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Kunapipi 25 (2) 2003, Contents, Editorial

Anne Collett

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Kunapipi 25 (2) 2003, Contents, Editorial

Abstract

Contents, Editorial

KUNAPIPI

Journal of Post-Colonial Writing

of a band, the Minister may authorize the expenditure of revenue moneys for any purpose that in the opinion of the Minister is in the interest of the general progress and welfare of the band or any part thereof.

1. The Minister may authorize the expenditure of revenue moneys of the band to be made out of the revenue moneys of the band to provide for the education of the children of the band and to provide for the payment of the wages and salaries of the employees of the band and to provide for the payment of their employment out of moneys of the band.

2. The Minister may authorize the expenditure of revenue moneys of a band in making any expenditure made pursuant to paragraph 2(1)(g) for the purpose of providing for any person whose name was deleted from the Band List of the band an amount not exceeding one per capita share of the revenue moneys of the band.

3. The Minister may authorize the expenditure of revenue moneys with authority of Minister for the following purposes, namely:

- (a) for the construction of buildings on reserves for the purpose of the prevention of the spreading of insects, pests or diseases that may destroy or injure vegetation on reserves;
- (b) for the mitigation and control of the spread of diseases on reserves, whether the diseases are infectious or communicable;
- (c) for the inspection of premises on reserves and the destruction, renovation or improvement thereof;
- (d) for the prevention of overcrowding of premises on reserves used as dwellings;
- (e) for the inspection of sanitary conditions in private premises on reserves as well as in public places on reserves; and
- (f) for the construction and maintenance of boundary fences.

4. Where the Minister is satisfied that an Indian has deserted his spouse or family without sufficient cause, the Minister may authorize the recovery of the amount expended by Her Majesty for the purpose of raising or recovering the moneys, the Minister may authorize the recovery of the amount expended by Her Majesty for the purpose of raising or recovering the moneys of the band.

<http://www.judicial.ca/FP/IN/Laws/Chapter11.txt>

GENERAL ISSUE

KUNAPIPI

Journal of Post-Colonial Writing



VOLUME XXV NUMBER 2
2003

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. Wherever possible the submission should be on disc (soft-ware preferably Microsoft Word) and should be accompanied by a hard copy. Please include a short biography, address and email contact if available.

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VOLUME XXV NUMBER 2

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EACLALS

European Association for Commonwealth Literature and Language Studies

Front Cover: 'Indian Act', detail of page 35, Nadia Myre, 2002.

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

A general issue is an exciting thing because the coming together of its individual parts is so often productive of something unexpected. I am reminded of Jamaica Kincaid's comment on gardening cum writing in her essay, 'Flowers of Evil'¹:

As I started to write this (at the very beginning) I was sitting at a window that looked out over my own garden ... and my eye began in the deep-shade area, where I had planted some astilbe and hosta and *Ranunculus repens*, and I thought how beautifully the leaves of the astilbe went with the leaves of the ranunculus, and I took pleasure in that because in putting things together (plants) you never really know how it will all work until they do something, like bloom.... Just now the leaves in the shade bed are all complementary (but not in a predictable way — in a way I had not expected, a thrilling way). And I thought how I had crossed a line.... My feet (so to speak) are in two worlds.... (159)

Like the plants in Kincaid's garden, editorial excitement lies in the unpredictability of the shape, light, colour and texture of ideas that offer something more than themselves when they are brought into contact with each other in a single volume (or garden). The design, or complementarity, is only apparent after the fact; and it is apposite that Kincaid should move from an observation about the pleasure of unpredictable complementarity to a reflection on border crossing — 'And I thought how I had crossed a line...'. So many of the contributions to this issue address, struggle with, reflect upon the nature of the spaces we inhabit — the lines we draw around us, the demarcation of boundaries that are breached or bridged by discovery of unpredictable association and sympathy with 'the other side' — the discovery of an unexpected complementarity. So much writing is about making the strange familiar and the familiar strange — crossing the borders, negotiating shifting spaces. In her essay on André Alexis' *Childhood*, Cynthia Sugars writes of 'a generative space from which creative self expression might emerge' and Alexis himself speaks of 'the necessity of alienation to creativity'. It would seem that much creativity is generated from the liminal space — the paradoxical condition — of being an inside outsider. Such is Kincaid's position in the pages of *The New Yorker*, one that she uses to maximum advantage, and, like Kincaid, I must admit to a design that is both accidental and deliberate in making use of her observations to remind readers that the next special issue is dedicated to Caribbean Cultures.

Anne Collett

¹ Jamaica Kincaid, 'Flowers of Evil', *The New Yorker*, Oct 5 1992, pp. 154–59.