utpal's dream was simple. He thought Marx was an Indian Guru as well. My dream was equally simple. I believed that English was an Indian language as well." While talking to me, Lal lamented that over the years he lost these early companions to "Marxism, religion, stage and the corporate world," but later there were others friends, who too realised that their work would not be accepted by mainstream publishers and in 1958 "we formed a group, a nice consanguineous coterie. We wrote prefaces to each other's books, pointing out excellences, and performed similar familial kindnesses in other ways as well... We gave ourselves a name — Writers Workshop — and adopted unto ourselves a detailed, 1,000-word "constitution" drafted by our precisest-minded member, Deb Kumar Das."

Beyond publishing

The activities of this group were not limited to publishing. From the late 1950s, for about 20 years, there would be a meeting at P. Lal's Lake Gardens house in Kolkata every Sunday morning, to read and discuss each other's work. The regulars in the early years were Anita Desai, Pradip Sen, Deb Kumar Das, Kewlian Sio, Sasthi Brata, William Hull and Jai Ratan. P. Lal's wife Shyamasree Devi provided solid support, both literary and otherwise. Some others dropped in now and then — Raghavendra Rao, David McCutcheon and one-time visitors included celebrities like R.K. Narayan, Mulk Raj Anand, Nirad Chaudhuri, Raja Rao, Santha Rama Rau, Allen Ginsberg, Gunter Grass, Geoffrey Hill, Christopher Isherwood, Peter Brook, Paul Engle, Pearl Buck and more... Here is a description of an ordinary Sunday meeting, in P. Lal's own words: " 'Let's see — couldn't 'original sin' be made into 'aboriginal sin'? Sounds so much more in keeping with what the poem is trying to say..." A new poem by Pradip Sen has been read out. It is a winter morning; half a dozen members are present; outside, from the long French windows of the drawing room, one sees sparrows chirruping, and shaliks mud-bathing; inside, a rectangular book-and-magazine-littered centre table also displays coffee, cheese biscuits, samosas and rossogollas... 'Could you take this story home, Jai Ratan-ji, and report on it next Sunday?' And the story circulates from member to member, enduring barrages of critical comment, until there is the editor's final yes or no." These morning meetings stopped in the 1970s. Since 1999, another Sunday morning event has taken its place. Now Lal reads out from his transcreation of Mahabharata, not in his house, but in the Sanskriti Sagar Library in Kolkata.

Along with publishing books, Writers Workshop had started a journal, WW Miscellany (the first issue in 1958 opened with Anita Desai's short story "Grandmother"). There were not too many journals in India those days that provided space for creative writing in English and it attracted poets like R. Parthasarathy, Arvind Krishna Mehrotra, Gieve Patel, Dom Moraes, Saleem Peeradina, Arun Kolhatkar — who were all young then. Looking at the old issues of the journal as well as the complete checklist of Writers Workshop books is like going through the Who's Who of the Indian cultural scene in the last half century. Not only do we find names familiar to us as writers — from Ruskin Bond to Mamang Dai, but also some names we associate with other fields of activity. Not many who know Jatin Das as a painter or Yamini Krishnamurti as a dancer or Nihal Singh as Editor are aware that they were/are poets too. Siddharth Kak went on to become a TV producer, Jug Suraiya a journalist. Gauri Despande and Mamta Kalia after their striking debut in English went on to become well-known as Marathi and Hindi writers respectively.

Ahead of the times

From the beginning, books published by WW carried a declaration that the writers "agree in principle that English has proved its ability, as a language, to play a creative role in Indian literature, through original writing and through transcreations". Fifty years ago this claim seemed either premature or audacious to many. The debate whether English is a suitable creative medium for Indians might seem dated today, but in the 1960s it raged bitterly. In 1963, Buddhadeva Bose, a major Bangla writer and critic, wrote a short but brutally dismissive entry on Indian Poetry in English (those days called "Indo-Anglian Poetry") in The Concise Encyclopaedia of English and American Poets and Poetry edited by Stephen Spender and Donald Hall. Bose described such poetry as "a blind alley lined with curio shops, leading nowhere." Lal copied this two-paragraph entry to some hundred Indian poets in English and attached a questionnaire to solicit their views on the issue of writing in English. In 1968, Jyotirmoy Datta, Bose's son-in-law and a minor Bangla writer, published an essay in the journal Quest, fiercely attacking Indians who wrote poetry in English, and the Writers Workshop poets in particular. His title "Caged Chaffinches and Polyglot Parrots" was a dig at P. Lal's first book of poems: Parrot's Death. P. Lal wrote a witty rejoinder and a discussion ensued on the pages of Quest. Meanwhile, the answers to Lal's questionnaire had started arriving, and in 1969, these were collected, along with a portfolio of poems by each of the 134 contributors, adorned with their photographs, in a massive 600-page volume: Modern Indian Poetry in English: An Anthology and a Credo, which was probably the first major compilation of Indian poems in English. This volume is a collector's item today.

In retrospect, it seems Buddhadeva Bose unwittingly did a great service to Indian Poetry in English. His provocation consolidated the scat-

tered voices, forcing the poets to be self-reflexive. The responses varied widely. Kamala Das simply said she found writing in English easier than writing in Malayalam; Ramanujan wrote to Lal that he had no strong opinion on Indians writing in English: “Buddhadeva Bose has strong opinions on why they should not; you are persuaded that they should. I think the real question is whether they can. And if they can, they will.” Not many agreed with Lal that English was an Indian language. Arvind Krishna Mehrotra analogised in lower case: “english is as much an Indian language as bengali is chinese” and Nissim Ezekiel casually observed, “I do not believe that English is an Indian language,” but that did not seem to matter to him. Many offered autobiographical details to justify their choice of language. But on the whole these comments — serious or irreverent — contributed to a discourse that continued for several decades, at different levels of sophistication. Even today the stale debate on language and “Indianness” is occasionally warmed up and served by the media.

Branching out

WW’s initial emphasis was on poetry but gradually books in other genres began to grow in number. Fiction (more volumes of short stories appeared than novels), drama (Asif Currimbhoy’s 22 plays among others), literary criticism (some of the earliest studies of Indian writing in English, by David McCutchion, Syd Harrex, Stephen Hemenway, were published by WW), memoirs, and now there are newer categories like audio cassettes of poets reading their own work and screenplays (the complete dialogue done by Rahi Masoom Raza for the mammoth Doordarshan “Mahabharata” is available in English translation in 10 volumes). But, to me, the most important is WW’s list of translations (Lal’s term is “transcreation”) from Indian languages. He began long before the translation boom happened in mainstream publishing. I have a personal collection of some of these books that I cherish very much — English versions of Krishna Baldev Vaid’s own Hindi novel (Bimal in Bog), of poems by Gopal Krishna Adiga, Srikant Varma, Sarveshwar Dayal Saxena, C.M. Naim’s Ghalib and Satyajit Ray’s English rendering of his father Sukumar Ray’s Nonsense Verses, to mention just a few at random. Also Premchand and Tagore. Then there is a long list of translations from medieval and ancient authors — Kalidas, Kshemendra, Kabir, Jaidev, Meera, Ilango Adigal, Thiruvalluvar, and the list continues.

I must end by mentioning the major publishing event of the last two decades: The shloka by shloka, canto by canto, English transcreation of Vyasa’s Mahabharata by P. Lal that appeared first in 64-page units and now, fortunately, 17 parvas are complete and since November 2008, the Adi available in DVDs as well as print format.

The Anusasana Parva remains to be Englished. No publishing house would have allowed the translator this unhurried pace, and the time to contemplate the minute ironies and profound ambiguities of Vyasa’s language. Transcreating the entire epic is achievement enough for a lifetime, but Purushottama Lal has done, and continues to do, so much else that he puts us ordinary mortals to shame.

(This article was originally published in *The Hindu*, March 1st, 2009.)



The Commemorative Panel in honor of Meenakshi Mukherjee.

Picture courtesy of Vijay Lakshmi

In Memoriam

It is with great sorrow that we note the passing of valued colleagues in the field, whose brief professional profiles are given below.

W. H. McLeod

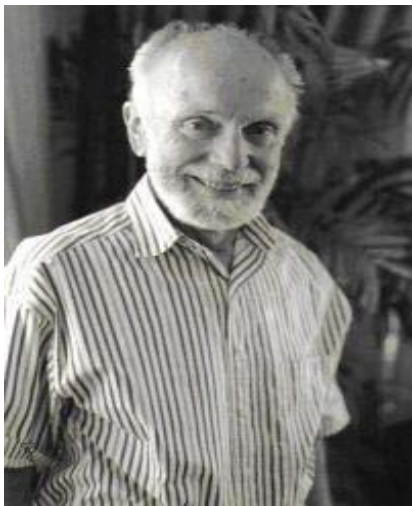


Photo courtesy of Amarjit Chandan

William Hewat "Hew" McLeod was a renowned scholar of Sikhism.

Born in New Zealand on 2 August, 1939, he earned his BA and MA from the University of Otago, Dunedin, and his PhD at the School of Oriental and African Studies in London.

McLeod was a professor of history at the University of Otago until his retirement in 1997. Previously he had taught at Baring Christian Union College at Batala in Punjab, India. He also taught regularly at the University of Toronto from 1988.

His many books include *Guru Nanak and the Sikh Religion* (1968); *The Evolution of the Sikh Community* (1975); *Early Sikh Tradition* (1980); *Who is a Sikh? The Problems of Sikh Identity* (1989); *Historical Dictionary of Sikhism* (1995); *Sikhs of the Khalsa Rahit* (2003). He also edited *Textual Sources for the Study of Sikhism* (1990).

He died on 20 July, 2009.

Aditya Behl



Aditya 'Adi' Behl

Photo courtesy of University of Pennsylvania

Aditya Behl was a scholar of Indo-Muslim literature and culture of South Asian, with an emphasis on Sufi romances.

He earned his BA from Bowdoin College and his MA and PhD from the University of Chicago.

He was an associate professor of South Asia Studies at the University of Pennsylvania and was chair of that department from 2004-2007. Previously he had taught at the University of California at Berkeley.

He published a translation, with Simon Weightman, of *Madhumalati: An Indian Sufi Romance* (2000), and had completed a translation of the *Mrgavati* and large parts of a study on Sufi romances to be called "Hindavi Sufi Romances, Shadows of Paradise: An Indian Islamic Literary Tradition." He wrote a major review essay on Sanskrit literature, "Sanskrit's Hidden Gold" which was featured on the cover of the *Times Literary Supplement*.

He died on 22 August, 2009.

(Biographical information courtesy of University of Pennsylvania.)

In Memoriam

Meenakshi Mukherjee



Photo courtesy of College Street Journal, Mount Holyoke College

Meenakshi Mukherjee was a very eminent litterateur and the winner of a Sahitya Academi award.

She taught at the University of Hyderabad and the Jawaharlal Nehru University in New Delhi as well as various other universities in India and held visiting assistantships at universities outside India.

She was Chairperson of the Indian Association for Commonwealth Literature and Language Studies (IACLALS) from 1993 to 2005, and was also the Chairperson of the International ACLALS from 2001 to 2004.

Her many books include *The Twice-Born Fiction: Themes and Techniques of the Indian Novel in English* (1971); *Realism and Reality: The Novel and Society in India* (1985); *Re-reading Jane Austen* (1994); *The Perishable Empire: Essays on Indian Writing in English* (2000); *Elusive Terrain: Culture and Literary Memory* (2008); *An Indian for All Seasons: The Many Lives of R. C. Dutt* (2009).

She died on 16 September, 2009.

Dilip Chitre



Photo courtesy of Planet Chitre

Dilip Chitre was a renowned poet, author, translator, painter, sculptor and film-maker and the winner of Sahitya Academi awards.

Born on 17 September, 1938, Chitre's first collection of Marathi poetry, *Kavita*, was published in 1960. Some of his many other works include a three-volume collection of Marathi poetry *Ekoon Kavita*; an English translation of the poetry of 17th century saint poet Tukaram, *Says Tuka*; collections of English poetry, *Travelling in a Cage* and *As Is, Where Is*; a collection of new and selected translations from Marathi, *Shesha*. He also edited *An Anthology of Marathi Poetry, 1945-1965*.

He was an important contributor to the "Little Magazine Movement."

He directed the film *Godam* (1983) and made many documentary films as well. He also exhibited his paintings and sculptures.

He died on 10 December, 2009.

If you have personal tributes for these individuals that you would like us to include in the newsletter, please send it to us in time for the winter issue.

SALA Conference 2009

The 2009 SALA annual conference was held from December 26-27 at Radisson Plaza—Warwick Hotel in Philadelphia. The theme of the conference, which was organized by Professors Moumin Quazi (Tarleton State University) and Jaspal K Singh (Northern Michigan University), was “The Sacred and the Secular in South Asian Literature and Culture.”

Highlights of the conference included the following:

- “Conversations with Meena Alexander”—a session moderated by Cynthia Leenerts (East Stroudsburg University), Lopamudra Basu (University of Wisconsin—Stout) and Parvinder Mehta (University of Toledo). Meena Alexander, Distinguished Professor of English at the City University of New York, was presented with the 2009 SALA Distinguished Achievement Award by Dr. P.S. Chauhan, President of SALA.
- A plenary roundtable discussion on “India: Religion, Politics and Culture” led by Wendy Doniger, Mircea Eliade Distinguished Service Professor of the History of Religions in the University of Chicago Divinity School. The other panelists were Dr. Rupa Viswanath of the South Asian Studies Center, University of Pennsylvania, and Dr. David Lelyveld, Professor of History, William Paterson University. Dr. Chauhan made a special presentation to Dr. Doniger.
- “Remembering Meenakshi Mukherjee: The Teacher and the Scholar” led by Gayatri Chakravorty Spivak, University Professor in the Humanities, Columbia University, with Rajeswari Sunder Rajan, Global Distinguished Professor of English, New York University, Amritjit Singh, Langston Hughes Professor of African-American Studies, Ohio University, and Anupama Arora, University of Massachusetts—Dartmouth, with introductions by Rajender Kaur, William Paterson University.
- The Hamara Mushaira was held on the first evening of the conference. The invited guest was Dr. Dileep Jhaveri, poet and playwright from Gujarat, India.
- The conference dinner was held at King of Tandoor Restaurant.



The session honoring Meena Alexander.

Picture courtesy of Vijay Lakshmi

DILEEP JHAVERI: INVITED READER AT HAMARA MUSHAIRA, SALA, December 26, 2009



Dr. Dileep Jhaveri, born in 1943, is a practicing general physician. He writes in Gujarati and his published works are *Pandukavyo ane Itar* (1989), a collection of poems, and *Vyaasochchvas*, a play (2003). Its English translation *A Breath of Vyas* has been published by Seagull Books in 2006. He intends publishing 18-poem *Khandit Kand*, written after demolition of Babri Masjid, along with its translations in Hindi, Bengali and English.

He received the Critic Award, 1989, Jayant Pathak Award for Poetry, 1989, and the Gujarati Sahitya Parishad Award in 1990. He has been invited to present his works by the Central and State Sahitya Akademis, universities and literary groups in various parts of India. He was invited to Asian Poets' Conference in Korea in 1986 and Taiwan in 1995. He has read his poems in Japan, Korea, Singapore, Malaysia and Indonesia. His translated works have been included in several anthologies in Indian and Asian languages and in English. Dr Jhaveri also serves on the Editorial Board of *Kobita Review*, a bilingual journal in Bengali and English, published from Kolkata. He is also on the board of *museindia.com*.

He lives in Mumbai and can be reached at dileepjhaveri@aol.in.

Poetry of Dileep Jhaveri

Here below is a sample from the Khandit Kand poems that were written by Dileep Jhaveri in the wake of widespread communal riots that followed Babri Masjid demolition in 1992.

Hestia Domestica

I am an old fashioned sort, I say
 the fire's place is in the stove
 or in the earthen lamp in an alcove
 or in a lantern.
 Of course, the fire goddess might have wandered
 as a child, naked from forest to forest in ancient times
 or she might have rolled in the grasslands
 in the yet unspoken confusion
 of goose flesh, first-flush youth.
 Or she might have danced in abandon,
 aroused to love, hugging to her heart
 the lava spewing from an erect peak
 that had attained the revelation of orgasm
 But the blazing lava has long been frozen
 in rusty roofs; the forests reduced
 to worm-eaten rafters. And the grass
 is a threadbare thatch beneath which people
 with dry hair, dull eyes, reeky armpits
 huddle around a dented pot of rice.
 In their withered bellies
 fire's cousin, hunger, blooms.
 Now fire, hunger's cousin, instead of feeding
 her desires, throws away her shame,
 runs naked down the avenues, screaming,
 Grab the wanton by the arm,
 pull her unkempt hair,
 smother her with dust
 and tie her as one lowing
 to a pyre in the cremation ground.
 all alone by herself.

Oh, Name!

I never knew
 that around your simple and ordinary name
 would be strewn stones
 of these broken yet spear-sharp teeth,
 lacerated sandy palate,
 torn-flagged lips
 bitter slimy saliva
 and coiling snakes of breaths and sighs.
 To utter that one name,
 to search for that single name
 this dry tongue,
 attired since ages with sharp spikes,
 would need to fare all alone
 in this fading solitude,
 leaving behind the lifelong company of
 dented pots, cracked jugs, patched rags, burnt huts, twisted
 roof-sheets
 in the bridal palanquin of smoke,
 with every thorn decked up,
 covered with scarlet veils of blood-tinged spittle
 wearing flame-feathered wedding-robos,
 holding a fistful of native earth,
 on departure
 to whisper
 in the end
 just one Name.

Stone Play

The stones are aplenty
 Ram! now come, to play.
 The moon's friend, the mirror, lies shattered.
 Scattered all over is ocean's rubble.
 Pips are strewn in unploughed fields.
 Fallen feathers flame in the sky
 I want to hold something, to connect, to raise,
 to join something, to let fly.
 And while just heaving a few pebbles,
 come rushing forth sand, fire, lava in torrents.
 To float
 There are many stones
 Ram! now come, to play.
 Heaps over heaps of ash,
 There are waters, there is blood,
 Breaths are whirling on the potter's wheel.
 Lumpy clay-dolls have made castles of sand.
 Now the stones are aplenty.
 Ram! now come, to play.

For an interesting interview of
 Dileep Jhaveri in Muse India that
 includes the poet's account of his
 experience at the 2009 SALA
 Conference, please visit

<http://museindia.com/regularcontent.asp?issid=32&id=2045>

President's Welcome—2009 Conference

The address given by Dr. Chauhan, President of SALA, to welcome participants to the 2009 Conference on 26 December in Philadelphia is reproduced below.

Friends, each year we look forward to the annual gathering of scholars working in the field of South Asian literature and culture as their primary pursuit or as a secondary interest. And, each year, our conversations, formal and informal, intensify our scholarly efforts, resulting into articles, chapters, or books, the latest being *Passage to Manhattan: Critical Essays on Meena Alexander* (2009), edited by Lopamudra Basu and Cynthia Leenerts. However, much as we have accomplished, more remains to be done, and for a good reason, too. The competition for South Asian critical products, and race among South Asianists, has, of late, been heating up...

Nearly 175 years ago, Emerson had to tell the American Scholar that there was no way to get at all the wealth of "the Book" without a personal industrious effort, for "[h]e that would bring home the wealth of the Indies, must carry out the wealth to the Indies." We have, similarly, to remind ourselves: "Those who would sell the Indies wares must with the rest of the vendors compete." And the market for those wares has rapidly expanded, thanks to the labors of South Asian writers and literary theorists, diasporic and indigenous. What is lacking is the scholarly critical apparatus; it has failed to keep pace with the continuous arrival of new literary works. This scholarly hesitation affects the reception of South Asian literary works; for how they fare in the literary market depends much on the treatment the critics give them. After all, the classic American literature was not taken seriously until D.H. Lawrence's critical essays put them in the limelight. South Asian literature still awaits the host of scholars that will do justice to it.

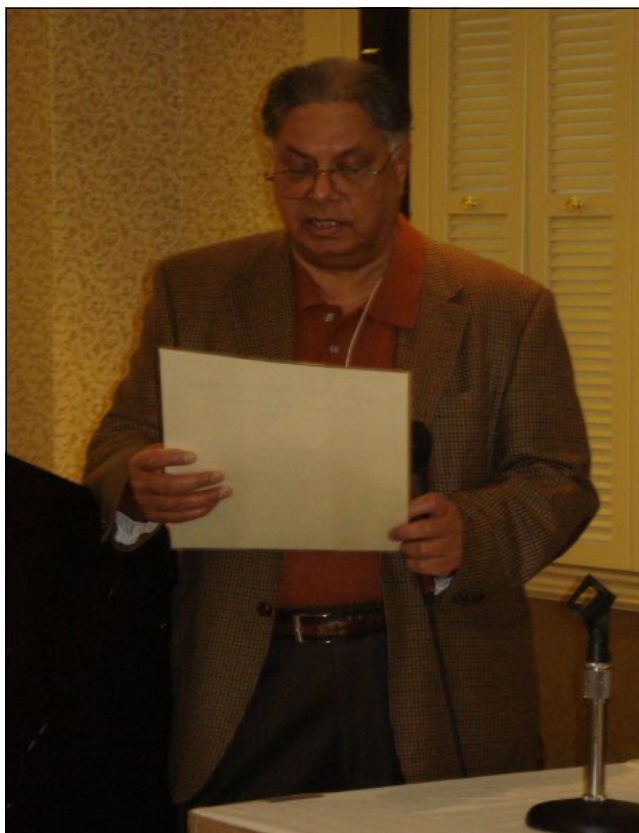
That's where the SALA conference comes in, bringing together critics, budding or accomplished, and setting them up in conversation with each other. The dialogue so generated starts off a series of benefits, and not the least when it plants a seed of curiosity or of doubts about one's own opinion. The stimulus and the doubt are the twin routes that lead to a better comprehension of a text or a form and to a better appreciation of the author. The SALA Conference Program, annually focused on a specific theme, is intended to set off academic and personal dialogues.

Besides the talented members of SALA, this year's Conference brings together outstanding names from various fields: Dr. Meena Alexander (from creative writing), Professors Gayatri Chakravorty Spivak and Rajeswari Sunder Rajan (from literary and critical theories), Professors Wendy Doniger and David Lelyveld (from the history of religions and South Asian cultures), Dr. Rupa Viswanath (from South Asian Studies), and Professor Amritjit Singh from Ethnic Studies. Never before has so much talent gathered in such a small space as this Conference occupies.

However, few of our ambitious plans would have materialized had it not been for the exquisite labor of love of various colleagues, especially of Moumin Quazi, Jaspal Kaur Singh, and Robin Field who put in innumerable hours of work to get things just right. Rajee Kaur's initiative, Cynthia Leenerts's and Penny Ticen's timely assistance, like Kamal Verma's hard work with the *South Asian Review* and Amritjit Singh's voice of caution have only strengthened the substance and the course of the Conference. And some of them, I will have you know, accomplished all this while in grips of a serious illness, while completing a book, or getting their documents ready for promotion and tenure committees—none of them easy tasks at any time. I am, therefore, humbled by the spirit and the goodwill of these dear colleagues and would thank them adequately if words alone could suffice. They represent the best of the spirit and tradition of SALA membership.

We have had our debates and wrangles through the year, and we are the better for them. I invite you all now to pool together your good spirits, vigorous thoughts, and a keen desire to learn from each other—from those who have come to the Conference from near or far, from one discipline or another, with your favorite focus or someone else's. Let me urge you, therefore, to attend and to contribute to, various panels of the Conference, not to just yours. Philadelphia is, indeed, a charming city and has many sights to offer. But they will still be here after the Conference ends on the 27th December evening. So welcome to the intellectual feast prepared and laid out for you.

Pradyumna S. Chauhan



Dr. Chauhan giving his Welcome Address.

Photo courtesy of Summer



Participants listening to the Welcome Address.

Photo courtesy of Summer

Minutes to SALA General Business Meeting in Philadelphia, 2009 December 27, 2009

Attending: P. S. Chauhan, Raje Kaur, Moumin Quazi, Robin Field, Joy Williams Samuels, Rajiv Menon, Nicole Tabor, Waseem Anwar, Suhaan Mehta, Manjula Jindal, Kanika Batra, Nivedita Majumdar, Arch Mayfield, Navneet Kumar, Brian Yothers, Maryse Jayasuriya, Mark Balmforth, Summer Pervez, Sharanpal Ruprai, Madhuparna Mitra, Nyla Ali Khan, Cynthia Leenerts, Ashmita Khasnabish, K. D. Verma, Maya Sharma, Vijay Chauhan, Prabhjot Parmar, Jaspal Kaur Singh
Also in attendance, Dileep Jhaveri

The meeting began at 6:44 p.m. with the **President's Report**. Dr. Chauhan congratulated everyone for a job well done. He encouraged members to speak with Chairs/Liaisons at their universities about *South Asian Review* library subscriptions.

Robin Field then gave the **Treasurer's Report**, noting that the balance in the checking account is currently \$6039.78, and added that Moumin Quazi's institution, Tarleton State University, pledged to donate \$500 toward printing costs of the Conference Issue of the *SAR*.

Kamal Verma gave the **SAR Report**, thanking the guest editors of the most recent issues. He made a resolution (which was passed) to:

Be it known that the *South Asian Review*, the refereed journal of the South Asian Literary Association, has been housed at the University of Pittsburgh at Johnstown since 2001 and that the journal has received substantial institutional support during these years. I hereby propose that the South Asian Literary Association thank the University of Pittsburgh at Johnstown and its President Dr. Jem Spectar for institutional and financial support. I further propose that Dr. Jem Spectar, the President of the University of Pittsburgh at Johnstown, be formally recognized at the 2011 SALA annual Conference for his intellectual commitment, global vision, and multicultural understanding.

New Business: The following resolutions that were passed by the Executive Committee on December 26, 2009 were read, discussed, and passed by acclamation:

1. No financial commitment may be made on behalf of SALA by any Ex. Com member or an official without the prior approval of the Treasurer, who will consult with the President or the Vice-President. (Seconded by Maya Sharma)
2. The number of *SAR* issues per year will be reduced from 4 to 3, eliminating the Conference Issue. Instead, the Summer Newsletter will publish the abstracts of the papers read at the previous conference. Other important information, including the abstracts, will also be published online. (Seconded by Kanika Batra)
3. The Executive Committee has resolved to recognize at the next conference the University of Pittsburgh at Johnstown and its president, expressing formal appreciation for their 10-year long role of institutionally supporting the *SAR* (see Report and Resolution above). (Seconded by Raje Kaur Singh)
4. For one year, October 15 will be the deadline for paying membership fees, which will be a prerequisite for inclusion in the upcoming SALA Conference. Abstracts will be dropped if the presenter has not paid by this deadline. No refunds of membership fees will be given, even if the member does not attend the conference. (Seconded by Robin Field)
5. Assistant Professors will pay \$40 for SALA Membership in 2010. (Seconded by Cynthia Leenerts)
6. Retired faculty and instructors should be grouped in the category with part-time faculty and pay \$35 for SALA Membership in 2010. (Seconded by Nyla Ali Khan)
7. No individual may serve on the Executive Committee more than 10 consecutive years (with the exception of the Newsletter Editor, Webmaster, and Editor of the *SAR*) and there must be a 2-year gap between 10-year spans before being eligible again to serve on the Executive Committee. (Seconded by Cynthia Leenerts)
8. Nobody may read at a SALA MLA panel for 2 consecutive years. The Secretary must keep track of readers and relay this info to the chairs for the following years. (Seconded by Arch Mayfield)
9. A person running for the SALA Executive Committee must have been a SALA member of continuous standing for at least 1 year. Officers must have been members for at least 3 consecutive years. (seconded by Nyla Ali Khan)
10. Beginning in 2011, SALA will ask for a voluntary suggested donation of \$5 or more for non-conference registrants who attend the Hamara Mushaira. \$15 guest fees will still be enforced for entry into the rest of the conference. (seconded by Cynthia Leenerts)
11. The Vice President and the 2 co-chairs will select a maximum of 3 graduate students whose completed papers are submitted to the co-chairs before November 1. These students will be given \$50 at the Conference, plus a waiver of their registration fees that year. (seconded by Suhaan Mehta)

12. Regarding special distinctions being granted at the Conference, SALA already has a Distinguished Achievement Award in place, honoring either a scholar, writer, or combination of both. John Hawley has moved that “reasonable flexibility” be given to the Executive Committee to give special recognition to an additional scholar(s) or writer(s) of special distinction. (seconded by Cynthia Leenerts)

Then, the meeting asked for volunteers to let the Executive Committee know if they’re interested in helping in the future with the extra duties attendant to the SALA: Newsletter editing, Webpage managing, serving on the Executive Committee, serving as a Co-Chair for future conferences, and so forth.

We had no **Newsletter Report** as the editor of the Newsletter did not submit a report or a Winter Newsletter.

The **Conference Theme** for the 2011 meeting was discussed. It was decided that South Asian Realisms would be the theme.

Selection of **Co-Chairs for L.A. SALA Conference (2011)** was then taken up. Rashmi Bhatnagar and Summer Pervez were elected to be the Conference Co-Chairs.

The following **Topics and Chairs** were chosen by secret ballot to be the two submitted SALA Sessions at the MLA Convention:

- “(Re)presentation of the ‘Other’ by the South Asian Diaspora” chair: Joylette Samuels
- “Class-conflict in South Asian Cultural Production” chair: Nivedita Majumdar

The cfp’s are to be submitted to Moumin Quazi by January 4, so that he can submit them to the MLA website by the deadline.

The following two people were elected by secret ballot to serve on the **Executive Committee** (to fill the positions left by the end of the tenure of Karni Bhati and Prabhjot Parmar):

Maya Sharma and Sharanpal Ruprai

So, the makeup of the committee is as follows:

Voting members:

Executive Committee Officers:

- President: P. S. Chauhan (2009-2010)
- Vice President: Raje Kaur (2009-2010)
- Secretary: Moumin Quazi (2009-2010)
- Treasurer: Robin Field (2009-2010)
- SAR Editor: Kamal Verma
- Newsletter Editor: Maryse Jayasuriya (2010-2011) (amended May 2010)

Executive Committee:

- Kanika Batra (2009-2010)
- Rashmi Bhatnagar (2009-2010)
- Maya Sharma (2010-2011)
- Sharanpal Ruprai (2010-2011)

Ex-Officio members:

Past President: Not applicable (because Dr. Chauhan is serving a second consecutive term)

Associate Editors, *South Asian Review*

- Cynthia Leenerts
- P. S. Chauhan
- John C. Hawley
- (Amritjit Singh resigned from the Executive Committee, effective January 1, 2010)

Advisor: position unfilled

Web Manager: Jaspal K. Singh (resigning this summer)

2011 Conference Co-Chairs: Rashmi Bhatnagar and Summer Pervez

The meeting was adjourned at 8:05 p.m.

Respectfully submitted,
Moumin Quazi, Secretary

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South Asian Review
Department of English
University of Pittsburgh at Johnstown
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SOUTH ASIAN LITERARY ASSOCIATION
MEMBERSHIP APPLICATION/RENEWAL
(Calendar Year 2010)

If you have not yet renewed your membership in SALA for calendar year 2010, please take a moment to do it now. Membership in SALA entitles you to keep receiving the SALA Newsletter, as well as to receive the refereed journal, *South Asian Review*.

Name: _____

Address: _____

Affiliation: _____

Office phone: _____

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Dues for Calendar Year 2010 (please circle the appropriate category):

- Student **\$25**
- Instructor, Part-time, Retired (please circle the appropriate category above) **\$35**
- Assistant Professor: **\$40** (\$5.00 of each membership for Assistant, Associate, and Full Professor goes toward SALA's fund to assist Graduate Student travel to SALA's yearly conference)
- Associate Professor: **\$50**
- Full Professor: **\$60**
- Life Membership: **\$350** (payable in two installments, the first by 15 May and the second by 31 August)

Library Subscriptions for *SAR* (Vol. 31, Nos. 1, 2, and 3): **\$55**

Donation to Graduate Student Travel Fund: _____

Donation to SALA: _____

Please send the above form with a check payable to the **South Asian Literary Association** to:

Robin Field
Treasurer, SALA
PO Box 2247
Wilkes-Barre, PA 18703

Any questions? You can reach me at robinfield@kings.edu or 570-208-5900 x5771

Link to the SAJA forum webpage:
<http://www.sajaforum.org/books/>

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Opportunities for Scholars:

Fulbright Scholar Program for US Faculty

The Fulbright Scholar Program is offering 86 lecturing, research or combined lecturing/research awards in American literature during the 2009-2010 academic year, including awards which express interest in ethnic literatures of the United States in Bulgaria, Croatia, Hungary, Japan, Poland, the Sloval Republic, Ukraine, and Venezuela. U.S. Fulbright Scholars in over 130 countries around the world enjoy an experience of a lifetime, gaining a broad cultural perspective on their academic disciplines and connecting with colleagues at institutions around the globe.

Awards range from two months to an academic year. Faculty in American literature may apply for awards specifically in their field or for one of the many "All Discipline" awards open to any field. Grants are awarded to faculty of all academic ranks, including adjunct and emeritus. In most countries lecturing is in English, though awards in Latin America, Francophone Africa, and the Middle East may require proficiency in another language.

The application deadline for Fulbright traditional lecturing and research grants worldwide is August 1, 2008. U.S. citizenship is required. For other eligibility requirements, detailed award descriptions, and an application, visit the website at www.cies.org, or send a request for materials to apprequest@cies.iie.org.

Sent to the editor by Professor Amritjit Singh

SOUTH ASIAN LITERARY ASSOCIATION

An Allied Organization of the Modern Language Association

- SALA promotes knowledge of, and scholarly interest in, the languages, cultures, and literatures of South Asia and the South Asian diaspora. Membership in the Association is open to all individuals and libraries/institutions/organizations interested in South Asian literature, culture, languages, and philosophy, and also in comparative studies.
- SALA hosts two sessions at the Modern Language Association's annual convention and, in addition, hosts an independent annual conference during the same week as the MLA Convention.
- SALA publishes a newsletter carrying announcements of its two MLA sessions, scholarly activities and accomplishments of its members, new titles in the field, and other valuable information for those interested in South Asian literatures.
- SALA also publishes a refereed journal, the *South Asian Review (SAR)*, a representative scholarly forum for the examination of South Asian languages and literatures in a broad cultural context. The journal invites healthy and constructive dialogue on issues pertaining to South Asian literatures, arts, and cultures.
- *SAR*, intended for an audience of various disciplines, welcomes critical and analytical essays on any aspect or period of South Asian literature (ancient, pre-colonial, colonial, and postcolonial). *SAR* is open to all critical and theoretical approaches.
- Membership dues include subscriptions to the *Newsletter* and the *South Asian Review*.

**If you have any announcements
 you would like to see in the
 Winter 2010 SALA *Newsletter*, please send
 them**

**in the form of an e-mail
 (MS Word attachments only, please)
 to mjayasuriya@utep.edu
 by November 7, 2010.**

