Greetings, and a warm welcome to you all to the South Asian Literary Association’s 12th Annual Conference, “Performing South Asia at Home and Abroad” in Seattle. This year’s conference promises to be the best ever. Rahul Gairola and Nandi Bhatia, Co-Chairs of the 2012 conference, have done an incredible job of putting together an ambitious program with over 84 thought-provoking presentations by scholars from across the world. And if that were not enough, the keynote address by the legendary Gayatri Chakravorty Spivak, and the reading by the celebrated writer and scholar Charles Johnson, the featured speaker at the Hamara Mushaira, make this year’s SALA conference a blockbuster event indeed.

This has been an eventful year for SALA and I am very pleased to inform you that the MLA has approved SALA’s status as an affiliate organization for the next seven years. The approval affirms SALA importance within the MLA, and I wish to take this opportunity to offer grateful thanks to the many Executive Committee members who worked very hard on putting together an eloquent and assertive report to the MLA on the stellar work SALA has been doing and its growing stature in the field of South Asian Studies in recent years. My sincere appreciation for the herculean efforts of Dr. P. S. Chauhan, Dr. Amritjit Singh, Dr. Kanika Batra, Dr. Robin Field, and Dr. Moumin Quazi for helping draft SALA’s report to the MLA. Warm thanks as well as well to Dr. K. D. Verma, and to Dr. John Hawley, for their gracious counsel in steering us through this process.

SALA has grown immensely under the wise stewardship of Dr. P. S. Chauhan, preceding SALA President. The changed dates for the MLA convention from December to January are fortuitous in our efforts to grow SALA’s annual conference, and once again, like last year, we will have a packed full two-day conference. Thanks to the initiative and resourcefulness of Rahul Gairola, this is also the first year that SALA has involved local cultural and non-profit institutions to a wide scale in our annual conference. The Seattle Art Museum (SAM), the Arts Commission of the City of Redmond, WA, in addition to the South Asia Center and the Comparative History of Ideas Program of the University of Washington-Seattle, as well as the Master of Arts in Cultural Studies Program, University of Washington, Bothell, are all supporting the SALA conference, and I am deeply grateful to them. For the first time too, thanks to our new webmaster, Madhurima Chakraborty, who with the help of Kris Stokes, has transformed the SALA website, we have a new Paypal service in place which greatly facilitates electronic payment of membership dues, especially for our international participants. For those of you, who have not seen the newly refurbished SALA website, do check it out; you will be impressed.

Recent initiatives toward greater transparency and competitiveness, especially in the selection of SALA sponsored panels at the MLA, the institution the “Best Graduate Student Paper Award,” and the establishment of a graduate student caucus, evidence our commitment to achieving greater inclusiveness and intellectual rigor. I strongly feel we are at a critical juncture in our history as an organization, at the cusp of dazzling growth and the potential to be an influential institution in South Asian cultural and literary studies. Together, we can seize the opportunity to become an exemplar of an intellectually fierce, socially committed, collaborative community of scholars who work at the cutting edge of research in our field.

I wish you all an enjoyable conference experience and look forward to meeting you all.

Rajinder Kaur, William Paterson University
Performing South Asia at Home and Abroad  
The 12th Annual South Asian Literary Association Conference Program  
**January 4-5, 2012**  
Hyatt Place  
110 6th Avenue North (at Denny Way)  
Seattle, WA

**Conference Schedule**  
**Wednesday, January 4**

<table>
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<tr>
<th>Time</th>
<th>Event Description</th>
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<tr>
<td>8:00 onward</td>
<td>Registration (Lobby) and breakfast provided (until 9:30 a.m.)</td>
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| 9:00-9:30     | Welcome: Dr. Rajender Kaur, SALA President  
Opening: Dr. Nandi Bhatia & Dr. Rahul K. Gairola, SALA 2012 Co-Chairs                                                                         |
| 9:45 - 11:00  | Session 1: Panels 1A and 1B                                                                                                                    |
| 11:15 - 12:30 | Session 2: Panels 2A, 2B and 2C                                                                                                                 |
| 12:45 - 1:45  | Lunch break on your own                                                                                                                        |
| 2:00 - 3:15   | Session 3: Panels 3A, 3B and 3C                                                                                                                 |
| 3:30 - 4:45   | Session 4: Panels 4A, 4B and 4C                                                                                                                 |
| 5:00-6:15     | General Business Meeting                                                                                                                        |
| 6:30-7:45     | Dinner on your own                                                                                                                              |
| 8:00 - 10:30  | **Hamara Mushaira** Literary Arts Event                                                                                                          |

**Thursday, January 5**

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<th>Time</th>
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<tr>
<td>6:30 - 9:00</td>
<td>Breakfast provided by Hyatt for hotel guests</td>
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<tr>
<td>8:00 onward</td>
<td>Registration (Lobby)</td>
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<td>9:00-10:15</td>
<td>Session 5: Panels 5A and 5B</td>
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<td>10:30 - 11:45</td>
<td>Session 6: Panels 6A, 6B, and 6C</td>
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<tr>
<td>12:00 - 1:00</td>
<td>Lunch on your own/ Graduate Caucus Lunch</td>
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<td>1:15 - 2:30</td>
<td>Session 7: Panels 7A, 7B and 7C</td>
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<tr>
<td>2:45 - 4:00</td>
<td>Session 8: Panels 8A, 8B and 8C</td>
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<tr>
<td>4:15 - 5:30</td>
<td>Session 9: Panels 9A, 9B and 9C</td>
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<tr>
<td>5:30 - 6:00</td>
<td>Reception</td>
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<tr>
<td>6:00 - 6:30</td>
<td>The SALA 2012 Awards Presentation</td>
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<tr>
<td>6:30 - 7:45</td>
<td>Conference Plenary: Gayatri Chakravorty Spivak, University Professor, Columbia University</td>
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<tr>
<td>8:00 - 10:00</td>
<td><strong>SALA 2012 Conference Dinner:</strong> Annapurna Café, 1833 Broadway (at Denny Way) (206) 320-7770</td>
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</table>
Wed. January 4: 9:45-11:00 a.m.  Session 1: Panels 1A and 1B

CRIMES AND DETECTIVES (1A)
Moderator: Katherine Cummings, University of Washington, Seattle

1. “Performing the Bengali Detective: Chasing Feluda Across Time”
   Kaustav Mukherjee, Michigan State University

2. “Performance and Criminality in Swarup’s Six Suspects”
   Tanvi Patel, University of Washington, Seattle

3. “Performing the Identity and Reconstructing the Self: Kavery Nambisan’s The Story that Must Not Be Told”
   Manju Dhariwal, LNM Institute of IT, Jaipur

COMICS, SATIRES, AND SITCOMS (1B)
Moderator: Maryse Jayasuriya, University of Texas at El Paso

1. “Performing Invisibility: Muslim Comedians/Comedies Waging Peace through Humor in North America”
   Umm Al-wazedi, Augustana College

2. “Gender Performance Anxiety: Sikh Men Wearing Dupattas and Sikh Women Donning Turbans”
   Sharanpal Ruprai, York University

3. “All About H. Hatterr, Performance and Satire”
   Amy L. Friedman, Temple University

Wed. January 4: 11:15-12:30 p.m.  Session 2: Panel 2A, 2B, and 2C

BIOPOLITICS, CULTURE AND CITIZENSHIP (2A)
Moderator: Chandan Reddy, University of Washington, Seattle

1. “Rewriting Narratives of Birth in Ashok Mathur’s A Little Distillery in Nowgong”
   Ranbir Banwait, Simon Fraser University

2. “Citizenship in a Transnational Age: Culture and Politics in Ghosh’s The Shadow Lines’
   Nyla Ali Khan, University of Oklahoma

   Suvadip Sinha, University of Toronto

4. “Performing Motherhood: Mother-Daughter Relationship in Anita Rau Badami’s Tamarind Mem”
   Asma Sayed, University of Alberta

AGENCY, PERFORMANCE AND NATIONALISM (2B)
Moderator: Alia Somani, The University of Western Ontario

1. “Performing ‘Agency’ in (Re)casting Female Subjecthood in Rabindranath Tagore’s Shri Patra or The Wife’s Letter”
   Suchismita Banerjee, University of Wisconsin, Milwaukee

2. “Staging the Rudaalis: The Changing Dynamics of Female Agency from the Short Story to the Film”
   Swaralipi Nandi, Kent State University

3. “Silently Speaking: The Female Body, Cinema and Nation in ‘Mother India’ and Samt-el-Qusur”
   Priya Narayanan, Columbia University

   Shumona Dasgupta, St. Cloud State University

IDENTITY, BELONGING, NOSTALGIA (2C)
Moderator: Suvadip Sinha, University of Toronto

1. “Cultural Inheritance and the Second Generation in David Chariandy’s Soucouyant”
   Farah Moosa, McMaster University

2. “Being Indian in Israel and Israeli in India: Performing Ethnicity in Ruby of Cochin”
   Pallavi Rastogi, Louisiana State University

3. “In Between Worlds: Performing ‘Indianness’ in East Africa”
   Jodi Thompson, University of Washington, Seattle

4. “Performing Identities or Protecting Ideologies: Pakistani Diasporic English Writers and the Streak of Nostalgia”
   Waseem Anwar, Forman Christian College University, Lahore, Pakistan

12:45-1:45 p.m.  Lunch break on your own

Wed. January 4: 2:00-3:15 p.m.  Session 3: Panel 3A, 3B, and 3C

WHITENESS, COURTESANS, NAUTCH GIRLS (3A)
Moderator: John Hawley, Santa Clara University

1. “The Non-Parallel Lives of Cotton Mary and Helen, Queen of the Nautch Girls”
   Alexandra Viets, Towson University

2. “Performing on the Limits of Respectability: Representation of Courtesan and Sharif Culture in Pakeezah”
   Nida Sajid, Rutgers University

3. “Rethinking the Performative Power of Whiteness in India: The Case of Anglo-Indians”
   Priya Menon, Troy University

   Kimberley McLeod, York University

GLOBALIZING SOUTH ASIAN MUSIC: POLITICIZING MUSIC, GENDERING GENRE (3B)
Moderator: Amber Riaz, University of Western Ontario

   Summer Perez, Kwantlen Polytechnic University

   Amber Riaz, University of Western Ontario
3. Romeo & Gangstas: (De-)Constructing Performances of Hyper-Masculinity and Male Desire in Canadian Bhangra Music  
Manjot Bains, York University

REFORM, REVIVAL, RESISTANCE (3C)  
Moderator: Rashmi Dube Bhatnagar, University of Pittsburgh

1. “The Early Indian Novel as a Rehearsal for Reform: The Case of Indulekhā”  
Kellie Holzer, University of Washington, Seattle

2. “Performing for the Lord: Pandita Ramabai’s Pentecostal Revival”  
Sharleen Mondal, Ashland University

3. “Show or Tell? Performance as Instruction in Govardhanram’s Saraswatichandra”  
Meera Ashar, City University of Hong Kong

Jessica Sneizyk, University of Virginia

PERFORMING THE NATION AND ITS PROTESTING OTHER(S) (4A)  
Moderator: Alka Kurian, University of Washington, Bothell

1. “Stripping the Empire: Making Visible the Unseen, the Return of the Abjected”  
Huma Dar, University of California, Berkeley

2. “The Politics of Shamelessness”  
Deepti Misri, University of Colorado

Sunera Thobani, University of British Columbia

PERFORMING EMPIRE/ STAGING INDIA (4B)  
Moderator: S. Charusheeda, University of Washington, Bothell

1. “Raja Ravi Varma, Nalini Malini, and the Staging of India”  
Sheshalatha Reddy, University of Mary Washington

2. “Re-Staging India: Gender, Citizenship, and the Transnational Beauty Assemblage”  
Vanita Reddy, Texas A&M University

3. “Hastings, Burke, and a Deferred Denouement”  
Gaura Shankar Narayan, State University of New York, Purchase

4. “Mapping New Mindscapes: Performativity and Protest in Contemporary South Asian Art in the U.S.”  
Rajender Kaur, William Paterson University

PERFORMING SRI LANKAN & TAMIL IDENTITIES (4C)  
Moderator: Brian Yothers, University of Texas at El Paso

Maryse Jayasuriya, University of Texas at El Paso

2. “Mourning the Dead: Trojan Women, Maternal Politics, and Justice”  
Nimanthi Perera-Rajasingham, Rutgers University

3. “Tamil Representations in Novels from Malaysia/Singapore: Symbolic Ethnicity and Multicultural Repression”  
Christopher Patterson, University of Washington, Seattle

5:00-6:15 p.m. General Business Meeting

6:30-7:45 p.m. Dinner on your own

8:00-10:30 p.m. HAMARA MUSHAIRA Literary Arts Event  
Chaired by Amritjit Singh, Ohio University  
Guest Reader: Charles Johnson, author of Middle Passage and Oxherding Tale, Winner of the National Book Award (1990)  
Other Readers: Amritjit Singh, Waseem Anwar, Moumin Quazi, Prathim Maya Dora-Laskey, Shadab Zeest Hashmi, and others

Thurs. January 5: 9:00-10:15 a.m. Session 5: Panel 5A and 5B

KHUSRAS, HIJRAS AND ‘OTHER’ SEXUALITIES (5A)  
Moderator: Teresa Hubel, Huron University College

1. “‘A Boy with a Bust Made from Rags’: Representation of Queer Corporeality in Ash Kotak’s Hijra”  
Sohomjit Ray, Kent State University

2. “Performing South Asian Femininity: Embodied Performance and Queer Feminist Diasporic Analytic in Sonali Gulati’s Auto-Docs”  
Soumitree Gupta, Syracuse University

3. “Performing Otherness: Sexual Citizenship and the Political Economy of Medicine”  
Nishant Shahani, Washington State University, Pullman

CONSUMING SOUTH ASIA (5B)  
Moderator: K. D. Verma, University of Pittsburgh, Johnstown

1. “Oriental Hauntings: An Exploration of Post-Orientalism in Recent ‘Western’ Cinematic Representations of ‘India’”  
Aniruddha Mukhopadhyay, University of Florida

2. “The Indian Writer as Indo-Chic: Recent Trends in the Marketing and Cultural Consumption of Indian Women’s Writing”  
Parama Sarkar, University of Toledo

3. “Performing History, Memory and the Nation: India Versus Pakistan, World Cup Cricket 2011”  
Shreyosi Mukherjee, National University of Singapore

4. “Performing a Literary Googly: Cricket, Nation, and Technology”  
Rajender Kaur, William Paterson University
SALA Conference Program, continued

in Shehan Karunatilaka’s “Chinaman”
Brian Yothers, University of Texas at El Paso

Thur. January 5: 10:30-11:45 a.m.  Session 6: Panels 6A, 6B, and 6C

FROM PAGE TO STAGE AND FILM (6A)
Moderator: Rajender Kaur, William Paterson University
1. “A Comparison/Contrast of Rushdie’s Midnight’s Children and Its Stage Adaptation”
Moumin Quazi, Tarleton State University
2. “‘Everyone Has His Reasons’: Satyajit Ray’s and Rabindranath Tagore’s Ghare-Baire”
Cynthia A. Leenerts, East Stroudsburg University
Pennie Ticen, Virginia Military Institute

PERFORMANCE / TRANSLATION / VERNACULARITY (6B)
Moderator: Amritjit Singh, Ohio University
1. “Performance and Translation in Vijay Dan Detha”
Karni Pal Bhati, Furman University
2. “Memory, Boli (speech) and Performance in Ardhhkathanak (1641)”
Rashmi Dube Bhatnagar, University of Pittsburgh
3. “Performance as Resistance: Folk Theater of Kerala”
Shoba Sharad Rajagopal, Westfield State University
4. “‘With a night of ghazals, what else comes to an end?’: Remembering the Majlis in America”
Fatima Burney, University of California at Los Angeles

CASTE, RACE AND OTHER MARGINALITIES (6C)
Moderator: Sangeeta Ray, University of Maryland at College Park
1. “‘You are Your Own Refuge’: Shame in Sharankumar Limbale’s The Outcaste and Shashi Deshpande’s The Dark Hold No Terrors”
Else Auril, University of Maryland
2. “Quotidian Violence: Reading Dalit and Aboriginal Canadian Literatures”
Alia Somani, The University of Western Ontario
Theresa M. Casey, American Career College

12:00 - 1:00 p.m.  Lunch break on your own / Graduate Caucus

1. “Dynamics of Performance in the Ancient Greek and Sanskrit Drama”
Rajnish Dhawan, University of the Fraser Valley
2. “Dancing Bodies, Soaring Souls: Exploring Spirituality in Dances Across Cultures”
Shreelina Ghosh, Michigan State University
3. “Representing, Embodying and Evoking Lover Krishna”
Nidya Shantini Manokara, National University of Singapore
4. “Dancing down history: Substituting Bharatanatyam for Sadir and Ethnicity for Art”
Teresa Habel, Huron University College

BODY POLITICS (7B)
Moderator: Joylette Williams Samuels, Nassau Community College, SUNY
1. “Scopophilia and the Male Body in Indian Cinema”
Elizabeth Hornbeck, University of Missouri
2. “Shonali Bose’s Amu and the Performance and Representation of Sikh Bodies”
Gitanjali Kaur Singh, University of California, Los Angeles
3. “‘We Don’t Want Freaks’: Performing Disability in Mahesh Dattani’s Tara”
J. Edward Mallot, Arizona State University

PEDAGOGY AND PERFORMANCE (7C)
Moderator: Pennie Ticen, Virginia Military Institute
1. “Visualizing the South-Asian Body: Social Justice and the Literature Classroom”
Mayuri Deka, The College of the Bahamas
2. “Between a Rock and a Hard Place: Identity Negotiation of South Asian, Shia-Ismaili Muslim Girls in US Public Schools”
Natasha Merchant, University of Washington
3. “Performing Ladakh: The Creation of Performance with Students at Druk White Lotus School”
Lakshmi Eassey, Pitzer College
4. “Performing Pakistani Muslim Womanhood in the Classroom”
Samina Najmi, California State University, Fresno

1. “Not Really a King, Only a Shadow: Deconstructing the Popular Sikh Image in Indian Cinema”
Parvinder Mehta, Davenport University
2. “Negotiating Bridges (from the Edges): Mangai’s Performative Practice in Progressive Tamil Theatre”

Thurs. January 5: 2:45-4:00 p.m.  Session 8: Panels 8A, 8B, and 8C

CONTESTING CATEGORIES, BREAKING BOUNDARIES: THEATRES OF RESISTANCE AND CULTURAL CITIZENSHIP (8A)
Moderator: Priya Jha, University of Redlands
1. “Not Really a King, Only a Shadow: Deconstructing the Popular Sikh Image in Indian Cinema”
Parvinder Mehta, Davenport University
2. “‘Negotiating Bridges (from the Edges): Mangai’s Performative Practice in Progressive Tamil Theatre”
SALA Conference Program, continued

**LITERATURE, ART, VIRTUAL NETWORKS AND PERFORMANCE (8B)**

Moderator: Prabhjot Parmar, University of the Fraser Valley

1. “Twittering the New Generation: Performing Writerly Identities through Social Media”
   Josna Rege, Worcester State University

2. “Performativity of Language and Amitav Ghosh’s The Hungry Tide and Sea of Poppies”
   Rajyashree Khushu-Lahiri, Indian Institute of Technology, Ropar

3. “Transforming Gender through Art among the Siddis of South India”
   Atreyee Phukan, University of San Diego, California

**TESTIMONY, RESISTANCE, AND HUMAN RIGHTS (8C)**

Moderator: Henry Schwarz, Georgetown University

   Harveen Mann, Loyola University, Chicago

2. “Performing Transit: Testimony and Subjectivity in the Canadian Refugee Hearing”
   Arun Nedra Rodrigo, York University

3. “Songs of Freedom: Performance as Protest and Piety in Tareque Masud’s Matir Moina”
   Fawzia R. Mahmood, Independent Scholar

4. “Performances of Resistance: Contesting Performances of Humiliation in Contemporary ‘Religious Violence’ in India”
   Namrata Mitra, Purdue University

Moderator: Karni Pal Bhati, Furman University

1. “‘Please Don’t Beat Me, Sir!’: Aesthetic Theory and Political Resistance in Contemporary Indian Performance”
   Henry Schwarz, Georgetown University

2. “Literature vs. Activism”
   Shazia Rahman, University of the Western Illinois, Macomb

3. “Re-presenting Lives and Representational Limitations”
   Pankhuree Dube, Emory University

**PERFORMING A GLOBAL BOLLYWOOD (9A)**

Moderator: Moumin Quazi, Tarleton State University

1. “Performing Cool: From Hollywood to Bollywood Via Hong Kong”
   Rashna Wadia Richards, Rhodes College

2. “‘New Girl in the City’: Bollywood’s New Feminine Trajectories through Globalizing Bombay”
   Arunima Paul, University of Southern California

3. “Globalization and Bollywood in Idaho”
   Alan Johnson, Idaho State University

4. “Viewing Pleasure, Self-Reflexivity and Shyam Benegal’s Cinema”
   Bryan Hull, Portland Community College, Oregon

**ACTIVIST PERFORMANCE (9B)**

1. “Please Don’t Beat Me, Sir!’: Aesthetic Theory and Political Resistance in Contemporary Indian Performance”
   Henry Schwarz, Georgetown University

2. “Literature vs. Activism”
   Shazia Rahman, University of the Western Illinois, Macomb

3. “Re-presenting Lives and Representational Limitations”
   Pankhuree Dube, Emory University

**GENDER AND PERFORMANCE (9C)**

Moderator: Kanika Batra, Texas Tech University

1. “Politics as Performance: Memory and Trauma in Fawzia Afzal-Khan’s Lahore with Love”
   Joylette Williams Samuels, Nassau Community College, SUNY

2. “Other People’s Parts: Covering the Undesirable in Works by Nafisa Haji and Shaila Abdullah”
   Miriam Robinson, University of North Carolina, Chapel Hill

3. “Slipping into the Cracks: Performances of Gender and Culture in Shani Mootoo’s Vaimbhi’s Daughter”
   Holly Morgan, Lakehead University

5:30-6:00 Reception
6:00-6:30 The SALA 2012 Awards Presentation
6:30-7:45 p.m. Conference Plenary:
   Gayatri Chakravorty Spivak, University Professor, Columbia University
8:00-10:00 p.m. SALA 2012 Conference Dinner
   Annapurna Café, 1833 Broadway (at Denny Way) (206) 320-7770

The SALA 2012 organizers graciously thank:

Seattle Art Museum (SAM)
The Arts Commission of the City of Redmond, WA
The South Asia Center, University of Washington, Seattle
Comparative History of Ideas Program (CHID), University of Washington-Seattle
Priya Frank and Theryn Kigvamasudvashti, SALA 2012 Volunteer Research Assistants
Master of Arts in Cultural Studies (MACS) Program, University of Washington, Bothell
Gayatri Chakravorty Spivak is University Professor, the highest honor given to a handful of professors across the university, and a founding member of the Institute for Comparative Literature and Society at Columbia University. She has been an activist in rural education and feminist and ecological social movements since 1986.


Charles Johnson is the Pollock Professor of English, author of 16 books, among them the novels Middle Passage, Oxherding Tale, Faith and the Good Thing, and Dreamer, the story collections: The Sorcerer’s Apprentice, Soulcatcher and Other Stories, and Dr. King’s Refrigerator and Other Bedtime Stories; and works of philosophy and criticism such as Being and Race: Black Writing Since 1970 and Turning the Wheel: Essays on Buddhism and Writing.

He is also a screenwriter, essayist, professional cartoonist, international lecturer, and for 20 years served as fiction editor of The Seattle Review. He received the 1990 National Book Award (fiction) for Middle Passage, NEA and Guggenheim fellowships, a Writers Guild Award for his PBS drama “Booker,” two Washington State Governor’s Awards for literature, the Academy Award for Literature from the American Academy of Arts and Letters, and numerous other prizes and honorary degrees. In 1998 he received a John D. and Catherine T. MacArthur Fellowship (“genius” grant), and in 2003 literary scholars founded the Charles Johnson Society at the American Literature Association.


Biographical information courtesy of English Department, University of Washington
SALA MLA 2012 Panels

SALA also has three panels at the MLA Convention, details for which appear below:

331. Literary City in South Asia
Friday, 6 January, 3:30–4:45 p.m., Willow B, Sheraton

Presiding: Rashmi Bhatnagar, Univ. of Pittsburgh
1. "Urban Derive and Muslim Identity in Altaf Tyrewala's No God in Sight," Gautam Premnath, Univ. of California, Berkeley
3. "A City That Has Multiple Aliases: Suketu Mehta's Revision of Bombay," Sarah Harrison, Univ. of Wisconsin, Madison

Responding: Kanika Batra, Texas Tech Univ.

475. Literature and Social Activism in South Asia
Saturday, 7 January, 12:00 noon–1:15 p.m., Willow B, Sheraton

Program arranged in association with the Discussion Group on South Asian Languages and Literature

Presiding: Kanika Batra, Texas Tech Univ.
2. "Midnight's Children and the Disabled Subaltern," Christopher Becker Krentz, Univ. of Virginia

654. "Continuous Voyage Orders": From Komagata Maru to the Aftermath of 9/11
Sunday, 8 January, 8:30–9:45 a.m., Ballard, Sheraton

Presiding: John Charles Hawley, Santa Clara Univ.
3. "Asking the Hard Questions and Saying the Harsh Things: Indian Responses to Terror and 9/11," Harveen Sachdeva Mann, Loyola Univ., Chicago

For all abstracts, visit www.southasianliteraryassociation.org/.

Sessions of Possible Interest at the MLA Convention

31. Colonial Violence, Indigenous Feminisms, and Sovereignty
107. Postcolonial Studies and Literary Form
155. Authority, Sovereignty, Postcoloniality: Recent Narratives of Dictatorship
223. Translation and Disciplinarity
297. Radical Friendships in South Asia

Program arranged by the Discussion Group on South Asian Languages and Literatures

Presiding: Karni Pal Bhati, Furman Univ.
3. "Conflicting Loyalties: Forster, Dewas, and Other Friends against Empire," Karni Pal Bhati

312. South-South Dialogues

354. Queering the Indigene: Rearticulating Intersections in Postcolonial, Indigenous and Queer Studies

432. Postcolonial Literary History: Concepts and Permutations

Program arranged by the Division on Postcolonial Studies in Literature and Culture and the Division on English Literature Other Than British and American

Presiding: Ato Quayson, Univ. of Toronto


While literary theory has been central to the formation of postcolonial studies, many scholars in the field, along with those in cognate areas such as comparative and world literature, have increasingly turned their attention to mapping literary history. This roundtable will focus on various issues in literary history from postcolonial, comparative, and other perspectives and will be aimed at graduate students and everyone interested in literary history generally.

441. The United Front: Colonial and Ethnic

530. Translation and World Literature

533. Islamic Discourse in Global Literature in the Post-9/11 Era

584. A Creative Conversation with Charles Johnson

Charles Johnson with speak with Linda Selzer on topics ranging from philosophical fiction to Buddhism to life as a Seattle resident.

717. Servitude in the Contemporary Transnational Literary Imaginary

740. Creative Nonfiction in a Global Frame
ABSTRACTS FOR 2012 SALA CONFERENCE

Umme Al-wazedi, Augustana College
Performing Invisibility: Muslim Comedians/Comedies Waging Peace through Humor in North America

Azhar Usman, a Chicago-based stand-up comedian, begins his stand-up routine by describing how his long hair and beard are perceived in the streets: a white male from a car shouted out, “What’s up Usama?” and another shouted, “Yes, what’s going on Gandhi?” Azhar was confused—“Can I simultaneously embody the characteristics of Gandhi, a pacifist and the world’s most wanted terrorist?” The works of comedians like Azhar attempt to normalize the dominant discourse which usually focuses on the depiction of the bad Muslim who is portrayed in Hollywood movies as either an oppressive patriarch or a terrorist. This paper attempts to examine and analyze a stand-up comedy and two sitcoms respectively, by focusing on two specific questions: How do their performances construct a sense of their own identity as Canadians or as Americans? What role does the genre of ethnic comedy or humor play in creating an anti-racist discourse?

Meera Ashar, City University of Hong Kong, Hong Kong
Show or Tell? Performance as Instruction in Govardhanram's Saraswatichandra

This paper argues that the use of the literary form of the novel and the idiom of Reform are impelled by a similar drive towards re-presentation and pedagogy and away from an understanding of instruction that has its roots in action-knowledge. Using the nineteenth-century Gujarati novel, Saraswatichandra, which was written as an instruction manual for members of the impending nation, I investigate the breakdown of the ‘performative’ in attempts to play an instructive role in society by trying to re-present, codify and modify the knowledge/practices of what have been spoken of in various discourses as traditional or non-modern. I examine shifts in the category of instruction as reflected in the transformation of the novel from the presentation of imitable actions to a representation of the worldview of the characters within the world of the novel and relate these shifts to the eventual unintelligibility of the novel.

Elise Auvil, University of Maryland
“You are Your Own Refuge”: Shame in Sharankumar Limbale’s The Outcaste and Shashi Deshpande’s The Dark Hold No Terrors

The performance of shame—the feeling of inferiority, incompetence, humiliation, and disgrace—is a feature in both Sharankumar Limbale’s Dalit autobiography The Outcaste and Shashi Deshpande’s novel The Dark Holds No Terrors. The goal of this paper is to explore how writing can act as a performance of one’s shame. Limbale’s shame stems from growing up as a child of mixed caste and, therefore, an outsider among all. Deshpande’s protagonist, Saru, feels shame through her womanhood. Although Limbale and Deshpande portray shame in two different manners, they both illustrate that acknowledging the shame of one’s identity and performing, this shame, through writing; ultimately help the oppressed to overcome the emotion. By writing about the inherent shame of their societal positions, they claim their feelings, the first step to overcoming them. Limbale’s and Deshpande’s performances as writers also act as ethical responses to the taboo of discussing one’s shame.

Suchismita Banerjee, University of Wisconsin, Milwaukee
Performing “Agency” in (Re) casting Female Subjecthood in Rabindranath Tagore’s Strir Patra or The Wife’s Letter

Rabindranath Tagore’s Strir Patra or The Wife’s Letter interrogates women’s agency in constructing identity politics within the narrative of Indian national movement. Twelve-year-old Mrinal is married to an upper class Hindu family and faces oppression due to her gender, religious and scriptural dictates, caste and class. The revival of a new patriarchy operated as a mode of resistance to the “modernizing” mission of educated reformists and functioning as a regularizing register to confine women’s emancipation. In an awakening of self-hood, Mrinal leaves her husband to create her own space. How can we read her act of defiance? Is she exercising “agency” or is the text creating connotative ambivalence through its narrative structure? Extrapolating Judith Butler’s notion of gender “performativity” it can argued that agency, in this context, is not a fixed register, but an ambiguous signifier that can be produced and reproduced to gain authenticity.

Theresa Casey, American Career College
The Presence of Negation: An Exploration of Isolation in The Postmaster

Through his use of isolationism in the form of negation, Rabindranath Tagore shapes characters in The Postmaster as expressions of the physical and symbolic. This process creates in Tagore’s characters manifestations of the natural, humanistic emotions that are associated with absence, i.e., the isolation of the Postmaster, a “Calcutta boy” and the orphaned Ratan. However, the bonds created by their isolations eventually result in an irreparable divide between the two. Kenneth Burke posits that man, “inventor of the negative”, is the only being capable of understanding absence. The effect absence has on the Postmaster and Ratan creates the multi-faceted conflict in their story. Burke asserts that man “is separated from his natural condition by instruments of his own making” (Richer, 581). This suggests that since the isolation experienced by the Postmaster and Ratan is created by human hands: caste, gender and disability, these characters become products of their own [unj]doing.

Huma Dar, University of California, Berkeley
Stripping the Empire: Making Visible the UnSeen, the Return of
**the Abjected**

This paper analyzes the politics of performativity of three protests: smearing excreta at Savanur, cooking/eating beef outside the Town Hall at Bangalore (both in Karnataka), and (semi)nude protests in Srinagar. All three protests hinge on making visible the trauma that is normalized into invisibility and enact the return of the abject—feces, food, and the raw body, stripping bare the working of power on and through the human body. These embodied modes of resistance perform to varying degrees an inversion of power, if not materially, then at least symbolically and ideologically. The paper investigates the intimate genealogies of the theatricalization of punishment/discipline on Kashmiri Muslims under the Dogras and the current Indian regime, and on Dalits in India. Such an interrogation proposes the centrality of caste within the Indian Nation-State’s grammar of governmentality, and demonstrates the oscillating overlaps between the historical constructions of the abjected, intractable, mlechchha Dalits and Kashmiri Muslims.

Shumona Dasgupta, St. Cloud State University

**Difficult Daughters and Disobedient Wives: Violence, Gender and Performing Identity in Partition Texts**

My paper attempts to understand Partition violence in terms of a particular performance of gendered identity by exploring the ways in which violence structures a normative performance of femininity in Partition texts. I will analyze Manju Kapur’s *Difficult Daughters* (1998) and Shauna Singh Baldwin’s *What the Body Remembers* (1999), both of which depict how the Partition folded in everyday relations and affected material practices in the performance of everyday life. While Baldwin’s text explores how the performance of a normative Sikh femininity places women in a dangerous socio-symbolic space, exemplified by their willingness to perpetuate violence upon themselves and other women, *Difficult Daughters* stages the contradictions inherent within a simultaneous performance of normative Indian womanhood and “ideal” colonial subjecthood, tying the ideologies underpinning patriarchal motherhood and bourgeois domesticity in the period of high nationalism to gender pathologies that emerged during the Partition.

Manju Dhariwal, LNM Institute of IT, Jaipur

**Performing the Identity and Reconstructing the Self: Kavery Nambisan’s The Story That Must Not Be Told**

Kavery Nambisan’s *The Story That Must Not Be Told* is dialectic of the search for identity by members of two sections of society, dichotomized by the privilege and the lack of it and juxtaposed in spatial proximity. The novel’s protagonist, Simon Jesukumar, an aging widower lives alone in an apartment complex called ‘Vaibhav’ adjacent to a large and flourishing slum called ‘Sitara.’ The narrative framework charts out the journey of Jesukumar’s life through his own narrative consciousness. His philanthropy takes him to Sitara which is symbolic of the degenerating living conditions in a metro. For inhabitants of Sitara, it is a microcosm where there is compas-

Rajnish Dhawan, University of the Fraser Valley

**Dynamics of Performance in the Ancient Greek and Sanskrit Drama**

Spectacle—the sixth formative element in the Aristotelian concept of Tragedy finds nothing more than a perfunctory mention in his treatise on the art of drama—the Poetics. Bhārata, the author of the Natyashastra, an ancient Sanskrit text on the art of dramaturgy considers drama as “drishya-kavya (visual poetry).” Both, the Poetics and the Natyashastra belong to an era that witnessed active Indo-Greek socio-cultural contact. This paper will compare the Spectacle aspect in ancient Greek and Sanskrit drama and through this comparison try to understand whether the Indo-Greek socio-political contact translated into an intercultural exchange of ideas especially in the context of drama. The paper will analyze Greek and Sanskrit dramatic texts to highlight the visual elements in them and at the same time study the development of playhouses in ancient India and Greece to look for signs of Indo-Greek intercultural exchange of ideas in the context of dramatic performances.

Amy Friedman, Temple University

**All About H. Hatter, Performance and Satire**

My paper, evenly literary history and literary theory, surveys theatrical performances of G.V. Desani’s tour-de-force comic novel, *All About H. Hatter* (1948). The novel has been adapted for stage by a Pakistani sister-and-brother team in Canada, and in three distinct iterations by a sometimes-Dadaist theatre duo in Ireland, for hundreds of performances around the world. The book has achieved cult literary status in some circles, yet continues to baffle puzzled readers navigating a post-colonial text arguably both entrenched in and satirizing traditional Indian literary philosophical modes of discourse. My surprising conclusion is that Desani’s text is providing a relevant and contemporary way of articulating, for very diverse performers and audiences, issues of identity construction and belonging. Further discussion of the novel as a performance source brings in Desani’s specific notion of gesture as performance, of *Hatter* as an extended exercise in theatricality, and aspects of articifice in literary modes of anti-realism.

Shreelina Ghosh, Michigan State University

**Dancing Bodies, Soaring Souls: Exploring Spirituality in Dances across Cultures**

Spirituality is interwoven into the fabric of Indian culture and that is evident in most of its artistic expressions. To most performers of Indian classical Odissi dance, spirituality is an es-

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sentential element. This presentation will trace the essence of spirituality in the practice and pedagogy of Odissi. Parallels will be drawn with three other performative practices that have found expression in some western artistic cultures: African-American soul dance, Brazilian capoeira and Native-American stomping dance. Indian classical dance can become accessible to multiculturally audience outside India if these intersections are demonstrated, juxtaposed and communicated within performances. With my artistic experience of Odissi and scholarly interest in cultural rhetorics, I will attempt to explore the profound connections between a culture and an art in this ancient performative tradition. Odissi and other Indian classical dances are being learned and taught widely by non-Indians and second generation Indians.

Kellie Holzer, University of Washington
The Early Indian Novel as a Rehearsal for Reform: The Case of Indulekha
In the later nineteenth century, Indian writers began experimenting with the modern form of the novel to represent lived realities and prescribe future realities. Many of these writers were also social reformers, and they often rehearsed their interventions into reform debates through their fictional representations of social practices. This paper explores one instance of how the early Indian novel was a forum for the dramatization of reformist rhetoric. O. Chandumenon’s Indulekha (1889), considered one of the first novels in Malayalam, was written amid debates about whether Nair marriage customs ought to be regulated by colonial law. The novel can be seen as a dress rehearsal for some of the ideas the novelist would later present to the Malabar Marriage Commission in his dissenting memorandum of 1891. Specifically, the novel and memorandum share a consistent emphasis on cultural relativism, pleas for the tolerance of cultural difference, and an insistence on Nair respectability.

Elizabeth Hornbeck, University of Missouri
Scopophilia and the Male Body in Indian Cinema
While Laura Mulvey describes the female body on screen as the desired object of visual pleasure, the male body has not received adequate attention from film critics, though it is at least as important as the female body in Bollywood cinema. National film censorship codes and Indian social conventions contribute to a greater emphasis being placed on the eroticized male body. Parveen Adams argues that viewers – both male and female – are able to take pleasure in looking at both male and female eroticized bodies because identification, object choice, and sexual position are subject to oscillation and fluctuation. Lalitha Gopalan theorizes that the “withdrawal” of the camera from the female body – or “camera-coitus interruption” – is an indispensable part of the visual pleasure created by Indian films. Using the work of Indian theorists, I will explore representations of the eroticized male body and suggest some interpretations of its role and reception.

Teresa Hubel, Huron University College
Dancing down History: Substituting Bharatanatyam for Sadir and Ethnicity for Art
In the late nineteenth and early twentieth centuries, the forces of nationalism, imperialism, and social reform in India brought about the suppression of the matrilineal culture of the dancing women of South India, the devadasis. Meanwhile, in another realm, newly emergent dancers and choreographers worked towards the revival of the devadasis’ dance under a new name. Sadir became Bharatanatyam. My paper examines the consequences of this historical relocation of south Indian dance. As Bharatanatyam became synonymous with a certain kind of fetishized Indian femininity, the devadasis were put under erasure, their contribution to the performing arts in India aggressively forgotten in a collective act that looks remarkably like the psychological process of disavowal. Sixty years later this disavowal is apparent even in Canada today, where mostly young middle-class women continue to learn a modified version of the dance of the devadasis without understanding the cost of its journey here.

Bryan Hull, Portland Community College, Oregon
Viewing Pleasure, Self-Reflectivity and Shyam Benegal’s Cinema
One of India’s most long-standing and revered film directors, Shyam Benegal routinely interrogates the stories that Indians tell themselves and the damage such stories cause. In Samar, a Brechtian film that questions both the role of the film director and crew, as well as the secure place of the viewer, Benegal is particularly effective in rethinking issues of caste, power and tradition. In this talk, I will focus on the ways in which his films, but particularly Samar, draws our attention to the usual maintained distance between the center and the periphery, the urban and the rural, the oppressor and the oppressed, the private self and the public self. Other films, such as Ankur, Mandi and Trikal, will also be discussed as different ways that the director attempts to achieve some of the same political and aesthetic goals.

Maryse Jayasuriya, University of Texas at El Paso
Womanly “Acts”: The Significance of “Attaining Age” in Contemporary Sri Lankan Writing
The puberty ceremony for young girls in Sri Lanka includes a period of seclusion following the onset of menstruation, which is commonly referred to as “attaining age.” There are also a series of rituals that culminate in an elaborate celebration that signals to family, friends, the community, and the girl herself that the latter is “grown up” and ready for marriage, sexuality and procreation. This event appears to be a celebration and a pathologization of a normal biological development. Sri Lankan Anglophone writers have focused on this celebration in light of gender performance. I consider how Sri Lankan writers Jean Arasanayagam, Vivimarie Vanderpoorten and Chandani Lokuge depict the ceremony in their poetry and fiction. By choosing to focus on the ceremony as performed by Sinhalese Sri Lankans, Arasanayagam and Vanderpoorten,
both Burghers of Eurasian descent, and Lokuge, a diasporic living in Australia perform their version of Sri Lankan identity.

Alan Johnson, Idaho State University  
Globalization and Bollywood in Idaho  
This paper reflects on my experiences of sharing with undergraduates some features of globalization, particularly through South Asian popular culture. My guiding question is: How does an American college student relate to Indian performance, and why should this matter? At my mid-level state institution, students are often surprised by both the familiarity and the strangeness of Bollywood. They may recognize songs by Nasrat Fateh Ali Khan or A. R. Rahman even if they cannot pinpoint the source, and are comfortably surprised by references to western popular culture. Yet their American sensibilities initially recoil at Bollywood depictions of gender roles and family relationships. Indian college students, by contrast, are equally familiar with Bollywood and Hollywood tropes. This presentation considers how sensibilities have changed among students in both regions, and what this might tell us about the globalization of popular culture, its extent as well as its limits.

Nyla Ali Khan, University of Oklahoma  
Citizenship in a Transnational Age: Culture and Politics in Ghosh’s The Shadow Lines  
Transnationalism implies a process in which formations that have traditionally been perceived as restricted to well-defined political and geographical boundaries have transgressed national borders, producing new social formations. Yet transnational politics often lead to cultural and religious fanaticism by emphasizing a conception of identity polarized between the “authentic” and the “demonic.” Concentrating on the intertwined topics of nationalism, transnationalism, and fundamentalism, my analysis addresses the dislocation that is caused by the transformations associated with these phenomena in the works of Amitav Ghosh. At the same time, postcolonial societies have been affected by the processes of globalization, nationalism, regionalization, international migration, and religious fundamentalism. These new trends are in strong contrast to the earlier political and social aspects of ethnonationalism.

J. Edward Mallot, Arizona State University  
“We Don't Want Freaks”: Performing Disability in Mahesh Dattani’s Tara  
In his 1990 play Tara, Mahesh Dattani opens with a medically improbable premise—the separation of differently-sexed, yet conjoined twins—and proceeds to chart the operation’s physical and emotional aftermath. Dattani uses this premise to interrogate gender inequality more broadly, and current scholarship on the work invariably highlights this theme. Left relatively unexplored are the characters’ constant discussion of bodies, body wholeness and body function. Multiple characters experience some form of “disability,” and suffer social stigma; Dattani illuminates not only the consequences of the twins’ extraordinary birth circumstances, but the prejudices attached to mental illness, bodily malfunction and low intelligence. This paper explores Dattani’s concerns about disability, and how his play opens questions about body politics and the body politic, bios and the rights of the corporeal self, the relationship between science and the state, and the often-uncomfortable distance between body-based “ability” and prejudice-based “citizenry.”

Harveen Sachdeva Mann, Loyola University Chicago  
Non-Writerly “Meditations” on the Anti-Sikh Pogroms of 1984  
My paper will contrast the relative “failure” of written narratives with the more audible and visual success of film and video texts about the anti-Sikh pogroms of 1984. In contrast to the minimal literary response to the Sikh massacres, there are various government-sponsored and independent reports, eyewitness accounts, article-length analyses, book-length political commentaries, films, and video texts that have proliferated especially around the tenth, twentieth, and twenty-fifth year anniversaries of the events. I will consider the choice and impact of the genre of selected “meditations” on 1984 with a view to assessing the following issues: Multiple meanings attached to 1984 through the years, and a quarter century later; Divergence between Sikh nationalist, human rights activist, leftist, Hindu nationalist, and state ideologist interpretations of the events; and Continuing significance of 1984 to contemporary definitions of Indian nationhood and its many fractures and fault lines.

Nidya Shanthini Manokara, National University of Singapore  
Performing, Performing: Representing, Embodying and Evoking Lover Krishna  
Within the context of Bharata Natyam ‘Krishna’ is a figure emblematic of Love. The dancer relies on performative acts like mudras to re-present this complex figure well welded in Indian mythology, religion and culture. For a third-generation Singapore-born Hindu-Indian Bharata Natyam dancer, ‘Lover Krishna’ not only evokes the recurring theme of love within Bharata Natyam but also can be seen as a proxy to real-life love relationships within my socio-cultural context. Hence, the performative act of representing Krishna through mudras alone appears insufficient in embodying the character—as it is or in relief—that is closely related to my living culture. Further complicating this performative act is the spiritual aspect involved when evoking or even invoking Lover Krishna that stems from the Jeerathma-Paramaathma concept. Thus, this paper aims to interrogate how the three-pronged approach to performing Krishna—via representation, embodiment and evocation—complicates the Western notions of performance and performativity.
Kimberley McLeod, York University

“Who’s the Hottest Girl in the World?”: The Scopic Drive and the Representation of White Females in Bollywood

While the inclusion of non-South Asian performers is not a new phenomenon in mainstream Hindi cinema, in recent years the number of white female dancers and actors appearing in films has increased significantly. This white female presence in Bollywood raises questions about how ideas of whiteness are performed and received by both Indian and foreign audiences, and whether the increased visual presence of foreigners reinforces traditional Indian culture or promotes a liberalisation of cultural norms. In this paper, the location of white women within Bollywood’s politics of representation will be analysed through concepts of the cinematic gaze and scopic pleasure as theorised by Laura Mulvey and bell hooks, and Homi Bhabha’s work on stereotyping. This study will focus on a selection of mainstream Hindi films from recent years, including Dostana (2007), Kabhi Alvida Na Kehna (2006), Love Aaj Kal (2009), and Thank You (2011).

Parvinder Mehta, Davenport University

Not Really a King, Only a Shadow: Deconstructing the Popular Sikh Image in Hindi Cinema

The representations of Sikhs, especially in contemporary Hindi Cinema and popular culture, are rife with portrayals of an eccentricity and hyper-essentialism similar to that of a Shakespearian buffoon, ridiculous and laughable at best. Such an ambiguous modernity highlights the Sikh as a marginalized other that, in a Derridean sense, is a rhetorical victim of the grammar of de-termination. The Sikh image in films like Singh is King, Jo Bole So Nihal, among others, becomes a performative contradiction at best. Tracing the re-production of Sikh subjectivity to what Levinas explains as “totalization” of the other to a set of pre-conceived categories, this paper highlights the cultural inscription of a Sikh that is hosted, yet also becomes a hostage to pre-suppositions. In this performance, the Sikh ego is also disgendered and disengaged as a fantasized object of gaze and desire for the non-Sikh viewer.

Priya Menon, Troy University

Rethinking the Performative Power of Whiteness in India: The Case of Anglo-Indians

The concept of whiteness as a cultural hegemon interestingly intersects with postcolonial interrogations of colonial dominations and its performative power. One area where there is a de-centering of whiteness is within the post independent Indian society — that of the Anglo Indian (a highly contested term) community. Although the Anglo Indian hybrid whiteness is shades darker than its European counterpart, it nonetheless represents a proxy presence (a Spivakian Vertreten) of colonial power in India. However, contemporary India positions the Anglo Indian community as the racialized other, de-centering white advantage that once was legally fixed, to a current state where it is marginalized. Anglo Indians illustrate the subversion of the recurring performative nature of power by whiteness that once gave it global supremacy. In this paper, I examine the instability of whiteness and its performative nature in the Indian subcontinent as demonstrated by the marginalized Anglo Indian community living there.

Namrata Mitra, Purdue University

Performances of Resistance Contesting Performances of Humiliation in Contemporary “Religious Violence” in India

Over the last ten years, instances of violence against India’s religious minority communities by members and supporters of the right wing Hindu nationalist party, BJP, has risen sharply, such as in Gujarat (2002) and in Orissa (2008). A disturbing common feature across each instance of violence has been the ceremonial public humiliation of vulnerable groups as a means to mark them as the “other”. The actions of perpetrators (rituals of humiliation) and that of the survivors (presenting their testimonials) can be recognized as contesting performances. This paper, I will unpack the internal structures of each set of performances and point to the ways in which the performances of resistance can help us re-think the agency of the survivors and the narrative of the nation.

Sharleen Mondal, Ashland University

Performing for the Lord: Pandita Ramabai’s Pentecostal Revival

This paper considers the 1905 Pentecostal Revival that took place in Khedgaon, India at Mukti Ashram. The ashram was established as a refuge and educational center for Indian widows by the late 19th-century/early 20th-century Indian feminist and Hindu convert to Christianity, Pandita Ramabai. Feminist scholars of South Asia have focused primarily on Ramabai’s pre-Revival work, while scholars of religion have considered the Mukti Revival in terms of its role in global Pentecostalism. Bringing these conversations together, this paper situates the Revival—and in particular, “speaking in tongues” or glossolalia, and the language of widows being “on fire” with the Holy Spirit—as a performative feminist intervention that contested both Indian and missionary patriarchies, even as the Revival problematically reaffirmed restrictive gender norms of the period.

Farah Moosa, McMaster University

“I didn’t want to tell a story like this”: Cultural Inheritance and the Second-Generation in David Chariandy’s Soucoupant

David Chariandy’s novel Soucoupant raises important questions surrounding cultural memory, inheritance and second-generation Canadians, whether through a Trinidadian folkloric story, a traumatic family secret or a young man’s act of wearing his late father’s cowboy suit to his mother’s funeral. Chariandy prompts his readers to ask, what cultural legacies do second-generation Canadians inherit from their birthplace and their ancestral homeland? How are these inheritances transmitted? Drawing on theories of diaspora, memory and identity, this paper argues that Chariandy’s Soucoupant not only explores the complex cultural legacies that are inherited
by second and subsequent generation Canadian diasporic subjects, but that it also asks the difficult question of when and to what extent it is productive for these subjects to know, re-member, re-imagine and retell diasporic histories and mythologies, especially where traumatic histories are concerned.

Holly Morgan, Lakehead University

**Slipping into the Cracks: Performances of Gender and Culture in Shani Mootoo's Valmiki's Daughter**

In *Female Masculinity*, Judith Halberstam notes that “[m]inority masculinities and femininities destabilize binary gender systems in many different locations” (29). In Shani Mootoo’s *Valmiki’s Daughter*, the character of Viveka identifies feeling like “she had slipped into a crack where there was no gender-name for what she was” (262). Applying Halberstam’s theories of female masculinity and Judith Butler’s theories of gender performativity to characters in *Valmiki’s Daughter*, I will identify how Mootoo’s portrayal of female masculinity subverts the authority of male masculinity and imagines a space for alternative genders and sexualities still portraying them as impossible within the South Asian diaspora. I draw on Gayatri Gopinath’s notion of impossible desire to argue that queer sexualities and non-normative gender performances cannot occur in the South Asian diaspora as it is written in Mootoo’s text.

Priya Narayanan, Columbia University

**Silently Speaking: The Female Body, Cinema and the Nation in Mother India and Samt-el-Qusur**

This paper argues that when the female form is put in front of a camera lens, the woman’s body becomes the space of allegory for nationalism, anti-colonialism, revolution and a new national self. In essence, the female body becomes the space upon which the script of the new nation is read out and signified, where the anxieties of modernity can be ‘played’ out. Cinema allows for the creation of a belonging-ness, a tradition invented, ‘mummified’ then valorised. This entombing/embalming is investigated in film texts from two national cinemas; Meboob Khan’s *Mother India* (1957: India) and Moufida Tlati’s *Silence of the Palace* (1994: Tunisia). The paper delves into the use of allegory mounted upon and through the use of music, silence and womanhood. The national imaginative of these two postcolonial countries performed, inscribed and critiqued around the curves and spaces of the female form, forcing it to speak, even if silently.

Shreyosi Mukherjee, National University of Singapore

**Performing History, Memory and the Nation: India versus Pakistan Cricket World Cup 2011**

The proposed paper attempts to study the “performance of nationalism(s)” and the machineries of “national” myth-making that were at work, during the crucial semi-final match between India and Pakistan at the Cricket World Cup 2011. The term “cricket diplomacy” will be interrogated in detail as will be its scope in the print and mass media culture of the Indian sub-continent with specific reference to the semi-final match. There will be a special focus as to how the South Asian Diaspora was mobilized during, before and after this match and how the diaspora created their independent performances of the imagined nation(s) and initiated a nationalistic fervour. The paper intends to investigate how the match between India and Pakistan simultaneously de-territorializes and re-territorializes the nation state through the totems of the national flag and national anthem, and the creation of patriotic folklore both within the sub-continent and the South-Asian Diaspora.

Tanvi Patel, University of Washington

**Performance and Criminality in Swarup’s Six Suspects**

In *Six Suspects*, Vikas Swarup, an acclaimed novelist and diplomat, has written a powerful example of crime fiction in revision. Enhancing traditional objectives of performativity, including entertainment, expressions of gender roles and political messages, Swarup’s second novel demonstrates the ways high-ranking characters rely on performance as a defense or alibi for their criminal behavior. In the characters of Arun Advani, the novel’s narrator, and Jagannath Rai, a crooked politician, Swarup illustrates that performing ignorance, reliability and upstanding character enables the exposure of social and political corruption while affording opportunities for other crimes without consequence. This paper argues that Swarup’s expansion of normative performance into a vehicle for criminal activity extends its traditional political and social definition, thereby educating readers on its more notorious implementations and allowing readers to locate its more corruptive ends in India.

Gaura Shankar Narayan, SUNY Purchase

**Hastings, Burke and a Deferred Denouement**

This paper views the courtroom drama of Hastings’ trial as the seminal drama of empire. The trial was full of stirring rhetoric from Burke and Sheridan; it was viewed by Macaulay and Fanny Burney. The chief antagonists defined their positions with reference to the place of India in an ethical schema: according to Hastings, morality in India was contingent on numerous operational factors, so he defended himself on the basis of a relativistic and hierarchical system of ethics in which India was inevitably inferior. On the other hand, Burke’s prosecution of Hastings was premised on the apparent parity that he granted to India’s cultural antiquity. In Burke’s view, Hastings and other company servants upset the social order at home and abroad with the undue financial power that they derived from unregulated trading practices. In his pursuit of a stable social structure Burke called for regulation and also for empire.

Christopher Patterson, University of Washington, Seattle

**Symbolic Ethnicity and Multicultural Repression in Singapore**

This paper investigates two novels by South Asian diasporic writers from Singapore: Lloyd Fernando’s *Scorpion Orchid* and
Philip Jeyaretnam’s *Abraham’s Promise*. Both novels depict Tamil protagonists who, after lives of state obedience and business acumen, find themselves violently repressed only after they attempt to become politically involved. These novels provoke questions concerning how migrants perform given multicultural identities that are often assumed, by the national imaginary, to be “authentic.” This presentation explores how South Asian narratives from a Singapore critique “racial harmony” in this region as an ideology that encourages ethnic performance while repressing forms of political involvement, structuring the division of labor, and presenting a nation of “diversity” to increase neoliberal investment. I claim that these novels question how forms of “performed ethnicity” can be reconstituted from an apolitical symbolic gesture to a politically engaged and resistant performance.

**Arunima Paul, University of Southern California**  
*“New Girl in the City”: Bollywood’s New Feminine Trajectories through Globalizing Bombay*

The conclusion of the last decade saw a prominent set of ‘niche’ Hindi films, including *Life in a Metro* (2007), *Luck By Chance* (2009) and *Wake Up Sid* (2009), that revolved around single, middle class women who arrive in Bombay from “tier-2” Indian cities to follow their dreams. This figure embodies a new mode of cultural citizenship characterized by mobility, refined consumption and a self-reflexive relationship with the megapolis through prominent sequences that depict her acts of loitering through Bombay, gazing and writing. She looks askew at both the commercial juggernauts driving post-Liberalization, thoroughly metropolitan “Brand India” as well as constractive small-town horizons and notions of selfhood, making visible what lies beyond those two – a teeming “lived city.” This paper explores the implications of the “alternative” urban sociology offered here that brings metropolitan globalization’s Others into the frame to authenticate itself while also confining them, often literally, to the edges of the screen.

**Summer Pervez, Kwantlen Polytechnic University**  
*Coke Studio: Performing Popular Pakistani Music in the Era of Globalization*

Launched in 2008, *Coke Studio* is a television show that showcases live performances by mainstream pop and rock artists (such as Atif Aslam, Strings, Meesha Shafi, and Rahat Fateh Ali Khan), in collaborative form, involving fusion of traditional Pakistani music, by generally unknown artists from the “fringe” with the music of well-known and “global” artists influenced by Western musical trends. This paper will explore the innovative techniques of “media assemblage” behind *Coke Studio*, which both challenge and transform dominant models of musical performativity, compelling us to rethink the geopolitical positioning of Pakistani music. In order to represent itself on an international stage, the music performed in *Coke Studio*-sessions operates as a “minor poetics” situated at the edge of a majority. Immediately social and political, this new poetics is expressive of a collective assemblage of enunciation that redefines the positioning of Pakistani music in a post-colonial and increasingly global age.

**Atreyee Phukan, University of San Diego, California**  
*Transforming Nationhood: Siddi Women of South India*

Historically, Siddi migration from eastern Africa across the Indian Ocean spans eight centuries and covers Pakistan, India, and Sri Lanka. Many among the first migrations were slaves, warriors, or merchants, while contemporary Siddis reside mostly in remote villages and predominantly are farmers, domestic servants, or low-wage workers. Using photographs and interviews conducted with the Siddi women of northern Karnataka, this presentation offers an inside look at the economic and civic opportunities offered them through the international sale of Siddi “kawandi” (quilts). While marketed as “African” folk craft, the women themselves speak of their quilts as sharing in the practices of other tribal women in the region, such as the Gowli (cattle herders) and Lamani (wood gatherers). Kawandi, from conception, stitching, to sale, is thus a powerful twentieth-century medium by which Siddi women express their ties to indigenous groups and membership in an African diaspora.

**Moumin Quazi, Tarleton State University**  
*A Comparison/Contrast of Rushdie’s Midnight’s Children and Its Stage Adaptation*

In my past scholarship, I have observed that the organizational structure in Salman Rushdie’s *Midnight’s Children* (MC) is not only a nod to the 18th-century novel structure, but is also an intertextual reflection of Rushdie’s debt to the influence of cinema on his writing. I interpreted *MC* as a parody of filmic language, structure, and themes, emblematic of a version of hybrid postcolonial identities. In this paper, I update my thoughts by comparing the original novel to its Vintage screenplay version (1999) and its 2003 stage play (adapted for the theatre by Rushdie, Simon Reade, and Tim Supple). Using reception theory, as well as applying postcolonial theory to the three versions, I will conclude with a note about the anticipated film version (scheduled 2012) directed by Deepa Mehta who co-wrote the screenplay with Rushdie.

**Shazia Rahman, Western Illinois University**  
*Performing Anti-Nationalism through Bird Imagery*

Ursula Heise argues that “The challenge for environmentalist thinking . . . is to shift the core of its cultural imagination from a sense of place to a less territorial and more systemic sense of planet” (56). Even though thinking globally first is often considered counter-intuitive because many of us assume that we can only connect to the global through the local, Kamila Shamsie’s most recent novel *Burnt Shadows* helps us imagine a planetary sense of self through her protagonist, Hiroko, a Japanese survivor of the bombing of Nagasaki. While it could be argued that Shamsie’s primary concern is not with environmental issues per se, her depiction of the after-effects of nucle-
ar bombing, war, and violence should be read with an ecocritical eye because Shamsie draws attention to the risk of violence while simultaneously countering the multiple nationalisms of Pakistan, Japan, Afghanistan, and the U.S. using bird imagery.

Shoba Sharad Rajgopal, Westfield State University

*Performance as Resistance: Folk Theater of Kerala*

Performance has always been an integral part of activism in India, from the folk theater of ancient times to the theater of more recent eras. Women artistes had often been barred from the sphere through patriarchal injunctions, yet have often made forays into it as well through their dogged determination. Through their art, they demonstrate that the woman's body which is often the site of violence, can also be the site of agency. This paper examines the folk theater of Kerala to demonstrate performance as activism by women and other marginalized groups. The specific forms of theater it examines are Kudiyattam and Chawittu Natakam, ritual theater arts of two of the main faiths of this coastal state of southern India, namely Hinduism and Christianity.

Sohomjit Ray, Kent State University

*A Boy with a Bust Made from Rags*: Representation of Queer Corporeality in Ash Kotak’s Hijra

Geeta Patel has noted in her article “Risky Subjects” that the figure of the *hijra* has become a “scholarly fetish object, marshaled by the desire to discover, trace, barter, and sell sexual value” for the Western academic. The tendency of using and selling the sexual difference of the *hijra*, both within and without the global North, has created and consolidated a niche market such that even texts with a much smaller audience have to address the issue of exoticizing the *hijra*. I will take up an analysis of the British playwright Ash Kotak’s relatively less-known play Hijra (2000) in the context of Patel’s observations to contend that it offers up the mystical Orientalist spectacle of the *hijra* as exotic gender play to a metropolitan audience even as it effectively illustrates the difficulties of not representing the body of the *hijra* as an exotic other within the current discourse.

Sheshalatha Reddy, University of Mary Washington

*Raja Ravi Varma, Nalini Malani and the Staging of India*

The 19th century artist Raja Ravi Varma was widely regarded as one of the earliest Indian painters to deploy a Western realist idiom depicting Indian subjects, which often included “types” of Indian women as well as scenes from the ancient Hindu epics. Varma mass marketed these images on the subcontinent in the form of inexpensive oleographs. These reprints, created an early visual idiom for the nation and, in doing so, staged a certain type of Indianness, defined in part by religious, regional, and class identifications. The contemporary artist Nalini Malani drew from the imagery of Varma’s painting to comment upon the 2002 “communal” riots in Gujarat in “Unity in Diversity,” depicting India in tragic (rather than ideal) terms and was exhibited in galleries around the world as high art. I analyze the production, circulation, and consumption of the aesthetics of “staging India” through a study of both artists in historical dialogue.

Vanita Reddy, Texas A&M University

*Re-Staging India: Gender, Citizenship, and the Transnational Beauty Assemblage*

This paper investigates the rise of a “global” Indian femininity shaping definitions of citizenship and belonging within South Asian American public cultures. It situates a cosmopolitan Indian femininity—captured in such ubiquitous figures as the Indian fashion model, beauty queen, and Bollywood starlet and in material and visual cultures of fashion and beauty—as part of a transnational beauty assemblage, a heterogeneous set of semiotic, social, and material flows between nation and diaspora. The analytic of a beauty assemblage complicates and disrupts the circulation of these feminine forms and aesthetics as simply mass-mediated commodities or as global brands to be consumed by national and diasporic publics, illuminating their capacity to generate various forms and scales of social belonging. The texts under examination include a short story, ethnography, and documentary film about the Miss India USA pageant, the marketing of an Indian/American Girl/doll, and middlebrow female young adult fiction.

Josna Rege, Worcester State University

*Twittering the Next Generation: Performing Writerly Identities through Social Media*

Before the advent of the Internet and its attendant, social media, writing could be a relatively private affair in which the writer spoke in “a small personal voice” to her or his readers: This is no longer. Increasingly, publishers expect their authors to be performers, to promote their titles not only in person but virtually, via Twitter, YouTube, blogs, and personal websites. In this paper I will explore the identities of selected novelists and 1981. Examining their varying contributions to Twitter et al. alongside their novels, I will consider how and to what extent they employ social media to stage their writerly identities, and whether the influence of these media can be discerned in the style and/or subject matter of the literary works themselves.

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Amber Fatima Riaz, University of Western Ontario

*Crumbling Architecture and the Imprisoned Princess: Performing Purdah in Sheema Kermani’s Music Video*

In 2002, Sheema Kermani—the co-founder of Tehrik-e-Niswan (Women’s Movement) based in Karachi, Pakistan—produced and directed a music video dramatizing feminist Fehmida Riaz’s (Urdu) poetry, titled “Aseer Shahzadi”. The
music video problematizes the veiling and segregation of young Pakistani girls, which, as a system, is designed to remove all hints of female sexuality from the public (read: male) domain. The paper analyzes specific cinematic techniques used to showcase the fabric veil’s suffocating effects on young women. It emphasizes latticed windows, abandoned courtyards, and hints of feminine presence in stairwells. The video ends optimistically, as opposed to the poem’s grim ending, suggesting that Kermani made the changes both to cater to the change in medium and to her own brand of feminist activism. The video highlights veiling as the root-cause of women’s oppression in Pakistan, but also suggests that there is more to women’s oppression in Pakistan than just the veil itself.

Rashna Wadia Richards, Rhodes College
**Performing Cool: From Hollywood to Bollywood via Hong Kong**

Long known for their voracious poaching on American popular culture, Bollywood remakes are usually regarded as simple ideological reformulations that recreate Hollywood films for a different social context. But cross-cultural makeovers do much more than reconstruct their narratives to conform to Indian cultural practices. They engage in intense ideological and aesthetic negotiations, which result in complex performances of resistance, parody, and homage. This essay explores such negotiations by investigating how Sanjay Gupta’s *Kaante* (2002) remakes Quentin Tarantino’s *Reservoir Dogs* (1992), which is itself a remake of Ringo Lam’s *City on Fire* (1987). Each version of a heist gone wrong emphasizes the performance of “cool.” By examining how the idea of “cool” travels across continents and cultures, this paper moves the remake beyond traditional categories of uncritical admiration or derivative plagiarism and explores the transnational media flows between Hong Kong, Hollywood, and Bollywood.

Miriam Robinson, University of North Carolina, Chapel Hill
**Other People’s Parts: Covering Undesirables in Nafisa Haji’s The Writing on My Forehead**

In Nafisa Haji’s novel *The Writing on My Forehead*, future journalist Saira recounts the dubious honor of being cast as Rizzo in her high school production of *Grease*—and so risking censure as the “whore of Lahore” —but this episode of musical comedy qua teenage revolt also exposes Saira to shaheed, which Haji identifies as martyrdom and as the obligation to bear witness. This paper considers the implications of Haji’s dual-definition of shaheed (impersonal and immanent) for her Muslim-American protagonist. Focusing on Saira’s interactions with Big Namina, the Pakistani great-aunt whose marital prospects vaporized prior to the Partition of India in 1947; Magda, a London street-person whose eulogy is Saira’s first story in print; and Ameena, Saira’s devout sister who is shot in the wake of the September 11 attacks, this paper discusses shaheed in relation to three modes of performance in Haji’s text: surrogacy, secrecy, and self-annihilation.

Sharanpal Ruprai, York University
**Gender Performance Anxiety: Sikh Men Wearing Dupattas and Sikh Women Donning Turbans**

Nikky-Guninder Kaur Singh poses the question; “With women wearing the turban, we are only moving in the male direction. And that is very troublesome. Why don’t we see men taking on wearing dupattas? Why should my question sound so far-fetched?” Singh demands an answer to her inquiry; why Sikh women are not honoring their mother’s braids and instead have taken up the turban? The turban, as a religious symbol, is usually an identifier for Sikh men. By wearing turbans, Sikh women have devalued their Sikh mother’s position within the religious community. Sikh men wearing dupattas has only been performed in the comedic mode. North American sketch comedy group AKakaAmazing, have included dupattas when cross-dressing in their performance of “Hating Aunties.” Their performance addresses the question—why is it when men wearing dupattas it is comical, and when women wear turbans, it is seen as step towards religious equality?

Nida Sajid, Rutgers University
**Performing on the Limits of Respectability: Representations of Courtesan and Sharif Culture in the Film Pakeezah**

This paper looks at Kamal Amrohi’s film *Pakeezah The Pure One* (1972), a cinematic narrative about Sahib Jaan, a courtesan from Lucknow. It specifically explores the director’s use of performance traditions of music and dance associated with the courtesan culture of Lucknow in order to reveal the historical, literary, and religious impulses behind the construction of images of the feminine in Hindi cinema. It further illustrates the oscillation of these portrayals between conservative norms of womanhood and the subversion of these traditional gender roles in cinematic representations of Islamic culture in India. I argue that *Pakeezah* brings together many disparate historical and literary elements to present an extremely cogent commentary on the multifarious uses of gender and performance in Indian cinema. Through my analysis of the narrative plot, I highlight the many contradictions embedded in the director’s choice of performance traditions and his interpretation of gendered imagery associated with them.

Parama Sarkar, University of Toledo
**The Indian Writer as Indo-Chic: Recent Trends in the Marketing and Cultural Consumption of Indian Women’s Writing**

Indian culture has become big business in the West since the 1990s with Madonna sporting henna tattoos in her 1997 “Frozen” video and Heidi Klum and Seal renewing their vows in a Bollywood themed ceremony in Mexico. As I researched the impact of this on Indian diasporic writing, I came across at least twenty book covers by Indian women writers where women’s bodies are objectified amidst other ethnic paraphernalia. This paper argues that completely objectifying the Indian woman on the book cover for metropolitan aesthetic consumption distracts the reader from stories that are often about female agency and empowerment. Such a
move that reinforces racist and sexist stereotypes of Indian women also contributes to the packaging of the text as a commodity, and as such, we see a calculated resurgence of Orientalism in the publishing industry as it sets up its ethnic markers and acceptable codes of cultural difference.

Asma Sayed, University of Alberta
Performing Motherhood: Mother-Daughter Relationship in Anita Rau Badami’s Tamarind Mem

Anita Rau Badami’s novel Tamarind Mem is narrated from perspectives of a daughter, Kamini, and her mother, Saroja. Using Judith Butler’s theory of performativity which provides a way to study motherhood as performance, this paper will analyze the mother-daughter relationship in the novel, and examine how motherhood, both as an individual performance and as an institution, is forced upon Saroja. Kamini, who has internalized the patriarchal ideals of motherhood, expects her mother to fulfill the socially ascribed roles. South Asian culture, much like many other cultures, glamorizes motherhood, and as such “women’s mothering is defined and controlled by the larger patriarchal society in which they live” (O’Reilly). The mother, as Andrea O’Reilly argues, “is perceived and understood only in terms of her maternal role.” Analyzing various mother-daughter relationships in the novel, I argue that mothers in the novel provide an idealized version of Indian maternal performance.

Nishant Shahani, Washington State University, Pullman
Performing Otherness: Sexual Citizenship and the Political Economy of Medicine

On January 29, 2007, the front page of The Times of India had an image of HIV positive hijras protesting Novartis, the multi-national pharmaceutical company that is one of the leading producers of HIV drugs across the globe. The image encapsulated an unlikely confluence of discrete yet interconnected issues. In thinking about the performative effects of intellectual patents on the lives of sex workers, LGBT and MSM populations, my paper considers how health advocacy groups re-perform what constitutes medical “efficiency.” I analyze how systemic inequalities in a neo-liberal moment re-frame the issue of sexual citizenship within a post-AIDS political economy of medicine. Using the Novartis legal case, my presentation brings together an analysis of activism around sexual citizenship and intellectual property rights; finally, I consider some of the valuable theoretical and political assemblages that are performed in these political contexts, when considering both the limits and possibilities of legal redress.

Gitanjali Singh, University of California, Los Angeles
Shonali Bose’s Amu: Performance, Queering Representation of Sikh Bodies, and Memory

How are Sikhs represented in specific genres of cinema? How do the representations in cinema reflect forms of identity construction? In what ways are they sexualized and feminized in literature and cinema? The film that I will focus on is Shonali Bose’s art film Amu (2005). I will use this film as a springboard to interrogate questions of Sikh representation by a non-Sikh director and to understand how the 1984 genocide of Sikhs in India has been queered and remembered/distorted in certain ways. I use concepts of memory, cathartic guilt and queering from Marita Sturkan’s article, “Reenactment and the Making of History” and Cathy Cohen’s article, “Punks, Bulldaggers and Welfare Queens” to understand how genocide of Sikhs and the 1984 riots are remembered and represented through cinema.

Jessica Sniezyk, University of Virginia
Dressing Draupadi: Performing Cultural Heritage in Meena Alexander’s Manhattan Music

The myth of Draupadi and her Cheer-Haran, which evoke gendered power structures, can be read in terms of performativity. Postcolonial and Feminist critics have pointed to the significance of the myth of Draupadi as an iconic discursive site for the Indian women’s self-definition by pointing to the multiplicity of potential readings of the trope. Draupadi thus represents a discursive site on which Indian women can reinterpret their own role and simultaneously epitomizes the shortcomings of being represented. The two main characters of Meena Alexander’s Manhattan Music, Draupadi and Sandhya, reinvent the myth of Draupadi and the metaphorical realm it invokes. Their negotiations represent reconfigurations in terms of diaspora and Indian womanhood as based on icons and gendered tropes and position them in the discussion of migration, amongst other people, between continents and in-between identities.

Jodi Thompson, University of Washington
In Between Worlds: Performing “Indianess” in East Africa

In postcolonial scholarship, the world inhabited by South Asians in Africa and the Caribbean is often neglected, placed problematically between the white oppressor and black oppressed. Born in Kenya, M.G. Vassanji explores East African Asian identity formation in The In-Between World of Vikram Lall. My paper asserts that the Indian presence in East Africa disrupts the Manichean colonial discourse by creating multiple, overlapping binaries and tensions within interactions between the three racial groups. Furthermore, their position as simultaneously either/or and neither/nor oppressed and oppressor, allows for an ambivalent social performance that creates what Peter Simatele describes as “in-between spaces of new possibilities” (“Diasporic Memories” 61). I will examine scenes of South Asian performativity in Vassanji’s novel, where culturally hybrid Indian diasporans negotiate their place in Kenyan society and stage “new signs of identity, and innovative sites of [racial] collaboration” that contest colonial hegemony (Bhabha, “The Third Space” 2).
Pennie Ticen, Virginia Military Institute

*Demanding Center Stage: Salman Rushdie’s Essays as Public Performance*

Salman Rushdie is one of the most public South Asian writers in the West. He is, whether we like it or not, representative of both South Asia and its diaspora. In his interviews, lectures and published essays, he has actively staged himself as not only an expert on India, but also as both father and grandfather of contemporary Indian literature. In my paper I will explore Rushdie’s essays as a kind of pugilistic performance of the diasporic South Asian writer: first in the 1980’s as an argumentative outsider (“The Empire writes back with a vengeance”); then in the 1990’s as a marked man fighting for his imaginative life for having dared to defy religious boundaries (“Is Nothing Sacred?”); and lastly in the 2000’s (“Step Across This Line”) as representative of a diasporic South Asian who is both citizen of the globe and a newly minted Indian-American.

Alexandra Viets, Towson University

*The Non-Parallel Lives of Cotton Mary and Helen, Queen of the Nautch Girls*

This presentation explores containment and rupture in the peformativity of two filmic identities shaped in the social upheaval of 1950’s post colonial India; a fictional Anglo-Indian character named Cotton Mary, from a feature film I authored (*Cotton Mary*, Universal 2000), and an Anglo-Indian (Burmese) actress, Helen Jairag Richardson (*Awaara*, 1951). Cotton Mary’s strategies of subterfuge and erasure of memory, employed as performative techniques by which she attempts to claim a life she longs for but never knew, is examined against the popular ascendancy of actress Helen Jairag Richardson, whose fair-skinned, hazel-eyed, mixed race hybrid allure was as much a reverberation of India’s colonial past as a foreshadowing of its new and uncharted future. Glamorous, unattainable and vampish, Helen, known as *Queen of the Nautch Girls*, offered a future imaginary that Cotton Mary was unable to achieve in a nation still marked by the trauma of racial categorization and historical erasures.

Brian Yothers, University of Texas at El Paso

*Performing a Literary Googly: Cricket, Nation, and Technology in Shehan Karunatilaka’s Chinaman*

Shehan Karunatilaka’s *Chinaman: The Legend of Pradeep Mathew* boasts a significant web footprint: in addition to being excerpted and reviewed on cricinfo.com and reviewed in *The Guardian* (UK), Karunatilaka’s novel is associated with a series of linked pseudo-biographies of the title character and the narrator. *Chinaman* is a literary performance in its use of a fictional cricketer to stand in for debates and anxieties in Sri Lankan culture, and it blurs the boundaries between documentary and fiction. This novel becomes still more original in the paratext: a quick Google search brings up fan sites for the title character, and creates an aura of non-fiction that means that the experience of the novel is fundamentally different from that of a novel before the advent of internet search engines. Karunatilaka’s *Chinaman* suggests the possibility, even the centrality, of revisions of the novel as performance that cut across conventional media classifications.
South Asian Review News

You may access the SAR Website at:

South Asian Review is the refereed journal of the South Asian Literary Association. The journal is published three times a year: the Special Topic issue (June/July); the Regular issue (October); and the Creative Writing issue (December).

SAR is 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 Asia, but the thrust of the dialogue must be literature and the sister arts. The journal welcomes critical and analytical essays on any aspect or period of South Asian literature (ancient, precolonial, colonial, and postcolonial). SAR is open to all ideas, positions, and critical and theoretical approaches. Recognizing the linguistic and cultural diversity of the subcontinent, the journal particularly welcomes essays in intercultural, comparative, and interdisciplinary studies in the humanities. The journal is also interested in essays on music, painting, sculpture, architecture, and other related fields. The following areas are of special interest to the journal:

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Critical articles of 15–25 pages should be prepared in accordance with the MLA style and accompanied by an abstract of 8–10 lines and a biographical note of 50 words or so. Articles can be sent by mail or transmitted electronically. All correspondence should be addressed to:

K. D. Verma, Editor
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The South Asian Literature, Arts and Culture Studies series invites submissions from scholars working in the field of South Asian Studies, with a particular interest in literature, the arts (print and film), politics, religion, and society. South Asian Studies especially focuses on the Indian subcontinent, particularly India, Pakistan, Bangladesh, Nepal, Sri Lanka, Burma, and the diaspora of Non-Resident South Asians throughout the world. The series welcomes a variety of approaches and theories that interrogate and explore aspects and elements of South Asian thought, life, and artistic production. The series does not only focus on contemporary, but also in special cases, on the ancient or classical studies.

This series welcomes a variety of analytical approaches and theories, especially postcolonial, feminist, post-structural, new historical, psychological, Marxist, and structuralist. Scholars working in related fields, such as philosophy, hermeneutics, and social theory, with a major interest in how these disciplines relate to South Asian Studies, are also invited to contribute manuscripts.

Please send queries to Caitlin Lavelle at caitlinl@PLANG.COM. Inquiries may also be made at http://www.peterlang.com/index.cfm?cid=95.

Please, note that you are with the South Asian Literary Association and that you are colleagues with Moumin Quazi (who is the Series Editor).

Moumin Quazi, Ph.D.
Associate Professor of English
Tarleton State University
Box T-0300
Stephenville, TX  76402

Job Announcement

The Department of English at Ohio University seeks to appoint a tenure-track Assistant Professor of Post-WWII British Literature. A secondary interest in Postcolonial Literature is strongly desired. Requirements: PhD in English at the time of appointment, evidence of research excellence or potential, experience teaching a range of courses effectively, and a commitment to teaching students from diverse backgrounds. Candidates should expect to participate in departmental/university governance. Applicants should apply online http://www.ohiouniversityjobs.com/postings/1550. Upload a cover letter, CV, 25-page writing sample, and three contact names and e-mails for letters of reference. Review of applications will begin January 16. Questions should be directed to snyderc3@ohio.edu. Ohio University is an equal access/equal opportunity and affirmative action employer with a strong commitment to building and maintaining a diverse workforce. Women, persons of color, persons with disabilities, and veterans are encouraged to apply.

Dr. Chauhan making the presentation at the Recognition Award Ceremony for Dr. Jem Spector, President, University of Pittsburgh at Johnstown, at the 2011 SALA Conference.

Fawzia Afzal-Khan, Invited Reader at the Hamara Mushaira, reading from her work at the 2011 SALA Conference.
CONGRATULATIONS TO OUR MEMBERS!

Kanika Batra (Texas Tech University) has received a Creative Arts Humanities and Social Sciences grant from the Office of Vice President for Research, Texas Tech University for archival research in Jamaica and South Africa. This research is part of her second book project titled Creating Counterpublics: Genders and Sexualities in Print.


Robin Field (King's College in Wilkes-Barre, PA) was a participant in the NEH Summer Institute entitled “The Cultural and Historical Development of Modern India,” held in July in Delhi, Varanasi, and Agra. The Institute participants studied history, literature, art, architecture, film, etc.

Robin Field’s and Parmita Kapadia’s (Northern Kentucky University) edited collection Transforming Diaspora: Communities Beyond National Boundaries was published by Fairleigh Dickinson University Press in November 2011. The book comprises an eclectic set of essays challenging traditional understandings of the diasporic condition. The book’s genesis was a 2005 MLA/ SALA panel that Robin and Parmita coordinated. SALA Advisor Amritjit Singh wrote the Afterword.

John Hawley (Santa Clara University) has been appointed to a three-year term as the Chair of the English Department.

Nyla Ali Khan’s (University of Oklahoma) essay “Negotiating the Boundaries of Gender, Community and Nationhood: A Case Study of Kashmir” was published in Pakistan Journal of Women’s Studies: Alam-e-Niswan (Volume 18, No. 1). She also had her essay “Plutocracy and Plebeians” published in Seminar 622 (June 2011).


The Circle of Illusion: Poems by Gurcharan Rampuri, translated from the Punjabi by Amritjit Singh (Ohio University) and Judy Ray, with a Preface by Amritjit, was published by Weaver Press and is available through Little Professor Bookstore.

Brian Yothers’s (University of Texas at El Paso) book Melville’s Mirrors: Literary Criticism and America’s Most Elusive Author was published by Camden House Press in November 2011. This book examines the history of Melville criticism from the Melville Revival of the 1920s to the present time, and includes a consideration of Melville’s reception in Asia along with the transnational aspects of his work more generally construed.

Bonnie Zare’s (University of Wyoming) essay “Gogi Saroj Pal’s Activist Animal Imagery” was published in The Feminine Unbound: Gogi Saroj Pal. New Delhi: Delhi Art Gallery, 2011. Bonnie also presented “Competing Representations of the Sari in Poetry and Film” at the University of Hyderabad in August 2011. The talk was co-sponsored by the School of Humanities and the Women’s Studies Department.

Other notes of interest

• New journal: Margins: A Journal of Literature and Culture

We are pleased to announce the launch of a new international, refereed journal from the Department of English, Gauhati University (www.gauhati.ac.in). The first issue was published in December 2011. This journal will initially be published annually and carry articles, notes and book reviews exploring all aspects of the theory and experience of the marginal. Its unique feature will be a special section devoted to an exemplary piece by a marginal intellectual/writer/thinker from anywhere around the world with an introduction that establishes the context, and rationale for selection.

Editors: Nandana Dutta (nandana5@rediffmail.com) Pradipta Borgohain (pborgohan2@rediffmail.com)

• New Issue: SOLIDARITY International (July-August 2011)

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OUR CONDOLENCES

Mrs. Savitri Verma, wife of Dr. Kamal D. Verma, Editor of South Asian Review, passed away on September 14, 2011. Mrs. Verma, who was born in India, graduated with a bachelor’s degree in education and social work. Trained and inspired by Mahatma Gandhi and his teachings of peace and nonviolence, she was a devoted teacher, counselor and social worker in India, Canada and the United States, as well as a loving wife, mother and grandmother.

Our condolences to Dr. Verma and the whole family.
**In Memoriam**

**Hiren Gohain’s tribute: The Passion of her Pity**

The following originally appeared in *L’affaire Literary: The Seven Sisters Post Literary Review*


I had vaguely heard of Mamoni as a novelist in the late eighties, and frankly, was not very curious about her work, as no noted scholar or critic in Assam mentioned her with seriousness. Then she came to meet me one day to present a copy of her collection of novelettes, *Mamore Dhora Tarowal*. After dinner, as the stillness of the night enveloped the university campus, I idly turned the pages in my bed and came to the title story. After reading one or two pages I became so absorbed that I sat down on my bed behind the mosquito curtain and read on breathlessly, caught in the powerful onward rush of the narrative. The story of cruel injustice and pitiless exploitation of a group of dalit construction workers, their helpless anguish and immense suffering, their unending struggle to survive with the endurance and resilience that reminded one of the condition of wild animals, was told with such passionate empathy that long after midnight the faces of the characters and the scenes continued to haunt me. Particularly harrowing were the details of treachery by self-styled labour leaders. The impact had been something like that of Malamud’s *The Fixer*, though the latter, in spite of its vividness, had the air of a fable.

Towards dawn I put down my impressions on a postcard to Mamoni and mailed it early in the morning. I had no doubt that after Birendra Kumar Bhattacharya the Assamese novel had found a new exponent of genius but with a firmer grasp on the darker and starker realities of life.

Later I came to know that she had already been appreciated in translation by readers outside Assam, and Amrita Pritam herself had translated some of her stories into Hindi. I knew Mamoni as a child, as she was a sister of my schoolfellow Satyabrata (Montu), and had no idea how, brought up in the comparative affluence and security of an upper-middle class family, the daughter of a xattradhikar, with all the traditional prestige and charisma of a monastic head in rural Assam combined with feudal privilege, she had developed such empathy with and insight into the hopeless pain and unrelieved suffering of the wretched of the earth. But from her autobiography *Adhalekha Dastabez* and bits and pieces of her life she revealed through casual anecdotes I learnt how she freed herself from an emotional trauma and fits of depression caused by it through the repeated cathartic ritual of observing and imaginatively capturing the pain of others.

She told me during one of my infrequent meetings with her that she regarded her writing as an act of worship. Every day she would have a shower early in the morning, put on clothes and, immersed in the fragrance of a few joss-sticks, write furiously till a late breakfast.

In the early nineties I visited her at her home in Shakti Nagar, not a posh area preferred by the elite but surrounded by characters who figured in her novels and stories, like the dealer in waste paper, the auto-rickshaw driver, and the tall, stately, compassionate Sikh moving among the rows of cots in the street, who had lost his speech after the agony of watching his beloved daughter and his wife raped and killed before his eyes during Partition riots. It was like a typical *mohalla* of Delhi in its outskirts, and Mamoni was evidently held in high regard and affection by neighbours. Somehow I wish she had never left the place and taken up residence in the university campus with its ambience of petty jealousies and ruthless careerism. But I could also feel that wherever she moved she carried with her a native nobility, grace and goodwill for all. Crowds of people, mostly students, came to meet her with their personal problems ranging from emotional to financial scrapes and to my wonder she offered them support with inexhaustible patience and sympathy.

The original inhabitants of Delhi were vastly outnumbered by victims of Partition and, while the government did a lot to improve their condition financially, the wounds in the mind were not easily healed, and she must have heard countless stories of cruelty, violence and horror from such people uprooted from native soil. These mingled in her mind with tales of gruesome massacre and rape by successive hordes of invaders who waded literally in rivers of blood in bygone times. Delhi thus becomes an epitone of man’s inhumanity to man in her fantasy, as though layer upon layer of mad violence and horrifying atrocities lay buried in its dry and dusty ground. The gloom of *Tej Aru Dholire Dhusorita Prisitika* (*Pages Spattered with Blood and Dust*) would have been unbearable but for the pervasive and profound pity.

Her magnum opus, of course, is *Dotal Hatir Uye Khowa Howdah* (*The Worm-eaten Seat on the Tusker’s Back*), a gripping story of decay and dehumanisation of an entire human community in rural Assam, ruled by rigid norms of feudal hierarchy and ossified custom, which ruthlessly stamp out all hopes of rejuvenation and renewal. The unfulfilled longing of Indranath, enlightened heir to the monastic seat, and Ilimon, luscious in her youthful beauty but from a low-born Brahmin family that cannot match his pedigree, is etched with unforgettable sensuous and sensual power.

Cast in the same pattern, the unfulfilled life of the young widow Giribala, ritually barred from all the good things of life, but instinctively rebelling against all such meaningless brutal restraints, who offers herself to the British missionary who is likewise barred by vows of celibacy, and upon discovery of her attempted liaison by a scandalised mob, immolates herself in the ritual fire that was meant only to purge her of impurity, becomes a burning image of feudal denial of essential humanity to women. The rich tapestry is punctuated by searing glimpses of lowly monks degraded by incurable opium addiction that reiterate the message of doomed hope and promise. The Communist-led rebellion by oppressed tenants who misfire the honourable intentions of Indranath and kill him and gain little in the end is the finale to the dirge of desperate frustration. The story is dipped in the folklore of the countryside, now salty and earthy, now desolate with immemorial pathos. There is no technical wizardry here, but poetic realism that turns every item into a reverberating symbol, like the river Jogoloya that weaves through the story sometimes bathed in the joyous radiance of the sun, and at other times a treacherous, sinister presence. Beyond doubt a masterpiece of contemporary Indian fiction.

Mamoni’s other passion in life is the Ramayana and various versions of Ramkatha, but neither my interest nor my knowledge emboldens me to make any remarks on this aspect of her life. It is painful to think that this vibrant creative personality is now no more, that she lay for so long on the hospital bed solely dependent on a life-support system and unable to respond to anything in her surroundings. It is my belief that she nearly drowned herself in a placid-looking environment that had vicious undercurrents. Her friends and admirers, of whom there are a legion, will miss her a lot.
Minutes of the SALA General Business Meeting
January 8, 2011, Los Angeles, CA

37 members were in attendance.

President’s Welcome (P. S. Chauhan opened the meeting at 6:00 p.m.)

Co-Chairs’ Comments (Rashmi Bhatnagar and Raje Kaur)

Old Business: (Dr. Chauhan introduced the Secretary to present the Proposals.)

Ratification of the Executive Committee Proposals

1. Proposal (passed): 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 Pennie Ticen.)

2. Proposal (passed): No refunds of conference registration fees will be made after December 1, regardless of the reason for cancellation. After Dec. 1, the registration fees will be an additional $20. (Seconded by Abdy Zahiri.)

3. Proposal (passed): Move the Grad Student fund monies to a dedicated account. (Seconded by Joylette Samuels.)

4. Proposal (passed): Dr. Chauhan will work with a lawyer to secure tax-exempt status. (Seconded by Shuchi Kapila.)

5. Proposal (passed): Dr. Amritjit Singh will chair a Finance Task Force dedicated to solidifying the fiscal health of the organization, especially through the solicitation of donations. This Task Force will report to the Executive Committee in Seattle. (Seconded by Vijay Chauhan.)

6. Proposal (passed): Dr. Singh will be appointed as SALA Advisor for a 6-year term. In the 5th year (2015), the term length will be revisited. This appointment is ex-officio.

7. Proposal (passed): Since the Constitution doesn’t forbid it, the Conference Co-chairs will be appointed by the Executive Committee itself in advance of the General Business Meeting. The Secretary will advertise that any interested parties should contact the Secretary for details about the responsibilities of the co-chair position. Once that person has understood and agreed to the responsibilities, the Committee will vet this person’s qualifications to be Co-Chair and then appoint the best qualified candidate. If there are more than two interested persons, the Executive Committee will start a list for coming years. If no one expresses interest, the Executive Committee will solicit responsible people for the position. A person does not need to be at the current year’s conference to co-chair the next year’s conference, but the person must be a SALA member. (Seconded by Sharanpal Ruprai.)

8. Proposal (passed): The moderator of a SALA-sponsored MLA panel generally will not also present a paper in that panel. The moderator will coordinate the panel and work closely with the Secretary who must submit the session information to the MLA. In cases where there is an exception, the deliberations will be opened to the Ex Comm Officers. (Seconded by Summer Pervez.)

New Business:

South Asian Review Editor’s Report: 31.1 has been distributed. Raje Kaur and Rashmi Bhatnagar are editing a special edition of SAR.

VP’s announcement about Grad Student Awards: Stephanie Yorke and Scott Teal, of Oxford University, were awarded a $100 Prize each for the two best graduate student papers.
Newsletter Editor’s Report: Maryse spoke for a couple of minutes pointing out all the information included in the Winter Newsletter and asking everyone to take a look. She also asked members to submit news of their personal and professional milestones as well as brief reviews (a paragraph or two) of books of interest to SALA members and tributes to people associated with SALA who have passed away.

Webmaster’s Report: Efforts are underway to find a “permanent” webmaster. Madhurima Chakraborty has approached me at the Conference, exploring the possibility of taking the reins of the website. Anyone interested should contact Moumin Quazi. We would like to turn over the duties by mid-2011.

Treasurer’s Report: Treasurer Robin Field reported that as of 12/27/2010, the SALA checking account had $6,406.05. This amount does not include fees collected at the conference or expenditures amassed during the conference. As of 12/27/2010, the graduate student travel fund had $1,329.56. Two awards will be given at the 2011 conference, which will decrease the sum.

Robin also reported that the fiscal health of SALA depends greatly upon membership. She encouraged members to stay current with their annual dues and to consider becoming Life Members of SALA. She also asked members to spread the word about SALA amongst their colleagues and students to increase our membership and visibility.

Grad Caucus Report: Sharanpal spoke briefly about the Grad Student discussions, which focused on what graduate students liked about the SALA Conference (such as the opportunity to network), concerns (registration costs, scholarships) and goals.

RESOLUTIONS:
BE IT RESOLVED
That SALA recognize Dr. Chauhan for his two terms of distinguished service as President.

BE IT RESOLVED
That SALA commend Dr. Kamal Verma for his exceptional service to the organization as Editor of the South Asian Review.

BE IT RESOLVED
That SALA thank Drs. Raje Kaur and Rashmi Bhatnagar for their dedication to SALA as this year’s co-chairs of the 2011 SALA Conference.

Election of Officers: Raje Kaur (nominated by Amritjit and seconded by Brian Yothers) was elected by acclamation as President. Moumin Quazi (nominated by Aniruddh Mukhapopadhyay and seconded by Rahul Gairola) was elected by acclamation as Vice President. Robin Field (nominated by Nyla Ali Khan and seconded by Pennie Ticen) was elected by acclamation as Treasurer. Kanika Batra (nominated by Nivedita Majumdar and seconded by Maryse Jayasuriya) was elected by acclamation as Secretary.

Election of 2 Executive Committee Members: Nyla Ali Khan and Waseem Anwar were elected.

Selection of MLA Panel Session Chairs (one guaranteed; one unguaranteed session): Decision was deferred to post-conference email discussion.

Announcement of next year’s Conference Co-Chairs and Theme: “South Asian as Postcolonial: Exploring the Margins” was proposed as a possible topic for a future SALA conference panel. Decision was deferred to post-conference email discussion. (Later discussion via email resulted in the selection of Nandi Bhatia and Rahul Gairola as Co-Chairs of the 2012 SALA Conference in Seattle, WA. As such, they are also on the Executive Committee.)

Further Business:
Robin Field, Moumin Quazi, and Amritjit Singh had to leave before the meeting was adjourned, to attend to the payment of the hotel bill. Meeting was adjourned at 7 p.m.

Respectfully submitted,
Moumin Quazi
Secretary, SALA
May 29, 2011
Personal Essay: SALA Membership Dues

for Azfar

At the kitchen table, I mull over the categories on the subscription form for the South Asian Review:

- Student/Part-Timer
- Instructor/Independent/Assistant/Retired
- Associate Professor
- Full Professor
- Lifetime Membership

The form asks me to circle one and pay the corresponding amount for my subscription, which comes as a perk of membership in the South Asian Literary Association. I know that both the organization and the journal have been around since the 1970s, publishing literature by, and/or critical discussions about, authors from such countries as India, Pakistan, Bangladesh, Nepal, and Sri Lanka, as well as writings of the South Asian diaspora. But this is the first time I have printed out the membership-cum-subscription form. I’m a newly tenured professor, and the categories on the form are obvious enough. A quick, oval stroke of the pen—that’s all it requires. But I’m riveted to the pen’s imagined circle. Where do my thoughts wander?

I couldn’t get out of Pakistan fast enough. My childhood fractured between two continents, I spent most of my Karachi years yearning for the nondescript London suburb of Greenford. Pakistan was the place that held me back—where, by the mores of my middle-class Muslim family, I could wear not skirt or denim jeans but only shalwar-kameez, and though ours was not a hijab-wearing family, a dupatta was mandatory, even if it hung around one’s neck rather than covering one’s breasts. In my neighborhood, bikes and swimming lessons were off limits for an adolescent girl. I fancied myself at Riverdale High, hanging out with Archie, Betty, Veronica, and Jughead, my days infused with the glamor of their hamburgers.

But for me the experience of teaching

Cracking India

struck terribly close to the bone. It demanded not only that I grapple with the ideology behind Pakistan’s creation as a home for Muslims (which I had certainly pondered before) but also that I confront my Indian-born parents’ and grandparents’ history of migration from their native Patna and my own place as an ethnic Mohajir (immigrant) in Pakistan. Cracking India demanded that I acknowledge all the years of my grandmother’s life spent longing for Kashaana, the house her father built in Patna at the dawn of the twentieth century—the home in which she was born, which saw her a seventeen-year-old bride, and where she gave birth to all but one of her seven children, including my mother. My grandmother’s lifelong yearning for her mother and her own seven siblings, all of whom she left behind when she migrated with her husband and children to Pakistan—I had to see it all as I taught Cracking India.

Wisps of family lore came back to me, and I called my father in Pakistan to ask more questions, as I prepped for classes. As a fifteen-year-old, my father had taken part in rallies and processions in support of carving Pakistan out of India. “Our home in Patna became a shelter for the Muslims fleeing religious riots in the surrounding villages of Bihar province,” he said on the phone. “I vacated my bed-room for a pregnant woman. She delivered her baby there.” He didn’t know what became of them.

My father’s older brother, seventeen years old, had decided to escape the Delhi riots and join the trainloads of Muslims migrating helterskelter to territories designated as Pakistan. “We didn’t hear from him for a long time,” my father told me on the phone. “Then we got word that his train had made it safely across the border to Pakistan.” Silence. Then: “The train before his and the train after his arrived full of corpses.” It had taken my father over sixty years to share that memory of his terror for his older brother.

An idealistic eighteen-year-old, impatient to live the dream, my father left Patna for Karachi, Pakistan, in 1950. He never saw his father again.

When Bapsi Sidhwa arrived at Cal State Fresno in the fall of 2010, not only my students and colleagues but much of the South Asian community of Fresno turned out in support of carving Pakistan out of India. “Our home in Patna became a shelter for the Muslims fleeing religious riots in the surrounding villages of Bihar province,” he said on the phone. “I vacated my bed-room for a pregnant woman. She delivered her baby there.” He didn’t know what became of them.

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An idealistic eighteen-year-old, impatient to live the dream, my father left Patna for Karachi, Pakistan, in 1950. He never saw his father again.

The slender, white ballpoint pen from the university bookstore has been lying alongside the form on my placemat. I pick it up and hold it between thumb and index finger with a pressure that turns my middle finger white. Bold and steady, I circle my subscription category in dark-blue ink: “Lifetime Membership.” I choose.

Samina Najmi, Fresno, July 2011
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For $70/year, your university library can have its own subscription to the South Asian Review, and for $100/year, your university can become an institutional member of SALA and receive two copies of each of the issues of SAR. Please consider helping to raise the presence of South Asian literature and literary criticism in your university by making this publication available to a wide and varied audience. Wouldn’t it have been great to have had SAR on your library shelf when you were an undergraduate?

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SOUTH ASIAN LITERARY ASSOCIATION MEMBERSHIP APPLICATION/RENEWAL

If you have not yet renewed your membership in SALA for calendar year 2012, 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.

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Assistant Professor: $45 ($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: $55
Full Professor: $65
Life Membership: $400
(Life Memberships are payable in two installments, the first by 15 May and the second by 31 August, 2012.)

Library Subscriptions for SAR (Vol. 32, Nos. 1, 2, and 3): $70
Donation to Graduate Student Travel Fund: _____
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Please send the above form with a check in American dollars payable to the South Asian Literary Association to:

Robin Field, Treasurer, SALA
PO Box 2247
Wilkes-Barre, PA 18703, USA
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 Summer 2012 SALA Newsletter, please send them in the form of an e-mail (MS Word attachments only, please) to mjayasuriya@utep.edu by May 15, 2012.

For membership forms, announcements, CFPs, and other information

Visit the SALA Webpage at:
www.southasianliteraryassociation.org

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

The SALA listserv is up and running.

Join for free at:
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We are on Facebook!
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If you have personal tributes for colleagues in our field who have passed away that you would like us to include in the newsletter, please send it to us in time for the summer issue.

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