

Introduction

Volume X of *Critical Imprints* focuses on the theme of Landscape and Memory in literature and culture. We have been very fortunate to receive a number of articles on a wide range of texts that explore the interface between memory and topography.

Shinjini Basu analyses Grossman's *Stalingrad* and Svetlana Alexievich's *Chernobyl Prayer* in the light of their transitions from war zones to disaster zones while Chayana Mondal discerns how memory plays a seminal role in Adwaita Mallabarman's *A River Called Titash*. In Aparna Goswami's article, Tanzania is viewed through the prism of its changed identity from the colony of Tanganyika in Vassily's *The Book of Secrets*. Apala Bhowmick looks at Aimé Césaire's poetry as demonstrating the entanglements between the corporeality of the body and elements present in the natural environment vis-à-vis the paradigms of coloniality and power. Ananya Dutta Gupta critically examines how Amitav Ghosh addresses the crisis of insularity in *Gun Island* while Ritobina Chakraborty explores, through the reading of two Afghan novels, how Afghanistan is a site of trauma and political turmoil as well as an idyllic space preserved through memory and landscape. Argha Kumar Banerjee discusses the role of landscape in the poetry and art of the First World War and Sanghita Sanyal examines the landscape paintings of Rabindranath Tagore, that are inextricably linked to his poems and songs. Shirsha Gooptu assesses the fragile balance between public and private memories in Kazuo Ishiguro's *The Remains of the Day*.

SUKANYA DASGUPTA

December 2022