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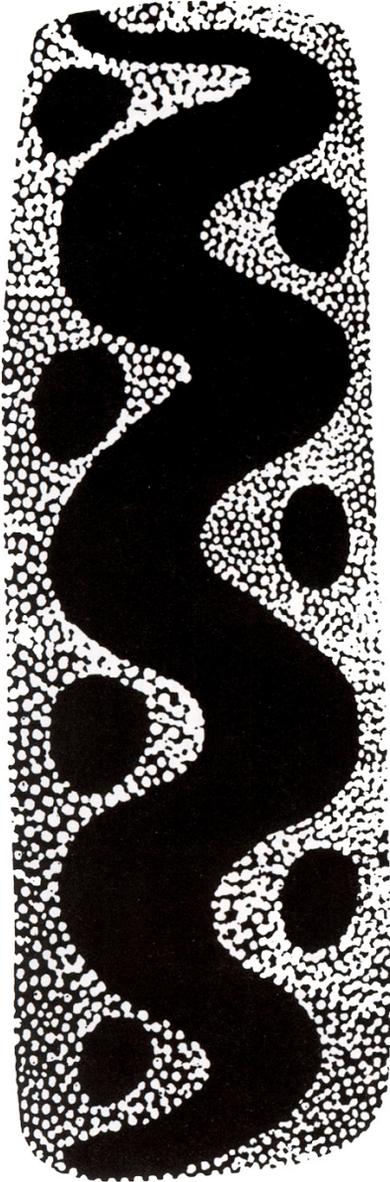
Kunapipi 31 (2) 2009, Contents, Editorial

Abstract

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KUNAPIPI

Journal of Postcolonial Writing & Culture



VOLUME XXXI NUMBER 2
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Kunapipi is a biannual arts magazine with special but not exclusive emphasis on the new literatures written in English. It aims to fulfil the requirements T.S. Eliot believed a journal should have: to introduce the work of new or little known writers of talent, to provide critical evaluation of the work of living authors, both famous and unknown, and to be truly international. It publishes creative material and criticism. Articles and reviews on related historical and sociological topics plus film will also be included as well as graphics and photographs.

The editor invites creative and scholarly contributions. The editorial board does not necessarily endorse any political views expressed by its contributors. Manuscripts should be double-spaced with notes gathered at the end, and should conform to the Harvard (author-date) system. Submissions should be in the form of a Word or Rich Text Format file sent by email attachment to acollett@uow.edu.au. Image files should be high resolution tif format and submitted on compact disc if larger than 1mb. Please include a short biography, address and email contact.

Kunapipi is an internationally refereed journal of postcolonial literature formally acknowledged by the Australian National Library. All articles are double-blind peer reviewed. Work published in *Kunapipi* is cited in *The Journal of Commonwealth Literature's Annual Bibliography* (UK), *The Year's Work in English Studies* (UK), *The Grahamstown Information Journal* (SA), *Australian Literary Studies*, *The Indian Association for Commonwealth Studies* (India), *The New Straits Times* (Indonesia), *The Australian Public Affairs Information Service* (produced by the National Library of Australia) and the *MLA*.

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Kunapipi

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Kunapipi refers to the Australian Aboriginal myth of the Rainbow Serpent which is the symbol of both creativity and regeneration. The journal's emblem is to be found on an Aboriginal shield from the Roper River area of the Northern Territory of Australia.

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 EDITORIAL

When I reflect on the competing narratives of science and the arts in my own life (as discussed briefly in my memorial essay for Valentine Vallis) I am struck by the artificial nature of the difference between them, as defined by academic disciplines and organisational structures of education institutions, and by social attitudes towards them (the hard/difficult/practical/valuable sciences, the soft/easy/ephemeral/less valuable arts). These structures and attitudes serve to reinforce their separateness where we would do better to think about the relationship between them.

The purpose of this special issue is to gather essays interested in thinking about the role of science in imperial/colonising projects and the impact of science upon the arts produced in the colonial/postcolonial world. ‘Focus on Science’ is an attempt to explore the connections between sciences and arts. I did not receive as many contributions that spoke directly to the theme as hoped, although some of the essays do so. Beth Cardier and H.T. Goranson tell the story of a collaborative effort to use insights gleaned from the arts in computer system design. Elizabeth Leane examines the imperial, scientific, personal and literary narratives that coalesce around three emperor penguin eggs that sit at the centre of Apsley Cherry-Garrard’s *The Worst Journey in the World* (1922). Pramod Nayar examines the role of informational economies in Amitav Ghosh’s *The Calcutta Chromosome* (1995), while Susmita Roye explores the pioneering feminist science fiction of Rokeya Sakhawat Hossain. Lucy Wilson reveals the perhaps-surprising common ground of wellness narratives that reclaim the traditional role of women as healers of cultural dis-ease in the work of Virginia Woolf and selected Caribbean women writers. Other essays speak only tangentially if at all to the theme, and yet connections between the disciplines might be made when these essays are read within the covers of this special issue. A number of essays for example examine the body — the different kinds of knowledge it produces and the various values attached to those knowledges in postcolonial cultures. Some essays reflect on the uses made by magic and mythology to con/test the assumed supremacy of ‘Western’ science while others suggest alternative ways of appreciating and critiquing the arts.

Along with an interview and a selection of poetry by Mervyn Morris, this issue includes poetry by South African Stephen Gray and Australian Mark Tredinnick. All three speak on a theme of animal/human relationship. Morris’s poem ‘The Roaches’ could be read as a comment on white attitudes towards black immigrants in the UK — ‘The roaches came. / We sprayed, but they kept breeding all the same’, but it also speaks to the survival capacity of the cockroach, against which human reign over the planet is belittled. So too, Gray’s tortoise complains of global warming with the words, ‘through this demolition I’ll tiptoe again — which is more than you will, being no pachyderm’ and Tredinnick ruminates on frog, blue wren, spider and lizard: ‘this is their world / And I need to take it slow’.

Anne Collett