This closing chapter of the volume offers a final overview and understanding of the data generated from the World Englishes Literature project. This will involve looking at the prevalence of certain genres and the general trends in the employment of Englishes across the short stories. The conclusions drawn from this data are offered as a way of understanding the contemporary trends and concerns of emerging writing in English from seven countries around the world. This chapter closes by considering the future of World Englishes literature, the challenges, directions and identities that it might meet and forge in the future.

Findings and being beyond

The predominant concern across the 63 stories is writing the contemporary. There are some exceptions to this and there are some stories, on the other hand, which are manifestly of the contemporary, meaning that although other stories are also writing ‘the now’, they are comparatively less engaged with the motif of the contemporary society they are writing about. Interestingly, the Kenyan short stories are highly demonstrative of writing in the contemporary – particularly in their engagement with election violence and trauma (for example, ‘Screaming Thunder’, ‘Taking Care of Suzanna’ and ‘Days Long Gone’), but also through the story of ‘Reality Cheque’, a satire on contemporary media and culture as well as Kenya’s trade links with China.

There is also a selection of works across the Malaysia and Singapore body of stories which speak of the very contemporary – discussion of
sexuality through today's lifestyles and choices of living ('Black and Whites', 'The Good Husband'), debate around Internet security for children ('Online with God'), and the experience of economic migration in today's world ('The Fountain'). The emerging writing from India, discussed in Chapter 9, also engages with issues of contemporary living: the narratives of *Call Me Dan* (2010), *The Monochrome Madonna* (2010), *Piggies on the Railway* (2010) and *Monkey-man* (2010) all engage with the urban, and *Call Me Dan* and *Piggies on the Railway* in particular tackle 'young India' and the experience of being twenty-something in today's India.

In the Nigerian anthology, 'Road Rage' narrates a contemporary urban story, as does 'Pay Day' in the same anthology, given its interest in innovation in business (through software development).

Although war and conflict narratives are not new, Lamwaka's 'Butterfly Dreams' writes a contemporary war narrative of the child soldier experience, in this case, Uganda, although the narrative resonates with other child soldier experiences in Central and West Africa, such as the experience of Laurent in Owuor's 'Screaming Thunder'. Both Owuor's Laurent and Lamwaka's Lamunu experience the horrors and violence of war and both struggle to turn their lives around after the harrowing experience of being a young soldier.

This concern of writing the contemporary is echoed by Diouf when he writes about current writing from Africa in particular: 'The new literature focuses on particular modes of cultural production, performances, narratives of modernity, and wider issues of political and moral economies to explore the African presence as well as the ways in which Africa is featured on the world stage' (Yaeger, 2007).

The data collected by the World Englishes Literature project reveal this overarching theme of engagement with the contemporary, but as we saw in Chapter 2 we have been able to look at the data in more detail, which reveals more specific directions, namely in genre and the employment of Englishes.

**Genre**

The Table below (10.1) presents an overview, by country, of the frequency of genres across the 63 stories. Nine genres were generated from the data, with a tenth category for 'other'. This table highlights where a particular genre was popular across countries, as opposed to seeing the popularity of the genre within a country anthology (see Table 2.1 in Chapter 2 for this).