

EDITORS' NOTE

Editng a journal is often a thankless job. It is difficult for colleagues and acquaintances unaware of the process to understand the exhaustion and anxiety associated with the the entire process of creating and posting CFPs, corresponding with contributors, reviewers and advisers, typesetting a volume and going through all kinds of niggling details associated with the process of publication, often with acute shortage of time. The editorial team of *Postcolonial Interventions* has been experiecing these vagaries for the last four years through various trails and tribulations as well as occasional alterations in personnel. But such adversities are amply compensated by a whole host of new associations across the globe which have not only provided some much needed solace at times, but also extensively widened and deepened our understanding of postcolonial studies as a whole. Mention must be made here of Professor Stepehn R. L . Clark, Emeritus Professor of Philosophy, University of Liverpool, who voluntarily shared our CFP for the next issue through a British listserv platform which has already reached several

prospective contributors. Similarly significant has been the timely contributions of Semanti Nandi and Sagnik Chakraborty who have offered some much needed support by joining the editorial team and adhering to tough deadlines. I would also like record our gratitude toward Dr. Rafat Ali for his important review and Dr. Sarah Ilott, for her enlightening opening paper, submitted in time despite a very pressing schedule.

Dr. Ilott's opening paper, focusing on British sitcoms and their explorations of the intersecting frameworks of race, neighbourhood and nation, in fact, foregrounds many of the pressing concerns of this particular issue. This is emphasised by Laura Wright's subsequent paper which explores increasing racial tension in America and resistance against it while analysing the blockbuster *Black Panther*. The transatlantic axis which this paper utilises is further consolidated in three subsequent papers that offer insights into the works of Bob Marley, Edouard Glissant, Edward Braithwaite and Jamaica Kincaid, especially in terms of linguistic and textual appropriations, embracing hybridity and plurality on multiple levels. The next paper takes us into Africa itself as Zumboshi Eric offers his analysis of Nol Alembong and Titus Moetsabi's poetry.

The combination of history and violence which this paper foregrounds is continued, though with a different slant, in Ayendy Bonifacio's subsequent paper on

Selvadurai's *Funny Boy*, which analyses the complexities of accommodating queer bodies within the national imaginary. This awareness of the gender and sexuality is also the fulcrum of Alice Kelly's paper on Conrad's *Almayer's Folly* and its cinematic adaptation, specifically in relation to the characterisation of Nina Almayer. And just as Kelly focuses on the 'embodying' of particular character traits, in her analysis of Nina, body also becomes the site of a critical gaze as Mary Guevarra investigates the commodification of Manny Pacquiao's body through both nationalist and colonial discursive frames. The final paper of the issue discusses Mohsin Hamid's *Exit West* and highlights the magic-realist modes through which existing political dispensations are challenged and possibilities of alternate futures are sketched.

This futuristic gaze is also evident in Rafat Ali's review of Wael B. Hallaq's seminal text, *Restating Orientalism: A Critique of Modern Knowledge* which not only underlies the genocidal foundation of much of modern knowledge but also discusses viable alternatives of constituting selfhood and subjectivity based on humility and gratitude.

We, at *Postcolonial Interventions*, retain such humility and gratitude and hope to continue our journey towards greater academic excellence in the months and years to come with all your support and encouragement.