

Editorial

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While starting with various directions in the new studies and analysis of Indian literature, it becomes imperative to know what the nature of modern or new Indian literature means. Is it about the whole new perspectives on postcolonial developments across various literary forms, or is it about the experimental and historical mechanisms that are constantly working on the language, the form and the essence of the literary outputs? What about the beginning and flourishing of modernism in Indian literature? Apart from English, there are various other languages are spoken in this country, for which the contribution of translation becomes extremely important. The political and social changes after the British period of colonization was over, was also instrumental in showing us the paradigmatic shifts in the literary canons, especially with the rising of the themes and plots of regional writings in English.

The current issue of Litinfinite Journal is trying to address 'Current Trends in Indian Literary Studies: Style and Contemporaneity.' The first paper in this issue titled 'Endogamy and the Human Body: Honour Killing as Social Discipline in GirishKarnad's *Tale Danda*, Vijay Tendulkar's *Kanyadaan*, and Iyayam's *Pethavan: The Begetter*' is a study of a comparative literary-sociological study of caste pride killing (commonly euphemized as 'honour killing') as a mechanism of caste discipline in three major South Asian literary texts: Girish Karnad's *Tale-Danda*, Vijay Tendulkar's *Kanyadaan*, and Iyayam's *Pethavan: The Begetter*. Drawing upon B. R. Ambedkar's structural theory of caste endogamy, Johan Galtung's concepts of structural and cultural violence, and postcolonial feminist theory, the study contends that so-called 'honour killings' are more accurately understood as caste pride killings – premeditated acts of social regulation intended to preserve caste endogamy, police women's sexuality, and reproduce entrenched hierarchies of power. Across these three texts, the transgressing female body emerges as the principal site where patriarchal authority and caste sovereignty intersect, while the Dalit male body remains structurally subordinated irrespective of education, professional achievement, or social mobility. Although the works differ in language, historical context, and literary form, they converge in exposing the enduring resilience of caste ideology and the limitations of liberal reform. The next paper is by Dr. Maroua Boubaker, and it is titled, 'Beyond Victimhood: Caste, Gender, and the Subversion of Cozy Detective Fiction in Tarquin Hall's *The Case of the Love Commandos*'. While analyzing the paper, what becomes evident is, Tarquin Hall's *The Case of the Love Commandos* through the frameworks of postcolonial feminism and intersectionality to explore its representation of Indian women. Challenging colonial and nationalist stereotypes that portray Indian women as passive victims, the novel foregrounds the intersections of gender, caste, and class through characters such as Tulsi, Kamlesh, Facecream, and Mummy-ji. The study argues that Hall reworks the conventions of cozy detective fiction to expose systemic social inequalities while emphasizing female resilience and agency. Ultimately, the novel transforms detective fiction into a powerful medium for critiquing caste, patriarchy, and social injustice in contemporary India. Dr. Nisha Thomji Varghese writes on Translation, Memory, and Dalit Feminist Aesthetics in Bama's *Karukku* and Baby

Kamble's *The Prisons We Broke*. Her paper examines the politics of translation, memory, and Dalit feminist aesthetics in Bama's *Karukku* and Baby Kamble's *The Prisons We Broke*. Drawing on the theories of Gayatri Chakravorty Spivak, Sharmila Rege, Gopal Guru, and Meenakshi Mukherjee, it argues that these translated autobiographical narratives function as acts of cultural reclamation that challenge dominant literary paradigms through orality, fragmented memory, and embodied narration. The study explores translation as both an ethical and political practice, negotiating caste-specific experiences within English while extending their global reach. Ultimately, it contends that both texts redefine contemporary Indian literary aesthetics by foregrounding memory, resistance, and marginalized voices.

There is a form of supposed Indianness, Indian aura and attitude, and the use of a non-Indian language (English) as a creative tool and form to express the literary outputs. Carolina Rini P's research paper titled 'Carolin Brackets and Breakdowns: The Writerly Paradox of Mental Illness in Shaheen Bhatt's *I've Never Been (Un)Happier*' is a take on Shaheen Bhatt's *I've Never Been (Un)Happier* (2019) as a significant intervention in contemporary Indian feminist life-writing. Drawing on Aijaz Ahmad, Meenakshi Mukherjee, Roland Barthes, and Suzette Henke, it argues that the memoir's stylistic innovations—particularly its parenthetical title and self-reflexive prose—challenge clinical and confessional narratives of mental illness. The study contends that Bhatt transforms writing into an act of recovery, resisting both the pathologisation of depression and the commodification of celebrity suffering while redefining memoir as a space of healing and literary resistance. After this, we have a paper by Dr. Hakani SP Laloo and she examines 'Translation as Intellectual and Cultural Mediation in the Late 19th and Early 20th Century Khasi Hills'. While we analyze her paper, we understand how it talks about the transformative role of translation in the Khasi Hills from the late nineteenth to the early twentieth century. It argues that the introduction of the Roman script by Christian missionaries reshaped the Khasi oral tradition, fostering new literary practices and public discourse. Drawing on the theories of Itamar Even-Zohar, Susan Bassnett, Tejaswini Niranjana, Edward Said, and Homi Bhabha, the study analyses translation as a site of intellectual, cultural, and ideological negotiation that mediated colonial encounters while influencing Khasi literary production and collective consciousness.

After this, Dr. Aditi Jana focuses on Folk Culture, Heritage and Community in Patachitra Village Naya. Her paper examines the Patachitra tradition of Naya, Paschim Medinipur, as a dynamic medium for preserving Bengali folk culture, language, and collective identity. Integrating scroll painting with oral performance, the Patua community sustains indigenous histories, literary traditions, myths, and social customs while strengthening cultural and economic resilience. The study explores how this living heritage enhances community visibility, contributes to sustainable development, and projects Bengali cultural identity onto the global stage through the preservation and dissemination of intangible cultural heritage. This issue also has a paper by Shiv Nayan Prakash on Subaltern Archive and the Translator's Responsibility: Ethical Negotiation in the Representation of Bhojpuri Folk, where the writer focuses on the translation of Bhojpuri literature as an ethical and epistemological practice rather than a linguistic exercise. Drawing on the works of Bhikhari Thakur, Mahendra Misir, and Bhojpuri oral traditions, it engages the theories of Ngũgĩ wa Thiong'o, Gayatri Chakravorty Spivak, Lawrence Venuti, Tejaswini Niranjana, and Susan Bassnett. The study advocates a translation praxis that preserves Bhojpuri's cultural specificity, oral aesthetics, and subaltern voices while resisting epistemic and linguistic homogenization. The next paper is by Gopika B, titled, Visualizing Migrant Trauma: A Lacanian Reading of *The Goat Life*. This paper offers a Lacanian reading of *The Goat Life*, the cinematic adaptation of *Goat Days*, to examine the visual representation of migrant trauma. Focusing on the psychological journey of Najeeb Muhammed, it analyses how cinematic techniques reinterpret the novel's emotional landscape through psychoanalytic and visual frameworks. The study argues that the film extends the literary narrative by employing affective imagery and visual symbolism to deepen audience engagement with migration, identity, and psychological alienation.

And finally, in this issue, we also have a book review on the *Heart Lamp*, by Jyoti Kaushal. I hope our readers, scholars, researchers and faculty will derive the necessary academic nourishment from Litinfinite Vol. 8, issue 1.

I express my heartfelt thanks to all our esteemed editors and contributors.

I offer my sincerest thanks to Penprints Publication, for their constant technical support.

Thanking You,
Sreetanwi Chakraborty
Editor-in-Chief
LitInfinite Journal
Kolkata