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Guest Editor

Rajender Kaur is Assistant Professor of English at William Paterson University, New Jersey, where she teaches world literatures. Her primary research has been on the literature of the Bengal Famine of 1943, and she is currently at work on a book-length project on it. She also works on issues of social justice, gender, and culture in South Asian literatures and cultures. Currently, she is working as co-editor on the book project, *South Asians in North America: A Documentary History* to be published by Rutgers University Press in 2010. Her articles and book reviews on South Asian literature and culture have appeared or are forthcoming in *ISLE: Interdisciplinary Studies in Literature and Environment; Interventions: International Journal of Postcolonial Studies; Journal of South Asian Popular Culture*; and the *South Asian Review*.

Contributors

Ranjan Adiga is a PhD candidate in creative writing at the University of Hawaii at Manoa. He also has an MFA in creative Writing from the University of North Carolina, Wilmington. Originally from Nepal, Ranjan writes stories that revolve around the people and cultures of that country. His story "Haircut" will appear in the fall issue of *Fifth Wednesday Journal*.

The translator Kalpana Bardhan had a career in economics before becoming a translator of Bengali literature, with six books published between 1990 and 2008, and a forthcoming two-volume anthology of Bengali literature (1861-1981) in translation, of which she is the editor and Oxford University Press, New Delhi, the publisher.

Marina Budhos is an author of award-winning fiction and non-fiction. She has published the novels, *Ask Me No Questions* (2006), an ALA Notable and winner of the first James Cook Teen Book Award, *The Professor of Light* (1999), House of
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*Waiting* (1995) and a nonfiction book, *Remix: Conversations with Immigrant Teenagers* (1999). Her short stories, articles, essays, and book reviews have appeared in publications such as *The Kenyon Review, Ploughshares, The Nation, Dissent, Marie Claire, Redbook, Ms., Los Angeles Times*, and in numerous anthologies. Her next young adult novel, *Tell Us We're Home*, is due out in 2010. She is married to editor and author Marc Aronson and their book, *Sugar Changed the World: A Story of Magic, Spice, Slavery, Freedom & Science*, is forthcoming from Clarion/Houghton Mifflin. "Govind" is an excerpt from her novel-in-progress, *Sweetness*, which is set against the backdrop of indenture from India to the Caribbean, and follows the unlikely friendship between an English woman and an Indian woman as change starts to sweep the British colonies in the late nineteenth century.

**Narola Changkija** teaches an undergraduate creative writing course at Griffith University, Australia. She graduated from Griffith University in 2008 with a creative PhD, in which she attempted to do interesting things involving a graphic novel script and Ao-Naga Indian stories. She is now prepared to completely rework her graphic novel script into something with a more lucrative prospect. Embarrassingly enough, this is/will be her first published work, and hopefully not the last.

**Cyril Dabydeen**'s poetry and fiction have appeared widely in periodicals worldwide and have been anthologized in over twenty volumes in seven countries, including the Oxford, Penguin, and Heinemann Books of Caribbean Verse. He's a former Poet Laureate of the City of Ottawa. He has written seven collections of short stories, and his novel, *Drums of My Flesh*, had been nominated for the IMPAC/Dublin Literary Prize and won the international Guyana Prize for Fiction.

In his early sixties, **Harekrishna Deka**, a Sahitya Akademi Award-winner for his achievement as a leading Assamese poet, has of late blossomed into an inventive and intriguing story-writer. He has a couple of collections of short stories in his bag and is making newer experiments in the genre. His translated Assamese stories quiz the present-day conventional certitudes, rule of law, and the inviolable legitimacy of the nation-state and the like—
from the point of view of those bearing their brunt. Few of the Indian stories that he has read have dealt with the labyrinthine maze of authority that the ordinary Indian has to negotiate with for sheer survival.

**Hiren Gohain** did his MA in English Literature from Delhi and took a PhD from Cambridge in 1969. He joined Gauhati University in 1969 and retired in 1999 as Professor of English and Dean of the Arts Faculty there. In his own words, “I had decided not to seek greener pasture as I believed firmly in helping to bring about radical social change by staying at home. To my surprise I remained busy for the better part of my working life facing and working against various types of communal or chauvinist frenzy that convulsed society from time to time. Radical social change cannot be made to order and requires a great deal of innovative thinking and doing, I have discovered rather late in the day I have earned some reputation here as both a social and literary critic.” He was awarded the Sahitya Akademi Award in 1989. He is the author of a book on Milton (1978) in English and a fairly large number of books in Assamese. Three volumes of his free-wheeling memoirs have come out and won acclaim from both discriminating readers and popular audience.

**Tripuraneni Gopichand** (1910–62) of Tenali, Andhra Pradesh, India, was a Telugu short story writer, novelist, editor, essayist, playwright, and film director. His writings exhibit an exceptional interplay of values, ideas and “isms”—materialism, rationalism, existentialism, realism, and humanism. He is well known among Telugu literati for his psychological novel—*Asamardhuni Jeevayatra (The Incompetent’s Life Journey)*. He was posthumously presented the Sahitya Akademi Award for his novel, *Panditha Parameshwara Sastry Veelunama (Will of Panditha Parameshwara Sastry)*, in 1963. Radical humanist, profound thinker, philosopher, social reformer, and an inveterate votary of truth, Gopichand was a versatile genius, which reflects well in his scintillating stories that are told in crisp language. His stories pose many questions that challenge the wit of readers.

**Uddipana Goswami** is from Assam in Northeast India, a region of rich indigenous cultures but also of insurgency, ethnic conflicts, and consequent militarization, all of which inform her writings.
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She is Assamese literature editor of *Muse India*, a literary e-journal. Her creative works have been published or are forthcoming in the journals *Brief* (New Zealand), *Pratilipi* (India), *Etchings* (Australia), *Chandrabhaga* (India), *Muse India* (India), *The Other Voices International Project* (online), *Geometer* (UK online), and *XCP Streetnotes* (online). Her poetry has also appeared in *Tonight: An Anthology of World Love Poetry* (South Africa). When not writing poetry, Uddipana is a media consultant, researcher, and translator.

**Farha Hasan** is a librarian living and working in Boston. She has come back to writing fiction after a brief stint in advertising where she was involved in copywriting, casting, and strategic planning. Her short stories have been published in various e-zines and small circulation presses such as, the *Binnacle*, *Toasted Cheese* and *Wild Violet, Skyline Magazine*. She has recently completed her first novel.

**Mariam Karim** has been a teacher of French language and literature for many years and writes books for children under the name Mariam Karim-Ahlawat. These have been translated into several Indian languages. *My Little Boat*, her first novel (2003) was nominated for the International IMPAC Award in 2005. Experimental in technique and replete with intertext and symbolism, it was widely reviewed. Her second novel, *The Bereavement of Agnès Desmoulins*, yet to be published, was long-listed for the Man Asian Literary Prize in 2009. It is a sequel to the first work but set in Paris and treated differently from the point of view of narrative. Mariam Karim is married to an officer in the Indian Army, is the mother of a seventeen-year-old son and lives in Delhi.

**Anuradha Marwah** is the author of three novels: *The Higher Education of Geetika Mehendiratta* (1993), *Idol Love* (1999), and *Dirty Picture* (2007). She has also co-authored a textbook on creative writing. She teaches English literature at Zakir Husain College, Delhi University. Her research interests include the market for Indian fiction in English.

**Sarat Kumar Mukhopadhyay** is one of the most versatile and prolific Bengali writers living today. Known as one of the post-Tagorean *Krittibas* generation of Calcutta writers, his poetry, novels, and short stories are now available in separate collec-
tions. The story in this issue, “Unopened Flower” ("Phool"), was written in 1975.

**GRK Murty**—formerly AGM, Bank of India, and currently with the Icfai University Press, Hyderabad, India—has authored *Currency Market Derivatives, Reflections on Free Market, HRM in Knowledge Economy, Banking and the Law,* and *Soft Skills for Success and Leadership: The Shakespearean Way.*

**Ronny Noor** was born in Dhaka, Bangladesh. She is an Associate Professor of English. Her stories and essays have appeared in numerous journals in North America and Europe, including *Short Story, South Central Review, Toronto Review,* and *Palo Alto Review.* Her first novel, *Snake Dance in Berlin,* is due this year from Orient Blackswan.

**Bindia Persaud** is the descendant of indentured laborers who were transported from the Indian subcontinent to the Caribbean in the nineteenth century. She was born in Guyana and spent the earlier part of her childhood in England. She and her family emigrated to Canada when she was nine years old. She is a graduate of the University of Toronto and currently works as an editor.

**Mitra Phukan** is a well-known writer, translator, and columnist of North East India. One of the foremost writers in English of the region, her books include *The Collector's Wife,* published by Penguin Zubaan, and several children's books, including *The Biratpur Adventure, Mamani's Adventure,* published by Children's Book Trust, and *The Terrorist Camp,* published by Scholastic India. Several of these stories have been translated into other languages, including Bangla, Hindi, and Kannada among others. She is a committed founding member of the North East Writers Forum, a major literary organization of the region. She is also a regular stage performer in Hindusthani Vocal Classical Music and has performed all over the country and abroad.

**Anand Prakash** has scripted plays in Hindi and English and written extensively on aspects of literature and culture. He was on the English faculty of Hans Raj College, Delhi University, till his retirement in 2007. Currently, he is engaged in editing a two-volume anthology of Hindi writing in English translation.
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**Talha Rathore**, born in Gujranwala, Pakistan, studied art at the National College of Arts in Lahore where she received training in miniature painting. She has exhibited her work at Bose Pacia, Aicon, and Christie’s, among other galleries and museums, internationally. Her work is in many private collections worldwide. She lives and works in Brooklyn, New York. This issue’s cover painting, *The Monsoon Never Came*—painted on a subway map of NYC and combining block printing, watercolor, and motifs from the Miniature painting tradition of the Mughal courts—combines two evocative and iconic symbols, the subway and the monsoons, to represent the two diverse worlds of the artist—bringing modernity, mobility, and cartography, in conversation with tradition, ethnic roots, and a premodern hybrid cosmopolitanism embodied in the miniature painting tradition.

**Pratap Reddy** was born in India, and he moved to Canada in 2002. He’s an underwriter by day and a writer by night. He writes short fiction about the agonies and the angst (on occasion, the ecstasies) of immigrants from India. He has done a creative writing course from the Humber School for Writers. In 2008, he was awarded “The Marty” by the Mississauga Arts Council for Best Emerging Literary Artist.

**Anjali Gera Roy** is a Professor in the Department of Humanities of Social Sciences at the Indian Institute of Technology Kharagpur. She has published essays in literary, film, and cultural studies, translated short fiction from Hindi, authored a book on African fiction, edited an anthology on the Nigerian writer Wole Soyinka, and co-edited another on the Indo-Canadian novelist Rohinton Mistry. She has recently co-edited with Nandi Bhattia a volume of essays *Partitioned Lives: Narratives of Home, Displacement and Resettlement* (2008) on the Indian Partition of 1947. Her book on Bhangra’s global flows, *Bhangra Moves: From Ludhiana to London and Beyond* (2009), is in production. She investigated the relationship between global musical flows and diasporic identity formation on a Senior Research Fellowship of the Indo-Canadian Shastri Institute in 2007 and is now researching the Bollywood’s transnational flows at the Asia Research Institute National University of Singapore.
Natasha Singh has just completed a collection of essays on marriage. Recent works have appeared in The New York Times, Three Penny Review, Crab Orchard Review, and Glimmer Train. She has also been the recipient of numerous grants, including The Canada Council Grant for creative nonfiction. She has taught creative writing at Rutgers University, The Collegiate School and at The Branson School and currently divides her time between New York and California.

Zohra Zoberi is a Canadian of Indo Pakistani origins. Passionate about promoting better mutual understanding of various cultures and faiths, she is the President and Founder of Bridging the Gap Productions, whose mission is "Enlightenment through Entertainment." Zoberi writes poetry and short stories, both in English and Urdu, in addition to writing plays. Her Window Shopping . . . for lasting love received the Finalist Award for 2007. She has received special recognition for promoting better intercultural understanding from the Federal Government of Canada as well as the Provincial Government. She is currently working on her memoirs, The Other I. From a Widow’s Closet was staged in June 2009 during the annual Telus Mosaic South Asian Cultural Heritage Festival in Mississauga, Ontario.