

## About JAMMO Editor-in-Chief, Prof. Dr. Paul Silva

I teach, I write and above all, am a human being. I taught undergraduate, post-graduate Writing, Literary Arts and English Language courses at Huddersfield Technical College <http://www.huddcoll.ac.uk>; Language Studies International, Cambridge <http://www.lsi.edu>; Karadeniz (Black Sea) Technical University <http://www.ktu.edu.tr> and Istanbul Kültür University <http://www.iku.edu.tr> and was Professor at Onsekiz Mart University as well as holding professorship with some Universities of the Fundacion Dharma.

Conducted and published series of interviews with notable writers from around the world: Benjamin Zephaniah, Penguin Press; Buchi Emechita, Oxford University Press, Heinemann Press, Oxford; Late Professor E. A. Markham, Sheffield Halam University; Ian Duhig, Whitbread Winner for poetry; Maggie Hannan, New Poetry, Bloodaxe Books, Newcastle; Professor Meena Alexander, City University New York, USA; Milner Place, Chatto & Windus, UK; Nayantara Seghal, Pulitzer Award Winner for Novel; Late Professor Nissim Ezekiel, Oxford University Press, Oxford and Bombay University... etc.

I'm passionate about working with other like-minded people to help popularise the use of OERs and access to qualitative education to ensure that developing and under-developed nations enjoy connectivity and enhanced ICT infrastructure.

I edited and co-authored the innovatory poem-collage publication Lampshade (1991) ISBN 0 905434 110 which drew remarks such as:

‘An excellent production, which deserves commendation’

Alistair Niven, Director of Literature, Arts Council of Great Britain, now Director of Literature, the British Council

<http://www.poetrysociety.org.uk/review/pr90-4/sasian.htm>

‘I feel grateful I have a treasurable copy of Lampshade’

James Berry

[http://www.penguin.co.uk/nf/Author/AuthorPage/0,,0\\_1000003318,00.html](http://www.penguin.co.uk/nf/Author/AuthorPage/0,,0_1000003318,00.html)

Editors, educators and critics alike praised my debut Poetry Collection, The Book of Openness (1994) ISBN 0 905434 42 0:

‘The poems are sensitive and exquisitely constructed and Paul Silva’s love becomes my love and his pain my pain {...he} is a poet of humanity’

Martin Holroyd, Editor Poetry Nottingham

‘{...} taut rhythms working into beauty, the edginess of a new world’

Meena Alexander, Professor of Creative Writing, Hunter College, City University New York

‘Paul Silva is a definite presence in Huddersfield poetry’

Peter Sansom, Poetry Business

## **SUNRISE and the WHISPERS of DAWN**

Edited and Introduced by Paul Silva Ph.D. MASC

Foreword by D. M. Rogerson Ph.D. MA (Oxon)

First published in Great Britain, in a limited edition, in 1998 by Huddersfield University Press,  
Queensgate, Huddersfield HD1 3DH ISBN 1862 180091

Second edition 2004

### **EDITOR'S INTRODUCTION**

Sunrise and the Whispers of Dawn is a book of contemporary poetry and prose; it combines poetry, short stories, interviews, oral history, articles, portraits, fine art, computer art, and music with a new inventiveness within the traditions of Literary Arts!

In its current revised edition as in the first imprint published by the Huddersfield University Press, the collection has remained diversified in both content and contributors. Amongst its contributors are pupils, parents, teachers and educators, well-established writers, musicians, artists and poets; all challenging the borders of fiction and non-fiction to define a new parameter for literary arts. The boundaries of which invite readers to the dialogistic, but changing relationship between literature with the small 'I' and the other art forms, occasionally bordering Mathematics, Science and Technology.

The selection of work remains based on the evocation of different realities, and the artistic skill, integrity and sincerity of moments however arresting or absurd they may be. Going behind the scenes and being part of the backdrop seems to me, to be the hallmark of this collection.

It is unique in its controversy as it is widely influenced by micro cultures of the varying multicultural, pluralistic views. Yet, much of the poetry, like most of the twentieth century poetry, is written in free verse. The stories echo thrilling rhythms of overcoming obstacles, or adversaries, or personal pains or exciting experiments into futuristic writing, embracing realness, fiction and science; yet remaining thoughtful and aesthetic.

The dynamism of Sunrise and the Whispers of Dawn is dynamism of communities that have been emboldened by the sheer depth of their own self-awareness, and their many selves, contradictory yet uplifting! Therefore, this is a book about the integrity and feelings of the 'everybody' whose life can be worthy and meaningful, a concept so affronting to many publishers! The latter fact necessitates the high, low and flat terrain of the collection which is best seen as a Holon in which individual piece is a part of the whole collection, and at the same time each part is a whole by itself.

The collection is part of the new trends in literary arts, but does not compromise on quality, and has a particular advantage for schools. It is accessible even in its most complex themes; it is also accessible by association in that most students and teachers will be motivated as they read works by students and teachers like themselves. The book can further provide insights into the relationship between language and age groups, between age groups and different social and cultural norms.

Above and beneath that, it is a useful resource for literary arts which guarantees enjoyment without dulling its critical edge. Educators wanting to use this book in their lessons could consider some basic notions relating to the different ways of reading, comparing linguistic – words, links, contexts, movement between beginning and end – conflicts, binaries, contrast, juxtapositions, interpretation, opinion and interaction; to the traditional ways of reading such as setting, plot, characterisation, intention, criticism and meaning.

The implication is that it is necessary for teachers to familiarise their students with more than one set of literary term in order to increase the possibility of their students' enjoyment of literary arts, of which literature is only a part, but a significant part. Students and teachers can improve the quality of their vocabulary work by considering questions such as: Is the vocabulary simple or complex, concrete or abstract, referential or emotive? Investigating the use of adjectives is particularly beneficial to the study of poetry and fiction. Considering if adjectives are used in normal collocations with nouns, or in unusual forms, or the association they evoke are all worthwhile tasks from which students and teachers can derive pleasure and deeper level of understanding a poem, or story.

Content, form and figures of speech are the other components to the study of poetry, and questions of content such as: Whose voice or voices can one hear in the poem; to whom is it addressed; what is the setting of the poem in terms of time and place; what is its message and tone? What kind of poem is it anyway, narrative, descriptive, lyrical, pastoral, epic? Does it follow any set of layout, or what is its metre, stress, patterns, if any? Checking to see if there is a rhyme scheme, and what kind of rhyme scheme, if any, in addition to the identifiable elements of phonology or sound, such as alliteration and assonance. Other visual elements such as pictures, drawing, computer arts and so forth are also useful to students who would like to enjoy this collection to the fullest. Figures of speech cover anything from imagery connected with any particular sense or semantic field to the difference between the language of a poem to that of day to day usage, and other art forms; and should include the broader picture of the overall effect of a poem after the first, second, third, and many more reading.

Teachers ought to encourage their students to practise reading aloud. It is important in any classroom activities if teachers and students were to have fun and enjoy the 'offerings' contained in this collection.

The themes and the structure of the book provide a rich resource in the study of language. For instance, students can learn the different characteristics between written and spoken text by comparing the written interview, online conversation with the oral history interviews selected in this collection. It is worth remembering that this book's pagination is deliberate, its arrangement and ordering are discourse led and should provide many opportunities for contrast and comparison, parallelism, linear and lateral contextualisation. It is also worth remembering that Sunrise and the Whispers of Dawn represents the voice of the child and adult everyone knows, compelling yet playful. The embarrassment of hearing one's own voice should soon give way to one's voice showing confidence and providing comfort.

The world of the book is diverse and varied as one can find in any multicultural nations around the world, with their polemic conflicts and tetchy integration, or the assimilation of older cultures by forces of survivalist melting pot; or in the rainbow coalition of celebrating the other, to make a small point! The multicultural world of the book is a mirror by context and analogy of what is communicated in the writings, and to the contributing writers themselves, whose backgrounds are as varied and as challenging.

One small drawback however is that the Urdu translation of some materials in the book is very limited, not limited in the quality of translation, but for pieces translated. It is my hope that grandmothers and grandfathers of many Asians, and Asian British who speak Urdu may enjoy this few translated texts in their own original language. The future of this collection may yet see it translated into other languages.

I sincerely hope that those who will read this book will enjoy it and find it possible to bring their own meaning to bear upon it. I have come to believe that this collection is a portent symbol of the closeness we share - it is worth fighting for without resorting to brutality and banality!

Paul Silva