

## Introduction

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Volume 24.1 is a general edition, bringing together a collection of articles that all happen to feature novels – but in keeping with the interdisciplinary nature of this journal, the similarities end there. The volume begins with Philip Zapkin's article 'Distrustful Art: Imagining a Polyphonic Common in Peter Carey's *Jack Maggs*', a challenge to the idea of intellectual property ownership and late capitalism through an exploration of Carey's adaptation of Dickens' *Great Expectations*. In 'Maternal Absence and Incestuous Desire in Patrick Holland's *The Mary Smokes Boys*', Narelle de Boer explores incestuous desire and the presence of the absent mother in the Australia Gothic novel. Farzaneh Pishro's article 'The Brain is Wider than the Sky': The Representation of Self in *Galatea 2.2*' examines the notion of selfhood and self-acquisition in artificial intelligence resulting from exposure to narratives. Finally, in 'Calling the Phoenix: Integrating the Trauma of the Nakba into Palestinian Identity', Ahlam Mustafa AbuKhoti argues for an alternative understanding of cultural trauma and collective identity, as documented in Radwa Ashour's novel *Al Tantoureyya* (The Woman From Tantoura).

This edition also features reviews of the new release of A.B. Facey's *A Fortunate Life*, reviewed by Alexandra Cain; the edited volume *The 'Public' Life of Photographs*, reviewed by Rebecca Repper; and a cultural review by Anna Murray of the Perth Institute of Contemporary Art's exhibition *HyperPrometheus: The Legacy of Frankenstein*, presented in partnership with UWA's SymbioticA.

From Dickensian London to rural Australia to neo-colonial Palestine to the mind of a machine, we hope you will enjoy this edition of *Limina* journal.