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Abstract
Editorial, Contents

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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 footnotes gathered at the end, 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.

Kunapipi is an internationally refereed journal of postcolonial literature formally acknowledged by the Australian National Library. 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 American Journal of African Literature (USA), The Grahamstown Information Journal (SA), Australian Literary Studies, The Indian Association for Commonwealth Studies, (India), The New Straits Times (Indonesia), and The Australian Public Affairs Information Service (produced by the National Library of Australia) and the MLA.

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**EACLALS**

*European Association for Commonwealth Literature and Language Studies*

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Charlene Rajendran for ‘So *Mush of Me*’ from *Mangosteen Crumble* (Team East 1999);

Paul Sharrad for ‘St Francis Church, Cochin’ from *Haritham* (Kottayam) 10, 1998.

The photographs displayed in Jane Stafford’s article, ‘The Ashram at Akaroa: Blanche Edith Baughan, India and the Literature of Maoriland’, are reproduced with the permission of the Alexander Turnbull Library, National Library of New Zealand, Te Puna Matauranga o Aotearoa.

Front Cover: Raghupathi Bhatta (Mysore)

*Kunapipi* refers to the Australian Aboriginal myth of the Rainbow Serpent which is the symbol both of 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

Why is it that however well-prepared and planned the enterprise its completion is always fraught by last minute (last second) need-to-knows and lost-and-found sagas of essential details? The editing of a journal, as I am just discovering, is something of a drama every issue — the missing reference that seems to stubbornly elude requests and searches; the last minute revision that arrives by email attachment (phew! — unreadable or corrupted — **!!); the phone calls and faxes around the world .... All of which leaves me with a sense of wonderment and admiration for those who produced journals or books before the days of modern technology (think of Blake etching and hand-colouring Songs of Innocence and Experience or The Marriage of Heaven and Hell); but as Blake himself knew, there is no heaven without a hell, no hell without a heaven. The sense of excitement and satisfaction when the book comes off the press with all the gloss of its newness and completeness must always have been the same. It is this sense of completeness that is most satisfying and most surprising, given the disparateness of material in a general issue — yet somehow (with a little nudge in the right direction) the pieces fit. This issue brings together contributions from and on West Africa, New Zealand, Sri Lanka, Guyana, Fiji, Northern Ireland, India, Malaysia and Australia. In the manner of Blake, it combines the visual and the verbal, the artistic and the linguistic, the creative and the critical, the theory and the practice.

The cover features the exquisite work of Indian artist, Raghupathi Bhatta. A further four reproductions of his miniature paintings are accompanied by an appreciation of his work by the respected journalist, June Gaur. Essays on subjects as diverse as swimming at the Newcastle Baths, moments of epiphany experienced by Edith Blanche Baughan, and an exploration of the signification of the cross in Jimmy Chi’s musical parody Bran Nue Dae, are augmented by visual material drawn from archival and contemporary sources. An interview with the Maori writer, Patricia Grace is another feature of this issue, as is the work of Malaysian poet, Charlene Rajendran. Charlene’s poem, ‘So mush of me’, published in the special Malaysian issue, ‘lost’ its last two stanzas, for which the editors apologise and promise to endeavour not to make ‘mush’ of any further contributions. Whilst on the subject of editorial practices … a decision was taken to omit the glossary and remove italicisation of words ‘foreign to English’ in Thiagarajah Arasanayagam’s short story, ‘Aunt Yogi’, because it was felt that the story speaks for itself and must be allowed the freedom to speak in an English that accommodates and acknowledges the rights of ‘the foreign’ in a history of English colonisation that created the idiosyncratic relations of Commonwealth Literature.

Anne Collett and Anna Rutherford