

Editorial

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Identity is an elusive self. The constant conflict between the self and the other translated into various resourceful paradigms are constantly changed, forged, translated, narrated within and without the borders of diversity. The creation and erasure of identity across a cultural paradigm, a geographical space and a category of time never remains constant. Like the shadowed lines, lines of the memory, language and social contradictions make way for an individual to consolidate the paradigms of identity, and the changing notions of selfhood. In fact, identities are brittle in several aspects, as Lisbeth Littrup points out in the book *Identity in Asian Literature*

“Since the Second World War, new, independent states have emerged and Asian ‘post-colonial’ writers have searched to define an ‘identity of their own’ or ‘national identity’, analysing both the colonial past as well as their own cultural past.” (Littrup 5)

It is true that the combined effect of migrating from one place to another and struggling with various identities have changed a lot after the two global wars. Whether in films or in literature, the dislocation of a singular identity is a common phenomenon that we encounter in several segments of literature. In the current issue of Litinfinite Journal, we have research papers that range from decoding Bollywood songs and films to the politics of translation in Shyam Selvadurai’s edited book *many roads through paradise*, to interrogating how the text speaks and the repressed returns in Chinua Achebe’s *No Longer at Ease*, the papers aim at fresh, new insights into pluralistic identity by interrogating spaces, language, borders, geographical locations, emotions and the cultural stereotypes. Abhirup Bhadra’s paper on a song from the Bollywood film *Tamasha* aims at a nuanced, significant understanding of the song beyond the lyrics. He tries to locate the complexities of affective communication, gender, action and agency in commenting what the song does, in not being just a popular song altogether. Nabanita Sengupta’s paper titled *At Par with Original – The Politics of Translation in Shyam Selvadurai’s many roads through paradise* is an attempt to look at Selvadurai’s edited volume in understanding Sri Lankan literature and the role of language and power in delineating the cultural matrix of Sri Lanka. There is power politics, and a polyphonic representation of several characters and themes that give a newer and wiser dimension to understand Sri Lankan literature to the core. Oindrila Bhattacharya’s paper scrutinizes in how many ways and with possible consequences the repressed returns in Achebe’s *No Longer at Ease*. She dives deeper into conversion to the Christianity and the problematics of the self and identity in upholding the indigeneity of a native place. Finally, the current issue of Litinfinite contains a review of *Treasures of Lakshmi – The Goddess who Gives* by Namita Gokhale and Malashri Lal. The book has multiple segments in which it discusses the cultural aspects of Lakshmi, the folk tales of India and the revered space in which Lakshmi

is kept in the heart of millions. The insightful chapters in this book elaborates Lakshmi as an all-encompassing potent force that nurtures and gives. Additionally, the book is also a repository of personal experiences of Lakshmi puja in the home of some of the authors.

I hope our readers, scholars, researchers and faculty will derive the necessary academic nourishment from Litinfinitive Vol. 6, Issue 2.

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
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References

Littrup, Lisbeth. *Identity in Asian Literature*. Routledge, 2013.