PRESIDENT’S COLUMN

With Trump Tower just a few blocks away, those attending our annual conference will address the issues of “Precarity, Resistance, and Care Communities in South Asia,” with a reminder that Manhattan, too, is an island community, threatened by the waters lapping at its shores and the winds whipping through its manmade canyons. The call for papers for our conference brilliantly outlines some of the problems facing our world from climate change, globalization, inward-turning governments, and the blurring of honest confrontation of threats by the invocation of “fake news” when challenges arise from the Fourth and Fifth Estates. As our call references, Pankaj Mishra notes the uptick in virulent expressions of anger, and in the U.S. we see “tribes” insulating themselves against challenge from those on the “other” side. Our call describes a “consolidation” of precariousness, a “wielding of biopolitical power over human bodies,” and references Judith Butler’s description of “that politically induced condition in which certain populations suffer from failing social and economic networks of support and become differentially exposed to injury, violence, and death.” Looking around the world one surely sees those populations facing “exposure to violence without protection.” Isabell Lorey warns that “everything that the society holds as a threat is projected onto specific groups at its margins.” Lorey underscores the need for care communities in which “our relationality with others is no longer interrupted but is regarded as fundamental.” With such a timely cri de coeur, our conference turns to South Asia from this island of capitalism and seeks ways to empower the imagination that literature can enshrine as a safe place for the conference turns to South Asia from this island of capitalism and seeks ways to empower the imagination that literature can enshrine as a safe place for the building up of these needed care communities—beginning, perhaps, with those here in attendance at the Omni Berkshire, just blocks from the many overdetermined towers of Manhattan.

Meanwhile, the executive committee is happy to announce that, beginning in 2018, our journal, the South Asian Review, will be published under the auspices of the large British company, Taylor and Francis. The Taylor and Francis Group publishes more than 2100 journals and over 4000 new books each year. In joining their team, the South Asian Review will become available electronically—and this availability extends not only into the future, but also into the past, with the full digitalization of all past issues now in progress. We are confident that this move will be the increased transparency of the T&F editing platform, and more details describing this will soon be available on the journal’s website. Professor Pradyumna Chauhan, ably assisted by his associate editors and graduate assistants at Arcadia University, will still retain full control of the selection of manuscripts, the choice of theme-issues, etc. The executive committee is convinced that, in a few years, we will look back on this decision and recognize the many benefits it has brought to our members and to the organization.

--John C. Hawley, President, SALA
SALA 2018

Precarity, Resistance, and Care Communities in South Asia
The 18th Annual Conference of the South Asian Literary Association
Omni Berkshire Place, 21 East 52nd Street at Madison Ave.
January 8-9, 2018

CONFERENCE SCHEDULE

SUNDAY: JANUARY 7, 2018
5:00-7:00 PM MEETING: SALA Executive Committee (for board members only)
Carnegie

DAY 1: MONDAY: JANUARY 8, 2018
7:30 AM onward REGISTRATION
Julliard Foyer

8:00-8:20 AM CONFERENCE WELCOME: John Hawley, SALA President
Julliard

8:30-9:45 AM Plenary
Julliard

Can the Subaltern Speak: Thirty (Insecure) Years Later
Chair: Rajeswari Sunder Rajan, New York University

X Marks the Spot: Critical Notes on Queer Eroticism in Postcolonial India
Rahul K. Gairola, Independent Scholar

One Cannot Speak What One Does Not See: Queer Sexual Identities and Hybridity in Postcolonial Discourse
Robert LaRue, Moravian College

Locating Human Labor in the Age of the Anthropocene: Digital Subalternity, Leisure/Work and Digital Financialization
Radhika Gajjala, Bowling Green State University

Ethics of Representation and the Figure of the Woman: The Question of Agency in Gayatri Chakravorty Spivak’s “Can the Subaltern Speak?”
Anirban Bhattacharjee, Santipur College and the University of Kalyani

Respondent: Gayatri Chakravorty Spivak, Columbia University

10:00-11:15 AM SESSION 1 (PANELS 1A, 1B, & 1C)

Panel 1A
Guggenheim

States of Insecurity: Framing New Heuristics for Literature from Northeast India
Panel Chair: Uddipana Goswami, University of Pennsylvania
A Botany of Death: Disavowed Pasts and Horizons of Futurity in “Sambhabya Kaal”
Amit R. Baishya, University of Oklahoma

Sub-National Fantasies in Genre Fiction: A Study of Kanchan Barua’s Asimot Jar Heral Sima
Shalim Mukradir Hussain, Jamia Millia Islamia

Uddipana Goswami, University of Pennsylvania

Literary Representation of Conflict and Insecurity: The Case of Nagaland in Temsula Ao’s Short Fiction
Nupur Chawla, Jamia Millia Islamia

Panel 1B
Media Precarities I
Julliard

South Asian Bodies in American Television: Representation and Resistance
Aniruddha Mukhopadhyay, Texas A&M University-Kingsville

Precarious Politics: Gender-Based Violence in Recent Digital Graphic Novels
Jana Fedtke, American University of Sharjah

Qawwali and Resistance: A Study of The Reluctant Fundamentalist (Film)
Muhammad Waqar Azeem, Binghamton University-SUNY

Panel 1C
Identity/Resistance Precarities
Metropolitan

Precarity and Resistance: Women in Chitra Diva Karuni’s Silver Pavements, Golden Roofs and The Thing Around Your Neck by Chimamanda Adichie
Saiyeda Khatun, Johnson & Wales University

Migration and Sexuality in S. J. Sindu’s Marriage of a Thousand Lies and Rahul Mehta’s No Other World
Maryse Jayasuriya, University of Texas at El Paso

Precarious Derealisation as a Mode of Protest in Animal’s People
Sagnika Chanda, University of Pittsburgh

The Precariousness of the Afghan Identity in Khaled Hosseini’s The Kite Runner
Farah Siddiqui, University of Texas at Dallas

11:30 AM-12:45 PM
SESSION 2 (PANELS 2A, 2B, & 2C)

Panel 2A
Diaspora Precarities
Metropolitan

Sikhs in Afghanistan at the Cusp of Taliban Rule in 1990 and After
Abdollah Zahiri, Seneca College, King Campus, Toronto

Unhomely Home: The Precariousness of Being, Belonging, and Becoming
Payel Chattopadhyay Mukherjee, Ahmedabad University
South African Gujarati Literature: An Inventory and Critical Commentary  
Mrunal Chavda, University of Cape Town

Situating Kwai-Yun Li’s *The Palm Leaf Fan* in Diasporic South Asian Literature,  
Asha Jeffer, University of King's College

### Panel 2B  
**Guggenheim**

**Roy Precarities**

**Panel Chair:** Jana Fedtke, American University of Sharjah

“*By slowly becoming everybody*”: Building Community for the Unconsoled in *The Ministry of Utmost Happiness*  
Pennie Ticen, Virginia Military Institute

Precarious Duniyas: Post-Human Subjectivity and Politics in *The Ministry of Utmost Happiness*  
Rituparna Mitra, James Madison College

**Post-Magic: The Female Naxalite at 50 in Arundhati Roy’s The Ministry of Utmost Happiness**  
Meghan Gorman-DaRif, University of Texas at Austin

### Panel 2C  
**Julliard**

**Queer Precarities I**

**Panel Chair:** Umme Al-Wazedi, Augustana College

Writing the *Bacha Posh* & Literary Care Communities  
Sukanya Gupta, University of Southern Indiana

Coordinated Resistance in Arundhati Roy’s *The Ministry of Utmost Happiness*  
Romy Rajan, University of Florida

The Graveyard of Utmost Happiness: Resistance, Resilience, and a Requiem for the “Disappeared” in Arundhati Roy’s *The Ministry of Utmost Happiness*  
Samadrita Kuiti, University of Connecticut

### Panel 2D  
**Carnegie**

**General Precarities**

**Panel Chair:** Amit Baishya, University of Oklahoma

Sanitation and Civility in Rohinton Mistry’s *Squatter*  
Rebecca Kumar, Morehouse College

Melancholia and Violence in selected works of Bharati Mukherjee  
Rima Bhattacharya, IIT Kanpur

The Laws and Politics of Precarity  
Naila Sahar, SUNY Buffalo

1:00-2:00 PM  
**LUNCH AT HOTEL**

2:15-3:30 PM  
**Julliard**

**SESSION 3: Graduate Student Professionalization: The Pragmatics of Professionalism**

**Panel Co-Chairs:** Aniruddha Mukhopadhyoy (Texas A&M University-Kingsville) and Moumin Quazi (Tarleton State University)

Pennie Ticen, Virginia Military Institute
Robin Field, King’s College

Moumin Quazi (Tarleton State University)

Aniruddha Mukhopadhyay (Texas A&M University-Kingsville)

3:45-5:00 PM  
SESSION 4: Mid-Career Professionalization Panel: Finding New Metropolitan Relationships: Scholarship, Teaching, and Service when Post-Tenure  
Panel Chair: Madhurima Chakraborty, Columbia College Chicago

John Hawley, Professor of English, Santa Clara University

Nalini Iyer, Professor of English, Seattle University

Pallavi Rastogi, Associate Professor of English, Louisiana State University

Madhurima Chakraborty, Associate Professor of English, Columbia College Chicago

END OF SESSIONS FOR DAY 1

5:00-6:15 PM  
GRADUATE CAUCUS (led by Asha Jeffers, University of King’s College)

6:15-7:30 PM  
GENERAL BUSINESS MEETING

7:30-8:15 PM  
DINNER on your own

8:30-10:30 PM  
Hamara Mushaira: Literary Arts Event  
Organized and moderated by Amritjit Singh, Ohio University

Tahira Naqvi, New York University

Vandana Singh and featuring several members of SALA

DAY 2: TUESDAY: JANUARY 9, 2018

8:15-9:15 AM  
REGISTRATION

9:30-10:45 AM  
SESSION 5 (PANELS 5A, 5B, & 5C)

Panel 5A  
Media Precarities II

Panel Chair: Aniruddha Mukhopadhyay, Texas A&M University

Aspects in the Cinema on Migrants, and the Cross-culture Flow of Concepts  
Maria-Dolores García-Borrón, Independent scholar

Mass Rape during the 1947 Partition and its Representation or Silencing in Hindi Cinema  
Nidhi Srivastava, University of Western Ontario

Ostracized Pakistani Hijras and Transmisogyny in Bol  
Iqra Shagufta Cheema, University of North Texas

Romancing Widows: Insecure Women in Ishqiya and Dedh Ishqiya
Panel 5B
Metropolitan

**Gender Precarities**
Panel Chair: Madhurima Chakraborty, Columbia College Chicago

Precarity and Resistance in Zubaan Books’ Drawing the Line: Indian Women Fight Back
Anuja Madan, Kansas State University

The ‘Other’ Side of Silence: Resisting Anonymity in Mahasweta Devi’s Draupadi
Amrita De, SUNY Binghamton

The Precariousness of Muslim Women in Post-9/11 United States: A Study of Shaila Abdullah’s Saffron Dreams
Zunaira Yousuf, Binghamton University-SUNY

Of Personality Grooming Schools and Neoliberalism: Fashioning the New Working Woman
Suchismita Chattopadhyay, Graduate Institute of International and Development Studies

Panel 5C
Guggenheim

**Economic Precarities**
Panel Chair: Moumin Quazi, Tarleton State University

Domestic Servants and Upper Class Narrators in Attia Hosain’s Short Stories
Ambreen Hai, Smith College

Dangerous Liaisons: The Nexus of High Finance and Terrorism in Ayad Akhtar’s The Invisible Hand
Lopamudra Basu, University of Wisconsin-Stout

Racialized Encoding: Hari Kunzru’s Transmission, Capitalist Realism, and the South Asian Laboring Body
Alden Sajor Wood, University of California, Irvine

11:00 AM-12:15 PM

**SESSION 6 (PANELS 6A, 6B, & 6C)**

Panel 6A
Guggenheim

**Queer Precarities II**
Panel Chair: Payel Chattopadhyay Mukherjee, Ahmedabad University

Gendered Citizenship and the Chitmahals
Umme Al-Wazedi, Augustana College

Sports, Desire and Law: Who is Afraid of Forbidden Sex/Body?
Gourab Ghosh, Jawaharlal Nehru University

Trans-forming the lives of Transgenders in India
Shaweta Nanda, Central University of Himachal Pradesh

Panel 6B
Metropolitan

**Care Communities & Precarity**
Panel Chair: Bonnie Zare, Virginia Tech University

Drawing attention: Artists Opening the Way Towards Safe Public Space
Bonnie Zare, Virginia Tech University
Precarity, Ressentiment and Negative Solidarity in Zia Haider Rahman’s *In the Light of What We Know*
Afrin Zeenat, University of Dhaka and Richland College

Creating Communities of Care: Spirituality and Friendship in the Age of Insecurity
Nisha B. Eswaran, McMaster University

**Panel 6C**

**Julliard**

**Genre Precarities**
*Panel Chair: Pallavi Rastogi, Louisiana State University*

War of the Words: Fighting out the Geopolitical Disaster
Pallavi Rastogi, Louisiana State University

Is the Precarious the same as the Postcolonial
Auritro Majumdar, University of Houston

Caring for the Precarious: The Ethics of Retelling Life Stories
Melanie R. Wattenbarger, Bishop Gorman High School

Touching, Feeling, Reading: Genre Fiction in the Age of Precarity
Charlotta Salmi, Queen Mary University of London

12:30 PM-1:30 PM
LUNCH AT HOTEL

1:30-2:45 PM
SESSION 7 (PANELS 7A, 7B, &7C)

**Panel 7A**

**Julliard**

**Environmental Precarities**
*Panel Chair: John Hawley, Santa Clara University*

Manohar Mouli Biswas, Amitav Ghosh, and The Great Derangement: Countering Androcentrism in an Age of Precarity
John Hawley, Santa Clara University

An Economy of Broken Bodies in Animal’s People
Sukshma Vedere, George Washington University

Precarious Poetry: Institutionalized ecological destruction and the changing idea of home in Fijian Literature
Tana Trivedi, Ahmedabad University

**Panel 7B**

**Metropolitan**

**Poetry Precarities**
*Panel Chair: Melanie R. Wattenbarger, Bishop Gorman High School*

The Indian Mushairah as Space of Dissent, Solidarity, and Critique
Maaz Bin Bilal, O.P. Jindal Global University

The Poetics of Precarity: Images of Indenture in Indo-Caribbean Poetry
Alison Klein, Duke University

A Postcolonial Analysis of the Fragments in Akhteruzzaman Elias’s Chilekothar Sepai
Asif Iqbal, Michigan State University
Panel 7C: Hamidian Precarities
Panel Chair: Abdollah Zahiri, Seneca College, King Campus, Toronto

- Emergency Thrillers and the State of Security
  Ayelet Ben-Yishai, University of Haifa / Cornell Society for the Humanities

- Of Borders and Magic Doors: New Directions in Pakistani Fiction
  Shazia Sadaf, Western University Canada

- Exit and (Re)Enter: Traversing through Doorways of Insecurities
  Jayana Jain Punamiya, Westfälische Wilhelms-Universität Münster and University of Mumbai

3:00-4:15 PM: SESSION 8 (PANELS 8A, 8B, & 8C)

Panel 8A: Pedagogical Precarities
Panel Chair: Robin Field, King’s College

- Pedagogical Precarity: Teaching the Precariats of Lit.-Crit. Theory “Queerly” (in Pakistan)
  Waseem Anwar, Forman Christian College, and Sameer Afzal, Beaconhouse Systems

- Humanistic Education, Radical Pedagogy, and Semiocapital
  Masood Raja, University of North Texas

- Considering the Pedagogical Importance of Sri Lankan Literature: Insecurity and Healing in Rohin Mohan’s The Seasons of Trouble
  Collen Lutz Clemens, Kutztown University

Panel 8B: Literary Precarities
Panel Chair: Summer Pervez, Lahore School of Economics

- The Agitator’s Voice: Trials and Tribulations in Regional Muslim Literature in Telugu
  M.G. Prasuna, BITS Pilani-Hyderabad

- New Directions in Pakistani Fiction in English: On the Formation of Care Communities in Mohsin Hamid’s Exit West and Faiqa Mansab’s This House of Clay and Water
  Summer Pervez, Lahore School of Economics

- The Class Called Literary Precariat: The Question of Canon-formation and Literary Elitism in Gujarati Literature
  Chirag Trivedi, Ahmedabad University

- Epistemology of Precarity: A Study of Pakistani Anglophone Writing
  Zakia Rashid, Riphah International University

Panel C: Problematic Bodies & Precarity
Panel Chair: Kathleen Fernando, Kenyon College

- Putting People Back Together: Caring for the militant body and Tamil Femininity in V.V. Ganeshananthan’s Love Marriage
  Kathleen Fernando, Kenyon College

- Dalit Victimisation: Recasting the Nation and Re-Claiming the Pariah Identity in Bam-a’s Sangati
Khem Guragain, York University

Consuming Caste: Dalit Foods, Precarity and Resistance
Ruma Sinha, Syracuse University

END OF SESSIONS FOR DAY 2

6:00-7:30 PM

CONFERENCE KEYNOTE ADDRESS AND AWARDS

Julliard

SALA 2018 AWARDS CEREMONY

SALA Distinguished Achievement in Creative Writing Awardee
Tahira Naqvi, New York University

SALA Distinguished Achievement in Scholarship Awardee
Gaurav Desai, University of Michigan, Ann Arbor

Graduate Student Paper Prize(s)

CONFERENCE KEYNOTE

Precarious Futures, Precarious Pasts: Climate, Terror and Planetarity
Gaurav Desai, University of Michigan, Ann Arbor

8:00-10:00 PM

SALA CONFERENCE DINNER (tickets $32)

Darbar Grill, at 157 E. 55th St.,
(between Lexington and Third Avenues)
Dinner entry only with tickets, purchased by Tuesday, Jan 8, 12 noon.

Conference Keynote

Gaurav Desai, Univ. of Michigan, Ann Arbor

Gaurav Desai is Professor of English at the University of Michigan, Ann Arbor. Author of Subject to Colonialism: African Self-fashioning and the Colonial Library (Duke University Press, 2001) and editor of Teaching the African Novel (MLA, 2009), he has guest edited and co-edited several volumes of essays in major journals. Postcolonialisms: An Anthology of Cultural Theory and Criticism (Rutgers University Press, 2005) which he co-edited with Supriya Nair has become a standard reference and classroom text since its publication. His articles have been published in journals such as PMLA, Genders, Representations, Boundary2, Interventions, African Studies Review and Cultural Critique. Recipient of several prestigious fellowships, in 2004, Desai was made a life member of Clare Hall, Cambridge University. His latest book, Commerce with the Universe: Africa, India and the Afrasian Imagination (Columbia University Press, 2013) received the 2014 Rene Wellek Prize from the American Comparative Literature Association. SALA is pleased to welcome Dr. Desai as the keynote speaker to the 2018 conference, where he will present a lecture entitled “Precarious Futures, Precarious Pasts: Climate, Terror and Planetarity.”

Photo courtesy of Dr. Desai
MLA Panel of Interest/Featuring SALA Members

Panel Arranged by the South Asian Literary Association:
220: Rethinking South Asian America and States of Insecurity
Presiding: Amritjit Singh, Ohio University

1. “States of Insecurity and Gendered Performances in a Racialized Religion Era,” Umme Al-wazedi, Augustana College
3. “Berkeley, the 1970s, and South Asian Student Activism in the United States,” Auritro Majumder, University of Houston
4. “First They Came for the Blacks,” Deepika Bahri, Emory University

Open SALA Executive Committee Positions
To be elected during the General Business Meeting, Monday, January 8th
6:15-7:30 pm in the Julliard Room

1. Newsletter Editor of Salaam: As a member of the executive committee, your responsibility is to produce two editions of the organization’s newsletter (a digital version in the summer and a print/digital version ready for the conference in January). You must have been a member of SALA already for at least 3 years, and should have publishing skills.

2. Graduate Student Executive Committee member: You are responsible to represent graduate students on the executive committee and to lead the Graduate Student Caucus at the conference. (2-year term) You must have been a member of SALA already for at least one year.

3. Executive Committee member (at large): You are responsible to serve on the executive committee. (2-year term) You must have been a member of SALA already for at least one year.

4. Treasurer: The Treasurer shall be responsible for collecting annual membership dues; keeping the account of expenditure and revenues and related files up to date; maintaining a savings or checking account in a local bank of his/her town in the name of SALA; and shall inform the individual members about the non-payment of their dues. They shall present the annual report relating to the financial state of the Association and make proper recommendations about its amelioration. The Treasurer will provide the Newsletter editor and the editor of SAR with updated membership lists for the distribution of these publications. The Treasurer is responsible for collecting conference registration and dinner dues and for making payments to conference hotels, publishers, and other vendors. Any nominees shall go through a rigorous vetting process by the SALA President, VP, and former Treasurer, before a new term begins, before being elected by the general membership. (3-year term) You must have been a member of SALA already for at least 3 years, and be a US citizen.

If you have any questions about one of these positions, or would like to nominate yourself or another member, please see one of the current Executive Committee members as listed on the cover page of this newsletter during the conference, particularly the current officer of that position or Past-President, Moumin Quazi, chair of the elections subcommittee.
This annual event is a proud offering of the South Asian Literary Association as an opportunity for local authors and conference goers to share a passion for creative work. Everyone is welcome to attend, listen to creative readings, and share their own creative work. For more information on this event, please see Dr. Amritjit Singh. This year we are please to feature two authors: Tahira Naqvi and Vandana Singh.

Tahira Naqvi is a Senior Urdu language lecturer at New York University. Author of two collections of short stories titled *Attar of Roses and Other Stories of Pakistan* and *Dying in a Strange Country*, she has also extensively translated works of Urdu fiction and prose. She is also known for her translations into English of a long list of stories, novels, novellas and essays of prominent Urdu author, Ismat Chughtai, as well as other well-known writers of Urdu fiction that include Premchand, Manto, Khadija Mastoor, Hajira Masroor and Ahmed Ali. She has completed a first novel and is currently working on translations into Urdu of stories by Gabriel Garcia Marquez.

Vandana Singh is an Indian speculative fiction writer and professor of physics at a small and lively Framingham University near Boston. Her short fiction has appeared in magazines such as Lightspeed and Mithila Review, and anthologies ranging from "So Long Been Dreaming: Postcolonial Science Fiction & Fantasy" to numerous Year’s Best volumes. The US publication of her first book for children (Younguncle Comes to Town, Viking/Penguin) earned an ALA Notable recognition in 2007. Her first collection of speculative short fiction, "The Woman Who Thought She Was a Planet and Other Stories" (2008, Zubaan/ Penguin India) is shortly to be followed by a second collection, "Ambiguity Machines and Other Stories" (Small Beer Press, 2018).
Looking to Writers: An Interview with Farzana Doctor

by Melanie R. Wattenbarger

Farzana Doctor is a Toronto-based author. She has three books out, including *Stealing Nasreen*, *Six Metres of Pavement*, and *All Inclusive*. Her work confronts issues of identity, community, and how people relate to one another, especially when confronted with difference. She is also the organizer for the Brockton Writer’s Series.

MRW: First, thank you for taking the time to discuss your work with the South Asian Literary Association! You are becoming quite a prolific writer, between your poetry and three novels so far. What is your favorite piece to read from for public engagements?

FD: Hi Melanie, it’s good to “talk” with you again! I choose pieces based on the audience and event, in order to be as compelling as I can. If it’s fiction, I choose excerpts with lots of dialogue, and sometimes sing out of tune if there is music mentioned in the scene (for example, I belt out a line or two from Duran Duran’s *Girls on Film* during Azeez’s romantic scene in *All Inclusive*).

MRW: What have been your most memorable events?

FD: In January 2017, I gave two readings in India, which meant much to me as a diasporic kid. The first was an invitation from Dr. Nilufer Bharucha from CoHaB IDC, University of Mumbai (your alma mater!) and the second was an invitation by Sumeet Shetty at Literati, SAP Lab’s corporate book club.

MRW: How do you see your work as engaging in current social issues, both in Canada, South Asian, and more broadly as reaching a global public?

FD: I’ve been an activist since I was young and so I find that social issues make their way into my stories and poems organically. I strongly believe that it is an artist’s responsibility to disrupt the status quo while also inspiring and entertaining. So for example, I’ve written about the experiences of new immigrants in Canada, of racism, of homophobia, of the Air India bombing. My forthcoming novel takes up issues of FGM in my Dawoodi Bohra community.

MRW: All of your works explore various levels of identity formation and their intersections, especially in relation to the multitude and fluidity of gender, race, community, and sexuality. Why are these issues important to you? Each work you publish from “Drag,” to *Stealing Nasreen*, and *All Inclusive* further introduces various areas and communities in which people situate themselves. And yet, you seem to constantly point out discrepancies in how communities and identities are defined by others and how the boundaries between these categories are blurred. Can you comment on why providing such a diverse cast of intricate characters is important to you?

FD: My hometown is Whitby, which when I was growing up, was a very homogenous place. Imagine, population 40K, and we were the only brown family at my school (there was also one Chinese and one Black family). I think this experience of not belonging and being ‘other’ left me very aware of ‘who isn’t here’. Also I notice the blur within all of my communities and identities because there is so much diversity in how people are queer or brown or assimilated or politicized or... I think I’ve always been on a search for belonging and mirroring. And so I try to reflect my diverse world in my characters.

MRW: How can we expect to see this theme of community and individual identity evolve in your up-coming work?

FD: Often what evolves is unconscious (and then in later drafts it becomes more conscious), so I’m not sure I can answer that. The novel I just wrote explores the range of identity expression within the Dawoodi Bohra community, so I suppose my lens just became more focused in this latest work.

MRW: I purposefully did not mention *Six Metres of Pavement* above. That novel deals with the changes in neighborhoods in Toronto as they reflect shifts in immigration waves. How do you see the relationship between your fictional portrayal of the city and...
the communities in which you live and work?

FD: I think I’ve sought to notice what’s around me, perhaps in ways that white CanLit doesn’t. I see Toronto as it is: 52% people of colour. We are not a visible minority any longer. How is it that so many white writers can continue to write Toronto as though we are minority? While Toronto is considered to be very multicultural, we have a long way to go in terms of truly addressing our racism(s). An example of this: Canada has been happily engaged in celebrating its “150th Birthday”, with lots of parties, events, advertising and fanfare. With few exceptions, this hasn’t been acknowledged as the colonial, racist sesquicentennial that it is, the anniversary of land stolen from Indigenous people.

MRW: You are very active as a writer in supporting local independent bookshops. Why is this important to you? What have been some of your favorite ways to develop a community between these sellers and the writing community?

FD: I am indebted to indie bookstores. They’ve launched my books, invited me to read, hand-sold copies. They support writers in terrific ways and are often community hubs. Glad Day Bookshop in Toronto is a great example of this; they host a local festival, run countless lit events and stock books by emerging authors that sometimes don’t find shelf space elsewhere. I’ve been active in a newish (three years old) event called Authors For Indies, started here in Canada by author Janie Chang, where authors volunteer to be booksellers for a day.

MRW: Tell me about the Brockton Writers Series. How did this series come about? How long have you been a part of it?

FD: BWS has been around for about nine years. I started it with a local poet soon after my first novel came out and I was seeking more writer community. I noticed the whiteness in the local lit scene and wanted to host a different space. We work hard to ensure that there are a variety of marginalized voices our stage and in our audience.

MRW: What were some of your favorite events in this series?

FD: It’s funny, but I actually feel inspired by nearly all of them. But I’ll share about our May 2017 event. We started with poet and Tarot reader Hoa Nguyen, who spoke about the links between Tarot and creativity, then did 4 quick readings with audience members. Then we had readings by Mary-Lou Dickenson (a three-time novelist who published her first book at age seventy), poet Ayesha Chatterjee (who leads the League of Canadian Poets), spoken word poetry champion Ian Keteku (who also is a filmmaker and visual artist) and theatre artist and novelist Catherine Hernandez (who just launched her terrific book Scarborough). Don’t they sound amazing?

MRW: Absolutely! For our local readers, what are the details for any upcoming events with the Brockton Writers Series?

FD: Our next event is January 10, 2018 at 6:30 pm, at the Glad Day Bookshop, 499 Church Street, Toronto. We’re hosting Mariam Pirbhai, Mayank Bhatt, Rod Michalko, and Canisia Lubrin with a special guest speaker, Cassandra Rodgers.

MRW: Do you personally have any events coming up?

FD: Yes! My big news is that All Inclusive was released in the US on August 5, 2017. I’d love your readers to know that my publisher will offer a free book to book club hosts who invite me (by Skype) to their clubs. More events at http://farzanadoctor.com/upcoming-readings-and-other-writing-events/

MRW: Can you share with us what you are working on right now and when we can expect it to be released?

FD: Besides my fourth novel (that I mentioned earlier), I’m hoping to complete a poetry collection by the end of this year. I’ve been working with mentor Sonnet L’Abbé to improve my poetry practice.
Dr. Amritjit Singh, Langston Hughes Professor of English and African American Studies, has had a year full of rich and wide-ranging activity. His career and scholarship were recently celebrated in multiple venues—an international television interview, a volume of essays published in his honor, and a story in OHIO’s Perspectives magazine.

In October 2017, during a short academic visit to Pakistan, Singh was interviewed on the popular Pakistani television program “The Classics Show: Literary Conversations” to discuss his personal, familial, and academic history and his professional accomplishments.

‘LITERARY CONVERSATIONS’

In the interview with host Shabnam Riaz, Singh discussed the breadth of his research and scholarly pursuits. Riaz questioned Singh about his work on the Harlem Renaissance, and he discussed the connections between the civil rights movement and the Harlem Renaissance. Specifically, he commented on the significance of the diction and images in Claude McKay’s sonnet “If We Must Die” and Langston Hughes’s “The Negro Speaks of Rivers.”

Singh also discussed the social impact and importance of literature as “an integrative force,” both within and outside the classroom, and a means of combating racist and classist oppression. “If I am a member of a marginalized group,“ Singh says, “nobody can stop the possibility of my expressing my pain, my grief, my desires, and my wishes.”

Singh also commented on the importance of poetry, referencing the courses he teaches at OHIO and their frequently heavy emphasis on poetry.

“In my classes, I include a lot of poems,” Singh says. “I think if you want to learn how to read a wealth of literature, there is no better way to do that than to engage with a poem. ... I am giving [my students] certain tools and processes that they can take to a work of fiction by Toni Morrison, by William Faulkner, or by Hemingway.”

Riaz’s questions about poetry and teaching led Singh to remark on what he himself takes away from the poems he discusses with his students. In speaking about Robert Frost’s poem “Mending Wall,” Singh connected the meaning of the poem to his personal teaching philosophy. “Frost wrote, ‘Spring is the mischief in me, and I wonder/ If I could put a notion in his head.’ I think my whole teaching is about putting a notion in the heads of my students,” Singh states.

Riaz also asked Singh to discuss his work as a translator, including The Circle of Illusion: Poems by Gurcharan Rampuri, a volume of 50 poems translated from Punjabi by Singh and colleague Judy Ray. Singh notes that these translations were completed over 10 years, with each poem taking weeks of collaborative work.

“This was all a labor of love,” he remarks.

1st International Humanities Conference
“Locating the Transcultural Humanities in Pakistan/South Asia”

By Rabia Wasif, Conference Coordinator

The 1st International Humanities conference was held at Forman Christian College University, Pakistan on 13th-15th October, 2017 with special focus on locating the significance of humanities in Pakistan and South Asia. The conference discussions highlighted concerns of the marginalized cultural contribution of the South Asian region within humanities and social sciences and moved academic thinking beyond the battle of binaries towards a more fluid method of thinking focused on being more globalized and transcultural. The Convener, Dr Waseem Anwar, and Co-Convener, Dr Nukhbah Taj Langah, worked tirelessly with the organizing team to make the conference an accomplishment.

Keynote speakers and dignitaries who participated in the conference included Professor Amritjit Singh (Ohio University), Dr. Robert J.C. Young (NYU Abu Dhabi), Dr. Noman ul Haq (IBA, Karachi), Dr. Tariq Rehman (BNU, Lahore), and Dr. Abdul Wahab Suri (Karachi University). Likewise, Justice Nasira Iqbal and Dr. Altaf Khan (Peshawar University) attended and helped to contribute to the conference’s critical thinking space as participants strived to reorient the production of local knowledge and discussed avenues to further engage the public in such discussions.

The entire conference proceeded in panels which traced multiple dimensions of humanities with the emerging trends like language, interfaith plurality, literary peripheries, mysticism, technology, translation, diaspora, pedagogical reforms, and translinguistic perspectives. All these topics were presented on parallels in three different halls with ample time for questions and discussion.

The conference was a complete success with more than 50 scholarly papers presented by national and international experts from all over the world. The conference was attended by more than 300 people including professors, teachers, researchers, students, etc. The purpose of the conference was to bring together scholars and their expertise on one platform to diversify the knowledge factory. With the success of the 1st conference, FCCU plans to continue with the initiative.
1st International Humanities Conference
“Locating the Transcultural Humanities in Pakistan/South Asia” (cont.)

Photo courtesy of Rabia Wasif
Pictured from left: Summer Pervez, Waseem Anwar, Robert J. C. Young, Joseph Sun, Nukhbah Langah, Kauser Abdullah, Amritjit Singh, Ghazala Irfan

Photo courtesy of Rabia Wasif
Era of Unrest

By M. A. Nuhman (article courtesy of Mary Therese Kurkalang at the Goethe Institut, Max Mueller Bhavan)

M. A. Nuhman is a retired professor of Tamil, University of Peradeniya, Sri Lanka where he is a well-known scholar, poet, literary critic, linguist, and translator. He taught linguistics, Tamil language and literature at several universities in Sri Lanka and abroad. As an author, editor, and translator he has published 35 books in Tamil as well as in English including three collections of his poems, and four collections of poems in translation to his credit.

Tamil poetry in Sri Lanka has a long history. However, in its true sense, modern Tamil poetry begins in the 1940s with the emergence of a younger generation of poets like Navatkuliyur Nadarajan, Mahakavi, and A. N. Kandasami whose poems represented romantic, realistic, and leftist trends respectively. They continued to write until the sixties. A new generation of poets like Murugaiyan, Neelavanan, Sillaiyur Selvarajan and Puradchik Kamaal followed them in the fifties and became leading poets in the sixties. Mahakavi, Murugaiyan and Neelavanan are still considered major poets of that time. The poets of this period exclusively employed the traditional rhythmic verse forms as their medium of poetic expression with some modifications suited to their social content.

Marxism and Tamil nationalism heavily influenced the development of Tamil poetry in Sri Lanka from the fifties. Although the impact of Marxism on Sri Lankan Tamil poetry may be seen from the late forties, it was more dominant during the sixties and seventies.

Tamil nationalism was sparked off by the discriminatory Sinhala Only Official Language Policy in the fifties and Tamil poetry began to reflect the ethnic sentiments of the Tamils. Linguistic nationalism remained dominant in their poetic articulation until the end of the fifties. Owing to the failure of successive governments in addressing ethnic issues, Tamil nationalism reemerged in the seventies. It paved the way for the emergence of Tamil militancy and separatist war in the eighties, which lasted for three decades, causing loss of thousands of human lives, tremendous hardship, destruction and displacement that affected all ethnic communities in varying degrees.

A new genre of poetry of political protest emerged and developed from 1977 – the year that marks the beginning of a series of incidents of anti-Tamil violence and ethnic turmoil in Sri Lanka. Tamil poetry began to reflect and react against the continuing war and indiscriminate violence, and increasingly became the primary medium of political expression. After 1980, the main thrust was the poetry of war, which was very new in the history of Tamil poetry (apart from the heroic genre of the classical period) and very similar to modern Palestinian poetry.

During this time, a large number of young talented poets – men and women – emerged. These included Jayapalan, Cheran, Vilvarathnam, Karunakaran, Solaikkili, Urvai, Avvai, Sivaramani, Anaar and several others from the Tamil and Muslim communities. Meanwhile, the older generation of poets like Murugaiyan, Nuhman, Sivalingam, Yesurasu, Sivasekaram and others also engaged in writing. The poets wrote about the experiences of ethnic conflict and war; the voice against oppression and the tragedy and suffering of violence are recurrent themes. Cheran (1960-) rose in prominence in the eighties and after. The following lines demonstrate his angry voice:

Tell him this sorrow continue

tell him the story of the spreading blood

tell him to wage battle

to end all terrors
In this extract, he portrays the mood of wartime Jaffna:

In the nights/almost everyone
Sees horrible dreams.
Helicopters flying/upside down
Armored vehicles/driving over children.

*(A Second Sunrise. Translated by Lakshmi Holmström and Sascha Ebeling. Navayana, 2013)*

Jayapalan (1944-)'s poetry, too, came to be known widely the eighties onwards. He captures a scattered and displaced family in a few lines:

My son in Jaffna
my wife in Colombo
my father in vanni
my mother in Tamilnadu
relatives in Frankfurt
my sister in France
but me,
a lost camel in Alaska
in Oslo
our families,
a pillow’s feathers,
flung in the air
by a primate fate?

*(The Memory of Autumn. In The Song of a Refugee)*

Two new developments, the voice of women in Tamil poetry and poetry of the Tamil Diaspora, ought to be mentioned here. Numerous talented young women poets like Urvasi, Avvai, Sivaramani, Anar, Aaliyal, Zulfika and Faheema Jahan with a strong feminist stance, have emerged since the 1980s. For example, Sivaramani tells her male oppressor:

Until my claims are met
all your paths will be
forever dirty

*(Sivaramani Kavithaigal, 1993)*

A number of expatriate Sri Lankan Tamil poets like Aravindan, Thitumavalavan, Aaliyal, Balasooriyyan and several others who live in various European countries, Canada and Australia have written poems with themes of nostalgia, alienation and problems of cultural assimilation during the last three decades – a unique development in Tamil poetry. Contemporary Sri Lankan Tamil poetry is diverse, socially committed, concrete, plain in language but rich in imagery. It is essentially the voice of victims and the oppressed.
Note: Readers may find many contemporary Sri Lankan Tamil poems in English translation in the anthologies *Lutesong and Lament: Tamil Writing from Sri Lanka* (2001) and *Wilting Laughter: Three Tamil Poets* (2009). Both are edited by Chelva Kanaganayakam and published by TSAR Publication, Canada. The lines quoted above are taken from these anthologies.

South Asian Literary Association 2019 Conference
Chicago, USA
chaired by Madhurima Chakraborty, Columbia College, Chicago and Nalini Iyer, Seattle University

Please consider joining us for our next conference! More information including the Call for Papers will be posted on our website this spring.
SALA Member News

*Hearty congratulations to our colleagues & allies for their impressive accomplishments over the past year!*

Madhurima Chakraborty, having earned tenure, began this fall as Associate Professor, English and Creative Writing Department, at Columbia College, Chicago (still the same college).

Madhurima Chakraborty and Umme Al-wazedi edited a collection entitled *Postcolonial Urban Outcasts* which was published by Routledge. It has essays by multiple regular SALA members such as Maryse Jayasuriya, Payel Chattopadhyay Mukherjee, Ragini Tharoor Srinivasan, and others.

Alka Kurian and Sonora Jha have co-edited an anthology to be published by Routledge on Oct. 31st, on South Asian feminisms in Social Media, Film and Literature. This book is a study of the resurgence and re-imagining of feminist discourse on gender and sexuality in South Asia as told through its cinematic, literary, and social media narratives. It brings incisive and expert analyses of emerging disruptive articulations that represent an unprecedented surge of feminist response to the culture of sexual violence in South Asia. Here scholars across disciplines and international borders chronicle the expressions of a disruptive feminist solidarity in contemporary South Asia. They offer critical investigations of these newly complicated discourses across narrative forms – hashtag activism on Facebook and Twitter, the writings of diasporic writers such as Jhumpa Lahiri, Bollywood films like *Mardaani*, feminist Dalit narratives in fiction, social media activism against rape culture, representations of Afghan women in the western gaze, the need for social media feminist archives, journalistic and cinematic articulations on queer rights, feminist film activism in Bangladesh, Kashmir, Nepal, and Sri Lanka. The book’s editors are Dr. Sonora Jha, Professor in the Department of Communication at Seattle University and Dr. Alka Kurian, Senior Lecturer at the University of Washington Bothell. Among the contributors in this anthology are several members of SALA.

Prabhjot Parmar organized a postcolonial theatre festival and workshop at UFV; it started in October and will continue until Spring 2018. The first play was on Partition and performed in Punjabi to reach out to the local community.

S. Shankar is now a life member of SALA. His novel *Ghost in the Tamarind* was published by University of Hawaii Press in September 2017. In 2017, Shankar also edited a special issue of the journal *Biography* on “Caste and Life Narratives” with Dr. Charu Gupta. He had essays published in *PMLA* (“Literatures of the World: An Inquiry”) and *Comparative Literature* (“The Languages of Love: An Essay on Translation and Affect”). In May 2017 he was a Visiting Scholar at SOAS University in London, UK, under a European Research Council grant. He is spending the 2017-2018 academic year in India on a Nehru-Fulbright Fellowship.

Amritjit Singh has been honored with a Festschrift entitled *Crossing Borders: Essays on Literature, Culture, and Society in Honor of Amritjit Singh*. The volume was released in the US in May 2017 and in India in August 2017. Other contributors from SALA include Robin Field, Rahul Gairola, Nalini Iyer, Auritro Majumder, and many more well known contributors including novelist Charles Johnson and scholars such as Werner Sollors, Arnold Rampersad, Cheryl Wall, Thadious Davis, Robert Stepto, Martha Cutter, and Fred Gardaphe.
CALL FOR PAPERS

The 2018 Regular Issue of the *South Asian Review*

*South Asian Review*, the refereed journal of the South Asian Literary Association, invites submissions for the 2018 Regular Issue, Volume 38, Number 2 (October/November). *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, especially to its literature and the sister arts. It welcomes critical and analytical essays on any aspect or period of South Asian literature (ancient, precolonial, colonial, and, indeed, the postcolonial). *SAR* is open to all ideas, positions, and critical and theoretical approaches. Recognizing the linguistic and cultural diversity of the subcontinent, the journal stays interested in essays about intercultural, comparative, and interdisciplinary studies in the humanities. For periodic publications, *SAR* encourages 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, prepared in accordance with the MLA style, accompanied by a 100-word abstract and a biographical note of nearly 50 words, must be received by May 30, 2018. Articles should be sent electronically.

All correspondence pertaining to back and forthcoming issues should be addressed to:

Dr. P. S. Chauhan  
Professor of English, and  
Editor, *South Asian Review*  
Arcadia University  
450 South Easton Road  
Glenside, PA 19038-3295  

Phone: 215-517-2401 | ausar@arcadia.edu
“Bharati Mukherjee, A Writer of Immigrant Life, Dies at 76” was how the title announced it. It was difficult to accept this simple title about the identity of Bharati Mukherjee as being just a writer of immigrant life. Was she simply that?

Is it so simple to be an immigrant and to be a writer? Writers like Bharati Mukherjee have struggled to address the aspect of belonging and she grappled with these questions with particular skill: How does one belong? Where does one belong? What is wrong in being considered as an American instead of a hyphenated American? It seems to me that her writing is as much as about her own refusal as is about her characters’ refusal to be “otherized” and “objectified” (Mukherjee 33). Identity is so complex, in part because the idea of identity is not simply “a transgression or just a matter of identity formation” as Sara Ahmed has argued so well (96). The burden of negotiating identities—identities that can be hybrid and multiple—is equally complex because the world in which Mukherjee lived introduced to her the complex notions of race and ethnicity, homophobia, tense geopolitics and interlinked economies, transnational connectivities, and the global. While discussing the issue of identity, Pratibha Parmar stressed the complexities of defining one’s identity:

What we have been seeing in recent years is the development of a new politics of difference which states that we are not interested in defining ourselves in relation to someone else or something else, nor are we simply articulating our cultural and sexual differences. This is not a unique position, but one that is shared by many cultural activists and critics on both sides of the Atlantic. We are creating a sense of ourselves and our place within different and sometimes contradictory communities, not simply in relation to…not in opposition to….nor in reversal to…. nor as a corrective to … but in and for ourselves. Precisely because of our lived experiences of racism and homophobia, we locate ourselves not within any one community but in the spaces between these different communities. (5)

Mukherjee’s essay “Beyond Multiculturalism: Surviving the Nineties” eerily reminds me of Parmar’s contemplations as Mukherjee noted, “In this diasporic age, one’s biological identity may not be the only one. Erosions and accretions come with the act of emigration” (33).

Bharati Mukherjee was born in Kolkata into a Brahman Family. She attended Loreto House and then completed her Master’s degree in Ancient Indian culture and English at the University of Baroda. She earned an M.F.A at the Iowa Writers’ Workshop and a Ph.D. in English and Comparative literature. Living in an extended family before moving to the US, she was surrounded by her girl cousins, however, she always felt that she was different from her cousins because she didn’t follow her father’s wish to “marry the perfect Bengali bridegroom selected by him” (29). Rather, she had a
“lunchtime wedding” with Clark Blaise, the Canadian-American author she met in Iowa.

What impresses me most is that Mukherjee began the dialogue with the people in diaspora as well as in the literature of diaspora about multiculturalism and hyphenated identity and her controversial positon on these issues. In her article “Beyond Multiculturalism” she explored nationalism—Indian as well as Canadian and American. She felt that the traditional concept of nation state is “violently destabilizing” (32). She explained that to her father, and when she lived in Kolkata, she understood identity as linked to the soil and family origins: “I was first a Mukherjee, then a Bengali Brahmin, and only then an Indian” (30). However, she critiqued “the artificial retentions of ‘pure race’ and ‘pure culture’” while considering other Indian expatriates’ reaction to her self-declared identity as an American (33): “My rejection of hyphenization has been deliberately misrepresented as ‘race treachery’” (33). She was skeptical of some first generation Indian immigrants who “embittered by overt anti-Asian racism and by unofficial ‘glass-ceilings,’ construct a phantom more-Indian-than-Indians-in-India” as a mechanism to fight against marginalization. Yet, she was equally critical of the American nationalism that is driven by the fear of what she called “cultural transmogrification,” borrowing the words of Daniel Stein, The Executive Director of the Federation for American reform (32). She fiercely condemned the Eurocentrists’ and ethnocentrist’s views of only “like-looking, like-speaking, like-worshipping” people as members of a nation state. She did not see how the Canadian model “the multicultural mosaic” could be successful either when the country still holds onto its “fixed, exclusivist national identity” (31).

Unhappy with the racial profiling in Canada, she and her husband moved to America in 1980. America was a country she saw as a “stage for the drama of self-transformation” (29). What moves me most is her optimistic thought about Americans who “believe that one’s station in life—poverty, education, family background—do not determine one’s fate” (29). As a diasporic being, I agree with her and have always carried that message in my heart. She was not oblivious to race-related hatred in America; she noted the rise of physical and fatal attacks on Asian Americans in the 90’s as we see her reminding mainstream Americans that “American’s complexion is browning daily” (31). Critics were skeptical of Mukherjee when she “drape[d] herself in the stars and stripes in an Iowa corn field for the lead photo for her essay “American Dreamer” in <i>Mother Jones</i> in 1997. Yet her answer to their criticism was curt and straightforward: “I choose to describe myself on my own terms, that is, as an American without hyphens” (33). She reasoned that by using hyphenization we give others the opportunity to marginalize us again and she also asked, “Why is it that hyphenization is imposed only on non-white Americans?” She contended that hyphenization accentuates the categorization of the American landscape into a “center” and “periphery” and she championed the obliteration of this categorization (33).
In order to understand her stance on belonging, it is important to ponder what she was arguing even as her assertion may have appeared paradoxical because she also shared her nostalgia for her Bengali culture. She discouraged the retention of cultural memory if the aim of that retention is "cultural balkanization" (33). She wanted to sensitize her readers “to think of culture and nationhood not as an uneasy aggregate of antagonistic them’s and us’s, but as a constantly re-forming, transmogrifying we” and invent "a new vocabulary that demands, and obtains, an equitable power-sharing for all the members of the American community" (33). This piece she wrote in 1996 holds true today. As we fight to retain our identity as Asian Americans and as Americans on our terms, as we are repeatedly criticized for owning the American dream, and perpetually considered as outsiders through the closed border rhetoric, I sing of her idealistic and optimistic conclusion: “I prefer that we forge a national identity that is born of our acknowledgement of the steady de-Europeanization of the American population, that constantly synthesizes-fuses the disparate cultures of our country’s residents, and that provides a new, sustaining, and unifying national creed” (34). May her words live long in our hearts and in those of generations to come.

Works Cited
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**Submissions to salaam**

Do you have news, pictures, feature story ideas, CFPs, and/or personal milestones you’d like to share with the SALA community of scholars, teachers, and allies? Submit it for publication in the Summer 2017 issue of *salaam*! Please send your items in MS Word format to Melanie R. Wattenbarger at salanewslettereditor@gmail.com or on the SAL A Website at http://www.southasianliteraryassociation.org/news/newsletter-member-news-submission-form/

By 1 June 2018.

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**Dear SALA members,**

I am writing because our journal, *South Asian Review*, periodically needs reviewers from a range of disciplines - literary studies, anthropology, history, political science, and others - to submit book reviews for the many South Asia-related books we receive from presses in Europe, USA and South Asia. We are looking for folks willing to do these book reviews, ranging in length from 850-1250 words.

Doing these short book reviews is a wonderful way to contribute to the processes of knowledge building on South Asia, and is a part of the peer-review process so integral to our scholarship. I also see it as a great opportunity to curate, as it were, the conversation on the issues in which you are invested. If you would be willing to do a book review in this academic year, would you kindly write to me at kdiayia@gmail.com? Please specify which discipline or period would be of interest to you, and I can send you the list of books available for review.

I will appreciate that very much. We can forward to you a free copy of the book you choose. Alternately, if there are important new books in your areas of expertise that you believe should be reviewed, please contact me and we can slot those in for forthcoming issues. Please feel free to connect me with friends in other disciplines who might be interested in reviewing books as well. Thank you in advance.

— Kavita Daiya, Associate Editor and Reviews Editor, *South Asian Review*

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**Double Special Issue of the Journal of Postcolonial Writing: The Worlds of Bombay Poetry**

This double special issue of the *Journal of Postcolonial Writing* is geared towards the larger cultural, linguistic, publishing and creative background against which we can read poets in English and in Marathi like Arun Kolatkar, Namdeo Dhasal or Nissim Ezekiel, and towards the deep symbiotic culture between poets, visual and graphic artists, publishers, filmmakers or musicians in the 50s up to the 70s. Bringing together critical or academic articles per se and personal memoirs by Arun Khopkar, Sidharth Bhatia, William Mazzarella, Vinay Dharwadker, Anupama Rao, Shanta Gokhale, Graziano Kräti, Emma Bird and Jerry Pinto, it also features new interviews with major literary and artistic practitioners of Bombay’s many worlds (Eunice de Souza, Adil Jussawalla, Arvind Krishna Mehrotra, Gulammohammed Sheikh, Kiran Nagarkar, Ashok Shahane, Gieve Patel, Bhālchandra Nemade, Raja Dhale, Amit Chaudhuri) as well as key visual and textual documents of the time.
CALL FOR MANUSCRIPTS

South Asian Literature, Arts, and Culture Studies
(Peter Lang International Academic Publishers)
Series Editor: Moumin Quazi

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.

Fill out the query page at http://www.peterlang.com/index.cfm?cid=95, or send your manuscripts to Michelle Salyga at michelle.salyga@plang.com.

Dear SALA Members,

I hope you have all had a good Winter Break. We continue to update the SALA website and make gradual improvements. One of our goals is to integrate the website better with the organization’s newsletter and Facebook page. To this end, we have included a form on the website for members to more easily provide us with any news they would like included in the newsletter. You can access this form at http://www.southasianliteraryassociation.org/newsletter-member-news-submission-form/

In the future, we will also include a form for members to submit newsletter articles. Also, all visitors to the website can now see the covers of all South Asian Review issues as well as access the Table of Contents of each issue. This information is available at http://www.southasianliteraryassociation.org/south-asian-review/

Please let me know if you would like to see other improvements to the website or if you have faced any issues that you would like to bring to my attention. I look forward to making the website a pleasant experience for you, and to making sure that it efficiently meets our organization’s needs. Please email your feedback to me at kuam2132@tamuk.edu

Aniruddha, SALA Web Manager

South Asian Review

Journal for the South Asian Literary Association will soon be hosted by Routledge, part of the Taylor and Francis Group

Among the benefits of this move, SAR will soon be available digitally, allowing our fine scholarly works to be accessible to a wider global community

More information concerning this move will be coming soon!

We are grateful to the Provost at Santa Clara University for a generous grant in support of our conference
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SOUTH ASIAN LITERARY ASSOCIATION
2018 MEMBERSHIP APPLICATION/RENEWAL

If you have not yet renewed your membership in SALA for calendar year 2016, 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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(Life Memberships are payable in two installments, the first by 15 May and the second by 31 August, 2018)

Library Subscriptions for SAR (Vol. 34, Nos. 1, 2, and 3): $90

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Umme Al-wazed, Treasurer
Department of English
Augustana College
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Call for Papers for a 2018 Special Issue of SAR

Growing Up in the Diaspora: South-Asian Children

Possible Topics:

“Othering and alienation; Construction of Identity; Multilingualism in Asian Indian Communities; Cultural Preservation and Cultural Atrophy; Bollywood and impressionable viewers; Becoming “Americanized”; Transnationalism and Familial Separation; Becoming the “Model Minority”; Heritage Cultural Practices in New Contexts (e.g. Bharatanatyam dance, Carnatic music); Bullying and Micro-aggressions in School; Linguistic and Cultural Preservation; Community Cultural Wealth; Symbolic Acts of Violence; Curricular Exclusion and Disconnection at School; Deculturalization and Cultural Atrophy; Aggressive Neglect (at home and abroad); Scholarly Analysis of Literary Works; Creative Writing in the form of poetry, essays, or short stories

Submission Guidelines

The South Asian Review journal welcomes analytical and critical articles of 15-25 pages that are double-spaced, prepared in the MLA style, and accompanied by a brief abstract and a biographical note. Subject line: SALA Journal. Submission deadline: March 1st, 2018

Articles must be original and hitherto unpublished. Electronic submissions should be sent to Kalpana.Iyengar@utsa.edu

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SOUTH ASIAN LITERARY ASSOCIATION

An Allied Organization of the Modern Language Association

http://www.southasianliteraryassociation.org/

- **SALA promotes** knowledge of, and scholarly interest in, the languages, cultures, and literatures of South Asia and the South Asian diaspora. Membership in SALA 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** one guaranteed session, one non-guaranteed session, and one collaborative session at the Modern Language Association’s annual convention and, in addition, hosts an independent annual conference during the same week as the MLA Convention, usually 2-3 days before.

- **SALA publishes** salaam: the newsletter of the south asian literary association. It carries announcements of its 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 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.

- **SALA supports** graduate students through professionalization panels, mentoring, publishing opportunities, awards, and presentation opportunities.

- **SAR addresses** a diverse 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.

- **SAR Membership includes** subscriptions to salaam and the South Asian Review. 

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