

Editorial Note

Literary Voice: A Peer Reviewed Journal of English Studies (ISSN 2277-4521), Number 27, Volume 1, September 2026, brings together a wide range of scholarship — from the vulnerability of bodies and ecologies under strain to the persistence of memory against official forgetting, and the search for narrative forms that can articulate voices the mainstream has pushed to its margins. A strong ecological current runs through the edition, from readings of urban nature and ecofeminist agency in Charlotte Mew to studies of domestic resilience amid slow violence, hydrofeminist approaches to water and kinship, and sustainable futures imagined through contemporary fiction. The Comparative Literature section extends this concern into scripture and myth, asking why ecological doctrine in Indian religious traditions has not translated into ecological practice, and how feminist retellings of figures such as Ahalya recover the ecological and gendered meanings the canonical versions suppress. Throughout, the essays treat the environmental crisis not as a backdrop but as a structure of power, inseparable from questions of caste, gender, and extraction.

Another concern centres on the body: paralysis and stillness in Joyce, a sense of cosmic awareness in Imtiaz Dharker's poetry, the disabled and gendered body in sport and memoir, the loss and reconstruction of voice after laryngeal cancer, and the caste-marked female body in Malayalam short fiction. Across these readings, the body emerges as the site where history is registered before it is narrated — where illness, disability, and social hierarchy leave their most immediate and least deniable trace.

Memory and testimony form a third preoccupation. The contributors examine Partition survivors reconstructing identity through narrative, postmemory and feminist testimony after the Holocaust, collective memory as resistance in Ilya Kaminsky's poetry, and incarceration narratives from Malayalam prison writing. These essays share a conviction that memory, however fragmented or belated, remains a form of resistance to historical erasure. That conviction extends into the current edition's sustained attention to marginalized and peripheral voices: Adivasi and Santhal women's silences, Dalit epic and testimony, the folklore of Lepcha and Bhutia communities, and identity negotiated from the geographic and cultural periphery of India's Northeast.

The Performance Studies section turns these same questions toward mediation itself — how biopics stage and often flatten intellectual women, how digital fandom reshapes literary tourism and adaptation, how theatre and film adapt inherited narratives (Othello's Willow Song reworked through Kaliyattam, animation reshaping children's ecological consciousness) for new audiences and new technologies of attention. In addition, essays on diaspora and translation extend the volume's feminist and postcolonial commitments across borders, examining mobility, digital circulation, and the gendered displacement of colonial and diasporic women.

The book review by Prof. Pradeep Trikha of Tamali Neogi's *Ripples in Silence* and Dr. Dwaipayan Roy's *Jim Morrison – The Poet in Exile*, and the introduction of three poetic voices in contemporary English poetry, add richness to the current edition of the journal.

What holds these sections together, finally, is less a single argument than a shared method: a

willingness to read literature, film, myth, and testimony as active sites of negotiation rather than settled records — places where resistance, however constrained, continues to be imagined and rehearsed. Taken together, the essays in this volume affirm literature and performance as enduring sites for interrogating power, memory, and ecological survival — and for imagining, however provisionally, more just and habitable futures.

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