

EDITORIAL

Deeksha Suri

While the present issue, marking the beginning of the second volume of LLIDS, keeps us motivated to cover discrete perspectives on particular subjects, I must once again thank the editorial guidance of advisory board members and efforts of my team of editors, editorial assistants, peer reviewers, and interns for their immense contribution in helping me bring insightful research papers to our readers.

The Call for Papers for the current issue abridges perspectives on the rise of novelistic genre, branching out of its form into various modes of expressions, and tracing those critical junctures where a shift in discourse is encountered. Its concern is this ‘far from finished’ history of the genre as a model of existence along with its radical future in terms of themes, styles, questions, and ambiguities. Contextualized within the sensibilities of a particular age—with its perceived reality-shifts within the social, political, and cultural ideologies—the novelistic form evinces an “enquiry” into things “to discover the various dimensions of existence” (Kundera), and also reifies within its form a mirroring of the fragmentation of an established sense of reality.

The papers in the themed section of this issue respond to the theorization furnished in the Call for Papers by addressing as diverse subjects as juxtaposing of the socio-political implications of the historically disparate texts to offer a nuanced understanding of the problematic of class, capital, and race within the discursive space of American Dream; exploring reconfiguration of time within the temporal modalities of fiction; and underscoring the immediacy of dispelling rape-myths through the means of traditional patriarchal narrative itself. The special submissions in this issue traverse across the spatial manifold by developing discourse around the heterotopian chronotope to build a theoretical space that responds to the interpretations provided by Foucault and Frederic Jameson; contending with the parameters of linguistic space through the concepts of trace, difference, and substitution; and tracing the trajectory of theatrical jazz to facilitate the creation of a liminal space with reference to the undoing of conventional western realist modes of narratives.

The varied strategies of authorial articulation corresponding with these diverse subject-matters—literary engagement of the reader through

spectral and specular realism; discourse on liminality, queer time, and non-linear modes of writing; foregrounding of the problematic of projected mytho-historical space; critiquing American exceptionalism in the context of immigrants by reimagining Gatsby in post 9/11 novels; grounding of experiential time (in opposition to clock-time) in the narrative of sense-making through the field of semantic innovation; and contending the idea of the ‘open’ in Derrida as a reconsideration of metaphysics’ competence to admit gaps within its own framework—also manage to give a glimpse into the expanding boundaries of novelistic form and content.

To enhance the reading experience of *LLIDS*, we have also revised the design and formatting style of the journal which is indeed something to look forward to. I must conclude by thanking our scholars for their enthusiastic contribution to this issue and assure our readers on behalf of my entire team that we will continue to work towards rigorous academic research.