

salaam

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Department of English and Comparative Literature, San José State University

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SALA is a 501(c)3 non-profit organization.

Dear SALA members,

It's been another wonderful year of SALA community and solidarity. It was so wonderful to see so many of you at our virtual conference this year. I met many new people and got to see many old friends - the combination is sustaining and wonderful for our organization.

Though many of you have already gotten news through our emails about the upcoming conference for Spring 2024, I am excited to share the CFP here in *salaam* as well for Ethics of Representation, Forms of Resistance, and Narratives of Discomfort. This will once again be a virtual conference but we are also excited to be in the planning stages of 2025 in person.

Also in *salaam* are a number of excellent CFPs, exciting news from our members, and two featured interviews. Zachary Bordas and I decided to think more broadly about the field this year, and have featured digital narratives as well as an interview with the South Asian reference librarian at the Library of Congress archives. We hope you will find these interesting and generative of new avenues of research and scholarly activity.

Thank you all for all you bring to SALA!

Stay safe, be well, and can't wait to see you in 2024.

Meghan Gorman-DaRif

Digital Narratives on Trauma, Hope, and Data Justice

An Interview with Jana Fedtke, Northwestern University in Qatar

Zachary Bordas: First off, thank you for your time and willingness to participate in salaam's newsletter.

Jana Fedtke: Thank you very much for this opportunity to talk with you about some of my work.

ZB: In the recent article that you published with Aya Younis entitled "You've Been Living Here for as Long as You Can Remember': Trauma in OMORI's Environmental Design," you explore how the environmental design of video games "makes the experiences of traumatized individuals visible and tangible to players" (3). Out of this technological medium, you both conclude that games like OMORI "helps generate empathy... and marks a step closer to de-stigmatizing... trauma and mental health" (25-6). Though the game centers on East Asia, what are important points of critical intervention that may be gleaned by scholars of South Asian studies who focus on trauma and recovery in literary, cultural, and game studies?

JF: Video games can be a powerful medium to explore trauma since they allow players to engage with narratives in immersive and interactive ways. In the South Asian context, video games that focus on trauma are not widely known, but I think that historical events such as the Partition, the war in Sri Lanka, or the conflict in Kashmir can provide rich material for storytelling in South Asian video games. As you mentioned in your question, OMORI draws on concepts significant in East Asia and specifically takes clear influence from the Japanese culture-bound syndrome "hikikomori," which is when an individual falls into critical depression and isolates themselves from society entirely. While considered Japanese, the gravity of this syndrome hinges on the fact that societies within Asia, overall, are often considered deeply collectivist and depend on systems of social and communal support more heavily than in some other societies. Scholars of South Asia could explore the way culture-bound syndromes are represented specifically within a South Asian context, examining the depiction of communal support in relation to trauma and the significance of mechanisms for recovery. Scholars within the field may also consider applying theoretical frameworks pertaining to trauma to South Asian video games. One game of interest in the Southeast Asian context in terms of comparison is *When the Past was Around*, a short Indonesian indie puzzle game that deals with loss, grief, and memory.

ZB: Considering your point about "culture-bound syndromes," what are your thoughts concerning the strengths and limitations of visualized trauma versus imagination driven narratives like those in literature?

JF: Visualized trauma and imagination-driven narratives are two different approaches to storytelling. Depending on an individual's experiences, the impact of these approaches can vary greatly. The choice between visualized trauma and imagination-driven narratives depends on the storyteller's goals, the intended audience, and the subject matter. Visualizing trauma can evoke strong emotions through the use of imagery, allowing the audience to connect deeply with the characters and their experiences. Visual elements can enhance the story, making it more relatable and compelling for audiences who appreciate concrete and detailed depictions. Seeing trauma can foster empathy by providing a visual representation of the pain and suffering endured by characters. This can encourage

understanding and compassion as audiences can empathize with the characters. On the other hand, visualizing trauma can potentially re-traumatize individuals who have experienced similar events in real life, triggering painful memories and emotions. Repeated exposure to graphic depictions of trauma might also desensitize some viewers over time, reducing the emotional impact a video game might have. The chosen visual representations might not capture the nuanced complexities of trauma, leading to a potential oversimplification of the experience.

Imagination-driven narratives allow individuals to create their own mental images and interpretations, offering a more personalized and open-ended experience. Since the details are left to the audience's imagination, this approach can be less triggering for individuals who have experienced trauma as they can engage with the story without being confronted by explicit visuals and remain in their "safe space." Imagination-driven narratives encourage active engagement as the audience fills in the gaps and connects the dots, fostering a sense of involvement and critical thinking. Then again, the lack of visual elements might result in a less visceral experience for some individuals, making it harder for them to establish a strong emotional connection to the story. Since imagination-driven narratives can lead to a wide range of interpretations, some audience members might be confused without clear guidance. Some players might find it challenging to fully immerse themselves in a story that relies heavily on their own imagination, leading to a sense of detachment.

ZB: In 2022, you and three other scholars published a forum on Netflix's 2020 film *The Social Dilemma*. The article discusses how the movie draws a "connection between young people's mental health and their social media use" (70). Regarding what you just said about the emotional response to trauma-based videogames, how, in "the age of attention economics" (71), might one's addiction to technology (i.e., videogames and social media) be used in creating, mediating, and resolving the "culture-bound syndromes" that affect mental health in places with high rates of extreme human rights violations? Similarly, how does personal agency, or "moral responsibility" (70), factor into this equation; meaning, the agency of the tech billionaire, the content creator, and the consumer?

JF: Addiction to technology has become a major issue for many people, for example through the excessive use of social media or video games. While this is mostly presented as a problem, the addictive nature of technology might hold a solution as well: mental health apps or programs can incorporate aspects of gamification that might inspire some people to participate and confront their problems. Social media platforms, online forums, and apps can disseminate information about the importance of mental well-being and provide resources for seeking help. People also need to have access to information about addiction in an effort to de-stigmatize discussions of mental health.

Apart from these remedial measures, it would be better to employ preventative strategies to minimize addiction in the first place. This is where the ethical responsibility of entrepreneurs and companies comes in. Their moral responsibility lies in making decisions that balance their financial interests with the potential societal impacts of their products. They should consider factors such as user privacy, data security, and the potential for addictive or harmful effects on users. Personal agency in this context involves actively choosing to prioritize ethical considerations, even if it might mean sacrificing short-term profits. Ideally, tech billionaires and their companies should be transparent about their business practices and decisions, but as *The Social Dilemma* (2020) showed, this is not always the case. Consumers also have a moral responsibility to make choices about which technologies to use and how to interact online. Their agency lies in the decisions they make regarding their online behavior and the platforms they support. Consumers' moral responsibility involves

critically evaluating the content they consume, being conscious of their digital footprint, and making informed choices that align with ethical values. This could include supporting platforms that prioritize user privacy, responsible content moderation, and positive online interactions. One solution would be for governments to establish and enforce regulations that prevent unethical behavior. Consumers can also play a role in keeping entrepreneurs and companies accountable through public pressure, advocacy, and grassroots movements. Addressing the underlying causes including human rights violations, social inequality, and conflict in general would be a good starting point to minimize mental health issues in the first place.

ZB: How does data justice factor into social and distributive justice in South Asia, and what role does literature play?

JF: A core element of the success of tech companies is their use of data. Social justice and data justice are deeply intertwined in South Asia. Data justice refers to the fair and equitable use of data, ensuring that its collection, analysis, and dissemination do not disproportionately harm certain groups or reinforce existing inequalities. Social and distributive justice, on the other hand, involve addressing systemic inequalities in society and ensuring a fair distribution of resources and opportunities. In our class on Data Justice at Northwestern University in Qatar in Spring 2023, the students and I discussed India's Aadhaar, the world's largest biometric ID system, among other topics. The system illustrates some of the disparities in data collection due to factors such as gender, socioeconomic status, and geographical location. Unequal access to digital technologies and the internet can widen the gap between different social and economic groups. Those without access to digital resources are further marginalized, as they are unable to benefit from data-driven services, information, and opportunities. On the other hand, algorithms and machine learning systems can perpetuate existing biases present in the data on which they are trained. In our class, we discussed Shalini Kantayya's 2020 documentary, *Coded Bias*. In the context of South Asia, too, these biases can reinforce social hierarchies and inequalities, affecting marginalized groups more severely. Addressing the challenges related to data collection, bias, access, and privacy is vital for promoting a more equitable and inclusive society in the region.

Beyond non-fiction, literature is in a unique position to analyze current events, satirize, extrapolate, or warn readers. Fictional texts can spark conversations among people as they intersect with other fields, for example, ethics, gender studies, law, inequality studies, and the sciences. Literary texts can imagine utopian or dystopian societies and create characters that evoke empathy or inspire resistance in these circumstances. In this way, literature can humanize data and its impact on people's lives since too often, data is understood as simply large amounts of numbers, impenetrable algorithms, or incomprehensible mathematical concepts. Cathy O'Neil's *Weapons of Math Destruction* (2016) outlines some of the harmful effects of algorithms and big data. A recent fictional example in this context is Dave Eggers's 2021 novel, *The Every*. This Orwellian surveillance narrative focuses on the protagonist Delaney Wells's resistance to "the consolidation of wealth and power made possible through mass surveillance and the numerification of lives" (66) in a datafied society (66). While the novel highlights privacy concerns and the necessity for resistance against datafication, I argue that it ultimately showcases the futility of individual people's resistance against such a ubiquitous surveillance culture. It would be interesting to see how datafied societies are presented in cultural contexts other than the United States since datafication and the need for data justice are of global concern. In that sense, I look forward to more literature exploring these topics in the South Asian context as well.

ZB: On the topic of literature, in your work on India's Digital Graphic Narratives you discuss the importance of works like Priya's Shakti and Priya's Mirror that visually represent gender-based violence throughout India (both narratives are available for free: <https://www.priyashakti.com/>). With the increased demand for graphic novels that chronicle and give voice to those who suffer contemporary horrors of physical abuse, you note that while the two narratives "inspire others to follow their path" of reclaiming their power to upset "the norms of [their] society," the texts ultimately are "not addressed to the state which might change the laws that have disadvantaged a part of the population" (211). From your observation, where is the line drawn between literature and social action? Is there even a line at all; meaning, is all literature a form of activism?

JF: Some people might say that literature focuses on artistic expression that can provoke thought but that it is distinct from the "real world," while others might consider all literature a form of activism. There is no definition for where a potential line between social activism and literature might run. While it might not be the primary purpose of literature, I think that some forms of literature, in their use of the written or spoken word and literary techniques, can be considered activism and can also inspire social action such as organizing protests, advocating for immediate change, or influencing policies in a given society. Literature often addresses issues of social justice including racial politics, gender-based violence, or discrimination against minorities. It can provide a platform to discuss and analyze such societal problems. Banning books and current discussions about what should or should not be included in curricula are a case in point regarding the connection between fiction and social activism as well.

ZB: Are graphic texts more effective in this respect?

JF: Graphic texts, which can include graphic novels, comics, and other visual storytelling formats, can also be a form of social activism. Just like "traditional" forms of literature, visual narratives convey meanings, provoke thought, and raise awareness about social issues. In societies with a high percentage of illiteracy among the population, graphic narratives can be even more important. Priya's Shakti (2014) about rape and Priya's Mirror (2016) about acid attacks in India, which I analyzed in my article, as well as their sequels, Priya and the Lost Girls (2019) about sex trafficking and Priya's Mask (2020) about the Covid-19 pandemic in India, are examples of graphic narratives that can be considered a form of social activism. Combining visuals and text can have a powerful impact on audiences. Since these texts are also readily available online at no additional cost and in various languages, they can potentially attract a wide readership. On the other hand, some people might consider these examples too didactic in their "simple" approach of delivering a "message" to teach people what to think or how to behave. No matter how people might interpret these narratives, I think they have the potential to explore societal issues from various angles, challenging conventional perspectives and questioning power structures and norms in a society as well as fostering empathy.

There is no definition for where a potential line between social activism and literature might run.

ZB: What advice would you give to South Asian scholars concerning how they think about the way digital narratives depict gender-based violence?

JF: South Asian scholars examining the depiction of gender-based violence in digital narratives should also consider intersectionality to recognize that gender-based violence is often intertwined with other forms of oppression such as caste, class, religion, and ethnicity. In analyzing such narratives, scholars also need to understand the socio-cultural, historical, and political context of South Asian societies to examine how language, visuals, and narratives shape perceptions of gender-based violence, survivors, and perpetrators. It might be helpful to analyze how digital platforms provide spaces for survivors to share their stories and how narratives may center these voices to advocate for change. Scholars can also collaborate with experts in other disciplines such as gender studies, history, media studies, or anthropology to examine the narratives from an interdisciplinary perspective. Similarly, it might be useful to explore representations of gender-based violence in other cultural contexts to compare the various approaches in other countries and languages.

ZB: On a more practical level, the amount of your recent, well-researched, and solid academic work is impressive. What are a few tips for staying focused that you may share with junior faculty and graduate students who are entering the job market?

JF: Staying focused can be a challenge in our increasingly fast-paced world. What has worked well for me is outlining current projects and anticipating new ones, collaborations for accountability, and taking breaks to refresh.

I like to plan my research and writing to have a roadmap of where I am headed. An outline helps me at the micro-level of an individual project, but I also keep a schedule for long-term goals, listing my current projects and potential future ideas. The anticipation of exciting future research projects helps me focus on the current ones to finish them on time and move on to new ideas.

Writing is a process, so I tend to work in several stages of drafting, seeking feedback, rethinking, and revising. I have found that collaborations with colleagues are a great way to discuss a topic in more depth and advance our research agenda. Collaborating on a project also helps keep yourself accountable so that your colleagues can rely on your work.

To succeed and to keep motivated, I find it equally important to take breaks seriously to refresh and approach one's work with renewed energy. This can be as simple as letting your mind wander, enjoying a cup of tea, meditating, reading a chapter, watching a movie, or going for a walk. When taking a trip, I typically stay away from my research for a while to "detox" and return to it with a fresh mind afterwards. I have found switching in and out of work mode and periods of relaxation helpful to stay focused and keep myself motivated.

ZB: Jana, it has been a true privilege. Thank you for these fascinating insights.

Dr. Jana Fedtke is an Assistant Professor in Residence in the Liberal Arts Program at Northwestern University in Qatar. Her research and teaching interests include data justice, science and technology in fiction, gender studies, and transnational literatures with a focus on South Asia and Africa. Dr. Fedtke's work has been published in, for example, *Online Information Review*, *Asian Studies*, *Religions*, *Journalism Practice*, *South Asian Review*, and *Asexualities: Feminist and Queer Perspectives* (Routledge). jana.fedtke@northwestern.edu

South Asia in the Library of Congress

An Interview with Charlotte Giles, Reference Librarian, LOC

Meghan Gorman-DaRif and Zachary Bordas: Charlotte, we want to begin by thanking you for this interview, which we know will interest the readers of *Salaam* concerning the Asian collection in The U.S. Library of Congress (LC). I would love to ask about the archives broadly and then the specifics of access.

Charlotte Giles: And I first want to thank you and *salaam* for the opportunity to tell your readers about the collections at the Library of Congress. I will try to be as thorough as I can but the best way to get more information is to reach out to us through Ask a Librarian or to simply email me.

MGD and ZB: How would you describe your job at the LC?

CG: I am one of two reference librarians working with the South Asian Collection in the Asian Reading Room. The reading room is the public access point for over 4 million physical items in over 100 Asian languages spread across 7 collections: Chinese, Japanese, Korean, Tibetan, Mongolian, South Asian, and Southeast Asian Collections. Reference librarians are responsible for the management and development of the collections as well as assisting researchers to locate materials in the Library's twenty-two reading rooms.

Because of the way things are organized at the library, figuring out how to locate and access materials can be a bit daunting. Much depends on the language and format of the material, not just where it was created. I won't get into all of the divisions but these are some of the more important access points to keep in mind. All materials in South Asian languages are located in the Asian Reading Room. Persian and Arabic materials are held by the African and Middle Eastern Reading Room. General Collections (non-rare English materials) are held in the Main Reading Room. English periodicals are with the Newspaper and Current Periodical Reading Rooms. Rare South Asian European language materials are typically in the Rare Books and Special Collections Reading Room. My colleague and I are constantly learning about new pockets of South Asian materials in other readings room though. The American Folklife Center (not just for American materials!) has an incredible collection of recordings of music from all over the subcontinent dating back to the late 19th- early 20th century. Posters and photographs are held in the Prints and Photographs Reading Room. When in doubt of where to go for what, just reach out! A lot of our work involves helping researchers navigate the expansive collections here.

In addition to assisting researchers, my work involves staying up to date on research trends, potential areas to expand our acquisitions (individual items, zines, web archives, etc.), how to ensure the long-term availability of collection items through work with our colleagues in Preservation, digitization projects, enhancing discoverability of materials through outreach and research guides, working with various Library committees to ensure Asian language and regional representation, and numerous other unexpected tasks that arise.

I am not very involved in the regular acquisition work in the subcontinent. Through the Library's Overseas Field Offices located in New Delhi and Islamabad (as well as few others focused on other regions of the world), LC acquires materials in as many languages as possible not just for our collections but for university libraries part of our South Asia Cooperative Acquisitions Program as well.

MGD and ZB: What are some of the most fascinating literary materials you look after?

CG: One collection that is currently occupying a lot of my time is the Naqvi Collection of rare books, manuscripts, and fragments. Most items are in Urdu, Persian, and Arabic with a smattering of a few materials in Sanskrit and Braj. This was a personal collection purchased by the library in 2001. It has seen some use, however, because most items remain uncatalogued, people have heard of it primarily through word of mouth. In the past few years, we've been pushing to get more things catalogued, inventoried, and preserved for researchers with the more distant goal of digitization.

We have just digitized something from the collection, a series of exercise books in Urdu that are "training lectures" for children. These date likely from the late 19th century. Other items include many oblong bound codices that I recently learned are referred to as safinas. These are manuscripts, like notebooks, with collections of poetry by a few different poets, in Urdu, Persian, and some Arabic. There are a number of medical prescription notebooks, again, mostly in Urdu. A ladies' magazine giving health advice for bad spirits and jinn. It's quite difficult to get an idea of everything in this collection because it covers quite a wide range of topics and languages. We would really love the South Asia-focused Urdu, Persian, and Arabic researchers out there to come and spend serious time with these materials. There's a lot here.

Another resource we're working on updating is the South Asia Literary Recordings Project (SALRP). The project was started by the Overseas Office in Delhi in 2001. The recordings include the voices of South Asian authors – novelists, poets and playwrights – in over 20 languages. We are no longer recording but we are in the process of updating the public-facing site and updating author bios. Some of my favorite Urdu authors – Kishwar Naheed, Qurratulain Hyder, and Kaifi Azmi – are on the site reading their own works.

MGD and ZB: What are some interesting items in the archive that are not written texts?

CG: I'm glad you asked! This is going to sound not very exciting, but I am spending a lot of my time these days working with our massive microfiche collection, particularly the South Asia Ephemera Collection on Microfiche. We have a lot of material on microfiche including government reports, serials, and monographs, but it's the ephemera that has me occupied. The collection is organized roughly along topical and regional lines, covering specific date ranges. For example, we have Women in India Parts 1-11, and each part is its own separate catalog record. Others topical subcollections include Wildlife conservation in Nepal, Natural disasters: planning and relief in Bangladesh, Ecology and Environment in Sri Lanka, Medicine and public health in Bhutan, Lushai language publications, and much more. We have over 2,000 "parts" of the collection. Currently, we're in the process of digitizing the indexes of these so that researchers can see the titles of the ephemera in the collection and better plan possible research trips to DC. For now, we can't digitize the ephemera and make it freely available due to copyright restrictions, but the digitized indexes will make it much easier for researchers to see what we have and plan their research trips accordingly.

The Library is also home to a massive web archiving effort. Much of this is driven by librarians who propose collections and locate sites to be "crawled" and archived. For South Asia, the Overseas Offices in Delhi and Islamabad have been at the heart of getting this work done on a large scale. We have a South Asia-specific collections such as Indian Political and Social Events Web Archive, the Indian Government Web Archive, and Gender Issues in Afghanistan, Iran, Pakistan and Tajikistan Web

Archive. These are ongoing collections with new “captures” added after a year-long embargo. Because of how the permissions work, some sites in the archive might be accessible only on the library campus. I encourage you to get in touch if you have any questions about these collections.

MGD and ZB: When you think about the archives you work with, what do you see as being of most potential value to scholars of South Asia?

CG: When I first started working at the Library, I was told that we are essentially the library of last resort. Books in tribal languages and dialects. Our goal is not to do niche collecting but rather expansive and thorough collecting.

MGD and ZB: What is the access process for the LC? Does it differ for US versus non-US scholars? What is available online?

CG: I am very glad to have the opportunity to break down some of the myths about access to the collections. Everyone, regardless of nationality, has the same access to the materials here. You only need to register for a reader’s card with any form of ID (driver’s license, passport, etc.). No letter or special permission is needed. During the height of the pandemic, when we were open, we did require appointments. We now no longer require appointments to visit the reading room. However, if a researcher is interested in viewing a rare item, we do need to be given advance notice, preferably

a week, so we have time to pull the item. For more information about our Rare Book Policy, check out this link on our website. This should be done by getting in touch with us through Ask a Librarian.

Even though appointments are no longer required to visit the reading room, we do recommend getting in touch with us ahead of time to request your materials and to make sure you know where you need to go to access them. Much of our general collections (non-rare materials) are located in offsite storage facilities and can take a few days to arrive at our Capitol Hill campus. To save you time and frustration, I always recommend requesting everything ahead of time and not visiting the reading room until you receive confirmation that your materials are ready for you.

The Library of Congress has extensive Digital Collections and we are constantly adding to it. With the push to make things more accessible online, the library is ramping up our digitization program. One thing we must work around though is copyright.

One large and special ongoing collection that is the Persian Language Rare Materials Digital Collection. All Persian (and Arabic) materials are held in the African and Middle Eastern Reading Room, including those from South Asia. Because of the way materials are divided amongst the reading rooms, we work very closely with our colleagues there. This particular collection includes manuscripts and lithograph books procured for the Library in the 1930s by Kirkor Minassian (1874-1944), a renowned dealer in fine Islamic and Near Eastern arts with establishments both in New York and Paris. For more information about these materials, I recommend getting in touch with this reading room through Ask a Librarian at ask.loc.gov/africa-middle-east.

Everyone, regardless of nationality, has the same access to the materials here. You only need to register for a reader’s card with any form of ID.

In addition to the digitized materials available on the Library's website, we also provide access to a wide variety of free and subscription databases. We have a research guide that lists the ones that pertain directly to South Asia: South Asian Free and Subscription Electronic Databases. You will need to be on the library's campus connected to our WiFi to access the subscription databases. For any questions about access, please reach out.

For a complete list of all collections and materials openly accessible online, check out this link: <https://www.loc.gov/collections/>.

MGD and ZB: Does the LC offer any research grants?

CG: Yes! The Library of Congress has a couple of research grants and fellowships that would be of interest to undergraduate students, graduate students, professors, and unaffiliated researchers.

Every summer the Library holds the Junior Fellow Program for undergraduate and graduate students. The program relies on a staff member (like myself or my colleague) to submit project proposals each year so the offerings are rarely the same. Our goal is to identify projects that will help improve the accessibility and discovery of our collections while providing the fellow with library work experience that will help them in the job market (while getting paid!). For example, this year we had a Junior Fellow work on inventorying and updating holding records of South Asian language serials. In 2021, we had two Junior Fellows working on inventorying over 300 Bengali language books from the Franklin Book Program. Past fellows have gone on to work in libraries (including LC) as librarians, catalogers, and research fellows. It's also a great training ground for students interested in research to learn how libraries work. For an updated list of the projects and information about the application process check out this link: <https://www.loc.gov/item/internships/junior-fellows-program/>.

The Asian Reading Room hosts one fellowship exclusively for Asia-focused researchers: the Florence Tan Moeson Fellowship. The Asian Division Florence Tan Moeson Research Fellowship Program is made possible by the generous donation of Florence Tan Moeson, who served as a cataloger at the Library of Congress for 43 years until she retired in 2001. The purpose of the fellowship is to provide individuals with the opportunity to pursue research in Asian studies, using the unparalleled collections of the Asian Division and the Library of Congress in Washington, DC. The fellowships are for a minimum of five business days of research at the Library of Congress. Grants may vary from \$300 to \$3,000 and are to be used to cover travel to and from Washington, overnight accommodations, as well as other research expenses. Graduate students, independent scholars, researchers, and librarians with a need for fellowship support are especially encouraged to apply. Fellows are allowed to visit the other reading rooms, but materials in the Asian Reading Room need to be central to the research. To receive the fellowship, selectees must have a valid U.S. social security number or current work permit.

The final funding opportunity I would recommend is the Kluge Fellowship. This highly competitive grant is only for scholars who have completed their PhDs in the past 7 years, so early-career scholars. The research period is 4 to 11 months. Applicants may be U.S. citizens or foreign nationals.

For all of these opportunities, please refer to the links I've provided for more information about the applications and eligibility.

MGD and ZB: How has your work with the LC augmented your understanding of South Asia or your identity as a scholar?

CG: When I was a grad student, I took a proseminar that was meant to give us as a new cohort in Asian Studies an idea of the history of our field. While we learned about important scholars like Ruth Benedict, and the central role of the Cold War on the development on Area Studies, the Library of Congress' central role through Public Law 480 (later known as the Food for Peace Program) in this history was not outlined. I learned a bit about this program in grad school while I was working as an Urdu cataloger under Mary Rader. There was a large depository of PL 480 materials that had not been processed, mostly serials, monographs, and ephemera from the 1960s to 1980s; however, I had no idea where they came from or what history they told. Fortunately, a fellow grad student and now colleague Gwendolyn Kirk (South Asia librarian at University of Iowa) recently published an article ("The Books in the Bunker" published in *South Asia: Journal of South Asian Studies*) detailing how closely tied we as South Asianists are to the history of Overseas Acquisitions at the Library of Congress through this particular program. I did a bit more research for a recent LC blog celebrating the 60th anniversary of the OVOP office in Delhi Being at LC makes me confront that complicated history everyday in a way that I think academia gets alienated from or pretend like it's ethically above.

Much of the collecting of South Asian collections in universities across North America are a part of the Library's South Asia Cooperative Acquisitions Program (SACAP) which provides books in multiple South Asian languages to participating university libraries. That work, the networking, the collecting, the cataloging, binding, microfilming, packaging – this is done by in-country specialists working for the Overseas field offices in New Delhi and Islamabad as well as suboffices throughout South Asia. The labor is immense and I think largely unacknowledged by the scholarly community. I can only speak for myself when I say that I was mostly unaware of it as I utilized my library's collections for my research at UT Austin and I know that I was not the only grad student in my naivete.

Learning about this history and being a part of it has been extremely important in augmenting my knowledge of the region, my identity in this field, as well as feeling deep gratitude for the labor that enabled me to be here now a part of this work.

MGD and ZB: Again, on behalf of the readers of salaam we express our deepest gratitude for your time.

Links

[South Asian Collection at the Library of Congress](#)

[South Asian Manuscripts at the Library of Congress](#)

[South Asian Newspapers at the Library of Congress](#)

[South Asian Women's Serials at the Library of Congress](#)

[Franklin Book Program Collection at the Library of Congress](#)

[Web Archives at the Library of Congress](#)

[Kluge Fellowships](#)

[Kluge Prize](#) – Past South Asian Studies winner Romila Thapar – awarded every two years

[Junior Fellowship](#)

<https://www.loc.gov/item/webcast-9544/> SA Seminar

Charlotte Giles is a South Asian reference librarian in the Asian Division at the Library of Congress. She received her PhD in Asian Cultures and Languages at the University of Texas at Austin.

CFP: Ethics of Representation, Forms of Resistance, and Narratives of Discomfort

23rd Annual South Asian Literary Association (SALA) Online Conference

Saturday-Sunday, 6-7 April 2024

(Executive Committee Meeting on Friday, 5 April)

On May 4, 2023, two women were paraded naked and allegedly gang raped by a mob of men amidst the ethnic violence that has gripped the state of Manipur, India, for more than two months. There were already reports of 150 dead, 5000 plus houses torched, 50,000 people displaced, and rumors of gang rapes, sexual violence, and executions, but it was only when the videos and images went viral on July 19, 2023, that the incident became ‘real’ and elicited responses from the public as well as the State. Social media has brought more visibility to the problems of representation. There has been a shift in the way images are circulated and incidents reported, which has exacerbated how we ‘consume’ traumatic events, violent outbursts, and/or resistance movements.

Susan Sontag, in *Regarding the Pain of Others*, observes, “Photographs had the advantage of uniting two contradictory features. Their credentials of objectivity were inbuilt. Yet they always had, necessarily, a point of view. They were a record of the real – incontrovertible, as no verbal account, however impartial, could be – since a machine was doing the recording. And they bore witness to the real—since a person had been there to take them” (26). The idea of contradictory features while witnessing the real, as highlighted by Sontag, raises questions about the ethics of representation. While these images become evidence of the violence perpetrated, they simultaneously have the effect of the trauma and violence recurring over and over again each time it is consumed. Furthermore, in *Frames of War: When Is Life Grievable?*, Judith Butler argues that “...the photograph is built into the notion of atrocity, and photographic evidence establishes the truth of the claim of atrocity in the sense that photographic evidence has become all but obligatory to demonstrate the fact of atrocity” (70-71). Whether it is photographs, images, or literary reimaginations of atrocity and trauma, the truth is always under scrutiny, but what remains constant is the bodies that bear witness to violence.

The outrage sparked by the incident in Manipur has become a focal point of reference because it calls attention to how women’s bodies become the site of contestation. Within this context, Angomcha Bimol Akoijam in “Manipur Women Caught in a Hobbesian World” writes, “These are the clear signs of turning women— their bodies and sexuality—into ‘battlefields’ and ‘weaponising’ (miseries of) sexual violence in the ongoing conflict.” This event is not a new phenomenon - whether it is the case of the Indian Partition, the violence against Dalit communities, or the most recent Bilkis Bano case. Such incidents highlight the sexualization of women and point toward a universal patriarchal ethos where women’s bodies are shown to be possessed or protected. South Asian feminist scholars Uma Chakravarty, Sharmila Rege, Urvashi Butalia, Ritu Menon, and Kamla Bhasin explore the vulnerability associated with women’s bodies. As Ritu Menon and Kamla Bhasin observe in *Borders and Boundaries: Women in India’s Partition*, “Each one of the violent acts...has specific symbolic meaning and physical consequences, and all of them treat women’s bodies as territory to be conquered, claimed, or marked by the assailant” (43). At the same time, bodies, especially women’s, have also been the site of resistance reclaiming agency, as evident in various local and global movements such as #PinjraTod, #WhyLoiter, and #PinkChaddi campaigns. Such resistance movements have been central to countering the history of exploitation and the struggle to build an equitable society.

Violence and trauma have been central aspects of South Asian historical and political events like the Indian Partition, the Sri Lankan civil war, the 1971 Bangladesh War, the strife in Kashmir, the Rohingya crisis, and even the ongoing ethnic conflict in Manipur. These incidents draw attention to the

politics of erasure and narratives that cause discomfort, such as graphic accounts of violence against women, queer bodies, and marginalized and subaltern identities. Whether it is the deliberate attempt to silence voices of dissent or privilege a particular ideology, such incidents often reject subaltern voices from speaking for themselves and relegate them further to the margins. While literary forms provide us with an insight into ordinary people's lived experiences, mental health, and traumatic experiences tend to be silenced within South Asia and the diaspora. The ethics of representation are fraught with complications, whether it is movements that seek to resist or the recollections of incidents that can be discomfiting.

This conference aims to explore narratives that destabilize, question, and re-script the normative mainstream representations of trauma, violence, and precarity. The scope of this conference encompasses the ethics of representation, forms of resistance, and interventions that have shaped the narratives of discomfort. It will examine responses to the rise of populism and sectarian violence against marginalized bodies marked by gender, caste, color, ethnicity, and religion, among others.

Panels/Individual Papers can address questions such as:

- In what ways does the ethics of representation shape narratives of dissent and discomfort?
- How have writers and artists navigated the narratives of discomfort to highlight the experiences of the marginalized, the minorities, and the underprivileged?
- What are the biopolitical and socio-political implications of these narratives?
- What new aesthetics and literary forms emerge in the process?
- What role do trauma and censorship play in this regard?
- How do individual subjectivities shape our understanding of discomfiting narratives or forms of resistance?
- How has the #MeToo movement addressed these issues both locally and globally?
- How is our understanding of LGBTQ+ and queer issues transformed/shaped by the ethics of representation, forms of resistance, and narrative of discomfort?
- How has children's literature addressed these questions?
- How has literature provided a platform to discuss complicated issues surrounding representation, resistance, and discomfort?

Please submit 250-300-word abstracts along with 150-word bio-note by the firm deadline of **December 15, 2023**. Conference co-chairs will notify of acceptance/rejection of abstracts via e-mail by **January 15, 2024**.

Please note that those who submit abstracts for consideration to the SALA conference must become members at the time of submission. For membership and other details, please visit the SALA website at <http://www.southasianliteraryassociation.org/>. Conference participants are expected to register by **February 15, 2024** at the latest. Those who haven't registered for the conference will **not** be included in the final program.

If you have any questions, please email the conference co-chairs, **Dr. Ruma Sinha, Dr. Billie Guarino, and Dr. Nidhi Shrivastava, at SALAvirtual2024@gmail.com**.

Important Deadlines and Dates:

December 15, 2023: Submission deadline

January 15, 2024: Decision notification by Co-Chairs

February 15, 2024: Participants must be members of the South Asian Literary Association to remain on the program

March 30, 2024: Preregistration Discount ends

CALL FOR BOOK 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 <https://www.peterlang.com/page/enquiries/submit-your-proposal>.

Call for Papers, Multicultural and World Literature at CEA 2024

March 21-23, 2023 | Atlanta, Georgia

Westin Buckhead, Atlanta | 3391 Peachtree Rd. NE, Atlanta, GA 30326

(404) 365-0065, <https://www.marriott.com/en-us/hotels/atlwb-the-westin-buckhead-atlanta/overview/?scid=f2ae0541-1279-4f24-b197-a979c79310b0>

The College English Association, a gathering of scholar-teachers in English studies, welcomes proposals for presentations on Multicultural and World Literature for our 53rd annual conference. Submit your proposal electronically by **November 1, 2023**, through our conference management database housed at the following web address: <https://www.conftool.pro/cea2024>.

For this area, we are particularly interested in proposals that relate multicultural and/or world literature to the conference theme of **transformations** from academics from a wide range of areas across literary studies, creative writing, rhetoric, composition, technical communication, linguistics, and film. For your proposal, you might consider these concepts related to multicultural and/or world literature transformations in:

- Texts
- Disciplines
- People
- Cultural Studies
- Media
- Pedagogy

General Call for Papers

CEA also welcomes proposals for presentations on areas that influence our work as academics, including student demographics, student/instructor accountability and assessment, student advising, academic leadership in departments and programs, and the place of the English department in the university, not to mention the transformations associated with AI/ChatGPT.

The CEA also extends a special invitation to graduate students not only to attend the conference but to submit their presentations to the CEA Outstanding Graduate Student Paper competition. Submissions will be solicited via email in January 2024 from those whose papers have been accepted.

Submission: August 15-November 1, 2023

Proposals should be between 250 and 500 words in length and should include a title. Please note that only one proposal may be submitted per participant. Notifications of proposal status will be sent in early December. For more information on how to submit, please see the full CFP at www.cea-web.org

Membership

All presenters at the CEA 2024 conference must become members of CEA by January 1, 2024. To join CEA, please go to www.cea-web.org

Other questions? Please email Moumin Quazi at quazi@tarleton.edu or call him at 254-968-9283.

CALL FOR PAPERS

South Asian Studies (for the guaranteed South Asian Literary Association session) at CEA 2023 March 30-April 1, 2023 | San Antonio, Texas

Sheraton Gunter Hotel, San Antonio | 205 East Houston Street, San Antonio, TX 78205
(210) 227-3241, <https://www.marriott.com/en-us/hotels/satgs-sheraton-gunter-hotel-san-antonio/overview>

The College English Association, a gathering of scholar-teachers in English studies, welcomes proposals for presentations on South Asian Studies for our 52nd annual conference. Submit your proposal electronically by **November 1, 2022**, through our conference management database housed at the following web address: **<https://www.conftool.pro/cea2023>**.

For this area, we are particularly interested in proposals that relate South Asian Studies to the conference theme of confluence from academics in all areas of literature, language, film, composition, pedagogy, and creative, professional, and technical writing as they relate to **South Asian Studies and confluence**. For your proposal, you might consider a variety of concepts:

- Convergence: blending the past and the present—or dividing it
- Individuality: struggling to find the self in the many; the value of standing alone
- Heritage: recognizing those who came before and their influence on us now
- Transcultural life: living in-between; creating a new space
- Revision: re-seeing the parts that have created the whole; the dangers of privileging one
- Reclamation: uncovering the forgotten voices; contrasting with the dominant voice

General Call for Papers

CEA also welcomes proposals for presentations in any of the areas English departments typically encompass, including literature criticism and scholarship, creative writing, composition, technical communication, linguistics, and film. We also welcome papers on areas that influence our work as academics, including student demographics, student/instructor accountability and assessment, student advising, academic leadership in departments and programs, and the place of the English department in the university.

Submission: August 15-November 1, 2022

Proposals should be between 250 and 500 words in length and should include a title. Please note that only one proposal may be submitted per participant. Notifications of proposal status will be sent in early December. For more information on how to submit, please see the full CFP at www.cea-web.org

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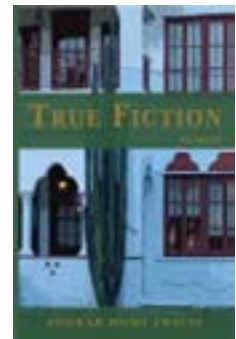
MEMBER NEWS

Ester Daimari has a chapter out : Daimari, Esther. 2023. Women and the Vernacular Landscapes of Bangladesh in Dilruba Z. Ara's A List of Offences. Margins: A Journal of Literature and Culture, Vol. XI, pp. 118-141. ISSN 2250-0731 in addition to an article: Devi, Sanghamitra and Esther Daimari. 2023. Decolonial and EcoGothic Tropes in Deepa Anappara's Djinn Patrol on the Purple Line. eTropic: electronic journal of studies in the Tropics (James Cook University, Australia and Singapore), Vol. 22 no. 2. <https://journals.jcu.edu.au/etropic/article/view/3977/3784>

Robin E. Field was awarded the Manus Cooney Distinguished Service Professorship at King's College in Wilkes-Barre, Pennsylvania, a title that recognizes exemplary teaching, research, and service to the college. She recently published an essay in Journal of American Culture on the film Sweet Land and a book chapter on disability in young adult literature in the edited volume Disability and the Superhero: Essays on Ableism and Representation in Comic Media. Two of her short stories appeared in The Dalhousie Review and Isele Magazine.

Sohrab Homi Fracis reports: "I'm delighted to report that my new story collection, True Fiction (Stephen F. Austin State University Press, October 2022), won the International Book Award in the Fiction: Short Story category this year. Here's a link to the June 2023 IBA press release:

International Book Awards - Honoring Excellence in Independent & Mainstream Publishing"



Meghan Gorman-DaRif received the 2022-2023 Teaching Excellence Award for the College of Humanities and the Arts, San José State University.

Ayesha Irfan reports the following scholarly activity:

- The IACLALS Journal, Vol-6, 2020, Re: Imagining Identities in the Global South: Challenges, Transgressions and Articulations. ISSN: 2395-1206, Ed, Albeena Shakil et al. Her paper is titled "Rememorizing Toni Morrison: Myths, Music, Oral Tradition and Memory in Toni Morrison's Works".
- Her paper on the drama Indar Sabha by the 19th century Urdu poet and dramatist, Syed Agha Hasan Amanat was published in the Journal "Women's Link", Edited Simi Malhotra and Saba Bashir, Department of English, Jamia Millia Islamia. Her paper is titled "Indar Sabha and the Popular Reincarnations of Sabz Pari and Gulfam" (This was a special issue on "Rethinking Gender in Popular Culture") Volume 30, No-2, July 2023. ISSN 2229-6409.
- Her paper on the famous Urdu writer Qurratulain Hyder was published in the Journal Lapis Lazuli. Her paper is titled "Qurratulain Hyder and the Crosscurrents of Culture, Class and Gender in her Fictional Works" Edited Dinesh Pawar Vol-13, No-2, 2023. ISSN 2249-4529.
- She also recently published an article in RUSE: "Representation of Disability and Parsee Culture in Trying to Grow by Firdaus Kanga, Vol-1, issue -1, ISSN:0448-1690, Department of English, university of Rajasthan.

Sessions Chaired at Conferences and Papers Presented:

- She was a part of a panel discussion at the National Conference on Gender and (New) Social Media: Questions of Representation, organised by English Literary Society, Dyal Singh College, May 2, 2023.
- She presented a paper titled "Posthumanism and the Human Subject" at an international conference

organised by Jagat Guru Nanak Dev Punjab State Open University, Patiala, the conference was titled “Posthumanism, Cybernetics and Human Rights, 25-26 July, 2023 in an online mode.

- She was a co-chair of the SALA annual conference, 2023. The conference is titled “Envisioning Black and South Asian Solidarity: History, Culture, Praxis.” (Held in an online mode on 1st and 2nd April 2023).
- She participated at the weekly “Kavi Kovid” – Classical Hindi Seminar organised online by the University of Oxford between 17 May and 14 June 2023.
- She chaired a session and presented a paper at the “International Seminar on Angarey and the Progressive Writers’ Movement” organised by Department of English, Avadh Girls Degree College, Lucknow in association with IACLALS on 16th and 17th December, 2022. The paper she presented is titled “Angarey and the Embers of Social Revolution in Rajinder Singh Bedi’s Short-Stories”. The session she chaired was titled Pan India Progressivism, 16th and 17th December, 2022.
- She chaired a session and presented a paper at the IACLALS annual conference titled “Metropolis and Margins: Shifting Perspectives in Literary and Language Studies. Paper she presented is titled “Fort William College and Its Contribution to Modern Indian Languages”.

Moumin Quazi:

- Published two book chapters on Nayomi Munaweera’s *Island of a Thousand Mirrors*
- Published poetry in *Wine Poems (Romar P)* and *Writing Texas 2021-2022 (Lamar U Literary P)*
- Edited two journals (*Langdon Review of the Arts in Texas* and *CCTE Studies*)
- Appeared on the podcast, speaking about “Heart of Darkness” (on Leadership Lessons from the Great Books, Episode 32). <https://share.transistor.fm/s/c5dob7fe>
- Hosted a weekly radio show, “The Beatles and Beyond” on a public radio station (live streamed on www.ktrl.fm on Tuesdays 8-10 p.m. CST and Wednesdays 1-3 p.m. CST)
- Presented papers at the 2023 MLA Convention and CEA Conference
- Was awarded the “Engaged Faculty Award” by his college at Tarleton State University

S. Shankar completed his term as Chair of the English Department at University of Hawai`i at Mānoa in July 2023, and will be taking over as editor of the literary journal *Mānoa*, housed in the department. His short story “A Servant of the Whole World” was published in *Copper Nickel* in 2023. He is currently convener of the editorial collective of *EtCH (Essays in the Critical Humanities)*, a new publishing initiative from independent publisher np.



NOTES

General Business Meeting Notes

Sunday, April 2, 2023 11:30-12:25 CDT (Virtual)

- Attending: 20 in attendance
- Call for approval of 2022 General Business Meeting Minutes motion, second, discussion, vote. Unanimous approval (yes). No abstentions.

President' Report:

Cynthia expresses gratitude to conference co-chairs and assistant September, especially their flexibility in making the switch to the online format, which has ended up being wonderfully accessible. In addition, thanks the officers of SALA as well as Editor and Editor in Chief of SAR, through their diligent and excellent work through the pandemic; Web Manager, Ani; Past-President John Hawley. Cynthia also notes how great the keynote was, how well represented SALA was at MLA and CEA, and notes what is coming up for MLA 2024 and our panels there. Thanks Moumin for keeping our accounts in such good shape. Thanks also the membership as we grow and become more expansive.

Secretary's report:

2022-2023: Membership: 65 members, 37 lifetime members, Facebook: 15,161 will receive those

Communication with membership occurs primarily through email, though conference information and CFPs are also shared on Facebook.

Ani reminds us, we need to re-up our membership after the conference in order to be members for 2023-2024. Pranav requests that we put that in writing to the membership to clarify what access is to journals and memberships, and what the dates of the memberships are.

Treasurer's Report:

Published in salaam. One thing not included in the report there is that Moumin has maintained registration with Secretary of State in Texas, where we are incorporated; appropriate paperwork sent to IRS in our capacity as non-profit. Moumin also notes that while we have a brokerage account, no money was moved there, and so, given the recent moves of the market, we have not lost any money through the market, but instead have made \$7 in interest in our savings account. In terms of the state of the organization more broadly, we are fiscally healthy. Moumin expresses gratitude to Nalini for her work on SAR, and how vital the work they do together is with Taylor and Francis. Finally,

Moumin expresses his interest in finding someone to replace him in two years, with a best-case scenario being someone shadowing him in his position in the last year of his term.

Ani spoke up to thank Moumin for his great work as Treasurer, as well as his long history of service to SALA in many roles.

SAR Report:

200 submissions in 2022, 31,000 downloads to date (worldwide), 11% acceptance rate, time between submission and first decision is 21 days.

2022 Journal Highlights: “Writing about Kashmir” guest edited by Nyla Ali Khan, General issue with a range of essays on Anglophone and vernacular literatures. Effort to expand beyond literature in English. One of the biggest essays this year was Sritama Chatterjee’s essay “Off Shore Aesthetics and Waste in the Ship Breaking Literature of Bangladesh” downloaded 1137 times and is now open access.

2023 issues: “Writing South Asia in Disastrous Time” Forthcoming issue on “Literature of the Northeast” and a Provocations on #MeToo in South Asia.

Special Issues in Progress: “Partition at 75”, “Sri Lankan Lit”, “Literature of Bangladesh”

Thanks to Editorial team, Journal’s Advisory Board members, anonymous peer reviewers and the T&F production team, as well as Seattle University for supporting the Editor with release time.

Ani, Meghan, and Pranav express gratitude for the SAR editorial team, noting how impressively the journal has grown and developed, under Nalini’s leadership and with this team.

Past-President’s Report:

John echoes praise for SAR team, and what a pleasure it is to work with them. John mentions we have three candidates for the EC for three positions, so we have approved the slate of candidates by acclamation at the EC meeting of 2023. The candidates for the EC board are Nidhi Shrivastava, Zachary Bordas, and Ayesha Irfan. Candidates confirmed by acclamation.

Vote on Proposed Constitutional Amendment:

Ani makes a motion to make the amendment ratified. Nidhi seconds. Moumin mentions that spirit of amendment is about making EC light and flexible in the event of a disaster like we experienced with covid. Amendment voted on and ratified.

New Business and Announcements:

Re-appointment of Nalini Iyer as Editor in Chief of SAR

Service opportunities: editor of salaam, and Web Manager. Meghan briefly spoke on the opportunity of editing salaam, and that there can be two co-editors. Ani expresses gratitude to Kris for his help on the website.

Call for conference co-chairs will come out soon. 2024 conference location is under discussion by the

EC. Upcoming MLA and CEA , 21-23 March, Atlanta

Proposal by Ani: because there are so many people to thank for their service, the VP creates a series of resolutions to be presented to the EC and then the GMB to be accepted by acclamation and printed in the newsletter. This would be something that could be added to the constitution as part of the role of VP. Vote on proposal passes.

Co-Chairs Report:

Pranav notes that the co-chairs worked hard on the conference, and how happy they are with how the conference is going. Thanks SALA leadership for supporting the co-chairs.

Motion to adjourn: Priya, John and Pranav second.

**SOUTH ASIAN LITERARY ASSOCIATION An Allied Organization of the
Modern Language Association 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 possible nonguaranteed session, and one possible 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 or afterward.

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.