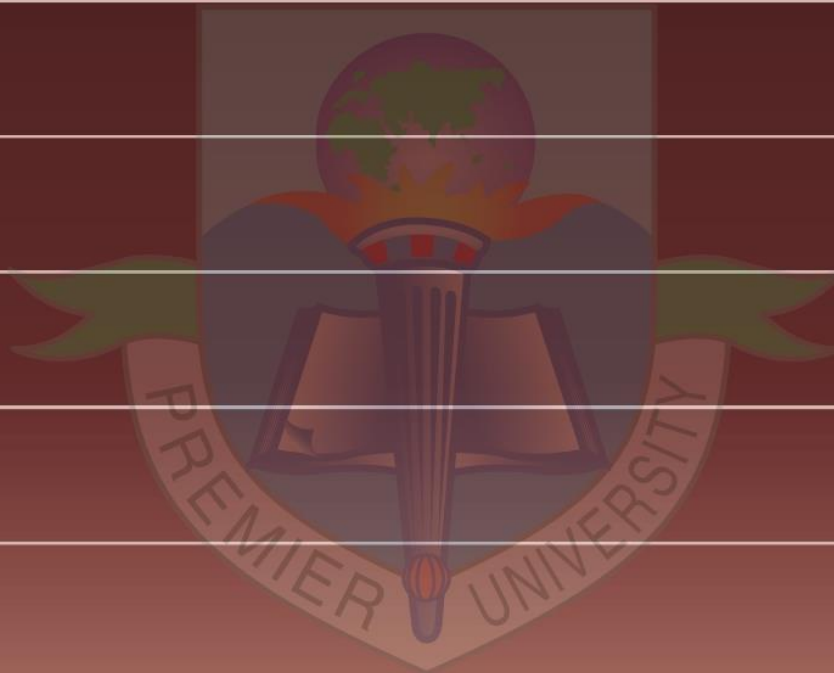


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Editorial

This issue of *Premier Critical Perspective (PCP)* has been constrained by pandemic issues. Because of the imposition of the lockdown in many phases, much of the editorial job connected with the press was enormously hampered. We could not prepare as many articles for publication as we wished. But finally we were able to publish a small group of critical essays which went through the rigorous editorial procedures followed by *PCP*. Of the five articles published, four of them happen to be on literary matters, while the other one is on the law.

My essay on the editorial business on Shakespeare's plays is a humble attempt at familiarizing the Shakespeare readers and enthusiasts in Bangladesh with the different modes of editorial approaches over a long time, from the early seventeenth century right down to our age. Readers might feel that it is an umbrella kind of article that covers a wide range of editorial issues, but not particularly concentrating on any of the approaches at length.

Komal Phuyal has contributed an excellent article comparing the poetry of the Nepalese poet Kshetra Pratap Adhikari with that of Ralph Waldo Emerson from nineteenth-century America—of course with a time difference of nearly two hundred years. Phuyal uniquely sees the flower "The Rhoda" working as a symbol of the Nepalese nationhood for Adhikari and "The Rhododendron" of the American nationhood for Emerson. He explores such similar aspects as that both Emerson and Adhikari have taken the nativity of their respective flower as a prime source of indigenesness and typicality of their respective landscapes, and their posing as politically nuanced symbols against the cultural dominance of the rose--which is a symbol of western culturism. Though Phuyal's argument may sound a little strained at times, finally it sustains the view that a natural symbol may work the same for poets across cultures.

Shahidul Alam Chowdhury has chosen to discuss Syed Waliullah's English novel, *Tree Without Roots* to argue that the protagonist Majeed in this version is "more contemplative and less villainous in nature" than his counterpart in the Bengali original, *Lal Shalu*, which is considered a modern classic in Bengali Literature. Shahidul

emphasizes that Majeed in the English novel seems to be more affected by the European concept of alienation and self-abandonment, whereas Majeed in the Bengali novel seems more like a natural denizen of the culture he belongs to. But he also analyzes the reasons why Majeed of the English version cannot be called an existentialist in the sense of Sartre.

Shantanu Das has thought of seeing a connection between Keatsian escapism and two stories written by Syed Shamsul Haq, namely, "Name," and "Living in Dreams," in which, as she claims, both the protagonists—"Ashraf" in the story, "Name," and "Badsha" in the other story, "Living in Dreams," have displayed a similar mentality, that is to escape in a poetic ecstasy to another world from the given mundane circumstances. But she makes this point strongly that, unlike Keats, both the Syed characters finally come back to the harsh reality they have to confront only momentarily as they continue to live in their trances. One may think that Das has rather made a big stride in enforcing the analogy, but by applying a superbly scholarly verve she has saved her essay from becoming inconsequential.

The paper on law by Homaira Nowshin Urmi has discussed a major social problem of Bangladesh—the victimization of the victims of crime, its impact on social psychology—by researching through available facts and findings. Though her article is more dependent on data than on analysis, young scholars like her should be encouraged to take the country's jurisprudence level to a notch higher by continuously enquiring the nature and scope of law, and by assessing the needs of its application as well.

In preparing this issue of the *PCP*, Mr. Mohammad Moinul Haque, the associate editor of this volume, and associate dean of the business faculty, has been of enormous help, and I acknowledge gratefully all the groundwork he has so tenaciously accomplished. He was the main person to persuade the press to work neatly to meet the deadline, 30 June.

Mr. Sadat Zaman Khan, the Chairman of the Department of English, only comes next to be mentioned for the worthwhile job he has performed in disciplining the references and citations of each article.

All the praise finally goes to Professor Dr. Anupam Sen, Honourable Vice Chancellor of Premier University and the Chief Patron of this journal, who had been constantly enquiring about the progress of the journal despite the long closure of the university due to the pandemic aggression.

I acknowledge my heart-felt obligations to him with thanks and regards.

Professor Tafzal Haque, Honourable Treasurer of the University was always by our side with his ever encouraging presence.

Finally, I will hold myself responsible for all the shortcomings that this issue may reveal, and at the same time urge all concerned to submit their scholarly papers to us, as by a newly formed policy we now accept articles throughout the year without emphasising the deadline for submission. And we have also decided to publish two issues every year, which we believe should boost the young scholars to contribute their articles to PCP.

Mohit Ul Alam

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