

2008

## Kunapipi 30 (1 2008, Contents, Editorial

Anne Collett

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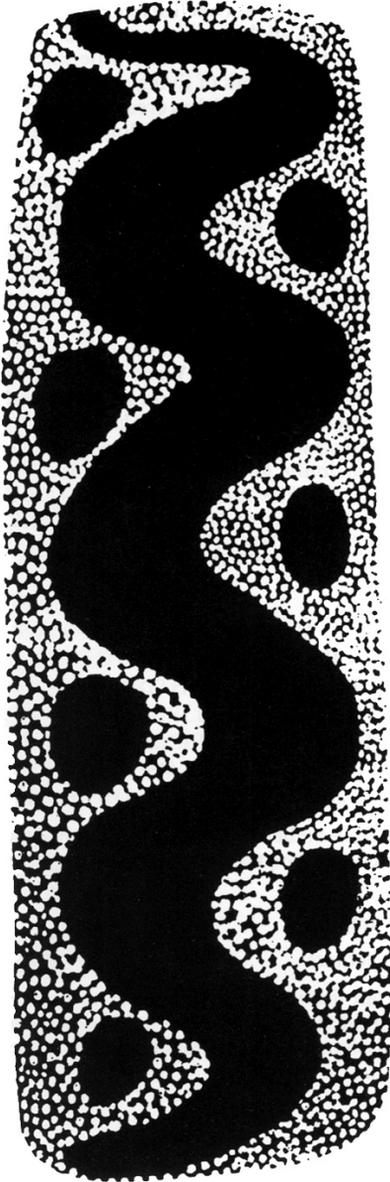
## Kunapipi 30 (1 2008, Contents, Editorial)

### Abstract

Kunapipi 30 (1 2008, Contents, Editorial)

# KUNAPIPI

Journal of Postcolonial Writing & Culture



VOLUME XXX NUMBER 1  
2008

*Kunapipi* is a bi-annual 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. Submission of a Word or Rich Text Format file by email attachment to [acollett@uow.edu.au](mailto: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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VOLUME XXX NUMBER 1, 2008

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Permission to reprint Hone Tuwhare's poems in Robert Sullivans' essay granted by Rob Tuwhare for the Hone Tuwhare Estate.

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Gordon Bennett, *Metaphysical Landscape II*, 1990

Oil on canvas; 117.5 x 6.5; 35.0 x 35.0 cm each panel.

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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.

# Contents

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Editorial, <i>Anne Collett</i>	vi
ARTICLES	
<i>Liz Mondel</i> , ‘V.S Naipaul: The Melancholy Mandarin’	18
<i>Anthony Bourke</i> , ‘Lines in the Sand: The Personal and Historical Story of an Exhibition’	34
<i>Tony Simoes da Silva</i> , ‘Paper(less) Selves: The Refugee in Contemporary Textual Culture’	58
<i>Brenda Cooper</i> , ‘Returning the Jinns to the Jar: Material Culture, Stories and Migration in Abdulrazak Gurnah’s <i>By the Sea</i> ’	79
<i>Ouyang Yu</i> , ‘Against Autobiography: Towards a Self-Fictionalisation’	97
<i>Sara E. Cooper</i> , ‘Humorismo en Cuba: <i>Bohemia</i> Comics from The Year of the Revolution’	116
<i>Orna Raz</i> , ‘“From Greenland’s Icy Mountains”: The West Indians and the Church in <i>An Unsuitable Attachment</i> by Barbara Pym’	137
<i>Mohammad Quayam</i> , ‘Interrogating Malaysian Literature in English: Its Glories, Sorrows and Thematic Trends’	149
<i>Pauline T. Newton</i> , ‘From <i>Chempaka</i> , the Muslim Tree of Death, to Scarf-Covered Banana Plants: Postcolonial Representations of Gardening Images in Tash Aw’s <i>The Harmony Silk Factory</i> ’	170
FICTION	
<i>Olive Senior</i> , ‘A Father Like That’	106
MEMORIAL ESSAY	
<i>Robert Sullivan</i> , ‘Hone Tuwhare 1922–2008: An Extraordinary Poet’	8
POETRY	
<i>Syd Harrex</i> , ‘Egina’, ‘Walking Out in the Clare Valley’, ‘La Fontaine de Vaucluse’, ‘Leaves’, ‘A Vase of Wild Daffodils’, ‘Bard-Birth’	33, 73 105, 136 169, 187
REVIEW ESSAY	
<i>Anne Collett</i> , ‘Syd Harrex: Retrospective for an Autumnal Poet’	188
ABSTRACTS	194
NOTES ON CONTRIBUTORS	197
NOTES ON EDITORIAL ADVISORS	200

## EDITORIAL

This issue brings together essays on writers and artists from New Zealand, the Caribbean, Australia, India, South Africa, Angola, Morocco, Zanzibar, Canada, the UK, China, Cuba and Malaysia. It is eclectic and yet many of the essays interrogate and reflect upon a similar subject: the self transported, transformed, translated. To translate, as Salman Rushdie points out in 'Imaginary Homelands', is to 'bear across'<sup>1</sup> — to cross borders, or even, some essayists in this issue would suggest, 'to bear a cross'. The act of translation is often an act of sacrifice, suffering and loss — the loss of self as constituted by country of birth, land, language, religion, food, literature, art, music, custom and culture. Personal histories and geographies of the familial and the familiar are disrupted, disoriented even disappeared by a crossing that is forced or chosen (whether freely or under duress).

Ouyang Yu remarks that 'After China, it seems, the original integrity of my soul could no longer hold together but must break into pieces of self at fissures of intense cross-cultural conflicts' (99). But Rushdie claims, on behalf of 'the translated man' that, '[i]t is normally supposed that something always gets lost in translation; I cling, obstinately, to the notion that something can also be gained;' and that the writer who has been 'forced by cultural displacement to accept the provisional nature of all truths, all certainties' is released to describe the modern world 'in the way in which all of us, whether writers or not, perceive it from day to day.' (12–13) This 'provisional nature' of the modern world to some degree equates with Brenda Cooper's notion of 'shape-shifting fluid boundaries' within which nothing is pure (94) and Tony Simoes da Silva's 'fluid modernity' (60); but Simoes da Silva insists that the particularity of this (post)modern world that creates the condition of displacement and thus the need for self translation, be recognised and acknowledged for what it is. He claims that 'the subject position of the refugee has shifted from being temporally-limited and geographically determined ... to a subject position now intrinsic to power distribution, world economies and wealth management.' (59)

In quite different circumstance, but one in which he too might be understood to be caught 'on shifting ground' (Rushdie 15) between the worlds of Maori and Pakeha, the poet Hone Tuwhare requests in 'Wry Song' that:

... the texture  
and fissured lines in  
stone temper my life-style  
to another self, enduring:  
less faceless.

For in the tumult of my  
separate hells, pummelled  
I have been beyond shine or  
recognition.<sup>2</sup>

This tumult of separate hells may have nothing to do with nation, and everything to do with the personal and the poetic; but whatever its source, this issue pays tribute to the shine of Hone Tuwhare who died in January of this year. His was no reflected light, but the sun, ‘who lavish spread his gold around’.<sup>3</sup> Unfortunately Tuwhare was right, Time is

a limiting, inhibitive, sponsor man  
of greed, hunger, one-eyed  
telescope and key-hole peeping —  
armed with a foreclosure on your life<sup>4</sup>

but Time’s foreclosure on poetry is less sure: Tuwhare’s words overflow his life, like the boisterous and tender energy of the sea of which he writes with such fond knowing:

There let the waves lave  
pleasuring the body’s senses,  
and the sun’s feet  
shall twinkle and flex  
to the sea-egg’s needling  
and the paua’s stout kiss  
shall drain a rock’s heart  
to the sandbar’s booming.<sup>5</sup>

The sandbar’s booming recalls Tennyson’s ‘Crossing the Bar’ and the poet’s wish for ‘such a tide as moving seems asleep/ Too full for sound and foam/ When that which drew from out the boundless deep/ Turns again home’.<sup>6</sup> This issue also marks Hena Maes-Jelinek’s crossing. Hena (who died in July this year) was a founding member of the European Association for Commonwealth Literature and Language Studies; a rigorous, imaginative and generous scholar; and a woman of warmth, vibrancy and grace.

Anne Collett

## NOTES

- <sup>1</sup> Salman Rushdie observes in this now iconic essay that, ‘The word “translation” comes, etymologically, from the Latin for “bearing across”, and that ‘Having been borne across the world, we are translated men’ (‘Imaginary Homelands’, *Imaginary Homelands: Essays and Criticism 1981–1991*, Granta Books, London, 1991, p. 17.)
- <sup>2</sup> ‘Wry Song’, *Shape-Shifter*, Steele Roberts, Wellington, 1997, p. 100.
- <sup>3</sup> Hone Tuwhare, ‘Sun O’, *Mihi: Collected Poems*, Penguin Books, Auckland, 1987, p. 6.
- <sup>4</sup> Hone Tuwhare, ‘When Time Withdraws His Sponsorship’, *piggy-back moon*, Random House (A Godwit Book), Auckland, 2001, p. 73.
- <sup>5</sup> ‘Sea Call’, *Mihi*, p. 166.
- <sup>6</sup> Alfred Lord Tennyson, ‘Crossing the Bar’ [1889], *Selected Poems*, Penguin, London, 1991, p. 350.