

SATU CHAD

OF TEA AND TEMPESTS

SHORT STORY

ANNOTATED BIBLIOGRAPHY

I have drawn inspiration from countless resources throughout the research and composition process. The following resources are those which were particularly influential.

✎ Jansson, T. (1960). Who Will Comfort Toffle? Finland: Werner

Söderström Osakeyhtiö.

I adopted the basic ideas behind this children's picture book into my own work, such as the character's journey from isolation to companionship. I also used the names 'Toffle' and 'Mifflin', alluding to Jansson's tragic but amiable characters.

✎ Jeunet, J. (2001) Le Fabuleux destin d'Amélie Poulain (Amélie), France.

Watching this film was influential through its quirkiness and introspective view of human relationships.

✎ Leunig, M. (1991). The Prayer Tree. Australia: Harper Collins.

This picture book contains prayers and illustrations which inspired me through their simplicity. I opened my major work with the quote 'When the heart is cut or cracked or broken, do not clutch it, let the wound lie open', which I sourced from Leunig's book.

✎ Leunig, M. (2004-5) The Official Leunig Site [Internet]. Australia:

<http://leunig.com.au>

This website allowed me to access Leunig artwork, interviews, written philosophies and publications. I found the quote 'One of the functions of my work is simply to try and speak for the voiceless ones, and there are many voiceless people' from a Michael Leunig interview found on this website, and included it in my reflection statement.

✎ Proulx, E. A. (1993). The Shipping News. Great Britain: Fourth Estate Limited.

As I mentioned in my reflection statement, studying this text in Extension 1 was stylistically influential as I adapted the techniques of fragmentations, comic misery/black humour and the deliberate use of incorrect grammar. It also helped me to establish a global setting.

✎ Winton, T. (1991) Cloudstreet. Australia: McPhee Gribble

A critical study of this novel in Advanced English was influential in terms of structure, as I was inspired to write something which read like a family saga, only on a lesser scale than Winton's. I also adopted the format of Winton's chapters, in that they are usually short and written under a title of their own, so that the novel is read as many short stories within the one grand narrative.

T. Daley, Personal interview. March 28th, 2005.

I conducted an interview with Australian author Timothy Daley about half way through the process of research and composition, during which we discussed aspects of my story such as Billy and Toffle's relationship, black humour and imagery. I found Mr. Daley's insight to be extremely useful, as he

suggested that I change the ending from being overwhelmingly negative to positive, and how to do this without it becoming clichéd.