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CONFERENCE PAPER ABSTRACTS

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 re-
presentation 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 selfhood, 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 [un]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 compassion, love, faith and camaraderie along with revenge, hatred, intrigue and malice. Nambisan’s interweaving of fantasy and reality as brought out by the life-trajectories of its characters, brings out human engagement and alienation in their enclosed spaces and reconstruction of Identity through a panorama of human experience.

**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. Bharata, 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 postcolonial 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 Hatterr as an extended exercise in theatricality, and aspects of artifice 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 essential 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 stomp dance. Indian classical dance can become accessible to multi-cultural 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 interruptus” – 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-Reflexivity 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 performativity, 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 ethno-nationalism.

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, eye-witness 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 Jeevaathma-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 Shakespearean 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 determination. 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 Soucouyant

David Chariandy’s novel Soucouyant 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 Soucouyant 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, remember, 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.

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 and 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.

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.

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 valourised. This entombing/embalming is investigated in film texts from two national cinemas; Mehboob 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 imaginaire 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.
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.

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 constrictive 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 nuclear 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 street 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 of the South Asian diaspora as performed through social media: Shaila Abdullah, Kamila Shamsie, Abha Dawesar, and Vasugi V. Ganeshananthan, all women born between 1971 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.

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 Simatei 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 re-visions of the novel as performance that cut across conventional media classifications.