

## **Editorial**

Dear readers,

I am extremely happy to present you the first issue of the ninth volume of the *Journal of Teaching and Research in English Literature*. This issue features four research papers – three on Indian literatures and one on Shakespeare.

The first research paper “Exploring Ancient Indian Ecosystem through the Aesthetic Framework of *Kuruntokai*, *Gathasaptasati*, and *Terigatha*”, authored by P. Sophia Morais, attempts a comparative analysis of poems from the ancient Tamil, Prakrit and Pali literatures. The paper explores the role of ancient Indian ecosystem within an aesthetic framework. The author notes that the selected poems, written in different cultural and historical contexts, have many similarities in terms of their use of the ecological environment as an aesthetic tool to document the personal and the public.

A. Sherin’s research paper “A Voyage towards Utopia: A Study of Amitav Ghosh’s *Sea of Poppies*” brings out how Amitav Ghosh has presented colonial India and the mindset of the colonisers and the colonised through the characters in *Sea of Poppies*.

N. Bavithra analyses Amitav Ghosh’s *The Hungry Tide* to bring out the plights of the refugees and the marginalization of people who live in the borders, in her paper “Marginalised Voices in Amitav Ghosh’s *The Hungry Tide*”.

Annuncy Vinoliya, in her paper “Shakespeare and the Unreality of Time: Embedding Shakespearean Plays in the Time Theory”, argues that time is unreal and an illusion. She attempts to prove how Shakespeare has followed the B Time Theory.

Dr Anindya Syam Choudhury & Debashree Chakraborty propose to discuss the reworking of his plays in the form of films and to elaborate on the nuances of “media/textual conversion”. They have taken up *Maqbool*, *Omkara* and *Haider* which are adapted from Shakespeare’s *Macbeth*, *Othello* and *Hamlet* respectively by the Indian filmmaker Vishal Bharadwaj. The paper attempt to explore the points of convergence and divergence between two of Bhardwaj’s films, *Maqbool* and *Omkara*, and the original play-texts of Shakespeare, and to show what effects the recasting of several elements by Bhardwaj have on the overall designs of the films.

Hope you will find this issue interesting. Happy reading!

**Dr M. S. Xavier Pradheep Singh**  
Editor-in-Chief, JTREL