

Editorial

It gives us immense pleasure to present the second issue of volume 10 of Sahitya, the journal of Comparative Literature Association of India (CLAI). We are pleased to note that the papers included in the previous volume of Sahitya (Vol. 9) received warm and enthusiastic appreciation from readers. It may be mentioned here that the number of papers of good quality received for the volume 9 of Sahitya could not be accommodated in a single issue. It was therefore decided to bring out a next volume of the journal in which eight papers exploring several fascinating aspects of comparative literature and a book review could be featured. Some of these research papers have placed the study of comparative literature in an international context and two of the papers undertake a fascinating analysis of the relationship shared by a film, tv series, animation, music and literature.

In his paper, Indra Nath Choudhuri explores core issues relating to translating culture. Using insightful examples he draws upon Indian aesthetics to suggest a middle path between extreme positions adopted by translation theorists. Soma Marik's paper throws light on aspects of survivor literature produced during the period of Great Terror in Soviet Union with special reference to women's writing. In his paper on Mani Kaul's film *Satah Se Uthata Aadmi*, Dattatreya Ghosh explains how it creatively blends influences from diverse sources and fashions a unique language of cinematic expression. Tagore's seminal influence on distinguished Hungarian writers is studied in detail in Savita's paper. The ways in which Southeast Asia was imagined in Bengali travel writings form the theme of Pratim Das's paper. Aratrika Ganguly vividly maps an uncharted territory in her paper on "coolie literature" in Bangla. Tanvi Sharma perceptively traces the emergence of "digitales" which synthesise elements of folktales, mythology and animation. Nazneen Hoque provides a nuanced perspective on the colonisation of Australia and the experience of aborigines through a perceptive analysis of two graphic stories. This issue of Sahitya also features a review by Malashri Lal of *Dusk to Dawn*, an anthology of poems written during the pandemic.

Comments and suggestions from our esteemed readers will help us improve the quality of future issues of Sahitya.

— Jatindra Kumar Nayak.