

Decolonizasian

Reading Asian and First Nations Relations in Literature

Speak Cree you're in Canada now

Speak Siouan

Speak Salishan

— Rajinderpal S. Pal, "Collective Amnesia" (22)

At the minimal level, Aboriginal thought teaches that everyone and everything are part of a whole in which they are interdependent.
— Marie Battiste and Helen Semaganis, "First Thoughts on First Nations Citizenship" (97)

Nestled intimately against the forces of citizenship that have propelled many an Asian Canadian subject to oversimplify herself or himself by declaring "I am Canadian" are other possible configurations of imagined community. What happens if we position indigenous people's struggles instead of normalized whiteness as the reference point through which we come to articulate our subjectivities? How would such a move radically transform our perceptions of the land on which we live? Scott McFarlane has suggested that in the Canada constructed through legislative mechanisms such as the Multiculturalism Act, "people of colour and First Nations people are figured outside the discourse as, for example, immigrants or nonpersons who become 'Canadian' through their relationship to whiteness, as opposed to 'the land'" (22). Oppositionality to whiteness—while logical in the face of racial oppression that was historically codified through instruments such as the Chinese Exclusion Act, the War Measures Act, and the Continuous Voyage Provision¹—still directs energy toward whiteness without necessarily unpacking the specific problematics of racialized subjects who have inherited the violence of colonization. In particular, the challenging relationships between subjects positioned as "Asian Canadian" and "indigenous" raise questions regarding immigrant complicity in the

colonization of land as well as the possibility of making alliances toward decolonization. Turning the lens in this direction, we find ourselves in the realm of the partial, the fragmented, the ruptured, the torn. It is in our brokenness that we come to know the effects of our violent histories as they continue to exert force upon the present. The very language in which I articulate these thoughts, English, is weighted with a colonial history particular to the land called Canada, in contrast to the languages that I might desire to circulate this essay in, be they Cree, Siouan, Salishan, or Cantonese. Through legislation such as the Indian Act, the Immigration and Refugee Protection Act (IRPA), the Multiculturalism Act, and the Citizenship Act,² “we” have historically been managed, divided, and scripted into the Canadian nation-state. Today ostensible security measures such as the Anti-Terrorism Act that passed in the wake of September 11th have given the state more power to criminalize indigenous peoples, activists, and people of colour.³ If, in a move toward both individual and collective survival, a subject decides to direct her allegiances toward indigenous struggles for decolonization and sovereignty, she might consider the values described by filmmaker Loretta Todd:

Our concept of ownership evolved independent of European concepts of ownership and it persists today. Without the sense of private property that ascended with European culture, we evolved concepts of property that recognized the interdependence of communities, families and nations and favoured the guardianship of the earth, as opposed to its conquest. There was a sense of ownership, but not one that pre-empted the rights and privileges of others or the rights of the earth and the life that it sustained. (“Notes” 26)

Critical engagement with indigenous perspectives can be grounded in materially responsible and environmentally sustainable practices and models; the interdependency and land stewardship that Todd describes provide a focus for alliance building in the face of ongoing processes of racialization and class oppression.

Such alliance building must respect the values identified by thinkers such as Todd, so that the reaction against colonial frameworks is balanced with a generative vision of what one strives toward. Multiculturalism as government policy, while enabling in many regards, has also functioned to manage and contain difference. Although it is necessary to support multiculturalism in the face of white supremacist attacks, it is also important to understand the inadequacies of Canadian multiculturalism. As critics such as Himani Bannerji have pointed out, when multicultural policy was introduced in Canada in the 1970s,

There were no strong multicultural demands on the part of third world immigrants themselves to force such a policy. The issues raised by them were about racism, legal discrimination involving immigration and family reunification, about job discrimination on the basis of Canadian experience, and various adjustment difficulties, mainly of child care and language. In short, they were difficulties that are endemic to migration, and especially that of people coming in to low income jobs or with few assets. Immigrant demands were not then, or even now, primarily cultural, nor was multiculturalism initially their formulation of the solution to their problems. It began as a state or an official/institutional discourse, and it involved the translation of issues of social and economic injustice into issues of culture. . . . (44)

One of the challenges before contemporary cultural workers is to reappropriate “culture” in ways that lead the reader’s gaze back to the social and economic injustices neglected and deflected when multiculturalism’s lens becomes too narrow. Cultural labour has a role in fostering such a shift in values away from the economic violence and domination that our current neoliberal government normalizes through its submission to bodies such as the World Trade Organization, the World Bank, and the International Monetary Fund, bodies that arguably operate against the interests of the majority of the Earth’s population (human and otherwise). An analysis that integrates considerations of planetary survival with local indigenous struggles is consistent in the works of indigenous thinkers such as Jeannette Armstrong, Winona LaDuke, and Loretta Todd; this work signals a direction that those in Asian Canadian studies could benefit from. That is, where diasporic communities meet indigenous communities, we encounter a process of contact and invention that deserves more attention than it has so far received.

As a writer and critic who lives on the unceded Coast Salish territory otherwise known as Vancouver, I am faced with the question of how to speak to and acknowledge debts and interdependencies that most of us were trained to ignore. Unfortunately, there are no guarantees that cultural representation does not repeat the violence that has already occurred. Yet, in those cases where silence also seems to be an equally and perhaps even more unsatisfying complicity with—and perpetuation of—this violence, tactics of troubled visibility provide an ethical line of engagement that holds promise. As the debates on cultural appropriation in the late 1980s and early to mid-1990s remind us, cultural representation is a fraught process, and the best of intentions can nonetheless have terrible effects.⁴ However, we can still proceed carefully, humbly, open to dialogue, and attentive to how material conditions and existent power relations can shape the dynamics of whose cultural labour is validated, whose is disregarded, and how. Lee Maracle’s warning bears remembering:

If you conjure a character based on your in-fort stereotypes and trash my world, that's bad writing—racist literature—and I will take you on for it. If I tell you a story and you write it down and collect royal coinage from this story, that's stealing—appropriation of culture. But if you imagine a character who is from my world, attempting to deconstruct the attitudes of yours, while you may not be stealing, you still leave yourself open to criticism unless you do it well. (“‘Post-Colonial’ Imagination” 15)

In attempting to decolonize and deconstruct oppressive systems, writers racialized as Asian cannot avoid making reference to the First Nations of this land; at the same time, given the inheritance of racist, loaded discourses that have operated to dehumanize, commodify, and romanticize First Nations people, an immense challenge presents itself in terms of how to disrupt and derail these dominant discourses. The process of “doing it well” requires not only technical competency, however one might determine that, but also an understanding of how one is embedded within power relations that must be carefully negotiated. Scanning the textual horizon for novels, stories, and plays that address the complicated relationships between those who have been racialized as “Asian” and those who have been racialized as “indigenous,” I see some signs of life: SKY Lee’s novel *Disappearing Moon Cafe*, Tamai Kobayashi’s short stories in *Exile and the Heart*, Marie Clements’s play *Burning Vision*, and Lee Maracle’s story “Yin Chin” form part of a growing body of texts that discursively explores the possible relations between those racialized as “Asian” and “indigenous” on that part of Turtle Island also known as Canada.⁵

I. Re-Viewing *Disappearing Moon Cafe*

In my writing, I straddle the shifting locations of being Chinese, Canadian, contemporary, woman, and feminist of colour (etc). Insider and outsider to my own culture, gender, history and so on. I am able to take risks and transgress the boundaries (of these social constructs) each category imposes.

In *Disappearing Moon Cafe* (1990), the reader’s gaze is never fixed due to these multiple locations, and travels through time and space. This is also a strategy of disrupting the conventional way texts are written and read so that the reader can be made more aware of her subject position. This awareness subverts the tendency toward passive consumption and the colonizing gaze.

— SKY Lee, “*Disappearing Moon Cafe* and the Cultural Politics of Writing in Canada” (12–13)

As many readers have noted, *Disappearing Moon Cafe* opens and closes with the relationship between Wong Gwei Chang, a Chinese man, and Kelora, a half-Native, half-Chinese woman of the Shi’atko clan. In so doing, it posits

a potential alliance between two people who were both excluded by the Canadian nation in historically specific, racialized, gendered, and classed ways.⁶ Gwei Chang's abandonment and betrayal of Kelora takes on both personal and social significance when we consider the role of cheap Chinese labour in facilitating the appropriation of indigenous land by the Canadian government. The labour of Chinese railway workers supported not only their families but also a Canadian nation-building project based on the exclusion and exploitation of both First Nations and people of colour. The dynamite-blasting process of railway construction entailed both an immense human cost and environmental disfigurement: "[Gwei Chang] imagined the mountain shuddering, roaring out in pain, demanding human sacrifice for this profanity. And the real culprits held out blood-spattered chinamen in front of them like a protective talisman" (12–13). The "real culprits," the captains of industry behind the railway, remain outside the novel's realm, despite the impact of their decisions on both characters and readers. Gwei Chang's effort to retrieve the bones of the dead Chinese labourers depends greatly on Kelora's support in navigating unfamiliar land, for it is Kelora who leads Gwei Chang to safety when he is starving, "as if the barren wasteland around him had magically opened and allowed him admittance" (4). Where the Canadian nation would have refused a Chinese man entrance as a citizen with full rights, Kelora's act allows Gwei Chang admittance into her community as an equal. Kelora makes possible a relationship to the land that is not codified into the property laws of the nation: "she taught him to love the same mother earth and to see her sloping curves in the mountains. He forgot that he had once thought of them as barriers" (14–15). Having interviewed mixed-race families, Lee translates her research into a fictional frame that asserts what has been left out of official Canadian history. Examples of relationships between First Nations people and Chinese people, dating back at least to 1788,⁷ are often marginalized in official historical narratives that privilege nation building premised on white dominance. The potential represented in the relationship between Gwei Chang and Kelora is not only based on desire and emotional connection but also shaped by the economic and political forces on their lives and by a respect for the land. Living with Kelora's people, Gwei Chang learns to appreciate the Native lifestyle before he rejects it for fear of poverty:

The sight of all this good food being hauled in got Gwei Chang very excited. It made him feel good to learn the indian ways, because they made him think that he might never starve like a chinaman again.

But Kelora told him that even with this abundance, her people faced famine later in the winter. . . .

Gwei Chang had often looked into the sallow face of famine. He could see how famine was the one link that Kelora and he had in common, but for that instant, it made him recoil from her as surely as if he had touched a beggar's squalid sore. . . .

In the next instant, he looked at Kelora, and saw animal. (234)

Although famine is the one link that they *share*, the fear of this common threat is what drives Gwei Chang back to China to take a Chinese wife. This fear also drives him to dehumanize Kelora, to see her as “animal,” in a way that echoes the first time they met, when he assumed that she was savage. Her elegant rebuke at that time, that “he has no manners” (3), surprises him in a way that makes him feel “uncivilized, uncouth; the very qualities he had assigned so thoughtlessly to her” (3-4). It is symptomatic of dominant power relations that Gwei Chang functions within what might be termed a sino-centric worldview, one that eventually allows him upward mobility within the confines of the ethnic enclave of Chinatown. His trajectory can be read as a negotiation of survival tactics that drive an agent to form long-term relations of perceived racial cohesion rather than adhesion, with the attendant enabling and disabling limits of such moves.

In the context of Canada as a nation-state that historically excluded immigrants racialized as “nonwhite,” the importance of organizing formations of Chinese community to offer assistance against the state's restrictions was compelling. In Lee's novel, it is clear that the closeness of the Chinese community formed in part as a survival mechanism against white supremacist hostility in everything from detaining new arrivals to racist legislation. At the same time, the limits and inadequacies of these formations are also signalled by the unhappiness of Gwei Chang at the end of the novel. As he says to Kelora, “I've lived a miserable life, grieving for your loss, bitterly paying” (235). His material wealth accumulated later in his life does not bring with it emotional fulfilment in that his marriage to Mui Lan is an unhappy one and his son Ting An rejects him once he realizes their biological relationship. The novel leaves us wondering what would have happened had Gwei Chang challenged ethnic containment and asserted solidarity with Kelora and her community. His failure to sustain such an alliance gestures not only to individual limits but also to the ways in which oppressive social norms and legislative measures—such as the Immigration Act and the Indian Act—have historically scripted and enforced divisions between First Nations and Asian people in Canada. A difficult question arises: how does one assess the ways in which Chinese people have been implicated, albeit inadvertently, in their

own ethnic containment within a Canadian nation-state that is itself a violent imposition upon indigenous land?

If, as Lee suggests at the beginning of this section, a subject is always multiply situated in terms of culture, gender, politics, and class, more comprehensive ways to articulate and understand such evolving, complicated, and often contradictory subject positions remain to be circulated more widely. One way of reading class mobility for immigrants within the Canadian nation-state has been through the filter of racialized categories rather than through the lens of immigrants' relations to indigenous land. In Lee's novel, such categories are constantly troubled and unravelled. Gwei Chang occupies multiple class positions over the course of the novel, from a starving worker in the beginning to a bourgeois patriarch by the end. His upward mobility in the confines of Chinatown arguably depends on his rejection of Kelora and his disavowal of their mixed-race son, Ting An, whom almost everyone in Chinatown knows as an orphan benefiting from Gwei Chang's patronage rather than as his first son. Kelora's own economic status is complicated; Kelora has "no rank" in her community, although her mother's family is "very wealthy, old and well-respected," and her abilities are clearly valued, including her knowledge of how to survive based on the land's natural bounty. She arguably unsettles and disrupts hierarchies of class and race, as does her son Ting An. Within the heart of the novel's ostensibly "Chinese" space, there is racial and cultural hybridity; though Ting An is accepted as "Chinese," he is also part Native, as are his descendants, including the novel's narrator, Kae. As Kae points out, "People used to say that [Ting An] was half-Indian—his mother a savage. Before, Fong Mei used to search his face for traces of this, but she only saw a chiselled face, gracefully masculine, like a Chinese from the north" (54). The problematic, dominant social scripts of racist othering ("savage") and assimilation ("like a Chinese from the north") are inadequate to address the possibilities of mixed-race identifications. Ting An, in a sense the physical product of Gwei Chang and Kelora's relationship, is invited to live upriver with "a group of *nlaka'pamux'sin* people" but refuses because of his intuitive attachment to Gwei Chang (115). While Ting An is socially pulled into what turns out to be an unhappy life, the untaken alternatives that he has access to raise questions about what a shift in priorities would achieve. Such undeveloped alliances constitute the silences and empty centres upon which contemporary national formations continue to depend.

One could argue that, in *Disappearing Moon Café*, it is the hyper-conspicuous absence of a Native woman, Kelora, that in a sense makes

possible the novel's plot. First, this absence makes visible the uneven relations the "Asian" characters have with the Native peoples of this land, gestures toward the complicated histories between First Nations and Chinese people, and acknowledges the legacy of interracial relationships that have often been marginalized. Second, one might ask what kind of shift in social relations it would require to move from absence to presence(s). What is an ethical way to proceed on this difficult terrain? The figure of the writer, Kae, negotiates a complicated relation of proximity and distance to the figure of a Native woman. Historical distancing operates in the recognition of Kelora as an ancestor within the family tree at the beginning of *Disappearing Moon Cafe*, although this distance is then destabilized and undermined by Kae's retellings of family secrets as well as by Kelora's and Gwei Chang's interactions at the beginning and the end of the novel, putting the onus on the reader to imagine and build a present interracial alliance as compelling as the scene that closes the novel, "the heavy chant of the storyteller turning to mist" (237) in Gwei Chang's head. The question remains: what kinds of changes would enable such moments of looking "backward" to become a looking forward into First Nations and Asian relationships?

It is possible and indeed desirable to read *Disappearing Moon Cafe* into the context of a need to transform the social relations we currently know. The novel makes visible the importance of alliances along cross-racial, feminist, and anticapitalist lines, even though some of these alliances may not be directly achieved or successful in the novel's plot per se. The onus then shifts to the reader, for whom the mourning of lost possibilities frames the generations of turmoil represented in the novel's body. Within the novel, relations between Chinese and First Nations women are an uncharted territory. Although Kelora and Mui Lan are in a sense linked because of their relations to Gwei Chang, they never meet each other. At one point, Fong Mei states, "This was a land of fresh starts; I could have lived in the mountains like an Indian woman legend" (188), suggesting that stories of Native women may be symbolic of freedom to her. It is more on the edges, the "outsides," of the novel that the potential of interracial relations is gestured to; on the dust jacket of the book's cover, blurbs by writers such as Joy Harjo and Audre Lorde signal a discursive community of politicized writers whose work has encouraged and inspired activists across North America. This political alignment also presents an obstruction to readings that would evacuate the novel of the resistant sensibilities out of which it partially arose.

Reading *Disappearing Moon Cafe* from this perspective only signals how much more there remains to do if cultural workers are to play a role in supporting alliance building to work toward decolonization. These temporary but strong affective bonds suggest that promise exists, even though it has not been fulfilled. Affective bonds do not necessarily translate into political solidarity, but effective political solidarity is also less likely to happen without a deeply felt understanding of each other's perspectives and the ways in which oppression is both common and different for people racialized as "First Nations" and "Asian." Fiction offers a speculative space and challenges us to imagine the ways in which dialogue and interaction could spark deeper understanding of our interrelatedness.

II. *Exile and the Heart*

In an interview with Larissa Lai, Tamai Kobayashi states, "History trickles down into my work, sometimes it pours" (124). Questioning what constitutes "tradition," Kobayashi rejects conventional assumptions that position "the East" as the site of oppressed, submissive women and "the West" as somehow enlightened. She suggests that her "traditions" may be found in the writers who have influenced her, including Audre Lorde, Hisaye Yamamoto, Joy Harjo, James Tiptree Jr., Wilfred Owen, Octavia Butler, Rampo, and Eduardo Galeano. With regard to Harjo, Kobayashi notes that "the sheer beauty and hope of Joy Harjo's *She Had Some Horses*, how her experiences as a First Nations woman were reflected in her words, also had great impact" (122). As a politically active writer (a founding member of ALOT, Asian Lesbians of Toronto, among many other things), Kobayashi is conscious of how important it is to investigate interracial relationships that do not centre on whiteness:

Race defines so much of you. I try to reveal this in my work, the quiet moments. Everything is contaminated by the way race has been constructed through history—this construction of people of colour by white people, by the structure of whiteness-as-the-ideal, whiteness-as-the-norm. I mean, think of how many times white people have been at the centre of stories, even if it's not supposed to be about them? *Come to the Paradise* was supposed to be about the internment but Dennis Quaid was the star; *Dances With Wolves* starred Kevin Costner; *Cry Freedom*, a film about Steven Biko, starred Kevin Kline. (124–25)

In her book of stories, *Exile and the Heart: Lesbian Fiction*, Kobayashi presents an everyday world where the interactions of Asian lesbians with other lesbians quietly take centre stage, deposing and dislocating whiteness, which still exerts pressure on the characters as a force but which is not the gaze through which perceptions come to form.

The relationship between Kathy Nakashima and Jan Lalonde in the story "Wind," which opens *Exile and the Heart*, draws together a Japanese Canadian woman who burns her family's redress letter of apology from Gerry Weiner and Brian Mulroney and a Métis woman with a "handful of Blackfoot and fistful of Cree" studying *Land Claims in Canadian Law* (13–14). The lovers' road trip through the Albertan landscape takes them to the Old Man Dam, which the government built despite the protests of the Peigan: "They have passed through Blackfoot, Blood, Peigan, place names of Cypress Hills, Battleford and Buffalo Jump. What must it be like for her, Kathy wonders, these signposts, this road, that coulee, this river" (12). The narration does not give the reader access to what those place names signify for Jan Lalonde, but we do find out that this place was once hell for her (16). Portrayed as a blight on the land that will be useless in ten years' time because of silt buildup (15), the dam marks an instance of colonial violence on indigenous land.

While this awareness of colonial violation exists throughout the story, it does not allow the lovers' interactions to be defined or reduced to only reacting against colonization. The two characters continue to swim, to show each other affection, to go on relating to one another in subtle ways that affirm their connection. The poetic contemplativeness of the story ends abruptly with the violence of a gas station attendant who yells at Jan, "Get out of here and take your fucking squaw with you!" (16). In the face of the racist ignorance that would equate "squaw" with "Jap," the two women are positioned together, in rage against a common enemy. However, the characters do not stay fixed or united in reaction; their lives continue, and in a later story entitled "A Night at the Edge of the World" Kathy and Jan have broken up. Nonetheless, friendship remains, as Kathy and her current partner Gen host a farewell party for Jan, who is moving to British Columbia to look for her younger sister. Jan reappears in a later story, "Driftwood," seen from a distance in Oppenheimer Park by Kathy's mother, who observes a group of First Nations women tying memorial ribbons for fifteen Native women murdered in Vancouver's Downtown Eastside (96). The possibility of relations that sustain and support one another without being tied to codified possession or ownership norms underlies Kobayashi's short, quietly intense stories, which evoke sensibilities and ways of thinking through a complicated, politically engaged, and emotionally deep lesbian-of-colour community. Here relationships are temporal, geographically situated on (de)colonized land, and open to negotiation and change.

III. *Burning Vision*

Awarded the 2004 Japan-Canada Literary Award, Marie Clements's play *Burning Vision* explores powerful connections between "Asian" and "First Nations" characters by following the trail of uranium as it was mined from Dene land and eventually detonated in atomic bombs over Japan.⁸ Clements writes as a First Nations woman responding to the history of transnational economic relations that contributed to the devastation marking the end of World War II:

In the 1940's uranium was mined from the Echo Bay Mine situated on the northeast corner of the Great Bear Lake in the Northwest Territories. The land it was mined from was on the Sahtu Dene territory. As a descendant of the Fort Norman Sahtu Dene Metis, [I have] always [found it] strange that the uranium that was used to build the first atomic bomb that was dropped on the Japanese in 1945 came from the land of my bones. . . . In the 1990's Dene elders flew to Japan and met with Japanese survivors of the bombing. The story I'd like to trace is the uranium rock that landed inside us. The physical connection of land and features, of visions and machinery, of two worlds meeting over and under land and the burning noise that took the worlds' breath away. (qtd. in Greenaway 8)

In *Burning Vision*, narrative is in a sense torn apart and sundered by the nuclear detonations that begin and end the play, leaving shreds of inter-connections and resonances between characters as diverse as Tokyo Rose,⁹ a Native widow whose partner dies from mining uranium, a Japanese grandmother, a white woman poisoned from painting radium watch dials, a Dene elder who prophesied atomic destruction, the miners who "discovered" uranium on Dene land, and many others. As multiple worlds collide in dramatic tension and evocative imagery, the play's refusal of linear resolution speaks to the ongoing legacy of violence perpetuated through a process of colonization that encodes theft and violation as "discovery."

A number of relationships in the play enact moments of reciprocity and solidarity between racialized bodies. For instance, *Burning Vision* proposes a relationship between a Metis woman named Rose and a Japanese man named Koji that seems to be geographically impossible (given that he is frozen in Japan in the moment before the bomb drops) but is made spiritually possible through the chain of uranium that brings them together (and through the transformation and hope symbolized in the cherry tree where he waits for his grandmother). When Rose and the Widow talk about Koji, the Widow says of him, "Indian? He looks sorta like an Indian but there's something different going on."¹⁰ Rose's response is that "He's Indian enough from the other side" (105), gesturing to the ways in which both the Japanese

and the Indians have been slotted into the role of “the enemy.” However, it is not being made the target of a common enemy that defines their relationship but what they produce out of these circumstances. In the collisions and devastations of a world shattered by the uranium that came from Rose’s land, Koji and Rose somehow meet, comfort one another, and make a child. Rose asks Koji, “If you make me yours do we make a world with no enemies?” (95), and Koji reciprocates with “If we make a world, we will make one where there are no enemies?” (96). The mutuality implied by their parallel lines suggests that affiliation can be stronger than common enmity, though of course this possibility remains a question. Alongside the hope that their alliance brings is also the frighteningly faceless and ubiquitous threat to their environment caused by the radioactive mining by-products. Surrounded by the poisonous black uranium dust that the wind blows everywhere (103), even getting into the bread that she kneads, Rose’s pregnancy is laden with both hope and danger (114).

In contrast to the tenderness between Rose and Koji, the (white) Fat Man, who finds Round Rose (an aged Iva Toguri, a.k.a. Tokyo Rose) and the (Native) Little Boy in his home, eventually throws them out after having initially accepted them in the subordinate roles of Asian wife and adopted Native child: “I want you two aliens to get the hell out of my living room. You hear me? I said I want you two ungrateful aliens to leave” (98). “Little Boy” and “Fat Man” are of course the names of the atomic bombs dropped on Hiroshima and Nagasaki on 6 and 9 August 1945, killing over 210,000 people by the end of 1945. While Fat Man functions as a historical reference to World War II, he arguably also embodies the War Measures Act, used against both Aboriginal people and Japanese Canadians.¹¹ While the character Fat Man soon shows remorse for his actions, actions that so perfectly replicate the colonization and appropriation of North America as a “white” home, Round Rose’s words emphasize the inadequacy of remorse:

You can’t really be sorry for something you don’t want to remember can you. Selective memory isn’t it? Let’s be honest, hell, you can’t even apologize for the shit you did yesterday never mind 50 years ago. Indian residential schools, Japanese Internment camps, hell, and this is just in your neighborhood. But it’s alright . . . everybody’s sorry these days. The politicians are sorry, the cops are sorry, the priests are sorry, the logging companies are sorry, mining companies, electric companies, water companies, wife beaters, serial rapists, child molesters, mommy and daddy. Everybody’s sorry. Everybody’s sorry they got caught sticking it to someone else . . . that’s what they are sorry about . . . Getting caught. They could give a rat’s ass about you, or me, or the people they are saying sorry to.

Think about it . . . Don't be a sorry ass, be sorry before you have to say you are sorry. Be sorry for even thinking about, bringing about something-sorry-filled. (100-01)

The connection of this neighbourhood to overseas neighbourhoods is in a sense configured through the Little Boy. A personification of the darkest uranium found at the centre of the Earth, he enters and leaves scenes through the television, embodying the technologies that materialize the human capacity for both creation and destruction. Aligned with Round Rose because they both face the violence of the Fat Man's gun pointed at them, the Little Boy is at once local (from Dene land) and global (beaming into and out of the television). The complex relationships presented in Clements's visionary play interrogate the possibilities and limits of interracial affiliations.

The play's close, after the Japanese Grandmother has transformed into the Dene Widow (120), creates an overlap between two previously separate relationships. Koji's ongoing comments to his grandmother, and the Widow's ongoing talk to her dead husband, merge, so that the Widow's words to Koji bring together a number of previously fragmented relationships. The Widow states, "You are my special grandson. My small man now. My small man that survived. Tough like hope. If we listen we can hear them [their loved ones] too" (121). Although the term "small man" might, in another context, be taken to emasculate the Asian male, here it alludes to and transforms "little boy," positing Koji as a hope that loving affiliations might grow out of surviving historic violence and destruction. The play ends with Koji's words—"They [the Japanese and Dene loved ones] hear us, and they are talking back in hope over time" (122)—and images that merge Dene and Japanese references: "*Glowing herds of caribou move in unison over the vast empty landscape as cherry blossoms fall till they fill the stage*" (122). What brings the characters together is not only shared suffering but also the one Earth on which they all live.

In a question-and-answer period following her reading at the Emily Carr Institute of Art + Design on 4 November 2004, Clements stated that her writing process begins with the land. The land presents itself to her, and then the characters follow, like a musical score. As such, a discussion of the characters' interracial relationships needs to be framed within the structure of the play, which consists of four movements that begin with the fiery explosion and then pass through the four elements: "the frequency of discovery," "rare earth elements," "waterways," and "radar echoes." The context

of people belonging to the land, rather than the land belonging to people, suggests that people are but one element in a larger view of the world that respects all nonhuman forms of life as well. Thus, the context that matters for the “small man” at the end of the play is the immensity of the planet itself, the land as the main reference point, not a white masculinity that belittles or emasculates the Asian male. The way in which the play is shaped in movements, not acts (which harken back to human activity), pushes toward a paradigm where land, not people, are the central focus. Thus, the “characters,” in their fragmentation and symbolic weight, are not only people but also material signs of how the land has been disrupted and changed by human activity.

IV. “Yin Chin”

Dedicated to SKY Lee and Jim Wong-Chu, “Yin Chin,” by First Nations writer Lee Maracle, offers a number of insights into the realm of Native-Asian relations, naming both the distances and the moments of camaraderie between communities. Published in Maracle’s 1990 collection of short stories, *Sojourner’s Truth*, “Yin Chin” bravely questions the narrator’s own humanity (291) by admitting the insidious effects of racial categorization upon her interactions with other people. While the First Nations narrator is a little scared by how she has “lived in this city in the same neighbourhood as Chinese people for twenty-two years now and [doesn’t] know a single Chinese person” (291), she is also aware of the political urgency that links her own struggle against oppression to that of other peoples. A recent memory describes the common recognition of the importance of fighting imperialism among writers from subordinated cultures:

Last Saturday (seems like a hundred years later) was different. The tableload of people was Asian/Native. We laughed at ourselves and spoke very seriously about our writing. We really believe we are writers, someone had said, and the room shook with the hysteria of it all. We ran on and on about our growth and development and not once did the white man ever enter the room. It just seemed all too incredible that a dozen Hans and Natives could sit and discuss all things under heaven, including racism, and not talk about white people. It only took a half-dozen revolutions in the Third World, seventeen riots in America, one hundred demonstrations against racism in Canada, and thirty-seven dead Native youth in my life to become. . . . We had crossed a millennium of bridges the rivers of which were swollen with the floodwaters of dark humanity’s tenacious struggle to extricate themselves from oppression and we knew it.

We were born during the first sword wound that the Third World swung at imperialism. We were children of that wound, invincible, conscious, and movin’

on up. We could laugh because we were no longer a joke. But somewhere along the line we forgot to tell the others, the thousands of our folks that still tell their kids about old chinamen. (291–92)

How many more sword wounds must follow this first one? There is still a need to share this consciousness of a common struggle against oppression in the face of educational systems and media structures that are not designed for this, that arguably operate to produce docile citizen subjects who do not question the arbitrary borders we inhabit and carry within ourselves.¹² In the space of a few pages, Maracle juxtaposes this larger picture against the daily and often overlooked incidents that materialize internalized oppressions. In particular, she interweaves two anecdotes into “Yin Chin.” First, there is her contemporary experience of driving around Chinatown and seeing a Native man bully and harass an old Chinese woman. The narrator assists the old woman by beating the man off. Second, while she listens to the old woman’s anger that none of the Chinese men around her had intervened, the narrator recalls a childhood experience with the Chinese storekeeper, Mad Sam.¹³

Having absorbed “the words of the world . . . [words such as] ‘don’t wander off or the ol’ chinamen will get you and eat you,’” the narrator-as-child’s internalized racism quietly manifests in her monthly vigil of watching old Chinese men to make sure they don’t grab children (293). One might consider how laws forbidding Chinese immigration, making family reunification impossible for decades, might have contributed to such racist myths. Her internalized racism then flares up with a scream when a Chinese man looks through Sam’s store window at her. The narrator’s childhood response, “The chinaman was looking at me,” shames her mother and hurts Sam. Her description of Sam’s injured look as “the kind of hurt you can sometimes see in the eyes of people who have been cheated” (294) suggests that racism has systemically devalued people like Sam, who are viewed as dangerous by small children like the narrator through no fault or action of their own. That the child narrator eventually grows to have an analysis of imperialism’s effects on racialized peoples requires that she grapple with the contradictions of small, everyday moments such as that brief encounter in Sam’s discount food store.

When the old woman is done expressing her frustration, the narrator states, “How unkind of the world to school us in ignorance,” and gets back into her car (294). The narrator’s words allude to both her childhood anecdote and the contemporary experience of comforting an old woman (who might or might not have an analysis of colonization’s effects on First Nations

people) and beating off a Native man (whose violence refuses any affiliations that could be made along racial or gender or class lines). The differences in scale between individual and mass change are made concrete by Maracle's stories embedded within stories, memories within memories.

V. Not a Closing but a Reopening

In an ongoing movement between fictional investigations and the social text, I would like to juxtapose a couple of instances from contemporary society against this discussion of fiction to speculate upon what further associations might be made. In *All Our Relations: Native Struggles for Land and Life*, Winona LaDuke describes the struggle against General Motors's PCB contamination in the reservation of Akwesasne, where about eight thousand Mohawk people live. This twenty-five-square-mile reservation spans the St. Lawrence River and the international border between Canada and the United States, Quebec and New York. It is grandmothers such as Katsi Cook (who jokes, "if you want something done, get a Mohawk to do it") who are leading this struggle for a healthy community. In Vancouver, I had heard of Akwesasne because an article by Peter Cheney and Miro Cernetig in the *Globe and Mail* mentions the smuggling of Chinese migrants through Akwesasne. Straddling the border, the reserve is a hot spot, a place both vulnerable to corporate and governmental threats but also strategically located to challenge the state's authority over national borders. Akwesasne exists concurrently with and alternatively to the nation-state's uneasy partnership with corporate hegemony. That some Mohawks have chosen to assist Chinese migrants—whether for political, economic, or other reasons, in effect putting themselves at risk of police retribution—can have the effect of asserting their independence as well as political solidarity with the imagined Third World.¹⁴

There is a growing awareness among people concerned about social justice that those who live in this space we call Canada need to educate ourselves about what First Nations people are doing and how we might act in solidarity with them.¹⁵ As Loretta Todd suggests, First Nations land claims should take precedence over international trade mechanisms such as NAFTA, for the preservation of First Nations land rights is in the long-term interests of everyone living on this land, not only First Nations people:

What could happen is aboriginal title could supersede the Free Trade Agreement, because [the courts] could say that aboriginal title to the water is more fundamental than the Free Trade Agreement. As a consequence, we could potentially have

some say over how the water is used. So when we talk about the whole land claim issue, we're really talking about restoring the health of the land so that there can be co-existence and co-management of all the people but also of all the animals and resources on the land. ("On Redress" 83)

As the discourse of corporate globalization threatens to recolonize our imaginations, alongside the material takeover of natural resources, I see it as a matter of not just principle but also survival to strive for an international network of locally based alliances challenging the transnational corporate hegemony that is protected and reinforced by neoliberal states.

With British Columbia's referendum on the treaty process in 2002, a dubious, poorly executed referendum that intensified racist violence against First Nations people,¹⁶ globalization returned with a vengeance to questions of local land claims. One of the referendum questions asked people to say yes or no to the following statement: "The terms and conditions of leases and licenses should be respected; fair compensation for unavoidable disruption of commercial interests should be ensured." It can be argued that this clause dovetails with Chapter 11 of NAFTA,¹⁷ which allows private companies to sue states for perceived losses of profits and limits the ability of governments to safeguard environmental, health, and various social values when there are conflicting commercial interests, to prepare the government to further renege on its fiduciary responsibilities to the public, which includes First Nations people. While this might initially seem to be far away from my concerns about cultural production, I would argue that this sets the stage for the destruction of local communities and of course the cultures produced in and by these communities. As such, cultural workers do not have the luxury of ignoring these urgent matters; rather, they need to work with others to strengthen engagement with concepts of Aboriginal title as taking precedence over neoliberal trade agreements such as NAFTA.¹⁸

By way of concluding my speculations, I would like to turn to the warnings and possibilities raised in the novel *The Kappa Child* by Hiromi Goto, wherein we find a childhood friendship between Gerald, a mixed-race Japanese and Blood boy, and the narrator, who is of Japanese descent. The fluid process of the social construction of racial and gender identity is emphasized in a telling moment when Gerald asks the narrator "You a boy or a girl?" and the narrator asks him back "You Blood or Japanese?" (168). The novel operates in a realm where it is possible to answer "both," thus rejecting the binary divisions that have historically been deployed to systemic, oppressive effect.¹⁹ At the same time that the possibility for better forms of

coexistence hovers, terrible mistakes can also happen. In particular, the narrator, in a moment of weakness and confusion, lashes out at Gerald when he tries to physically comfort her by calling him a sissy boy: “This hateful coil of ugliness twisting in my gut, the words stinging something inside me, but unable to stop” (200). After wrecking her childhood friendship with Gerald, the narrator is given a second chance toward the end of the novel when she encounters him as an adult. What happens next remains outside the text, for the reader to imagine and perhaps enact. The fragile, incomplete, and fraught relationship in *The Kappa Child*—like the broken and dynamic interracial relationships in *Disappearing Moon Cafe*, *Exile and the Heart*, *Burning Vision*, and “Yin Chin”—gestures toward how much remains to be addressed and worked through in the process of decolonization. At both the level of individual interactions and the level of larger socioeconomic frameworks, building alliances that respect First Nations values of interdependency and land stewardship is an urgent focus if we are to foster ethical ways of long-term survival on this Earth.

ACKNOWLEDGEMENTS

With thanks to Hiromi Goto, Larissa Lai, and Guy Beauregard for their feedback on earlier versions of this essay.

NOTES

- 1 The Continuous Voyage Provision, enacted in 1908, in effect encoded the exclusion of people from India to Canada. The War Measures Act, in place from 1914 until it was repealed in 1985 (and replaced in 1988 by the Emergencies Act), was used to detain people on the basis of their ethnicity. This power included confiscating Indian reserves from Aboriginal people and the internment of Japanese Canadians during World War II (see Sunahara). More commonly known as the Chinese Exclusion Act, the misleadingly named Chinese Immigration Act barred almost all Chinese people from immigrating to Canada between 1923 and 1947. Prior to that, from 1885 to 1923, Chinese immigrants were the only people charged a head tax (\$50 in 1885, \$100 in 1900, and \$500 from 1903 to 1923) to enter Canada. Due to this racist policy, the Canadian government collected about \$23 million from 81,000 Chinese immigrants. Today the so-called right of landing fee (ROLF) is a contemporary head tax that continues to effectively discriminate along class lines that disproportionately affect many people of colour. While the 2006 apology from the Canadian Government for the head tax was an important step in acknowledging the few surviving head tax payers, it did not redress their families. The Chinese Canadian National Council continues its efforts to get redress for the head tax payers' immediate families. As Charlie Quan, who paid the head tax in 1923, stated at a press conference at Strathcona

Community Centre in Vancouver on 7 April 2002, it took him about ten years of hard labour seven days a week to pay off the debt he owed for his \$500 head tax. See Chan; Li; and Wickberg et al. for more information about the history of Chinese in Canada.

- 2 McFarlane points out that the “exclusion of the Yukon and Northwest Territories as well as First Nations and band councils from the [Multiculturalism] Act (Section 2) suggests a crisis of representation with respect to aboriginality. It is through these exclusions that the Act perpetuates two myths of Eurocentrism, providing a rationale for the operation of the liberal nation while at the same time obscuring a colonialist history of violence” (22). For a thoughtful discussion of the tensions between Canadian citizenship and Aboriginality, see Battiste and Semaganis. They note that “the federal Indian Act created new categories and definitions of Aboriginal peoples. Under the policy of divide and conquer, the federal government defined ‘Indians’ in order to destroy communities by arbitrary criteria of residency, marriage, employability, education, and military service. These definitions, conceived without consent of the Aboriginal peoples, segmented Aboriginal societies into categories of status and non-status, treaty and non-treaty, urban and reserve, and enfranchised and disenfranchised Indians” (105). Given this history, Battiste and Semaganis argue that “current issues in citizenship in Canada . . . drive . . . First Nations relationships, treaties, and self-determination to a bias towards Eurocentric perceptions of citizenship and governance” (93). Immigration legislation further reinforces Eurocentric systems that structurally disadvantage people racialized as nonwhite. For example, with post-9/11 changes, Canada’s mechanisms for the already fragile “protection” of refugees have rapidly deteriorated, weakening the “refugee protection” aspect of IRPA. In December 2003, immigration enforcement activities were transferred from Citizenship and Immigration Canada to the newly created Canada Border Services Agency. The transfer of these powers to an agency that reports to the deputy prime minister and the minister of public safety and emergency preparedness has the effect of further associating refugee claimants with criminality. See the Canadian Council of Refugees website at <<http://www.web.net/~ccr/agencyrelease.html>>.
- 3 An example of antiterrorism legislation being used against First Nations activists occurred on 21 September 2002 when INSET (the Integrated National Security Enforcement Team) raided the home of John Rampanen, Nitanis Desjarlais, and their children, finding no weapons but effectively intimidating and threatening the family. Rampanen is a member of the West Coast Warriors Society who has been active in supporting indigenous fishing rights. See <<http://www.turtleisland.org/news/news-wcwarriors.htm>>. Also see <http://scienceforpeace.sa.utoronto.ca/Special_Activities/Galati_Page.html> for a brief analysis of the security legislation’s flaws and dangers. As Zygmunt Bauman suggests, “Terrorists are the least likely casualties of territorial wars: the self-proclaimed ‘anti-terrorist wars’ destroy well-nigh everything except the terrorism, their declared targets. Having torn or frayed the web of social bonds supporting life routines, such wars make the assaulted territory more hospitable to terrorists than ever before” (6). In 2004, the Immigration and Refugee Protection Act also provided for the usage of “security certificates” to detain at least five Muslim men without charge or bail on secret evidence that they are not allowed to see (<<http://www.homesnotbombs.ca/secrettrials.htm>> and <<http://www.nowar-paix.ca/action>>).
- 4 One could trace artists’ and writers’ concerns about cultural appropriation through a number of articles that appeared in *Fuse* from about 1989 to 1993, including Joane Cardinal-Shubert’s “In the Red,” Lee Maracle’s “Native Myths: Trickster Alive and Crowing,” Janisse Browning’s “Self-Determination and Cultural Appropriation,” as well

- as most of the summer 1993 issue of *Fuse*, which includes Richard Fung's "Working through Cultural Appropriation," Marwan Hassan's "wordS and sWord: An Anagram of Appropriation," Ardith Walkem's "Stories and Voices," Rozena Maart's "Cultural Appropriation: Historicizing Individuality, Consciousness, and Actions," and more.
- 5 In a longer article, novels such as Joy Kogawa's *Obasan* and *Itsuka* and Kevin Chong's *Baroque-a-Nova* would also deserve discussion, as would instances of racial misrecognition that have been noted in *Calendar Boy* by Andy Quan and *Scared Texts* by Jam Ismail. Films such as *A Tribe of One* also explore the relationships between Asian and Native peoples. *A Tribe of One* tells the story of the Larabees, a half-Native and half-Chinese family that survived the residential schools and Chinatown in the 1930s and 1940s in part by denying their Aboriginal background. Directed by Eunhee Cha, the film follows the discovery of a woman raised in Vancouver's Chinatown, Rhonda Larabee. Her mother, Marie Lee, was born into the New Westminster Band, the Qayqayat First Nation. When smallpox reduced the band to fewer than one hundred members, the federal government closed the reservation and effectively wiped out the band. Larabee's efforts to reestablish the New Westminster Band led to her becoming its chief in 1993. See <http://www.cbc.ca/roughcuts/feature_270503.html>. Also see Brandy Lien Worrall's 2007 anthology, *Eating Stories: A Chinese Canadian and Aboriginal Potluck*, and Marie Lo's 2008 article "Model Minorities, Models of Resistance: Native Figures in Asian Canadian Literature."
 - 6 Scott Kerwin points out in his essay "The Janet Smith Bill of 1924 and the Language of Race and Nation in British Columbia" that very different racist tropes were deployed against the "Oriental menace" and the "vanishing" Indian in the 1920s: "Using the metaphors of the day, the Aboriginal population could easily be 'absorbed' into the bloodstream of British Columbia without 'imperiling' the 'original type.' The dominant stereotype of the Asian population as the 'Yellow Peril' was the polar opposite of the metaphor of the 'Vanishing [Native] American.' British Columbia's white elite feared that a massive influx of Asian immigrants would 'dilute' the bloodstream of the body politic and literally change the face of the nation" (107).
 - 7 See, for instance, *A Brief History of Asian North America* by Jim Wong-Chu and Linda Tzang, which mentions the arrival of fifty to seventy Chinese artisans at Nootka Sound on the west coast of Vancouver Island on a ship captained by John Meares in 1788 as well as a ship called the *Pallas*, which left a crew of thirty-two Indians and three Chinese seamen stranded in Baltimore in 1785.
 - 8 This play was first performed in Vancouver's Firehall Theatre from 23 April to 11 May 2002.
 - 9 Although Tokyo Rose was a generic name under which a series of women worked, Iva Toguri d'Aquino was singled out as "Tokyo Rose," scapegoated, arrested in Tokyo, flown to San Francisco in 1948, and tried for eight counts of treason. In *Betrayal and Other Acts of Subversion: Feminism, Sexual Politics, Asian American Women's Literature*, Leslie Bow looks at how the examples of "traitors" such as Yoko Ono and Iva Toguri d'Aquino speak to "a belief in the power of sexual alliances to disrupt other collective alliances, specifically, loyalty to nation and comrades-in-arms." The accusation of "betrayal" then "deauthenticates some affiliations while reconsolidating others" (7).
 - 10 A number of writers have made fun of the ways in which Asians get misrecognized in all sorts of ways, including as First Nations people. Jam Ismail's *Scared Texts* comes quickly to mind: "young ban yen had been thought italian in kathmandu, filipina in hong kong, eurasian in kyoto, japanese in anchorage, dismal in london england, hindu in edmonton, generic oriental in calgary, western canadian in ottawa, anglophone in montreal, metis

in jasper, eskimo at hudson's bay department store, vietnamese in chinatown, tibetan in vancouver, commie at the u.s. border. on the whole very asian" (128).

- 11 See Sunahara for more detail regarding how the War Measures Act was used to confiscate Indian reserves during World War I. Use of the act to intern Japanese Canadians has also been well documented. See, for example, Miki.
- 12 Maracle has also written a play called *If We'd Met*, which, through its spirited dialogue between multiracial characters, including Native and Asian women, enacts a process of decolonization through, among other tactics, decentering whiteness.
- 13 Note that "the mad was intended for the low prices and the crowds in his little store, not him" (292).
- 14 One must look carefully at who is doing this work and why. Despite the possibilities of political solidarity, there are also problems with the violence that some smugglers have perpetrated on migrating people. What gets interpreted as "crime" is often the effect of poor-bashing systems but can also be considered an unregulated branch of the private sector, as Dara Culhane points out. See also the 2008 film *Frozen River*.
- 15 For example, in the summer 2002 issue of *RicePaper* magazine, the "Editor's Note" by Alden Habacon states, "We owe much to those who have taken great risks ahead of us to make their voices and histories heard, who have resisted homogenization and being forgotten about and silenced; we are indebted to those who have made efforts to demonstrate the complex diversity of Canadian culture. I am especially inspired by Loretta Todd's film *Forgotten Warriors* (NFB, 1996), which reminds me that ours is not the only worthy cause; that there exists an even greater framework of resistance and cultural identity. I have to acknowledge that any equality I experience—as an artist of color in Canada—is to some degree the product of the First Nations' resistance against the loss of their history, heritage and uniqueness of ethnic experience as well as their desire to be acknowledged by participating in Canadian culture. In gazing deeply upon ourselves, may we not neglect to consider where it is we are, and with whom we share this space: our context." While I am heartened to see Asian Canadian spaces such as *RicePaper* recognize our dependence on First Nations resistance, I am also troubled by how phrases such as "participating in Canadian culture" and "ethnic experience" encode what might otherwise be respectively described as "self-determination" and "survival of ongoing colonization." In the same issue, the relation of "First Nations" to "Canada" also requires more unpacking in Adrienne Wong's article, "Restless Nights: Race and Representation on Vancouver Stages," which discusses the lack of roles for Asian Canadian actors in Vancouver theatre. Wong states, "We need to work . . . together as Asian Canadians—no—as Canadians. . . . We need to form communities and support networks so that promising, exciting artists don't get discouraged and drop out. And we need to start writing and producing plays that specify Canadian culture as multiracial and multicultural. Our society and country are built on the experiences of immigrants and the First Nations populations they stole from" (15).
- 16 For example, on 12 April 2002, CBC Radio reported that a white supremacist group in Kelowna named B.C. White Pride was conducting a door-to-door leaflet campaign urging people to support the referendum to make British Columbia "a better place for white families." For more information regarding the referendum, see <http://www.cbc.ca/news/background/aboriginals/bc_treaty_referendum.html>.
- 17 NAFTA is available online at <<http://www-tech.mit.edu/Bulletins/nafta.html>>.
- 18 Article 1 of the International Covenant on Economic, Social, and Cultural Rights, of which Canada is a signatory, states that "All peoples have the right of self-determination. By virtue of that right they freely determine their political status and freely pursue their

economic, social, and cultural development.” First Nations organizations have at times referred to this international covenant in their struggles for self-determination; see, for example, the delineation of Aboriginal title and rights at the Union of BC Indian Chiefs website, <<http://www.ubcic.bc.ca/atrp.htm>>.

- 19 Dorothy Christian, a filmmaker who is exploring what she calls her “Chindian” (Chinese and Indian) background, also asks how to live in a way that honours and respects both cultures rather than being forced to choose one over the other (29). Christian was raised as an Okanagan-Shuswap Indian, and for most of her life having a Chinese father was shameful, although this has changed in more recent times.

WORKS CITED

- Armstrong, Jeannette. “‘Sharing One Skin’: Okanagan Community.” *The Case against the Global Economy*. Ed. Jerry Mander and Edward Goldsmith. San Francisco: Sierra, 1996. 160–70.
- Bannerji, Himani. *The Dark Side of the Nation: Essays on Multiculturalism, Nationalism, and Gender*. Toronto: Canadian Scholars’ P, 2000.
- Battiste, Marie, and Helen Semaganis. “First Thoughts on First Nations Citizenship: Issues in Education.” *Citizenship in Transformation in Canada*. Ed. Yvonne Hébert. Toronto: U of Toronto P, 2002. 93–111.
- Bauman, Zygmunt. Interview with Christian Holler. “Global China Shop Part 1.” *Springer* 2 (2003). 20 Jan. 2004. <<http://www.springer.in.at/en/>>.
- Bow, Leslie. *Betrayal and Other Acts of Subversion: Feminism, Sexual Politics, Asian American Women’s Literature*. Princeton: Princeton UP, 2001.
- Chan, Anthony. *Gold Mountain: The Chinese in the New World*. Vancouver: New Star, 1983.
- Cheney, Peter, and Miro Cernetig. “Chinese Gangs Flood Canada with Lucrative Human Cargo.” *Globe and Mail* 2 Feb. 1999: A1+.
- Christian, Dorothy. “Articulating the Silence.” *RicePaper* 9.3 (2000): 22–31.
- Clements, Marie. *Burning Vision*. Vancouver: Talonbooks, 2003.
- . Reading and talk. Emily Carr Institute. Vancouver, BC. 4 Nov. 2005.
- Culhane, Dara. Conversation with Rita Wong. 2 Aug. 2002.
- Fung, Richard. “Working through Cultural Appropriation.” *Fuse* 16.5-6 (1993): 16-24.
- Goto, Hiromi. *The Kappa Child*. Calgary: Red Deer, 2001.
- Greenaway, John Endo. “Fire in the Sky.” *Bulletin* [Burnaby, BC] 44.4 (2002): 8-9.
- Habacon, Alden. “Editor’s Note.” *RicePaper* 7.4 (2002): 5.
- Ismail, Jam. From *Scared Texts. Many-Mouthed Birds: Contemporary Writing by Chinese Canadians*. Ed. Bennett Lee and Jim Wong-Chu. Vancouver: Douglas and McIntyre, 1991. 124-35.
- Kerwin, Scott. “The Janet Smith Bill of 1924 and the Language of Race and Nation in British Columbia.” *BC Studies* 121 (1999): 83-114.
- Kobayashi, Tamai. *Exile and the Heart: Lesbian Fiction*. Toronto: Women’s P, 1998.
- . Interview with Larissa Lai. *West Coast Line* 33.3 (2000): 121-26.
- Laduke, Winona. *All Our Relations: Native Struggles for Land and Life*. Cambridge, MA: South End, 1999.
- Lee, SKY. *Disappearing Moon Cafe*. Vancouver: Douglas and McIntyre, 1990.
- . “*Disappearing Moon Cafe* and the Cultural Politics of Writing in Canada.” *Millennium Messages*. Ed. Kenda Gee and Wei Wong. Edmonton: Asian Canadian Writers

Workshop Society of Edmonton, 1997. 10-13.

- . Keynote speech at Imagining Asian and Native Women: Deconstructing from Contact to Modern Times conference. Western Washington U, Bellingham. 9 Mar. 2002.
- Li, Peter. *The Chinese in Canada*. Toronto: Oxford UP, 1988.
- Lo, Marie. "Model Minorities, Models of Resistance: Native Figures in Asian Canadian Literature." *Canadian Literature* 196 (2008): 96-114.
- Maracle, Lee. "The 'Post-Colonial' Imagination." *Fuse* 16.1 (1992): 12-15.
- . "Yin Chin." *An Anthology of Canadian Native Literature in English*. Ed. Daniel David Moses and Terry Goldie. Toronto: Oxford UP, 1998. 290-94.
- McFarlane, Scott. "The Haunt of Race: Canada's *Multiculturalism Act*, the Politics of Incorporation, and Writing Thru Race." *Fuse* 18.3 (1995): 18-30.
- Miki, Roy. *Redress: Inside the Japanese Canadian Call for Justice*. Vancouver: Raincoast, 2004.
- Pal, Rajinderpal S. "Collective Amnesia." *Pappaji Wrote Poetry in a Language I Cannot Read*. Toronto: TSAR, 1998. 20-23.
- Sunahara, Ann. "Legislative Roots of Injustice." *In Justice: Canada, Minorities, and Human Rights*. Ed. Roy Miki and Scott McFarlane. Winnipeg: National Association of Japanese Canadians, 1996. 7-22.
- Todd, Loretta. "Notes on Appropriation." *Parallelogramme* 16.1 (1990): 24-33.
- . "On Redress for Aboriginal People." *Across Currents: Canada-Japan Minority Forum*. Ed. Roy Miki and Rita Wong. Vancouver: JC, 2001. 72-83.
- A Tribe of One*. Dir. Eunhee Cha. NFB, 2002.
- Wickberg, Edgar, et al., eds. *From China to Canada: A History of the Chinese Communities in Canada*. Toronto: McClelland; Minister of Supply and Services Canada, 1982.
- Wong, Adrienne. "Restless Nights: Race and Representation on Vancouver Stages." *RicePaper* 7.4 (2002): 13-15.
- Wong-Chu, Jim, and Linda Tzang. *A Brief History of Asian North America*. Vancouver: Vancouver Asian Heritage Month Society, 2001.
- Worrall, Brandy Lien, ed. *Eating Stories: A Chinese Canadian and Aboriginal Potluck*. Vancouver: Chinese Canadian Historical Society of British Columbia, 2007.

