

EDITORIAL

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The Call for Papers (CFP) for the issue at hand focused on the novel as an intersecting space for the author and the reader that opens up aesthetic possibilities of interpretations to uncover a ‘work of art.’ In Paul Ricoeur’s discussions any work of art, particularly in the domain of fiction, is a realm of possibilities for the reader where the possibilities implicit in the text project possible worlds that transform the living context of the reader. By focusing on the reading strategies of post-modern texts—one among many intents of the CFP—there was a bid to understand novels’ appeal to aesthetic sensibilities of the readers relative to the coordinates of doubts and questions deriving from history and culture. The papers responding to the CFP in this issue present readings ‘into’ the novels through a system of binaries, which open the text up for multiple interpretations. In his paper, Chinmaya Lal Thakur critiques the post-apartheid politics of Truth and Reconciliation Commission highlighting the flawed mechanism of justice, as instanced in the novel *Disgrace*. The second paper of the themed section by Wenwen Guo pitches together the contrary concepts of openmindedness vis-à-vis shame, paranoia, and knowledge through Henry James’s *The Wings of The Dove*. The paper contends that paranoia has multiple resonances due to its ability to transcend, which creates a liminal space for both self-reflexive turning and going beyond the set boundaries.

The Special Submissions of this issue undertake diverse fields of enquiry—Iswarya V. discusses the twentieth century playwright Tom Stoppard and his experiments with metatheatre in relation to spectatorship within the theatrical space, while Anup Kumar Bali talks about the creative process of Muktibodh to investigate the exclusivity of the domain of art in relation to the truth of the ‘Event’ via the theoretical framework of Alain Badiou, and Milanika Turner analyses the emic and etic perspectives on hip hop music segueing into a sociological study of cultural capital.

This issue also marks our maiden collaboration with Oceanvale Workshop, a critical writing workshop organized by Kirori Mal College, University of Delhi, to provide a rigorous platform for research and academic writing to undergraduate and postgraduate scholars. In its *Autumn 2018* edition they worked on the topic “The Idea of a Text” presenting perspectives into the aesthetic ambitions of varied texts and shaping them into well thought-out research papers under the mentor-

ship of Dr. Sukanta Chaudhuri, Professor Emeritus at Jadavpur University; Dr. Prasanta Chakravarty, Associate Professor at Department of English, University of Delhi; and Dr. N.A. Jacob, Assistant Professor at Ramjas College, University of Delhi. The mentors corrected and discussed the papers during multiple workshop sessions which spanned over a period of three months honing the research methodology, critical reading as well as writing skills of the participants.

Out of the thirty undergraduate and postgraduate papers written during the Workshop, six have been selected to be published in this issue of LLIDS. The set of papers curated in this section correspond to the notion of the text as an ‘idea,’ “...structured and narrated by the mind imaging or ‘imagining’ the subject,”¹ beyond generic compartments and distinctions. Among the curated papers—Anagha Gopal presents an analysis of fiction as a shared construction of text between readers and authors along with the question of identity construction; Anshul Timothy Mukarji enquires into the disruption of the totality of form through the letter in *Jane Eyre*, refracted through a critique of Adorno’s Aesthetic Theory; Mehvish Siddiqui explores varied interpretations and adaptations of Somadeva’s *Kathā sarit sāgara* to study the dynamics of ‘sameness’ and ‘otherness’ among them; Karan Kimothi explores the interplay of the image and the text in the genre of graphic novel through a critique of Alan Moore and Dave Gibbons’s *Watchmen*; Ragini Sarmah analyses of Raya Sarkar’s List as a text in cyber space with a focus on the politics of, what is understood as, ‘proof’ within institutionalized domains thereby dismantling the power structures inherent in university spaces; and Raunak Kumar investigates into the conceptualization of rational subject within Sartrean philosophy, and its representation within the postmodern text as non-essential entity. A special word of thanks to Dr. Sunjay Sharma, Director of the Oceanvale Programme, for extending constant support and cooperation during the process of publishing the best Oceanvale papers.

Our overall mission statement aims to engage and encourage academic scholars into critical thinking and writing for widening their future prospects in research. The CFP for our next issue invites research on Adaptation studies and within it the scope of ‘cinema’ as an independent medium of art. We look forward to receiving engaging papers from scholars and enthusiastic responses on the published research from our readers.

¹Dr. Sukanta Chaudhuri, Concept Note, The Oceanvale Workshop.
<https://oceanvaleworkshop.000webhostapp.com/archives-autumn2018conceptnote/>