

EDITOR'S FOREWORD: A REVITALISED **LiNQ**

Following the appointment of an honorary editorial collective, Volume 34 (2007) marks a new beginning in *LiNQ*'s thirty-eight-year history. Aspects of the volume nevertheless maintain continuity with the past and with the ideal of connectedness enshrined in the journal's name.

An important continuing feature is Dosithea Reichardt's contribution as poetry editor. The extended offering of poems in this issue is one of the fruits of Dosithea's work. The editors believe that *LiNQ* has the role of making available to readers, and of preserving in print, the best of the many excellent examples of the art of poetry submitted to it. In a world fraught with escalating suffering and disasters, poetry takes on added significance as a source of insight and beauty, and as a relief from fear. In addition, the poems selected for this *LiNQ* continue to fulfil one of poetry's earliest purposes, in that they exemplify the redemption of language from the superficial misuses now so prevalent in the visually oriented West.

The fiction section, compiled by Sylvia Kelso, a new member of the *LiNQ* editorial, is also longer than before. It pleases me to recommend to readers these enthralling stories, most of which put forward the perspective of speakers excluded from the mainstream by homelessness, imprisonment, old age or extreme youth. Since many of the poems also achieve their insights by embracing profound or quirky viewpoints from misfits or aliens, a subtitle for *LiNQ* Volume 34 might well be "The Issue of the Outsiders."

The editors are eager to build up *LiNQ*'s contribution to cultural debate and scholarship by increasing the publication of literary critical, historical and social studies. Volume 34 makes a beginning by printing one article on an international author and another on an Australian. Sue King-Smith's study, which focuses on Doris Lessing's seminal novel, *The Golden Notebook* published in 1962, connects with the early feminist and postmodern climate in which Elizabeth Perkins and David Foott first produced *LiNQ*. King-Smith illuminates Lessing's questioning of the objectivity of such concepts as "truth," "memory" and "history," the belief in a unified subjectivity, and the neat binaries and hierarchies into which literature, language and society traditionally parcel experience. By drawing attention to Murray Bail's "castigation of hierarchical dualisms" in his novel *Eucalyptus*, published in 1999, Amanda Rooks' article reveals the continuity of dissent and of the longing for justice across time and across oceans. Both contributors focus on disruptions to boundaries in a way that is appropriate for a journal devoted to connectedness.

Finally, the reviews assembled by PhD candidate Linda Wight, who is welcomed as another new member of the editorial collective, move *LiNQ* closer to the goal of extended participation in cultural debate. In this section reviews by acknowledged experts in their fields combine with work by less experienced scholars to ensure the continuity of literary, historical and eco-historical commentary into the future.

Cheryl Taylor

CALL FOR SUBMISSIONS: **LiNQ** VOLUME 35 2008

In rural Australia, what is now called "the Outback" or once, "the bush," the noun "country" has long been the normal term for what outsiders or ABC programs like to call The Land. Well before I read Ernestine Hill's comment in *The Territory* about old bushmen who liked to spend their time "riding about looking at country," I had heard my father and uncles and grandfather say, "Beautiful piece of country in there." Or, "Down at Emerald, the country's looking really bad." The "country" was not, however, merely a synonym for The Land. It referred to specific areas, particular places, in almost the sense it is still used for Murri tribal areas: "Bindal country," or "Wulgurukaba country." Here it conveys a sense of ownership different to the white man's understanding. Of living in and belonging to and sharing subjective borders congruent with "your" particular "country." To vary Sally Morgan's title, "Your Place."

LiNQ now proposes an issue where "country matters" functions in these Australian senses: not as an adjective and noun forming a somewhat archaic English euphemism for smut, but as a noun preceding a verb. "Country Matters": that is, place matters. Specific areas, particular landscapes, even a shade of light, such as differentiates Australia's white sunlight from the softer, yellower lights of the Mediterranean. But "country" here also inflects toward the Murri sense: place as cultural and historical matrix, as the shaping of a future and the carefully unpacked weighting of a specific past.

LiNQ calls for academic submissions that address this matter of "country" in such senses, discussing literature and/or culture, present or past, with preference given to the Antipodean North: North Queensland, Northern Australia, the Pacific this side the Equator. Similarly, *LiNQ* is seeking poetic and fictional treatments of how "Country Matters," from the evocation of a numinous landscape to the enduring effect of landscape, history, culture. The import, and the importance, of Place.

Cheryl Taylor and Sylvia Kelso