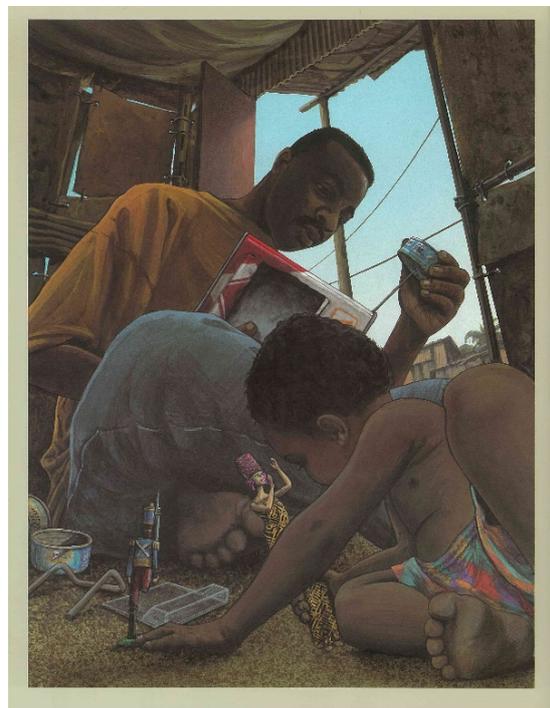
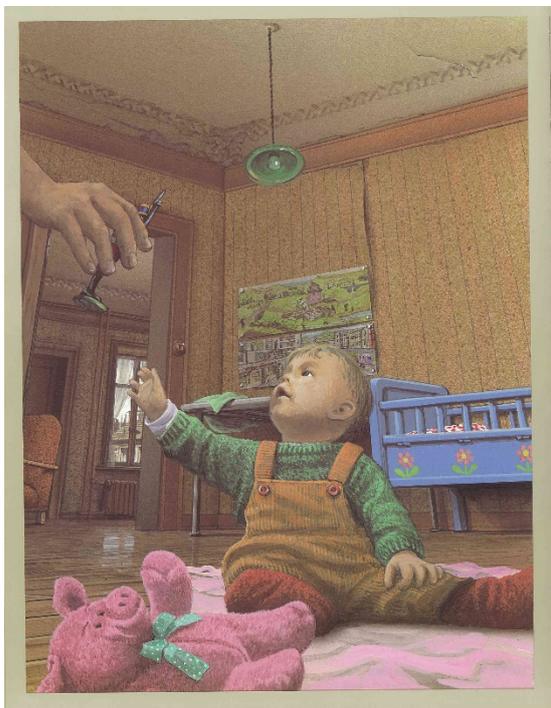


Stuart Wai Shing, LAU

The Mode of High Emotion: The Power of Screening, The Spell of Dream Articulating

The word “screening” connotes two different meanings—the act of “carrying,” like when picture are carried on the reel of a motion picture, and the act of “filtering” as well as sheltering, covering, hiding, and erasure. If you think carefully, the two meanings are contradictory: the first retains, while the latter discards. Together, however, they function like a set of cogs in a wheel that generate “magic” in our minds. By magic, I mean deep thinking that helps us to resist the “superficialization” (my invention) being created by fast web browsing practices, which only inspires immediate and shallow emotions. These days, I train myself by asking “Why not ” instead of “Why.” I not only ask ‘why’ something is said, but also what sorts of things are not being said. This practice has led me to some really great discoveries. Let me further elaborate on this idea with concrete scenes from Jörg Müller’s picture book *The Steadfast Tin Soldier*, awarded with the “Hans Christian Anderson Award” in 1994.

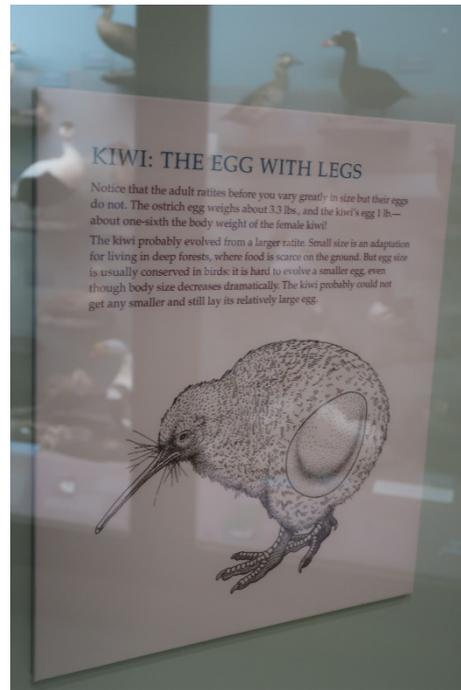


As some of you perhaps recall, *The Brave Tin Soldier* features a tin soldier’s love for a paper ballerina. A goblin toy, however, pushes the tin soldier from the windowsill into the street, where he falls into the gutter, is carried to sea, and is swallowed by a fish. When the fish is cut open, however, the soldier returns to the room in which the story begins, and is unjustly tossed into the fireplace. The ballerina follows shortly after, and they are eternally united in love. In Muller’s version, however, the soldier is found in a trash heap in a third world country.

Muller’s version is told entirely in pictures. While reading, I accidentally discovered a difference in the depiction of parents in the first and third-world countries. In the first-world picture, only the “hands as parent” are visible as a baby is handed a potentially dangerous sharp-edged soldier. My “why not” thinking regards this as incredibly absent-minded. In the

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Ghada Al-Absy (Egypt), Enza García Arreaza (Venezuela), Stuart Lao (Hong Kong), Xavier Villanova
(Mexico) and Sharlene Teo (Singapore)

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a stroke. “Oh! I am Kiwi, I am at the stage of “the egg with legs”!” The solitude in its eye became my “punctum.” It resonated with my experience in Iowa, and the work I will carry inside me all my life. So, certainly I will have to finish a “Kiwi” poem if there are no readings or panel discussions this week. I know I am complaining. However, Mary’s statement comes to mind. “Don’t complain, you are a writer, you can make it.” Yes, however before I make “the egg” I know I must first make the cycle between the two formulae to retain my high emotion. It’s goes without saying that this cycle is the spell of articulating the dream held in “the egg.”