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Kunapipi 33 (1) 2011, Contents, Editorial, Contributors

Anne Collett

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Abstract

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KUNAPIPI

Journal of Postcolonial Writing & Culture



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Kunapipi is a biannual arts magazine with special but not exclusive emphasis on the new literatures written in English. It aims to fulfil the requirements T.S. Eliot believed a journal should have: to introduce the work of new or little known writers of talent, to provide critical evaluation of the work of living authors, both famous and unknown, and to be truly international. It publishes creative material and criticism. Articles and reviews on related historical and sociological topics plus film will also be included as well as graphics and photographs.

The editor invites creative and scholarly contributions. The editorial board does not necessarily endorse any political views expressed by its contributors. Manuscripts should be double-spaced with notes gathered at the end, and should conform to the Harvard (author-date) system. Submissions should be in the form of a Word or Rich Text Format file sent by email attachment to acollett@uow.edu.au. Image files should be high resolution tif format and submitted on compact disc if larger than 1mb. Please include a short biography, address and email contact.

Kunapipi is an internationally refereed journal of postcolonial literature formally acknowledged by the Australian National Library. All articles are double-blind peer reviewed. Work published in *Kunapipi* is cited in *The Journal of Commonwealth Literature's Annual Bibliography* (UK), *The Year's Work in English Studies* (UK), *The Grahamstown Information Journal* (SA), *Australian Literary Studies*, *The Indian Association for Commonwealth Studies* (India), *The New Straits Times* (Malaysia), *The Australian Public Affairs Information Service* (produced by the National Library of Australia) and the *MLA*.

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European Association for Commonwealth Literature and Language Studies

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Kunapipi refers to the Australian Aboriginal myth of the Rainbow Serpent which is the symbol of both creativity and regeneration. The journal's emblem is to be found on an Aboriginal shield from the Roper River area of the Northern Territory of Australia.

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 EDITORIAL

‘I worshipped too many gods, but /After long winters in the North I know now/
Sun, you are the most real!’ writes Cypriot poet, Gür Genc (‘I Worshipped Too
Many Gods’ 33). As an Australian who spent almost ten years in the dark, damp,
cold of English winters, I understand what he means — my skin, my eyes, my
very bones, my soul understands what he means. Here in Cyprus the stones on the
beach are white white; the sea is the clearest aqua I have ever seen. This is my first
glimpse of the Mediterranean and I discover it to be very different to the dark blue
of ocean and yellow sands of the South Pacific. But I feel at home in the dry air
and the hot sun and the bright light. I float pink oleander out to Aphrodite’s rock.
I walk into the ruins of an ancient theatre and through the cool dark of tombs. The
museum is filled with broken statues, fragments of stonework, pots of all sizes,
colours and shapes, delicate gold earrings, ancient coins, patterned peacocks and
dolphins. There are so many saints, golden and earthen. A church is wound about
with string. I see ancient mosaic tile floors that I could have sworn were textile
— how is this effect of softness and depth achieved? It is a mystery to me. They
are the luxury of a rich man’s carpet in a hot land. This is a wondrous world.

I made my first trip to Cyprus in June 2010 for the 15th triennial conference of
the Association for Commonwealth Literature and Languages Studies, hosted by
the University of Nicosia. It was here that I attended a panel on ‘Cypriot Writing
in English’ and heard readings of work by Aydın Mehmet Ali, Miranda Hoplaros,
Nora Nadjarian and Andriana Ierodiconou. I also listened to poetry read by Niki
Marangou, Stephanos Stephanides and Gür Genc. I heard young scholars speak
about the history of Cyprus and Cypriot literature. A new world opened to me. I
had never read any work by contemporary Cypriot writers and in that I am sure I
was not alone among my colleagues who attended the conference. This issue of
Kunapipi was born out of my delight in the discovery of a rich and various literary
and cultural world that has grown out of a long history of cultural layering and
mixing. The history of Cyprus is dark and violent, a history in which many have
suffered and continue to suffer; but it has also given birth to beauty — phoenix-
like from the ashes — again and again. As Gür Genc remarks, ‘For such a small
island so much poetry’: he might despair of a Cyprus riven by difference, a Cyprus
in which the heat of battle has melted even the stones, a Cyprus that cries out for
‘trees/or water!’ not more words (‘Not Poetry ... Water’ 30); but he keeps writing
poetry. Art is the fire that burns and the water that soothes. Art is the first and the
last resort. Like Niki Marangou and the Byzantine Emperor, ‘I await the usual
miracle’ (‘Returning’ 69).

I wish here to thank Stephanos Stephanides without whose help this issue
would not have happened, and I hope that you enjoy this collection of creative
and scholarly work as much I enjoyed bringing it to fruition.

Anne Collett