

## Editorial

Welcome to a thought-provoking journey through the pages of this issue which has a string of interesting pieces on Indian literature of recent centuries where a tapestry of narratives unfolds, each unravelling a distinct facet of the human experience. Like the nation itself, Indian literature now stands at a fascinating crossroads: deeply rooted in its ancient past yet boldly navigating the currents of modernity. In the mix of pieces in the current issue, we get a flavour of the shift in themes, styles, and voices that have emerged in recent times and created a vibrant mosaic of new qualities that define modern Indian literature.

Our explorations in this issue begin with Irona Bhaduri's perceptive analysis of Rabindranath Tagore's short stories, delving into the recurrent motif of death and its nuanced connection to marginalized women. The Paper entitled "Recurrent Death Motif and the Female Context in Select Short Stories of Tagore", discusses the stories "Haimanti", "Jibito-o-Mrito" (Living and the Dead), "Dena Paona" (Debits and Credits) and "Shashti" (Punishment) with specific relation to marginalized women. The article delves deep to bring out the satire in the selected stories and raises the fundamental query of whether death is the only way of deliverance for women rejected by the men in their lives.

The next contribution is a research paper by Hanumanth Ajinath Lokhande that delves into an examination of Meena Kandasamy's ground-breaking work, *The Gypsy Goddess*, which stands as the foundational English novel by a Dalit writer. The primary focus is on how the narrative navigates the landscape of Dalit persecution and utilizes Dalit anger as a catalyst to articulate a unique form of Dalit resistance. The paper explores how the novel while addressing the pain, anger, and revolt inherent in the Dalit experience, seeks to restore dignity and subjectivity to Dalits.

Parminder Kaur analyzes Perumal Murugan's *Pyre* probing caste-based prejudice and the dilemmas confronting its protagonists Kumaresan and Saroja. Amidst a caste-biased society, Saroja's unidentified caste triggers rejection by Kumaresan's mother, resulting in their excommunication. Kaur delves into Saroja's internal conflict about staying or returning to her Tholur family, scrutinizing the protagonists' passivity in the face of injustice. Through Murugan's lens, the analysis unveils the complexities of caste dynamics, and provides nuanced portrayals of societal prejudice and individual struggles, ultimately leading to a catastrophic fate for Saroja.

In the next paper, authors Vinayaki Yadav and Manjiree Vaidya delve into the detrimental impact of patriarchy within the theocratic society depicted in the Marathi drama 'Kirwant.' Focusing on the experiences of the Kirwants, a little-known brahmin-subcaste, the narrative unveils a cyclical pattern of suffering perpetuated by the theocratic structure. The burden of legacy within the masculine-patriarchal framework becomes a central concern of this play which is intricately interwoven with the broader

caste context. This interesting essay by Vinayaki Yadav analyses the text and highlights how patriarchal norms have contributed in multiple ways to the despair of generations and explores the vulnerability of male characters despite their gender.

In the concluding paper, "Seamus Heaney's Poetics of Verbalization", Bikram Keshari Rout and Jayprakash Paramaguru analyze Heaney's style through Fenollosa-Gumilyov bi-focal criticism, aiming to unravel his preference for pure verbal phrases. This collaborative piece explores how Heaney's poetic expression aligns with this approach and provides rare insights into his artistic and linguistic choices. Overall, their investigation sheds light on the interplay between Heaney's poetics and the Fenollosa-Gumilyovian technique, deepening our understanding of verbal expression in poetry.

Hopefully, the contributions in this issue will provide an engaging, captivating mix for our learned readers!!

Regards,  
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