

## Editorial

It's indeed a matter of great pleasure to present this issue of *JTREL* which is focused on the writings of Booker awardees. For the literary tradition of the Indian subcontinent, 2022 has been a landmark year. First, Gitanjali Shree's Hindi novel *Ret Samadhi* translated as *Tomb of Sand* hit the headlines by becoming the first book in an Indian language to bag the coveted Booker award. Soon after this historic feat, Sri Lankan author Shehan Karunatilaka also won the prestigious prize for his *The Seven Moons of Maali Almeida*.

To celebrate this remarkable moment, the Rajasthan Jaipur Chapter of ELTAI organised a special two-day Conference on 'The Literary Legacy of Booker Prize Winners'. Given the overwhelming response to this theme, we at *JTREL* will devote two issues to the stimulating papers on Booker-winning authors that were covered in this Conference.

The Booker Awards, as we all know, have a special significance in the literary world. Established in 1968, the Booker Prize was initially restricted only to English-language authors from the United Kingdom, Ireland, and Commonwealth countries. After 2013, the prize is open to English-language writers from all over the world. As a result, the themes have become more diverse as writers from variant cultures have enhanced and enriched them. Of the two categories of awards now, the Booker Prize is for works in English and the International Booker Prize is for works translated into English.

This issue of *JTREL* focuses on five interesting papers written by some bright and budding scholars. In the first piece, Dikshanshi compares Hollinghurst's *The Line of Beauty* and celebrated author Margaret Atwood's *Oryx and Crake*. She discusses *The Line of Beauty* in light of the grave AIDS outbreak and the way it impacts the emotional, social and psychological makeup of the characters and *Oryx and Crake* as a pandemic-struck post-apocalyptic work.

Ruchika Hooda's paper entitled, "Eco-critical Overtones in Indian English Fiction" explores the works of Arundhati Roy, Anita Desai, Kiran Desai, Arvind Adiga and Salman Rushdie. She argues that their creative output is deeply rooted in the interconnectedness between man and nature.

Sheeba Anjum's paper "None to Accompany Me: Tracing the Role of Isolation in J. M. Coetzee's *Disgrace*" analyses isolation as a theme, with a focus on the characters of David Lurie and Lucy Lurie. Her pithy piece also explores the novel taking into consideration the position of its writer in the larger literary world. The next paper by Sourav Shandil entitled, "From Text to Film: Analyzing Filmic Representation of Salman Rushdie's *Midnight's Children*" revolves around a fascinating theme. It delves deep into the politics of adaptation and transmutation of the Booker Prize-winning novel *Midnight's Children* (1981) by Salman Rushdie into a movie titled *Midnight's Children* (2012).

Finally, Varnika's paper, "Questioning Gender-Slavery Oppression in Jokha Alharthi's *Celestial Bodies*" explores how culture is manipulated by men to exercise control over women. It exposes the misogynist cultural dictates and the different challenges that are faced by slave women in Oman through characters like Zarifa, Hafiza,

Ankabuta, and Masouda. She highlights how Alharthi portrays a range of ugly moments in the lives of Omani women wherein they are commodified and sexually abused.

Hope you find this issue an interesting and engaging one as our young researchers explore the multiple hues of the creativity of Booker awardees!

Regards,  
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