

# Rungh

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RUNGH is an interdisciplinary magazine committed to the exploration of traditional and contemporary South Asian cultural production and its contexts. It is a project of the Rungh Cultural Society, an incorporated, non-profit society.

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## editorial

**Five years and three volumes later,** it is time to write our final editorial. I write “our” because over the course of the last five years I have been the “masthead editor” of Rungh while in reality Rungh has, from its inception, been edited by my partner, Sherazad Jamal and myself. Our partnership in producing Rungh has given us an opportunity to give to and learn from our “communities”, however defined. We thank you for the opportunity.

**Rungh started as an idea.** In the first editorial we stated that Rungh was about documenting and creating ‘documents’; it was about dialogues, activism and creating a forum for discussion; finally, Rungh was about defining and challenging definitions. East-Indian. Paki. Indo-Canadian. Curryeater. These were the terms used to describe us South Asians.

Rungh began in the throes of the identity politics which gripped Canada in the late '80s; a politic which simultaneously created and destroyed definitions. As we broach the end of the '90s the seeds of conservative politics have become well rooted and identity politics are increasingly regarded as having marginal value. When Rungh began there was a window of opportunity to discuss what it meant to be ‘Canadian’ or ‘western’ while still having roots someplace else in the diaspora. We fear that the window is beginning to close. The rhetoric of globalism, technology, deficit reduction, and corporatism continue to create further distance between the ‘haves’ and the ‘have nots.’ All too often the communities which contribute to and support Rungh find themselves on the losing end.

Is there any room for optimism as we are about to enter the much heralded new millennium? We think there is. We are at heart dreamers and optimists. We believe in the strength of communities and the power of creative labour to resist oppression. Such resistance, however, increasingly requires equal doses of open-eyed pragmatism, faith in ones beliefs and the support of a greater community. We believe that there is much work to be done and that Rungh has a continuing role in doing it. Rest assured that the spirit of Rungh will not disappear.



**Sherazad Jamal** is a Vancouver based mother, writer, designer, artist and cultural activist. After completing a Masters' degree in Architecture at the Technical University of Nova Scotia, she worked as an arts administrator for a variety of arts organizations. She has been published in magazines such as *Harbour*, *Front*, *Bazaar* and the anthology, *Aurat Darbar*. She co-authored a chapbook with Shani Mootoo entitled *Did You Know Snow Would be so Cold*. In 1993 she co-curated a section of *Artropolis* and her work has been included in several group shows. Currently, her primary focus is raising her children.

**Zool Suleman** lives in Vancouver and practices immigration law and entertainment law. He has had articles published in *Fuse*, *Ankur*, and *Parallogramme*. He has served as an arts consultant to municipal, provincial and national arts bodies on racial equity, program evaluation and artists' rights issues.