

## Editorial

Dear readers,

I am pleased to present you yet another issue of *JTREL*. We received more than thirty papers for this issue. After a careful review, many were rejected, a few were asked to be revised and only nine papers were selected and published. Such is the standard the editorial board seeks to maintain. In another six months, the journal is going to set a milestone in its journey ahead. It will step into its tenth year of publication in January 2019. The journal was started as a modest venture by Dr S. Rajagopalan, the patron of ELTAI, to promote the research zeal of the members of ELTAI Literature SIG. And the journal has lived up to our expectations. Today, the journal is one of the quality Indian journals in English Literature. We are yet to achieve a lot to become the best. The journal needs to be indexed in many popular indices. We are presently working on this venture. We hope that the process will be over before the publication of its tenth volume.

This issue carries nine research papers on different perspectives of literary works. Dr K. Chellappan, in his research paper, compares *Cat's Eye* by Margaret Atwood with *Clear Light of Day* by Anita Desai. He highlights that both the novels show the evolution of the self in relation to time. He also discovers that Atwood's approach to time is scientific while Anita Desai's approach is poetic and mystical.

The majority of the articles in this issue deal with marginality, identity, and sexual politics. Twinkle Dasari, in her research paper, probes into the marginalization of the third gender as depicted in the autobiography *I am Vidya: A Transgender's Journey*. She emphasises that Gender and sexuality are socially constructed. She concludes that marginalisation of the third genders in our society should be ended and their identity must be respected.

Gincy P Kuriakose and Dr T.R. Muralikrishnan, in their article, discuss the predicament of Dalit as a dystopian narrative with reference to the novel *Chomana Dudi (Choma's Drum)*, by Kota Shivarama Karanth. They note that the Dalit identity remains haunting and the voice of the Dalits are not heard.

Priya Juneja analyses *The Big Sea*, the autobiography of Langston Hughes, to explore the author's quest for identity. In her analysis, Juneja discovers that Hughes' quest is not only for his identity but also for the identity of the whole community to which belongs.

Bipasha Bharti analyses J. M. Coetzee's *Disgrace* to find out how the novel represents rape and related violence against oppressed sections of the society. She discovers that it is impossible to separate different categories of society such as gender, race, status, etc because they derive meaning from each other. She also highlights that rape at times is not simply a gender crime but is a complication of various categories such as race and class.

Three papers in this issue deal with Rabindranath Tagore's works. Tagore's prolific writing shows his multi-faceted brilliance. He is regarded as an immortal poet of the World. Dr Sresha Yadav Nee Ghosh's research paper explores Rabindranath Tagore's contribution to the liberation of women with reference to his female characters in his short story, "The Wife's Letter". Tagore's short stories support the emancipation of women in the nineteenth-century colonial Bengal. His women characters' struggle to break the barriers of patriarchal society is well represented through his short stories.

The research paper by Dr Prasanta Chakraborty focuses on Satyajit Ray's adaptation of Tagore's *Ghare Baire* into a film. He considers this film as an opportunity to look at the contemporary world from an educated and elite woman's point. He also analyses the translation of novelistic language to filmic language.

Dr A. Tamilselvi, in her article, investigates how far the Aristotlean concept of anagnorisis is exemplified by Rabindranath Tagore in his novel *The Wreck*.

In his paper on "Cross-Cultural Translation and Untranslatability", Parth Joshi aims at critically evaluating the translation of Dhruv Bhatt's Gujarati travelogue-cum-novel *Akoopar*, translated into English by Piyush Joshi and Suresh Gadhavi. The author of the paper thinks that such an evaluation is necessary because the text is highly culture-specific, makes use of a blend of Gujarati and Kathiawadi dialect, and highlights the issue of 'untranslatability' at many places.

I hope that you, our readers, will find this issue interesting and enlightening.

Happy reading!

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