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Notes on Contributors, Index

Anna Rutherford

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Notes on Contributors, Index

Abstract

NOTES ON CONTRIBUTORS, Index

NOTES ON CONTRIBUTORS

MOHAN AMBIKAIPAKER is a teacher, trade unionist, graduate student at the National University of Malaysia, and a theatre critic. He is currently working on a thesis on contemporary Malaysian theatre.

MEIRA CHAND is of Indian Swiss heritage and was born and educated in London. In 1962 she went to live in Japan where, except for five years away in India, she remained until 1997 when she moved to Singapore. She is the author of six highly praised novels, five of which, *The Gossamer Fly*, *Last Quadrant*, *The Bonsai Tree*, *The Painted Cage* and a *Choice of Evils* all deal with Japan. *House of the Sun* and her latest novel, *A Far Horizon*, to be published in January 2001, are both set in India.

VICTOR CHIN is well-known for his water colours of disappearing shop houses in Malaysia and Singapore. He occasionally writes on art for *The Star*, Malaysia's leading English-language newspaper.

Apart from being a writer and literary editor, KEE THUAN CHYE is an actor and theatre director. His best-known plays are *1984 Here and Now* and *We Could **** You, Mr Birch*. He recently appeared in the Hollywood films *Entrapment* and *Anna and the King*. He has been a judge and regional chairperson of the Commonwealth Writers Prize.

Academic and lawyer, novelist, critic and editor, LLOYD FERNANDO was born in Ceylon (now Sri Lanka) and has been resident in Malaysia since 1938, and was Professor of English at the University of Malaya from 1969–78. His novel *Scorpion Orchid* (1976) is seen as 'a significant landmark in Malaysian literature'. He has published many influential critical and theoretical essays, collected in 1986 under the title, *Cultures in Conflict*, and is an editor of several collections of Malaysian short stories and drama.

SYD HARREX, poet and critic, is a Reader in English at Flinders University, South Australia, and Director of the Centre for Research in the New Literatures in English. His latest volume of poetry is *No Worries, No Illusions, No Mercy* (1999).

PHILIP HOLDEN was born in the U.K. He did his graduate work in North America and is now a Singapore Permanent Resident. He is the author of *Orienting Masculinity*, *Orienting Nation: W. Somerset Maugham's Exotic Fiction*, and he has published articles on Kipling, Conrad, Hugh Clifford, Timothy Mo, and Philip Jeyaretnam. He is presently researching the emergence of an anglophone Asian modernity in the Straits Settlements.

TERESA HUBEL teaches in the English department at Huron College, the University of Western Ontario in London, Ontario, Canada. She has published articles on a variety of postcolonial literary subjects as well as a book, *Whose India: The Independence Struggle in British and Indian Fiction and History* (Duke UP 1996). In her current research she is examining the texts produced by

and about the white working classes who went to India during the time of the British Empire.

ADELIN KUEH is Director of Studies, Department of Art Theory and Art History, School of Fine Art at Lasalle-Sia College of the Arts. She teaches courses on Asian films, notions of monstrosity, fashion theory, art and sexuality and postcolonial theory. Her other research interests include the representations of Asian women in film and folklore as well as the phenomenon of haunting. She has presented papers at various international conferences and is currently organising a session on 'Consuming the Monstrous: (Re)constructions and Transgressions in Contemporary Cultural Imaginary' for the 3rd International Crossroads in Cultural Studies Conference (21–25 June 2000) Birmingham, U.K.

SHIRLEY GEOK-LIN LIM is Chair Professor of English at the University of Hong Kong, and professor of English and Women's Studies at the University of California, Santa Barbara. Her first collection of poems, *Crossing the Peninsula* (1960), received the Commonwealth Poetry Prize, and she has published subsequently: *No Man's Grove* (1985); *Modern Secrets* (1989); *Monsoon History* (1994); and *What the Fortune Teller Didn't Say* (1998). In addition, she has three books of short stories and a memoir, *Among the White Moon Faces* (Feminist Press, 1996), which received the 1997 American Book Award.

JACQUELINE LO teaches in the Department of English and Theatre Studies at the Australian National University. She has published widely on postcolonial drama, particularly in the areas of women's theatre, Malaysian and Singaporean drama, and cross-cultural Asian-Australian performances.

K.S. MANIAM was born in Bedong Kedah and has been a writer 'as long as he can remember'. His most recent collection of short stories, *Haunting the Tiger*, was published in 1996. His plays have been staged in Kuala Lumpur and Singapore and he is the author of two novels, *The Return* (1981) and *In A Far Country* (1993).

CHARLENE RAJENDRAN is a freelance teacher, writer and theatre practitioner. She is interested in exploring voices and vocabularies that consider and carve spaces for alternative ideas on identity. She lives and works in Kuala Lumpur, Malaysia.

BERNARD WILSON lectures in literature at the Center for American Education, Singapore. He is currently completing his PhD thesis on Malaysian literature written in English, at Flinders University, South Australia.

AGNES YEOW is a lecturer in the English Department at the University of Malaya, Kuala Lumpur. Her research interests include travel fiction and colonist literature, and she is currently engaged in doctoral research on Joseph Conrad.

KUNAPIPI

FICTION

Lloyd Fernando, K.S. Maniam, Shirley Geok-Lin Lim, Kee Thuan Chye, Meira Chand

POETRY

Syd Harrex, Shirley Lim, Kee Thuan Chye, Charlene Rajendran

ARTICLES

*Bernard Wilson, 'Do You Wish to Join this Society or Not?: The Paradox of Nationhood in Lloyd Fernando's *Scorpion Orchid*'; Jacqueline Lo, 'Competing Subjectivities in *The Coffin Is Too Big for the Hole*'; Mohan Ambikaipaker, 'Knowing the Natives: Racial Formations and Resistance in Early Colonial Narratives of Malaya'; Adeline Siaw-Hui Kueh 'The Filmic Representations of Malayan Women: An Analysis of Malayan Films from the 1950s and 1960s'; Philip Holden, 'Complicity and Resistance: English Studies and Cultural Capital in Colonial Singapore'; Teresa Hubel, 'Tommy Atkins in India: Class Conflict and the British Raj'; Agnes Yeow, 'The Parody of Conquest in the Rainforest of Borneo: A Tale of Two Explorers'*

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