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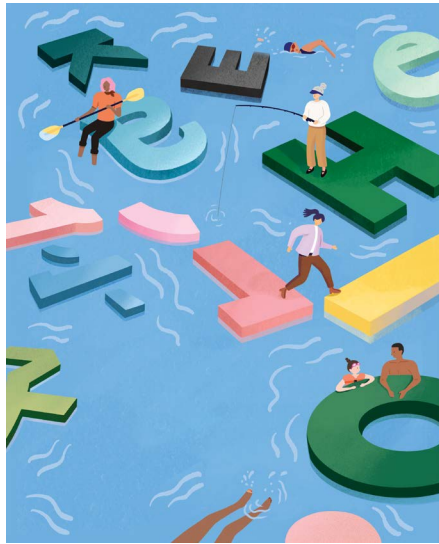
Language Woes:

a balm for burnt tongues

治療燙傷舌頭的香脂

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Yunxiao Xie

I came to Canada in 2010 as an international student, and I still remember the days when I couldn't communicate with the locals fluently. I was stressed out to order at Subway or McDonald's, especially when I was asked to choose a complimentary sauce. I would literally respond "the first one" or the last one. Back then, English was definitely a barrier that stopped me from becoming part of the community.

After living in Canada for over a decade, I finally feel more comfortable communicating in English. I started to realize that language is not just a tool for communication but also a bridge to gain better insights of another culture. In a Ted-talk episode, Lera Boroditsky pointed out that language can change the way we think and the way we perceive the world. A new language is still a barrier for many of us, however, learning a new language can also be an eye-opening experience.

谢月晴

2010年，我以留學生身分來到加拿大，仍然記得那些無法與當地人流利溝通的日子。每當我在賽百味或麥當勞叫餐，都感到很大壓力，尤其是選配醬汁，只能以「第一種」或「最後一種」回應。那時候，我的英語能力絕對阻礙我融入社區。

在加拿大生活十多年後，終於覺得自己能夠自在地用英語溝通。我開始意識到，語言不僅是一種溝通工具，更是了解另一種文化的橋樑。萊菈·布洛狄斯基在她的TED講座提到，語言可以改變我們的思維方式和對世界的認知。新語言無疑是一種障礙，但學習一門新語言也能令我們大開眼界。

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Acknowledgements

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VIVIAN YU (she/her), is a second-generation Toishanese-Cantonese with a graphic/web design background, and she runs a paper goods online shop (Paper and Rice Co.) in Tiohtià:ke/Mooniyang, commonly known as Montréal. Inspired by her East Asian experiences, she hopes her art brings cultural joy, connection and nostalgia to those who see her work. Outside of work, she loves playing board games, chilling with her Popo and making Cantonese soups. IG [@paperandriceco](#).

TRANSLATORS

ENGLISH TO TRADITIONAL CHINESE, SIMPLIFIED CHINESE TO TRADITIONAL CHINESE

JACQUELINE LEUNG is a writer and literary translator from Hong Kong. Her work has appeared in SAND Journal, Gulf Coast, Asymptote, Cha, and the Asian Review of Books. She is editor-at-large for Asymptote, translations editor for Cicada, and assistant editor for The Offing.

SIMPLIFIED CHINESE TO ENGLISH

YILIN WANG (she/they) is a writer, editor, and Chinese-English translator. Her work has appeared in Clarkesworld, Fantasy Magazine, The Malahat Review, Grain, CV2, POETRY, Asymptote, Words Without Borders, The Toronto Star, The Tye, and elsewhere. She has an MFA in Creative Writing from UBC.

COMMITTEE REVIEW:

Danielle Lee, Amy Yee & Amy Zhou 周純

DANIELLE LEE is a research assistant at the University of Toronto. She holds a Masters of Science in Nutritional Sciences and a Bachelor of Science in Nutritional Sciences and Neuroscience from the University of Toronto. In her spare time, she enjoys running, cooking, and learning new languages.



致謝

平面设计

VIVIAN YU (她 / 她), 廣東台山的華二代, 從事平面及網頁設計, 在 Tiohtià:ke/Mooniyang (統稱蒙特利爾) 經營一家網上紙品商店 (Paper and Rice Co.)。她的作品受東亞文化啟發, 旨在帶來文化樂趣、聯繫和憧憬。工作以外, 她喜愛棋盤遊戲、與婆婆共度時光和烹製廣東老火湯。Instagram 帳號: [@paperandriceco](#)。

翻譯

中 (繁) 英翻譯, 簡繁轉換



JACQUELINE LEUNG, 香港作家及譯者。作品刊登於《SAND Journal》、《Gulf Coast》、《漸近線》、《Cha》和《Asian Review of Books》。她是《漸近線》的香港編輯、《Cicada》的翻譯編輯和《The Offing》的助理編輯。

中 (簡) 英翻譯

王艺霖 (她 / TA), 作家、編輯及中英譯者, 是卑詩大學創意寫作碩士。作品刊登於《Clarkesworld》、《Fantasy Magazine》、《The Malahat Review》、《Grain》、《CV2》、《POETRY》、《漸近線》、《Words Without Borders》、《多倫多星報》、《The Tye》等。

評審委員會: Danielle Lee、Amy Yee、周純

DANIELLE LEE, 多倫多大學研究助理, 獲多倫多大學營養科學碩士和神經科學學士。興趣包括跑步、烹飪和學習新語言。

AMY ZHOU 周純 (they/she), is an East Asian settler currently located on Ohlone land and a co-founder of Chinese Canadian Collective. Currently, they earn income as a Planner for Chinatown Community Development Center on Ohlone land (San Francisco). In addition, they are a volunteer organizer with Chinatown Community for Equitable Development (CCED) and are the interim Board President of the LA Chinatown Community Land Trust, both located on Tongva land (known as Los Angeles). Their work is centered on housing + tenant justice, and building solidarity + power. Amy has a BA from the University of Waterloo and a Masters of Urban & Regional Planning from UCLA.

EDITOR

AMY YEE (she/her) hails from Toisan and Hoiping counties and, by migration, chance and circumstance, has long lived in Ottawa on Algonquin Anishinaabe land. She is 3rd/4th generation and uses her theirstories to guide her. This magazine and all of the contributors' submissions helped fulfill her desire to create art and stories that connect us all. Amy enjoys playing soccer, dance and bike rides in the suburbs.



周純 (TA / 她) 是東亞移民，居於歐隆尼土地，是華裔加拿大人聯合團體的共同創辦人。TA 於歐隆尼族土地（即三藩市）的華協中心擔任規劃人員為生，也是華埠公平發展會的義務統籌者和洛杉磯華埠社區土地信托的臨時董事會主席，於通瓦土地（即洛杉磯）進行活動。TA 們關注房屋政策和租戶權益，以及建立社區團結和力量。TA 是滑鐵盧大學學士以及加州大學洛杉磯分校城市與區域規劃碩士。

主編：AMY YEE (她 / 她) 來自台山和開平，因各種機緣巧合移民到渥太華的阿爾岡昆奧吉布瓦土地長居。她是華三／四代，並從歷史學習。這本雜誌和所有撰稿人的創作，體現她對聯繫各方的藝術和故事的嚮往。Amy 喜歡踢足球、跳舞和於近郊騎自行車。



Who are we?

The Chinese Canadian Collective started in 2017 as an Ottawa organization made to examine and advocate for Chinese diasporic issues + experiences. The collective has strived to create community within the diaspora and host digital media campaigns.

我們是誰？

華裔加拿大人聯合團體 2017 年於渥太華成立，旨在探討和提倡華僑議題和經驗。團體致力聯繫華僑社區，並舉辦各類數字媒體推廣活動。

Check out our website with pages in both English and Traditional Chinese!
瀏覽我們的英語和繁體中文網頁：

www.chinesecanadianco.weebly.com

📷 [chinesecanadianco](https://www.instagram.com/chinesecanadianco)

🐦 [cc_collective](https://twitter.com/cc_collective)

Acknowledging our place as Chinese settlers*

As Chinese settlers and residents, we have often grappled with identity and the issue of being “accepted” in Canadian society. Following cruel systemic acts of racism against Asian people in so-called Canada such as the Chinese Exclusion Act, Japanese Internment Camps and the most recent wave of racism during COVID-19, clinging to the idea of “being Canadian” has often been sought out as refuge. We recognize however, that residents without status or citizenship face increased barriers, and adhering to these systems of whiteness is not the answer.

We also acknowledge that Chinese railroad workers – who were dehumanized during and after their labour – nonetheless contributed to the “nation=building” and colonization of Canada. During this time, Indigenous people provided nursing, security and aid to many of these workers.

Today, we remain on unceded Indigenous land that was never given to white European settlers but taken away. We hope and encourage our audiences to learn more about these continued injustices and stand in support of Indigenous people and their continued movement for justice.

***SETTLER:** Someone who moves from one area to another to live, and which contributes to settler colonialism, a system which seeks to replace the original or Indigenous population of an area.

華人定居者的定位

作為華人定居者，我們經常思考身分和在加拿大社會被「接納」的問題。在所謂加拿大的國度，亞洲人面對系統性種族歧視，包括排華法案、日裔集中營和近期 2019 冠狀病毒趨升的歧視，繼而對「加拿大人」的身分有著安全感的嚮往。然而，我們知道沒有地位和公民身分的居民面臨諸多障礙，遵從白人主導的制度亦無補於事。

我們也知道中國鐵路工人為加拿大的「國家建設」和殖民付出勞力，但在勞動過程和之後仍然被非人化。在施工期間，原住民為他們提供治療、保護和協助。

現今，我們位於未割讓的原住民土地，是被歐洲白人搶去的土地。我們希望並鼓勵讀者了解這些持續的不公，並支持原住民爭取正義的運動。

*定居者即由一個地區搬到另一個地區生活的人，行動助長定居殖民。定居殖民是一種以定居者取代一個地區的原住人口的趨勢。

關於語言

失去和嘗試學習一個語言同樣困難，過程包含各種辛酸、掙扎和悲傷。

對流散¹華人來說，同化²概念和白人專上³逐漸吞噬我們的語言，損害我們與親人溝通和了解自身文化歷史的能力。英語是一股摧殘的力量。

在西方世界，我們承受種族歧視，v語言和英語主導的環境影響我們對待朋輩和他人的方式。不論學府或流行文化，我們依靠歐洲中心思想和西方文學典著為人生指南，而非翻譯文學或非白人的巨著。

因此，語言是分隔和排他的。它充當障礙，製造階級和不平等，聲稱有些人值得敬重，有些人則一文不值，說有些人擁有機會，有些人不配。

本期雜誌匯集不同作家和創作人的作品。常牧之摸索語言的武器化和權力，以及隨之而來的去人性化和羞恥。Don 和 Ed Kwan 展示酷兒身分和重奪語言的過程，謝月晴的封面設計則呈現文字和世界的距離。勾伯明 記述飛機旅途帶來的不同，譚茜瑜展示這一切的喜悅和掙扎。

將語言作為本期主題，是Danielle最初的想法。語言是值得關注的議題，與所有人息息相關。我們希望這期雜誌能夠為社區帶來凝聚、遠景和康復。

Amy



¹ 流散：人從一個中心地區的遷移。

² 同化：符合、接受或做某地的習俗。在這個情況，指的是模仿白人的行為。

³ 白人至上：認為白人在社會上是優越的概念，優越全基於膚色，白人獲得支配的權利並將他者種族化、去人化和歧視。

Thoughts on Language

Both losing a language and trying to learn a language are difficult, personal experiences that equally hold pain, struggle and sorrow.

For the Chinese diaspora¹, assimilation² and white supremacy³ rapidly gnaws at and takes away our languages. It takes away our ability to speak with loved ones and learn our stories. English takes away.

In the western world under the throes of racism it impacts how we treat people and how we interact with each other. In schools and in popular culture, we rely on the Eurocentrism of the olden western literary canon to guide us and act as compass. Without wading into the pools of translation or what is not white.

Here, language is what separates us and otherizes. That acts as barriers and makes class systems and inequalities. That says some people are worthy and others are not. Says some people get opportunities and others do not.

In this issue, you'll hear from writers like Maggie Chang about this weaponization and power of language. That dehumanizes and shames. You'll hear from Don and Ed Kwan about being queer and reclaiming language. On the cover, Yunxiao Xie visualizes the distance between words and worlds. Gou Boming writes about the difference it makes getting off an airplane, and Michelle Tam demonstrates the joys and struggles of it all.

From Danielle's initial idea to have language as theme for this issue – an important and compelling subject that unites us all – it's our hope this edition will provide a chance for community, perspective and healing.

With love,
Amy

¹ Diaspora: the migration and movement of people from a central area

² Assimilation: to conform, take on or resemble. In this case, to mirror those of white people's.

³ White Supremacy: the idea that white people are superior in society, solely based on skin, and are better than and should dominate people who are racialized, and consequently dehumanized and discriminated against

Losing the Ability to Communicate

by Gou Boming

I lived in China for most of my life, and in those days, I never thought about the importance of language. In the classroom, my role was just to help students speak more reliably and precisely, and of course, I hoped that they would be able to use language in more vivid and expressive ways as well. After a twelve-hour long flight to Canada, I stepped off the plane, and suddenly lost my ability to communicate. I couldn't understand what others around me were saying, nor read any of the words that I saw. Immediately I felt insecure. I feared the police, worried that if I ran into a problem, I would be unable to explain things properly; I feared the bus stopping in the middle of the road, because I didn't know whether I needed to get off, and if I needed to, what I would do then; I feared going shopping, because when my light bulb died, I went searching from shelf to shelf, unable to find the correct bulb for more than an hour. I led the life of a golden-feathered canary, well-supplied with food, but trapped in an invisible cage, admiring the beautiful scenery of the outside world, and in this way, a dozen or so years flew by. Suddenly I came to realize that language is like the air we breathe and the water we drink. It exists in the background, unnoticed and unappreciated, but when it vanishes, it's like losing a crucial passport that helps you navigate life.

But I'm almost eighty years old now. It's not easy to learn a new language.

Translated by Yilin Wang

失語 勾伯明

在中國生活了半輩子，從來沒有想過語言存在的價值。在課堂上，我的任務也只是幫助學生說話更靠譜、更精準，當然也希望學生們語言更豐富多彩。坐了十二個小時的飛機，一下飛機，突然“失語”了。聽不懂周邊人說的話。看不懂滿目的文字。第一個反應就是缺少安全感。怕警察，遇到事情沒有語言無法說清；怕公交車半道停車，要下車嗎？下車怎麼辦；怕購物，燈泡壞了，拿著燈口挨貨架尋找，一個多小時沒有找到……於是便過起“金絲雀”的生活，有吃有喝，屯在無形的籠子裡看外面美麗風景，一過就是十幾年。忽然明白了，語言就像是空氣和水。它們的存在讓人無視，一旦失去才知道語言是人生的通行證。

可是年近八旬，學習新的語言又何其易也……

失語 勾伯明

在中國生活了半輩子，從來沒有想過語言存在的價值。在課堂上，我的任務也只是幫助學生說話更靠譜、更精準，當然也希望學生們語言更豐富多彩。坐了十二個小時的飛機，一下飛機，突然「失語」了。聽不懂周邊人說的話。看不懂滿目的文字。第一個反應就是缺少安全感。怕警察，遇到事情沒有語言無法說清；怕公交車半道停車，要下車嗎？下車怎麼辦；怕購物，燈泡壞了，拿著燈口挨貨架尋找，一個多小時沒有找到……於是便過起「金絲雀」的生活，有吃有喝，屯在無形的籠子裡看外面美麗風景，一過就是十幾年。忽然明白了，語言就像是空氣和水。它們的存在讓人無視，一但失去才知道語言是人生的通行證。

可是年近八旬，學習新的語言又何其易也……

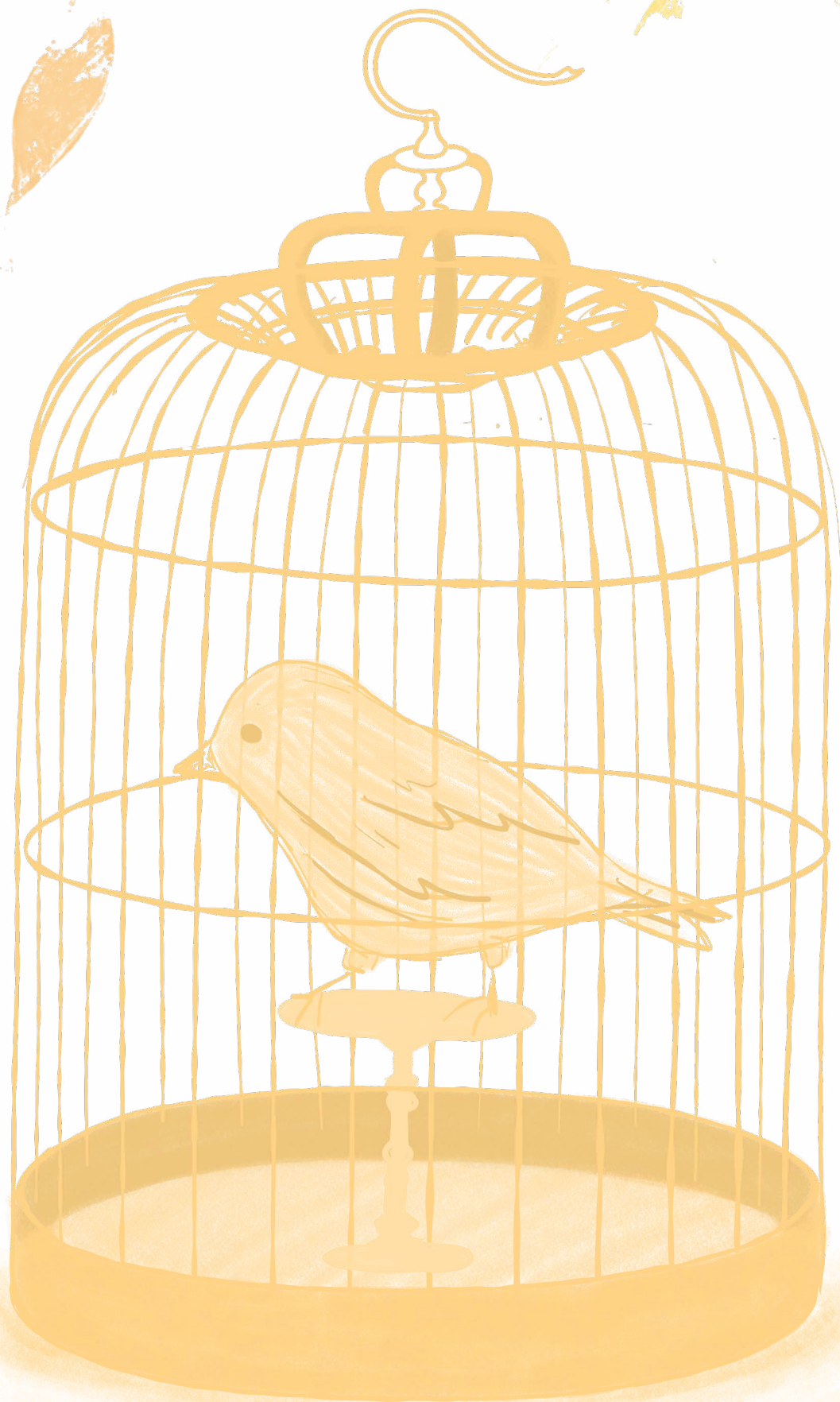


Illustration by Vivian Yu

Language is a powerful tool in any culture. In this series of artworks, siblings Don Kwan and Edward Kwan both examine the social codes of language and the impact it has on their individual art practices.

Language

By Don Kwan

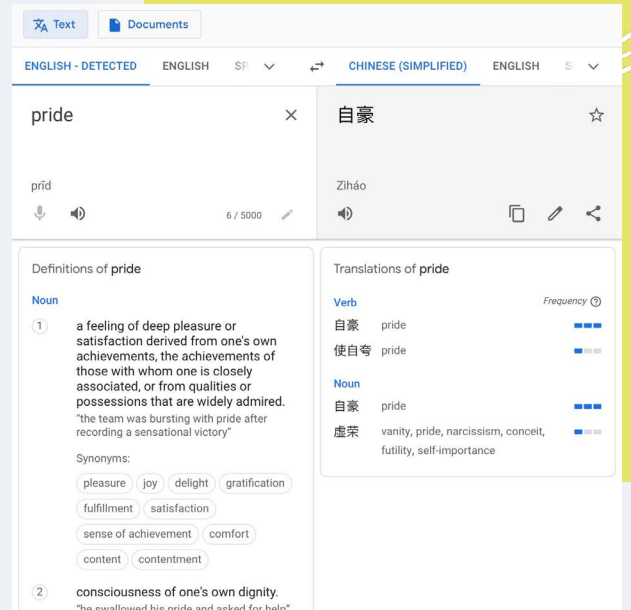
Language is a powerful tool in any culture. In this series, I use Google Translate from English to Simplified Chinese to explore ideas of sexuality and identity. By using screenshots as artworks and while translating keywords that relate to my life as a queer Asian artist.



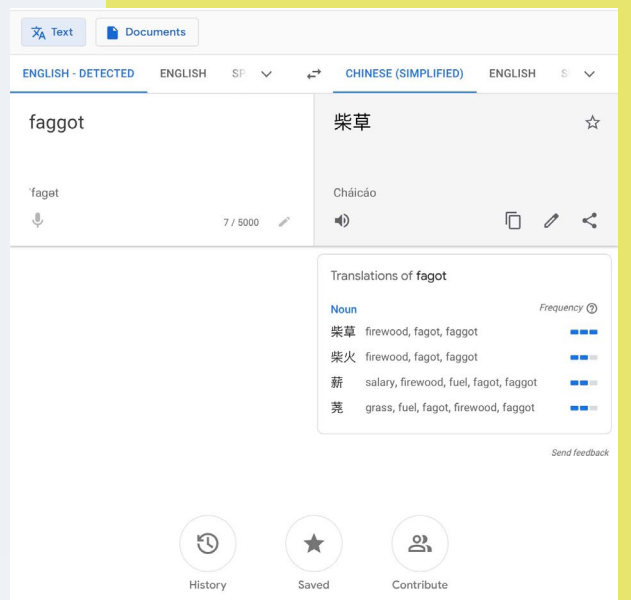
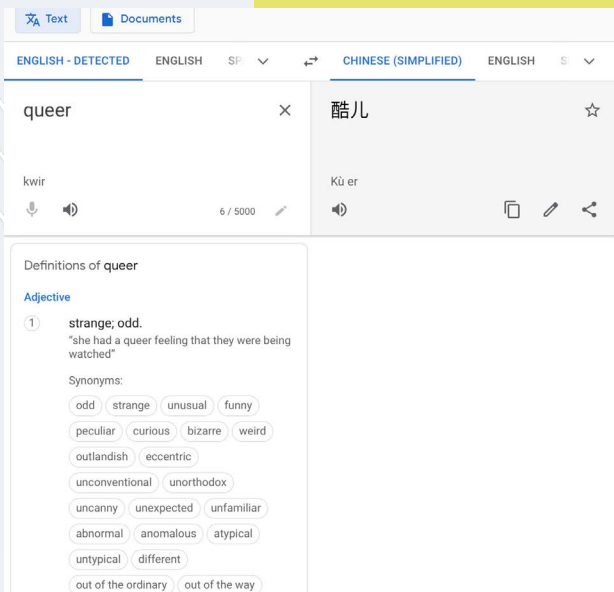
語言

关日安

語言在各個文化都是強大的工具。在此作品系列，藝術家兄弟关日安和關日榮探究語文的社會規範以及對各自藝術實踐的影響。



語言在各個文化都是強大的工具。在此作品系列，我用谷歌翻譯把酷兒亞洲藝術家的生活關鍵詞由英語譯成簡體中文，再截圖創作，從而探討性和身分的概念。



Performance artist. Edward Kwan, aka China Doll, breaks down everyday social encounters as a queer Asian drag performer.

行為藝術家關日榮又名China Doll，是亞裔變裝皇后，透過表演剖析社會日常。

China Doll 關日榮

By Edward Kwan

I've crossed paths with many wonderful people from all over the world and I will often receive compliments and accolades. Whenever I wear my "Carmen Miranda" inspired wig...BTW, that's a wig full of fruit....I hear comments like, "you're a big fruit" or "you're looking fruity" and my favourite comment is " happy fruit".... Why is "happy fruit" my favourite ? Because it's what Chinese sometimes call queer men " HAPPY FRUIT". The multi-layered meaning makes me chuckle.

我與世界各地的人交集，時常得到他們的讚譽。每當戴上「卡門·米蘭達」式的假髮（順說一句，那是一頂裝滿水果的假髮），我總聽到「你是一顆大水果」或「你看起來很果」之類的評語，我最喜歡的則是「快樂水果」。為什麼是我最喜愛的評語呢，因為中國人有時候稱男酷兒為「開心果」，多層的含義令我會心微笑。



English

By Maggie Chang

Writing tastes bittersweet
In English
I know so well this language
Know best this language
That does not understand me

How could English know
The soft sweet bitter ache
Of the leave making we go through?
Offering up pieces of home for the taking
Erasing pieces of who you are,
where you came from
So you can become someone here

Would you understand if I told you in English,
The tongue that has colonized mine
What it is to give Canada
who you are
for molding
as if you were
a half-formed plasticine sculpture?

Has English heard the joy of making “ch” sounds with
curled tongues
like curling steam from freshly made mantou¹
when discussing what to eat
in anticipation for food that is so xiang²
English doesn't know xiang
How I can taste the smell of steamed buns cooking,
dough frying,
and sesame oil being drizzled onto a
dish on the tip of my tongue
How my nose translates the aroma to my mouth
so I know it is delicious without ever having to taste it
How I can breathe these scents and they speak to me
of home

→ p.13

英語

常牧之

英語寫作
甘苦參半
這個我認識的語言
最認識的語言
卻不認識我

英語如何了解
我們離別的
輕柔的痛苦？
讓家的碎片任人拿取
把我們及我們來自的地方
分裂碎散
我們就能在此立身

如果我用英語告訴你，你會明白嗎？
這個殖民我語言的語言
我將自己賦予加拿大
用以塑造
猶如
半成型的橡皮泥雕塑

英語曾否試過捲舌「吱」音的樂趣
如新鮮饅頭的裊裊炊煙
在討論吃什麼時
期待好香的食物
英語不知香
未曾令我在舌尖嚐到蒸饅頭、油炸條和麻油淋在菜餚
的滋味
未曾讓鼻子將香氣傳到嘴裡
令我齒頰生香
未曾讓我聞到訴說家的氣味

→ p.13

¹ Mandarin pinyin for “馒头” Chinese steamed bread

² Mandarin pinyin for “香” meaning delicious

而家對我們來說是曲折的
 英語知道我們活在介乎
 加拿大和中國的空間嗎？
 因臉上的膚色被當作永久的外人
 不然就是帶回去的口音
 被英語過分感染
 英語何嘗感受過
 次等對待？
 不懂英語的，即碌碌無能

卻是他們不懂我們的語言

當他人別無選擇
 我選擇英語沒有問題嗎
 被「學英語」一句禁聲
 卻沒有說話的機會
 是要壓我們在地上嗎？
 為了英語一直保持權威？

而英語可殘酷
 送我們「回去」，儘管我們對故鄉毫無記憶
 沒有
 其他懂說的語言
 英語是否如此自負，以至世界各地，都以為會說等如
 接納？
 抑或它根本沒有考慮這一點？

→ p.14

And home for us is not so simple
 Does English see how we live in the in-between
 Straddling Canada and China?
 Treated like forever foreigners because of the skin on our
 faces
 Or the voices we bring back
 too touched by English

Has English ever known
 What it is to be treated as inferior?
 Not capable, not competent when we are unable to
 understand it

When it is they who do not know our language

Is it okay that I choose English,
 When so many others had no choice
 Voices shut up with learn English
 But never given the chance to speak
 Is it to try to keep us down on the ground?
 So English can forever stay safely in its power?

And English can be cruel
 It will send us "back" even if we have no memories of the
 land of our ancestry
 no
 other language our tongues know how to speak
 Is English so vain, that it thinks speaking it is the same as
 acceptance wherever you are?
 Or does it not think of this at all?

→ p.14

Can English capture
how it is beautiful and painful
Looking at what you have become
How you love who you are but-
Does English sit and
Wonder if those pieces of China you have lost
Were really
pieces
of
you?

English doesn't have the words for
How you feel the bitter struggle and sweet triumph
of your people
Our resilience
A collective consciousness wrought through sweat
and blood that ties you directly to
the space made for you to thrive in English

Does English know how
We risk
Our children not wanting to be Chinese
We risk
Our children being unable to speak with their
grandparents
How I see history in the black and white
photographs of
London's smokestacks
and not the iridescent colors of China's dynasties
Does it matter in English that despite all of this,
still, we choose you?

英語能否捕捉
你成為的
美麗和痛苦
你多麼自愛，可是——
英語會否坐定
考量你剝落的中國的碎片
是否真正
屬
於
你？

英語沒有表達
你和同路人的辛酸和歡欣的詞彙
我們的百折不摧
由血汗錘煉的集體意識，把你捆於
讓你茁壯成長的英語空間

英語是否知道
我們冒著
孩子不想成為華人的險
冒著
孩子無法與祖父母交談的險
我從倫敦的黑白煙囪照片看歷史
而不是中國的斑斕朝代
即使如此，英語會否在乎
我們最後都選擇它？

We came for a better reality

And I can tell you in English
Each day we create one
For us

我們都為了更好的生活而來
我用英語告訴你

我們每天為大家創建
更好的生活

(To Others)

Will you tell me in English

if you will create one
with us?

(致他人)

你會否用英語告訴我

跟我們創建
更好的生活?



Maggie is a poet, writer and photographer based in Toronto, with a Bachelor of Environmental Studies. Having loved reading all her life, she started writing fiction when she was twelve, and branched out to poetry, primarily spoken word, as a teen. At the same time, she started doing photography because of the fascinating way a photo can make the mundane look magical. Her work focuses on environmentalism, intersectional feminism, and identity, particularly the joys and sorrows of being Chinese-Canadian. She has performed at Stories of Ours, and Living Hyphen's Birthday. Her work has also appeared in The Herd Archive, HELD Magazine, and the Faces to the Sun Anthology. Check out a collection of her work on Instagram [@seethewaymaggiecees](https://www.instagram.com/seethewaymaggiecees)

常牧之是詩人、作家、攝影師和環境研究學士，居於多倫多。從小喜愛讀書的她，十二歲開始寫小說，青少年時期擴張到以演述為主的詩歌。她亦開始攝影，因為照片能讓平凡的事物看起來很神奇。她的作品專注於環保主義、交叉性女權主義和身分認同，尤其是作為華裔加拿大人的酸甜苦辣。她曾於「我們的故事」（Stories of Ours）和 Living Hyphen 的週年活動演出，作品也於「文化週刊」（Cultural Weekly）、「群史成」（The Herd Archive）和「面對太陽詩集」（Faces to the Sun Anthology）收錄。欲流覽她部分作品，可前往她的 Instagram 帳戶 [@seethewaymaggiecees](https://www.instagram.com/seethewaymaggiecees)

Illustration by Vivian Yu



Selected Hauntings 余承佳

魂縈之選

By Lan Florence Yee

Selected Hauntings is a series of embroidered textile panels hung as a labyrinthine installation. Each piece features words and feelings that have haunted me in ambiguously positive and negative ways in failing to fulfill racialized and gendered expectations as a queer Cantonese person. The challenges of diasporic identity and language have been ongoing struggles within multiple generations of migrant settler families. The hauntings include both internal and external voices, caught between the hetero-patriarchal ideals of self-imposed respectability politics and the white hegemony of so-called Canada. This series was originally created and displayed at the Mitchell Art Gallery in Edmonton, AB during a residency for socially engaged emerging artists.

The installation's materials are a negotiation between the anxiety of self-orientalism and acceptance. Ink brush scroll paintings and silk brocade are easily fetishized and stereotyped in the western world. Consequently, the traditional format is kept without its usual colourful accents. The grey tones and sheer textures are also used as tools to deny the white gaze an essentialized¹ and palatable form of content.

Two panels speak particularly to language. *Sik teng m' gey sik gong* roughly translates to "they can listen, but cannot speak," a Cantonese phrase often used by fluent family members to describe less fluent ones. This one-sided relationship to

《魂縈之選》是一系列織布作品，在展覽空間懸掛成迷宮式裝置。每件作品均縫上字句，表達我酷兒和廣東籍的身分，因未能滿足各個種族和性別角色而忐忑纏繞的感受。流散身分和語言向來是移民一家數代所面對的挑戰。陰霾內外縈繞，在所謂加拿大的國度、二元父權思想的自負和白人霸權間揮之不去。系列率先於愛民頓 Mitchell Art Gallery 展示，並於畫廊的新晉社會參與藝術家駐留計劃期間創作。

裝置的媒介呈現過分迎合東方主義的焦慮和自我接納的考量。水墨畫和彩錦綢是飽受西方癖好和刻板成見的藝術形式，因此我在創作期間只保留其傳統格式，並沒有仿效普遍的色彩運用。灰階和通明的質地否定白人凝視，避免促成西方對亞洲文化的固有化¹和迷戀。

其中兩件作品以語言為核心。

《*Sik teng m' gey sik gong*》是一個粵語短句，即「識聽唔幾識講」（聽得懂說不出），常被粵語流利的家庭成員用來形容其他較不流利的人。第二件作品《*The true language of diaspora is a badly romanized one*》（流散語言的羅馬化實在很糟糕）

¹To portray someone or something with one or more stereotypical or so-called intrinsic traits. Eg. The description of 1960s culture with only peace symbols

¹固有化指透過一或多種刻板印象或所謂內在特徵描繪某人和物，例如以和平符號概括 1960 年代文化。

language is also re-interpreted in the second panel, *The true language of diaspora is a badly romanized one.* The filter of the Latin alphabet becomes both a personalized adaptation and a distance from its place of origin.

Overall, the side-by-side panels demonstrate the relationships between seemingly isolated feelings. By connecting them to larger social and historical ideas, they convey how the violence of unspoken trauma and displacement creeps into our lives.

The installation reveals insecurities and fears we may only want to discuss with those who innately understand our struggles. I hope this work may serve as an incentive to speak about the vulnerability of these subjects in our day-to-day lives.

同樣重釋與語文的單向關係。拉丁字母形成隔幕，體現個人的適應以及與家鄉的距離。

整體而言，並列的織布展示獨立思緒之間的關係，並將廣大社會和歷史觀念聯繫起來，表達潛伏於生活中不可言喻的創傷和離散。

作品述說的不安和恐懼，對象也許是能夠身同感受的同路人。我希望我的作品能夠激勵大家在日常生活中討論這些關於人性脆弱的議題。



Lan Florence Yee 余承佳 is a visual artist and recovering workaholic based in Tkaronto/Toronto and Tiohtià:ke/Montreal. In their practice they use text-based art, sculpture, and textile installation through the intimacy of doubt. They've exhibited their work at the Museum of Contemporary Art (2021), the Art Gallery of Ontario (2020), the Textile Museum of Canada (2020), and the Gardiner Museum (2019), among others. Along with Arezu Salamzadeh, they co-founded the Chinatown Biennial in 2020. They obtained a BFA from Concordia University and an MFA from OCAD U.

余承佳 是視覺藝術家和康復中的工作狂，居於Tkaronto／多倫多和Tiohtià:ke／蒙特婁。TA們透過文字藝術、雕塑和紡織裝置以親密的方式質疑問難，曾於加拿大多倫多當代藝術博物館（2021）、安大略美術館（2020）、加拿大紡織品博物館（2020）及加丁納博物館（2019）等陳列作品。2020年與Arezu Salamzadeh共同創辦華埠雙年展。TA們獲康考迪亞大學的藝術創作學士和安大略藝術設計大學的藝術創作碩士。

The Power of Language

By Yao Zheng /
Translated by Yilin Wang

Language is a golden bridge
that connects hearts to hearts.
Information sprints across this bridge.
Passion sings on top of it.

Language is a turbulent river,
irrigating the five continents, nurturing life.
Waters crisscross, extending long and far.
An ancestral river's love will never be
forgotten.

Language is a vast sea,
endless, its waves swaying and splashing.
It creates miracles,
and contains countless treasures.

Language is the starry night,
shining with the brilliant light of wisdom.
It holds the splendor of the past,
the glory of the present,
and the dreams of the future!

语言的力量

姚争

语言是金桥，
架设在心灵与心灵上；
信息在桥上奔跑，
激情在桥上歌唱。

语言是湍急的河流，
灌溉五洲、孕育生命；
纵横交错、源远流长，
母亲河恩情永难忘。

语言是大海，
无边无垠、浪花激荡；
创造着奇迹，
蕴含无穷的宝藏。

语言是星空，
闪耀着智慧的光芒；
那里有过去的灿烂、
现在的辉煌、
未来的梦想！

語言的力量

姚争

語言是金橋，
架設在心靈與心靈上；
信息在橋上奔跑，
激情在橋上歌唱。

語言是湍急的河流，
灌溉五洲、孕育生命；
縱橫交錯、源遠流長，
母親河恩情永難忘。

語言是大海，
無邊無垠、浪花激盪；
創造著奇蹟，
蘊含無窮的寶藏。

語言是星空，
閃耀著智慧的光芒；
那裡有過去的燦爛、
現在的輝煌、
未來的夢想！



Zheng Yao, from Shanghai, China. Graduated from Shanghai Normal University's Chinese Language department in 1967. Yao spent the following 34 years in secondary and post-secondary Chinese Language Arts education. Yao moved to Ottawa in 2013, is an active participant in various activities in the Chinese community here, and has contributed large amounts of writing on various Chinese organizations and their activities, including those of the Chinese Freemasons of Ottawa, the Hoy Sun Association, the ChaoZhou Association, the Yet Keen Seniors' Day Centre and so on. Yao's contributions to Canada China News, the Health Times, and the Ottawa News have had a considerable impact.

姚争，中國上海人。1963年考入上海師範大學中文系，於1967年本科畢業。在其後的三十四年教職生涯中，長期從事中學語文及大學語文的教學。2013年赴加拿大渥太華，積極參加華人社區的各项活動，並大量撰寫對於各華人社團的活動報道，例如渥太華洪門民治黨、台山同鄉會、潮州會館、日健高齡老人活動中心等。文章在渥太華中華導報、健康時報、渥京周末上發表，產生了一定的影響。

Illustration by Vivian Yu

A Lexicon of Loss

By Shirley Manh

I had forgotten, and it wasn't until I was in my late 20s that I remembered.

I was in the basement of my parents' house, going through dusty boxes with bits of my childhood packed away in them. I suppose it had become apparent that either I wasn't going to move back in, or my parents wanted the space and so I was to help clear away some of the clutter.

My nostalgia bone was tickled, and so I spent hours rifling through old school books and drawings that weekend, when I came across a stack of report cards that I had kept. Oh, I loved report cards. They were evidence that I was smart, a hard worker, worthy of acknowledgment and praise. I remembered that my parents had given me a quarter for every A that I got and felt a familiar pang of longing as I sat on the dusty floor.

I chuckled as my eyes landed on a Progress Report from junior kindergarten. The thought of a 'report card' for a 4 year old seemed so silly. What could possibly be on it, I wondered. I unfolded it and scanned the ratings my teacher gave my stick figure drawings, my ability to count, how well I played with other kids, when my eyes landed on the comments section.

"Shirley's English is coming along very well."

What?

"Shirley's English is coming along very well."

I don't know how many times I read it. The sentence rolled around in my head.

"Shirley's English is coming along very well."

It banged against the sides of my brain and echoed loudly. I don't know how long it took until I understood what it meant.

述說失去

孟嘉莉

我經已忘記，直到二十多歲才想起。

我在爸媽家的地下室打理封塵的盒子，裡面裝著我童年的瑣碎。我大概是想我不會搬回去跟他們住，他們或許會想將地下室騰空，所以幫忙清理雜物。

那個週末，我回憶從前，花了幾個小時翻閱兒時學校的課本和圖畫，並發現自己的成績表。啊，我喜歡看成績表——它們證明我很聰明，很努力，是一位值得肯定和讚揚的學生。我記得我每次科目成績拿到A，爸媽都會給我25美分，想起就坐在布滿塵埃的地板上，心裡有股熟悉的想念。

看到幼兒園的期中報告，我不禁笑了起來。四歲孩子的「成績表」很滑稽，究竟有什麼可以寫呢。我把它翻開，看到老師給我的評分，包括我的火柴人畫作、算術，和與同學相處的情況。然後，我讀到老師的評語。

「Shirley 的英語學得很好。」

什麼？

「Shirley 的英語學得很好。」

我把句子在腦裡翻來翻去，也不知讀了多少遍。

「Shirley 的英語學得很好。」

老師的評語不斷迴響。也不知過了多久，我才明白它的意思。

「Shirley 的英語學得很好。」

這句話就如博物館的展品，陳列在一個空曠的房間。我繞著它走，在不同的角度審視。我蹲下，雙手膝蓋著地，試圖在它底下尋找線索。

它指的是……我曾經也要學英語？

這對我來說很震驚，令我感到困惑，就像思緒被反

"Shirley's English is coming along very well."

The sentence sat in the middle of my mind like an artifact in a large empty room in a museum. I walked around it, looking at it from different angles. I got on my hands and knees and tried to look underneath it for clues.

But that means ... I had to learn English?

This realization stunned me. I felt confused, like my mind had turned inside out. And suddenly it was like I didn't know how to use the language at all anymore. ~ But, >|< I mean, ! ...I've always known ? English, it's like // - my language. = I mean, @@@ come on! I dream in ^English**.

I don't know how long I sat on that dusty floor. And just before nothing made sense, another realization struck me, slowly but clearly.

It was my mother's voice:

Of course you had to learn English. Pfft. Do we speak English fluently? 傻女. Silly girl. We raised you in Cantonese. How could you forget?



Nostalgic by nature, Shirley loves telling stories. As a writer, Shirley is drawn to the curiosities and novelties of languages. Her writing has also been published by Skin Deep Magazine, based in London, UK (a piece about her Chinese comfort food, 冬菇). Also an actor, Shirley endeavours to amplify the presence of women of colour in theatre and other performance spaces.

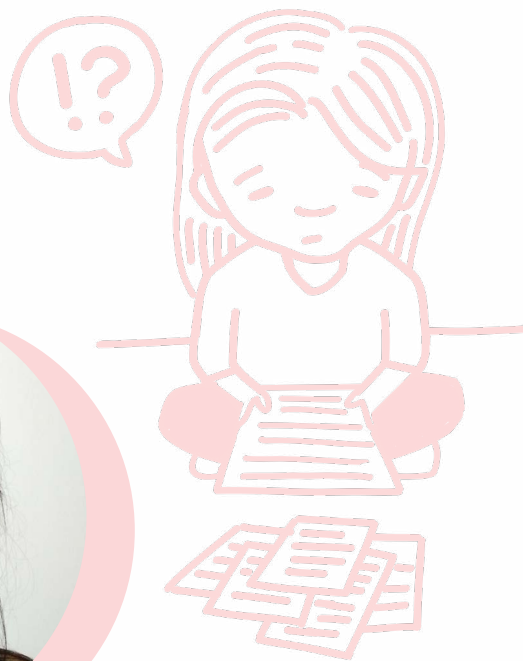
Shirley is a certified leadership development coach, and lives a low-consumption, low-waste, and local-first lifestyle. She spends her time thinking about the intersections of culture, privilege, environmentalism, and food. She is thrilled to be included in this edition and looks forward to growing her connections with the Chinese/Cantonese diaspora here in Ottawa and beyond.

轉過來。突然之間，我好像對英語一竅不通。~可是，>|< 我的意思是！...我一直都會？英語，是// - 我的語言。= 我的意思是，@@@ 不可能！我可能是用^英語做夢的**。

我在封塵的地板上坐了很久，正在苦惱時，開始慢慢覺悟，想法變得清晰明確。

我聽到媽媽說：

妳當然要學英語啊。欸！難道我們的英語一直都很流利嗎？傻女。我們把妳養大都是用廣東話。妳忘記了嗎？



孟嘉莉是一位作家，天生念舊，喜歡說故事，探索語言的妙趣和層出不窮。她的作品曾於倫敦的《Skin Deep》雜誌刊登（一篇關於令人思鄉的冬菇的文章）。作為一名演員，她致力促進非白人女性在劇院和表演空間的參與。

孟嘉莉也是註冊個人發展教練，過著低消費、低浪費和支持本地商業的生活，常思考文化、權力、環境和食物等議題的交織。她為本期刊登作品感到興奮，期盼與渥太華及其他地區的華僑和廣東華僑交流。

Illustration by Vivian Yu

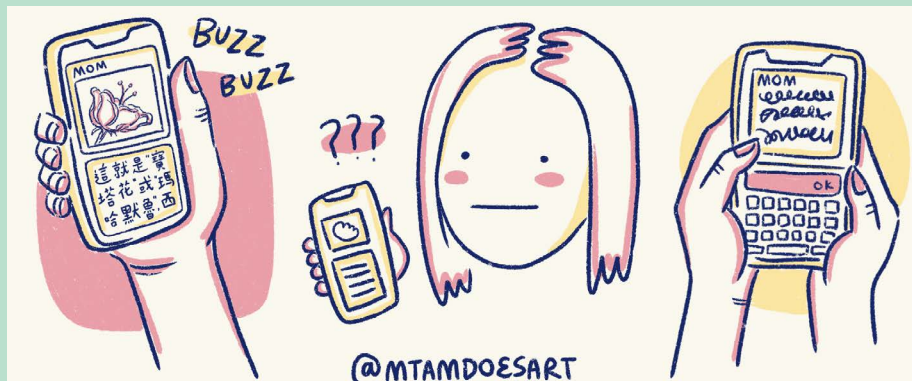
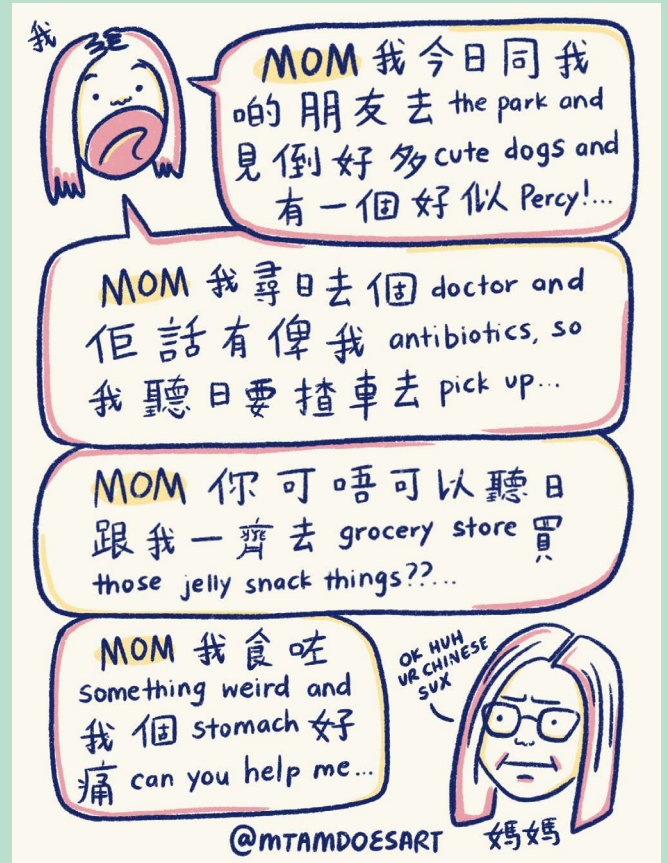
Michelle Tam

譚茵瑜

Comics 漫畫

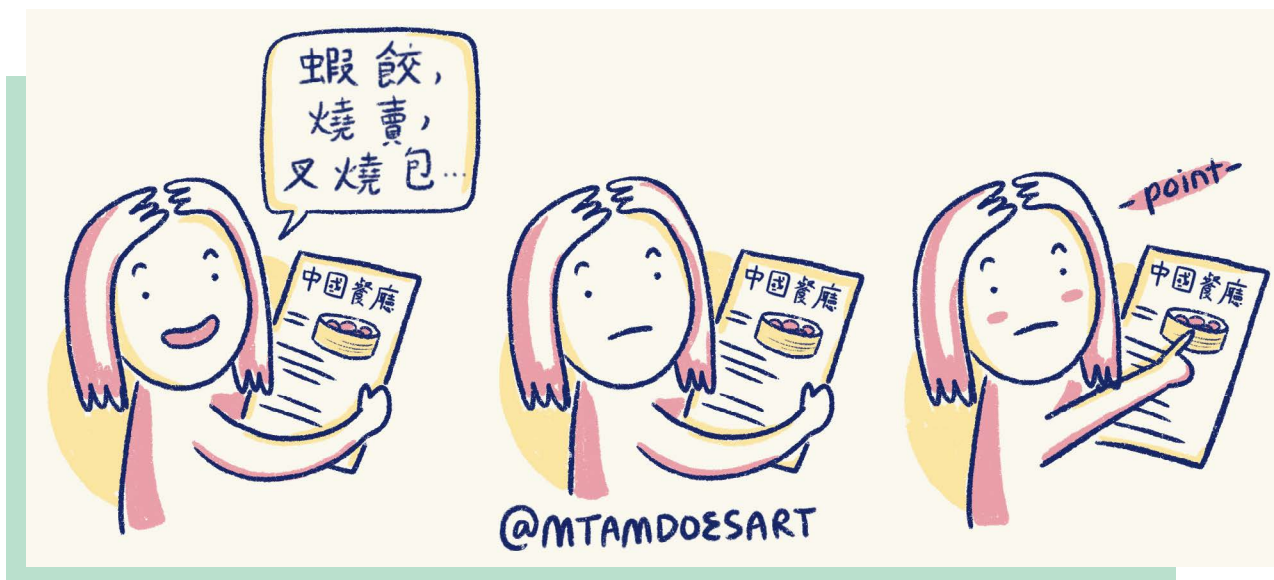
Some of the things I feel like I've definitely said to my mom in my Canto-English hybrid language as I was growing up. Sometimes even when I swear I've done a good job speaking in mostly Cantonese, she still looks at me like "wtf are you saying." It was rough, but I really did try my best. While making this, I had to heavily consult my mom on how to write the spoken characters that I never learned in Chinese school.

小時候，我肯定中英夾雜的對我媽媽說過一些話。有時候，即使我覺得我努力用了粵語表達自己，她仍然一副「你在說什麼」的樣子看著我。雖然艱難，但我確實盡了力。創作這幅繪圖時，我不得不向媽媽請教我在中文學校未曾學過的漢字寫法。



Does your mom also WhatsApp you photos of flowers (or other random images) out of the blue with a whole paragraph of Chinese that she knows you won't be able to read? I always just have to hit her back with the "haha nice" or "ok" or the "thumbs up" emoji.

你的媽媽是否也會突然在WhatsApp發你鮮花（或其他不相關的圖像）的照片，以及一整段她知道你其實看不明的中文？我總是用「haha nice」或OK手勢和豎大拇指的表情符號回覆。



You're feeling like a pro ordering in Cantonese at a restaurant... until it all runs out and you end up having to point at what you want. It's embarrassing for sure but I'll always give it my best shot since it's one of the ways I really feel connected to Cantonese language and culture.

你在餐廳用粵語點菜，覺得自己說得很流利.....直到你的詞彙用盡，最終不得不指手畫腳地表達想要的東西。很尷尬，但我總盡力而為，因為這是我真正感受到與粵語和廣東文化的聯繫的方法之一。



I'm **Michelle** 譚茜瑜, a California Bay Area native who grew up speaking broken Cantonese to my parents and extended family back in Hong Kong. I'm currently a visual designer who spends my spare time drawing comics and illustrations, working on upcycling crafts, and making vlog-style videos. Check out more of her work on Instagram [@mtamdoesart](https://www.instagram.com/mtamdoesart) or her website michellestam.com

我是譚茜瑜，生於加州，自小與父母和居於香港的親人用零碎的粵語溝通。我是視覺設計師，業餘時間繪製漫畫和插圖、升級再造工藝品和影片部落格。

Chinese Daughter

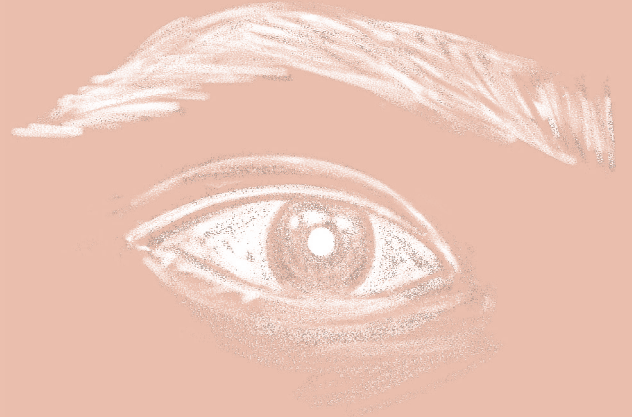
By Meilani Mandery

For Halloween you're going to be American.
Halloween is every day.
You're already a skeleton. Knobby knees, chronically
underweight.
With no skin, no hair, no eyes,
No tongue,
You're no longer Chinese.
These bones could be American, they don't know.

You're seventeen and sneaking out of your parents'
house again. Fall
in LA is tricky. You swore it was summer last time
you blinked
but now you wish you brought a jacket as you climb
down from your window.
There's nothing to do tonight but drink and smoke
and maybe kiss a boy.
You keep trying to escape your life but every time,
you wind up here:
your father's grave 40 years from now.

You got out, but you didn't go far.
Your Chinese daughter cries at your Chinese father's
grave
and you wonder where you got lost.

Your Chinese daughter can't even pronounce her
Chinese name.
She lives in Chinatown now, praying aunties forgive
her for English.
"Sorry, I don't understand."
"Sorry, my mother never taught me."
Decorated in hand-me-down jade, your Chinese
daughter begs for a recognition



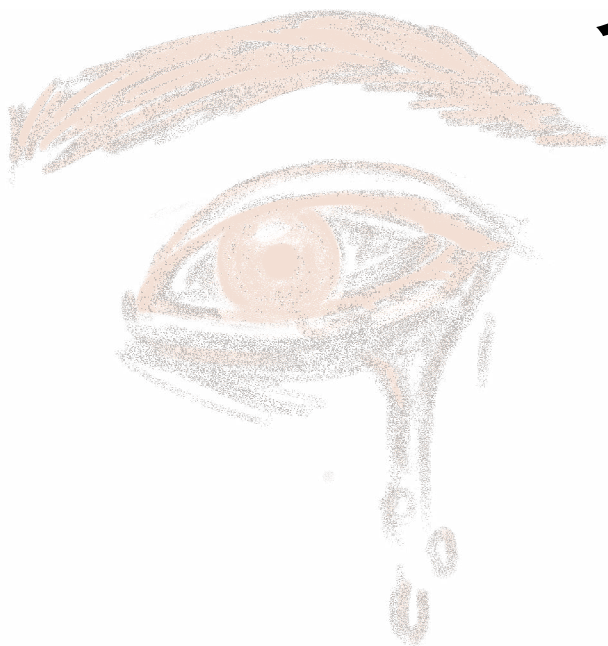
You always avoided.
Your Chinese mother sends your Chinese daughter a
letter in Chinese.
Your Chinese daughter gets her Chinese friends to
translate and cries the entire time.

Letters sent home with nothing but tears
The only thing that doesn't need translation.

Meilani Mandery 周秀明 (she/her) is a young Chinese American creative located on occupied Coast Salish territory (Seattle, WA). She works in arts education and organizes in the Chinatown International District against gentrification and displacement. For more of her work, visit meilanimandery.com and [@chinatown.auntie](https://www.instagram.com/chinatown.auntie) on Instagram.

華人女兒

周秀明



周秀明（她／她）是一位年輕美籍華裔創作人，居於被佔領的海岸薩利希地區（華盛頓州西雅圖）。她從事藝術教育工作，在唐人街國際區組織反對緝紳化和撤換化的行動。欲流覽她的作品，可前往 meilanimandery.com 和她的 Instagram 帳戶 [@chinatown.auntie](https://www.instagram.com/chinatown.auntie)。

萬聖節，即是每天
你將扮演美國人。
你已骨瘦如柴。嶙峋的膝蓋，過輕的體重。
沒有皮膚、頭髮、眼睛，
沒有舌頭，
你不再是華人。
骨頭或許是美籍的，他們不會知道。

你十七歲，再次偷溜出父母的房子。洛杉磯的
秋天很耍人。眨眼前是夏天
可是你現在從窗戶爬下來時希望帶上了外套。
今晚閒來無事，除了喝酒，抽煙，又或許，親吻男孩。
你每次嘗試逃避生活，都來到這裡—
父親四十年後的墳墓。

你出走了，但沒有走遠。
你的華人女兒在你華人父親的墳前哭泣
然後你想在哪裡迷路了。

你的華人女兒連自己的中文名字也不會說。
她住在唐人街，祈求阿姨們原諒她只說英語。
「對不起，我不明白。」
「對不起，我媽沒教過我。」
身穿二手翡翠，你的華人女兒乞求你
一直逃避的認可。
你的華人母親給你的華人女兒用中文寫了一封信。
你的華人女兒叫她的華人朋友翻譯，哭過不停。

寄回家的信只有淚水
唯獨淚水不需翻譯。

Illustration by Vivian Yu

