

16th International Conference on the Short Story in English
Diversity of Voices: A Global Storytelling History

PROGRAM

Jun 20 - 24, 2023



Organised &
hosted by



An Institute of



**DIVERSITY OF VOICES: A GLOBAL
STORYTELLING HISTORY**

16th INTERNATIONAL CONFERENCE ON THE
SHORT STORY IN ENGLISH

20 – 24 June, 2023

CONFERENCE PROGRAM

SOCIETY FOR THE STUDY OF THE SHORT
STORY

NATIONAL INSTITUTE OF EDUCATION,
NANYANG TECHNOLOGICAL UNIVERSITY,
SINGAPORE

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Acknowledgements

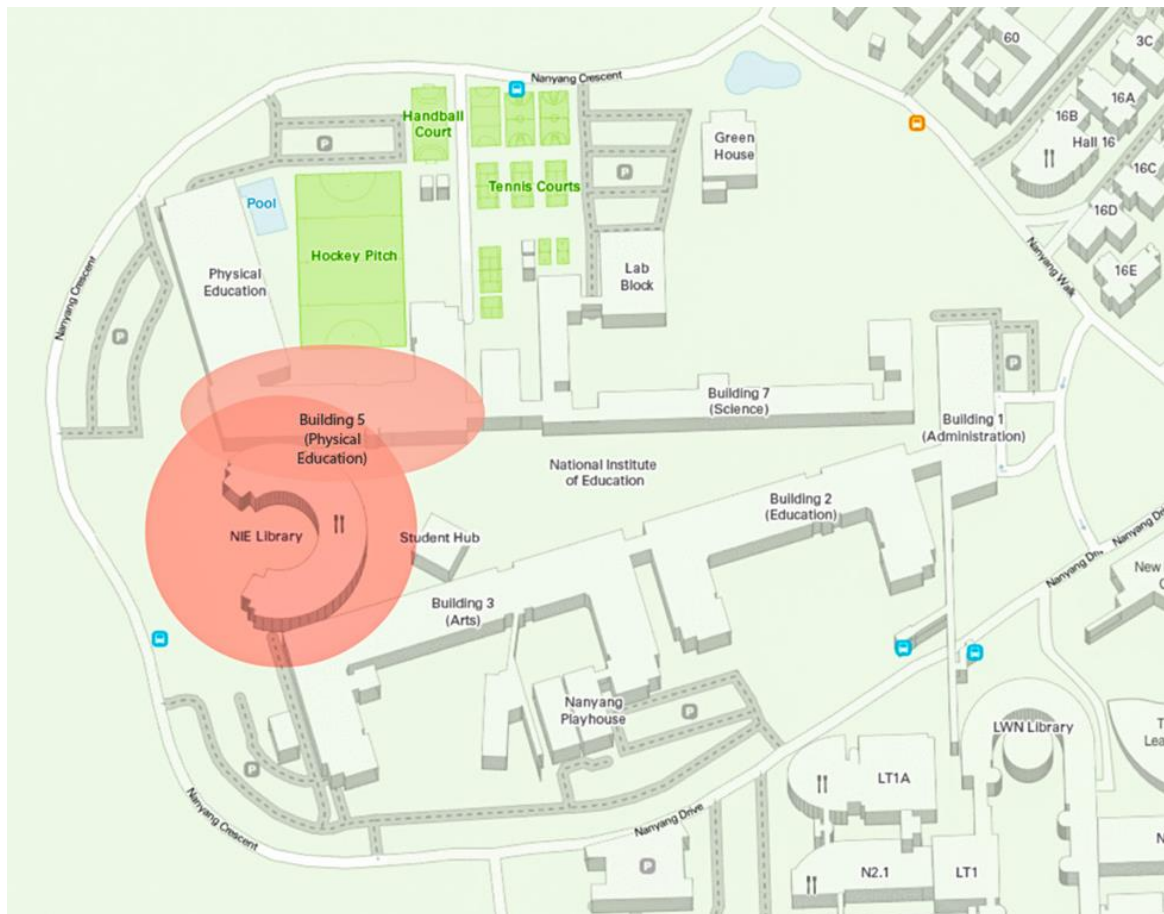
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VENUE MAPS and INFORMATION

NATIONAL INSTITUTE OF EDUCATION, NANYANG TECHNOLOGICAL UNIVERSITY, SINGAPORE CAMPUS

Address: 1 Nanyang Walk Singapore 637616.



(Note: The conference is mainly held in Buildings 5 & 6 and Library, highlighted above)

Social Program

[for conference participants and registered accompanying person(s) only]

Gala Lunch

Date & Time: 24th June (Saturday), 12:00 to 14:00

A walking tour of Kampong Gelam

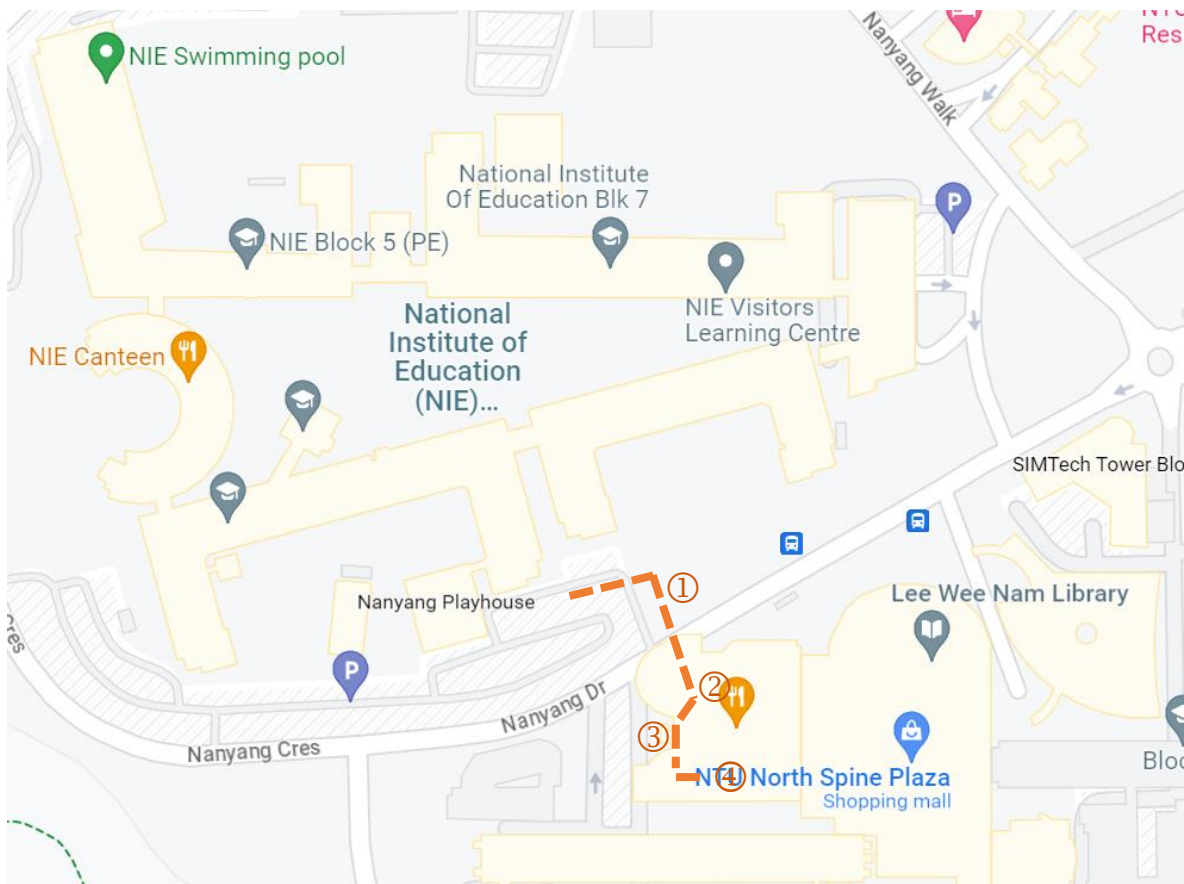
Date & Time: 24th June (Saturday), 14:30 to 16.30

Where to Have Lunch

In addition to the NIE canteen/cafeteria, we recommend heading to NTU North Spine Plaza for the following food places:

- Level 1

- Starbucks
- Subway
- McDonald's
- Long John Silver's
- Pizza Hut Express
- Pen & Inc (Tex-Mex & Southwestern cuisine)
- The Soup Spoon Union
- Paik's Bibim (Korean cuisine)
- Umisushi (Japanese cuisine)
- Pasta Express
- The Crowded Bowl (vegetarian)
- Wok Express (Chinese cuisine)
- Level 2: Canteen/cafeteria



1. Follow the sheltered path
2. Use the zebra crossing
3. Follow the sheltered path on the right to entrance of NTU North Spine
4. Take the lifts to either level 1 or 2

Please also note that the campus is smoke-free.

INFORMATION ABOUT SINGAPORE

For information about Singapore, please go to <https://www.visitsingapore.com/en/>.

EMERGENCY AND HEALTH INFORMATION

Call 999 for emergency police services and 995 for emergency health services in Singapore. The nearest clinic is the University Health Service at: 36 Nanyang Avenue, Singapore 639801. You may call 6793-6828 during office hours for enquiries. Their opening hours are: Monday to Friday, 8.30am to 9.00pm; Saturday, 9.30am to 12.00pm; Sunday and Public Holidays, closed. You may wish to visit <http://www.singhealth.com.sg> for a comprehensive list of clinics in Singapore.

CONFERENCE PROGRAM

16th INTERNATIONAL CONFERENCE ON THE SHORT STORY IN ENGLISH

Singapore, June 20th – 24th, 2023

20th June (Tuesday) – *Pre-Conference Workshops*

21st June (Wednesday) – *Day 1*

07:30	Buses depart from Conference Hotel			
08:00-18:00	Registration (<i>The registration table will be closed during the Opening Ceremony from 0900 to 1000 hours.</i>)			
09:00-10:00	Opening Ceremony - featuring a musical tribute to Singapore culture by the students from the Visual and Performing Arts, National Institute of Education, and a musical adaptation of a local short story by the students from Anglo Chinese Junior College (ACSian Theatre). Venue: NIE6-01-LT1			
10:00-10:15	Break			
10:15-11:00	Keynote Address by A/P Angelia Poon, National Institute of Education, Nanyang Technological University, Singapore “A Significant Form: The Short Story in Singapore” Venue: NIE6-01-LT1			
11:00-11:30	Coffee break (provided outside LT1)			
11:30-13:00	Parallel Scholarly Sessions 1			
	Panel 1A: <i>Language and the World: The Short Story as a Linguistic Tool and Object</i> Venue: NIE5-01-TR501 Mercy Jesuvadian (moderator)	Speaker 1: Chong Yin Teng [Singapore] The Power of Short Stories in an Ethnographic Study	Speaker 2: Shady Cosgrove [Australia] Nothing to it: The Paragraph Break and its Role in Short-Short Fiction	Speaker 3: Mercy Jesuvadian [Singapore] Micro-Fiction as an Andragogic Tool
	Panel 1B: <i>The Short Story and the Critical Imaginary: Climate Change,</i>	Speaker 1: Prasanthi Ram [Singapore] The Short Story Cycle as a	Speaker 2: Julian Novitz [Australia] Story Cycles and Climate	Speaker 3: Nina Venkataraman [Singapore] Instagram

	<p><i>the Anthropocene, & Democratic Form</i> Venue: NIE5-01-TR503 Nina Venkataraman (moderator)</p>	<p>Utopian Home for Literary Representations of Family: A Review of Practice-Led Research</p>	<p>Disaster: Finding Alternative Structures for Literary Realist Narratives in the Anthropocene</p>	<p>Stories of Climate Change: Is it a Story of Domesticating the Risk?</p>
	<p>Panel 1C: <i>The Short Story, Folklore, & Children's Literature</i> Venue: NIE5-01-TR504 Hannah Ming Yit Ho (moderator)</p>	<p>Speaker 1: Jackie Fung King Lee [Hong Kong] Production of Digital Stories to Nurture Children's Positive Values</p>	<p>Speaker 2: Nivedita Kumari [Thailand] Folktales from India and Japan</p>	<p>Speaker 3: Hannah Ming Yit Ho [Brunei] Anglophone Children's Short Stories: An Emerging Didactic Practice in Brunei Darussalam</p>
	<p>Panel 1D: <i>Historical Reimagining in the Short Story: Postcolonial Dialogues and Contemporary Comparisons</i> Venue: NIE5-01-TR505 Debasree Ghosh (moderator)</p>	<p>Speaker 1: Mei Xiaohan [China] Historical Representation, Metahistory, and Nathaniel Hawthorne's Ideas of History in his Short Historical Fictions</p>	<p>Speaker 2: Zeng Yu [Singapore] A Haunted Story: Jhumpa Lahiri's Interpreter of Maladies and Postcolonial Writing</p>	<p>Speaker 3: Debasree Ghosh [New Zealand] Divided Identities: An Exploration of Rudyard Kipling's Baa Baa Blacksheep" and Ruskin Bond's "The Room of Many Colors"</p>
	<p>Panel 1E: <i>Existentialist Themes in the Short Story: Life, Language, and Literature</i> Venue: NIE5-01-TR506 Teresa Cid (moderator)</p>	<p>Speaker 1: Vikas Lathar [India] Aging and Existential Concerns: A Study of Anita Desai's Select Short Stories</p>	<p>Speaker 2: Sepehr Hafizi [UK] The Meaning of Life in Vladimir Nabokov's 'Signs and Symbols'</p>	<p>Speaker 3: Teresa Cid [Portugal] "Turning Away from the Wall": Katherine Vaz and Her Short Stories</p>
13:00-14:00	Lunch break (self-catered)			
14:00-15:30	Readings in NIE Library			

	Panel 1A: Venue: Gallery Ann Ang (moderator)	Hsin-Hui Lin	He Wun-Jin	Anitha Devi Pillai
	Panel 1B: Venue: Research Commons Angelia Poon (moderator)	Anjana Menon	Min-De Ang	Kamaladevi Aravindan
	Panel 1C: Venue: SMART Room Darryl Whetter (moderator)	Robin Hemley	Xu Xi	Nina Dai Tang HaiYun
15:30-16:00	Coffee break (provided outside LT1)			
16:00-17:30	Parallel Scholarly Sessions 2			
	Panel 2A: <i>The Short Story and the Image of the World: Culture, Family, Society, & the Self</i> Venue: NIE5-01-TR501 Christopher MacGowan (moderator)	Speaker 1: Yoriko Izumi [Japan] Reading Short Stories for Psychological Well-Being	Speaker 2: Li Yunxiao [China] Loneliness of the Glass Family	Speaker 3: Christopher MacGowan [USA] “O. Henry’s Dark Thanksgiving”
	Panel 2B: <i>Conceptualizing the Role of Short Stories in Pedagogy & Assessment in the Singapore Classroom</i> Venue: NIE5-01-TR503 Rajenthiran Sellan (moderator)	Speaker 1: Shreenjit Kaur [Singapore] “What if we put the Students at the Centre?” Rethinking the Role of Stories in a Singapore Primary Classroom	Speaker 2: Serene Tan [Singapore] Using Narrative Advertisements to Deepen Learning and Encourage Perspective-taking and Creative Expression in the Language Classroom	Speaker 3: Rajenthiran Sellan [Singapore] Retelling as a Pedagogical and Assessment Strategy to Develop Deeper Learning in the Language Classroom
	Panel 2C: <i>Diversity and Writing: The Short Story in a Multi-Modal Moment</i> Venue: NIE5-01-TR504	Speaker 1: Verena Tay [Singapore] Straddling Two Worlds: The Delights and Dilemmas of	Speaker 2: Sathish Kumar [India] Science Fictions will No Longer be Treated	Speaker 3: Wen-Shing Ho [China] “Game-Mode” Improvisation: Composing Short Stories

	Wen-Shing Ho (moderator)	Being a Literary Writer and Oral Teller of Stories	Fictional: A Thematic Study of Isaac Asimov's "Robot Dreams"	with Filmed Diaries
	Panel 2D: <i>The Short Story and the Aesthetics of Narration</i> Venue: NIE5-01- TR505 Julian Novitz (moderator)	Speaker 1: Ted Morrissey [USA] Beauty Must Come First: The Short Story as Art Made of Language	Speaker 2: Sarah Giles [Australia] A Lot Like Joy: Fractured Fragments Represented within a Composite Narrative	Speaker 3: Ni Zengxin [Singapore] The Event of Waiting: Affective Suspension in James Joyce's "Eveline"
	Panel 2E: <i>The Short Story and Alternative Conceptualizations of the Subject: Truth and Ethics in a Posthumanist Context</i> Venue: NIE5-01- TR506 Liang Iping (moderator)	Speaker 1: Farah Vierra [Singapore] Empowering a Diversity of Student Voices: An Ethical Pedagogical Approach to the Short Story in the Post-Truth Age	Speaker 2: Xu Tianyu [China] The Posthumanist Ecological Awareness in J. M. Coetzee's "The Lives of Animals" and "The Old Woman and the Cats"	Speaker 3: Liang Iping [Taiwan] Between Humans and Animals: On the "Trans- species" in "The Vet" by Charlson Ong
18:00	Buses depart NTU from Block 1 Foyer			
18:30- 20:30	Readings at the Residence of the Irish Ambassador to Singapore The lineup includes Madeleine D'Arcy, Éilís Ní Dhuibhne, Sheila Armstrong, Jamie O'Connell, Ann Luttrell, Alan McMonagle, and Paul McVeigh. (Strictly by invitation only)			

22nd June (Thursday) – Day 2

08:00	Buses depart from Conference Hotel			
09:00-10:30	Plenary 1 - Importance of Flash Fiction Chair: Dr Shady Cosgrove, Australia Panelists: Dr. Julia Prendergast, Australia Dr. Billie Travalini, United States Dr. Gay Lynch, Australia Venue: NIE6-01-LT1			
10:30-11:00	Coffee break (provided outside LT1)			
11:00-12:30	Readings in NIE Library			
	Panel 2A: Venue: Gallery Flora K. Schildknecht (moderator)	Rebecca Hill	Éilís Ní Dhuibhne	Madeleine D'Arcy
	Panel 2B: Venue: Research Commons Shady Cosgrove (moderator)	Sheila Armstrong	Robert Olen Butler	Lin Ying
	Panel 2C: Venue: SMART Room Keith Jardim (moderator)	Julia Prendergast	Lily Kong	Michael Mirolla
12:30-13:30	Lunch break (self-catered)			
13:30-15:00	Parallel Scholarly Sessions 3			
	Panel 3A: <i>The Short Story and Language Learning in the Asian Context I</i> Venue: NIE5-01-TR503 Suzanne Choo (moderator)	Speaker 1: Suzanne Kamata [Japan] Creating Mash-up Stories in the EFL Classroom	Speaker 2: Jeyaraj John Sekar [India] Short Stories in Language Classes in Indian Universities	Speaker 3: Suzanne Choo [Singapore] Ethical Readings of Violence in Short Story Anthologies Studied in Singapore Schools
	Panel 3B:	Speaker 1: Rahul Singh	Speaker 2: Kai-Lung	Speaker 3: Allan Weiss

	<p><i>The Short Story and Global Process: Culture, Tradition, and Spiritualism from Asia and Beyond</i> Venue: NIE5-01-TR504 Allan Weiss (moderator)</p>	<p>[Singapore] Towards Ikigai - A Collection of Real Life Short Stories</p>	<p>Chang [Taiwan] The Implied Author in the English Translation of Wang Zhenhe's Short Story "An Oxcart for Dowry"</p>	<p>[Canada] Science and Spiritualism in the Early Canadian Fantasy Story</p>
	<p>Panel 3C: <i>The Short Story and Literary Imagination: Place, Space, and Emotion</i> Venue: NIE5-01-TR505 Ian Tan (moderator)</p>	<p>Speaker 1: Teresa Alves [Portugal] Landscapes for Storytelling: The Elusive Archipelagos of Onésimo Almeida and Darrell Kestin</p>	<p>Speaker 2: Goh Qi Wei [Singapore] Passing the Baton: Silence, Vulnerability and the Storytelling Relay in Emma Donoghue's <i>Kissing the Witch</i></p>	
	<p>Panel 3D: <i>Corporeality and Feminism in the Short Story: The Way of the Body</i> Venue: NIE5-01-TR506 Victor Felipe (moderator)</p>	<p>Speaker 1: Qiujie Cheng [China] "The Fisherman and his Soul" Revisited: Disabled Body, Stockholm Syndrome, and Podophilia</p>	<p>Speaker 2: Jiachen Zhang [China] Sushi and Otter: Intersections of Abject Food, Women and Race in David Wong Louie's "Bottles of Beaujolais"</p>	<p>Speaker 3: Victor Felipe Bautista [Philippines] Intuitive Seeing, Feminist Knowing: A Reading of "Sleep" and "Dreams of Love, Etc."</p>
	<p>Panel 3E: <i>Enabling Language: Representing Different Voices in the Short Story</i> Venue: NIE5-01-TR507 Rebecca Hill (moderator)</p>	<p>Speaker 1: May Ouma [Japan] Warring culture, Home and Belonging in 'The Heartsick Diaspora'</p>	<p>Speaker 2: Jenny Sung [Taiwan] Not for Us: Voices of the Migrants in Jeremy Tiang's "National Day"</p>	<p>Speaker 3: Rebecca Hill [UK] "A Feast of Sound and Mouths": Deaf Representation in Short Fiction</p>

15:00-16:30	Readings in NIE Library			
	Panel 3A: Venue: Gallery Billie Travalini (moderator)	Dominique Hecq	Ted Morrissey	Anna Solding
	Panel 3B: Venue: Research Commons Michael Mirolla (moderator)	Rebekah Clarkson	Domas Chien-Lee Yung-Song	Keith Jardim
	Panel 3C: Venue: SMART Room Clark Blaise (moderator)	Shady Cosgrove	Yingchao Xiao	Ann Ang
16:30-17:00	Coffee break (provided outside LT1) (Participants registered for the Arts House sessions scheduled this evening may collect their bento boxes from the Information Counter during this coffee break.)			
17:00-18:30	Parallel Scholarly Sessions 4			
	Panel 4A: <i>The Short Story and Language Learning in the Asian Context II</i> Venue: NIE5-01-TR503 Tara McIlroy (moderator)	Speaker 1: Hengshan Jin [China] The Representation of the Side Effects of Economic Reform in Contemporary Chinese Short Stories	Speaker 2: Tara McIlroy [Japan] Digital Short Fiction and Language Learning: Insights from a CLIL Course in Japan	
	Panel 4B: <i>The Short Story and Singapore Literature: Contemporary Perspectives</i> Venue: NIE5-01-TR504 Angus Whitehead (moderator)	Speaker 1: Ow Yeong Wai Kit [Singapore] Longings and Belongings: Explorations of Ethnicity and Identity in Wena Poon's and Alfian Sa'at's Short Stories	Speaker 2: Kevin Martens Wong [Singapore] Via Hierosa: Excavating and Reclaiming the Kristang Hero's Journey as Embodied in the Eurasian Short Story	Speaker 3: Angus Whitehead [Singapore] In the Island of the Tunnel-Visioned, the One-Eyed Widow is Pragmatically Shifted: Goh Sin Tub, Gregory Nalpon and the Representations

				of the Bukit Ho Swee Fire in the Early Singapore Short Story
	Panel 4C: <i>Gender & Identity in the Short Story</i> Venue: NIE5-01-TR505 Hawk Chang (moderator)	Speaker 1: Brian Rugen [Japan] Masculinity and Sport in the Short Stories of Tom Perrotta	Speaker 2: Hannah Wen-Shan Shieh [Taiwan] Spinsterhood and Care in Katherine Mansfield's "Miss Brill" and "The Daughters of the Late Colonel"	Speaker 3: Hawk Chang [Hong Kong] 'God, the Hypocrisy of (Wo)Men!': Religion and Gender in Frank O'Connor's "First Confession"
	Panel 4D: <i>The Short Story and Different Modes of Realism: The Ordinary and the Fantastic</i> Venue: NIE5-01-TR506 Flora Schildknecht (moderator)	Speaker 1: Keiko Kiriya [Japan] A Comparison of Goblins in Charles Dickens' and Marie Corelli's Christmas Stories	Speaker 2: Joan Qiong Zhang [China] Intrinsic Tensions Within and Beyond: on Woolf's Three Short Stories	Speaker 3: Flora Schildknecht [USA] 'Garments Shed by Ghosts': Magical Realism and Trauma in Short Stories of Displacement
18:45	Buses depart NTU from Block 1 Foyer			
19:30-21:30	Two concurrent panel discussions at Arts House: <u>Panel 1:</u> <i>The Short Story in Singapore</i> (Speakers: Ann Ang, Lin Gao, Sa'eda Buang, & Seetha Lakshmi; Moderator: Dr Angelia Poon) <u>Panel 2:</u> <i>Translating Our Tongues: Hopes for a Global Stage</i> (Speakers: Yeo Wei Wei, Isa Kamari, & Kamaladevi Aravindan; Moderator: Dr Angus Whitehead) (Event is open to the public, but please register for bus booking purposes. Conference participants registered for these Arts House sessions may collect their bento boxes from the Information Counter from 1630 to 1700 hours.)			

23rd June (Friday) – Day 3

08:00	Buses depart from Conference Hotel					
09:00-10:30	Plenary 2: Diversity in Storytelling: Race, Religion, Sex, Politics - from Political Correctness to Language Correctness Chair: Prof. Teresa Cid, Lisbon Co-Chair: Dr. Maurice A. Lee Panelist: Prof. Robert Olen Butler Venue: NIE6-01-LT1					
10:30-11:00	Coffee break (provided outside LT1)					
11:00-12:30	Readings in NIE Library					
	Panel 4A: Venue: Gallery Rebecca Hill (moderator)	Flora K. Schildknecht	Chantal Danjou		Paul McVeigh	
	Panel 4B: Venue: Research Commons Kim Gentles (moderator)	Gay Lynch	Billie Travalini		Verena Tay	
	Panel 4C: Venue: SMART Room Ian Tan (moderator)	Marion Bloem	Clark Blaise		Suzanne Kamata	
12:30-13:30	Lunch break (self-catered)					
13:30-15:00	Parallel Scholarly Sessions 5					
	Panel 5A: Can/ Cannot, Lah: On Anthologizing Asia Venue: NIE5-01-TR503 Darryl Whetter (moderator)	Speaker 1: Robin Hemley [USA]	Speaker 2: Xu Xi [Hong Kong]	Speaker 3: Suzanne Kamata [Japan]	Speaker 4: Sarah Soh [Singapore]	Speaker 5: Darryl Whetter [Canada]
	Panel 5B: Migration, Trains & Diversity in the Short Story	Speaker 1: Tejash Kumar Singh [Singapore] Migrating from National Memory: Evolving		Speaker 2: Gay Lynch [Australia] The Short Story Train: Concatenation		Speaker 3: Jessica Byrne [Australia] Looking Within and Beyond 'Neighbours': A Closer Look at the

	Venue: NIE5-01-TR505 Jessica Byrne (moderator)	Transient Indentured & Migrant Bodies in 19 th and 21 st Century Singapore		Short Story by Tim Winton
	Panel 5C: <i>The Short Story and the Practice and Craft of Writing: Adaptation and the Reframing of Context</i> Venue: NIE5-01-TR506 Bernardo Palmeirim (moderator)	Speaker 1: Alexandra May Cardoso [Philippines] Didto Sa Amo (Where I Am From): Retelling and Staging Epefania's Sugilanon	Speaker 2: Liao Weichun [China] Personal Statements for College Application Written by Chinese Students: Emergence of A Subgenre of English Short Story in China	Speaker 3: Bernardo Palmeirim [Portugal] Lydia Davis' Writing vs the Conceptual 'Writing' of Kenneth Goldsmith
15:00-16:30	Readings in NIE Library			
	Panel 5A: Venue: Gallery Peter Gentles (moderator)	Rahul Singh	Anica Liu	Allan Weiss
	Panel 5B: Venue: Research Commons Ann Ang (moderator)	Wen-Shing Ho	Jannis Jizhou Chen	Sydney Alice Clark
	Panel 5C: Venue: SMART Room Anna Solding (moderator)	Nancy Freund Fraser	Jamie O'Connell	Russ Soh
16:30-17:00	Coffee break (provided outside LT1)			
17:00-18:00	Featured Lecture: "Stories and the Cinema" Speaker: Robert Olen Butler Venue: NIE6-01-LT1			
18:30	Buses depart NTU from Block 1 Foyer			

24th June (Saturday) – *Day 4*

11:30	Buses leave Conference Hotel
12:00-14:00	Gala Lunch
14:30-16.30	A Walking Tour of Kampong Gelam

ABSTRACTS

Alves, Teresa F. A.

Title of paper: Landscapes for storytelling: the elusive archipelagos of Onésimo Almeida and Darrell Kastin

Abstract: By assessing the cycle of stories in two Portuguese American authors from different generations, this essay aims to establish parallels and similarities, which allow for an understanding of the Azorean cultural heritage as it shapes when transferred to immigrant American soil and its reach to later writers of Azorean descent who are born in the United States. With a focus either on metaphoric or real islands, Onésimo Almeida's *Tales from the Tenth Island* (1983, 2006) and Darrell Kastin's *The Conjuror and Other Azorean Tales* (2012) are built on a many-levelled blurring of boundaries, which both authors appropriate as an objective correlative of their own role as storytellers. Their critical appraisal will further deal with the way in which the sequence of stories may archipelago-like function as a cycle nurtured by shared symbolic issues, recurring images and thematic variations. Finally, it will draw on the Azorean heritage and on how it translates in different generations, diversifying the legacy of the United States cycle of stories, and thus adding a distinctive feature to its necessarily composite identity.

Bautista, Victor Felipe

Title of paper: Intuitive Seeing, Feminist Knowing: A Reading of "Sleep" and "Dreams of Love, Etc."

Abstract: The work of Haruki Murakami has been criticized for its supposedly sexist character. In a 2017 interview, the feminist fictionist Mieko Kawakami both publicly challenged this aspect of Murakami's work while appreciating his "stunning" crafting of women's narratives, including his 1993 short story "Sleep." Taking this controversy as a starting point, the paper first explores the question of how we can "see" Murakami's "Sleep" and Kawakami's "Dreams of Love, Etc." in an intuitive or experiential way, as demonstrated by both fictionists' approaches to reading and writing and by Japanese aesthetic theories that valorize intuition. (Take, for example, the ideas of Soetsu Yanagi and Motoori Norinaga.) Secondly, the paper tackles the question of how we can "know" the two stories from the lens of Japanese feminist criticism, both to enhance the aesthetic impressions seen in both stories and to examine the gendered contexts and histories surrounding their fiction. What Kawakami's own critique of Murakami shows is that it is vital for readers to both appreciate the intuitive impact of fiction, while engaging with gendered contexts. Without the former, fiction loses its essence as a work of art. Without the latter, readers lose out on the possibility of fiction being able to represent gendered lives in "stunning" ways. The study of two texts can reveal the aesthetic and gendered nuances that connect and differentiate female narratives respectively written by male (Murakami) and female writers (Kawakami). Ultimately, the paper is an attempt to find ways of reading that both reckon with dynamics of gender while being sensitive of the impressions left by skillfully written short stories, hopefully with a bearing on the ethical issue surrounding Murakami's work and contemporary literature in general.

Byrne, Jessica

Title of paper: Looking Within and Beyond ‘Neighbours’: A Closer Look at the Short Story by Tim Winton

Abstract: Written in the third person, Tim Winton’s short story ‘Neighbours’ toys our imagination into the themes of this conference: Food, Migration and Diversity. Tim Winton is a world acclaimed and fruitful Australian writer, with location, location, location central to the identity in his work. The story of an unnamed newlywed couple is relevant for all humanity, our relationship with each other and our communities. Immigrating into inner city living from outer suburbia, the couple find they are squashed between different cultures, thoughts and ideas. The young man is the focus of the story, with the surrounding characters providing context. The twentieth century novel dissertation had not prepared him for his real and important role as a father and husband. This presses our collective conscience to search for answers to bigger questions.

What is it as a community we are wanting to learn? What opportunities are available to us right before our eyes? How can we be made aware of, and utilise them in a meaningful way? Similarly, this short story makes us ponder what in fact is a neighbour? An exceptional or less than average neighbour? Proximity? Chance? Behaviour? Are we, ourselves, a good neighbour? The Polish widower was often viewed through a suspicious lens by the young man, but actually was providing practical help to him. At the same time, the neighbours are cautious about the dog of the new couple and have reservations about the couple themselves. Within this story we are caught by surprise with gruesome images of the cat playing with slaughtered animal heads, somehow made acceptable by the familiar family context. Food indicates activity, time passing within an everyday setting, but more significantly, becomes the commonality and point of strengthening relationships between the neighbours. Leeks, onions, cabbages, brussel sprouts and broad beans, bagfuls of garlic cloves also plant the seeds of friendship and tolerance.

Migration describes physical parameters and borders, but we need to look at the barriers and limitations imposed by our inwards thinking and allow ourselves to think beyond. The migration of the young man from role to role: single life, to newlywed, to parent. Both the baby crying and the young man weeping makes a poignant ending.

Cardoso, Alexandra May

Title of paper: Didto Sa Amo (Where I Am From): Retelling and Staging Epefania’s Sugilanon

Abstract: The paper is an auto-critique of my adaptation process for Ang Sugilanon ng Kabiguan ni Epefania, a one-act play based on the short story “The Sugilanon of Epefania’s Heartbreak” by Ian Rosales Casocot. The source text uses English and Cebuano, while the play uses Tagalog and Cebuano. Thus, the paper’s discussion focuses on the ways in which the changes in language informed my artistic choices in adapting the script. Looking at the process using the structuralist theory’s definition of text, it is also interesting to note the contexts that influenced the creation of this adaptation. The context of production takes my subject position into account: I am a Waray-speaking playwright from the Visayas region of the Philippines who is currently based in Metro Manila, who was trained in creative writing with English as its medium of instruction, and who now writes bilingual works. As for the context of consumption, I was aware that the play would be staged in and would involve theatre artists from Manila. Hence, I had to take concerns about its language and understandability for a primarily Tagalog-speaking audience into consideration, along with the limited availability of

actors who could speak Cebuano. These respective contexts clearly had a great bearing on the way that I created the adaptation, allowing and limiting many aspects of my writing. Moreover, I find it necessary to analyze my adaptation process for this work. I consider this play and its staging at the Virgin Labfest 2016 to be the starting point of my emergence as a playwright in Manila theatre. This text and my process still informs much of my creative process to this day as someone who continues to write adaptations and bilingual dramatic scripts. Thus, an auto-critique of my own process will provide me with foundational insights on my creative process for plays that I have written after Sugilanon.

Chang, Hawk

Title of paper: ‘God, the hypocrisy of (wo)men!’: Religion and Gender in Frank O’Conner’s “First Confession”

Abstract: Frank O’Conner’s short stories feature a unique sense of humor and sympathetic understanding of human foils. His story “First Confession” is an illustration. This story tells of how a 7-year-old schoolboy Jackie is troubled by his relationship with his family, female members in particular, and his confrontations with religion. Intriguingly, unlike most stories in 20-century Irish literature, in “First Confession” it is women rather than men who are to blame for domination and violence. By reading “First Confession,” this paper investigates O’Connor’s deconstruction of the Catholic religion in relation to gender. In addition to my textual analysis, Carol Gilligan’s care ethics will be incorporated to elaborate on O’Connor’s peculiar notions of religion and gender. It is expected that the study will contribute to our advanced understanding of O’Conner and his notions of gender and religion in the Irish context.

Chang, Kai-lung

Title of paper: The Implied Author in the English Translation of Wang Zhenhe’s Short Story “An Oxcart for Dowry”

Abstract: In retrospect to the history of translating contemporary Taiwanese fiction into other languages, it is usually not the author but the other translators that do the practice of translation. With the notable exception of Pai Hsien-yung’s (白先勇) stories, self-translation is fairly uncommon. Regarding translation studies, scholars also tend to favor the works of professional translators as the subject of research. Among the very few instances of self-translated works, most of them have been retouched or co-translated by other experts, which makes Wang Zhenhe’s (王禎和) “An Oxcart for Dowry” stand out as a rare example of “purely” self-translated work. In this multilingual era, “lo-globalization” has become a trend. Writers may create in their mother tongue and then translate their works into a hegemonic language by themselves. How does this mode of communication differ in terms of the translated works done by other translators? Also, one may question whether self-translated works are author-centered or reader-centered. As far as these issues are concerned, so far, nothing has been discussed scholarly; therefore, it should be a topic worthy of notice. This paper studies Wang Zhenhe’s self-translated story “An Oxcart for Dowry” published in 1976 to examine the difference and repetition between the translation and the original, which could help reveal the implied author. While comparing the original and the translation, Bourdieu’s cultural capital theory is adopted to illustrate how the author is conditioned by different socio-cultural frameworks, and how such cultural capital turns translation into a kind of cultural critique.

Cheng, Qiujie

Title of paper: “The Fisherman and his Soul” Revisited: Disabled Body, Stockholm Syndrome, and Podophilia

Abstract: Oscar Wilde’s “The Fisherman and His Soul” from *A House of Pomegranates* (1891) has been categorized as a fairy tale, whose motif, argued by previous scholars, is true love against the religious and moral orthodoxy imposed by Victorian society. Although Oscar Wilde countered mainstream ideologies with his unorthodoxy against the Victorian social norm, the perpetuation of the patriarchy, and the shackles of phallogentric aestheticism, can still be observed in this fantastic short story, rather than a fairy tale. Through the lenses of feminist disability studies and the theory of fantasy literature, this essay examines the fiction’s marginalization of the female body by exploring the mermaid’s disabled body described as without “soul,” which specifically refers to the lacking of the lower half, and defining the deformed love between the fisherman and the mermaid as rooted in Stockholm syndrome, which permeates the hint of sexual harassment and the objectification of the mermaid’s upper body. Furthermore, the essay considers the fisherman as a “white male pervert” based on his podophilia, as he is eventually tempted by the “white and naked feet” of the mermaid’s daughter, further demonstrating how the female body is divided and viewed separately in the fiction. However, even the witch, who owns a healthy and feminized body, is trapped in the female intrasexual competition with the mermaid so as to win the heterosexual love from the fisherman. The essay concludes with a discussion about Wilde’s endorsement of phallogentrism: in his attempts to subvert the dominant literature form (here, reads fairy tales) and Victorian society’s orthodoxy form (here, reads the heterosexual norm), Wilde, however, still renders the Other sex marginalized through the objectification of and discrimination against the female body.

Chong, Yin Teng

Title of paper: The Power of Short Stories in an Ethnographic Study

Abstract: Ethnographers have traditionally always included narratives about its participants. Such narratives are written up by researchers in various forms: case studies, transcripts of interviews, researchers’ diary. Far more recently, ethnographers are beginning to use restorying. Restorying is a short narrative that consolidates data such as interviews, researchers’ observations and journal entries. It is written in the 5-part rhetorical structure of a short story (exposition, rising action, climax, falling action and resolution) as well as an additional component – analysis. Restorying is a research methodology where both the researcher and participant collaborate to write the experience together. This is unlike the traditional methods for presenting ethnographic data. In this presentation, I will provide an overview of my research study which examines novice writers’ experiences of learning to write business proposals. Bell (2002) argues that stories allow the researcher to draw out a far richer account of the participant’s experience than people are even aware of. This method unearths previously hidden assumptions, feelings, and challenges in their experience. After the individuals have shared their experiences, the roles between the researcher and the participants are switched. The researcher will now “retell (or restory or remap) in their own words” (Creswell, 2014, p. 537) and analyze the accounts so that voices that used to be marginalised

can now be heard. Both the researcher and the participant collaborate in telling a story that is meaningful, rich, persuasive, accurate, and real (Creswell, 2014; Huber et al., 2013). The participant becomes a co-researcher (Huber et al., 2013). Given that it is a relatively new methodology, researchers face a number of challenges. They might misinterpret the stories or face the difficult task of identifying the setting, characters, and plot, and rewriting the story. In the process, the researcher needs to include details and descriptions, forge links between events, and identify themes in order to enrich the narrative (Ollerenshaw & Creswell, 2002). The researchers send drafts of the narrative to the participants to ask them to verify the details in the interpreted version. The participants' voice continues to be heard as both the researchers and the participants negotiate, correct, or fill the gaps in the interpreted stories. Despite its challenges, short stories have the power to bring to life the voice of the participants in the ethnographic study because they are given greater agency in crafting the story the researcher tells about them.

Choo, Suzanne

Title of paper: Ethical Readings of Violence in Short Story Anthologies Studied in Singapore Schools

Abstract: Scholars have observed a turn to ethics and Ethical Criticism in literary studies occurring from the late twentieth century. As an extension of Poststructuralist Criticism, Ethical Criticism is a critical hermeneutical approach that engages with aesthetic, political, and ethical constructions of texts and their relations to the concerns of diverse communities in the world. In this paper, I take up specifically the ethical question of violence. With close reference to Judith Butler's recent work on violence and non-violence, the assumption is that violence is interpretive and Ethical Criticism through the lens of violence interrogates how violence is represented, performed, normalized, and validated at textual and metatextual levels. I apply this approach to two short story anthologies that have been included for study as part of Singapore's highstakes national secondary level Literature examination – *Hook and Eye: Stories from the Margins* edited by Philip Holden (2018) and *How We Live Now: Stories of Daily Living* edited by Yu-mei Balasingamchow (2022). These stories have been selected because they exemplify the everyday lives of individuals navigating the tensions of living in Singapore's multicultural, transnational society. I begin by performing a critical reading of how multiculturalism is represented in these stories. Next, I apply Ethical Criticism specifically through examining how forms of violence (physical, linguistic, spatial, historical etc.) are produced and reproduced. How is violence justified and normalized and who determines what counts as non-violence? Given that texts selected for national examinations undergo a careful process of text selection managed by state actors, what are the limits and exclusions to the discourse on multiculturalism through the ways violence and non-violence are interpreted in these anthologies? I conclude by discussing the pedagogical implications of teaching short stories through the lens of violence and how this can provoke reflections about ethical practices of human dignity and social justice.

Cid, Teresa

Title of paper: "Turning away from the wall": Katherine Vaz and Her Short Stories

Abstract: In one of the pieces in Katherine Vaz's third collection of stories, *The Love Life of an Assistant Animator* (2017), the protagonist expresses the amazement at the way, amidst disaster, "life pulls up [...] turning away from the wall."

Drawing from this not-so-oblique reference to Herman Melville's "Bartleby, the Scrivener," it is the purpose of this paper to revisit the short fiction of this Portuguese American writer, mostly focusing on the above-mentioned collection of short stories.

Throughout her fiction but perhaps even more clearly in this collection, Vaz adopts an experimental approach to narrative which draws much from an engaging dialogue with the art of, among others, Joseph Cornell, August Rodin, Chagall, or Yukio Matsuo, an artistic conversation which plays a crucial role in the storytelling itself. This paper thus proposes to look into this type of inter-arts dialogue and to address the ways it may be instrumental to the examination of the varied guises under which desire and loneliness reappear in Vaz's short fiction. And also to contribute to an understanding of how, in her fiction, despite all the losses, dangers and sorrows, life somehow still manages to pull up and turn away from the wall.

Cosgrove, Shady

Title of paper: Nothing to it: the paragraph break and its role in short-short fiction

Abstract: ...the paragraph because of its small and convenient compass may be written, abused, destroyed, and rewritten... (Mones, 1921)

In micro- and flash fiction, there isn't time to pause before the story is over. In longer works, the use of white space or chapter breaks can denote a rest. However, in short-short fiction the paragraph break often takes on this role, giving the reader pause as they drop from one line to the next. Considerable work has been dedicated to the role of the paragraph in essay-writing and composition, however the role of the paragraph in fiction is more nuanced. British novelist Jeanette Winterson is known for using the single-sentence paragraph in her work, while dialogue in fiction often uses paragraph breaks to signal a change in speaker.

This paper will offer an overview of the humble paragraph, arguing that in the short-short context, there is an urgency to its use – whether the paragraph is used, how it is used and how often it is used – as this can affect the pacing of the short-short story. Particular attention will be paid to Dave Eggers's 'Accident' and Michael Martone's 'The Mayor of the Sister City Speaks to the Chamber of Commerce in Klamath Falls, Oregon, on a Night in December in 1976'.

Reference

Mones, L. 1921. Teaching the Paragraph. *The English Journal* 10.8 (456-460).

Ghosh, Debasree

Title of paper: Divided Identities: An exploration of Rudyard Kipling's "Baa Baa Blacksheep" and Ruskin Bond's "The Room of Many Colors"

Abstract: This paper undertakes a critical comparison of two short stories by Rudyard Kipling (1865-1936) and Ruskin Bond (1934-) through which they negotiate the complexities of their divided identities in pre and postcolonial India. Despite being of British descent, Kipling, an 'Empire Man,' and Bond, a self-confessed 'son' of Indian soil, are linked by the common thread of Anglo-Indianism. They spent considerable parts of their childhoods in India where they were

born, Kipling in his “Mother of Cities,” Bombay and Bond in Kasauli. Written almost a hundred years apart, Kipling's "Baa Baa Blacksheep" (1888) and Bond's "The Room of Many Colours" (1999) are two autobiographical, poignant and powerful short stories which feature young counterparts of the authors themselves. In addition to demonstrating how macrocosmic socio-political events can invade the personal world of impressionable children, the stories document a historical shift in the status of the Anglo-Indian community after the dissolution of the British Empire in India. Close readings of both texts underscore the similarities and differences which bind and distance young Punch and Bond from their native and adopted countries and blur the rigid boundaries of race and nationhood. Notwithstanding his reputation as a vehement spokesperson of the Empire, Kipling's six-year-old protagonist Punch recalls his near idyllic childhood in India as he enters a harrowing phase of his life in a foster home in England's Southsea. “A Room of Many Colours” reveals a seven-year-old Bond's deep love for India even as their status as Anglo-Indians are increasingly threatened in a newly independent nation and his father prepares to return to their ‘home’ country England. My paper aims to explore the thematic connections of imminent orphanhood, surrogate parents, racial binaries, cultural assimilation, literary legacies and unlikely connections which define the conflicted childhoods of two writers who are so similar and yet distinct from one another. Furthermore, I explore how the short story, while being emblematic of the brevity of childhood, perhaps becomes a powerful tool to make an ironic comment on the lasting effects of childhood trauma and grief on adult minds.

Giles, Sarah

Title of paper: A Lot Like Joy: Fractured fragments represented within a composite narrative

Abstract: This presentation focuses my (work in progress) short story cycle, A Lot Like Joy: a fractured narrative using multiple first-person perspectives. The cycle explores three women's interconnected lives and experiences of isolation caused by trauma including sexualised violence, emotional neglect, and difficult experiences of motherhood. I will offer analyses of narrative devices used by authors of epistolary fiction and discuss how such devices, including fragmentation, fracturing, fantasy of presence and the communion of correspondence, have shaped my understanding of how to represent a character's evolving thought processes and emotional wellbeing over time, and in different relational contexts, throughout a short story cycle. I refer to the ideas of leading scholar of epistolary fiction, Janet G. Altman among others. Altman (1982: 167), describes epistolary composition in terms which suggest an affinity between epistolary fiction and the short story cycle: ‘each individual letter enters into the composition of the whole without losing its identity as a separate entity with recognisable borders’. The work of researchers like Altman informs my approach to depicting damaged or unstable relationships using epistolary modes throughout my work in progress. This presentation includes a reading of A Lot Like Joy and an analysis of the theoretical ideas that inform the development of my manuscript.

Reference

Altman, J. G. 1982, *Epistolarity: Approaches to a Form*, Ohio State University Press, Columbus

Goh, Qi Wei

Title of paper: Passing the Baton: Silence, Vulnerability and the Storytelling Relay in Emma

Donoghue's Kissing the Witch

Abstract: Fairy tales are commonly regarded as entertainment and/or moral lessons for the young and we are expected to let go of them in adulthood. But the fact that contemporary women writers like Anne Sexton and Angela Carter have produced multiple retellings of fairy tales suggest that this does not always happen. But why do contemporary women writers turn to this form of storytelling? How do their retellings engage with concerns of contemporary women's fiction? To answer these questions, my paper will examine Emma Donoghue's short story cycle, *Kissing the Witch* (1997). Each based on a western fairy tale, Donoghue's thirteen tales are linked together by making a minor character in a tale the narrator of the following story, thereby creating a storytelling "relay". Consequently, my paper argues that the form of storytelling that Donoghue promotes is one that relies on the success of past storytelling for stories to be effectively told into the future. While each story in *Kissing the Witch* can be read as standalone tales, they constantly gesture towards alternative futures for the characters. To examine this storytelling relay, I will draw from feminist philosopher Pamela Sue Anderson's concept of mutual vulnerability to argue for the importance of a collectivity for female storytellers to work through their silencing. In order for the storytelling baton to be passed on successfully, storyteller and listener have to recognise their own vulnerability to being silenced. Additionally, I will lean on Jacques Derrida's idea of *différance* to consider how Derrida's play with silence can add to our understanding of continuous storytelling in Donoghue's retelling. Through this relay, *Kissing the Witch* offers a form of storytelling that opens itself up to the future, inviting a multitude of other storytellers who may want to join in.

Hafizi, Sepehr

Title of paper: The Meaning of Life in Vladimir Nabokov's 'Signs and Symbols'

Abstract: Vladimir Nabokov is famous for his controversial novel *Lolita*. However, he was also a prolific short story writer, many of which include themes related to the mind, patterns and symbols, fate and émigré life. One of his most celebrated short stories is 'Signs and Symbols'.

Here, I believe Nabokov is tackling questions about the meaning of life: do we live in an uncaring absurdist universe where things are led by chance or is the universe always guiding us? The three main characters are unnamed: an elderly Eastern European Jewish emigré couple and their son. They had managed to escape to America from the Nazis and the Holocaust. However, the son who had made previous attempts on his life ends up in an asylum with the fictional diagnosis of 'referential mania', presenting with delusions of reference and reading excessive meaning into things.

Nabokov leaves the ending of the story open. He sets up the plot such that as a reader you may expect the son to complete his suicide. He even repeatedly refers to some jelly jars, birthday gifts for the son that we are never sure he is ever going to receive. The referential mania becomes so contagious that it infects the reader to feel compelled to overread the text and decide that the son did indeed die by suicide, when actually other endings are still possible. So, it seems that the family successfully managed to escape having their lives being destroyed by the Third Reich, but not by the reader.

Camus' absurdist view of life was that the universe is indifferent and that we need to generate our own meaning in life in order to cope with our Sisyphean state. However, I contend that in 'Signs and Symbols' Nabokov is suggesting that reading too much meaning into things may

actually lead to destruction and suicide. Thus, extremism is associated with annihilation of self and others, while Aristotelian moderation allows a more balanced and life affirming path.

Hill, Rebecca

Title of paper: “A Feast of Sound and Mouths”: Deaf Representation in Short Fiction

Abstract: In Harriet Martineau’s words, “blindness is frequently made interesting in books; deafness seldom or never.” From the “deaf-mute” to the “deaf and dumb”, historical ignorance of deaf people has led to a lack of representation in literature. Often, where they are included to begin with, deaf characters are given voices by external characters, and their true, internal voices are left unrecognised and unimagined. The deaf are ignored, dismissed, and deemed unworthy by both society and art. So who speaks for the voiceless? On those rare occasions where we imagine what a deaf person may be thinking, what words do we feed them? How do the hearing reconcile the lack of verbal communication with themselves? And how do these external narratives match up with the true internal narratives of deaf people? What voices do they give to themselves? Hearing authors can often use deafness for shock value, or to promote the “Christian duty” of charity, as seen in Alice T. Terry’s ‘Laurens Beecher, Christian’. In Dickens’s ‘Doctor Marigold’, we see a man projecting his late daughter onto a newly-adopted deaf girl. H. G. Wells and C. M. Eddy Junior examined the “delicate intelligence that brooded in external darkness and silence” in their short horror ‘Deaf, Dumb, and Blind’. But there is hope. A steady stream of new authors are joining the sparse ranks of their historical peers to promote the reality of deaf life experiences through authentic representation. In Ross Showalter’s ‘Feast’, for example, we see the modern reality of navigating a party with technological assistance while still weighing the effects of social isolation. This paper will explore non-normative communication in short fiction, focusing on the differences between how ‘voiceless’ characters are imagined and represented by others versus how they represent themselves.

Ho, Hannah Ming Yit

Title of paper: Anglophone children’s short stories: An emerging didactic practice in Brunei Darussalam

Abstract: The pragmatic orientation of children’s short stories has been evident in their task of shaping young readers’ outlook, approach and attitudes towards a wider world beyond fictional realms. Over recent years, considerable advances have been made in the genre of children’s fiction within the Anglophone writing scene in Brunei Darussalam. Increasingly, its appeal, effects and influence within and beyond local audiences can be evaluated not just in terms of writing as an act of decolonisation but as a didactic literary form. Along this line, two questions are posed. Firstly, how is the local short story used as a conducive educational platform for little readers, and for what purpose? Secondly, what is the extent of children’s short stories as an effective means to please and move their young readers? To address these, Anglophone children’s short stories produced in Brunei Darussalam will be discussed, including “Riki and the Bird’s Nest” (2022), “Riki and the Dream Seed” (2021) and “Bintang the Cosmoccat and the Star Twins” (2020) written by Aammton Alias. As a point of departure, M. H. Abram’s idea of a pragmatic orientation of texts is brought to bear on child protagonists, their conflicts, and literary devices including animal imagery. Children’s short stories

complement messages of environmentalism, eco-responsibility and inclusion. The role of illustrations to accentuate didactic contents is highlighted in comparative readings of the aforementioned short stories that convey imbricated aesthetic-political values. Visual drawings not only attract and entertain young readers, but move them to understand salient themes and question current practices, struggles and views. Using an ethical critical inquiry, limitations of short stories as a tool for pragmatic teachings will also be discussed. Ultimately, short stories aimed at young children integrate lessons that resonate with local, but also global, values as illustrated within the literary fiction of Brunei Darussalam.

Ho, Wen-Shing

Title of paper: “Game-Mode” Improvisation: Composing Short Stories With Filmed Diaries

Abstract: This paper aims to discover a creative outcome in storytelling by making three sequential film experiments to compose short stories with film diaries. Drawing from my professional background as a filmmaker and writer, I study and practice both verbal and visual literacy through concept writing with text in pre-production, followed by practice in game-mode improvisation with chamber-size film repertoire talents during all phrase of film-making as a means to articulate sonic and visual expression. Text serves as a blueprint for sound and image creation. The assumption of The game-mode improvisation arises from my practice in several precursors’ improvisation method for time-based media such as Film director Mike Leigh’s “Performance-Center Mode”, Federico Godfrid’s director-actor collaboration “Journey” during the pre-production rehearsal research on film site. This process lies in constantly seeking unique perspectives to subjects of interest. The compound forms of literature in moving images, animated sequences, soundscape and text are fundamental for telling stories. All the performances contribute to the composition under a situation, the rules of game, my job is to film my perspective by digital recording devices. The model of “filmed diaries” that the filmmakers Jones Mekas, and Robert Frank create in a mix of fiction and documentary back in 1960s inspires the recorded footage. The purpose is to tenderly observe the human behave and tell stories with an understanding of human’s sufferings. I would observe, re-construct and edit those improvised film diaries employing the composition techniques of cyclic time onto cinematic storytelling. The narrative form of those film dairies would therefore create meanings and manipulate emotions during the production and post-production. New technology brings new aesthetics. As a result, I am able to explore something like notating the short story with sound and imagery. The abstraction once belonged to music, but now to the visual, to the trans media form of literature.

Izumi, Yoriko

Title of paper: Reading Short Stories for Psychological Well-Being

Abstract: This presentation aims to explore, through a close reading of two stories written by W. S. Maugham (1874–1965) and O. Henry (1862–1910), the bibliotherapeutic potential of reading short stories. Bibliotherapy is defined as ‘the use of selected reading materials as a therapeutic adjuvant in medicine and psychiatry, also guidance in the solution of personal problems through directed reading’ (Webster’s Third New International Dictionary). In the past 2 decades, the objects and applications covered by bibliotherapy have become flexible and extensive; accordingly, studies and reports on this subject have continued to increase. Indeed,

books have served as valuable sources of wisdom for countless readers for centuries; they have healed our anguish, inspired our courage to move forward and offered us living models, among others. Meanwhile, bibliotherapy is an attempt to link literary works with a more practical potential by determining, through design, how books facilitate the management of different problems, including enuresis, divorce, alcohol dependency, low self-esteem and ethnic identity. While many studies in the last 20 years have used self-help books for bibliotherapy, a mapping of academic papers focusing on the therapeutic role of literary texts has confirmed that all forms of literature (novels, poetry, short stories, fables and haikus) are helpful in readjusting readers to their experiences and lives. These studies also suggest the further urgency of developing the potential for bibliotherapy from a literary research viewpoint. As an attempt to develop this line of thinking, this presentation examines the literary techniques and skills adopted in W. S. Maugham's 'The Fall of Edward Barnard' and O. Henry's 'Witches Loaves'. A common feature extracted from these two short stories is the role of place – that is, by depicting characters who settle down in a quiet life in specific locations, the authors provide hints as to where and how one can find happiness. Maugham's manipulating voice effectively facilitates the reader's identification with a character in that they are given the opportunity to interpret the character's motive and then reflect on their own. Henry's typical style of ending readjusts the reader's perception, the viewpoint from which they face their personal experience. In addition, the two writers' experiences and life histories formed their unique and even sceptical thoughts on what we are as humans. Various themes, such as egoism, misconception, indiscrimination, loneliness, disposition, integrity, sensitivity, vulnerability, self-sacrifice and compassion, are well portrayed and inferred through the writers' sensitivity.

Jesuvadian, Mercy

Title of paper: Micro-fiction as an Andragogic tool

Abstract: Teaching adults is fundamentally different from teaching young children and adolescents. This presentation explores the use of micro-fiction as an andragogic tool, drawing from my experience as a facilitator of professional development courses in Early Childhood Education in Singapore. Adults deliberately select particular professional development courses to build up their knowledge and skill set to further their personal and professional goals. Adult learning experiences need to be crafted in ways that align with how adults learn, namely, to incorporate prior knowledge, personal and corporate life experiences, and specific problems that adult learners want to address and resolve in their professional practice. Engagement during a learning experience in a professional development course is contingent on the content presented as well as the discussion and dialogue facilitated through specific resources which are provided by the facilitator. The use of case scenarios as a learning tool in adult education courses is typical. However, the case scenario though aligned to specific problems may not be an effective means to generate engagement and reflection enough for the adult learner to draw from the real-life experiences of others as well as themselves. The storied format of micro-fiction, however, is able to fully immerse the adult learner into the issue being discussed. It encourages connection as it has a start, a middle, and an end within a maximum word count of 1500 words. The story form leverages emotion and character development, which pull the reader into building a connection with the problem or issue at the heart of the story. By using micro-fiction as the discursive resource in an adult learning setting and experience, facilitators are able to invite learners to reflect and problem-solve through engaging their prior knowledge, personal experience, and newly introduced knowledge that the current course presents. In this presentation, I share the process of creating such micro-fiction from academic research I have

undertaken and discuss how the use of micro-fiction instead of traditional case scenarios can enhance the ways adult learners participate and problem-solve in education-related professional development courses in the field of early childhood education.

Jin, Hengshan

Title of paper: The Representation of the Side Effects of Economic Reform in Contemporary Chinese Short Stories

Abstract: The Economic Reform, which started about forty years ago in China, has exerted great impact on the country in various aspects and has amazingly changed people's life to the largest degree ever seen in the history of the country. So many literary works have been written and published celebrating the encouraging and enlightening effects brought about by the reform. Meanwhile there are also impressively a great number of literary efforts focusing on the traumatic imprints left on the heart and the mind of some people as a result of the sweeping reform not only in economy but also in other areas of everyday life. Such a memory as loss, defeat, frustration, sorrow, sadness and even madness finds their ways into the literary works of some contemporary Chinese writers like Li Er, Su Tong, Fang Fang, Zhao Mei, Bi Feiyu, etc, quite few of whose short stories reveal the side effects of the economic reform, and therefore speak strongly to the sufferings of those who lag behind of the pace of the social changes. The short fiction of these writers centering on the social problems of various kinds in contemporary China, as matter of fact, sheds much light on the complicated economic and political mechanism involved in the reform, and hence, providing a window into the conflicts of interests pertaining to people of different walks in the country. Based on this study, one might achieve a better understanding of the unprecedented economic reform which is still underway at the present time.

John Sekar, Jeyaraj

Title of paper: Short Stories in Language Classes in Indian Universities

Abstract: Background Short stories can be a valuable teaching tool in both language and literature classes, but the approach may vary depending on the class's focus. In language classes, short stories are often used to enhance language skills while in literature classes, they are studied as works of art, with emphasis on literary analysis and critical thinking. Regardless of the class, short stories can be engaging and enjoyable for students of all ages, and teachers can utilize various pedagogical approaches to teach and learn short stories. In many Indian universities, short stories are included in the language curriculum, but some teachers may still use colonial pedagogy to interpret them, without considering students' interests. Hypothesis However, incorporating short stories in English language classes can be a fun and effective way to help students develop their language skills and explore diverse perspectives and cultures. This qualitative paper suggests that short stories can be a powerful tool in compulsory, general English language classes, utilizing collaborative learning. Experiment with Empirical Evidence The experiment involved selecting final year postgraduate students of English language and literature who will soon begin teaching English as a second language at either secondary or higher education levels. These students were tasked with reading Somerset Maugham's "Verger" for discussion during three consecutive classes in a week. Collaborative activities included group analysis of the story's characters, plot, and narrative techniques, as

well as writing short responses and reflections. The students' active participation demonstrated the effectiveness of using short stories to develop language and critical thinking skills. Through the collaborative approach, they were able to compare and contrast this method with traditional pedagogy, where the teacher solely pronounces the meaning and message of the short story.

Kamata, Suzanne

Title of paper: Creating Mash-up Stories in the EFL Classroom

Abstract: The New Japanese Course of Study set forth by Japan's Ministry of Education, Culture, Sports, Science and Technology calls for the implementation of the Active Learning methodology in English and other foreign language classes, including interactive discussions among students, debates, and presentations. This is intended to counter the tendency of Japanese language teachers to reply upon the "grammar and translation" method and foster deeper learning among students who may have relied upon rote memorization to succeed at school. While the guidelines advocate for integrated linguistic activities, they do not emphasize creativity. Creative writing, however, offers opportunities for students to develop communicative skills, increase vocabulary, and is often highly motivating. Creative writing and storytelling need not be confined to solo writing on paper or screen, however. As a group activity, storytelling can help students cultivate many of the skills set forth as goals by governmental guidelines, including a familiarity with technological devices. This session will introduce an assignment in creating multimodal mash-up stories which was carried out in General Education Communicative English classes at a Japanese university. Students were divided into small groups and asked to combine a well-known Japanese story or tale with a Western fairy or folktale, and then present it in the manner of their choosing. For example, members were allowed to act out the stories, present them as kamishibai, or PowerPoint presentations, or create videos, among other methods. The instructor will show that although students may be unfamiliar with writing short stories in English, with sufficient scaffolding, they are capable of combining familiar texts in meaningful and original ways, while developing an understanding of story structure. The activity also allows students to collaborate, employ critical thinking skills, and capitalize on the individual strengths of group members. Furthermore, students are given the opportunity to make comparisons between cultures and express their creativity.

Kaur, Shreenjit

Title of paper: "What if we put the students at the centre?" Rethinking the role of stories in a Singapore primary classroom.

Abstract: Student agency is an important idea but what does it look like in the primary classroom and what does it mean for the children who experience it? Countless schools make reference to nurturing independent, self-directed learners, but there is still limited understanding on how student agency can translate into instructional practice (Vaughn, et. al., 2020). This presentation will focus on a small-scale project that used a narrative nonfiction to support student agency in three Primary Five classrooms through a series of technology-enabled lessons.

Some stories have the potential to trigger conversations and motivate children to explore diverse perspectives, question assumptions and reflect on their experiences. The story selected

for this project was used as a resource due to its authenticity and real-world applicability, and it ignited student's curiosity and cultivated a dialogic classroom for the students and teachers to co-construct learning. To scaffold the learning process, the team adopted a blended approach with technology enhanced learning as a means for students to express their ideas, engage in conversations and acquire new knowledge.

Through a series of lessons, this project aimed to strengthen students' sense of agency by encouraging them to pursue their own line of inquiry while the teachers adopted an adaptive stance towards instruction. The exploratory nature of the process meant that teachers had to embrace the 'chaos' that came with it as they guided the students through their inquiry. Although the precise definition of student agency remains elusive, Vaughn's (2020) model of dispositional, motivational, and positional dimensions of agency informed the team's understanding of student agency.

Reflections from students showed that they valued the freedom of choice they were given to steer their learning and as they navigated the challenges that came with such an open-ended project, the learning environment enabled them to be 'drivers' and not 'passengers' in the classroom. While students were positioned as knowledgeable others in the classrooms, opportunities for them to take action for change and expand their learning to exert influence on their environment were limited. This limitation suggests that more support is needed for teachers to develop learning experiences supportive of student agency.

Kiriyama, Keiko

Title of paper: A Comparison of Goblins in Charles Dickens' and Marie Corelli's Christmas Stories

Abstract: Goblin, a representative supernatural creature in a fairy tale, has been portrayed as a vicious character causing harm to human beings in Victorian literature. Wily goblins in Christina Rossetti's "Goblin Market", for instance, lure a girl by means of ripe fruits. In "Amelia and the Dwarfs", Juliana Horatia Ewing depicts malicious goblins who kidnap a woman into their underground abode. The goblin king in George MacDonald's *The Princess and the Goblin* confines a boy in his subterranean palace in order to taste his flesh. There is no doubt that goblins dwelling in the region below the ground are barbarous spirits who resort to violence against humans.

However, one unique goblin exists in "The Strange Visitation", a Christmas short story, written by Marie Corelli, a Victorian bestseller novelist. Although Corelli has been neglected in the research of Victorian stories, she built up enormous popularity at that time. In her story, Goblin visits a miserly protagonist on Christmas Eve and invites him to a one-night journey for the educational purpose of conversion from a stingy man into a charitable one. The theme of protagonist's conversion thanks to goblins' help reminds us of another Christmas short story: Charles Dickens' "The Story of the Goblins Who Stole a Sexton" in which a mean sexton is forced to reform himself to become a generous man.

In both tales, goblins assume the role of tutor to protagonists, but the characteristics of goblins displayed in each story is quite different. Dickens' goblins take the sexton to their subterranean cave and give a corporal punishment to him, but Corelli's goblin never employs violence and prefers the space above the ground to the underground. My presentation shows how savage spirits turn into hospitable ones by making a comparison of goblins delineated in Victorian Christmas short stories.

Kumar, Sathish

Title of paper: Science Fictions Will No Longer Be Treated Fictional: A Thematic study of Isaac Asimov's "Robot Dreams"

Abstract: With reference to Isaac Asimov's short story "Robot Dreams" (1986), this paper aims to provide possible literary facts from within the select work claiming how science fictions are critically used to register powerful subliminal messages in humans that prepare them for a dystopian life style. By putting forth the evidences that substantiate the preceding statement, this paper tries to prove how once a science fiction will no longer be treated fictional rather a non-fictional scientific journal of an author. While doing so, it establishes the ways of treating science fictions as references to alter the psychic patterns of humans by the authors who foresee the far distant futuristic evolutions. In this paper, it is shown that the author of the story is very particular in either registering the subliminal messages by arousing fear or arousing fear through repetitive subliminal messages where it is vivid that according to the author both will help in changing the psychology of humans. The above idea is well explained with an example of how the entire story is drawn into a small conversation between two human characters in the presence of a robot where expressing, exchanging and registering the message is felt more prominent than the events with numerous characters. The key challenge of this paper lies in convincing the readers that the evidences from the select text taken into considerations are not just mere eventual circumstances within the framework of the plot but textual prototype references of scientific models that may come into existence gradually. In parallel, the challenge includes the subtle understanding of how humans are involuntarily trained with the repeated subliminal messages through Sci-fi short stories that alter the psychic patterns of humans to respond even to the things that may or may not emerge in future. Thus, the paper attempts to bring into light a belief that science fictions will no longer be treated mere fictional.

Kumari, Nivedita

Title of paper: Folktales from India and Japan

Abstract: Folktales are stories that were written or told (re-told) and remembered over generations by also being written in different forms in the literature. The current study focuses on folktales from two Asian countries. As these tales were popular, they were also translated in English and available online in different genres. The folktales are chosen for this study on the basis of the theme of these tales (a) victory of good over bad and (b) choice of a romantic/life partner. The tales chosen are: 1. Japanese: (i) Momotaro (The story of the Son of a Peach) (ii) The princess Kaguya Hime Both the stories are taken from The Project Gutenberg eBook of Japanese Fairy Tales, by Yei Theodora Ozaki (eBook published 2001, last updated 2011) 2. Indian: (i) The story of the Monkey and the Crocodile (from Panchatantra; a compilation of fables by Vishnu Sharma in around 200 BCE; translated by Rohini Chowdhury 2017) (ii) The Vampire's first story (from Baital Pachisi; compiled in 11th century in Sanskrit by Somdeva; translated by Richard F. Burton published in April 2022, last updated November 2022) The study describes these tales based on the (a) time and setting of the stories, (b) turn of events, (c) characters, and (d) the manner in which they convey a moral lesson and/or convey a message in each of these stories. The two stories from each different culture are also analyzed for the similarities or differences in categories mentioned in (a) – (d).

Lathar, Vikas

Title of paper: Aging and Existential Concerns: A Study of Anita Desai's Select Short Stories

Abstract: The paper critiques the treatment of theme of aging and existential concerns in Anita Desai's select stories- Pigeons at Daybreak and A Devoted Son. Anita Desai is a well-known Indian writer in English who has put human sensibilities and experiences on paper through her works. She is the recipient of prestigious Indian Sahitya Akademi Award for her novel Fire on the Mountain. Old age is an important stage in human life as it marks and signals the climax of life's journey. Often it is conceptualised in numerical terms only. But in reality identity of an old person consists of social, political, economic, cultural and psychological dimensions also. This identity has experienced meaning and purpose of life. Literature being a product of human culture and imagination reflects the various facets and forms of life. After introducing Desai as a writer, the paper conceptualises aging in the light of various dimensions. The existential concerns related to old age is discussed in the context of her two selected stories. The paper explores how the story Pigeons at Daybreak presents the bond of love and companionship between old couple which is facing various existential issues in life. This emotional story underlines death as relief and liberation from the struggles and suffering of old age. The story A Devoted Son depicts the fluidity in father-son relationship in the context of changing time and perspective in life. The paper discusses the relevance of these stories in the current postmodern period where productivity, energy and utility have gained supremacy over long established social norms, values and traditions.

Lee, Jackie Fung King

Title of paper: Production of Digital Stories to Nurture Children's Positive Values

Abstract: Personality develops from a young age. Children form specific character through learning from parents, school teachers, peers, as well as the media to which they are exposed. Children's literature, an educational medium endorsed by parents and school authorities, is considered a very powerful socialisation agent through which young children build character and develop positive values. In Hong Kong, the Education Bureau encourages schools to enrich English language learning and teaching through incorporating moral and civic education, as well as using information technology to make teaching and learning more interactive. To equip preservice teachers with these skills, this project involved the participation of 22 preservice teachers in an education university to produce original digital stories that stress values education for senior primary school children. Using Book Creator, Canva, PPT and other online tools, the student teachers produced a total of 25 digital stories for senior primary children, as well as the accompanying lesson plans and instructional materials, to facilitate school learners to develop positive values and good character, such as cultural awareness, respect, responsibility, gender equality, caring, friendship, self-acceptance, civic sense, confidence, sportsmanship, helpfulness, compassion, coping with changes and service to others. Six online mini lessons were also produced to demonstrate how to use the digital stories in classrooms. Eight selected e-books and the accompanying learning activities were tried out with Primary 5 and 6 students in a local primary school to evaluate the usefulness and impacts of the materials designed on school learners. Post-lesson questionnaire surveys and interviews were conducted with the school children. Encouraging feedback was received.

Li, Yunxiao

Title of paper: Loneliness of the Glass Family

Abstract: This article intends to discuss the loneliness that haunts the Glass family. Loneliness that appeared as ills of modern society was relevant to the problems of individualism and isolationism that supplanted the optimistic transcendental concept that solitude is a way to concentration on one's inner self that affirms the divinity of man. Salinger anticipates the sociologist Philip Slater who condemns American obsessions with privacy in his book *The Pursuit of Loneliness* (1970). Seymour Glass and Franny Glass were beset with an existential crisis. The pressure of conformity prevailed against the autonomy that is to retain the freedom to define one's own path. Salinger create a sense of entrapment of futility on characters caught in webs of circumstance. For them, humans are isolated from each other, having links and being led by a blind-selfish inner will. In order to escape the blind will, they either withdraw into artistic or religious contemplation, trying to appease one's innate thirst for recognition, credit, and most importantly, "the will to live". They mixed up the personal self, possibly inaccessible to anyone else, with his own life-path that largely depends on his own moves. They observed and evaluated everything that is around them, and hesitated. They tried to break the deadlock by intensive reading of Eastern philosophies, existential philosophy, Japanese haiku and Chinese literary works. However, it proves that the more they read, the longer they wait. The inner landscape might be hidden from fellow human beings, but to wait and only waiting is a tragic error.

Liang, Iping

Title of paper: Between Humans and Animals: On the "Trans-species" in "The Vet" by Charlson Ong

Abstract: This paper examines the notion of the "trans-species" in the short story "The Vet" by Charlson Ong. Published in *Likhaan: The Journal of Contemporary Philippine Literature* in 2008, the story concerns the issue of the difference between humans and animals. Narrated by a vet, Dr. San Diego, and his client, Mr. Legazpi, the plot of the story develops by the dialogues between the vet and the patient. Its significance is threefold. First, true to the genre of the short story, the story depends on the dialogue exclusively to develop the plot. Like that of Ernest Hemingway, the dialogue in the story is snappy and to the point. It is the main engine for plot development. Second, the theme focuses on the difference between humans and animals. While trying to help Mr. Legazpi's dog "Google," San Diego comes to realize that there is actually something very wrong within Mr. Legazpi. He tries to stay out of the family trouble revealed by Mr. Legazpi. The dialogue then reveals the marital problems that becloud the family. Third, Mr. Legazpi invents the notion of the "trans-species" to signify the ambiguity between humans and animals. Taken everything into consideration, the short story is one of the few that explore the important theme of the human-animal relationships.

Liao, Weichun

Title of paper: Personal Statements for College Application Written by Chinese Students: Emergence of A Subgenre of English Short Story in China

Abstract: There has been an increasing number of Chinese students going abroad for college education in the recent decade. From academic year 2008/09 to 2018/19, the number of college and university students from China in the United States has grown from 98,235 to 369,548. The United States are becoming an increasingly popular study destination for Chinese students, which made China the [leading source of international students](#) in the U.S. education market. On the other hand, it also means that more than three million Chinese students have written a personal statement for applying for an American university. A survey of the selected personal statements written by the Chinese students indicates that aiming to demonstrate the personality of the applicant, these personal statements are mostly creative writing. Given that the required length of a college essay is usually about 600 words, many of the Chinese students' college essays are actually short stories in English (or micro story, to be more specific), only that they are creative writing of short stories in English for a specific "commercial" purpose. Since a personal statement attempts to impress the Admission Officer by showing what kind of person the applicant is, the Chinese students have to think about what individuality they present would touch and convince the American Admission Officer. Interestingly, the study on the college essays shows that many Chinese students have chosen to emphasize their Chinese identity, and one of the common means to highlight the Chinese identity is to describe the applicant's connection to certain Chinese food. Food, perhaps the most powerful and most popular symbol of Chinese culture, is now employed by the young Chinese students to move American Admission Officers. By telling their stories with PuEr Tea from Southwestern China, or Lanzhou Noodle from Northwestern China, these students impress the American Admission Officers with their commitment to traditional Chinese culture, and successfully get accepted by American universities, many of which are top universities. There is little creative writing in English in China, so the personal statements may be the only works of English creative writing in the country, and probably an emerging subgenre of short stories. Further research on these college essays may shed light on the relationship between China and the world, and on how Chinese young people perceive themselves and the world.

Lynch, Gay

Title of paper: The Short Story Train: Concatenation

Abstract: Train stories have been written and read for roughly two centuries. As an addendum to a stalled novel featuring the coming and going of trains laden with symbolic freight – impermanence, transience, longing, and loss – and over the most intense Covid years, I found myself writing a suite of stories about trains.

Disavowing the rampant cliché 'journey' this paper seeks to understand how stories set on trains enable clear beginnings and endings and a unifying structure. Train narratives move characters in a circumstantially passive state to various places; train compartments contain them in a diorama moving through panoramas. Interior carriage provocations and baggage brought aboard can catalyse action, lead to powerful human connections and revelations, and test existing class and identity structures. Train stories can present social microcosms or capsules of meaning. But how is that different to any short story?

How do the best story writers handle a drama in a confined but moving space? Apart from the characters' physical stasis, how do train stories work distinctively? Are they more likely to spring from their author's lived experience – a compression of travel genre, or vignette from life writing? This may be difficult to discern without investigating biographical or exegetical secondary texts. Do itineraries strengthen narrative arcs?

Train stories abound. Analysts theorise about trains, from Freud's phallic symbology, to the haunting of Holocaust descendants and survivors in whose minds trains signify death. Passenger characters embark for a myriad of reasons including transnational migrations. In their interactions, they carry the baggage of class, education, ethnicity, and wellbeing. Writers need to manage conversation and mood within the confines of the carriages.

Many great writers wrote train stories: Lydia Davis, Arthur Conan Doyle, Ernest Hemingway, Bohumil Hrabal, Guy de Maupassant, Vladimir Nabokov and Flannery O'Connor, as well as contemporary writers such as Ali Smith. 'An Idyl' by Guy de Maupassant, in which desperate hunger is satisfied on a train inspired me first.

I do not propose to survey them all, nor to represent various genres and modes of telling. In analysing two or three selected train stories and making precise reference to others, I seek to understand the allure of their settings, and whether they enhance or challenge well-attested elements of short story excellence. Do they provide more opportunity for narrative coincidence and surprise? Do protagonists relinquish agency on trains? What can be discovered about the mythoi of progress and resettlement?

Whether fictional trains are symbols or devices for plot or spatial constructions, depends on the intentions of their creators and the acuity of their readers. My conclusions will inform the generative back and forth between exegetical thinking and my suite of train stories.

MacGowan, Christopher

Title of paper: O. Henry's Dark Thanksgiving

Abstract: O. Henry's "Two Thanksgiving Day Gentlemen" appeared in his collection *The Trimmed Lamp and Other Stories of the Four Million* in 1907, a story often characterized as "affectionate" and "touching." But despite the comic elements in this holiday tale of a well-dressed Old Gentleman annually treating the same ragged, poverty-stricken homeless man to a grand Thanksgiving dinner—a gift that on this occasion sends them both to hospital—the story also offers some sharp criticism of American culture and perhaps of the holiday itself.

Part of O. Henry's skill and continued appeal as a short story writer is his ability to blend, even disguise, such criticism within a humorous narrative tone often achieved through contrasts and exaggeration. In this story, for example, its humorous pairings superficially temper the story's central targets. For humor here we have the pairings "The Magna Charta or jam for breakfast"; the Old Gentleman's self-satisfied speech offering the Thanksgiving meal and the Declaration of Independence; a "Thanksgiving appetite" and the "Statute of Limitations"—while among the story's central targets are the pairings money and medicine, history and instant rituals, and of course the two men one of whom is starving and the other well-fed, the humor of the story being the surprise of which is which, as well as naming one of them "Stuffy Pete."

The gentleman's generous gift sends both men to hospital because the homeless man had been the recipient of a large unexpected charitable feast barely two hours before having to force into himself the second annually donated one; while the gentleman who annually provided this traditional meal had not himself eaten for three days. This is how O. Henry supplies his customary plot twist. But within the narrative lies the author's condemnation of a culture's insecurities and historical amnesia—a culture that—mirroring the condition of the two protagonists—he suggests is both over-stuffed and empty.

Among the story's other targets are the provincialism of New York, Dickensian charity, a feudal rationalization of hierarchy despite democratic promise, the scam of industrial insurance, the reverence for language without meaning, the mercenary nature of medicine., and

perhaps even pointing to the deathly reversal to come for one of the parties at the first Thanksgiving.

McIlroy, Tara

Title of paper: Digital short fiction and language learning: Insights from a CLIL course in Japan

Abstract: In part as a perceived need to embrace change while working with learners in digital environments, universities are looking at new ways to engage learners with content while they also learn second and foreign languages. Because of the ubiquitous nature of digital storytelling in today's world, digital literature is a potentially successful source of material. However, uses of digital literature, including short stories, for language learning are not fully understood at the current time because of limited availability of suitable teaching materials. This presentation reports on the curriculum design and pilot teaching of a university literature and language course in Japan. Employing contemporary theories of literary and language learning, the course includes a selection of short digitally mediated texts as examples of non-canonical literature. Part of a wider university curriculum renewal project, the course uses methodology from the content and language integrated learning (CLIL) approach. Additionally, a recent model for literary competences (Alter & Ratheiser, 2019) was selected to support the CLIL design of the course. The literary competences model refers to elements such as empathetic competence, aesthetic and stylistic competence, cultural and discursive competence, and interpretative competence. The literary competency model applies Common European Framework of Reference for Languages (CEFR) descriptors from the Companion Volume (2020) and associated supplementary texts (2001, 2016). The specific descriptors relevant to literature and the short story are those related to analysis and criticism and personal response to creative texts. This talk will outline the course and general approach to text-selection, as well as providing suggestions on how to determine suitability. The presentation also considers how these descriptors may be particularly suited to digitally mediated texts, the ways in which we read differently using digital tools, and the needs of diverse learners. Using insights from learners, the presentation includes ideas for texts and activities for curriculum designers and language educators. Finally, the talk will discuss the potential uses of digitally mediated short literary texts in different contexts and at a variety of levels and language proficiencies.

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Mei, Xiaohan

Title of paper: Historical Representation, Metahistory, and Nathaniel Hawthorne's Ideas of History in his Short Historical Fictions

Abstract: Throughout Nathaniel Hawthorne's writing career, the form of short historical fiction is one of the most important genres among his historical fictions. By selecting, editing, and arranging historical materials from the colonial period to the republic period, Hawthorne expresses abundant of historical representations and complicated ideas of history in his short stories. After the interpretation of Hawthorne's representative historical romances, we can find out a logical chain in Hawthorne's idea of history distinctly: through the disenchantment of history, suspecting historical narratives and historiography, Hawthorne casts a strong suspicion on the seriousness and certainty of history. This multi-dimensional suspicion of history, in turn, further enriches the historical expressions in Hawthorne's works and enlarges aesthetic tensions in Hawthorne's short stories.

Morrissey, Ted

Title of paper: Beauty Must Come First: The Short Story as Art Made of Language

Abstract: Fiction writer, essayist, critic and translator William H. Gass (1924-2017) – recipient of copious accolades, including Pushcarts, Best American Stories, an O. Henry, the PEN/Nabokov Award, and American Book Award – said that his sole responsibility as a writer was “to the language I’m using and to the thing I’m trying to make.”¹ Gass’s attention to his language, to its style, was paramount in his fiction (really, in all his writing) because “when language is used as an art it is no longer used merely to communicate. It demands to be treated as a thing.”² As such, Gass was less concerned with narrative elements that most other writers tend to grant supremacy, elements such as plot, characterization, and setting. He wrote, “In every art two contradictory impulses are in a state of Manichean war: the impulse to communicate ... and the impulse to make an artifact out of the materials of the medium ...”³ Gass believed the latter was the superior impulse for all artists, including writers, but yet the more difficult for readers to comprehend: “The attraction to the artist of the word made flesh, the love of the word as a resonance or a shape in space, is the least understood of all esthetic phenomena, being perhaps so purely a property of the creative consciousness ...”⁴ Gass’s emphasis on the construction of language over the construction of plot or character made some critics view his stories, novellas and novels as prose poems (in some instances, very long prose poems) more so than traditional prose narratives – a view associated with the fact his work garnered many awards but never appeared on bestsellers lists, in spite of being published by major houses like Knopf and Penguin. In the courses I teach in Lindenwood University’s MFA in Writing program (literature courses in, for example, Shakespeare, Joyce, and postmodernists like Don DeLillo, David Foster Wallace, Shelley Jackson, Eurydice, and Gass), one of my overarching objectives is to make students more mindful of language. My sense is that in workshops there is significant attention paid to the mechanics of fiction – constructing character, plot and setting, devising dialogue, manufacturing mood – but less paid to the stuff that makes all of it: language. And it is the artful use of language, more than anything, which will cause a story to stay with readers long after they have turned over its final page.

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¹ Jeffrey L. Duncan, “A Conversation with Stanley Elkin and William H. Gass,” *The Iowa Review* (Winter 1976), p. 53.

² William H. Gass, “Gertrude Stein: Her Escape from Protective Language,” *Fiction and the Figures of Life* (Knopf, 1970), p. 93.

³ Ibid, p. 94.

⁴ Ibid, p. 95.

Ni, Zengxin

Title of paper: The Event of Waiting: Affective Suspension in James Joyce’s “Eveline”

Abstract: This essay rereads James Joyce’s “Eveline” as an event of waiting, from the perspective of both the character Eveline and readers. The concept of event foregrounded by Derek Attridge is brought into conversation with affect studies, more precisely, with the notion of “affective suspension”. By examining the event of waiting corporeally and affectively encountered by the protagonist and readers’ confrontation of the short story as an event, I strive to shed light on the significance of “event” as a narrative device and its role in shaping the character’s affective intensities and readers’ affective responses. I argue that the event of waiting, permeated with Eveline’s anticipation and uncertainty, impedes the character Eveline’s mobility and strands her in a slowed body and a suspended time, more importantly, an affective suspension; as such, readers’ affective response accordingly shifts from sympathy and empathy towards Eveline’s suffering past and prosaic present to an affective suspension due to Eveline’s failure to final mobility. To this end, I first interrogate how Eveline’s affective intensities, mainly for anticipation and uncertainty, change along with her sensational experiences and various involuntary memories while waiting for her Frank to elope abroad. In this way, the event of waiting mirrors Eveline’s state of limbo, suspended between the familiar and the unknown, between the ethical obligations and individual freedom. Additionally, readers’ sympathy and empathy towards Eveline’s unconscious narration while waiting for Eveline’s final decision will also be of importance to delve into. Thereafter, I trace the ways in which the form of this narrative contributes to the characters’ affective uncertainty and further affects the readers’ emotional responses. More specifically, I explore how the fragmented, non-linear storytelling and indirect speech, along with the circular structure of the narrative, intensify both the characters’ and readers’ affective suspension. Ultimately, the essay aims to reveal how the event of waiting can be applied as a narrative device to the short story in the exploration of affective suspension.

Novitz, Julian

Title of paper: Story Cycles and Climate Change: The Anthropocene, & Democratic Form

Abstract: Because of its looping, non-linear structure, the short story cycle is ideally suited to capture the everyday experience of the Anthropocene, particularly as it manifests through encounters with climate disaster. The dualistic nature of the short story cycle demands that its narratives be at once self-sufficient and interrelated. Its simultaneously fragmented and unified structure has the potential to address the complex interconnections and enmeshments of human and environmental elements in the Anthropocene in ways that work to integrate the consideration of climate disasters into everyday life. *A Constant Hum* (2018) by Alice Bishop, *Florida* (2018) by Lauren Groff, and *How High We Go in the Dark* (2022) by Sequoia Nagamatsu are all story cycles that centre, in some respects, on climate disasters. This article compares and contrasts how these authors approach disaster as a unifying theme or focus in

their respective short story cycles, exploring their use of the non-linear form to address the ways in which disaster works to reshape landscape and identity, and express the mesh of human/non-human interaction that typifies life in the Anthropocene.

Ouma, May

Title of paper: Warring culture, home and belonging in 'The Heartsick Diaspora'

Abstract: Home as we understand it is a place you are born, grow up in, eventually leave and long to return to. It is assumed that everyone has a place that they should call home and questions such as “where are you from?” are plentiful in daily interactions. This question when posed to ethnic minorities and multinational individuals hold a greater weight. It echos with undertones of “where are you really from?”, a suggestion that although they inhabiting the same spaces and experiences, they do not truly belong. Possession of more than one cultural identity can therefore become the source of tension and longing within multicultural persons. For many, the problem of belonging comes as a result of immigration by choice rather than force. That it was a choice does not lessen the vigour of the dissention, nor the loss of a place one can call “home”. Must the rejection of one culture to fit another persist, or can these warring cultures inhabit the same body and find belonging and a home? In Elaine Chiew’s short story collection ‘The Heartsick Diaspora’ we are introduced to the stories of South Asian characters and their emigration, identity, and family ties in the diaspora. The stories take place in the UK, Singapore and the US and feature stories of Japanese occupation; Singaporean sisters in New York; a Tiger Mother in Belgravia; and Samsui women in Singapore. As the characters negotiate unfamiliar worlds, raise children in other countries or are introduced to languages they don’t speak, there are reoccurring themes of belonging, or lack thereof, that arise. Throughout the novel there are countless more instances from various characters in their quest for belonging and the question of home therefore becomes not simply a matter of location or even the language we use to describe it, but a state of being. The ways in which these multicultural characters navigate these experiences, whether they do or do not assimilate to the cultures they inhabit is paramount to understanding the ways in which they view home.

Ow, Yeong Wai Kit

Title of paper: Longings and Belongings: Explorations of Ethnicity and Identity in Wena Poon’s and Alfian Sa’at’s Short Stories

Abstract: Depicting complex and shifting social settings, the short stories of Singaporean writers reveal a searing honesty when grappling with identity, and particularly racialised identity, in Singapore. Their writings traverse a gamut of experiences ranging from everyday covert racism to structural inequalities, all while maintaining vocal registers infused with humour and pathos. This paper focuses on the short story collections of Alfian Sa’at and Wena Poon, including Poon’s *Lions in Winter* (2009) and Alfian’s *Malay Sketches* (2012), to answer a specific and a general question. The specific question is how Poon and Alfian, in their differing modes, respond to the socio-political circumstances that prompt their illuminating and often provocative representations of identity issues. The general question, which is considered more speculatively, is why the form of the short story lends itself as an effective medium in revealing the oft-hidden aspects of sensitivity about racialised identity. If G. K. Chesterton is right in declaring that ‘fiction is a necessity’, in serving as a vital arena of civic

intelligence, short stories are an essential platform for voicing discomfoting perspectives about identity and society. This paper's contention is that stories like Alfian's and Poon's negotiate a diverse spectrum of ethnic identity issues which often remain undiscussed, encouraging a deeper, more mature engagement with the nuances and complexities of racialized identity in countries such as Singapore. If short stories in Singapore defamiliarize the reader while exposing the necessity of interrogating ideas about the postcolonial itself, such narratives also reveal the concomitant need to examine entrenched assumptions and perceptions about identity and ethnicity. Short stories traverse the space between racialised binaries to compel readers' self-reflection in a succinct and memorable fashion, adeptly dramatising the tension between concealment and communication to prompt readers' deeper reflection about racialised codes and signifiers.

Palmeirim, Bernardo

Title of paper: Lydia Davis' writing vs the conceptual 'writing' of Kenneth Goldsmith

Abstract: Lydia Davis, who was awarded the Man Booker International prize in 2013, has been on the cusp of exploring new directions in short form fiction. One of her stylistic traits is an apparent candour, whereby many of her 'stories' seem not to be stories at all but regular snippets of everyday life where an expected sense of 'literary style' or 'literariness' has been replaced by ordinary observations of the banal. Is this literature? Are these short pieces stories? Davis' flash fiction forces us to rethink short form fiction.

I aim to briefly sketch how Davis' writing may be better understood in light of the American everyday poetic tradition (Andrew Epstein, 2016). Although I will introduce the topic with a modernist example (William Carlos Williams), my main focus will be to compare and contrast Davis' apparent deflatedness of literature with the style and literary concerns of Kenneth Goldsmith, a contemporary everyday conceptualist poet/artist/critic/plagiarist, so as to better illuminate her writing against his poetics of "uncreative writing". After critically analysing some similarities and differences between Davis and Goldsmith, we should be in a better position to understand not only Davis' liminal work, but also new directions in American writing.

Ram, Prasanthi

Title of paper: The short story cycle as a utopian home for literary representations of family: a review of practice-led research

Abstract: The short story cycle is a lesser-known form that is often miscategorised as a short story collection or even a novel. In the pioneering text *Representative Short Story Cycles of the Twentieth Century: Studies in a Literary Genre* (1967), Forrest Leo Ingram writes that the short story cycle uses deliberate patterns of "recurrence and development" to create an "integrated movement" (Ingram 4) between and among the linked stories. Such patterns can include recurring narrators, major and minor characters, settings, and events. For example, Sandra Cisneros uses a single narrator in *The House on Mango Street* (1984) while James Joyce uses a single location in *Dubliners* (1914). This allows for a dynamic reading experience where each "successive" read can "significantly [modify the experience] of each of its component parts" (10). Ultimately, a well-executed cycle possesses the unique ability to balance the "individuality of the stories and the necessities of a larger unit" (5), meaning that each story

can be examined both as a self-contained standalone work and in connection to other stories. For my PhD creative writing project, I had initially hoped to write a novel about an extended Tamil Brahmin family over three generations. More specifically, I wished to examine the disparate and differing experiences within the diaspora across various locales and time periods to trace how Tamil Brahminness as an identity has evolved with modernization and migration. Part of this project involved presenting and re-presenting themes such as orthodoxy, patriarchy, and marriage in numerous ways, without succumbing to the pressure of reconciling any gaps. However, the traditional novel often necessitates a sustained plotline with a fixed perspective (or a controlled few). With my specific interest in capturing the inherent heterogeneity within diasporic familial experiences, I eventually found that the novel was an unsuitable, even uneven form. It would have been impossible to merge the tangential and disconnected threads I had in mind into a singular narrative, and doing so would have been a disservice to the larger community I was representing. I had also hoped to create co-protagonists, rather than a singular protagonist. These were thus the reasons that sent me searching for a new form, which I then found in Ingram's work, particularly his definition of the cycle as a negotiation between individuals and a larger unit. In this paper, I will, through a review of my practice-led research, detail the ways in which the short story cycle allows for not only an expansive portrait of a family but also a democratised one, where no one co-protagonist is privileged over another. Furthermore, the cycle is a utopian home for literary representations of family because it has the power to resist hierarchies that are ever-present in real life, both in families and the larger community, and allows for a balanced and egalitarian family portrait with multiple perspectives that are afforded equal weightage. Ultimately, this paper calls for more attention to be paid to this lesser known form and its largely untapped potential to accurately host diverse familial portraits.

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Rugen, Brian

Title of paper: Masculinity and sport in the short stories of Tom Perrotta

Abstract: Tom Perrotta is an American novelist and short-story writer. His novels have received numerous accolades, and two have been made into Academy Award-nominated Hollywood films. He has published two short story collections and has served as the editor for *The Best American Short Stories* 2012 series. His ability to chronicle the everyday life of characters living in American suburbia has led to comparisons with some of America's best short story writers, including John Updike, John Cheever, and Raymond Carver. One common theme across much of his work is the theme of masculinity and masculine identities, particularly in the context of sport. Scholarly work on masculine identities in sport has traditionally been informed by the concept of hegemonic masculinity. Theorists note that there is a hierarchical relationship between different forms of masculinity and hegemonic masculinity represents the normative and culturally dominant form of masculinity in sport. In recent years, however, inclusive masculinity theory (IMT) has been used in the context of sport to challenge notions of hegemonic masculinity, highlighting the social acceptance of men who may embrace identities that have been traditionally seen as feminine, or, less masculine. Increasingly, then, the field has recognized the challenges involved in understanding the complex performance of masculine identities in sport. In this paper I argue that the short stories of Tom Perrotta,

specifically ones about sport, or set within a sporting culture, reflect these very complexities of contemporary masculinities. In particular, I examine three of Perrotta's stories: "The Smile on Happy Chang's Face," "Senior Season," and "Me and Carlos." In these stories, Perrotta has created narrators who not only fashion traditional, hegemonic masculine identities, but also deal with challenges to those masculine identities in violent and destructive ways. Through the character-driven narration in the three stories, different levels of agency and self-awareness are also on display. At the same time, all three stories include characters who challenge traditional notions of masculine identity in sport. And although all three characters remain on the periphery of a dominant sporting culture in each of the stories, I argue that the characters act as foils for the narrator, subtly critiquing a dominant hegemonic masculinity, while becoming the true heroes of the stories.

Schildknecht, Flora K.

Title of paper: 'Garments Shed by Ghosts': Magical Realism and Trauma in Short Stories of Displacement

Abstract: This article discusses the intersections of magical realism and trauma in three contemporary short stories of displacement written in English: "Black-Eyed Women" (2017) by Viet Thanh Nguyen, "All the Names for God" by Anjali Sachdeva (2018), "Of Windows and Doors" by Mohsin Hamid (2016). A comparative examination of these works demonstrates what is gained—aesthetically, emotionally, conceptually—when each of these writers turns to magical realism as a mode for exploring the traumas of displacement. An assessment of these stories' particular portrayals of trauma demonstrates the value of each to literary trauma studies that seek to expand definitions of trauma beyond event-based, and some would say Eurocentric, models. Nguyen, Sachdeva, and Hamid's use of magical realism to make the hidden, subjective experiences of displaced characters legible for readers demonstrates the vitality of magical realism as a mode for engaging contemporary realities of mass migration.

Sellan, Rajenthiran

Title of paper: Retelling as a Pedagogical and Assessment Strategy to Develop Deeper Learning in the Language Classroom

Abstract: Much too often in the language classroom, teachers confine themselves to assessing comprehension of a written text using item types which are commonly used in high-stakes assessment. These item types typically include multiple-choice items and structured short-answer items. While this assessment practice is not without value (not least of which is test preparation), teachers need to expand their range of pedagogical and assessment strategies to enable students to make deeper connections to the comprehension text and enhance their language learning.

This presentation advocates the use of short stories as a resource and the use of retelling as a pedagogical and assessment strategy to develop deeper learning in the language classroom. This combination of resource and strategy facilitates the development of the 21st century competencies identified by the Ministry of Education, Singapore (2022): civic literacy, global awareness and cross-cultural skills, critical and inventive thinking, and communication, collaboration and information skills.

In essence, retelling provides students with an opportunity to process what they have read by re-presenting it. Among many advantages, retelling enables students to have a major role in (re)constructing a text as they not only have to consider what they have read but also formulate their thoughts without losing the focus on the holistic meaning of the text. This presentation also highlights how retelling can be used as a flexible strategy for students to collaborate with peers, and for teachers to integrate reading skills with listening, oral or writing skills.

By using a short story for upper primary students as a resource, this presentation demonstrates in concrete terms how short stories can be used to assess three different levels of retelling a short story: Literal Retelling, Summarising and Personal Response (Rog, 2003). Literal Retelling, which is at the most basic level of retelling, requires students to recall as many details from the story as they can. Summarising, which is more demanding than Literal Retelling, involves analysing the information to distil key ideas/salient points from the story, and/or combining these key ideas/salient points into a coherent text. Personal Response is the highest order of retelling as it requires students not only to distil key ideas/salient points from the story, but also to synthesise information from the story with their own ideas to form a coherent text.

Shieh, Hannah Wen-Shan

Title of paper: Spinsterhood and Care in Katherine Mansfield's "Miss Brill" and "The Daughters of the Late Colonel"

Abstract: According to Maroula Joannou, after the First World War, the term "superfluous woman" and "spinster" became interchangeable, and "spinster" was widely used as a pejorative term. If much that was written in the 1920s presented the spinster as a problem or "an abomination," there was also literary work published in the 1920s that was concerned with the plight of the spinster. Radclyffe Hall, for instance, observed how the labor of care predominantly falls to the spinster in the family home: "ghastly to see these unmarried daughters who are just unpaid servants." Unlike Hall, who approaches spinsterhood with pity, Katherine Mansfield's short stories "Miss Brill" and "The Daughters of the Late Colonel," whose protagonists are spinsters, attempt to give importance to the spinsters' moments of being, in which a revelatory awareness of her life is burgeoning. As Joannou points out, "Simply acknowledging the importance of moments of being and incandescence in the life of a character, who might otherwise be represented as wholly pitiful, can itself be a mark of respect." By tracing the context in which Mansfield wrote these two stories, Mary Burgan reads Mansfield's writing about the spinster as a tribute to the single female servants who cared for her during her worst moments in which she suffered from tuberculosis.

In a letter dated 21 November 1920, Mansfield told her husband John Middleton Murry how much she cares about her protagonist in "Miss Brill" and how she attempts to show her care through writing about the life of the spinster (1920): "One writes (*one* reason why is) because one does care so passionately that one *must* show it." In another letter dated 23 June 1923, Mansfield told the young novelist William Gerhardt that it was definitely not her intention to approach the spinster sisters with condescension in "The Daughters of the Late Colonel": "They thought it was 'cruel'; they thought I was 'sneering' at Jug and Constantia; [...] . Its almost terrifying to be so misunderstood. There was a moment when I first had 'the idea' when I saw the two sisters as *amusing*; but the moment I looked deeper [...] I bowed down to the beauty that was hidden in their lives and to discover that was all my desire."

Drawing on Joannou's study of spinsterhood in the 1920s, Burgan's reading of Mansfield's stories about spinsterhood as "a gesture of homage rather than satire," and Mansfield's own comments on these two stories, this essay aims to explore what Mansfield calls "the beauty that

was hidden” in the lives of the spinsters in her stories. While most critics focus on how the spinster daughters are restricted by unrelieved domestic servitude of caring for aging parents imposed by their father in “The Daughters of the Late Colonel,” this essay attempts to acknowledge the importance of the daughters’ caregiving, which makes them feel useful and gives them an identity in an era when spinsters were considered “superfluous.” In other words, their indecision about freeing themselves from the domestic obligations might be attributed to the fact that they benefitted from being caregivers. As an English teacher, and a paid companion to disabled people, Miss Brill’s identity as a working woman seems to prefigure how the daughters could support themselves after their father passed away. However, Miss Brill is still shunned and ridiculed by the people in the park, as Emma Liggins points out, “Women who pay for their own rooms are shown as unable to enjoy them, or taunted for their oddity, in recompense for the threat they pose to the normalized family unit.” Miss Brill atones for her loneliness by caring for a disabled gentleman. Only through reading newspapers to the gentleman in this caring relationship can she feel that herself is a significant “actress.”

Singh, Rahul

Title of paper: Towards Ikigai -- A collection of real life short stories

Abstract: Towards Ikigai “The difference between fiction and reality? Fiction has to make sense.” — Tom Clancy Ikigai is a Japanese compound word comprising Iki (生き) meaning "life or alive" and kai (甲斐) meaning "effect or worth". The resultant concatenation “Iki” “Kai”, spelled and pronounced “Ikigai”, can roughly be translated to “reason for being”, something that makes life worth living for. It is about doing what makes you happy, going with the flow, and pursuing that which makes your heart feel light as a cork, as opposed to heavy like a stone. In its broadest sense, Ikigai may be understood as something that gives direction and purpose to life. It is the fire within that propels one to spontaneously spring into action and enjoy the journey of life while deriving meaning from it. Ikigai is the resilience that keeps one motivated to keep going and not give up in the face of adversities. It not only gives a sense of purpose to life but also is the very motivation of living it. You know the glory, not the story: 25 journeys towards Ikigai is a collection of micro memoirs. The book covers real-life short stories of 25 select scholars who were offered full scholarship between 1990s and early 2000s to study in Singaporean universities. Each story started with engineering and took the person to one’s calling – dance, filmmaking, entrepreneurship, mountaineering, philanthropy, research, and even monkhood. Using short story as a medium the author has attempted to give real life examples of achieving one’s Ikigai. The idea behind the book was as much to inspire the younger generations as was to document these fabulous Ikigai journeys of grit, perseverance, and resilience which otherwise would have been lost forever. This book is also an important leaf in the Singapore-India relationship with many of the scholars being the bridge between Singapore and India.

Singh, Tejash Kumar

Title of paper: Migrating from National Memory: Evolving Transient Indentured & Migrant Bodies in 19th and 21st century Singapore

Abstract: An interesting 1897 Singaporean article by Clement Scott calls for a more brutish treatment of the Indian servant body, utilising ethos: “... they are really slaves ... never so

happy as when they are beaten ... curious creatures, who love you if you are severe and despise you if you are mild, and literally serve you best when you treat them worst" ("Clement Scott on Indian Servants", 376). Scott's reduction of the Indian working body from "servant" to "slave", and reported within *The Singapore Free Press and Mercantile Advertiser* (Weekly) normalises oppressive attitudes towards the liminal Indian migrant workers' body which has mutated over the centuries upon principles of exploitation, consistent Othering, and an imagining of one's own separateness from them. The transient Indian worker without roots in Singapore often vanishes from imagination, an issue which Leonora Liow takes issue with in her "Rich Man Country". She traces a dumped Indian migrant worker's unstable psychological narrative due to excruciating pain from a workplace accident while having flashbacks of his journey to Singapore. Using Anderson's perspective of the nation "as a deep, horizontal comradeship" (Anderson, 7), such separateness and dehumanising of the worker's body is reified and excluded from such Singaporean "comradeship" through media outlets. I posit therefore that historical attitudes towards Indian migrant working bodies from the late 19th century normalise and reflect their ongoing exclusion from the 21st century imagined community of Singapore due to their perceived and inconsequential liminality.

Sung, Jenny

Title of paper: Not for Us: Voices of the Migrants in Jeremy Tiang's "National Day"

Abstract: This paper examines a particular short story — "National Day" — in Jeremy Tiang's nonlinear fiction, and explores how the writer approaches the theme of transnational identity by interweaving different voices as well as presenting multiple perspectives in the story. In "National Day", the writer portrays the life of the workers who contribute to Singapore's rapid economic growth by constructing the city-state's skyscrapers and edifices that symbolize wealth and affluence. In the story, Tiang presents several contrasting, even contradictory, imageries and symbols. For instance, the main characters' feelings become more passive and unresisting as the story progresses, while the environment seems to gain more power and control over them. I categorize these contrasting imageries portrayed in the fiction into three groups so as to gain a deeper understanding of the societal regulations and the social order of the state-city revealed by Tiang. First, I examine the stark contrast between the workers' bland emotions and the glamorous, vivid artificial elements such as the buildings and the fireworks. I explore how Tiang juxtaposes the animate and the inanimate, and how ironic it is that the former is lifeless while the latter is lively. The second divergence that I probe into is the dialogue exchange between the foreign and the native. By combing through the conversation of the characters, I show how conflict related to race and immigrants is depicted in the fiction. Lastly, I discuss the migrant workers' physical disability and Singapore's economic strength shown in "National Day". There are a few characters in the story that are not suitable for construction work due to physical limitations; however, they have to stay on because turning back home means reverting to poverty. I compare the characters' circumstances to the city-state's thriving economy. I also substantiate my analysis by investigating the significance of the characters' remarks, their surroundings, and the action they take at the end of the story. The migrant workers' bleak and lonely situation sharply contrasts with the patriotic fervor among Singaporean citizens on the country's National Day. With Joan C. Henderson's article as an analytic touchstone, I also incorporate the historical background of Singapore's economic development and success into my exploration of Tiang's fiction. I argue that the contrasting images and symbols illustrated in the story draw attention to the underprivileged, unveil a lesser-known side of society in Singapore, and evoke empathy.

Tan, Serene

Title of paper: Using Narrative Advertisements to Deepen Learning and Encourage Perspective-taking and Creative Expression in the Language Classroom

Abstract: In an age where the market is inundated with brands clamouring for consumer attention, storytelling has become an important marketing strategy. The elements of plot, characters, time and space and mimesis are often skilfully woven into a narrative with the inclusion of visual, sound and motion elements. Successful advertising narratives positively influence consumers' cognitive, affective, attitudinal and behavioural responses to the advertisements.

With the increasingly popular use of the narrative format in advertisements to strengthen persuasion, how do we support our students in developing the key skills and dispositions to be discerning consumers? How may we use these narrative advertisements to encourage perspective-taking and creative expression? This presentation will give an account of a series of lessons conducted in a secondary school in which these two questions were explored by examining multimodal narrative advertisements.

During these lessons, students engaged in questioning, analysis, synthesis, evaluation and creative expression – skills which intimately relate to the development of 21st century competencies. With a set of guiding and probing questions that the teacher used to facilitate the lessons, students critically interpreted and evaluated narrative advertisements individually and collaboratively. More specifically, they (1) identified the semiotic modes in the advertisements; (2) analysed how the different semiotic modes work together to communicate meaning and achieve impact; and (3) evaluated the effectiveness of the advertisements.

During these lessons, students collaborated by building on one another's ideas and perspectives in pairs or groups. This collaboration allowed them to provide more considered responses as they grew with confidence and assumed greater control of the learning process. Leveraging online collaboration platforms at certain parts of the lessons further contributed to a safe and encouraging learning environment where even normally reserved students participated more actively.

Following the series of lessons, students selected one of the following learner-centred tasks designed to facilitate their application of relevant skills: a written response, an illustration, a visual-audio representation, or a combination of these. Students also had the option to propose their own individual or collaborative tasks to the teacher. This emphasis on student agency and choice boosted motivation and creative expression. Students then presented their work to the class, inviting comments that further facilitated an exchange of ideas and perspective-taking.

While there were many positive outcomes on student learning, there were also challenges, especially issues related to time constraints and exam-oriented mindsets. These challenges and how they were navigated will also be shared during the presentation.

Tay, Verena

Title of paper: Straddling Two Worlds: The Delights and Dilemmas of Being a Literary Writer and Oral Teller of Stories

Abstract: The word, 'storytelling', was originally coined to denote the literal telling of story via oral means to an audience who received the story aurally. With the advent of writing and

the literary arts, the same term was then applied to the communication of story via the written word: a writer would craft his/her text in a certain manner and the audience would read the text. As a practitioner of both the oral and literary forms for the last twenty years, I have had a problematic relationship with ‘storytelling’. I cringe when I hear fiction writers claim that they are ‘storytellers’—honestly, do you write in such a way that your story will come across clearly and vividly when it is read, much less told aloud? And how can you be a storyteller when you are engaged in a form that promotes ‘showing’, as opposed to ‘telling’? As an oral storyteller, I have a hard time convincing laypersons that I actually stand on stage telling myths, legends and folktales to adults, when they have no idea that such a thing is even possible, or they are fixated on the notion that only children can be told stories. Amongst oral storytellers, there is great pride to know your material so well that you can improvise on the spot, adapting the tale immediately to the audience type and performance circumstances—hence, to ‘script’ your telling is absolutely taboo. In this paper, I will compare and contrast the oral form with the literary form of storytelling as how I have experienced/interpreted them. Apart from highlighting the similarities and differences, I will demonstrate how short story writers can benefit by learning aspects of oral storytelling and how oral storytellers can improve their craft by learning from short story writing.

Venkataraman, Nina

Title of paper: Instagram stories of climate change: Is it a story of domesticating the risk?

Abstract: Climate crisis stories typically classified as cl-fi often offer ways by the reimagined present or future is either dystopian or utopian in nature. The changing climatic conditions, either forces or invites the protagonist(s) and the readers to re-evaluate their relationships with each other and non-human species. While what connects Instagram stories to the genre of short stories is brevity and decentring of speculation and extrapolation, what distinguishes Instagram stories is that it has a set of affordances that digitally enable the participants to leverage upon the Instagram platform to develop their narrative. Instagram Stories then are sites where the first-person virtues of storytelling inhabit big ideas of the climate crisis. The technological affordances offered make it easier or more possible for participants to be more authentic and “in the moment”¹. Yet because these stories disappear 24 hours after they are posted, they remain temporary means of real time engagement with the public unless they are stored as part of a particular profile. I suggest these Instagram stories about the climate crisis perform a crucial function of domesticating the risk. These stories enable explicit expression of opinions with a climate crisis issue. The risk is built through a multimodal experience. Yet it is in the affordances – the badges, the hashtags, the location geotags, emojis and stickers these stories perform the function of domesticating the risk. The paper deconstructs four Instagram stories where the domestication of crisis is constructed to allow for digitally authentic stories to become more relatable to global audiences. The rationale of offering this perspective is that Instagram stories are uniquely positioned to engage a wide range of people. If domestication of risk is afforded by the Instagram stories, we should be truly using these stories as transformative spaces to empower change instead of leaving it as alternative ways by which knowledge is being recycled.

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Vierra, Farah

Title of paper: Empowering a Diversity of Student Voices: An Ethical Pedagogical Approach to the Short Story in the Post-Truth Age

Abstract: Following the 2016 US presidential election and the advancement of the Brexit referendum, the concept of “post-truth” came into prominent use in public, political and educational circles, establishing it as the “word of the year” in 2016. Oxford Dictionary defines it as “relating to or denoting circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief”. What this essentially means, as underlined by the post-truth philosopher Lee McIntyre, is that in the post-truth age, we are increasingly confronted with subjective perpetuations of truth in our discourse spheres. While such subjective delineations of truth appear appealing and progressive – especially considering its potential in allowing for the flourishing of diverse individuals with the agency and voice to articulate truths that are representative of themselves and their communities – what has instead transpired through post-truth’s promotion of subjective truths is the converse: a surge of selective and individualistic advancements of truth claims that more often than not oppress sections of society. As a result of the manner in which our post-truth age allows for the muffling of certain voices in our diverse communities, educators find themselves with several complex questions to contend with: firstly, how can we empower our diverse student populations with the agency and voice to navigate the post-truth age and secondly, how do we teach students to grapple with the subjectivity of truth in a manner that does not pervert the truths of diverse communities whilst ensuring that all voices within a community are accounted for responsibly? In this paper, I focus on the educational interventions that Literature educators can adopt to empower a diversity of students with the ethical knowhow to navigate the post-truth world by responsibly placing the Other at the forefront. This will be done through a conceptualization of an ethical post-truth pedagogy informed by literary traditions such as Ethical Criticism with the aim of equipping students with the interpretive strategies to discern literary short stories in order to ascertain what truth entails, who holds the authority to decide on what truth encompasses, and how to judge the veracity of truth claims responsibly and inclusively. The interpretive strategies suggested by this post-truth pedagogy will then be applied to a selected short story to demonstrate how these strategies can be put to practical use in the Literature classroom.

Weiss, Allan

Title of paper: Science and Spiritualism in the Early Canadian Fantasy Story

Abstract: During the late nineteenth and early twentieth centuries, a number of Canadian authors wrote fantasy novels and short stories that clearly reflected contemporary beliefs, both scientific and spiritual. My paper looks at how selected fantasy stories reveal their intellectual contexts, and also challenges easy distinctions between what we call fantasy and science fiction.

Darwinism was the most important scientific influence, as certain authors sought to ensure that their texts conformed to current understanding of how animals evolved and therefore behaved.

For example, a mix of Darwinism and animal fantasy can be seen in W. A. Fraser's collection *The Sa'-zada Tales* (1905), which can be seen as a cross between *The Canterbury Tales* and Dr. Doolittle as the inmates of a zoo tell each other—and their keeper, with whom they can communicate—how they were captured. Each animal's personality and dietary preferences are the products not of choice but biological necessity, as each is adapted to his or her place and function in the natural world. Flora Denison MacDonald, author of *Mary Melville, the Psychic* (1900), thought that we all had latent psychic powers within us, and our continuing evolution as a species would cause them to become manifest.

Spiritual influences can be seen in the works of Lily Adams Beck, who wrote a number of stories during the 1920s based on her spiritual views; she travelled through Asia and studied Eastern religions, and developed a strong belief in the reality of the spiritual realm and the need to perceive the transcendent that lay beyond the physical. Some of the stories collected in *The Ninth Vibration* (1922), *The Perfume of the Rainbow* (1923), and *Dreams and Delights* (1926) deal with Westerners learning about spiritual truths especially by travelling to the East and gaining wisdom or meeting others who have done so. Others can be classified as Orientalist fantasies, but even in these the magical seems at times to have some truth behind it.

The period saw the rise of Spiritualism, a movement that began in the United States and spread through parts of Canada. Some Canadian authors embraced Spiritualism, including such well-known figures as Susanna Moodie and Lucy Maud Montgomery. For Spiritualists, the world of spirits—the afterlife—was entirely real, and psychic phenomena were capable of scientific study.

Is a story about reincarnation or clairvoyance truly fantasy if the author believes such things are real? If an author sees such phenomena as subject to scientific experimentation, is the text he or she writes science fiction rather than fantasy? Through analysis of stories by Fraser, Beck, and Montgomery, I raise questions about the complex relationship between belief and genre.

Whetter, Darryl, Xu, Xi, & Hemley, Robin

Title of paper: The Asian Program Era: On Teaching Creative Writing in Asia

Abstract: The 2022 Routledge anthology *Teaching Creative Writing in Asia* adds to the growing body of international scholarship on Creative Writing [CW] pedagogy but is also the ground-breaking first book devoted to Asia. Like its editor, Prof. Darryl Whetter, fellow contributors Prof. Robin Hemley and Xu Xi were also recently inaugural leaders of twenty-first-century CW programs in Asia. Xu Xi directed the CW MFA at City University of Hong Kong from 2010-2016, and Prof. Hemley directed the Writing Program at Yale-NUS College, Singapore from 2012-2019. From 2016-2020, Whetter was the inaugural director of the first CW master's in Singapore, in a degree conferred by Goldsmiths, University at London, at Lasalle, the art college that has just become part of the new University of the Arts Singapore. However, teaching CW in Asia, in English, is far from simple aesthetically, culturally or politically. Transnational writer Xu Xi's Routledge chapter frankly states, "there is something amoral about teaching English Creative Writing in Asia. For one thing it is often disconnected from both the literatures and languages of Asia." This panel from international CW professors with substantial teaching history in Asia wonders how well the short story's traditional fixations on conflict, active protagonists and the transformed character transpose to Asia? Writers and critics as diverse as Viet Nguyen, Namrata Poddar, and Rachelle Cruz have pointed out that the default whiteness of the American CW workshop has led to a specific kind of aesthetics and pedagogy. These tensions and conflicts also inform the panellists recent work as anthologists of Asian short stories. Hemley and Xu Xi co-edited Bloomsbury's 2021 *The Art*

and Craft of Asian Stories, and Whetter is also presenting here from his The Best Asian Short Stories 2022.

Whitehead, Angus

Title of paper: In the island of the tunnel-visioned, the one-eyed widow is pragmatically shifted: Goh Sin Tub, Gregory Nalpon and representations of the Bukit Ho Swee fire in the early Singapore short story

Abstract: The Bukit Ho Swee fire of 25 May 1961 remains a contested space in Singapore history. In official national metanarrative it signals a proud shift from third world to first world living in the face of appalling accidental disaster. For others the fire plays a more ambiguous perhaps sinister role in what might be deemed the unarticulated trauma of a plebeian population's compulsory exile from traditional community suddenly fractured to high rise prefabricated living amongst strangers. Goh Sin Tub and Gregory Nalpon both wrote short stories exploring this signal event: 'Bukit Ho Swee Memoir' and 'The One-eyed Widow of Bukit Ho Swee' respectively. However, the markedly opposing forms of the stories and their respective stances to the event throw fresh light on the deployments of both form and content in local authors' composition and development of the Singapore short story.

Wong, Kevin Martens

Title of paper: Via Hierosa: Excavating and Reclaiming the Kristang Hero's Journey as embodied in the Eurasian Short Story

Abstract: The Kristang or Portuguese-Eurasians are today considered a subset or sub-strand of the larger supra-Eurasian identity in Singapore, with their history, culture and traditions also largely forgotten by even younger Eurasians, to say nothing of their visibility in the public domain. However, since 2016, volunteer grassroots revitalisation efforts under the Kodrah Kristang ('Awaken, Kristang') initiative led by the author, a gay, non-binary Kristang / Portuguese-Eurasian Singaporean independent scholar and speculative fiction writer have supported not just a historic re-flourishing and dramatic increase in awareness of the critically endangered Kristang language, but a wider revival in other forms of Kristang identity, culture, thought and ways of being that were previously thought to have been lost following the events of the late 1980s, including Operation Spectrum and the 1988/1989 reboot of the Eurasian Association. This presentation focuses on the process of excavation and reclamation of one of those facets of the Krismatra ('ocean of gold' or 'dreaming ocean') or revitalised or Progenitor Kristang identity in Singapore, the Via Hierosa or Hero's Journey in Kristang (Wong 2022). Simultaneously aligned with and also superseding the more Western and patriarchal Hero's Journey (Campbell 1949), the Via seeks to provide not just one of several new possible scaffolds for the regeneration of Kristang identity and other affective outcomes, but a universal approach to accessible psychology, mental health and well-being supporting all readers and viewers of any story or narrative incorporating the Via, encoded directly into the Via itself. This presentation thus explores this encoding and how it was formulated and derived through the Kristang process of Sunyeskah, or Dreamfishing, within the body of existing (Portuguese-)Eurasian literature, and ultimately seeks to provide an example that can serve as inspiration and reference for other minority communities in Singapore in terms of how they might also initiate such revitalisation.

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Xu, Tianyu

Title of paper: The Posthumanist Ecological Awareness in J. M. Coetzee's "The Lives of Animals" and "The Old Woman and the Cats"

Abstract: Rebellng and subverting traditional humanism, which is based on an anthropocentric and logocentric outlook that emphasizes the supremacy of humans and the epistemological superiority of logos, posthumanism aims straight at decentering human beings, enacting new understandings of reason, and advocating a view of nature which envisions the co-existence of humankind with other creatures on earth. It may also provide a new theoretical basis for reconsidering human-animal relations in the postmodern context. Within the past few decades, "The Animal Turn" has been witnessed in most disciplines of the humanities and the social sciences, in which increasing attention has been drawn to the living conditions of non-human animals. As a vegetarian, J. M. Coetzee has shown a particular concern for issues of human-animal relations and animal rights in many of his works. Adopting a posthumanist perspective and through a close reading of J. M. Coetzee's two short stories "The Lives of Animals" and "The Old Woman and the Cats", this paper aims to demonstrate that the two stories convey a special posthumanist ecological awareness. "The Lives of Animals", composed of two speeches first delivered by Coetzee as guest lectures at Princeton University in 1997, features a recurring character, the Australian novelist Elizabeth Costello, usually deemed Coetzee's alter ego. This short story reappears in his novel *Elizabeth Costello* (2003). "The Old Woman and the Cats", also Elizabeth Costello-themed, is another short story first read by Coetzee himself at Jaipur Literary Festival in 2011. While "The Lives of Animals" confutes the anthropocentric ecological thought that humans may endow animals with an ethical position and elucidates the legitimacy of animal rights, "The Old Woman and the Cats" furthers the contemplation and establishes a state of existence in which animals and humans live in harmony through the exploration of a specific coexisting experience of animals and humans.

Zeng, Yu

Title of paper: A Haunted Story: Jhumpa Lahiri's Interpreter of Maladies and Postcolonial Writing

Abstract: American author Jhumpa Lahiri's short story collection *Interpreter of Maladies* has garnered worldwide attention and acclaim since its publication in 1999. By and large, academia approaches this collection from the perspective of postcolonial self-construal, including the discussions of cultural identity, diaspora, displacement, hybridity and postcolonial feminism. Moreover, pertinent explorations of the technique and artifice of short story as genre per se have been reasonably elicited, whereas a multidimensional entry point that organically conjoins

postcolonialism and short story as literary medium is still in need. Hence, this essay attempts to employ the assemblage of short story writing and postcolonial studies to delve into Lahiri's collection, with hauntology as a syncretic entry point, to elucidate how short story, both as a literary medium and aesthetic means, and an open space that allows and generates literary experiment and innovation, represents and resists the lingering colonial specter via the move and motion of individual Indian immigrants rendered in the story. It further argues that multiple self-sufficient microcosmoses within the textual space, independent yet interrelated, are constituted through short story form. Meanwhile, the equilibrium point between short story and colonial specter is obtained in the coexistence of tension and negotiation vis-à-vis the East/West, tradition/modern dichotomies, under which a concomitant narrative encompassing postcolonial and modern features is refashioned. The reshaping effects of short story form on postcolonial writing, the articulation of colonial unspeakability with multiple layers of vulnerability, and the relationship between short story and mass circulation, all inevitably challenge the dominant Western epistemology, with an aim to break up the internal logic of colonialism, which is defined by Walter Mignolo as "colonial matrix of power", and hence facilitate the process of decolonization in Lahiri's textual cosmos.

Zhang, Jiachen

Title of paper: Sushi and Otter: Intersections of Abject Food, Women and Race in David Wong Louie's "Bottles of Beaujolais"

Abstract: In the short story "Bottles of Beaujolais," Chinese American writer David Wong Louie uncovers a mysterious relationship between an unnamed Asian American narrator and a white woman in an uncanny setting of sashimi bar. This paper traces how Louie's depiction of the animalization of the woman's body becomes a familiar trope of women's compensatory subordination to Asian manhood. In the meanwhile, I also explore how the story's complicated intersections of abject food, women and race unsettle the normalized logic of gender and racial order.

The paper starts with a reading of sushi eating in "Bottles of Beaujolais." Louie's writing invites considerations into how the characters' subjectivities are determined and disturbed by the food that brings into question the boundary between the raw and the cooked, the disempowered and the powered. The sushi eating, in my reading, does not only work as a literary lens to incarnate American culinary tourism to see Asian food as culture others. It also works as a literary agent to queer the eaters by calling into question the binary system that governs the sexual and racial orders. The image of otter, as the paper further suggests, complicates the abjectness of the animal in reversing the hierarchy of food chain. By reading the mysterious relationship between the white woman character Luna and the otter in the fish tank, I look into the fusion of animal and woman and interrogate how the hybrid body becomes a politicized agenda to bring forward the trope of kinship and cannibalism under racialized lens.

Zhang, Joan Qiong

Title of paper: Intrinsic Tensions Within and Beyond: on Woolf's Three Short Stories

Abstract: The paper discusses the intrinsic tensions within and beyond Virginia Woolf's three representative short stories, "The Mark on the Wall" (1917), "An Unwritten Novel" (1920),

and “The New Dress” (1927). The author observes that, in the stories, Woolf reveals with subtlety the power of intuition, imagination, philosophical ideas, aesthetic theories and even senses, which form the signature features of her fiction writing. Woolf’s exploration of human reality, especially that dynamic process living in time across the interior and exterior, departs from Victorian norms of sobriety, pointing to the private inner feeling beyond social control. Through her writing, everyday life full of seeming trivialities becomes radiant, defying our habitual neglect. Hence today’s reading of Woolf’s stories, with alternative concerns and in different contexts, still triggers insights and fresh ideas for art’s perception against mundane lethargy.

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