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## From the Editor

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## From the Editor

*The best laid scheme o' mice an' men  
Gang aft a-gley.*

—Robert Burns

As an academic, one of my go-to phrases has long been John Steinbeck's adaptation of Burns's phrase "the best laid plans of mice and men often go awry." And so it goes with this issue of *Antipodes*, which has slid our publication backward a bit. As a result, the time is "out of joint" in this issue (December 2022), which features the winning entries from the 2023 Creative Writing Competition sponsored by the American Association of Australasian Literary Studies (AAALS) and supported by the American Australian Association (AAA). Even so, the publication of these impressive works is delayed. We hope you will enjoy them now.

This issue offers an eclectic array of scholarly articles. Rahul Chatuvedi provides a reading of Inez Baranay's eco-critical novel about the biopiracy of plants in *Neem Dreams* and the many implications of these actions. The appropriation of traditional knowledge of India bears a direct relation to the assault on Indigenous knowledges. Chatuvedi's essay is followed by Lianda Burrows's comparative analysis of the Australian desert in Alexis Wright's *Carpentaria* and Patrick White's *Voss*, considering the connections and divergences of an Indigenous and Settler perspective on place and belonging. Jyhene Keksi takes up the space of not belonging and finding voice as he analyzes the project of Omid Tofighian, translating Behrouz Boochani's *No Friends But the Mountains*. The text was written in Persian on a cell phone via WhatsApp from the Australian immigrant detention prison on Manus Island and translated for publication by Tofighian in a very particular collaboration that draws attention to both the translator's art and the conditions of writing.

Barbara Arizti offers a new application of the transcendental through a reading of Tim Winton's *The Shepherd's Hut*, with a focus on relating to others in isolation. The essay offers a combination of transcendence and transmodernity, a proposed successor to postmodernity that goes beyond lived experience while still being grounded in it. The scholarly contributions of this volume conclude with Joan Gordon's essay on the speculative fiction of Tracy Sorensen's *The Lucky Galah*, an exploration of how imperfect understanding and communication can be a mode of survivance. Gordon follows Sorensen's project of imagining the unknowable—not to pirate it but to learn to respect it without appropriating it as our own.

*Antipodes* proudly continues the tradition of an artful cover, in this issue with an original work by Jenny Fraser, for the first time a digital work of art. Jenny holds a doctorate from Batchelor Institute and has served as a judge for the AAALS Indigenous Creative Writers Prize. I had the pleasure of spending time with her in Hawai'i last year, when she fostered the creation of a haiku poem by my students.

We also feature new work by creative writers in this issue, including established writers like John Kinsella and Ouyang Yu and writers coming into their own. *Antipodes* is one of the rare journals that publishes both scholarly and creative work, along with book reviews on a variety of publications. As editor, I want to express my great appreciation to Nathanael O'Reilly, poetry editor, and Rainbow Wright, prose editor, for their dedicated work on submissions, and to Rich Carr, for managing the complexities of the book reviews. And I thank all of you for your patience as I continue to get *Antipodes* back in the correct time zone.

Enjoy this issue!

Brenda Machosky  
Editor  
Kailua, Hawai'i