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Editorial

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With profound academic responsibility and immense pleasure, we hereby publish the inaugural issue of *Kaleidoscope: An Interdisciplinary Journal of Humanities and Social Sciences*, an online, open-access, peer-reviewed journal. Since this is a scholarly journal, an ongoing publication, it necessitates an editorial to state its vision, principles, and publication ethics so that its audience/subscribers understand what the journal can offer, and (potential) contributors get to know the requirements of the journal to publish their contributions. Thus, the first editorial of the journal seeks to clarify the philosophy and objectives behind the inception of the journal and its specificities.

The journal is published by Purbasthali College, Parulia, Purba Bardhaman, West Bengal (India), with a commitment to promote and initiate a scholarly dialogue among various disciplines of the humanities and social sciences, ranging from language and literature, philosophy, history, sociology, performing arts, gender studies, political science, environmental humanities, and other related fields. The journal provides a space for dialogic inquiry owing to its interdisciplinary nature, prioritizing works that offer innovative methodologies and critical thinking, challenge conventional notions, and deal with contemporary issues— both national and global. It embraces a polyphony of diverse voices through exploration of intersections of identities, nationalities, cultures, and disciplines in various research articles, book reviews, and interviews. In the same way the instrument, which inspires the nomenclature of the journal, creates infinite colourful projections using refraction of light, the journal presents interdisciplinary intellectual pursuits through varied critical lenses. This is also reflected in the editorial board, as distinguished scholars from various parts of the world are at the helm of the journal, guiding its academic pursuits toward excellence.

The inaugural issue of the journal epitomizes its vision of polyphonic voices through the

publication of twelve articles on varied themes, reiterating the journal's insistence on high-quality interdisciplinary research. All the contributions are examples of scholarly engagement with their respective subjects, which offer critical insights. Tanima Kumari's article explores the relevance of Gandhian philosophy through an investigation of two popular Bollywood films: *Lage Raho Munna Bhai* (2006) and *Gandhi, My Father* (2007). Kristin Alder, in her article, analyzes Zoé Valdés's speculative fiction *Dear First Love* through narratology and the deconstruction of unnatural elements of the narrative to demonstrate how strategic use of anthropomorphism helps re-enchant narrative and re-engagement with materiality. Kevin Martens Wong examines the historical lineage, responsibilities, and contemporary relevance of the role of Kabesa or Chief of the Kristang people through a hybrid Creole-Indigenous historical methodology. Alivia Ragsdale's article proposes to reclassify Jovita González and Eve Raleigh's *Caballero: A Historical Novel* as a Frontier Gothic novel, showing that the novel reveals concern over the U.S.–Mexico borderlands tensions that destabilize the Mendoza y Soría family. Muhammed Shemeem and Namothisha Girijan, in their article, trace the origin and evolution of the ritual of Tulāpuruṣa-dāna from the Vedic notion of cosmic balance to a royal and political notion of power to its modern function of caste legitimization and temple ritual. Trisha Bakshi's research suggests technological interventions to address the digital divide regarding the adoption of technology among the elderly. Elliot Gray Boodhan's article examines John Lyly's Renaissance play *Galatea* from the perspectives of queer studies and gender theory to reveal the articulation of transmasculine identity through the repetition of masculine performativity, transformation, and construction of self. Constance Goh's work considers biographical films on Steve Jobs as instances of post-documentary through an analysis of the cinematic representation of Jobs's life, using iconography, performativity, and various modes of documentary filmmaking. Kimberly Tweedale, in her article, proposes adding "where" to multiliteracies pedagogy and suggests "ecologies of sponsorship" as a metaphor to decipher multiliteracies research in various spaces of multiliteracies development. Siba Prasad Chaudhury conducts an axiological inquiry of the nature and meaning of value by analyzing the relational, hierarchical, and cultural production of value and its function in human action and meaning. Pratyusha Ghosh studies the evolution of Indian music from the *Sāmaveda* and ancient gāndharva traditions, centering on Bharata's notion of music as comprising svara, tāla, and pada. Komalasikha Mallick and Debasisha Pati's article explores the paradigm shift in the depiction of gender violence through 'female gaze' by analyzing Meena Kandasamy's *When I Hit You*, which reclaims women's agency, voice, and subjectivity.

As the editor-in-chief of the journal, I extend my sincere gratitude to all the authors/contributors whose scholarly works have made the publication of the inaugural issue

possible. I express my heartfelt thanks to the Patron of the journal as well as all the members of the Editorial Board for their support and guidance without which the issue would not have seen the light of day. Last but not least, I am grateful to all the peer reviewers who reviewed the submitted articles within the constraints of time and provided constructive feedback to ensure high-quality scholarly engagement. I sincerely hope that our collective effort would make the journal function as more than merely a repository of academic engagements by stimulating critical inquiry and initiating further research, thus, achieving academic excellence that will be reflected in the pages of the journal in the coming years.