

Contour: A Lyric Cartography of Singapore

EDITORS

Leonard Ng
Azhar Ibrahim
Chow Teck Seng
Kanagalatha Krishnasamy
Tan Chee Lay

miel

Contour: A Lyric Cartography of Singapore

Contour

© Poetry Festival Singapore, 2019

Copyright to individual works featured in this publication is reserved by their respective authors and publishers.

ISBN 978-981-14-2161-7

Published by Pagesetters Services Pte Ltd
for Poetry Festival Singapore

Pagesetters Services Pte Ltd
28 Sin Ming Lane
#06-131 Midview City
Singapore 573972

Supported by



Special thanks to
Michelle Heng

The publisher reserves all rights to this title.

Except for the quotation of short passages for the purpose of criticism and review, no part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher.

Book cover art by Miel

Layout and design by Sarah and Schooling

Printed by Ho Printing Pte Ltd, Singapore

Typefaces: Bell MT, FangSong, Tamil MN

Material: Acker Ivory 80gsm

National Library Board, Singapore Cataloguing in Publication Data

Name(s): Azhar Ibrahim, editor. | Chow, Teck Seng, editor. | Kanagalatha Krishnasamy, editor. | Ng, Leonard, 1979- editor. | Chen, Zhirui, 1973- editor. | Poetry Festival Singapore.

Title: Contour : a lyric cartography of Singapore / editors, Azhar Ibrahim, Chow Teck Seng, Kanagalatha Krishnasamy, Leonard Ng, Tan Chee Lay.

Description: Singapore : Published by Pagesetters Services Pte Ltd for Poetry Festival Singapore, [2019]

Identifier(s): OCN 1123210319 | ISBN 978-981-14-2161-7 (paperback)

Subject(s): LCSH: Singaporean poetry (English) | Singaporean poetry (Chinese) | Singaporean poetry (Malay) | Singaporean poetry (Tamil) | Singapore--Poetry.

Classification: DDC S821--dc23

Contour: A Lyric Cartography of Singapore

POETRY
FESTIVAL SG

EDITORS

Leonard Ng
Azhar Ibrahim
Chow Teck Seng
Kanagalatha Krishnasamy
Tan Chee Lay

CONTENTS

INTRODUCTION		1
Senandung Pantai Yang Hilang	Hamed Ismail	6
The Serenade of Lost Beaches (translation)	Azhar Ibrahim	7
900 Pasir Panjang Road	Ally Chua	8
High Definition	Margaret Louise Devadason	9
前夜		10
The Days Before (translation)	孙志伟 / Sun Zhiwei	11
Temasek	Edwin Thumboo	12
浮城六记	梁文福 / Liang Wern Fook	13
Six Memories of a Floating City (translation)	Christina Ng	15
Singapore Stone	Margaret Louise Devadason	19
Clementi	Alvin Pang	20
Pada Bulan & Bintang;		
Nurani Nadi Si Umat Madani	Ahmad Md Tahir	21
On the Moon & Star; the Enlightened Heart,		
Pulse of the Civilised Community (translation)	Shasel and Ahmad Md Tahir	23
சிங்கமும் மீனும்	சித்ரா ரமேஷ்	25
Merlion (translation)	Chitra Ramesh	26
A Direction of Yellow	Desmond Kon	28
<i>from crime watch</i>	Eugenia Tan	30
Blinkers	Elancharan Gunasekaran	32
Concrete Garden	Leong Liew Geok	33
Compass Point	Ryan Yeo	34
Today Once More	Edwin Thumboo	35
The boy and the clockwork men	Ally Chua	37
读烈士	希尼尔 / Xi Ni Er	38
Read Martyr (translation)	Xu Zhipei	39
Back in Singapore, 1945	Eric Tinsay Valles	40
i didn't know my grandfather was a war hero	Tan Ju-Lyn	41
火麒麟带我去看电影	欧筱佩 / Aw Seow Pooi	42
Kirin Brought Me to the Movies (translation)	Ang Jin Yong	43
<i>from Remnants</i>	Eddie Tay	44
காலனித்துவ கட்டிடங்கள்	ஹரிணி. வி	47
Colonial Buildings (translation)	Harini	48
My Grandmother Takes the M.R.T.		
for the First Time	Cyril Wong	49
En Bloc	Rosa Pereiro	50
A/history	Gwee Li Sui	51

Inspired by a Child, Just Before National Day Ghazal with Javanese-Style Gold Jewelry	Aaron Maniam	52
Found in Bukit Larangan	Rodrigo Dela Peña, Jr.	53
Bukit Batok, Singapore	Ee Tiang Hong	54
Renewal	Low Kian Seh	55
Forgotten roads	Leonard Ng	56
return	Tan Ju-Lyn	57
The Child	Sarah See	58
Cindai Temasek		59
The Cindai of Temasek (translation)	Nur-El-Hudaa Jaffar	60
Mahkota Legenda		61
Mahkota Legenda (translation)	Farah Nadia	63
காற்று எழுதிய வரிகள்	லதா	65
Lines Scrawled by the Wind (translation)	Latha	66
Early Lovers on the East Coast Parkway, October 1982	Robert Yeo	67
Buried	Stephanie Chan	68
“Asia for Asians”	Cheyenne Alexandria Phillips	70
KPIs of the Dutch East India Company	Darienne Sim	71
Not If, But When	Joel Kenneth Gwee	72
曾几何时		73
Not Long Ago (translation)	欧阳炜杰 / Ow Yeong Wai Kit	74
Parliamentary Business	Jerrold Yam	75
Merah	Akash Mattupalli	76
District 1: Tew Chew Street, 1950s	Heng Siok Tian	77
Long Ya Men / Batu Belayar / 龙牙门 / باتو بلاير	Ng Yi-Sheng	78
轨迹	小昭 / Peter Chow	80
Trace (translation)	Chia Hwee Pheng	81
Christmas, Orchard Road	Crispin Rodrigues	82
三类鸟	周德成 /	84
Three types of birds (translation)	Chow Teck Seng	85
Bukit Timah Nature Reserve	Pierre Vinclair	86
Island Crossroad 2019	Derek Trueman	87
கறுப்புச் சாலை	லதா	88
Black Road (translation)	Latha	90
அன்புகூர்ந்து	மருத்திகா ராமன்	92
Attention Please (translation)	Mruthika Raman	93
播种的时候	林也 / Lin Ye	94
Time for sowing (translation)	Ng Beng Yeong and Wu Mu	95
夕阳	林也 / Lin Ye	96
Sunset (translation)	Ng Beng Yeong and Wu Mu	97

Betapapun Atas Nama Cinta, Rusuhan & Airmata	Ahmad Md Tahir	98
Even in the Name of Love, Riots & Tears (translation)	Shasel and Ahmad Md Tahir	100
சங்கமம் <i>from</i> Sangamam (translation)	முருகடியான் / Murugathanan Kavitha Karum	102 103
Balada Impian Ballad of Dreams (translation)	Ahmad Md Tahir Shasel	104 105
Delinquent Days	Eric Tinsay Valles	106
Parable of the Saga Seed தண்ணீர்	Lauren Lee க. து. மு. இக்பால் / K.T.M. Iqbal	107 108
Water (translation)	R. Balachandran	109
Musings of a 14 th -Century Kāla Head Found at Fort Canning	Ow Yeong Wai Kit	110
island city	Esther Vincent	112
A Discovery	Anurak Saelaow	113
Menghitung Abad Yang Dilupakan Counting the Forgotten Centuries (translation)	Hamed Ismail Azhar Ibrahim	114 115
始凌渥 Sarimbun (translation)	希尼尔 / Xi Ni Er	116 117
Garis-Garis Di Wajah Etches on the Face (translation)	Mohamed Pitchay Gani Mohamed Abdul Aziz	118 119
my father sheds an leoi, not tears	Amelia Gani Cally Cheung	120 122
The Swing	Farah Nadia	122
how to build a nation	Carissa Cheow	123
Nightmare	Angeline Yap	124
Tumasik	Lauren Lee	126
Translation class	Crispin Rodrigues	127
Road Works	Theophilus Kwek	128
Bukit Brown	Leonard Ng	129
City of Trees	Leong Liew Geok	130
The Day of the State Funeral	Janet Liew	132
(de)coupagne 亲爱S城	Margaret Louise Devadason	133 134
What are you—A capital S? (translation)	陈志锐 / Tan Chee Lay	136
உழைப்பு Hard work (translation)	ந.பழநிவேலு N. Palanivelu	138 139
Kupu-Kupu Tidak Lagi Terbang Butterflies No Longer Fly (translation)	Hartinah Ahmad Mohd Raman Daud	140 141
Atok Grandpa (translation)		142 144
	Othman Bin Suhot	

Lian Yak	Nicholas Quek	146
we have forgotten	Esther Vincent	148
世纪情怀		150
Centennial Reflections (translation)	希尼尔 / Xi Ni Er	151
Prayer	Cheyenne Alexandria Phillips	152

CONTRIBUTOR BIOS		155
-------------------------	--	-----

ACKNOWLEDGEMENTS		169
-------------------------	--	-----

INTRODUCTION

*Though the language we speak is one, our histories are different
The stories interconnected and binding,
but the roots tell different poems*
— Harini, “Colonial buildings”

Contour found its genesis as an idea from the poet Desmond Kon: the concept of anthology as cartography, both synchronic and diachronic, charting the lyric imagination of our people in Singapore’s bicentennial year. In assembling this anthology we solicited poems dealing with any episode in the country’s 700 or so years of history, from Utama’s founding of the kingdom of Singapura in 1299 to the era of our own highly globalised city-state. The book you hold in your hands bears witness to the sheer richness and diversity of thought that can now be found on this island, a record of the voices of a people singing their own country.

And we *are* a people. What comes through very strongly in these poems is a shared sense of Singapore as a nation, one with a deep sense of history and a culture all its own. Many of Singapore’s key historical moments are addressed, from the legendary founding of Singapura (retold in Farah Nadia’s *pantun berkait* “Mahkota Lagenda”) to the sorrows of the Maria Hertogh custody case (taken up by Ahmad Md Tahir’s “Even in the Name of Love, Riots & Tears: 12 December 1950”). We commemorate our own heroes and leaders: Adnan Saidi, Lim Bo Seng, Lee Kuan Yew. And the epigraphs of the poems, where included, almost universally reference Singaporean writers, artists, and researchers, including Dave Chua, Zai Kuning, Chua Mia Tee, John Miksic, and Isa Kamari. Close to 60 years after independence, this is definitely not a country that wishes it were someplace else.

This has not come easily. Singapore has changed dramatically over the past few decades, and many of the submissions we received reflect a deep unease with the pace of change, a sense of instability and loss in the face of endless urban development. Low Kian Seh speaks for many with the following lines:

nothing stagnates in this city. lifespan
rarely exceeds ninety-nine years. new lease

on life is bestowed only in an authorised phase
of an architected life cycle. the old is not allowed

to decay in grace...

— from “Renewal”

Meanwhile, Hartinah Ahmad concretises this with a list of beloved buildings gone:

Wak Sumang Mosque, a serene abode, has collapsed
surely Padang Terbakar Kampung, with leaky roofs, is buried
indeed the Sang Nila Utama School has gone
— from “Butterflies No Longer Fly”

As Theophilus Quek puts it in “Road Works”, we have “shaved our own country bare”. But this has a deleterious effect on the psyches of those who live here, as Esther Vincent points out:

how do you sleep when your body your city is
drowning how do you reclaim a capsized past
— from “island city”

In the face of all this urban upheaval and change, we have poetry. Instead of turning their faces away and withdrawing into an easy, self-satisfied superficiality, many of the voices collected here use poetry as a means to engage deeply with the soul of our nation. They address issues of identity, loss, heritage, and concern for the underprivileged in a time of endless change. The sufferings of the elderly, in particular, are vividly expressed, such as in Othman Bin Suhot’s “Grandpa”:

“what if we just bury you first, Sir!”
Grandpa’s heart screamed
— from “Grandpa”

In the same vein, Mohamed Pitchay Gani Mohamed Abdul Aziz’s “Etches on the Face” depicts a father whose prayer beads are “filled with hopes unfulfilled.” And Tan Ju Lyn portrays no less a figure than Tan Kay Hai as forlorn, forgotten, and irrelevant in our contemporary world:

caught in a time warp rendering him outcast
defunct, left only with guilt, loss,
memory of glory days
— from “i didn’t know my grandfather was a war hero”

The sorrows of these pioneers, who built our city with their hands, share much in common with those of today’s migrant labourers. A passage from Murugadasan’s Tamil epic *Sangamam* laments the builders who go unremembered, even as the city rises around them:

With their hands as chisels
Chipping at this land that lay as stone
Transforming it into a sculpture that stood tall
They melted as butter/wax themselves [...]
We are but rain in the midst of the sea
— from “Sangamam”

Meanwhile, in a city given over to utilitarian attitudes, it becomes too easy to simply abandon those who no longer profit us. Carissa Cheow points this out in the case of a migrant worker simply shipped back home unpaid:

we must find a way
to ask aloud: why
have we preferred
to ignore than to hear?
— from “how to build a nation”

Through these and other poems, *Contour* showcases the engagement, diversity, and intelligence of Singapore’s poets in this bicentennial year, as they cast a critical and loving eye over this island nation.

A NOTE ON THE ARRANGEMENT OF THE POEMS

This anthology includes writers old and new, from the likes of Edwin Thumboo, Tan Chee Lay, Hamed Ismail, and K.T.M. Iqbal to slam poets like Stephanie Chan and upcoming voices like Darienne Sim. We accepted poems written in any of Singapore's four official languages, and—in a first for any poetry anthology in Singapore—have integrated them into a single whole with a focus on lyrical flow, exploring similarities and contrasts of subject matter, thought, and theme. This offers a far more polyphonic portrait of Singapore's poetic voices than the hitherto typical English-Mandarin-Malay-Tamil division, making it possible for the reader to more clearly see links and divergences between poets writing in different languages.

Some poets translated their own poems into English, while others (such as Ow Yeong Wai Kit) contributed poems in more than one language. But what this anthology makes clear is the urgent need for quality literary translation in Singapore, at the very least of work produced in our four official languages, so that we can more clearly read and understand our fellow citizens who write in languages other than our own. This would still, of course, not present a complete picture of Singapore's contemporary literary environment: what about poems written in Bengali, Hindi, Tagalog, Cebuano, Cantonese, Hokkien, Arabic, Japanese, Thai, Vietnamese, French? But it would be a start. We can only hope that, as poetry in translation continues to develop in Singapore, an increasing diversity of languages and voices will come to the forefront, enriching immeasurably as they do the literary culture of our country.

A LYRIC CARTOGRAPHY

Senandung Pantai Yang Hilang **Hamed Ismail**

Air pasang mudik ke petang
pantai Changi berombak kasih
anak muda bertatih janji
pasirnya perak, langitnya emas
Jalan Pantai Chantek mengusik adik dan abang
Pak Imam di masjid menunggu azan maghrib
tongkang penambang masih sibuk ulang alik
Pulau Ubin, Pulau Tekong dan Pulau Sekijang
di temasya lumba kolek mereka datang.

Oh landainya pantai Telok Mata Ikan
Cina korek lumpur pungut kulit kerang
waktu surut laut sebelum pasang dalam
tinggalkan lubang, tenggelam lubuk ikan
penyelam bubu belum bertandang pulang
anak dara sunti terjerobos dan tenggelam
lemas dan tewas waktu berkarang.

Pantai Siglap ada penunggu dan pantang-larang
ramai nelayan mengail parang dengan pelontang
pantai Tanjung Keling tempat berkelah
pantai Labrador tempat bermandi tolak bala
pantai Tongkang Pecah menyimpan sejarah
pantai Pasir Ris mengimbau hiburan bertingkah madah
airnya jernih, pasir putih dan terumbu karang
obor-obor berkaca warna laut
anak kelara berkilas di gigi air
sengatnya rasa bisa tapi sekejap saja.

Oh di manakah kau, sayang
pantai untuk bercanda, berkeluh-kesah
memadu cinta asmara dengan bayu asinmu
di dada berombak biru, kita beradu
rambutmu langit senja rindu yang syahdu
camar terbang rendah pohon rhu yang mendayu
perahu nelayan meredah gelancar ombak
air pasang berbanir, budak berenang semacam todak.

Oh di manakah kau, kekasih
yang terus menghilang ditelan zaman?

The Serenade of Lost Beaches
By Hamed Ismail (translated by Azhar Ibrahim)

The tide returns in the dusk
Changi beach ripples with passion
young couples rehearse their promises
silver the sand, gold the sky
Jalan Pantai Chantek teases the love birds
the Imam awaits the prayer call at the mosque
the bumboat still busy, ferrying passengers
Pulau Ubin, Pulau Tekong, and Pulau Sekijang
for the *kolek* boat fiesta, they come

Oh long beach of Telok Mata Ikan
a Chinese picks up cockerel shells
during the low tide before the sea rises
making a hole, the fishes' sanctuary
the divers of the deep have yet to return
the virgin girls still wet and swimming
some drowned and defeated after immersion

Siglap beach has its guardians and taboos
fishermen cast their nets for herring
the beach of Tanjong Keling a picnic deck
the beach of Labrador washes off bad luck
the beach of Tongkang Pecah deposits history
the beach of Pasir Ris speaks of revelries and sonatas
the water is crystal clear, white sands and sea shells
the jellyfish glassy, the colour of the sea
the small eeltail catfish on the beaches
hurt when they sting, but only for a moment

Oh my dear, where are you
the beach of revelry and anxiety
where passion is enveloped by salty winds
on the spans of blue waves, we fall asleep
your hair the blissful evening sky
the tern flies low on the wilting casuarina
the fishermen's boats rove against the waves
the high tide comes, children dive like swordfish

Oh where are you, my dear one
that keeps disappearing, swallowed by time?

Note:

Original Malay text first published in 25 Apr 2010, *Berita Minggu*.

900 Pasir Panjang Road

By Ally Chua

The Pan-Island route is not the fastest way to your house
but it has the fewest traffic lights.
And close to midnight if I leave
at the right time sometimes we
don't stop until we hit Pasir Panjang. It's twenty minutes or
seven Foo Fighters songs
with the windows down and
just long enough for the silence
to turn awkward. Each night I wonder if this would be the night
the lights change to green,
or red—
still the signals remain at mixed.
Your Lucky Strikes; a blob of red on white. My clothes smell like
regret. No
seatbelts—we'll take
the slow loop to the end of the road.
Lie down with me beneath the neon-splattered sky. Somewhere
in time
a star is
going supernova
and we are watching it die.

High Definition
By Margaret Louise Devadason

The lines keep shifting. I'm losing track of
the stitches. The streetlamps smudge auras
against the night. I can almost hear the words
to a song no one has yet learned how to sing.
Long in the making, a technicolor dream stirs.

Teach me to love the bluer sky, your coastline
before the surgery. Tell me the story of every
blemish, before the sun sets your new knives
aglow. Show me freshly laid ground, graves
made clean, where I will rest my feet at last.

前夜
孙志伟

那时候，
花朵与花朵
绽放

故事的影子们
还隐居在镜子里
没有轻柔的烟抽
没有冠盖云集的茶香

厚而阔的牛角蕉叶
包裹着香甜的米粽
安静的国王们
还沉睡在高高的山上
略微下沉的往事
正日渐成为迷踪

岁月的长河
已经空落落的
旅人与归舟
将在不久后，
如约泊满
她的心头

发现的归于发现
拥有的终将拥有
失眠已久的石头
还将会再度醒来
嘈嘈切切的方言
与层层叠叠的官话
将在众说纷纭里
日渐汇聚成
一道道彩虹的弧线

此刻，齿轮与风帆
正穿梭在
雨季过后的航图上
关于岛屿和雨林的传奇
将在几株果树
远道而来后，
一叶一枝
一村一地的
慢慢开启……

The Days Before
Translated by Sun Zhiwei

Those days,
flowers contended
in beauty and fascination

Untouched stories were still lying
in the mirror of ripples
without poisoned fragrance
without tea for those gathered

The leaves of *pisang tanduk*
were broad enough to warm hearts and souls
The kings' decrees were still hiding in
the mountain of heavenly longevity
but some of the tellings had started to sink into
the earth of silence

Time travellers were arriving soon
The vacant ferries and idling boats
would not be lonely any more
They were promised
to be as busy as the waves

Discoverers know
Contributors sow
The seeds would awaken
after long hibernation
They would be delighted to speak
dialects from far,
bureaucratise of the eras
They were destined to harvest
rainbows from the land
of island

Passengers from unknown generations
were about to arrive
The lavish trees were ready to fruit
in the new heartlands
The ships loaded with legends would soon
reach the new tasik
It would grow and flow
It would shine and rise
The pieces of today would be picked up
and assembled into a whole of
Tomorrow

Temasek
By Edwin Thumboo

Deprived of you, history and sense
Turn quicksilver. In my grieving side
Grammars of living break their tense,
Misplace their tact, impatience, pride.

Now other counters of soft power
Override or humble fact, debate,
The sea's recession or the fading flower.
I wonder if, again, old fashioned Fate,

Jealously ruminates in secret, rides us
Creatures who celebrate our roots.
I am bare. Unknowing, the world derides
My acts, my silences... deprived of you.

First published in *A Third Map: New and Selected
Poems* (UniPress, 1993).

CONTRIBUTOR BIOS

Aaron Maniam is the author of *Morning at Memory's Border* (firstfruits 2005) and *Second Persons* (firstfruits 2018), and has appeared in numerous Singapore and international anthologies. He won the Golden Point Award in 2004 and was shortlisted for the Singapore Literature Prize in 2007. He has mentored young writers under both the Creative Arts Programme and Mentor Access Project. He is a Fellow of the Royal Society for the encouragement of the Arts, Manufacture and Commerce.

Ahmad Md Tahir, is one of the founding members of KAMUS (Young Writer's Literary Movement). He has received commendation awards in the Saadon Ismail Award (Anugerah Saadon Ismail) in 1990, 1992, 1993, 1994 and commendation awards in the MBMS Literary Award (Anugerah Persuratan MBMS) in 1993 and 1995. He has published two collections of poems in *Malay — Bunga Makna* (1992) and *Aisberg Kesimpulan* (2013).

Akash Mattupalli took four countries, nine schools, and nineteen years to realise that home is a verb rather than a noun. He first started to write at the age of fifteen and has used it since to express himself. After his National Service, he will be pursuing Mechanical Engineering at Purdue University while keeping writing as a serious hobby.

Ally Chua works in the communications industry in Singapore. She has been published in the anthologies for SingPoWriMo 2017 and 2018, as well as *Quarterly Literary Review Singapore*. She finds inspiration from a variety of sources, including Richard Siken, Leonard Cohen, and zombie video games.

Alvin Pang is an internationally active poet and editor from Singapore. Featured in the *Oxford Companion to Modern Poetry in English*, and the *Penguin Book of the Prose Poem*, he has been published in more than twenty languages, including Swedish and Croatian. His latest book is *What Happened: Poems 1997-2017*.

Amelia Gani is currently pursuing her MSc in Sociological Research in the University of Manchester (United Kingdom). She is a graduate of the University of Toronto (Canada) in Sociology and Art History. She completed her high school education in Rosedale Heights School of the Arts (Canada). She is the recipient of the Ontario Scholar Award (Merite Scolaire De L' Ontario), Canada. She is fluent in English, German, and Malay. Amelia's niche is in the visual arts. Her graphic artwork entitled *I Will Follow* was selected and exhibited at the Hangman Gallery, Toronto, Canada. She was involved in many community publication projects in Singapore such as the *Gen Z Poet*, *Black Diary*, and *Verses of Angel* as illustrator, designer and translator.

Angeline Yap has poems in many anthologies of Singapore writing including *No Other City*, *Love Gathers All*, *More Than Half The Sky* and, more recently, *&Words*. Her poems have also been published or performed in America, Australia, Edinburgh, and Finland. Some have been set to music, or translated into Mandarin, Malay & Tamil. She has worked with artists from Asia, Australia, UK and USA. Angeline writes in a variety of

poetic forms—from children’s limericks to found poems. Angeline Yap is also a retired lawyer who teaches at the NUS Law School’s Legal Skills Programme.

“Empty Totoro” (actual name **Ang Jin Yong**) is an editor and member of TrendLit. He believes that writing poetry is like Zhang Wujie learning the Taiji Sword stance. To learn the skill, one must first learn to forget.

Anurak Saelaow is a New York-based poet and writer. His work has been published or is forthcoming in *Cha: An Asian Literary Journal*, *Hayden’s Ferry Review*, *Quarterly Literary Review Singapore*, *Amarillo Bay*, *The Kindling*, *Ceriph*, and elsewhere. He is the author of one chapbook, *Schema* (The Operating System, 2015), and holds a BA in creative writing and English from Columbia University.

Born in Ipoh, Perak, Malaysia, **Aw Seow Pooi** has won multiple awards including the Malaysia Jia Ying Prose Excellence Award 2018, Singapore Golden Point Award (Chinese Poetry) 2nd Prize, the National Poetry Competition Top Award in 2017, the Malaysia-Penang National Chinese Mini-Novel Competition Excellence Award 2015 & 2016, and the Sarawak Miri (Haima) Prose Excellence Award 2016.

Azhar Ibrahim, PhD., is a Lecturer and Deputy Head at the Department of Malay Studies, National University of Singapore. He teaches Malay-Indonesian literature and ideologies of development at the Department. His research interest includes sociology of religion, sociology of literature and critical literacy, and Malay-Indonesian intellectual development. Amongst his published books are: *Emancipated Education* (2019), *Historical Imagination and Cultural Responses to Colonialism and Nationalism: A Critical Malay(sian) Perspective* (2017), *Menyanggah Belunggu Kerancuan Fikiran Masakini* (2016), *Contemporary Islamic Discourse in the Malay-Indonesia World: Critical Perspectives*. (2014), *Narrating Presence: Awakening from Cultural Amnesia*.(2014).

Cally Cheung is a graduate student at Nanyang Technological University (NTU) whose masters dissertation is in the field of Digital Humanities. She is also the founder of Prout, Singapore’s first queer social and support app. All her writing emanates from her bibliophile tendencies. She is passionate about issues on LGBTQ+ community, Asian diaspora, and gender equality.

The founder of Singapore’s first labour movement simulation conference, **Carissa Cheow** is working on her first collection of poems to be read in small spaces. A sophomore undergraduate at the National University of Singapore, she runs a writers’ interest group at the College of Alice & Peter Tan.

Cheyenne Alexandria Phillips is an environmentalist by day, performance poet by night. Her writing revolves around themes of science, heritage and identity. She has written and performed two spoken word shows: *For The Record* (2017) and *In The Twine* (2018) and is published in *Who are you my country?* (2018).

Chia Hwee Pheng, see Xi Ni Er.

Chitra Ramesh is the president of Vasagar Vattam, a literary society promoting reading in Singapore. She is currently working as a teacher in Yuvabharathi International. She has been an executive member of the Singapore Tamil Writers Association for more than 18 years. Her books *Oru Thuli Santhosham* (A Drop of Happiness) and *Autograph* were shortlisted for the Singapore Literature Prize 2018. Her first book, *Nakarathin Kathai*, was shortlisted for the Singapore Literature Prize in 2016. Her short story won the prestigious Golden Point Award in 2005.

Christina Ng has been working as a freelance translator (English>Chinese, Chinese>English) for over 15 years now. She is based in Berlin, Germany as a journalist and translator. Her fields of specialisation include travel and tourism, arts and culture, marketing as well as literature. Christina has written for Singaporean papers and publications, specialising in arts/entertainment and lifestyle. As a TV and radio presenter, she has done programmes on travel, culture and arts in both English and Chinese for Singapore TV stations.

Singapore-born, **Chow Teck Seng** writes poetry primarily in Chinese. Frequently contributing to literary journals, anthologies and the Chinese press in Singapore and abroad, he has won awards such as the Singapore Literature Prize (2014) and Golden Point Award (2009). His poems in English translation are found in *Words* (Ethos Books), *Union* (Ethos Books), *SG Poems 2015-2016* and *poetry at Sangam* and have been adapted into short films by LASALLE students. A former lecturer in Chinese-language Literature at NUS and NIE, he is currently pursuing a PhD at Cambridge University.

Crispin Rodrigues is a poet and essayist. His first collection of poetry, *Pantomime*, was published by Math Paper Press in 2018. His poems, short stories and creative non-fiction have been featured in *Kepulauan* (2014), *From Walden to Woodlands* (2015), *A Luxury We Must Afford* (2016), *The Kindling* and *Eunoia Review*, among others. He is currently working on his second collection of poetry, slated for publication in 2019.

Cyril Wong is a Singapore Literature Prize-winning poet and fictionist with a doctoral degree in English Literature from the National University of Singapore.

Darienne is a student at NTU currently making her way through the works of greats as an English major. While usually content to remain on the sidelines, the allure of penning down her own pieces sometimes becomes too difficult to overcome.

Derek Trueman is British, married to a Singaporean, and from 1989 until retirement taught junior college. With Singapore Environment Council he created Singapore's first Green Map and helped start the Green Volunteers Network. He won Green Volunteer Award in 1999 and featured in Channel 5's "Go Green" and call-in shows. Environment is his passion: writing is a hobby.

Desmond Kon Zhicheng-Mingdé is the author of an epistolary novel, five hybrid works, and nine poetry collections. A former journalist, he has edited more than twenty books. He is the recipient of the IBPA Benjamin Franklin Award, Independent Publisher Book Award, and Singapore Literature Prize, among other accolades. He helms Squirrel Line Press as its founding editor.

Eddie Tay is a poet, street photographer and literature professor at the Department of English, Chinese University of Hong Kong, where he teaches undergraduate courses on creative writing and poetry. He is the author of four volumes of poetry.

Edwin Thumboo is Emeritus Professor and Professorial Fellow, Department of English Language and Literature, National University of Singapore. *A Gathering of Themes* (2018) and *Paintings—Installations—Poems* (2019), chiefly composed during his attachment as Poet-in-Residence, National Gallery Singapore (Dec 2018 to Aug 2019) are his most recent publications.

Ee Tiang Hong was one of Malaya's first generation of writers in English. Ee wrote several critical articles and many poems which were published in literary magazines and journals as well as in various anthologies. He published five volumes of poetry, namely *I of the Many Faces*, *Lines Written in Hawaii*, *Myths for a Wilderness*, *Tranquerah*, and *Nearing a Horizon*.

Elancharan Gunasekaran is a multidisciplinary artist and poet. He has a strange love for all things poetical and Sci-Fi. A winner of the Montblanc X Esquire Six-word Story prize 2017. His latest publications are *Gods of the Gonzo* (Analog Submission Press), *The Cosmonaut Manifesto* (Underground Books), *Sleeping with Wildflowers* (Alien Buddha Press), *Deviant Flames and Dark Revolver* (Roman Books).

Eric Tinsay Valles has published the poetry collections *A World in Transit* and *After the Fall: dirges among ruins* as well as co-edited *Get Lucky: An Anthology of Singapore and Philippine Writings*, *SG Poems 2015-2016* and *Anima Methodi*. His poetry has been featured in *Southeast Asian Review of English*, *Routledge's New Writing* and other journals. He has won a Goh Sin Tub Creative Writing prize. He has been invited to read poetry or commentaries at Oxford University. He is a director of Poetry Festival (Singapore).

Esther Vincent Xueming is editor-in-chief and founder of *The Tiger Moth Review*, and co-editor of *Poetry Moves* (in press) and *Little Things* (Ethos Books). She reads for *Frontier Poetry* (US) and her poetry can be found in *The Stinging Fly*, *About Place Journal*, *Split Rock Review*, *Ghost City Review*, *Quarterly Literary Review Singapore*, *New Asian Writing*, *Into the Void* and elsewhere.

Eugenia Tan is a Singaporean writer who writes poetry, creative non-fiction and plays. She enjoys cross-pollinating art into multidisciplinary platforms and reviving stories. Contact her at eugtan@hotmail.com

Farah Nadia is a passionate Malay Language educator and her love for poetry transcends both her personal and professional lives. She strives to share the love and flair for language, both Malay and English, with her students so that they too, are inspired to feel, think, read and write.

Gwee Li Sui is a poet, a graphic artist, and a literary critic. He wrote Singapore's first long-form graphic novel in English, *Myth of the Stone*, in 1993 and has published six volumes of poetry to date. His latest titles are *Death Wish* and the bestselling *Spiaking Singlish: A Companion to How Singaporeans Communicate*. A familiar name in Singapore's cultural scene, Gwee has also edited several acclaimed literary anthologies and written and lectured on a range of subjects.

A multiple award winner, **Hamed Ismail** has written, edited and supervised the production of hundreds of television scripts. He received the Anugerah Persuratan Singapura (Malay Literary Award) for his plays *Anjing Untuk Diplomat (A Dog for the Ambassador)* and *Singkap (Uncovered)*, and his short story *Pak Long (Uncle Long)*. His short story, *Rahsia Maut (The Secrets of Death)* organised by the then-Ministry of Culture. He also received the Golden Point Award for Malay Poetry in 2011 and 2013. His book *Suara Dalam (The Internal Voice)* is a collection of his poems from 1976 to 2012. His anthology *Tafsiran Tiga Alam (The Interpretations of Three Worlds)*, which he co-authored with Hartinah Ahmad and Samsudin Said won the Singapore Literature Prize 2016 and Hadiah Persuratan 2017.

Harini V, 23, graduated from Yale-NUS College and has been writing Tamil poetry since she was 13. Her poems have featured in Nathimisai Nagarum Koozhangarkal. She runs the Young Writers Circle with NLB and started the Tamil charter of SingPoWriMo in 2018. She is also a member of the Tamil Language Council.

Due to her love for poetry, **Hartinah Ahmad** started writing poems in 1971 and went on to write more than 100 lyrics for songs sung by popular Malay artist such as Ramli Sariip, M.Nasir, Khadijah Ibrahim and Ella. Hartinah is a professional drama scriptwriter who has also co-published nonfiction books such as *7 Tokoh Muzik (7 Personalities in Music)* in 2002, *Serampang 12* on Malay dance in 2012, and *Masjid Ar-Raudhah (Ar-Raudhah Mosque)* in 2013. *Tafsiran Tiga Alam*, which she co-authored with Hamed Ismail and Samsudin Said, won the Singapore Literature Prize 2016 and Anugerah Persuratan 2017.

Heng Siok Tian has published five personal collections of poetry. These are *Crossing the Chopsticks and other poems* (1993), *my city. my carvas* (1999), *Contouring* (2004), *Is my body a myth* (2011) and *Mixing Tongues* (2011). She co-authored one book of short stories and a collection of poetry with three other writers.

Janet Liew has taken on various roles, sometimes simultaneously, throughout her life: a teacher of English Language, Literature and General Paper, a curriculum specialist in the Ministry of Education, and a poet. She takes inspiration where she finds it: in the mundane and the unusual, the flawed and the perfect.

Jerrold Yam is a London-based lawyer and the author of three poetry collections: *Intruder* (2014), *Scattered Vertebrae* (2013) and *Chasing Curtained Suns* (2012). Named by the National Arts Council as one of the “New Voices of Singapore 2014”, he has received awards from the British Council, National University of Singapore and Poetry Book Society, and been nominated for the Forward and Pushcart Prizes.

Joel Kenneth Gwee is a full-time educator and part-time daydreamer. He received his BA (Hons) in English Literature and Philosophy from the National University of Singapore. When not marching to the frantic rhythm of the school year, he enjoys mulling over metaphysics, current affairs, and things past. These idle thoughts are sometimes given form in trappings he affectionately calls poetry.

K.T.M. Iqbal has authored fourteen collections of poems and penned over 200 children songs for Radio Singapore’s “Let Us Sing” programme. Awards he received include the S.E.A. Write Award in 2001 and the Cultural Medallion Award (2014). His poems translated into English can be found in *The Evening Number & Other Poems* (2008).

Latha has published three collections of poetry in Tamil: *Theeveli (Firespace)* (2003), *Paampuk Kaattil Oru Thaazhai (A Screwpine in Snakeforest)* (2004) and *Yaarukkum Illaatha Paalai (No Man’s Desert)* (2016). She has also published a short story collection *Naan Kolai Seyium Penkkal (The Woman I Murder)* (2007), which won the biennial Singapore Literature Prize in 2008. The English translation of her short story collection *The Goddess in the Living Room* was published in 2014. Her poems and short stories have been published in multilingual anthologies in Singapore and various Tamil literary journals in India, Malaysia, France and Sri Lanka. Her works have been translated into English, French and German. Kanagalatha is one of the founding directors of Poetry Festival Singapore. She is currently the Associate editor of Tamil Murasu, Singapore’s Tamil daily newspaper.

Lauren Lee has previously been published in the anthology *A Luxury We Cannot Afford* (Math Paper Press). She graduated from the University of Michigan with a bachelor degree in linguistics and teaches English language and literature at the Singapore Korean International School. She enjoys stormy nights, historical fiction, and pineapple tarts.

Leonard Ng serves as Chief Editor of *Contour*. He is the author of the poetry collections *This Mortal World* and *Changes and Chances*, the former shortlisted for the 2012 Singapore Literature Prize. He is also the translator of several classical Chinese works into English, including the *Laozi Dao De Jing*, *The Art of War*, *The Complete Poems of Yu Xuanji*, and Lu Ji’s *Rhapsody on Literature*. His work has also appeared in the

journals *Asymptote*, *Ceriph*, *Kitaab*, and *Quarterly Literary Review Singapore*, as well as in the anthologies *Love Gathers All*, *Coast*, *From Walden to Woodlands*, and *Union*.

Born in Penang, Malaysia, **Leong Liew Geok** read Literature in universities in Australia, England and the United States. She taught in the Department of English Language and Literature, NUS, for twenty-one years. Her publications include two collections of poetry, *Love is Not Enough* (1991) and *Women without Men* (2000), and the anthology, *More than Half the Sky: Creative Writings by Thirty Singaporean Women* (1998; repr. 2009) which she edited.

An iconic singer-song writer of Singapore, **Dr Liang Wern Fook** was voted "Person Who Best Represents the Xinyao Spirit" in a public poll in 2003. Dr Liang is the only artist who has received both the Young Artist Award (Literature, 1992) and the prestigious Cultural Medallion (Music, 2010) across different arts genres. He has over fifteen literature publications and has over two hundred songs, two Mandarin Musicals to his name. In the words of the late dramatist Kuo Pao Kun, Liang's work "bridges music and literature in the Singapore's arts scene". With his cultural and artistic achievements, Dr Liang has received the Nanyang Distinguished Alumni Award (2016). The prestigious French Poetry festival Franco-Anglais de Poesie celebrated its 35th anniversary in 2012, and Dr Liang's poem "How to read a poem" was selected to be recited and to be published in its review, as the representative work in the special dossier dedicated to Singaporean poetry. To celebrate the 2012 Olympic Games, the British Broadcasting Corporation (BBC) organised an event named "The Written World", broadcasting a poem from every one of the 205 competing Olympic nations. Dr Liang's "Echoes" was selected to represent Singapore.

Lin Ye is a retired Singaporean loves to do Chinese creative writing since his school days, with great interest in Chinese Literature and History publications. He has published a collection of poems entitled *Spectrum* 《彩色分析》 (1984). His second collection is *9 Works About True* 《问道九章》 (2019).

Low Kian Seh has a chemical engineering degree but is an artist to a larger degree. He is a chemistry teacher by occupation but has poetry as preoccupation. For the love of the craft, he makes time to write, despite being a busy civil servant and father-of-three. His works had been published in previous SingPoWriMo anthologies, *A Luxury We Cannot Afford*, *A Luxury We Must Afford*, *Twin Cities*, and *Anima Methodi: The Poetics of Mirroring*. His twin cinema poem, "Singaporean Son", went viral twice, which he still finds unbelievable.

Margaret Louise Devadason is a Singaporean poet, currently pursuing a bachelor's degree at Nanyang Technological University. Shortlisted for the National Poetry Competition 2018, and winner of the poetry division of the 2018 NTU Creative Writing Competition, Margaret's work has appeared in anthologies including *SG Poems 2017-2018* and *Anima Methodi*.

Mohd Raman Daud is an author of stage and tv plays, essayist and short story teller, and editor of several of fiction and non fiction books, including the late Dr Muhd Ariff Ahmad's magnum opus, *Nilam*. He has been a literary activist and cultural organiser since his youth.

Mruthika Raman is a recent graduate of SOTA's IBCP Theatre programme who harbours a passion for writing and performing. She aspires to provide a voice for several social issues, and aims to continue using art as a medium for it. She recently interned for MOE's Creative Arts Programme, an annual literary seminar, and is an apprentice at Maya Dance Theatre. She spends her spare time worrying about the current state of the planet and ways to salvage what's left of it.

Murugathasan, also known as Murugadiyan, has been writing traditional poetry for many years. He has authored more than 10 poetry books including *Sangamam*, which tells the life story of a man who comes to Singapore to eke out a living. *Sangamam* won him the Karikalan Award from Thanjavur Tamil University and the Singapore Literature Prize in 2010. He has also received many awards, including the Montblanc Award and the Thamizhavel Award.

Dr **Ng Beng Yeong** is currently a consultant psychiatrist working in private practice at Mount Elizabeth Medical Centre. He is also Adjunct Associate Professor, Duke-NUS, and Yong Loo Lin School of Medicine.

Ng Yi-Sheng is a Singaporean writer, researcher, PhD student and LGBT+ activist. His works include the poetry collections *last boy* (winner of Singapore Literature Prize 2008), *Loud Poems for a Very Obliging Audience*, the non-fiction work *SQ21: Singapore Queers in the 21st Century*, the film novelisation *Eating Air* and *A Book of Hims*, and the short story collection *Lion City*.

Nicholas Quek is approaching the end of his undergraduate medical training in NUS. He is a member of zerosleep, a literary collective supported by Sing Lit Station; his works have appeared in *Eunoia Review*, *SingPoWriMo 2018*, *Moving Words*, *Catharsis* (2018), and *Anima Methodi*. He maintains a strange love for music, warm hugs, and the moments between breaths.

An editorial consultant and translator, **Nur-El-Hudaa Jaffar** enjoys reading a variety of genres, particularly mystery, romance and urban fantasy. She is a published author of two children's books.

A playwright, poet and short-story writer, **N. Palanivelu** was an active writer for more than 50 years. His first book of poems, *Kavithai Malargal* was published in 1947. He also published *Kathal Kiliyum Thiyaga Kuyilum* (Short stories) and *Kaliyin Nalivu* (a poetry play). Two books collating all of Palanivelu's 51 plays, essays and songs have been published as *Collective Works, Volume One* and *Collective Works, Volume Two*. Palanivelu

was bestowed the title “Naadaga Sigamani” by the Bhaskar’s Dance Academy in 1978, the Cultural Medallion for Drama in 1986, “Kala Rethna” award by the Singapore Fine Arts Society in 1987 and the “Tamizhvel” literary award by the Association of Singapore Tamil Writers in 1987.

Othman Bin Suhot is a 54-year-old Malay avid reader. His favourite author is Pramodya Ananta Toer from Indonesia. As for locals, he enjoys reading Isa Kamari’s work. Most of his writings are in Bahasa Melayu. He has been published in Malaysia and on social media platforms like *TebarPuisi* on Twitter. His works can be found in a book called *Menatap Semesta Asa*.

Ow Yeong Wai Kit has edited poetry anthologies such as *From Walden to Woodlands* (2015) and *Love at the Gallery* (2017). His writings have appeared in the *Interfaith Observer*, *The Straits Times*, *TODAY*, *QLRS*, and elsewhere. Currently a teacher, he has an MA in English Literature from University College London.

小昭 **Peter Chow** is a physician based in Singapore. He came from Hong Kong a decade ago.

Pierre Vinclair is a French poet, translator, critic and editor. He has published over 15 books in French.

Dr **Mohamed Pitchay Gani Mohamed Abdul Aziz** was born and raised in the Malay Settlement in Singapore. He is an educator and a linguist by training, and is the prime mover of the Malay creative industry. His works stretch the limits of ethnic boundaries among Malays. His fiction *Mrs George Nelson Berton* and novel *Seking* are examples of the employment of narrative to come to terms with issues surrounding post-colonial Malays. The novel was shortlisted for the Singapore Literature Prize. Dr Pitchay Gani also worked on biography of established Malay laureates. He is also the editor for the Singapore Malay National Heritage Collection series.

The late Dr. **R Balachandran** (Bala) was a poet of repute and a key spokesman of modern poetry. He was the English Professor at The University of Manonmaniam Sundaranar, Tirunelveli, Tamil Nadu. He also served in the Selection Committee of The Sahitya Akademi, India’s National Academy of Letters, an organisation dedicated to the promotion of literature in the languages of India. His many literary works include புதுக்கவிதை ஒரு புதுப்பார்வை (*puthu kavithai oru puthu paarvai*), and *Evening Number & Other Poems*, a collection of Tamil poems in English translation.

Robert Yeo has written in many genres, poetry, fiction, plays, libretto, autobiography and essays. His plays have been performed in Hong Kong, Malaysia and Singapore. His major publications are the political plays collected in *The Singapore Trilogy* (2001), his collected poems in *The Best of Robert Yeo* (2012), and his autobiography, *Routes*:

A Singaporean Memoir 1940-75 (2011). His latest book is the play *The Eye of History* (2016), which imagines a meeting between Stamford Raffles and Lee Kuan Yew. Yeo has also written and edited many books for the general public and schools. In 1991 he was awarded the Public Service Medal for the promotion of drama in Singapore and in 2011, the South East Asian Write Award.

Rodrigo Dela Peña, Jr. is the author of *Aria and Trumpet Flourish* (Math Paper Press, Singapore), as well as the chapbooks *Requiem and Hymnal* (Vagabond Press, Australia). His poems have been published in *QLRS*, *Rattle*, *Rambutan*, *SingPoWriMo*, and other journals and anthologies. He has received prizes from the Carlos Palanca Memorial Awards, Kokoy Guevara Poetry Competition, British Council, among others. Born in the Philippines, Rodrigo has been based in Singapore since 2011.

Rosa Pereiro was born close to the sea in Galicia, the greenest place in Spain with the best seafood. She grew up with the head in the clouds and in the books, and while living in Paris she moved to Singapore in 2015. Currently working on the broadcast industry, she would secretly turn off the TV and open a singlit book. Still hasn't figure out how to broadcast the books but will find a way.

Ryan Yeo is a top award winner of the National Poetry Competition 2017, Senior Category for English, and was invited to read at the Poetry Festival Singapore 2018. His poems have been published in the anthologies *SG Poems 2017-2018*, *Eye On The World: Tomorrow's Cover* and *The Fourth Coming*. He was formerly the Lit Wing Head of Hwa Chong Institution.

Sarah See started writing (poetry) again after happily dedicating much of her life to writing for the corporate world. She's realised that writing requires discipline - she'd much rather watch trees grow with a cup of tea. To her, everyone plays a part in keeping the power of the humanities and the written word invaluable—beyond measure or boundary.

Shaffiq Selamat is more widely known as **Shasel** in the cyberworld and among local Malay writers. Born in 1969, the writer started writing by joining the Teens Writing Club of *Berita Harian* (KCR-BH) while working as a translator at the Singapore Ministry of Foreign Affairs in the early 1990s. He is currently working as a freelance interpreter and translator. His poems, essays and short stories be it in Malay or English were regularly published in the *Berita Harian* and *Berita Minggu* newspapers apart from several entertainment and educational magazines. His debut compilation of short stories *Meredah Badai* (*Braving the Storm*) was published in 2005. His poems were also published in the *Manik-manik Hijau* (*Green Beads*) poetry anthology (1995) and in several literary anthologies by Asas '50 (Writers' Movement '50). His poem "Bicara Keemasan (Golden Conversation)" won the First Runner-up Prize in the Moving Words 2011 local poetry competition. Shasel has also produced two translated novels in English namely *Aylana* (2012) and *Confrontation* (2013).

Stephanie Chan has won national poetry slams in the UK and Singapore. She a poetry event called Spoke & Bird and is the co-editor of the SIngPoWriMo 2017 and 2018 anthologies. She has been published in various journals and anthologies including *QLRS*, *Asia Literary Review*, *Griffith Review*.

Sun Zhiwei holds a Master's Degree in Economics. His poems have appeared in the Chinese press and other local literature journals. He is one of the winners of National Poetry Competition 2017 and Chinese New Year Couplets Composing Competition, Singapore (2018, 2019).

Tan Chee Lay has lived in Singapore, Taiwan and the UK, and has studied Chinese Literature, English Studies and Business Administration. He completed his doctorate in Oriental Studies (Chinese literature) at St John's College, Cambridge University. He was awarded the Young Artist Award and the Singapore Youth Award (Culture & the Arts). He is currently an Associate Professor in Chinese in NIE, NTU. Chee Lay has published and edited over 20 creative writing or academic books.

Following a near death encounter with pneumonia, writing is no longer a pastime but an imperative. **Tan Ju-Lyn** blogs as purplepumpnickelblog on Wordpress on subjects like eating & running in Singapore and her family of four. In another life-time, she was a Management Consultant and a HR Executive.

Theophilus Kwek has published five volumes of poetry, and was shortlisted twice for the Singapore Literature Prize. He won the Interpreter's House Poetry Prize in 2018, the Berfrois Poetry Prize in 2017, and the New Poets' Prize in 2016. His essays, translations and reviews have appeared in *The Guardian*, *The Times Literary Supplement*, *The London Magazine*, *Mekong Review*, and elsewhere.

Chia Hwee Pheng, writes under the pen name of **Xi Ni Er**, has won the Singapore Literature Prize in 2008. He was the recipient of the Cultural Medallion in 2008 and the Southeast Asia Write Award in 2009. He has published 12 books including *The Stretched Credulity* (poetry). He is currently Honorary President of the Singapore Association of Writers.

Wu Mu is the pen name of Teo Sum Lim, a Chinese writer in Singapore since 1979. He is currently Associate Faculty of Singapore University of Social Sciences.

ACKNOWLEDGEMENTS

Every effort has been made to contact the copyright holders of material reproduced in this text, including the translators. In some cases where these efforts have been unsuccessful, the copyright holders are asked to contact the publisher directly.

English

- “Inspired by a Child, Just Before National Day” by Aaron Maniam
Original text published in *Morning at Memory's Border*, Singapore: firstfruits, 2005.
- “Nightmare” by Angeline Yap
Originally published as two separate poems as follows—“Nightmare” (April 1978) in *SAYA* magazine, and “9 August, 1976” in *Collected Poems* (1986), by Department of English Language and Literature, NUS.
- “Beast” by Eddie Tay
Original text published in *Remnants*, Singapore: Ethos Books, 2000.
- “Hinterland” by Eddie Tay
Original text published in *Remnants*, Singapore: Ethos Books, 2000.
- “Today Once More” by Edwin Thumboo
Original text published in *A Gathering of Themes*, Singapore: Ethos Books, 2018.
- “Temasek” by Edwin Thumboo
Original text published in *A Third Map: New and Selected Poems*, Singapore: UniPress, National University of Singapore, 1993.
- “Delinquent Days” by Eric Tinsay Valles
Original text published in *After the Fall (dirges among ruins)*, Singapore: Ethos Books, 2014.
- “island city” by Esther Vincent Xueming
Original text published in Issue 11, Fall 2018, *Split Rock Review*, USA (online), 2018.
- “we have forgotten” by Esther Vincent Xueming
Original text published in Issue 39/ Volume 2: Winter 2018-19, *The Stinging Fly*, Ireland: Dublin, 2018.
- “Parliamentary Business” by Jerrold Yam
Original text published in Issue 41 (Writing Singapore) of *Cha: An Asian Literary Journal*, Oct 2018.
- “(de)coupage” by Margaret Louise Devadason
Original text published in *Visual Verse: An Anthology of Art and Words*, Vol 6, Chapter 1, Berlin: The Curved House, 2019.
- “Early Lovers on the East Coast Parkway, October 1982” by Robert Yeo
Original text published in *The Best of Robert Yeo*, Singapore: Epigram Books, 2012.

Chinese

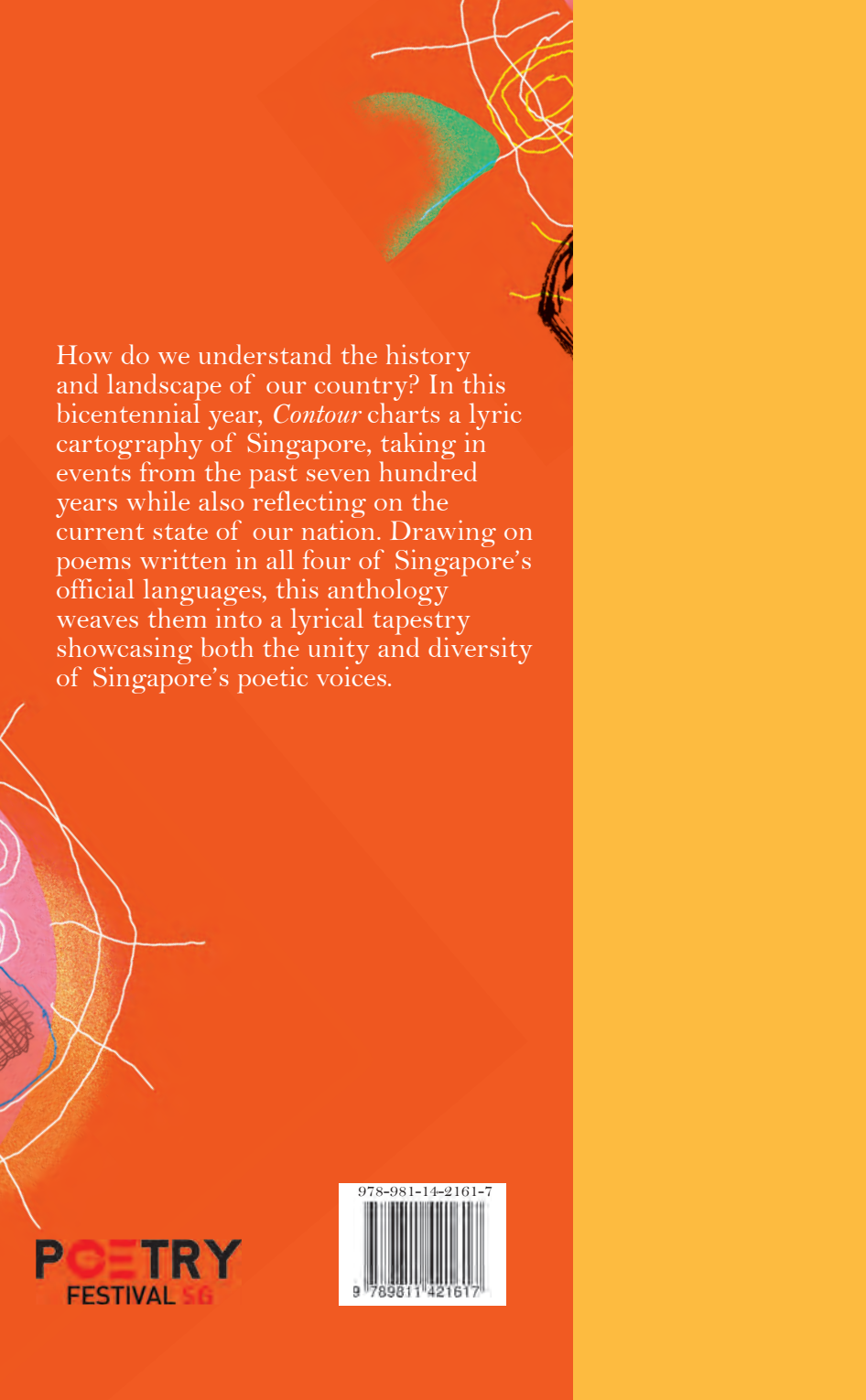
- 《夕阳》 by Lin Ye 林也 (Aik Hua Lim)
Original Chinese text published in 《五月诗刊42》 (May Poetry Journal Vol. 42), 2016.
- 《播种的时候》 by Lin Ye 林也 (Aik Hua Lim)
Original Chinese text published in 《星云, 南洋商报》 (Literature, Nanyang Siang Pau), Singapore: Singapore Press Holdings, Feb 1984.
- 《世纪情怀》 by Xi Ni Er 希尼尔 (Chia Hwee Pheng)
Original Chinese text published in “Urban Literature”, *Shin Min Daily News*, 3 July 1988.
- 《读烈士》 by Xi Ni Er 希尼尔 (Chia Hwee Pheng)
Original Chinese text published in “Evening Breeze”, *Lianhe Wanbao*, 13 Nov 1988.
- 《始凌濯》 by Xi Ni Er 希尼尔 (Chia Hwee Pheng)
Original Chinese text published in “Literary Forest”, *Nanyang Siang Pau*, 4 July 1982.
- 《浮城六记》 by Liang Wern Fook 梁文福
Original Chinese text published in “Literature”, *Lianhe Zaobao Supplementary “NOW”*, p. 6, 9 Nov 2017.

Malay

- “Balada Impian” by Ahmad Md Tahir
Original Malay text published in *Berita Minggu*, 11 Jun 1989.
- “Betapapun Atas Nama Cinta, Rusuhan & Airmata: 12 Disember 1950” by Ahmad Md Tahir
Original Malay text published in *Berita Minggu*, 26 Mar 2017.
- “Senandung Pantai Yang Hilang” by Hamed Ismail
Original Malay text published in *Berita Minggu* dated 25 Apr 2010 and Hamed Ismail, 2013, *Suara Dalam*. Singapore: Perkumpulan Seni, pp. 71-72.

Tamil

- “Water” by K.T.M.Iqbal
This poem was selected for display in the Singapore Mass Rapid Transit (SMRT) trains in 1995 with the support of the Singapore National Arts Council and exhibited at EXPO 2000, held in Hanover, Germany.
- “from Sangamam” by Murugathan, translated by Kavitha Karum.
Original Tamil text published in *Sangamam*, Thendral Publications, 2008.



How do we understand the history and landscape of our country? In this bicentennial year, *Contour* charts a lyric cartography of Singapore, taking in events from the past seven hundred years while also reflecting on the current state of our nation. Drawing on poems written in all four of Singapore's official languages, this anthology weaves them into a lyrical tapestry showcasing both the unity and diversity of Singapore's poetic voices.

POETRY
FESTIVAL SG

978-981-14-2161-7



9 789811 421617