



Editorial

Every issue of our journal is a journey and a place, a meeting of the voices of all the continents, all traditions and the constantly broadening horizon of human imagination. The richness of its content is the first detail that makes the reader interested to read it. The poems lean towards memory and longing, the short stories question the idea of resilience, the articles analyze the question of art and identity, and the reviews make us remember the importance of the role of literature in keeping the cultural heritage. The multiplicity of emotive intonations and interests is expressed in the poem part. Dr. A. Arun Daves begins with “Epistle to Dear Lucian” and “Where the River Begins” which is a meditation on memory and myth. Using the same spirit into a narrative, his short story “The Lion Who Died Standing” in the story confirms dignity even with the forgotten ones. My personal productions, “My Creativity is My Refuse” by Bharati Nayak and “High Time to Go” depict poetry as an escape, a survival strategy during the storm. Germain Droogenbroodt in the essay, “Artificial Intelligence”, “What Will Remain”, “Petrified” and “Some Haiku”, gives some prophetic thoughts of our time concerning technology, transience, and the frailty of our new world. “Childhood Betrayed” and “Poignant Loneliness” by Concetta La Placa and “Blue Hour”, “Surreal Night” and “Ancient Storytellers” by Gopal Lahiri make memory and place lyrical reflections, quite raw in the first case and quite lyrical in the second.

Ivan Pozzoni breaks the rules with such poems like “The Temptation to Exist”, “Atelier”, and the very brutal “Holy Shit, Why Do You Look Like Bukowski?” His ironic tones doubt the role of art in life today. In “Planet Earth in Prayer” and “Bullet Train” Maria Cristina Azcona, in her turn, drags us out into Planet Earth ecological issue mixed with the contemplations of speed and modernity. The poem “In Fond Remembrance” by Mohan Patnaik Prof. (Retd.) is a quiet tribute in a form of an elegy. “The Sculptures of Musings”, “Good Hearts” and “Musings Like Lightning” by Rajamouly Katta put poetry in the context of wisdom, carved but improvised. Dr. Ratan Ghosh, in his poem “God is Dead”, “Gone Enough”, and “I Am Not a Lotus Eater”, examines the border of philosophy and lived life, and Dr. Shujaat Hussain, in his work, “Strengthen Me to Face Problems” provides prayer as confirmation. These poems combine to help us remember that verse is not a monument, but an animate being, half mourning, half praise, half protest. These voices are supplemented by the short fiction which anchors ideas in story. “The Lion Who Died Standing” by Daves is a parable of agnosticism, a folk tale of the overlooked. The poem “Jinnat” by Musharraf Ali, takes readers into the undefined areas of faith and myth, whereas the poem “The Birthday Party” by Sanjukta Dasgupta turns common experience into revelation. Both texts exhibit the teaching and disturbing power of fiction manifested in a narrative form.

The article “The Kolektivne NSEAE Militant Hijacking Movement Against the Papal State Italian Art and The Late-Modernism” by Ivan Pozzoni question art history and the very state of cultural production as a reminder to the readers that art was and will always be political. Anonymous authors reconsider classics with the help of such a work as the “Sri Ramacharitamansa” and provide the comparative analysis of the works of Wordsworth and Frost such as the “Solitary Reaper” and “Stopping by Woods on a Snowy Evening” to point out the importance of translation and comparison as a saving process. A good example of how literary theories can clarify the role the literature plays in addressing historical trauma is Dr. Durga Patva’s article “Voicing the Unspeakable: Cathy Caruth and the Language of Trauma in Toni Morrison’s *Beloved*”.

The book reviews are also equally important as they form links between writers and readers and between texts. The review of Dr. Khetarpal, the literary defence of Indian culture, is presented by Shujaat Hussain in his review of Khetarpal, and the analysis of the textual criticism multi-level is identified by the review of Dr. Dalip Khetarpal of the article by Robert Maddox-Harle, in his work “Scratches and Deeper Wounds”. The works of Manas Bakshi, his “A Weird Fusion” and review of



Khetarpal, “Literary Analysis by Jen Walls, Saint Paul, USA”, and his “Exploring Natural Sensitivities Inside Moonbeams in Clouds”, make us remember that poetry is a dialogue. The variant critical perspective in modern letters is supported by reviews of Prof. T.V. Reddy, Azcona and Dr. Dipak Giri, and “Kavitanjali”, “A crown of Roses”, and “Dalit Autobiography: A Critical Study”.

Although diverse, the works meet at a number of themes. One is the conflict between the new and the old. The lament of childhood by La Placa, the fear of artificial intelligence, and the ecological prayer by Azcona all bring the question of how to retain the significance in the face of uncertain future. The motif of resilience is also evident in the works under consideration; Nayak provides creativity as a liberating practice, and Hussain creates rhetoric of strength, and the figure of an allegorical lion that dies in the story by Daves is the apparatus that literature provides its readers with the resilience. The polemises of Pozzoni, Ghosh, and Patva are a secondary theme, which the preliminary polemises of these authors are foregrounded, arguing unanimously against the impossibility of literature to take a neutral position in hegemonic structures in their essays, provocation, and the trauma-analytical approach. In the end, Dr. Uma and Dr. Kalpna Rajput’s article, “Traditional Indian Knowledge in Modern Stories: How IKS Shapes Themes and Characters in Indian English Literature”, underscores how Indigenous Knowledge Systems continue to inform and enrich contemporary narratives.

The effects of literature can never be diminished to individual artistic virtuosity; their effects work in terms of a dialogue. The corpus attests to the fact that literature is not an ornament, but a tool that should never be omitted as it serves as a means by which societies remember, challenge, oppose and envisioned futures that are considered worth desiring by a community. Reading this issue is an experience of a choir of voices, of harmonious and dissonant voices, but of vital ones.

By publishing these creativities, we do not publish texts to be read or things to be read, but worlds to be experienced, arguments to be struggled with, and feelings to be experienced. Hopefully, this anthology will remind us that the power of words, despite the fragmented age we live in, still has its ability to heal, to challenge, to enlighten, and to develop.

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