

Issue 40 of *Colloquy: Text, Theory, Critique* is a general issue collated under the unwavering presence of the Covid-19 pandemic. With these difficult circumstances in mind, we would like to first thank outgoing editors-in-chief Guilia Mastrantoni and Francesca Teltscher Taylor for their scrupulous work on Issue 39. We would also like to thank our dedicated associate editors: Alice Capstick, Reuben Mackey, Thomas Palmer, Jackson C. Payne, George Sarantoulis and Shalom Verghese. Finding peer-reviewers, communicating with authors, and diligently editing the journal whilst managing their own research is an impressive achievement in these times.

In this Issue we have four academic articles. First, we have “Re-telling Daisy’s narrative of war in *The Great Gatsby*” by Helen Pretorius. Pretorius explores the female experience of World War I as depicted in F. Scott Fitzgerald’s *The Great Gatsby*. Using an extended definition of war-trauma whereby war-trauma can be experienced by those who did not fight on the battlefield (by domestic figures such as wives back home, for example), Pretorius shows that the character Daisy Fay in *The Great Gatsby* displays indicators of war-trauma that are heretofore understudied in the literature.

Second, we have “Fashioning of the Self in the Historicisation of the Subject: The Foucauldian Legacy in Stephen Greenblatt’s Work Revisited” by Zhu Wang. This article shows that Stephen Greenblatt’s attempt to fashion the self through narration is influenced not by Sartrean existentialism, as Paul Stevens has argued, but by the Foucauldian notion of the self-constitution of the subject. In particular, Zhu Wang shows that Sartre’s conception of history is different from Greenblatt’s own, and that Greenblatt is ultimately sceptical of Sartre’s claim regarding the absolutism of the freedom of our actions.

The third article of this issue is “Traumatic Tourism and the Tide: Human and Planetary Futures in Selected Stories of *Drowned Worlds: Tales from the Anthropocene*

and Beyond” by Jarrel De Matas. De Matas examines tourist narratives portrayed in two science fiction stories that explore both individual and collective trauma set against the backdrop of climate catastrophe. De Matas’ analysis is pertinent given the uncertainty faced by current and future generations in the face of climate change.

Our fourth and final academic article for this issue is a translation by Lena Hübner and Anne-Marie Pilote. Hübner and Pilote have translated their article into English as “Indigenous Women and Online Activism: Facebook and Twitter Uses to Counter Sexual Violence in the Wake of the Val-d’Or Police Scandal”. Originally published in the French journal *Recherches féministes* as “*Femmes autochtones et militantisme en ligne: usages de Facebook et Twitter pour contrer les violences sexuelles dans la foulée du scandale policier de Val-d’Or*”, this article, preceded by a translators’ introduction, examines how social media contributes to the fight of Quebec’s Indigenous women, particularly after the Val-d’Or scandal, providing them with an unprecedented space in which to be seen and heard.

Two short stories make up the creative writing element of Issue 40. First, we have “Beaded Confetti” by Merav Fima. This vivid story set in Israel follows a woman’s emotional attachment to her handmade purse, and her coming to terms with its loss. Second, we have James Bedford’s “Island”. Bedford’s story shows us the isolation of heartbreak and the ways in which travel can be a remedy during difficult times in our lives.

Two book reviews round out the Issue. First, we have Brooke Maddison’s review of *Freshwater* by Akwaeke Emezi, a novel in which a young person journeys towards accepting their multi-faceted selves. This is a novel of “plurality” and “liminal spaces,” that is “transformational,” according to Maddison. Second, we have Michael-Francis Polios’s review of *Spinoza, the Epicurean* by Dimitris Vardoulakis. Polios outlines the way in which Vardoulakis develops his interpretation of Spinoza’s ethical-political foundations and re-reads Spinoza’s *Theological Political-Treatise* in order to develop a new interpretation of Spinoza’s ethical-political foundations.

We thank, finally, our contributors, for entrusting us with their work and for remaining unrelentingly graceful and receptive throughout the editing process.

ALEX CAIN AND BENJAMIN JAY

Co-editors-in-chief