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Kunapipi 25 (2) 2003, Contents, Editorial

Anne Collett

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Abstract
Contents, Editorial
of a band, the Minister may authorize, if he is satisfied that an Indian has deserted his spouse or family without sufficient cause,

or for any purpose that is in the opinion of the Minister is for the general welfare of the band or any member thereof, the expenditure of any amount from the revenue of a band or any part thereof.
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**EACLALS**

*European Association for Commonwealth Literature and Language Studies*


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’:

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

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