

EDITORIAL

Bon Voyage is an annual blind peer reviewed journal of English Studies published by Department of English, Ratna Rajyalaxmi Campus, Tribhuvan University. This scholarly journal entails the articles sent by research scholars from cultural studies and English studies which went through the standard of peer review process. Before publishing these peer reviewed articles, the Editorial Board called for the research articles and sent to the expert reviewers for two-folds blind reviews.

It is the immense pleasure of the Editorial Board to publish the 4th volume of *Bon Voyage* to provide the wide ranges of reading materials that encapsulate race studies, young adult literature, religion, biotechnology, and thick descriptive ethnographic cultural studies. Most importantly, these articles have traversed the traditional literary canon to help the enthusiast scholars in the field of pedagogy and research because they are rich with enhanced mosaic flavor and originality.

Bam Dev Sharma's article installs mythic insight in "Sailing to Byzantine" by W.B. Yeats. He has dexterously explicated the stylistics devices used in the poem. Similarly Dirgha Man Gurung's writing elegantly explores the spillover effects of diaspora culture in Gurung community. Ganga Maharjan is also near to him while delving into the performance of holi dance prevailed in Newar community to show the unique cultural practice for rejuvenating and strengthening the life as dramatized in *Silu* movie. While following her trail of reading cultural ethnography Garima Adhikari brings forward the thick descriptive tool of reading ethnography in "Ethnography: A Research Paradigm in Cultural Studies."

Likewise, Hukum Thapa candidly forwards critical insight of abjection in his article while explicating Robert Cormier's *The Chocolate War*. Another researcher, Janak Paudel reads Lynn Nottage's *Sweat* from intersectionality insight of race and gender while probing the identity of diaspora immigrant in America. Khum Prasad Sharma dissects Mahatma Gandhi's autobiographical writing to show his deep dedication and advocacy for *satyagrah* (non- violence). Meantime, Laxman Bhatta enriches scholarly flavour by making a social realist reading Vaikom Muhammad Basheer's "Birthday." Quite contested issues of eco feminism and anthrocentricism in the arena of environment have been installed in the research of Mohan Dangura while exploring two American movies; *Interstellar* and *The Martian*. A thought provoking issue of ethicaland religion while following biotechnology has been brilliantly explicated by Motikala Subba Devan in her article "Paradox between Religion and Biotechnology in Ishiguro's *Never Let Me Go*."

In addition, Nagendra Bahadur Bhandari raises the issue of counterculture while probing into the new insight of beauty in race studies. He enumerates the counter narratives to refute the European's notion of beauty. His footsteps of counter narrative

in race studies has been adopted by Pradip Sharma to explore the identity of enslaved Afro-American people who intend to seek happiness in the society which is infected by Whiteman supremacy in “The Navigation of Afrocentricism in Countee Cullen’s “Heritage” and Incident”: The Poetics of Identity.”

Finally the insightful article by Rajendra Acharya forwards the colonial project that subjects women and nature to the relegated position in “Rhetoric of Equating Nature and Native in Henry Rider Haggard’s *King Solomon’s Mines*.” Raj Kumar Gurung narrates the cultural performance of Gurungs in Nepal in “Spiritualism in Ghātu” for better harvesting and faith healing of life in the time when spiritualism is losing its ground in modern time. To sum up, Shekher Pokhrel’s “Celebration of Meaninglessness in Kurt Vonnegut’s *Slaughterhouse Five*” advocates the counter culture of valorizing the meaningless to explore humane values in the dystopia of modern material prosperity.