

## **HKWC 2020 Anthology, Masking the City: Hong Kong in Allegory**

### **Guidelines For Submissions and Notes From the Editors**

#### **Hard Guidelines:**

1. Submissions must be 5,000 words or less, one piece of short fiction, narrative nonfiction, or poetry. Poetry or flash fiction in the form of multiple interdependent works will also be considered.
2. Submissions must be in .doc or .docx format.
3. Submissions must be allegorical in nature: centered around an extended metaphor. This can take the form of character, action, plot, setting, etc.
4. Submissions must be allegorically “about” Hong Kong, but for this reason needn’t be set in Hong Kong.
5. Submissions must be previously unpublished, including webpage or blog.
6. By submitting in April you are committing to work with the editors on revisions and rewrites as needed through to the final publication deadline in August.

#### **General Guidelines and Notes from the editors:**

1. This isn’t a call for stories about masks or other metaphors for concealment. The allegory *is* the mask for whatever subject you want to examine.
2. We welcome Realism but encourage Fabulism.
3. The best allegories function as rhetorical arguments: X is like Y; Z is true of Y; therefore Z is likely true of X. ie, *If the logical conclusion of your economic policy is for the poor Irish to feed their babies to rich Britons, then your economic policy is morally bankrupt.*
4. Allegory alone doesn’t necessarily make the best story, within your allegory should live a story: a protagonist with a motivating imperative entering a struggle against an antagonistic

obstacle to a point of resolution which is unexpected but retroactively the inevitable consequence of the set up. (That sounds easy.)

5. If every detail relating to Hong Kong could be removed or replaced with a detail about Berlin and the story work just as well, this is not a story about Hong Kong, but rather a story set in Hong Kong. An apt allegory set in Saskatoon or in Oz will tell us more about Hong Kong than the former story.

6. Avoid picking the low-hanging fruit and aiming at the fish in the barrels. Work to reach for a special vision and you will inspire the reader to reach with you.

7. We recommend that your initial submission not be your first draft. When Hemingway famously wrote “The first draft of everything is shit” he meant *everything*. How similar to your first draft do you want your final story to be? To meet the 14 April deadline with the best work possible, consider setting a personal deadline of early or mid March for your first draft, then let the story sit alone for a week or more before coming back with a critical eye for one or more rounds of revision.

8. In order to help the editors focus our critique and advice onto your story goals rather than ours, please append an extra page after the final page of your story on which you briefly describe in no more than a few sentences *what happens in this story*, the main action, beginning to end: *who does what thing for what reason?* “A whaling captain seeking revenge against a whale turns his back on the social contract and destroys the lives of everyone around him.” “A moisture farmer learns space magic to rescue a princess and destroy a tyrant’s superweapon.” Do not describe what the story is about thematically or allegorically. Describe the story you wrote, not the story you meant to write.

**Key dates**

14 April	Submit stories*
26 April – 9 May	Anthology critique groups
20 July	Submit final stories
10 August	Manuscript sent to typesetter
1 October	Anthology published

\*Non-members must have joined the HKWC by the 14 April 2020 deadline.

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