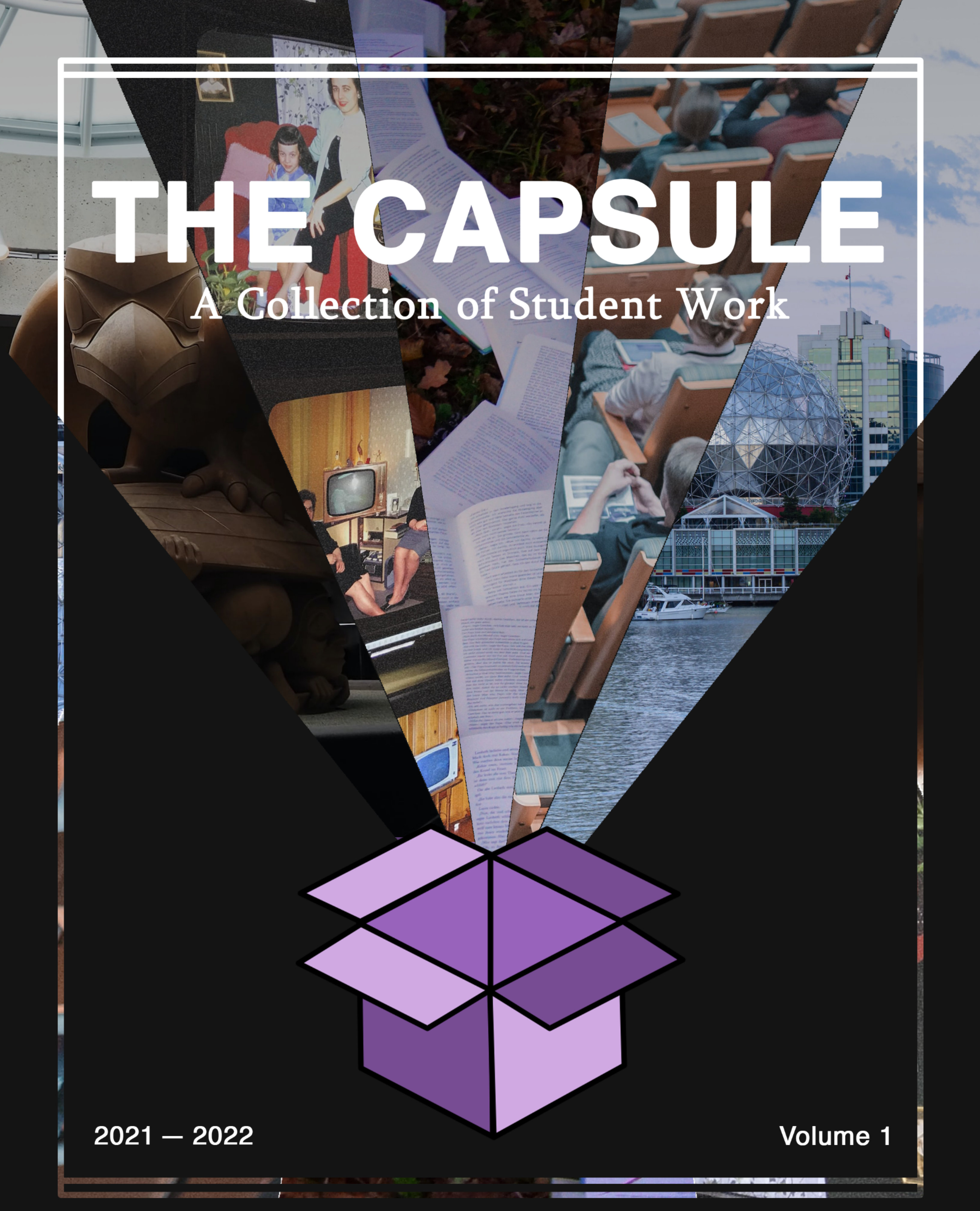


THE CAPSULE

A Collection of Student Work

2021 — 2022

Volume 1

THE CAPSULE

—A Collection of Student Work—

2021 – 2022 Volume 1

Editorial Staff

Junior Editors
Lara Albahadeli
Roua (Ru’ah) Aldash
Isabelle Whittall

Section Editors
Mackenzie Campbell
Amy Demetrick
Shuya (Joshua) Fan
Rayna Friar
Emma He
Quang Mai
Rhea Mann
Lucie Richard
Lynn Shibata
Adrienne Tang
Sofia Wind

Copy Editors
Farrah Chan
Agata De Pangher
Sarah Rohleder

Editorial Committee
Enya Donaji Berman Alcocer
Amanda Lim
Sara Livingston
Kirby Manià
Jacob Sablan
Anne Stewart

Design & Layout
Teagan Dale-Johnson
Keirra Rosser
Raven Toth

The Capsule: A Collection of Student Work is published annually online at
https://blogs.ubc.ca/thecapsule/
by the Coordinated Arts Program at the University of British Columbia
(Faculty advisor: Anne Stewart – anne.stewart@ubc.ca)

With special thanks to
Dr. Emily Fedoruk, Dr. Kenny Ie, Dr. Moberley Luger, Dr. Evan Mauro, Dr. Brent Strang, the Coordinated Arts Program, and the Faculty of Arts at the University of British Columbia.

Submission Guidelines

Essays should be based on original research completed in a CAP course during the year of publication. Essays should be 3000 words. Reviews should cover events and projects completed in the CAP program during the year of publication. Reviews should be 1000 words.

Submission inquiries can be addressed to the.capsule@ubc.ca.

Land Acknowledgement

We acknowledge that UBC is situated on the traditional, ancestral and unceded territories of the *the xʷməθkʷəy̓əm (Musqueam), Sḵwx̱wú7mesh (Squamish),* and *Selílwitulh (Tsleil-Waututh)* Nations, and recognize and respect the Indigenous nations and their relationship with this land in all the work this journal undertakes. In the Coordinated Arts Program (CAP), student streams use discipline-specific approaches to delve into nuanced topics that dismantle the socially conditioned, widespread belief that so-called Canada is a postcolonial nation. In the spirit of this central facet of our program, *The Capsule* features several papers that center Indigenous peoples' voices and conceptualize how we, as academics and urban settlers, are complicit in the ongoing and systemic colonial practices that harm them.

Indigenous peoples are still reckoning with the force of colonial history as it lingers in many systemic practices today. Since the spring of last year, more than 1,100 unmarked graves have been identified in residential schools across so-called Canada. While Canada's First Nations have been investigating residential schools since the 1970s, these findings are a reminder that the legacy of residential schools reverberates in the present and that action must be taken. We must acknowledge that we are beneficiaries to Canada's settler colonial policies. It is our ongoing task to cultivate spaces and invite dialogues that re-encounter our preconditioned beliefs and face Canada's history of colonial violence in the present.

Table of Contents

Introduction to *The Capsule*
Junior Editors — 5

Media Studies

What Doesn't Kill You Makes You Stranger: Trauma, Creativity and the "Tortured Artist" in Carmen Machado's "The Resident"
Caemon Blakely — 7

E. Pauline Johnson and Representations of Indigenous Identity in *Legends of Vancouver*
Annaliese Gumboc — 12

Globalization, Power, & Society

Evaluating Singapore's Social & Economic Policies as a Response to its Colonial Past
Kyle Azarae Ariffin — 17

Historical Context in Refugee Stories: Integrating Historical Events into the Emic Refugee Narrative in Thi Bui's *The Best We Could Do*
Telma Sandin — 23

Law & Society

State Intervention: Analysing the 2014 Crimean Annexation Through International Law
Enya Donaji Berman Alcocer — 27

Indigenous Literature as a Trauma Narrative: Theorizing Intergenerational Subjection of Indigenous Peoples on Turtle Island Through the Lens of Trauma Theory in *Five Little Indians, In Cold Blood* and *There There*
Roua (Ru'ah) Aldash — 31

Individual & Society

The Alphasphere: A Deconstruction of the Alpha Male Identity through an Investigation of the Online Incel Community
Sachi Radaza — 37

Interpreting Genre Labels: The Representation of Afro-Caribbean Religion in Nalo Hopkinson's *Brown Girl in The Ring*
Nuha Naseer — 43

Political Science, Philosophy, & Economics

Ethnic Conflict and Rebel Governance: The Central African Republic's Contested Sovereignty
Bernice Wong — 47

The City of Vancouver's Actions for the 2010 Olympics and its Long-Term Impact on Vancouver's Homeless Youth
Cedric Lin — 53

Year in Review

CAPCON Review: The Many Disguises of Oppression
Shuya (Joshua) Fan — 60

Community Engaged Learning Review: Media Studies
Jodie Leung — 61

Community Engaged Learning Review: Globalization, Power, & Society
Sofia Wind — 63

Community Engaged Learning Review: Law & Society
Farrah Chan — 65

Community Engaged Learning Review: Individual & Society
Marjorie Lee — 67

Author Bios — 70

Editors’ Introduction

—Lara Albahadeli, Roua (Ru’ah) Aldash, and Isabelle Whittall—

We are thrilled to welcome a new school year with the inaugural issue of *The Capsule,* an undergraduate journal written and produced by students from the Coordinated Arts Program (CAP). The program takes a multidisciplinary approach to the arts, allowing students to immerse themselves throughout the year in subjects within the Humanities, Social Sciences, and Creative and Performing Arts. Through whichever stream they choose to pursue, students enter dialogues that invite them to consider their agency and relationship with the changing world.

The Capsule features articles that reflect the diversity of topics and themes that CAP students engage throughout the year in both guided research and experiential learning. This issue is organized by CAP streams, which appear in the following order: Media Studies (MS), Globalization, Power, and Society (GPS), Law and Society (LS), Individual and Society (IS), and Philosophy, Politics, and Economics (PPE). Each of the articles chosen represent a central aspect of their respective streams. Caemon Blakely’s “What Doesn't Kill You Makes You Stranger: Trauma, Creativity and the ‘Tortured Artist’ in Carmen Machado’s ‘The Resident’” discusses the glamorization of mental health and the archetype of the “tortured artist” in the short story, “The Resident.” The examination of contemporary media and its cultural impacts is a core element of the MS stream.

In “Evaluating Singapore’s Social and Economic Policies as a Response to its Colonial Past,” Kyle Azarae Ariffin addresses the fuelling and sustenance of racial tensions in Singapore as a means of population control by colonial authorities and their socioeconomic impact. Ariffin explores issues like colonization, racialization and how present socioeconomic structures have been formed, which are central to the GPS stream. Enya Donaji Berman Alcocer takes on similar themes in “State Intervention: Analysing the 2014 Crimean Annexation Through International Law,” a case study that evaluates the language used in the UN resolution of 1981 to argue that Russia violated its terms in their annexation of Ukraine. The article draws on central topics from the Law & Society stream, considering the relation between law and the actions of nations to arrive at their current social and political organizations.

The Individual & Society stream evaluates societal effects on humans and their role in shaping the societies they inhabit, a theme present in Nuha Naseer’s literature studies article, “Interpreting Genre Labels: The Representation of Afro-Caribbean Religion in Nalo Hopkinson's *Brown Girl in The Ring*,” which analyzes the clash of religion and fantasy in restrictive genre labels. Closing our journal is a different approach to the relationship between people and society, in Cedric Lin’s “The City of Vancouver’s Actions for the 2010 Olympics and its Long-Term Impact on Vancouver’s Homeless Youth.” Part of the PPE stream, this article pulls us back to the present and considers our immediate environment through a case study on homeless youth in Vancouver.

This issue of *The Capsule* also highlights five student reviews of the year’s annual student conference, CAPCON, and of the program’s work with Community Engaged Learning (CEL). A valuable part of CAP, experiential learning allows students to apply the skills they learn outside the classroom, and to bridge the disconnection between academia and reality. Each CEL review covers learning experiences from a student’s perspective in their chosen stream, expressing the unique interdisciplinary aspects of the CAP program.

Articles

What Doesn't Kill You Makes You Stranger: Trauma, Creativity and the "Tortured Artist" in Carmen Machado's "The Resident"

—Caemon Blakely—

Carmen M. Machado's enigmatic short story "The Resident" draws on the archetype of the "tortured artist," a trope that is as familiar to the public consciousness as it is problematic. Embodied by fictional characters and historical figures alike, the core idea of this trope is that mental illness, trauma, or hardship is the source of artistic and creative genius. Like most widespread tropes, the "tortured artist" may have some truth to it, but it also promotes concerning misconceptions about mental health. Scholars from many different fields have touched upon topics relevant to this trope; Martin Boszorád analyzes how historical "tortured artists" are portrayed in popular culture, and Paula Thomson studies the link between dissociation, trauma, and creativity in psychology. These concepts have not yet been explored, however, in the context of "The Resident." The story follows the experiences of an unnamed writer who attends a remote artist's residence to work on her novel, a residence that borders the same lake where she attended a Girl Scout camp as a child. It was at that camp that she discovered her sexuality, only for her peers to bully her because of it. Told in the eerie tone of a horror movie, the story explores the violent resurfacing of her trauma as she tries to write her book, a loosely concealed autobiography about a troubled girl named "Lucille." In this paper, I will show how Machado uses the protagonist of "The Resident" to represent and subvert the tortured artist trope, showing that although trauma can be a source of creativity, it can just as easily unmake it in devastating ways.

In his article "Doctor Who meets Loving Vincent Van Gogh (A case study of the 'tortured artist' stock character in popular culture)," Martin Boszorád uses Vincent Van Gogh as a quintessential example through which to analyze the archetype of the tortured artist. Van Gogh struggled with depression and substance abuse throughout his life, and tragically committed suicide shortly after completing his most renowned painting, *Starry Night*. Despite receiving little recognition for his art while he was alive, Van Gogh is now one of "the most popular great painter[s] of all time" (*Doctor Who* qtd. in Boszorád 64) and "representations [of him] as a rule are respectful, appreciatory and adoring" (Boszorád 60). Like so many tortured artists, the tragic elements of Van Gogh's life are romanticized and "strongly commodified" (Boszorád 60). In his analysis of a *Doctor Who* episode featuring Van Gogh as a character, Boszorád points out how it depicts Van Gogh as being able to see "so much more [of] the world than the average eye's allowed to see" (*Doctor Who* qtd. in Boszorád 63); but in real life, people rarely receive such 'virtuoso' or 'savant' qualities from mental illness. These harmful stereotypes glamorize mental illness while undermining the struggles of real people who live with its detrimental effects.

How does the protagonist of "The Resident" fit the tortured artist archetype? Like a horror movie, the story is full of disturbing visions and impossible coincidences. Taken at face value, these elements seem almost supernatural, but another explanation is that our narrator is not a reliable one. In fact, these visions are the first sign that she might be experiencing dissociation. In the study "Generators and Interpreters in a Performing Arts Population: Dissociation, Trauma, Fantasy Proneness, and Affective States," Paula Thomson examines the prevalence of dissociative tendencies, fantasy proneness, and history of trauma in order to better understand how these factors are linked to creativity. According to the DSM-IV, dissociation is "a disruption in the usually integrated functions of consciousness, memory, identity, or perception" (73). These disruptions may take the form of behaviours such as depersonalization (disconnection from oneself), derealisation (disconnection from reality), and identity disruptions, as well as amnesia, absorption and daydreaming (Thomson 73). Thomson also cites research showing that excessive fantasy proneness (escapist personal fabrications) may be linked to dissociation, PTSD, and other related tendencies (76–77). Thomson states that, although dissociation is often regarded as a "psychological defence mechanism" for trauma, there are also forms of healthier, more stable states (as opposed to traits) which are still considered under the "multidimensional model" of dissociation: "The challenge when considering dissociation and its relationship to creativity is to differentiate between normative and pathological states" (Thomson 74). Thomson concludes that dissociation in general plays a "potentially positive role" in creativity, but that this "creative state" is achievable without pathological or trauma-related dissociation (86).

Over the course of "The Resident," the narrator displays many of the traits and behaviours linked to dissociation. In one passage, the narrator recounts the night she was bullied at Girl Scout camp, when her peers took advantage of her sleepwalking habit to lead her deep into the woods and abandon her there. After she wakes, scared and alone, she describes how her awareness of herself and the world around her shifts:

> And then I was just a hovering brain, and then a consciousness, floating and fragile as a bubble. And then I was nothing. Only then did I understand. Only then did I see the crystal outline of my past and future, conceive of what was above me (innumerable stars, incalculable space) and what was below me (miles of mindless dirt and stone)...I was a creature so small, trapped in some crevice of an indifferent universe. (212)

In this nihilistic monologue, we can clearly see signs of both depersonalization and derealisation, and this could certainly be considered a disruption in perception and consciousness. But the question remains, as detailed in Thomson's article: is the narrator's dissociation normative or psychopathic? Considering that she is already established to have experienced trauma, and this passage takes place during a traumatic event, it is safe to conclude that Machado is depicting her dissociation as trauma-related and psychopathic. This is further supported by the fact that the narrator seems to have little control over the frequency and vividness of the strange 'visions' she experiences, which are likely a product of dissociative fantasy proneness.

Having established the narrator's dissociative tendencies, we can now uncover how they relate to her creative career. The most obvious evidence towards this is the fact that the book she is writing is essentially a dramatization of her traumatic experiences (Machado 203). However, a major insight comes from the passage in which the narrator talks about "defamiliarization,"—which, by her definition, entails "zooming in so close to something, and observing it so slowly, that it begins to warp, and change, and acquire new meaning" (198). Despite calling it by another name, the process described bears a close resemblance to dissociation. Keeping this in mind, the passage that follows begins to make a lot more sense:

> I'd come to understand what it was I was doing, and began to do it more consciously. This process has been useful for my writing—in fact, I believe that what talent I have comes not from some sort of muse or creative spirit but from my ability to

> manipulate proportions, and time—but it has put a strain on my relationships. How I married my wife is a mystery to me. (199)

While the narrator may suffer from compulsive dissociation, she is also able to do it at will and would use it to facilitate her creativity. This confirms that the narrator represents the tortured artist archetype, as she is not only writing a story directly based on her traumatic childhood, but the traits she developed as a result of those experiences are ingrained in her creative process. However, the ending of this quote also tells us something else significant: the narrator admits that dissociation, and by extension her trauma, has negatively impacted her ability to form relationships.

The strain placed on relationships by trauma is discussed in Gina Samuels and Julia Pryce's article "'What doesn't kill you makes you stronger': Survivalist self-reliance as resilience and risk among young adults aging out of foster care." Looking at the experiences of survivors of the foster care system, Samuels and Pryce found that for most of them, "surviving…is their marker of success; a history of self-reliance they claim with pride as an identity to guide their futures" (Samuels and Pryce 1207). However, the study showed that resilience developed in response to hardship has a darker side: "Their independence emerged from a place of emotional insecurity and a sense of interpersonal disconnection. The self-reliant identity grew out of a need to provide some level of safety and security to themselves" (Samuels and Pryce 1209). The lasting effects of trauma can make it harder for survivors to develop emotional bonds and healthy interdependence, as they tend to "pathologize needing help, namely emotional support" (Samuels and Pryce 1208).

The effect trauma has on the narrator's relationships is apparent in her interaction with the other artists at the residence; the atmosphere between them is tense at best, and quickly deteriorates as she increasingly isolates herself from them. The similarities to Samuels and Pryce do not end there; The narrator also displays the same feelings of pride as survivors of trauma do toward the hardships they have endured:

> I have known many people in my lifetime, and rarely do I find any who have been taken down to the quick, pruned so that their branches might grow back healthier than before. I can tell you with perfect honesty that the night in the forest was a gift. Many people live and die without ever confronting themselves in the darkness. Pray that one day, you will spin around at the water's edge, lean over, and be able to count yourself among the lucky. (218)

The fact that the narrator views her trauma as a "gift" is highly alarming, and it highlights how harmful "tortured artist" and "what doesn't kill you makes you stronger" narratives have the potential to be. As shown by the controversial show *13 Reasons Why* (2017), the glamorization of mental illness in media has an influence on public attitudes. However, though the narrator might have convinced herself she has benefited from her trauma, I believe that Machado is actually saying the opposite. The narrator claims she has grown back "healthier than before" following her traumatic experience, but everything we see over the course of "The Resident" points to her being anything but healthy. The final line of this passage refers to the old Brownie rhyme that goes: "Twist me, turn me, and show me the elf. I looked in the water and saw myself." Thus, she is claiming that her traumatic experience led her to discover herself and learn who she truly is, however, this is directly contradicted by a passage from earlier in the story when the rhyme comes up yet again:

> "Twist me, and turn me," I mumbled, circling slowly over the stones. They dug up into the soft arches of my heels. "And show me the elf. I looked in the water and saw—"
>
> When I tipped over and searched for my face, I saw nothing but the sky. (209)

If her closing statement is to be believed, when she looks at her reflection, she should see herself, or some sort of revelation about herself. Instead, she sees nothing—proving that despite what she says, the narrator does not truly know herself.

As if this were not enough evidence, the narrator's many introspective monologues point to her identity being disrupted and even fractured (as you may recall, identity disruptions are one of the key traits of dissociation cited by Thomson). Halfway through her stay at the residence, the narrator questions if she is even alive: "I considered that I had died in that room with its drapes and pulls, and that the me who bent over my keyboard day after day was a ghost who was tethered to her work regardless of the fiddling details of her mortal coil" (196–197). In addition to feeling like a ghost or non-entity, she then refers to her working self ("the me who bent over my keyboard") as an 'other.' It is as if her mind and body are disconnected: a disembodied observer and a mindless drone. However, this is not the only time the narrator views a part of herself as an 'other': toward the beginning of the story, she sees herself as a *resident* of her inner mind—a term that implies familiarity, though perhaps not fully belonging (186). However, when another artist makes a joke about the residence being an artist *colony*, the narrator's perception of this relationship shifts:

> *Resident* suggests a door hatch in the front of your brain, propped open to allow for introspection, and when you enter, you are faced with objects you'd previously forgotten about...In contrast, *colonist* sounds monstrous, as if you have kicked down the door hatch of your mind and inside you find a strange family eating supper. Now when I worked, I felt strange around the entrance to my own interiority. Was I actually just an invader, bearing smallpox-ridden blankets and lies? (196)

These two words battle for supremacy in her mind, but judging by the fact that she continues to use it going forward, *colonist* is the one that wins, despite how upsetting it is. This not only implies that she does not belong in her own mind, but that she is an unwelcome, antagonistic entity. *Colonist* also holds none of the familiarity and nostalgia she associates with *resident*; instead, her inner mind is foreign to her, and she describes it as a place where "secrets and mysteries" are hidden (196). The fact that both passages demonstrate increasing discomfort during her work shows that her dissociative methods are beginning to backfire and are now interfering with instead of facilitating her creative process.

While the narrator undeniably fits the mold of the tortured artist, Machado uses her character not to reinforce but to subvert the archetype. We see further evidence of this when the narrator gives a reading of her novel to the other artists at the residence. Based on our knowledge of the tortured artist, one would expect her writing to be deep and moving—but Machado shows it to be underwhelming, even mediocre; she describes a lukewarm reception, how "everyone clapped politely and stood" (202). Afterward, one of the other artists (named Lydia) accuses her work of being a cliché, calling it "tiresome, regressive, and, well, *done*" (203). By diminishing her novel to clichés, Lydia commodifies The narrator's traumatic experiences, and her original intent is lost in translation. Despite the unpleasantness of her character, Lydia may have a point: The narrator also diminishes her own trauma by gratuitously dramatizing it: "[I pondered] how I was going to maximize Lucille's suffering" (187). Whether external or self-inflicted, the result is the same: the narrator commodifies herself through her own novel.

However, at the climax of the story, Machado flips this narrative on its head: "I threw my novel notes and laptop into the lake. After the plush splash subsided, I heard the sound of girls, laughing. Or maybe it was just the birds" (216). The sound of girls laughing references that fateful night at camp where she hears "a light crescendo of laughter, running footsteps" as her peers abandon her in the forest (212). Its inclusion proves that her trauma is the driving force behind her actions in this moment, and it is this fact that contradicts the tortured artist trope. By definition, the tortured artist transforms their trauma into art, but how can that be the case in a story where trauma is the very thing that drives the artist to destroy their art? While earlier in the story Machado shows that mental illness can sometimes enhance creativity, here she reminds her audience that it can kill creativity too. By destroying the narrator’s novel—which happens to be a symbol of the commodification of her hardship—Machado limits the opportunity for her mental illness to be glamourized through her creative product. While the narrator also fears she is a cliché, in the end, her actions subvert the tortured artist archetype, cementing the individuality and authenticity of her character.

In conclusion, Machado uses the narrator as a representation of the “tortured artist” through her trauma, dissociative tendencies, and the way she uses these to her advantage in her creative process. Machado acknowledges the truths that lie behind the trope, and how in some circumstances, trauma can be used to fuel creativity. But Machado also shows that there is a tipping point, one which the narrator has far surpassed, in which the detriments of trauma turn the trope on its head. Despite the narrator believing that hardship has made her stronger, Machado shows that she is in fact falling apart and losing touch with her own self. But by choosing the narrator over the narrator’s novel, Machado de-commodifies the tortured artist, and warns against the glamorization of mental illness.

Works Cited

Boszorád, Martin. “Doctor Who Meets Loving Vincent Van Gogh (A Case Study of the “Tortured Artist” Stock Character in Popular Culture).” *Ars Aterna*, vol. 11, no. 2, 2019, pp. 55–67.

Machado, Carmen M. “The Resident.” *Her Body and Other Parties*, Graywolf Press, 2017, pp. 169–218.

Samuels, Gina and Pryce, Julia. “‘What doesn’t Kill You Makes You Stronger’: Survivalist Self-reliance as Resilience and Risk among Young Adults Aging out of Foster Care.” *Children and Youth Services Review*, vol. 30, no. 10, 2008, pp. 1198–1210.

Thomson et al. “Generators and Interpreters in a Performing Arts Population: Dissociation, Trauma, Fantasy Proneness, and Affective States.” *Creative Research Journal*, vol. 21, no. 1, 2009, pp. 72–91.

E. Pauline Johnson and Representations of Indigenous Identity in *Legends of Vancouver*

—Annaliese Gumboc—

Published in 1911, *Legends of Vancouver* is a collection of Indigenous stories rooted in pre-colonial British Columbia and transcribed by E. Pauline Johnson. Through her employment of language, Johnson constructs *Legends of Vancouver* into an assertion of Indigenous identity that is decidedly complicated, neither framed as positive or negative. On one hand, Johnson favourably juxtaposes Indigenous peoples with white settlers, challenging the once-prominent colonial ideology that labelled the First Nations as inferior. However, her depictions of Indigenous peoples also perpetuate racial stereotypes invented by settlers, namely that of the "noble savage," as Brian Dippie describes. Johnson's flawed yet defiant assertion of Indigenous identity cannot exist in isolation from her own racial identity and the challenges it presented. This is attested to by two sources: Martha Viehmann, who views Johnson's work—especially its more problematic features—as a symptom of her racial struggles; and Deena Rymhs, who sees *Legends of Vancouver* as a work of resistance to colonial authority, enabled by Johnson's mixed ancestry. An analysis of *Legends of Vancouver*, informed by these sources, reveals how Johnson's multiracial heritage and cultural experience impact her framing of Indigenous identity in *Legends*, ultimately allowing her to navigate—however imperfectly—an important moment in Canadian history.

E. Pauline Johnson was born in 1861 to Emily, an Englishwoman, and George, a Mohawk chief who served as a translator for the Anglican ministry (Landau). Raised on her family's estate, Chiefswood, and educated by an English governess, Johnson grew up "writing sentimental stories…about old-style Indian life she never knew," portending her strong identification as an Indigenous woman despite her degree of inexperience with Mohawk culture (Viehmann 260). Johnson would go on to become a celebrated writer and stage performer, earning acclaim through clever emphasis on her biracial identity. Onstage, Johnson adopted her great-grandfather's Mohawk name, "Tekahionwake," meaning "double-life" —likely an intentional reference to her split heritage (Landau). Johnson certainly invoked her ethnicity in her act: for performances, she would appear first as an exaggerated "Indian" character, donning a buck-skin costume bought from the Hudson's Bay Company, only to return from intermission in an elegant evening gown, whereupon she would recite her poetry. In her paper discussing "Johnson's British Columbia Stories," Viehmann suggests that Johnson's buckskin costume is a reflection of her writing, which catered to white audiences' caricatured expectations of Indigenous peoples (259). Johnson utilizes these established stereotypes in *Legends of Vancouver* as the basis for her depictions of Indigenous identity. Dippie examines relevant conceptions of Indigeneity, writing, "Traditionally, Indians were divided into two 'types': noble and ignoble savages." He discerns the noble savage as an "admirable brave" whose crude virtues—"independence, hospitality, courage"—are threatened by the tide of progress and the gradual encroachment of the civilized, yet less virtuous, white settlers. Johnson's framing of First Nations identity in *Legends of Vancouver* frequently echoes Dippie's description of the noble savage. For example, Johnson's version of "The Sea-serpent," a Squamish tale, thematically emphasizes a characterization of Indigenous peoples as inherently altruistic, unlike the "white races": "[Avarice] is absolutely unknown to the red man; he was born without it, and amongst all the deplorable things he has learned from the white races, this, at least, he has never acquired" (59). In alignment with the aforementioned stereotype, "The Sea-serpent" tells of an Indigenous man who becomes selfish after guiding white men during the Fraser River Gold Rush, acquiring the white men's love of gold. According to Dippie, such depictions of the noble savage hail the belief—popular in Johnson's lifetime—that the First Nations were a "vanishing race," barbarians that could not be reconciled with the civilized world and would therefore perish as white colonization continued.

The stereotype of the noble savage limits Indigenous identity to a state of antiquity and mysticism, marking First Nations peoples as ancient and exotic subscribers to a disappearing way of life. These elements of the stereotype are particularly prominent throughout *Legends of Vancouver*, shaping Johnson's depictions of Indigenous peoples and their stories. For instance, in "The Grey Archway," Johnson describes meeting a "tillicum" as such: "by some happy chance I placed my deck-stool near an old tillicum, who was leaning on the rail, his pipe between his thin, curved lips, his brown hands clasped idly, his sombre eyes looking far out to sea, as though they searched the future—or was it that they were seeing the past?" (99). Here, Johnson's "tillicum" is an old figure, reminiscent of a bygone age, distinguished by his pipe and skin colour—a portrait that fits neatly into the settler notion of an Indian. The use of "tillicum," a Chinook word meaning "friend" or "people," is of further note (Thomason 16). "Tillicum," and other Chinook terms like "Happy Hunting Grounds," appear frequently throughout *Legends of Vancouver*, despite Johnson's poor familiarity with the Chinook dialect (Viehmann 259). Johnson's persistent inclusion of Chinook is exemplary of another criticism addressed by Viehmann: that Johnson incorporates Indigenous culture into her work in a manner that is performative rather than authentic. As such, Viehmann asserts that Johnson's usage of Chinook terminology and colonial stereotypes indicate attempts to fulfill non-native expectations of Indigenous peoples by playing up her "Indianess" in her work (259).

Johnson's biracial background and "accommodationist writing"—as Viehmann dubs her literary conformity to colonial expectations—have earned Johnson criticism from certain modern scholars who see her as "not sufficiently Indian" (259). However, while Viehmann agrees that Johnson *did* accommodate a white audience, she also argues that this should not delegitimize Johnson's work. Viehmann denounces the present-day academics who evaluate Indigenous literature on the basis of "authenticity," a subjective and narrow criterion often decided by non-native, non-contemporary scholars (261). Ironically, this mode of thinking faults Johnson for her departure from scholars' own expectations of Indigenous identity, which, similar to stereotypes like the "noble savage," restrict Indigeneity to something ahistorical, unassimilated, and monolithic. Viehmann claims that such evaluative practices deprive First Nations peoples of the agency to determine their identity and history. These practices further undermine multiracial authors, as "Consciously or not, scholars assume that racial mixing dilutes cultural identity" and subsequently consider these authors less authentic (261).

Viehmann remains critical of a perceived lack of resistance in Johnson's works—epitomized by her compliance with white settler conventions—but understands these supposed faults as consequences of the challenges Johnson faced as a half-Mohawk woman in the 19th and early 20th centuries. Viehmann characterizes Johnson as "a complex, inconsistent, and even disappointing woman who was, nonetheless, the best Mohawk she could be as she struggled to earn a living before a largely white audience" (260). She believes financial need was a driving factor in Johnson's appeals to popular conventions, as it was, in fact, a motivator in the publication of *Legends of Vancouver* (Viehmann 268). In this case, Viehmann praises Johnson for subsequently capitalizing on her heritage—and the applicable stereotypes—for financial gain, stating that it "makes her an active participant in history rather than the victim of competing pressures to assimilate and put on a show" (268). Viehmann also suggests that Johnson's tendency to perform stereotypes was a response to prejudice she faced for her white ancestry, which, as it does today, possibly produced doubts regarding her authenticity. Consequently, Johnson may have felt the need to prove her Mohawk heritage by exaggerating the features that, at the time, were commonly understood to be "Indian." This is supported by interactions between Johnson and other characters in *Legends of Vancouver*, such as the following involving Squamish Chief Joe Capilano: "'I shall believe whatever you tell me, Chief,' I answered. 'I am only too ready to believe. You know I come of a superstitious race, and all my association with the Palefaces has never yet robbed me of my birthright to believe strange traditions'" (Johnson 54). Here, Johnson seems compelled to insist upon her Indigeneity, particularly by participating in First Nations customs and rejecting the influence of her white upbringing. In seeking affirmation, Rymhs posits, Johnson inversely reveals herself to be self-conscious of her own racial identity (60). If Rymhs's assessment is correct, this passage would appear to demonstrate that Johnson was indeed affected by insecurities regarding her mixed ancestry, which motivated her to outwardly display Indigenous features in order to establish her belonging to the group. Thus, it seems that Johnson's usage of stereotypes—and therefore her depictions of Indigenous peoples—was, in part, prompted by her personal challenges.

The employment of popular colonial conventions in her work, as acknowledged by both Viehmann and Rymhs, allowed Johnson to attract a large audience, consisting mostly of non-native individuals. Thus, by conforming to predominant stereotypes, Johnson was able to communicate Indigenous ideas to a white audience at a time when First Nations voices were seldom heard beyond their own communities. Johnson utilized this strategy in attempts to dispel widespread, negative notions surrounding Indigenous peoples, such as beliefs "that Native cultures do not value women and girls, that Native women are immoral, and that Native people cannot adjust to modern life" (Viehmann 269). Johnson's attempts to overturn negative misconceptions are visible in areas of *Legends of Vancouver* where she departs from established stereotypes. For example, I would like to revisit "The Sea-serpent," a story which largely adheres to the concept of the noble savage but differs in subtle, key ways. According to Dippie, the noble savage is a figure possessing "savage virtues" that are endangered, and ultimately superseded, by the spread of white civilization and its vices. Correspondingly, the First Nations tribe in Johnson's "The Sea-serpent" is threatened by habits of greed acquired from white settlers, which manifest as a sea-serpent that terrorizes their inlet.

Yet, where the archetypal noble savage would be defeated, the tribe persists, and the serpent is slain by a young man who embodies Indigenous values. Johnson overtly presents the tale as a conflict between colonial vices and First Nations virtues, as is apparent through the words of the tribespeople in her writing: "'This unclean monster can only be overcome by cleanliness, this creature of greed can only be overthrown by generosity…fight this thing with your strongest weapons—cleanliness and generosity'" (66–67). In combination with the plot, this language impresses upon the audience both the virtues of the First Nations and their ability to overcome colonial vices. Thus, through her retelling of "The Sea-serpent," Johnson ultimately contradicts the noble savage stereotype, depicting Indigenous peoples as relatively virtuous and triumphant in comparison to the "Indian" characters with which her audience would have been familiar. Such portrayals of Indigenous peoples, Viehmann argues, "promote social harmony by representing Indian difference as non-threatening and tempered by common values" (275).

Rymhs expands on Johnson's employment of colonial conventions, positing *Legends of Vancouver* as resistant to white settler authority. Rymhs sees Johnson's supposedly performative incorporation of Indigenous culture, as well as her usage of settler conventions and terminology, as evidence of a "double-awareness," afforded by Johnson's mixed heritage and intimate familiarity with both cultures (Rymhs 54). Rymhs highlights Johnson's masterful use of this "double-awareness" in *Legends of Vancouver*, where Johnson allows the Indigenous and colonial versions of Vancouver—seemingly irreconcilable worlds—to cohabit the same stories (54). This alone is an act of resistance, according to Rymhs, who asserts that presenting colonial and Indigenous accounts together "'unsettles' assumptions of colonial dominance" by "infiltrating the values and rules of recognition of American Indians into settler discourse" (55). Rymhs cites "The Two Sisters," the Squamish legend of two mountains called "the Two Sisters" by the Squamish, and "the Lions" by the settlers of British Columbia (54). In this story, Johnson first references the colonial name for the mountains, explaining their derivation from the Landseer Lions, a set of statues in London. Johnson then redirects to Joe Capilano's telling of the Two Sisters origin, an old tale preserved and enriched by the Squamish's storied oral tradition. Juxtaposed with the Squamish name, the colonial name suddenly seems vapid and insignificant. Johnson upsets her readers' assumptions of settler ownership and superiority by supplanting their understanding of the land around them, thereby preserving the Indigenous legend while challenging the notions of colonial authority that dominated the ideology of her time.

Legends of Vancouver is inseparable from Johnson's mixed ancestry and historical period, arising at an important point of cultural conflict in colonial Canada, when residential schools, religious missions, and government prohibitions worked to erode the traditions of West Coast Indians (Rymhs 52). Johnson's racial identity and upbringing make her the perfect candidate to navigate this moment in history, which she does skillfully in *Legends of Vancouver*. By recording West Coast Indian stories in *Legends*, Johnson assists in preserving the oral traditions of a culture that is being pressured to assimilate. Yet, Johnson's stories are not—and cannot be—perfect preservations, unaffected by her voice. Instead, Johnson purposefully inserts herself into the narrative as both a character and writer, constructing these Indigenous legends such that they may be openly received and understood by a non-native audience. In the process, Johnson employs popular conventions of her time period, particularly that of the noble savage, as the basis for her characterizations of Indigenous peoples and their stories. From a modern perspective, this creates problematic depictions of Indigenous identity and is illustrative of Johnson's tendency to participate in the exaggerated stereotypes surrounding First Nations peoples. However, while these faults are not entirely admissible, I believe that they are understandable given Johnson's circumstances, and are insignificant compared to what they allowed her to accomplish. Through Johnson's arrangement of the narrative and her usage of colonial conventions, *Legends of Vancouver* was able to communicate with a white audience, sharing tales that uplifted Indigenous peoples, promoted intercultural understanding, and opposed colonialization. These stories are incredibly important, managing quiet resistance and commercial success, both facilitated by Johnson's biracial heritage and intimate familiarity with the clashing cultures at a time when Indigenous voices were actively oppressed.

Works Cited

Dippie, Brian W. "American Indians: The Image of the Indian." *Nature Transformed*, TeacherServe®. National Humanities Center. http://nationalhumanitiescenter.org/tserve/nattrans/ntecoindian/essays/indimage.htm.

Johnson, Pauline E. *Legends of Vancouver.* David Spencer Limited, Vancouver, 1911. E-book, http://digital.library.upenn.edu/women/johnson/vancouver/vancouver.html.

Landau, Emily. "Double Vision." *The Walrus*, The Walrus, 14 Apr. 2020, https://thewalrus.ca/double-vision/.

Mahtani, Minelle. "What's in a Name? Exploring the Employment of 'Mixed Race' as an Identification." *Ethnicities*, vol. 2, no. 4, 2002, pp. 469–90, http://www.jstor.org/stable/23890187.

Rymhs, Deena. "But the Shadow of Her Story: Narrative Unsettlement, Self-Inscription, and Translation in Pauline Johnson's Legends of Vancouver." *Studies in American Indian Literatures*, vol. 13, no. 4, 2001, pp. 51–78, http://www.jstor.org/stable/20737034.

Thomason, Sarah G. "A 'New' Chinook Jargon Word List." *Papers for the 30th International Conference on Salish and Neighbouring Languages*, edited by Thomas M. Hess, University of Victoria, 1995, pp. 101–11.

Viehmann, Martha L. "Speaking Chinook: Adaptation, Indigeneity, and Pauline Johnson's British Columbia Stories." *Western America*, vol. 47, no. 3, 2012, pp. 258–85, http://www.jstor.org/stable/43023017.

Evaluating Singapore’s Social and Economic Policies as a Response to its Colonial Past

—Kyle Azarae Ariffin—

Introduction

Singapore has made a name for itself on the international stage, becoming unanimously known for its open and successful economic policies, as well as its sharp focus on multiculturalism. Singapore’s current status can be seen as the successful result of the People’s Action Party’s (PAP)—Singapore’s ruling coalition—socioeconomic policies as a response to its troubled history. Singapore was born out of racial tensions (Mauro 1). Stemming from British imperialist objectives, racial tensions were manufactured as a means of population control. This was done through the geographical separation of the Malays, Chinese, and Indians depending on their capabilities to assist its colonial uppers—the Chinese being allowed to monopolize most of the entrepot economy while the Malays were pushed to the edges of the economy—setting a social precedent in Singapore as it strengthened racial enclaves and sub-national identities. This precedent then had tremendous effects on the merger between Singapore and Malaysia as it sowed seeds of distrust between the two nations, which caused the expulsion of Singapore from Malaysia in 1965.

In order to provide a conclusive discussion, this paper will firstly address the historical precedents which spawned these major social and economic changes: Singapore’s colonial background, racial riots, and Singapore’s expulsion from the Malaysian federation. These two events are important to discuss as colonialism created racial tensions, which the PAP strived to mend by embracing multiculturalism. Moreover, Singapore’s separation from Malaysia exposed weaknesses in its own economic structure if left to fend for itself—it could only leverage its strategic position. Thus, it needed to economically adapt to its unwanted situation. This paper will ultimately argue that the PAP successfully introduced multiculturalism and free-market policies, which transformed Singapore into the nation we know today.

Colonial Background

During colonial rule, Singapore was developed into an entrepot port by Stamford Raffles. Its geo-strategic location—at the centre of the vital sea lanes of South and East Asia—allowed it to challenge Dutch economic presence in Indochina (Subramaniam 34). However, Singapore’s small Indigenous Malay population could not satisfy the labour required for its entrepot activities. As such, the British attracted migrant workers from Southern China and the Indian subcontinent to complete its workforce (36). The mass influx of workers, although proposing greater economic benefits, opened the possibility of greater anti-colonialist opposition. To counter this, the British colonialists used divide-and-rule tactics to manufacture tensions between the ethnic groups to prevent anti-colonial rebellion and to maintain control of the island.

Divide-and-rule tactics are employed so that differences within a population are created or turned towards the imperialist’s advantage (Morrock 129). In Singapore’s case, socio-economic inequalities were created through the segregation of the Malays, Chinese, and Indians based on their distance from the European settlements. This is reflected through the Raffles Town Plan, an urban development plan which geographically organized the then-town of Singapore by the ethnicities' usefulness to their colonizers. Raffles imagined a colonial social hierarchy where merchant communities resided within the centre of the town as he believed that some peoples were more "civilized" than others (Subramaniam 72). This ideology was then applied to the subjugated population—the Malays, Chinese and Indians. To elaborate, Raffles believed the Chinese were an industrious race that had "strong trading inclinations" and were therefore "capable of civilization of the highest kind" (75). Thus, it was ordered that the majority of land within the mercantile areas be allocated to the Chinese migrant workers. On the other hand, the Indians, whom the colonialists thought of only as "cheap, expendable and docile labour" were located to the edge of town (139). The Malays, by these colonial thinkers' accounts, lacked any capability to contribute to the economy. According to colonial geographer Alfred Russel Wallace, "The intellect of the Malay race seems rather deficient. They are incapable of anything beyond the simplest combinations of ideas and have little taste or energy for the acquirement of knowledge" (Hirschman 344). This was due to the observation that the Malays' mode of production was pre-capitalist as compared to the other ethnicities (Subramaniam 140). Thus, they were moved to the periphery of Singaporean society.

Due to this racial othering, the British manufactured a colonial social hierarchy—the Chinese second to the western settlers, followed by the Indians, and then the Malays—based on a racial division of labour. According to Sandhu, "social status determined the physical distance of various groups from the European-dominated centre of the town" (77). As the Chinese were accredited as the builders of the Singaporean economic base, they were effectively allowed to monopolize the trading and entrepot economic sectors. The Indians were relegated to the construction and plantation areas and the Malays were further confined to rural enclaves. This created racial tensions, primarily between the Malays and Chinese, as the Malays did not benefit from the entrepot economy as much as the Chinese and resented their wealth. For the Malays, it was clear that their peripheral position was due to their spatial organization within Singapore and thus, their access to economic opportunities. We will also see this narrative discussed in the upcoming section. Moreover, the segregation of the three ethnicities planned by the British allowed for suspicion to brew amongst their communities as it increased the social distance between them, sparing the British from revolt by virtue of the very spatial divisions they had created. It is also important to address that the ideology of "race"—biological differences that made one group superior to another—was manufactured by British colonialists to justify their superiority and "civilizing missions" over other supposedly inferior races (135). Historical records demonstrate that this notion of "race" did not exist in pre-colonial Singapore and that an acculturated society between Indigenous and migrant communities was already present (136). Therefore, the exportation of "race" into Singaporean society is the ultimate manifestation of divide-and-rule, sowing the seeds of discord that would birth Singapore and define its social and economic policies.

Separation of Singapore and Ideological Divergences

In official Singaporean memory, political and in turn racial tensions arose from the merger between Singapore and Malaysia after the British departure from the region. The merger in 1963 was popular amongst both nation's citizens as it consolidated both Singapore as an economic hub and Malaysia's abundant natural resources (Tan 273). However, the Singaporean and Malaysian governments encountered an ideological rift—Singaporeans believed in meritocracy while Malaysians endorsed the "principle of Malay dominance"—special rights given to the Malays due to their longer history in the area (Cheng and Low 435). This was reflected by Singapore and Malaysia's leading political coalitions, the PAP and UMNO (United Malays National Organization), respectively. As Singapore had a large Chinese population and Malaysia had a larger ethnic Malay population, racial sentiments were brought up against both nations. This was because British "divide and rule" tactics were also implemented in Peninsular Malaysia and its effects mirrored that of Singapore's. Malaysian Malays were afraid that they would fall further behind the Chinese and Indians due to their marginalization from economic sectors. In July of 1964, a series of violent riots occurred between the Malays and Chinese, resulting in 36 deaths and 560 injured Singaporeans. The protests had a domino effect as racial riots then ensued in Peninsular Malaysia due to similar sentiments.

Fearful of a full racial clash, Singapore was voted out of Malaysia on August 9, 1965, and proclaimed its own independent nation. The racial riots demonstrated that unquelled racial tensions could lead to state instability. Moreover, Singapore being cut off from Malaysia's resources spelled certain doom as Singapore had none of its own and could only rely on its entrepot economy. Thus, these factors set the precedence for Singapore's strong inclination to free-trade and multiculturalism.

Due to Singapore's expulsion, the island was launched into a "struggle for survival" (Ang and Stratton S70). This was due to the PAP's belief that there was now a greater risk of racial fallout as its new status as a sovereign nation meant that it needed to quickly consolidate power and control over the state. There was no conception of a Singaporean identity with it essentially being a nation fueled by immigrants (Moore 344). In response, the PAP sought to replace sub-national levels of identification with a national identity through Singapore's Ethnic Integration Policies (EIP): the Housing Development Board (HDB) and Language Policies.

The HDB aims to provide subsidized housing as tools to force ethnic integration between the Malays, Chinese and Indians (Mauro 5). In 1989, the quota policy was introduced to public housing which limits the amount of Malay, Chinese, or Indian residents in an area. More specifically, HDB housing policy states that there can be no more than 87 percent Chinese, 25 percent Malay, or 13 percent Indian residents in each building (Moore 352). According to social policy minister Shanmugaratnam, the quota policy has been "the secret sauce" in creating a multicultural society (Mauro 6). He explains that it forces members of Singaporean society to receive maximum interracial interactions: by living in the same environment, members share everyday communal experiences such as meals, using the same public spaces such as playgrounds, and general conversations. Through interracial interactions, members of society are more likely to identify themselves as a part of a society than a sub-national identity.

Language policies also played a role in cultivating multiculturalism, but had economic implications. In Singapore, languages have been historically linked to cultural and ethnic identities. As demonstrated earlier, racial enclaves allowed for the strengthening of ethnic identities as they remained segregated from other races and in turn, languages for communication remained specific to specific groups. Due to this, language policies aimed to reinforce vertical channels of communication as a form of unification "which would otherwise be divided by ethnic, class, religious, educational, and other criteria" (Pendley 50). On top of that, establishing a primary language would allow Singapore to optimize its allocation of resources. According to Pendley, linguistically complex societies struggle with vertical communication as it creates confusion between parties and in turn, possible conflict (48). Thus, establishing a common language would allow for better contact between races and in business. In 1960, the PAP declared English as the medium of instruction in education while maintaining Malay, Chinese, and Tamil as second languages. This was also in line with the notion of “English for practical use and mother tongue for cultural identity” (Pendley 50). Although English was established as the main command language to bridge racial gaps and to be used in education, government and private sectors, mother tongues were still enforced so that Singaporeans would maintain their cultural identities while being able to function in the larger part of society.

Despite their positive changes, these policies also brought about negative social implications. Firstly, language policies have created social stratification due to the emerging English “linguatocracy” (Pendley 50). This is because in present Singaporean society, English heavily impacts one’s social and economic opportunities. For example, English holds a prominent place in job occupations and in social status. Before the PAP came to power, many Singaporeans underwent vernacular education—the Chinese learnt in Chinese, etc. Now, people who fail to attain an English education become socially stratified as they are unable to reap the rewards of the PAP’s language policies. Due to this, there exists an English-speaking upper to middle class and a mother-tongue-educated lower-class. Secondly, HDB policies also demonstrate Singapore’s authoritarian government style as intrusive toward the private lives of Singaporeans (Mauro 6). The PAP reserves the right to resettle citizens if HDB buildings reach quota capacities. Moreover, homeowners are unable to sell their property if the quota has been reached—for example, a homeowner cannot resell the property to an ethnic Chinese buyer if the block has reached its 87 percent quota. As such, homeowners may be entrapped in public housing. Yet, this also demonstrates how Singaporean society is accepting of the PAP’s authoritarian style. In 2020, 20.1 percent of Singaporeans indicated “a great deal of confidence” in the government while 60.4 percent indicated “quite a lot of confidence” (Ho). This is because the PAP, despite being autocratic, are not considered corrupt and have caused positive change. In 2022, Singapore retained a score of 85 in the Corruption Perceptions Index—fourth least corrupt in the world (Corrupt Practices Investigation Bureau). Furthermore, from 1963 to 2017, the HDB has built almost one million public and affordable homes (Mauro 3).

Economic Change

Singapore has been forced to evolve and open its economy. In 1949, Singapore handled 71 percent of Malaysia’s imports and 63 percent of its total exports (Hwa 82). However, due to Singapore’s expulsion, the island nation became disenfranchised with Malaysia, which caused it to lose economic prospects and forced it to seek self-sufficiency. This was because it no longer had access to Malaysia’s booming rubber and tin economy which attracted industrial services (Hwa 93). As Singapore lacked natural resources and its entrepot economy could no longer suffice, it could only leverage its strategic geographical location, prompting the government to shift its economic philosophy towards economic openness based on private enterprise.

Singapore moved toward free-trade by laxing its foreign investment and private enterprise policies by reducing tax incentives and minimizing red tape—excessive regulation to formal rules which are considered redundant (Tan 283). This was to attract OECD (Organization for Economic Co-operation and Development) countries who were experiencing rapid rates of growth and were looking for foreign markets to invest in. Foreign investment in domestic industries such as manufacturing and finance accounted for 50 percent of Singapore’s total gross capital formation from 1969 to 1974 (Tan 276). This demonstrates Singapore’s economic precedence which is still visible today—the shift from relying on regional markets to foreign investment from Western nations. These policies were successful: according to the World Trade Organization, Singapore annually receives $25 billion in Foreign Direct Investment (World Trade Organization).

According to the World Bank, Singapore's GDP per capita has increased over 50 years. As explained by the economic theory of Aggregate Demand (AD) —AD=C+I+G+(X-M)— an increase in I (Investment) results in an increase in AD. Currently, Singapore still maintains an open trading regime with tariffs on only six products that are eliminated for its FTA (Free Trade Agreement) partners (World Trade Organization). Moreover, reducing tax and regulations, as stated earlier, allowed for the transmission of machinery to its domestic markets, allowing it to outproduce other regional markets. However, Singapore's success is not only due to its free trade policies but also its language policies. According to Singapore's founding father Lee Kuan Yew, "Without the English language, we might not have succeeded in teaching a whole generation the knowledge and skills which made them able to work the machines brought in from the industrialized countries of the West" (Pendley 49). Thus, this demonstrates that in the case of Singapore, social and economic policies work in tandem with each other as both approaches were imperative to formulating a thriving nation.

Much like social policies, economic policies (despite perceived improvements in the market) overshadow negative social impacts. According to Singaporean development philosophy, economic growth would in turn dissipate economic interracial disparity (Moore 341). Yet, there still remains a racial economic hierarchy—the Chinese earning the most, followed by the Indians, then the Malays. Currently, Malay household income is only 74 percent of Chinese income (Moore 341). This demonstrates that the social and economic policies adopted by the PAP have not fully eliminated the racial precedents created by the colonialists. Like the stereotypes that arose during colonial rule, reflections of the three races positions in the economy still fuel strong social stigmas. For example, Lee Kuan Yew commended the Chinese commerciality, while dirt-mouthing the Malays' lack of spirit for hard work and the Indians' relaxed culture (Moore 343).

Conclusion

This paper has demonstrated the various socio-economic changes arising during Singapore's history by reflecting on this history and the PAP's solutions through its policies. Through their social and economic policies, Singapore has successfully unified its population and created economic prosperity. To hone multiculturalism in combat to Singapore's inclination to racial tensions spawned by colonialist objectives, the PAP used housing and language policies to imbue a sense of belonging, nationalism, and an economic advantage regarding the use of English in business. Moreover, it created shared environments whereby sub-national identities could not form. Through free-market policies, Singapore has established itself as a prosperous nation, developing itself through private investment and becoming a favoured business partner due to its strategic location and language policies.

Works Cited

Ang, Ien, and Jon Stratton. "The Singapore Way of Multiculturalism: Western Concepts/Asian Cultures." *Sojourn: Journal of Social Issues in Southeast Asia*, vol. 33, no. S, 2018, S61–86.

Cheng, Adeline Low Hwee. "The Past in the Present: Memories of the 1964 'Racial Riots' in Singapore." *Asian Journal of Social Science*, vol. 29, no. 3, 2001, pp. 431–55.

Hirschman, Charles. “The Making of Race in Colonial Malaya: Political Economy and Racial Ideology.” *Sociological Forum*, vol. 1, no. 2, 1986, pp. 330–61.

Ho, Grace. “Singaporeans Have High Level of Confidence in Government but Politically Uninterested: IPS Study.” *The Straits Times*, March 24, 2021.

Hwa, Cheng Siok. “Economic Change in Singapore, 1945–1977.” *Southeast Asian Journal of Social Science*, vol. 7, no. 1/2, 1979, pp. 81–113.

Mauro, Beatrice Weder di. *Building a Cohesive Society: The Case of Singapore’s Housing Policies*. Centre for International Governance Innovation, 2018.

Moore, R. Quinn. “Multiracialism and Meritocracy: Singapore’s Approach to Race and Inequality.” *Review of Social Economy*, vol. 58, no. 3, 2000, pp. 339–60.

Pendley, Charles. “Language Policy and Social Transformation in Contemporary Singapore.” *Southeast Asian Journal of Social Science*, vol. 11, no. 2, 1983, pp. 46–58.

“Singapore Maintains High Score in Transparency International Corruption Perceptions Index 2021.” Corrupt Practices Investigation Bureau Website, January 25, 2022, www.cpib.gov.sg/press-room/press-releases/singaporemaintains#:~:text=Singapore%20retained%20its%20high%20score, Denmark%2C%20Finland%20and%20New%20Zealand.

Subramaniam, Aiyer. *From Colonial Segregation to Postcolonial ‘Integration’—Constructing Ethnic Difference through Singapore’s Little India and the Singapore ‘Indian’*. 2007. University of Canterbury, PhD Dissertation.

Tan, Augustine H.H. “SINGAPORE’S ECONOMY: Growth and Structural Change.” *Southeast Asian Affairs*, vol. 13, no. 1, 1986, pp. 273–95.

World Trade Organization. “Trade Policy Review Body—Singapore—Revision.” Results List, 2017.

Historical Context in Refugee Stories: Integrating Historical Events into the Emic Refugee Narrative in Thi Bui's *The Best We Could Do*

—Telma Sandin—

The Best We Could Do is a graphic memoir written by Thi Bui, which explores her family's story as refugees from the Vietnam War in the mid-1970s. It discusses themes such as family relationships, refugee stories, and trauma. In this paper I will be focusing on Bui's depiction of historical events, and how this served to build complexity and add accuracy to the telling of Vietnamese history. To do this, I will need to define emic versus etic narratives. The distinction between the two is in the perspective of the narration. According to Voulgaridou et al., an emic narrative refers to the perspective of those the narrative is about, while the etic narrative is the perspective of those making generalizations from the outside (206). In this paper, the emic narrative is that of Vietnamese refugees, while the etic narrative comes from the academic discipline of history.

The current scholarship that exists on the Vietnam War describes a clear line between historical scholarship and contemporary refugee narratives. The former uses the context of the state of the world, while the latter uses the individual experiences of refugees to challenge preconceived notions and stereotypes. Both Fisher and Brigham, having studied the historiography of the Vietnam War, acknowledge that the etic perspectives of historians have placed the conflict within the larger contexts of the Cold War, tensions in international relations, and Western financial and imperial goals. Gusain, Jha, and Oh argue that Thi Bui provides an alternative narrative, one that is in contrast and directly challenging to the etic narrative. There is little scholarship on how *The Best We Could Do* builds on the etic and opens a possibility of a narration of history that incorporates emic narratives. Therefore, I want to explore how the scholarly historiography of Vietnam plays into an alternative form of history telling in *The Best We Could Do.*

Thi Bui uses history for three different purposes in her graphic memoir to ultimately add complexity and accuracy to the global understanding of Vietnamese history. First, she aims to reject the dichotomy of good versus bad in a conflict. She also uses history to merge the emic narration of her family's stories to global history, and lastly to challenge stereotypes that refugees face as a result of the over-contextualization of the historical etic narrative. I will be going into depth in each of these areas, with examples and evidence both from Bui's text and from other scholars analyzing her memoir.

In order to reject the notion of the presence of good versus bad actors in the Vietnam War, Bui uses her father's thoughts and feelings towards the ideological conflict that shaped the Vietnam War in the eyes of the West. By recounting her father's story through narrative captions in the panels, she demonstrates that the often oversimplified 'war of ideologies' perceived by the West is not understood as such by Vietnamese refugees. Starting on page 153, Bui follows the late childhood of her father, called Bô in the memoir, by quoting his own words when telling his story. As France came back into Indochina during the late 1940s, Bô describes how he became "Westernized" by the occupiers. On page 153, Bui illustrates young Bô with Western shoes and a dress shirt eating a baguette. This alludes to the unspoken issue of losing a connection to his cultural heritage by being Westernized. She further problematizes this on page 155 when she points toward the limitations of the French occupation, with their disregard for class equality, and the injustice that grew under their rule. This is nuanced on page 154, when Bô is quoted: "I studied literature. I read French books. It was, compared to my earlier life, a PARADISE," showing how the French occupation came with advantages to Bô. Bui then allows the reader to follow the inner ideological battle that Bô faced, from considering communism after witnessing the harm the French did to his society, to his visit to the communist North which made him realize that the communist values that he initially considered worth fighting for did not exist. The Cold War mentality that divides the international stage into good and bad is therefore questioned. Bui brings up the limitations and advantages of each of the sides of the ideological divide and shows how those historical terms correspond to real life experiences.

In an interview with Camden and Zullo, Bui discusses her use of the iconic photograph of the "Saigon Execution," and the necessity for additional research on the context of the image (Bui, "I'm Trying" 299). The photo was spread by Western media and portrays the execution of a prisoner by a South Vietnamese general during the Têt Offensive in 1968, enraging the American public. In the last three panels of the page, Bô is depicted expressing his conflicted feelings about the Nobel-prize winning image. He simultaneously condemns the General for "treating their own people like criminals," and sympathizes with him in the last panel, acknowledging the crimes of the prisoner. The format of using a graphic novel also plays into this goal, because the ability to use both written narration and illustration allows her to show the full picture of relationships between people, and between people and the land (Bui, "I'm Trying" 302). The contradiction directly opposes the existence of a distinction between good and bad in the two sides of the Vietnam War.

Bui also uses historical events in order to merge the etic narration of Vietnam to the emic narration of her family. Throughout her memoir, Bui uses visuals to associate births in her family to important escalations or turning points in Vietnamese history. For example, on page 48, she uses the same size of panels to depict the birth of her sister Bich, and the start of the Têt Offensive. In the first panel, with a drawing of her sister as a baby, she writes "Bich was born in January" and in the next panel, with the same size and position, she narrates "Two weeks later, the Têt Offensive began." Harriet Earle places importance on the pairing of important moments for the Bui family to important events in the etic historical narrative (94). She argues that Bui does this in order to emphasize the similar impact that these two categories of events have on the life of a family.

Bui also evokes empathy through integrating global events in Vietnamese history into her emic narrative. She does this in order to explain the correlation in the timeline, and to show the impact of foreign policy on personal experiences during the war. An example of this is on page 199 to 200, when Bui's parents are in their "honeymoon period" after the loss of their first child (Bui, *The Best* 199–200). The emotional story of the death of their child, and the reconstruction of their lives into a happy one, invests the reader in their story. The increased involvement of the Americans is depicted, with bombing of residences and military flights (Bui, *The Best* 200). Page 201 is dedicated to describing the effect of the inflation on individual lives, and how it ruined the brief economic security Bui's parents had felt. Therefore, Bui gives an account of how her family's life path is intertwined with the war, and she offers the reader an emotional experience when the full effects of this merge are realized. Gusan and Jha describe this as the "human document" as a way to counter the "official" narrative, but this passage shows how Bui is effectively able to link the two (878).

The most powerful way in which Bui merges the two perspectives is in showing how trauma has a tendency to travel through generations. At the end of Chapter Four, "Blood and Rice," Bui effectively shows how traumatic events in Bô's life took expression in her own childhood. She breaks down the French return to Vietnam in 1945, an event cemented in the etic narration. The year 1945 is bolded, and there is a large drawing of the prominent historical figure of former French president Charles de Gaulle declaring "We have come to claim our inheritance" (Bui, *The Best* 118). This is reminiscent of the traditional historiography of Vietnam, and the narrative of Western imperial aims in Indochina, discussed by Fisher and Birgham. Bui is able to then, across eleven pages, show the reader how that declaration had devastating impacts on her personal relationship with her father. The trauma that Bô experiences as a result of the French is most strongly illustrated on page 122, when young Bô is hiding in a dugout underneath the destruction of his village. It is all tied together when Bui's family is living in San Diego as refugees and the page ends with the caption "I had no idea that the terror I felt was only the long shadow of his own" (Bui, *The Best* 129). This suggests that the current relationship that Bui has with her father is directly linked to a known, widely discussed event in the historical narrative. This way of retelling a widespread event in refugee experience successfully uses the etic perspective in order to convey a more accurate and complex form of history.

The last driving force behind the incorporation of the etic narrative into the emic story of a refugee family from the Vietnam War is to challenge and contradict the stereotypes that emerge as a result of an over-contextualized etic perspective. Bui does this directly when she challenges and calls out anti-war opinion in the US. She writes "I think a lot of Americans forget that for the Vietnamese, the war continued, whether America was involved or not" (*The Best* 209). On the second row of panels, American protests against the war are depicted, with peace signs and flowers, in harsh contrast to the next page showing Bui's mother crouched over an empty wallet with a worried expression on her face. The continued hardship of Vietnamese families after the shift in public opinion is discussed here in order to challenge the narrative of the positive impact of these Western anti-war protests in Vietnam.

Bui also encourages a more accurate depiction of refugee lives in the retelling of her mother's life in Chapter Five, "Either, Or." The known story of refugees from Vietnam coming to the US resonates more with the life of her father, because he comes from a poor family, with violence and unhappiness. On the other hand, Bui's mother's (Má's) story is told through narration and quotations from conversations between Bui and her mom, reflecting an affluent lifestyle. The relationship between Má and the servants in her household provides an example. In the US, having employees in a household is a sign of great wealth, which is why this makes it effective in challenging the stereotypes that Bui experienced arriving in the US. These stereotypes are shown at the end of the memoir, in Bui's confrontation with her cousins in America, being told not to "be such a refugee!" when eating cereal out of the box (*The Best* 285).

In conclusion, I find that Bui is able to integrate elements of the etic narrative of Vietnamese history into her own story of personal experience as refugees to powerfully suggest an alternative form of historical storytelling. To summarize, the three ways of including the historical narrative in her memoirs are to reject the dichotomy of ideologies in the time period, to visually merge the two contrasting narratives and, to challenge contemporary pre-conceived notions of refugees in the US. Bui’s ability to do this successfully might open up a possibility to incorporate this into the scholarly field of history, to more accurately represent individual experiences within a global context.

Works Cited

Brigham, Robert. “The War That Never Ends: Historian and the Vietnam War.” *America in the World: The Historiography of American Foreign Relations Since 1941*, edited by Frank Costigliola and Michael Hogan, Cambridge UP, 2013, pp. 167–87.

Bui, Thi. *The Best We Could Do: An Illustrated Memoir*. Abrams Books, 2017.

Camden, Vera J., and Valentino L. Zullo. “‘I’m trying to make a really pleasant garden path for you, a ‘Trojan horse’ for history!’: an Interview with Thi Bui.” *Journal of Graphic Novels and Comics*, vol. 12, no. 4, 2021, pp. 298–315.

Earle, Harriet. “A New Face for an Old Fight: Reimagining Vietnam in Vietnamese-American Graphic Memoirs.” *Studies in Comics*, vol. 9, no. 1, 2018, pp. 87–105, http://doi.org/10.1386/stic.9.1.87_1. Accessed 20 Mar. 2022.

Fisher, Christopher. “Nation Building and the Vietnam War.” *Pacific Historical Review*, vol. 74, no. 3, 2005, pp. 441–56, http://doi.org/10.1525/phr.2005.74.3.441.

Gusain, Abhilasha, and Smita Jha. “Trauma, Memory, History and its Counter Narration in Thi Bui’s Graphic Memoir The Best We Could Do.” *Journal of Graphic Novels and Comics*, vol. 12, no. 5, 2020, pp. 873–84, http://doi.org/10.1080/21504857.2020.1806890. Accessed 20 Mar. 2022.

Oh, Stella. “Birthing a Graphic Archive of Memory: Re-Viewing the Refugee Experience in Thi Bui’s The Best We Could Do.” *Multi Ethnic Literature of the United States*, vol. 45, no. 4, 2020, pp. 72–90, http://doi.org/10.1093/melus/mlaa046.

Voulgaridou, Maria, et al. “Working with Refugees Familia in Greece: Systematic Considerations.” *Journal of Family Therapy*, vol. 28, no. 2, 2006, pp. 200–20, http://doi.org/10.1111/j.14676427.2006.00346.x.

State Intervention: Analysing the 2014 Crimean Annexation Through International Law

—Enya Donaji Berman Alcocer—

The Russian annexation of Crimea in 2014 brought forth a multitude of international and political reactions, many questioning the legality of the reintroduction of Crimea into the Russian Federation. In their article, "The Annexation of Crimea and Attempts to Justify It in the Context of International Law," Erika Leonaitė and Dainius Žalimas analyse the Russian justification for Crimea's annexation provided by Russian scholars of said reincorporation, providing insight into the argument that this event was a legal reunification between a state and its territory rather than an annexation. For further understanding, van den Driest's "Crimea's Separation from Ukraine: An Analysis of the Right to Self-determination and (Remedial) Secession in International Law," and Thomas D. Grant's "Annexation of Crimea" will help conceptualise how the situation unfolded and serve as a counterargument for the Russian justification. Additionally, "Какая это дружба/what kind of friendship is this? Russia's 'Crimean syndrome'" by A. Chandler will provide an overview of the international community's reaction to the annexation of Crimea. This essay argues that the Russian government violated Article 2, section 2a of the UN Resolution 36/103 of 1981 by utilising military forces to ensure the reincorporation of Crimea into the Russian Federation and disrupting the recognized territory of the state of Ukraine. Their violations of the Resolution warranted consequences from UN members but were ultimately left unpunished as nothing was done to rectify the annexation of Crimea due to Russia's powerful position within the United Nations.

However, one must analyse the language used in Article 2, section 2a to properly understand how Russia illegally intervened in the affairs of Crimea and Ukraine. Article 2, section 2a of the UN Resolution 36/103 of 1981 outlines the following responsibilities for UN nations: "[t]he duty of States [is] to refrain in their international relations from the threat or use of force in any form whatsoever to violate the existing internationally recognized boundaries of another State, to disrupt the political, social or economic order of other States, to overthrow or change the political system of another State or its Government [...]." The first part of this passage clarifies that all states, who are members of the United Nations, hold the moral and legal obligation to stop themselves from utilising force against another State. However, by incorporating the word "refrain," the document is acknowledging that the use of said force may be necessary for means of self-defence. It recognizes that, in cases of war between countries, territorial losses may occur as each side advances on enemy territory. In the occasion of such events, it is releasing each state from the legal consequences of disrupting this territory, and the social and economic effects that may arise from these times of war. It adopts a realistic approach to the nature of interactions between nations—which cannot always remain peaceful. However, the passage is not restricting the "use of force" to only military means, as it follows with the phrase: "in any way whatsoever." The passage is acknowledging that countries cannot only use military force to intervene in other countries' affairs, as there are other ways to pressure said States to do their bidding, and ultimately yield. This can include political or economic pressure, such as threatening to pull out of important deals—such as trade agreements—between these States for the sole purpose of compliance. In this sense, Article 2, section 2a is not only looking at the physical loss of territory to another nation—acquired through force outside the context of war—but also the loss of a political government or system, such as the forceful removal and introduction of a country's government by a foreign State. Again, the word "refrain" in this context is provided as an understanding that these actions may be taken during war, where governments may be toppled as a means of ending or winning said conflict. Therefore, any actions that are taken for any of the reasons listed above, outside of the context of war, will be deemed as forceful intervention and as a violation of Resolution 36/103.

Now that the legal language of the passage has been analysed, the illegality of Russia's 2014 actions in Crimea can be put into perspective as a violation of the aforementioned article. To understand why the alleged agreement of reunification between Crimea and Russia holds no legal value, a proper contextualisation of Ukrainian law and its legal authority over Crimea is needed. Crimea was gifted to Ukraine "by then General Party Secretary Nikita Khrushchev in 1954" therefore coming under the country's legal authority (O'Loughlin and Toal 7). However, with the fall of the Soviet Union in 1991, Crimea became a constituent entity of a now-independent Ukraine and later was given the "status of a[n] Autonomous Republic within Ukraine with the adoption of the 1996 Ukrainian Constitution" therefore remaining a part of Ukraine's territory (van den Driest 332). The first violation of Ukraine's legal territory of Crimea came in February of 2014, when Russian troops—whose true nationality was only confirmed later—"invaded the major Crimean airports and military bases…[and] seized key buildings…including the Crimean Supreme Council" (van den Driest 333). Through these actions, Russia violated the first part of Article 2 section 2a of the UN Resolution 36/103, which demands that states should "refrain in their international relations from the threat or use of force in any form whatsoever to violate the existing internationally recognized boundaries of another State." Russia brought their army into another nation's legal boundaries, forced its way in, and took control over important government institutions such as the Crimean Supreme Council—therefore failing to refrain from using force outside of war. By seizing the Crimean Supreme Council and by also installing "a new, pro-Russian Prime Minister" (van den Driest 333), Russia made major alterations to Crimea's "political order" mentioned in Article 2 section 2a, through the usage of their military power. In March of that same year, the now-seized Crimean Supreme Council called for a "declaration of independence" that would then open the floor for a referendum that would approve Crimea's reincorporation with the State of Russia, where the majority allegedly voted in favour (van den Driest 333). The referendum for unification was an attempt to make the annexation seem like a legal secession of a former Ukrainian territory to another state, but Russian military forces had already taken political and military control of Crimea prior to the March 18, 2014 agreement. Finally, on March 18, 2014, Crimea formally acceded to the Russian Federation, and this is where Ukrainian Law plays a part in the legality of this agreement.

The Crimean referendum for reunification with Russia holds no legal value, as a formal secession of territory can only take place with the agreement of the State to which said territory belongs. Russia attempted to legitimise the incorporation of Crimea through the claim that the procedure was a "self-determination [by the] peoples" (Leonaitė and Žalimas 29). However, on March 14, 2014, approximately four days before the formal secession of Crimea, a Ukrainian Constitutional Court came to the decision that only an "all-Ukrainian referendum could" recommend a legal "change to Ukraine's territory" (Grant 69). Therefore, only the Ukrainian government holds the legal right to utilise said referendum, which would change the layout of its legal territory. As a result, any attempts for negotiation of reincorporation made with Crimea, without the approval and recommendation of Ukraine, would be illegal, and therefore an annexation of territory. As mentioned before, Russia invaded the Ukrainian territory of Crimea with the use of their army and took control of the highest court of said territory, the Crimean Supreme Council, and installed a Prime Minister that furthered the pro-Russia agenda. This calls into question the legitimacy of the court's decision to call for a referendum, and whether threats and pressure were used. Before March 18th, when the referendum was officially accepted, Russia already had incorporated their military into Ukraine's territory and disrupted the legal order of Crimea, through their installation of said Prime Minister.

Russia annexed Crimea using military and political power and backed their actions with the use of legal arguments to deny any violation of UN Resolution 36/103 of 1981. Through analysing Article 2, section 2a of the Resolution, the forceful intervention by Russia in the legal relations between Crimea and Ukraine can be recognized as a clear breach of the agreement. Additionally, to create the impression that Crimea was compliant in the legal requirements for territory secession, the Russian government infiltrated the Crimean Supreme Council through means of force and attempted to conceal this takeover through installing a puppet government to hold a pro-Russia referendum. There were a variety of responses from different nations, one of which included a resolution of the General Assembly and a suspension of the voting rights of the delegates of the Russian Federation in the Council of Europe (Grant 87). The United States and the European Council—which consists of Germany and the United Kingdom—rejected "the referendum and annexation" (Grant 88), but many countries, including China, remain indifferent by neither rejecting nor accepting it. As a response to this annexation, the UN adopted Resolution 68/262 which was a reinstatement of the sovereignty of nations, and more specifically, that of Ukraine. Sanctions were also imposed on the Russian government and businesses by the United States and the European Union alike, due to the "inappropriate use of force in Crimea" (Chandler 215). As a result of the adoption of the UN Resolution 36/103 of 1981 by members of the UN, many rejected the annexation of Crimea, seen as a forceful intervention between Ukraine and its internationally recognized legal territory by the Russian Federation. Russia's actions had international consequences, as it was then outcast from many international organisations, including the European Union and the G8, now known as the G7 after Russia's removal in 2014 in light of the annexation.

The annexation of Crimea in 2014 came as a surprise to the international community and brought forth questions regarding its legality, and the definitions of forceful intervention itself. International intervention has a long and complicated history, and this annexation of Crimea sheds light on the current flawed system within the UN, which allows states that go against its resolutions to face minimal to no punishing consequences if they are a permanent member, and the importance that political and economic power has on punishing those that violate international law. What makes this incident particularly interesting is Russia's position as a permanent member of the UN Security Council. Its invasion of Ukraine completely contradicted the UN Resolution 36/103 of 1981 as it invaded and took control of the legally recognised territory of another nation outside the context of war. This calls into question the validity of the UN itself and how it should (as well as its ability to) punish States that hold such powerful positions within it. Though Russia was punished through sanctions and lost its position in certain organisations, its standing as a permanent member of the Security Council did not change—a position that gives Russia the important power of vetoing decisions, therefore preventing any action to be taken against it within the UN—highlighting a very prominent flaw within the UN itself. The power and influence that these permanent members hold in the UN are concerning, especially when one considers the fact that Russia completely and unapologetically went against the principles of non-intervention in the aforementioned Resolution itself and occupied foreign territory through military means. The significance of this invention to the current understanding and history of intervention are the important treaties which have resulted from a coalition of nations coming together and agreeing on actions which outline proper punishments for similar events in the future. It was rare for countries to collaborate before the creation of the United Nations, but with the creation of the UN, and the adoption of Resolution 36/103, States entered an agreement which provided security in exchange for non-interference in the political affairs and physical territories of other States. As a result of Resolution 36/103, Russia was able to reinterpret the language found in the articles to provide a legal explanation of their actions for violating the physical territory of Ukraine, concealing what their actions were: an annexation of foreign territory.

Works Cited

Chandler, A. "Какая это дружба/what kind of friendship is this? Russia's 'Crimean Syndrome.'" *European Security*, vol. 27, no. 2, 2018, pp. 201–23, http://doi.org/10.1080/09662839.2018.1436049.

Grant, Thomas D. "Annexation of Crimea." *American Journal of International Law*, vol. 109, no. 1, 2015, pp. 68–95, http://doi:10.5305/amerjintelaw.109.1.0068.

Leonaitė, Erika, and Dainius Žalimas. "The Annexation of Crimea and Attempts to Justify it in the Context of International Law." *Lithuanian Annual Strategic Review*, vol. 14, no. 1, 2016, pp. 11–63, http://doi.org/10.1515/lasr-2016-0001.

van den Driest, Simone F. "Crimea's Separation from Ukraine: An Analysis of the Right to Self-determination and (Remedial) Secession in International Law." *Netherlands International Law Review*, vol. 62, no. 3, 2015, pp. 329–63, http://doi.org/10.1007/s40802-015-0043-9.

Indigenous Literature as a Trauma Narrative: Theorizing Intergenerational Subjection of Indigenous Peoples in Turtle Island Through the Lens of Trauma Theory in *Five Little Indians, In Cold Blood* and *There There*

—Roua (Ru'ah) Aldash—

Introduction

Trauma describes the response of the survivor to an overwhelming event where they experience delayed, intrusive, and "repetitive reenactments of the event" (Caruth 14). Freudian psychoanalysis promulgates an individually-oriented and event-based model of literary trauma theory that locates trauma in a "historically specific moment in time" (Craps 30). This model is employed to analyze the narrativization of trauma and its comprehension by the self, and how trauma frames and is framed by language. Stef Craps, a postcolonial trauma scholar and the author of *Postcolonial Witnessing*, argues that this framework of analysis is insufficient to theorize the trauma endured by people subjected to intergenerational colonial violence as it overlooks the "collective" nature of the trauma (30). Decolonial trauma narratives recognize the manifestation of this trauma in the survivors' narratives as a proportionate response to history and a means of attesting to traumatization that "exceeded the proportions of the individual subject" (Durrant qtd. in Van Styvendale 159). Furthermore, Michelle Balaev, the author of *The Nature of Trauma in American Novels,* emphasizes how decolonial trauma narratives navigate the effects of this trauma on the individual and community in terms of "relation to place" and how that challenges the "social relationships connected to it" (160).

This intersection of race, colonial legacies and trauma permeates the character narratives of Kenny and Howie from *Five Little Indians*, Tony Loneman and Thomas Frank in Tommy Orange's *There There*, and Perry Smith in Truman Capote's *In Cold Blood*. While there is extensive scholarship conceptualizing the medical and psychological dimension of the latter's trauma, there has been limited attention paid to the dimension associated with the colonial violence he endured as a man of Cherokee descent. Here, it is important to note that Smith is read as a character who is the product of an environment rather than a sociological profile of a real person to avoid a problematic conflation of *In Cold Blood* as a true account of a murder with the two other works of fiction. Literary scholars Sanja Runtić and Marija Krivokapić have discussed the manifestation of "cumulative" historical trauma in the character narratives in *There There* (Clifford qtd. in Runtić and Krivokapić 16), but they do not consider how systemic racism or histories of colonization and enslavement perpetuate continuing traumatic conditions. This paper analyses how individual and collective trauma is represented through the characters' configurations of their haunted pasts as well as their respective coping mechanisms. My analysis approaches these narratives from a decolonial analytical lens, synthesizing the ideas of Craps, Nancy Van Styvendale, Irene Visser, Julia Christensen, and other scholarly voices who depart from the Freudian psychoanalytic approach that I read through Caruth.

Literature Review

Contemporary literary trauma theory posits that a traumatic event causes a split in consciousness (Caruth 51). The trauma cannot be accessed by the survivor's consciousness at the time it occurs, but rather, reappears in the form of "repetitive dreams, flashbacks or re-enactments of the event" (Caruth qtd. in Van Styvendale 150). In other words, consciousness is "split" while the traumatic event is taking place, and this *in*experience of the event is manifested in repetitive nightmares which try to compensate for the split. While the notion that "traumatic wounding" is unknowable at the time of occurrence remains irrefutable (Visser 255), the event-based model has been used to theorize the effects of colonization on Indigenous communities (Van Styvendale 153). Craps holds that this model is insufficient since the trauma endured by the subjects of intergenerational colonial violence is "collective" and "impossible to locate" in a "historically specific moment in time" (63). Alternatively, it is embodied in a "PTSD flashback of massive proportions" that "haunts" Indigenous peoples through its re-enactment in "current posttraumatic behaviors" (Van Styvendale 153). Further, the currency of colonial violence attests to the ongoing traumatization resulting "insidiously" from "cumulative microaggressions" that are individually too small to be a "traumatic stressor," but together they accumulate to effectuate a significant traumatic impact (Craps 26). Decolonial trauma narratives accentuate healing and resilience, in contradistinction to trauma theory's exclusive focus on "melancholia and weakness" (Visser 254), hence they demonstrate alternative forms of cultural healing and situate the traumatic narrative within the site of wounding and in the historical context that shapes the comprehension and remembrance of trauma (Balaev 160). The next section navigates the manifestation of a split in consciousness both on the individual and collective levels.

Split in Consciousness

On the Individual Level

Freudian psychoanalysis posits that the mind experiences a traumatic event *after* it occurs. It recognizes that trauma is engendered by a shock that causes a breach in "the mind's experience of time" and it is this inexperience of the "event" that becomes the grounds for the "repetition of the nightmare" (Caruth 51). The traumatic wounding resulting from widespread sexual violence perpetrated against Indigenous peoples within residential schools could be seen in the character narrative of Howie. He recalled that while he was attending residential school, he was abused by the priest, or "Brother," and that he had "no memory of being taken out of the dorm or the boat ride to the hospital" (Good 239). Rather, the last thing he remembered was "Brother coming for [him] again" to beat him to a state where "the last thing [he] remembers was falling to the floor in his room" (Good 239). Howie's consciousness did not directly experience and process the "bodily threat," which resulted in a split in his consciousness that became the "basis of the nightmares" (Caruth 51). Such "nightmares" characteristically bring the survivor back to the "situation of the accident" and causes them to wake up in "another fright" (Freud qtd. in Caruth 49). Howie frequently dreams of being "back at the school, hearing voices and footfalls in the night and then being lifted from [his] bed in the darkness," which attests to the intrusive re-enactment of the traumatic event (Good 176).

Moreover, *In Cold Blood*s character, Perry Smith, who did not go to residential school and lived in the United States, experienced abuse in a children's shelter operated by the Salvation Army because "they hated [him] for being half-Indian" (Capote 133). Despite the difference in period and institutions perpetrating colonial violence, he exhibits a similar response to Kenny and Howie. As such, he depicts sleepless nights, when it would be "too cold [to] breathe," and nightmares about the nurse at the shelter who would "fill a tub with ice-cold water, put [him] in it, and hold [him] till [he] was blue" (Capote 133). Furthermore, it is also the act of "waking into consciousness" after the dreams that Freud identifies as the "reliving of trauma" (qtd. in Caruth 52). This is evidenced by Kenny's character narrative, who is another survivor of sexual violence at residential schools. Kenny relives his trauma by waking up in the night, "choking on memories with the irrational fear that [he] was back there, a child again, Brother stalking [him] in [his] bed" (Good 180). Thus, on the individual level, the lack of direct experience of a traumatic event while it's taking place "splits" consciousness, and the inexperienced event is "relived" through its re-enactments (Freud qtd. in Caruth 52). However, this analysis embeds trauma in a historically specifiable and individual event and does not account for suffering from ongoing oppression.

On the Collective Level

Freudian psychoanalysis focalizes the individuality of trauma's "split in consciousness," but for Indigenous Peoples specifically, and the subjects of intergenerational colonial subjugation generally, this does not account for the "collective" and "impossible to locate" nature of traumatization (Craps 63). This can be best articulated in this passage from the prelude of *There There*:

> We are the memories we don't remember, which live in us...feelings from memories that flare and bloom unexpectedly in our lives like blood through a blanket from a wound made by a bullet fired by a man shooting us in the back of our hair, for our heads, for a bounty, or just to get rid of us. (Orange 10)

The use of the plural first-person pronoun *we* emphasizes the collective nature of the "memories" not remembered, or in other words, the traumatic wounds inflicted by colonization that result in a split in the collective consciousness of Indigenous peoples. Here, the intrusive element is emphasized as the "feelings from memories that flare and bloom unexpectedly" in our lives due to the re-enactment of colonial violence that aimed to "just get rid of" Indigenous peoples (10). Hence, decolonial scholars have moved away from the individually-oriented Freudian psychoanalytic understanding of trauma.

Manifestation of Ongoing Traumatization

Ongoing traumatization, such as accumulating microaggressions and a racializing gaze, aggravates one's feelings of being "less than real" or dehumanizes the survivor (Craps 30). For example, Smith was dehumanized by nuns and nurses calling him a derogatory word historically used to subjugate Black people, and other forms of racism he experienced at the orphanage (Capote 132). The resulting dehumanization is reflected in Smith likening himself to "dead birds" being hunted by a predator, as well as calling himself and his accomplice in murder, Hickock, "not human" because they were laughing and joking after the murder (Capote 264, 291). In *There There,* Tony Loneman, who is Indigenous and suffers from Fetal Alcohol Spectrum Disorder, is subjugated to a racializing gaze which makes "everybody run like they seen a ghost" when they look at him (Orange 19). Consequently, he feels dehumanized and questions if he is a "ghost."

Ongoing traumatization also engenders alienation from the self and rage, which furthers traumatic wounding (Van Styvendale 154). Someone who is alienated from oneself experiences a general heedlessness and an inability to comprehend their own intrapsychic processes or actions, including violent actions. To demonstrate, Howie describes feeling as though "someone else was in [his] shoes" as he broke into a Church and stole a cross (Good 181). In a like manner, Smith "didn't realize what [he]'d done" and felt "outside himself" as if he were "watching [himself] in some nutty movie" while committing murder, until he heard the sound [of Herb Clutter choking] (Capote 244). And yet, the psychiatric evaluation conducted on him understands this "isolation" or "separation" from the self during "moments of violence" as an indicator of schizophrenia (Capote 300–302). From a revisionist decolonial analysis, this diagnosis reinforces an individually-oriented Western medical paradigm that does not consider his behavior to be a traumatic response.

In most of these moments of violence, the survivors were in a state of rage when they experienced racism or became aware of an element in their environment that bore similarity to their traumatic site, a traumatic stressor, that triggered their response. For example, when Loneman was subjugated to a racializing gaze, he considers "doing something [violent] one day" which will make him "come to life" (Orange 19). In Kenny's case, experiencing racism at work from his foreman, or boss, brought him back to residential school, the traumatic site where he endured abuse from Brother. The apple on the foreman's desk transformed into an orange, like the ones "Brother always kept in his work" which triggered him and prompted him to attack the foreman (Good 84). Moreover, when Howie stole the cross from the Church, he thought of his mother, "how all of this was really what killed her," and of all the Indigenous lives "broken down like garbage in the name of this cross" (Good 181). In other words, the Church and cross triggered rage as a traumatic response to the abuse he endured in residential school, a colonial Christian institution. Therefore, rage, in concert with the intersection of a split in consciousness, dehumanization, and self-alienation have been used as grounds to conflate trauma survivors' status as "aggressors" rather than "victims" of colonial violence. Their behavior is a response to ongoing traumatic violence and necessitates departing from an individually-oriented, Freudian psychoanalysis (Durrant qtd. in Van Styvendale 159).

Trauma In Relation to Place

Decolonial trauma narratives navigate the effects of historical trauma on the individual and community in terms of "relation to place," in recognition of the challenges posed by traumatic experiences on the "social relationships that are connected to [the] specific environments" or sites of the trauma (Balaev 159–160). Lucy, Kenny's wife and the mother of Kenny's child, attended residential school with him and inevitably became associated with this traumatic site, which challenges his relationship with her. This is reflected in his frequent and long-term absences from her due to "a pressure that eased only when he was on the move" (Good 209). This is characteristic of "spiritual homelessness," wherein Indigenous peoples' "experiences of homelessness" were founded upon their "historical and collective" subjugation to coercive, "rapid socio-cultural change" through residential schools (Christensen 813). By undergoing this historically traumatic change, Kenny experienced "separation from [his] traditional land, family and kinship network" which characterizes him as spiritually homeless (Christensen 810).

Narrativizations of Healing through Dreams

In decolonial trauma narratives, "dreams" operate as a demonstration of the possibility to heal and grow, without invalidating the ineradicable impact of trauma, in contradistinction to contemporary trauma theory's "insistence on melancholia and weakness" (Visser 254). As has been established, traumatic nightmares bring the survivor back to the traumatic site after which waking into consciousness becomes in itself "reliving the trauma" (Freud qtd. in Caruth 49). By way of illustrating this last recurrence of traumatization, right before Kenny dies, his dead mother tells him that he must "walk the road of the past before [he] can enter the green grass world" (Good 259). Henceforth, he feels himself "flying through images of Indian School…the fields of Washington where [he] survived picking apples," and he recalls the day he got taken to residential school by the "priest with his flowing black robes and the RCMP officer with his yellow striped pants" (259). As such, the visions experienced by the characters right before death do not symbolize a complete healing from the traumatic wound; rather, they demonstrate recovery through the restoration of "traditional [Indigenous] identity" as well as "continued traumatization" (Van Styvendale 157). This recovery of identity is apparent when Kenny's mother tells him that it is time for him to "join [his ancestors]" so he envisions "men fishing with their spears" and "women…working at their fire" (Good 260). Likewise, when Loneman is about to die, he hears his grandma "singing an old Cheyenne song she used to sing when she did the dishes" (288). She also tells him to "dance like the birds sing in the morning" (Orange 290), which is strikingly similar to Lucy telling Kenny to "dance free" in his vision before he dies (Good 260). Thus, dancing and singing in these dreams are cultural elements that appear to accentuate healing through the restoration of Indigenous identity. They hold promise for "renewed life and growth after traumatization," which contrasts Freudian trauma theory's notion of the impossibility of recovery and the complete destruction of the self (Visser 255).

Conclusion

Decolonial trauma theory moves away from solely focusing on the individual in relation to traumatic wounding that pertains to intergenerational colonial subjugation. Indigenous experiences have long been left out of literary trauma theory and other frameworks of analysis, and their trauma needs to be seen as a proportionate response to their intergenerational colonial subjection. It is crucial to depart from Freudian psychoanalysis and other frameworks of analysis that assume that Turtle Island is a postcolonial or an entirely Eurocentric society. Decolonial frameworks of analysis are needed to effectively recognize, represent, and legitimate the ongoing collective and individual suffering of Indigenous peoples.

The decolonial literary trauma theory used as a framework of analysis in this paper is by no means exhaustive of all postcolonial scholarship on Indigenous trauma narratives. I did not explore structural narrative techniques, such as narrative gaps, the significance of hosting alternating viewpoints, or the shifting between first, second, and third person pronouns in narration. In addition, the character narratives I read are all male Indigenous men, but *Five Little Indians* and *There There* both feature Indigenous female trauma narratives as well. A comprehensive framework of analysis for these characters would adopt an intersectional feminist lens as well as decolonial literary trauma theory, to account for the gendered dimensions of structural injustices these characters face as Indigenous women.

Works Cited

Balaev, Michelle. "Trends in Literary Trauma Theory." *Mosaic: An Interdisciplinary Critical Journal*, vol. 41, no. 2, 2008, pp. 149–66, www.jstor.org/stable/44029500.

Capote, Truman. *In Cold Blood*. Vintage Books, 1994.

Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative, and History*. The Johns Hopkins University Press, 1996.

Christensen, Julia. "'Our Home, Our Way of Life': Spiritual Homelessness and the Sociocultural Dimensions of Indigenous Homelessness in the Northwest Territories (NWT), Canada." *Social & Cultural Geography*, vol. 14, no. 7, 2013, pp. 804–28, http://doi.org/10.1080/14649365.2013.822089.

Craps, Stef. *Postcolonial Witnessing: Trauma out of Bounds*. Houndmills, 2015. Good, Michelle. *Five Little Indians*. CELA, 2021.

Orange, Tommy. *There There*. Vintage Books, 2019.

Runtić, Sanja, and Marija Krivokapić. "Native American Urban Narratives: Theodore Van Alst's Sacred Smokes and Tommy Orange's There There." *Journal of Literature, Culture and Literary Translation*, vol. 10, no. 3, 2020, pp. 1–28, http://doi.org/10.15291/sic/3.10.lc.3.

Sims, Barbara A. "Crime, Punishment, and the American Dream: Toward a Marxist Integration." *Journal of Research in Crime and Delinquency*, vol. 34, no. 1, 1997, pp. 5–24, http://doi.org/10.1177/0022427897034001002.

Van Styvendale, Nancy. "The Trans/Historicity of Trauma in Jeannette Armstrong's Slash and Sherman Alexie's Indian Killer." *Studies in the Novel*, vol. 51, no. 1, 2019, pp. 149–69, http://doi.org/10.1353/sdn.2019.0018.

Visser, Irene. "Decolonizing Trauma Theory: Retrospect and Prospects." *Humanities*, vol. 4, no. 2, 2015, pp. 250–65, http://doi.org/10.3390/h402025.

The Alphasphere: A Deconstruction of the Alpha Male Identity through an Investigation of the Online Incel Community

—Sachi Radaza—

The outer periphery of the internet is a domain primarily occupied by dozens of male-oriented social groups, ones that often confine themselves to concerning labels such as “alt-right” and “anti-feminist” (Rummelhoff 21; Ribeiro et al. 197). An ecosystem brimming with harmful ideologies, this section of the internet harbours an infamous group of extremely misogynistic and toxic men known as the Incel community. People who identify as Incels or “involuntary celibates” are heterosexual men who have yet to experience a romantic or sexual relationship with women (Rummelhoff 1). Incels place their celibacy at the center of their identities and claim that it is largely dependent on prejudice towards their appearances as well as supposedly biased systems which prevent them from succeeding in their relationship pursuits. Each member of the community has their own reactions to donning such an identity but the choice to adhere to women-hating and self-loathing rhetoric seems to be a common decision (Rummelhoff 38). Therefore, a history of rarely engaging with potential partners is not the sole criteria for identifying as an Incel.

Incels typically discover their identities online and maintain their peer relationships through the avid use of public forums and community-based internet discussions (Koller and Heritage 156). They rely on these forms of communication to find solace for their lived experiences and especially flock to these spaces to find sympathy for their personal failures to perform as sexually active men (Rummelhoff 38). Incels identify that their genes supposedly doom them to always be perceived as unattractive by both potential partners and by other men (Labbaf 22). They also admit that a practically non-existent SMV or a low ‘sexual market value’ greatly contributes to their lack of partners as an SMV of 0/10, typical for Incels, is not enough to attract a woman. SMV is a concept developed by the Incel community to represent the physical attractiveness and appeal of a person. In this way, Incels tend to heavily emphasize the importance of attractiveness and sexual appeal within their discourse of celibacy and the supposed existence of a stringent male hierarchy (Daly and Reed 23). In fact, a key characteristic of the Incel community’s wider mutual dialogue revolves around the discussion of an invariable hierarchy of men (Koller and Heritage 167). Incels believe that those who benefit the most within this heteropatriarchal hierarchy are best referred to as “Chads” (Koller and Heritage 168). These men are often represented as conflated caricatures of intensely masculine ideals and are believed to have an exorbitant amount of SMV, 10/10 (Rummelhoff 30). Their physiques supposedly appeal to all the conventionally attractive women (‘Staceys’) and allow them to sexually engage with whomever they meet (Daly and Reed 17; Rummelhoff 30). Thus, Incels identify their struggles in relation to their low SMV as it places them in a low hierarchical tier in comparison to Chads.

There has been a recent development online to indicate that a fresh wave of male-oriented groups is popping up on the internet, with the specific arrival of one community marking the birth of a new breed of Incels: the alpha male. Most of the traits shared by the members of this online group tend to be immediately associated with the opposite of those associated with Incels. However, the following article argues that the physical appearances and attitudes worn by these men do not override the same underlying beliefs they share with the Incel community. By popular usage, these men are referred to and self-identify as 'alphas,' but for the sake of this discussion, alpha males will be referred to as alphacels to indicate their similarities with the Incel community. The choice alone for alphacels to position themselves as highly superior and dominant men creates clear division among the males in society, illustrating their belief—shared by Incels—in a male hierarchy. Alphacels additionally exercise a belief that resembles SMV with discussions of high value and low value. They also possess robust opinions on what constitutes the ideal man, choosing to center themselves as perfectly masculine figures within these debates. Despite alphacels possessing qualities opposite to those of Incels, these two groups of men genuinely share the same attitudes and beliefs, arguably making alphacels members of the wider Incel community.

In order to efficiently spread their misogynistic rhetoric as well as maintain the community's male-dominated membership, Incels and alphacels exclusively employ derogatory, anti-women language online. In particular, the theory of the 'blackpill' serves to galvanize the language aimed at women within the classic Incel community (Daly and Reed 16). A philosophy built upon objectification, self-loathing, and acrid hate for the supposed perpetrators, the blackpill states that Western society is intensely "lookist" and subjugates those who lack conventionally attractive appearances (Daly and Reed 20). Reactions vary, but Incels tend to describe women as "holes" who selectively "ride the cock carousel" and blame them for subjugating unattractive men (Nagle qtd. in Rummelhoff 19). Derogatory terms ranging from "roasties," "bitch[es]," "foids," and "whores" accordingly emerge from the community's bitter frustration and make their way into the online Incel lexicon (Koller and Heritage 166). Incredible insight is offered, though, when examining the Incel community's tendency to refer to women solely using terms related to sex and female genitalia. It communicates how they are dedicated to actively reducing women to their body parts as Incels preach that women are not built for anything else other than sex, a clearly misogynistic belief. This belief is then reinforced within the community as Incels continually use their anti-woman vocabulary to shape personal discussions. The derogatory language also greatly alienates women from the community due to its vulgar nature, consequently leaving Incel spaces primarily male-dominated and free of individuals they do not recognize as complete humans or peers (women).

Similarly, Alphacels also regularly employ derogatory, anti-women language within their online community-based discourse. However, they choose to enforce their misogynistic beliefs and conserve male membership by employing language that reinforces gender-based stereotypes. Arguments ranging from the belief that men are inherently socially dominant to the belief that women are irrational and vapid beings who are meant to be submissive counterparts are prolific within the alphacel community (FreshandFit). As in the Incel community, women are not seen by alphacels as complex human beings but physical reflections of their biological gender, with the terms "women" and "females" being extensively used by alphacels to discuss non-men (FreshandFit). Explanations regarding such behaviour are extensive but the simplest explanation lies in the idea that alphacels simply see women as a universal conglomerate of people who are all bound to the same nature. As a result of being seen through such a shallow lens, women are offered shallow identities to reside in while in the presence of alphacels. This effectively deters female membership from the alphacel community as membership would mean constant degradation amongst other members. The misogyny placed within their gender-based beliefs is also efficiently spread throughout the community as their language is employed to diminish women to primitive understandings of their gender. Little effort is needed to realize that this type of demeaning language is similar to the terms used by Incels and thus proves how both groups utilize anti-women language to degrade women.

Incels and alphacels share incredible likeness regarding their affinity for diminishing women but they also share the affinity for obsessing over the idea that external appearances determine a person's worth. Incels are notably attracted to this subject largely due to the concept of sexual market value (SMV). In short, SMV succinctly refers to the attractiveness of a person and more specifically categorizes one's physical appearance upon a ten-point scale (Rummelhoff 30). Men who possess high SMV (10/10) are proclaimed to dominate the "sexual market" and effortlessly engage in sexual relationships while men who severely lack SMV (2/10) struggle to attract partners due to their seemingly undesirable physical appearance and insufficient attractiveness (Rummelhoff 30). The men being described in this desired manner are usually Chads, men who are represented as intensely masculine characters with large muscles, a tall stature, and other appealing qualities (Labbaf 22). This leaves Incels with a deep understanding that those who are often desired and subsequently able to experience sexual relationships are conventionally attractive men, not them. The question of worth comes into play when the belief that Incels live in a conventionally "lookist" society is coupled with the fact that Incels do not possess a high SMV and thus do not possess physically appealing bodies (Daly and Reed 16). Ultimately, it leaves them with an understanding that Incels are supposedly less valued due to their appearances. Therefore, all Incels assume the obsession regarding one's appearance and worth can be summed up in a single numerical score, one glance at which seems to decide all men's fates.

Alphacels similarly engage in the discourse of physical appearances as expressed by Incels, though they especially participate in the belief that a woman's value is solely attached to her appearance. Appearances serve identical purposes within the alphacel community as they do in the Incel community; they reflect the worth of a person and determine who is regarded as valuable. Alphacels set this standard for several reasons but mainly follow in their Incel counterparts attempts to maintain that conventionally masculine men are innately valuable for their dominance and social prowess. These beliefs are accordingly summed up by the phrases "high value" and "low value" with alphacels proactively deeming themselves to be men of incredible worth due to their internal characteristics (FreshandFit). They boast endlessly about possessing self-confident attitudes, unfaltering expressions of dominance and strict adherence to what can only be described as alpha male philosophies (FreshandFit). Women are however severely belittled within these views and deemed to be people whose worth resides in their external appearances. These criticisms arise due to the fact that alphacels recognize women to be vapid and irrational beings (FreshandFit). Critiques of their dramatic and unintelligent behaviour are commonly dispensed to fuel this idea. It consequently becomes a belief that a woman's inherent irrationality proves that their value is determined by external traits such as physical appearance. Hence, the overlapping obsession with superficial appearances exhibited by both the alpha male community and the Incel community is clearly illustrated through their discussions of worth and outward looks.

The Incel community and the alphacel community derive their understandings of their celibate and promiscuous social experiences primarily from the idea that they are being subjected to the categorization of a male hierarchy. Incels assert that other men are in fact subject to this categorization as well, apart from Incels and Chads, granting the hierarchy multiple tiers to its internal structure. Beginning from the lowest tier to the highest tier, the hierarchy ranges from “faggots,” “Incels” and “manlets,” “cucks,” “guys,” and then lastly “Chads” (Koller and Heritage 167). The general consensus for how these men are ranked has been known to rely on a man’s genes and the number of female partners they can accrue to exercise dominion over (Koller and Heritage 167–168). The many stereotypical masculine determinants to this hierarchy such as “sexual prowess” and “good looks” are allegedly determined by good genes while female partners are imagined as appearing due to the former (Koller and Heritage 168). This leaves the majority of men fated to occupy lower tiers, Incels both being the most aware and angry at such a consequence. As a result, Incels develop certain masculinity challenges in relation to their perceived shortcomings and low hierarchical status. As argued by researchers Daly and Reed, a masculinity challenge “is conceptualized as [men’s] struggles to prove their manhood through interpersonal, sexual, or intimate relationships” (Daly and Reed 22). Incels are intensely conscious of the fact that they have yet to participate in any interpersonal relationships with women. Therefore, due to not possessing such a critical and affirming asset, Incels allegedly have nothing that certifies their manhood. Hence, they develop personal issues in relation to their masculinity.

The alphacel community understands that their social experiences are heavily influenced by the existence of a perceived male hierarchy, although they view this idea as a fulfilling notion rather than a frustrating one. The hierarchy as constructed by alphacels is admittedly unoriginal in design. They purport that any categorization of men that takes place is quite swift as there are only two tiers to be placed in; the alpha tier and the beta tier. The highest tier is argued to be reserved for the most superior men, otherwise known as alphas. They are described as toxic pictures of masculinity with misogynistic behaviour being thoroughly embedded within their purported personalities. In contrast, the lower tier is said to be occupied by lesser men known as “betas,” recognized for their non-masculine traits and primarily mentioned as examples of unideal men (FreshandFit). However, alphacels are not creative in their imaginings of what constitutes the most ideal and masculine man. Social dominance (particularly when it is exercised over women), sexual prowess, and uncompromised autonomy that is specifically free from influences such as feminism are all recognized as ideal traits within a man (FreshandFit). This leaves alpha males content with the constitutions of their hierarchy as they proactively associate themselves with all these traits.

Significantly, this high standard inadvertently imparts the community with an underlying sense of urgency to never falter in their nature, subtly sowing insecurity and fear into all their identities. The fear and anxiety felt by members of the alphacel community to maintain their superior masculinity is a subtle condition of the group. The root of this insecurity generally lies in the communal claim that alphacels embody the most ideal type of masculinity, yet they display masculinity challenges in relation to the nearly impossible standards they have set for themselves. Alphacels maintain that any signs of weakness, such as compromising their own authority with that of a woman's, crushes their masculinity and increasingly transforms them into non-masculine or unideal men known as “beta” males (Galer 1). As can be quickly recognized though, the ideal type of masculinity embodied by alphacels is eerily similar to the Chad archetype deriving from the Incel community. While alphacels do not intend to emulate the characteristics of Chads they nonetheless aim to exist as similarly perfect masculine beings. The primary issue with such a desire, however, is that this is impossible to execute. Chads are caricatured identities that do not face any issues that could jeopardize their masculinity since they do not actually exist. Alphacels, on the other hand, live in a reality where there are apparently numerous actions that could reduce their masculinity and invalidate their identities, such as fully adhering to a woman's wishes (FreshandFit). This ultimately creates deep personal issues within alphacels as they constantly criticize themselves and clamor after an identity that becomes exceedingly difficult to achieve.

The periphery of the internet is a space presided over by multiple male-oriented groups with one of the most infamous and well-known being the Incel community. Thriving upon an incredibly misogynistic and toxic belief-system, these men uniquely adhere to a theory known as the blackpill and subscribe to concepts such as sexual market value and a male hierarchy. Incels often react to their identities with utter despair and frustration due to their lived experience as involuntary celibates. However, the recent rise of several online male communities has suggested that there are many more Incels who exist on the internet than once previously thought. The community of men known as alpha males or alphacels is one example that can often appear as another twisted manifestation of conventionally attractive men or what Incels call Chads. Yet, their behaviour and beliefs can only be likened to those of the Incel community. As a result, the alphacel community's belief in high and low worth, their self-posturing as superior men in a hierarchy of males, and their attempt to confine women to gender roles through derogatory terms as well as exhibit the most ideal form of masculinity all serves as compelling evidence to prove that these men are in fact Incels. They possess the same mindset, and merely associate themselves with a different name.

Works Cited

Daly, Sarah E., and Shon M. Reed. "'I Think Most of Society Hates Us': A Qualitative Thematic Analysis of Interviews with Incels." *Sex Roles*, vol. 86, no. 1–2, 2022, pp. 14–33, http://doi.org/10.1007/s11199-021-01250-5.

FreshandFit. "Delusional Woman Thinks @Megan Thee Stallion Is A High Value Woman?! (HEATED DEBATE)." *Youtube,* uploaded by Freshand Fit, 13 July 2022, www.youtube.com/watch?v=JOaCl2tWyh8&t=55s.

Galer, Sophia Smith. "TikTok Has an Incel Problem." *VICE,* 22 Nov. 2021, www.vice.com/en/article/g5qgm9/tiktok-has-an-incel-problem. Accessed 14 Feb. 2022.

"Girls NEVER Admit They Like THESE Traits In Men." *Youtube,* uploaded by FreshandFit, 6 May 2021, www.youtube.com/watch?v=MPeZq_GoonA.

Heritage, Frazer, and Veronika Koller. "Incels, in-Groups, and Ideologies." *Journal of Language and Sexuality*, vol. 9, no. 2, 2020, pp. 152–78, https://doi.org/10.1075/jls.19014.her.

Labbaf, Farshad. "United by Rage, Self-Loathing, and Male Supremacy: The Rise of the Incel Community." *INvoke*, vol. 5, 2020. Crossref, https://doi.org/10.29173/invoke48979.

Ribeiro, Manoel Horta, et al. "The Evolution of the Manosphere across the Web." *Proceedings of the International AAAI Conference on Web and Social Media*, vol. 15, no. 1, 2021, pp. 196–207, https://ojs.aaai.org/index.php/ICWSM/article/view/18053.

Rummelhoff, Katrine. *Incels and Misogyny; what's so appealing about hatred?* 2020. University of Oslo, Master thesis.

Interpreting Genre Labels: The Representation of Afro-Caribbean Religion in Nalo Hopkinson's *Brown Girl in The Ring*

—Nuha Naseer—

Set in the post-apocalyptic city of Toronto, Nalo Hopkinson's *Brown Girl in The Ring* follows the perilous journey of Caribbean Canadian Ti-Jeanne, who must consult her Afro-Caribbean religion and heritage to counter the evil forces present in the novel's dystopian society. The spiritual elements integrated within the novel are often interpreted as distinct attributes that fulfill the criteria for the genre label 'fantasy,' despite the depiction of a near-future storyline and post-urban setting familiar to science fiction, Hopkinson's original intended genre. So how does the implementation of Caribbean religion practiced by the characters in the novel impact how we might categorize its genre in a world where Ti-Jeanne must battle against her grandfather Rudy's misuse of traditional spiritual practices? If genre labels require understanding religious belief as fantasy, then an issue lies within the attempts to label the practice itself: viewing the novel from an Afrofuturistic lens, it is limiting and controversial to categorize religious beliefs and practices as fantasy. Due to the hybrid nature of the novel, the value of genre labels must be questioned, as although labels organize knowledge, they constrain and hinder understanding in the process.

In this discussion, I draw upon sources that encapsulate the Caribbean culture in *Brown Girl* in its entirety: Monica Coleman's and Sarah Wood's articles etymologically trace back the customs of '*Obeah*' as a practice of resistance amongst Caribbean slaves. Wood specifically discusses Hopkinson's manipulation of the science fiction genre, and Coleman focuses on the pan-Caribbean identity produced by the Caribbean diaspora. Nisi Shawl's "Ifa: Reverence, Science, and Social Technology" asserts that there is no contradiction between the fields of science and religion and discusses how this impacts her writing. These academic works will guide my own argument by providing insightful research enabling a deeper understanding of how Caribbean practices shape the narrative of *Brown Girl* when Obeah is used by the characters to survive the apocalyptic conditions of post-urban Toronto. I will further contribute to the conversation by building specifically on how it is within the nature of genre labels to restrict understandings of spiritual belief.

When asked why Black history and storytelling is so important in the interview "Meet Four Black Scholars Leading Innovative Research in the Faculty of Arts," Hopkinson says that:

> "The word 'story' is contained in both 'history' and 'storytelling.' Humans learn to understand the world through story. Stories tell us who we are, that we aren't alone, where we've been, and what we're capable of. The world doesn't want Black folks to know those things, so it's vital for our existence, our joy, and our excellence that we keep spreading the word."

Hopkinson asserts the importance of propagating the conversation of Black history within literature in an enlightening manner. She demonstrates her support for this notion in *Brown Girl* when Mami Gros-Jeanne, Ti-Jeanne's grandmother, says: "From since slavery days, we people getting in the habit of hiding we business from we own children even, in case a child open he mouth and tell somebody story and get them in trouble. Secrecy was survival" (50). The repetition of the pronoun 'we' demonstrates the tight-knit sense of community amongst the Caribbean Canadians, particularly between those who share non-Western religious beliefs. They are isolated from the rest of the world in a way that forces them to rely on each other and their spiritual system, especially when facing persecution, similar to the African slaves transported to the Caribbean who used "religion as a means of resistance to white slavers and as a method through which their [cultures] could be articulated" (Wood 318).

In these historical times, implementing *'Obeah'* meant using "herbal practice [from a] religious/ spiritual source" to survive through the harsh conditions of slavery, whether that meant healing wounds or poisoning their masters (Coleman 4). This serves as a parallel to the society crafted by Hopkinson in *Brown Girl*: following a list of news headlines depicting details of Toronto's apocalyptic timeline, the novel displays Mami's role as a healer in the dystopia. Mami uses her Caribbean heritage to treat members of the community who suffer at the hands of the post-apocalyptic society: "she'd had to get used to people talking out loud about her grandmother's homemade medicines. Among Caribbean people, bush medicine used to be something private, but living in the Burn changed all the rules" (14). Within the novel, capitalization of the word 'Riots' hints at the extensive chaos that these events gave rise to, and how the city was impacted to the point at which it would never be the same again. The emphasis applied marks it as a significant event that changed the dynamic of Toronto as a whole, as violence and impoverishment catalyzed the urgency to survive. Consequently, the Afro-Caribbean practices that had once aided their ancestors became more prevalent in the near-future society. Therefore, to categorize the practices of a religious system as fantasy negates an entire ethnic/racial experience and disregards the historical presence of the Caribbean religion as a legitimate belief system. This is a cultural experience that is different from the typical western portrayals seen in literature and is immediately marked as void once labeled with the term 'fantasy,' demonstrating the controversial and limiting nature of genre labels.

Hopkinson noticeably incorporates elements of real-world traditions and religious practices within *Brown Girl*, all of which were invalidated once publishing companies changed the genre label from sci-fi to fantasy upon the novel's second printing. This tension can also be seen in the novel itself, as when Mami and Ti-Jeanne try to help Tony escape the posse by performing an ancient Caribbean ritual and after it is complete, Tony says: "What about me? All this mumbo-jumbo is meant to get me out of this damned city!" (98). The term "Mumbo-jumbo" traces back to West Africa: described as a "strange minister of justice" by Mungo Park in *Travels in Interior Districts of Africa* (40), the *mumbo-jumbo* was a masked man who screamed and chanted in a town where a marital dispute needed solving through the harsh disciplining of the woman, appearing to be double the size of a regular human. When Tony uses this word, it is a clear indication of his lack of belief in the spiritual system, feeling meaningless and foolish to him albeit frightening and forbidden due to the ritualistic essence of the practice, similar to that involving the chanting of the masked man. As Monica Coleman argues, "Obeah is principally viewed as 'evil magic' and is feared by the average person until some treacherous personal circumstance compels an individual to forfeit her/his suspicions and seek counsel from the nearest well-known Obeahist" (Coleman 4). This is clearly the case in Tony's situation, as noticed by Ti-Jeanne: "for all his medical training and his Canadian upbringing, he'd learned the fear of Caribbean obeah" (20). The exclamation mark in "damned city!" highlights the severe frustration Tony is experiencing and using the adjective 'damned' to describe the city signifies the harrowing state and hopelessness of his experience. The social climate is such that the protagonists fall back onto the Caribbean religious system as a means of survival, similar to how the practices was once used to solve conflict within African tribes through the 'Mumbo-jumbo.'

From this analysis, these spiritual practices may be considered 'fantastical' to some readers, rather than as part of the form of the novel wherein the spiritual elements are smoothly integrated within the storyline. Afro-Caribbean culture is explored and represented, contributing to the content of the novel, while the form of the novel embodies the sci-fi structure: 'Obeah' is used as an instrument to face off the evil forces of Rudy, the antagonist, who has been appointed to provide Ontario Premier Uttley with a suitable heart for a transplant. Therefore, labeling the novel a 'fantasy' organizes the religious content into a category in a way that demeans and discredits the Afro-Caribbean culture all while limiting the scope of sci-fi to solely Western influences.

Hopkinson further breaks down the rigid boundaries commonly witnessed between the literary genres of fantasy and science-fiction by emphasizing that one's lack of religious belief should not negate the practice and faith of others. Shawl argues ithat she sees no conflict between science fiction and 'Ifa,' the West African religion she practices: "science […] [is] not at odds with the worldview of Ifa. Nor [is it] automatically excluded from the lives of Ifa's practitioners" (223). While Ifa differs from the specific religious practices Hopkinson engages, a similar ideology is clearly presented in *Brown Girl*: "Mami freely mixed her nursing training with her knowledge of herbal cures" (12). As defined by *The Cambridge Dictionary*, the adverb 'freely' means "without being controlled or limited." This definition powers over the conventional interpretation that would be the juxtaposing depictions of nursing and herbal knowledge as mutually exclusive practices; in fact, they complement each other. In a personal interview, Hopkinson states that the sci-fi and fantastical elements are not that far apart as "religions are alive and people operate in those systems." By attempting to categorize the novel as a fantasy, the label contradicts and restricts the harmonious hybridity between the content and form of *Brown Girl*. It *is* because it takes away from the portrayal of Caribbean culture that Hopkinson carefully establishes the real-life system closely followed by the characters of the novel, emphasizing the "taxonomical division" between genre labels (Shawl 228).

In conclusion, classifying Afro-Caribbean religion and spirituality into a category, engenders a controversial literary predicament, especially when labeling *Brown Girl* a 'fantasy.' Organizing cultural elements of the storyline that demonstrate a belief system that the characters operate in to confront the forces of a post-apocalyptic society under a genre label is thus potentially counterproductive. Labels such as 'fantasy' used towards the movement of collective value within society can diminish its power. This is because it limits the scope of cultural enlightenment amongst readers, therefore disallowing the novel to tear down the walls that prioritize western beliefs to run the narrative within specific genres. Ideally, there would not be such constricting genre labels within literature: this would encourage the growth of important conversations surrounding significant topics that can make an influential change.

Works Cited

Coleman, Monica A. "Serving the Spirits: The Pan-Caribbean African-Derived Religion in Nalo Hopkinson's "Brown Girl in the Ring." *The Journal of Caribbean Literatures*, vol. 6, no. 1, 2009, pp. 1–13.

"Freely." *The Cambridge Dictionary*, https://dictionary.cambridge.org/dictionary/english/freely.

Hopkinson, Nalo. *Brown Girl in the Ring.* Warner Books, New York, 1998.

- - - . Personal Interview. 11 Feb. 2022.

"Meet Four Black Scholars Leading Innovative Research in the Faculty of Arts." *Faculty of Arts*, 1 Feb. 2022, https://www.arts.ubc.ca/news/meet-four-black-scholars-leading-innovative-research-in-the-faculty-of-arts/

Park, Mungo. *Travels in the Interior Districts of Africa*. Bulmer, London, 1799.

Shawl, Nisi. "Ifa: Reverence, Science, and Social Technology." *Extrapolation*, vol. 57, no. 1/2, 2016, pp. 221–228.

Wood, Sarah. "'Serving the Spirits': Emergent Identities in Nalo Hopkinson's Brown Girl in the Ring." *Extrapolation*, vol. 46, no. 3, 2005, pp. 315–326.

Ethnic Conflict and Rebel Governance: The Central African Republic's Contested Sovereignty

—Bernice Wong—

Sovereignty, a complex notion, is the modern embodiment of absolute political authority within a defined territory. Understanding sovereignty, then, involves comprehending the practical and legal aspects of it, better known as *de facto* and *de jure*. By examining the Central African Republic (CAR), a war-torn country that gained the legal right to self-government decades ago, one can analyze the internal and external factors that affect a nation's sovereignty. Despite maintaining *de jure* sovereignty, the legal right to rule, the CAR exhibits an inability to exercise *de facto* sovereignty. *De facto* sovereignty can be defined as "the 'real' act of supreme and absolute power that fully politically separates one political entity from another" (Knotter 119). *De facto* sovereignty therein encapsulates the practical or observed facets of a state's ability to rule. The combination of CAR's violent ethnic conflict, high levels of internal corruption, suboptimal geographical situation, and decade-long civil war, has worked as an insurmountable obstacle to the state's exercise of control. This paper provides evidence as to how these specific contexts of internal and external conflicts have made it increasingly difficult for the CAR to maintain its *de facto* sovereignty.

During France's colonization of Central Africa, the Central African Republic was given significantly less attention than other regions, such as Chad and Gabon. Many citizens were the victims of brutal treatment, exhaustion, and widespread hunger. Central African colonies experienced much harsher rule than those in West Africa, as French colonialists brought little capital and forced exploitative forms of extractive economy on this region (Bernault 19). Moreover, the CAR is rich in mineral deposits, including diamond and copper. Thus, the French saw the CAR as a profitable business, and invested minimally in developing any basic infrastructure such as roads or bridges. To this day, the landlocked country still lacks a railway system of any sort (Pacific 687). When the French withdrew from the CAR, the ethnically divided country was left to establish its own governance practices and traditions, which posed its own set of challenges. For instance, government approaches to security and order in the CAR inherited its violence and brutality from French colonial forces, and these practices are still echoed through its society today. Without any of the CAR citizens having witnessed a well-ordered state, the newly independent post-colonial country plunged into decades of political instability and power abuse.

A lack of stable, secure, and responsible institutions is what often leads to a nation's downfall. A core influencer of sovereignty is the political executive of a state. David Dacko, the first president of the CAR, was "elected" to serve his position for a term of seven years after the state gained independence (Sıradağ 88). The term "elected" is loosely used in reference to how Dacko rose to power. Specifically, Dacko's win can largely be attributed to his close relations with CAR's previous colonial ruler, France. During French colonial rule, those who assimilated to the French way of education and religion prospered at the expense of those who did not. Citizens who were educated during the French colonial rule were in a better place after the state gained independence. Dacko benefitted from this arrangement through his prior participation in a colonial French education program (O'Toole 138). Despite this advantage, Dacko was never able to fulfill his term of presidency because he was overthrown by a military coup orchestrated by the CAR military leader, Jean-Bedel Bokassa. This coup was described as a "straightforward grab for power," easily achieved in an underdeveloped new state (Bradshaw 181). The fundamental aspect of *de facto* sovereignty is a state's ability to have supreme authority over its people within its given territory. A coup d'état is perhaps the most evident sign of a government's lack of authority. All national governments experience some sort of challenge to their rule over time, whether it be civil protest or military uprising. It is through internal state deficits, growing insecurity among the population, and ineffective governance that these challenges to rule can persist long enough to spark a successful coup.

It is important to note that during Dacko's short-lived presidency his practices were far from ethical. He created new high-salary government positions to reward his loyal supporters, thus draining the national budget (Hoogstraten). To strengthen his rule and limit opposition, Dacko made his ruling party the only legal political party, eliminating all competition. The increasing national debt and illiberal government practices were necessary components Bokassa needed in order to take advantage of the CAR. As Dacko focused on rewarding his supporters and solidifying his rule, internal structures needed for ensuring a stable central government were underdeveloped, outlining a clear path to collapse. Bokassa's coup had an apparent immediate effect on the state's sovereignty, as Dacko was not only the government in power but also the government with the French backing.

However, Bokassa's overthrow also had lasting effects on the CAR's governmental structure. Thwarting the initial government invited challenges from the people. Bokassa's bold subversion set dangerous precedent for many coups to come. In over fifty years of independence from France, the CAR has faced an average of one successful military coup per decade (Kewir 120). These coups did not occur by chance but were the result of one illiberal government being replaced by another. The vicious cycle of one military coup following another ultimately led to an unstable, inefficient, and illegitimate central government, making it increasingly difficult for the government to maintain *de facto* sovereignty.

National governments coming into power through military force or political intimidation often face a lack of international recognition, caused by a wider question of legitimacy. For instance, the CAR government was suspended from the African Union after Michael Djotodia's 2013 coup. Throughout this three-year suspension, all 54 African Union members were called to "impose sanctions" and "travel restrictions" on the country (Dixon). Though international recognition is not the only determining factor of sovereignty, it opens a state up to trade and allyship, positively contributing factors to *de facto* control. These factors are especially vital for a land-locked country. The legitimacy of a government occurs when, "the actions of an entity are desirable, proper or appropriate within some socially constructed system of norms, values, beliefs and definitions" (Suddaby 451). As mentioned earlier, Dacko was overthrown by Bokassa, Bokassa by French troops, and so on.

This chain of overthrows affects not only the international perception and recognition of a state, but also the domestic support of its citizens. A justly ruling leader or party is often framed by the notion that it has consent from the public to exercise its governmental functions. Without consensus that the constituency in power is legitimate, *de facto* sovereignty becomes challenging to maintain. As Bruce Gilley notes in his article about political legitimacy, "States that lack legitimacy devote more resources to maintaining their rule and less to effective governance, which reduces support and makes them vulnerable to overthrow or collapse" (499). Thus, many were undermined by the lack of support from their fellow constituents, leading to more empowered politicians and military leaders rising to power illegitimately. This lack of support framed by an illegitimate government made it more difficult for the party in power to control and appease the population.

Another key influencer of sovereignty is sufficient judicial control. If a crime is committed, the perpetrator must be brought to trial, regardless of their societal standing. Dacko's and Bokassa's governance styles, though very different, were both shaped by the large amounts of national debt they produced through financial corruption of donor funds. To some degree, corruption exists in all countries around the world. However, corruption levels in the CAR are rather alarming. The CAR's 2021 Corruption Perception Index score is 24/100—zero being "highly corrupt" and one hundred being "very clean." A score of 24/100 implies a weak to non-existent anti-corruption framework and high levels of governmental power abuse. The problem with corruption in nations is that it reflects a lack of respect for the law and the actors behind it. Corruption affects "economic growth, discourages foreign investment, diverts resources from infrastructure development, health and other public services" (Kumar 419). Corruption therein presents itself as a serious threat to state authority and *de facto* sovereignty. Despite being the recipient of many donations from foreign countries and NGOs, the CAR itself remains highly underfunded due to corruption being conducted by numerous government officials. Through decades of "selfishness dictatorship," financial corruption wreaked havoc on the nation, affecting the most vulnerable citizens (Pacific 685). Without leaders in power being held accountable by the judicial branch, there was no incentive for them to act differently. Effective and strong criminal justice hinders financial crime. A key component of sovereignty is authority: economic and judicial. Since the presidents of the CAR could not control corruption at multiple levels of the government, it has negatively affected the country's *de facto* sovereignty.

The basis of sovereignty is territory, and the CAR's *de facto* sovereignty is diminished by its geographical situation and lack of control over its six regions. For example, Louisa Lombard's research argues that in the northeastern borderlands of the CAR, the "fundamental prerogative of sovereignty, exercising violence, is performed by many different people" (1066). The state of the government's disengagement from this part of the country emphasizes that its *de facto* sovereignty is almost nonexistent in this area. This disengagement is a result of the low population count because of 19th and 20th-century slave raids. These slave raids penetrated Central Africa from every direction, and the northeastern borderlands still have extremely low population density due to these raids (Bradshaw). The population density is a factor as to why the government does not invest its interest in these areas, resulting in an absence of organized control. Another factor caused by an absence of organized control is civil unrest. When citizens are exercising violence against one another and receiving little to no consequences, it is a direct reflection of the state's inability to effectively control its population. Without unity among its citizens, the CAR becomes more vulnerable to unexpected coups and attacks.

The issue of territorial control spreads far beyond the CAR's cities and neighborhoods: it also involves its neighboring states.

Geographical situation, an uncontrollable influence on CAR's sovereignty, is yet another challenge on *de facto* control. The state is bordered by six African states: Chad, Sudan, South Sudan, Uganda, Democratic Republic of the Congo, Republic of the Congo, and Cameroon, all of which are developing nations tackling issues ranging from rapid environmental degradation and famine to weak governance and instability. As Emizet Kisangani explains, "The borders between CAR and its neighbors are often crossed without hesitation in times of war by both rebel groups and government troops" (49). This is a clear territorial issue at play which is exemplified by CAR's lack of control over its borders. There is no "defined territory" when a country's borders are not secure. This absence of control over its borders is closely associated with the corruption of CAR's government. When government officials participate in financial corruption, they take funds away from other sectors of the government such as the military. This corruption results in a lack of military funds which allows surrounding rebels and soldiers to cross into CAR territory with little to no opposition (Pacific 686). The 2013 Séléka invasion was largely made possible by CAR's ineffective border control. In this scenario, the combination of corruption and geographical proximity to war-torn nations contributes negatively to CAR's *de facto* sovereignty and its overall ability to exercise power.

Finally, the ethnic conflict between Muslims and Christians in the CAR is categorized as the most detrimental influence on the country's *de facto* sovereignty. In 2012, over 5,000 government rebels, known as the Séléka, crossed CAR borders from Chad and Sudan and immediately assumed control of the capital through a military coup (Klosowicz 32). The Séléka rebels, mostly comprised of Muslims, gained control from President Bozizé under the accusation that the president was not complying with the 2007 peace agreement, which promised aid and employment for rebels who laid down arms (Vlavonou 321). The most obvious sign that the CAR's ability to exercise sovereignty collapsed is that it lost its monopoly to use force within its territory. Bozizé was unable to defend his borders against this attack, which resulted in the CAR spiraling into chaos with a militant group in power. Thousands of Séléka soldiers committed theft, rape, and extortion against CAR citizens as they strengthened their power in the capital (Klosowicz 40). Lucas Knotter's definition of *de facto* sovereignty being the "'real' act of supreme and absolute power" is exemplified here (119). This definition conveys that the government's responsibility is to use its absolute power to protect not only the security of the state, but the safety and security of the people. When thousands of CAR citizens are the victims of atrocious crimes, it is evident that the state's *de facto* sovereignty has been influenced in a negative way. Furthermore, allowing thousands of Chad and Sudan's Séléka soldiers to take control of the capital reflects that the CAR has lost its ability to govern without interference from other states, a key component to exercising sovereignty. The direct result of the government's inability to defend its citizens resulted in the creation of the anti-Balakas, a Christian self-defense group formed as a response to the violent acts of the Séléka soldiers (Kisangani 34). The creation of this self-defense group highlights the government's neglect of its responsibility to assume control within its territory. Military defense is a government's responsibility, not meant to be assumed by the people. It is remarkable—and worrying—just how many citizens of the CAR have been displaced and impacted by both the Séléka and anti-Balaka rebels.

It is evident that the CAR has experienced a troubled history from the date of its independence to the present day. The continuous military coups have undermined the state's legitimacy and thus its *de facto* sovereignty. Moreover, corruption at all levels has affected not only the accountability and transparency of the government but has caused financial underfunding in the military sector leading to inefficient border control. This ineffective border control only further contributes to the CAR's unfortunate geographical situation of being a landlocked country surrounded by war-torn nations. Finally, the ethnic conflict in the CAR has proven to be one of the most detrimental influences in the country's *de facto* sovereignty. These ethnic and religious divisions still remain strong within the country's current political climate. Sovereignty is not a concrete term influenced by a finite number of factors. It is a multifaceted concept formed by a mélange of internal and external factors. At its core, the CAR's history and current events serve as an intersection of conflict and obstacle in the struggle for *de facto* sovereignty.

Works Cited

Bernault, Florence. "Colonialism in West Central Africa." *Oxford Research Encyclopedia of African History*, Sept. 2021, pp. 1–44.

Bradshaw, Richard, and Juan Fandos-Rius. "Central African Republic." *Oxford Bibliographies*, edited by Todd Hallman, 2013, p. 588.

Bradshaw, Richard. "Dark Age: The Political Odyssey of Emperor Bokassa." *The International Journal of African Historical Studies*, vol. 32, no. 1, 1999, pp. 180–2.

Dixon, Robyn. "African Union Suspends Central African Republic after Coup." *Los Angeles Times*, 25 Mar. 2013, www.latimes.com/world/la-xpm-2013-mar-25-la-fg-central-african-republic-20130326-story.html.

Gilley, Bruce. "The Meaning and Measure of State Legitimacy: Results for 72 Countries." *European Journal of Political Research*, vol. 45, no. 3, 2006, pp. 499–525.

van Hoogstraten, Jan S.F. et al. "Central African Republic." *Encyclopedia Britannica*, 8 Feb. 2022, www.britannica.com/place/Central-African-Republic.

Kah, Henry K. "a Insurgência Séléka e a Insegurança Na República Centro-Africana Entre 2012 e 2014." *Revista Brasileira De Estudos Africanos*, vol. 1, no. 1, 2016, pp. 40–66.

Kewir, James. "Rethinking Regional Security in Central Africa: The Case of the Central African Republic." *International Journal of African Renaissance Studies*, vol. 15, no. 2, 2020, pp. 115–33.

Kisangani, Emizet F. "Social Cleavages and Politics of Exclusion: Instability in the Central African Republic." *International Journal on World Peace*, vol. 32, no. 1, 2017, pp. 35–59.

Klosowicz, Robert. "Central African Republic: Portrait of a Collapsed State after the Last Rebellion." *African Studies*, vol. 13, no. 42, 2016, pp. 33–52.

Knotter, Lucas. "The De Facto Sovereignty of Unrecognised States: Towards a Classical Realist Perspective?" *Ethnopolitics*, vol. 18, no. 2, 2019, pp. 119–38.

Kumar, C. Raj. "Corruption, Human Rights, and Development: Sovereignty and State Capacity to Promote Good Governance." *Proceedings of the Annual Meeting—American Society of International Law*, vol. 99, 2005, pp. 416–19.

Lombard, Louisa. "Denouncing Sovereignty: Claims to Liberty in Northeastern Central African Republic." *Comparative Studies in Society and History*, vol. 60, no. 4, 2018, pp. 1066–95.

Lombard, Louisa, and Sylvain Batianga-Kinzi. "Violence, Popular Punishment, and War in the Central African Republic." *African Affairs*, vol. 114, no. 454, 2015, pp. 52–71.

Murray, Elizabeth, and Fiona Mangan. "The 2015–2016 CAR Elections, A Look Back: Peaceful Process Belies Serious Risks." *US Institute of Peace*, 2017, pp. 1–12.

O'Toole, Thomas. "'Made in France': The Second Central African Republic." *Proceedings of the Meeting of the French Colonial Historical Society*, vol. 6/7, 1982, pp. 136–46.

Pacific, Yapatake Kossele Thales. "Fragility of State in Central African Republic: An Econometric Approach to Efficiency Understanding." *Global Business Review*, vol. 21, no. 3, 2020, pp. 681–97.

Sıradağ Abdurrahim. "Explaining the Conflict in Central African Republic: Causes and Dynamics." *Journal of Transdisciplinary Studies*, vol. 3, Mar. 2016, pp. 86–103.

Suddaby, Roy. "Legitimacy." *The Academy of Management Annals*, vol. 11, no. 1, 2017, pp. 451–78.

Vlavonou, Gino. "Understanding the 'Failure' of the Séléka Rebellion." *African Security Review*, vol. 23, no. 3, July 2014, pp. 318–26.

The City of Vancouver's Actions for the 2010 Olympics and its Long-Term Impact on Vancouver's Homeless Youth

—Cedric Lin—

It is summer of 2021 and the Canadian Olympic Committee announces plans to consider a 2030 Olympics bid for Vancouver, reports the *Daily Hive* (2021). If Vancouver is to host another Games, the City of Vancouver (CoV) would play an influential role in decision-making processes. However, the CoV's actions, especially recently, have been debated. In 2020, Jordan Armstrong and Simon Little reported on Global News that during the COVID-19 pandemic, the city purchased office chairs, each at $1,500 Canadian dollars, when many businesses and families suffered from a lack of income. This decision understandably caused outrage among citizens for the CoV's lack of consideration for its residents. In a similar standpoint, hosting the 2030 Olympics would reallocate much of the CoV's funding for needs that could better benefit residents. Without sufficient conversation on the negative impacts from the 2010 Olympic Games on the homeless crisis, the government may only aggravate this situation by hosting another Games. Jacqueline Kennelly, a sociologist at Carleton University, asserts that the Olympic Global Committee has often portrayed the Olympics as a force for good for its economic and urban benefits—I do not doubt that the City made similar claims. While the 2010 Olympic Games perpetuated certain goals which may have benefitted a group of citizens, many of the most marginalized populations, like homeless youth, have borne a disproportionate amount of negative effects. As Kennelly tells us, we can never interpret messages without considering the influence of the authority since they create the foundation to make sense of what is 'right' (148–149). We must then challenge the pure benefits touted about the 2010 Olympics by authorities and attempt to uncover any hidden consequences. Hence, I will argue that the 2010 Olympics and the CoV's actions deeply impacted the homeless youth population on a long-term scale. By applying the growing body of research on being a host city, the following essay will re-evaluate the impacts of an Olympic Games by focusing on effects specific to homeless youth who may have been most disproportionately devastated by the 2010 Olympics and may once again be disadvantaged with a 2030 Olympics bid.

Hosting the 2010 Olympic Games came with many implications—the most notable ones are significant expenditures and urban regeneration. According to Matt Weaver, urban regeneration is the investment of public or private funding, in this case public funding, into infrastructure to improve the area's economy. One example of a major public expense and urban regeneration was the Canada Line Skytrain, which was not a priority for Vancouver's regional transportation authority. The Skytain would not only carry tourists from the Vancouver International Airport to Downtown Vancouver, but it served as a method of urban regeneration for all areas that bordered its travel route. Vladimir Bajic has shown that housing values increase with the increased presence of transportation (i.e. Vancouver's Skytrain). Yet, Nathan Edelson, an adjunct professor at the University of British Columbia, observes that the government made the investment because it "was only prepared to help fund a line that would gain national and international attention" (819). This demonstrates that the government's priority has started to shift from serving its citizens to serving the perception of visitors, as we will continue to see this patten throughout the paper. One homeless youth describes that the government "do[es]n't have any money to spend on low-income housing because they're spending all the money on the Olympics" (Kennelly 19). This remark is backed by facts of significant public expenditures focused on short-term goals such as pleasing the 2010 Olympic visitors, while disregarding pressing issues like the homeless crisis. Such public expenditures may have had a notable yet indirect impact on homeless youth, but their impact is incomparable to the marginalization and lack of morality from urban regeneration efforts, carried out by the CoV through security, gentrification, and poverty management.

The CoV's security efforts ranged from policing streets to establishing a well-known presence in certain districts. For the 2010 Olympic Games, police presence amounted to 15x the normal amount with an increase in security budgets for the Games from $175 million to $850 million, Kennelly identifies. Rather than using the large security force and budget to protect the Olympic Games as a global spotlight from external threats, like acts of violence or terrorism, security focused on the 'threats' from inside. Many homeless people spoke about their increased encounters with police over minor acts. Justine, a homeless person, described to Kennelly her experience of throwing a cigarette on the ground where "they'll like stop you and charge you for that. [For] littering...[when] there's tonnes of butts on the ground" (9). The implication from Justine's experience is that such an unreasonable encounter would not have occurred prior to Vancouver's commitment to host the Olympic Games. However, the police tried to avoid charging the homeless persons because it would raise the crime statistics and make their inhumane actions much more transparent. Between 2006 and 2011, Vancouver experienced the largest changes in criminal charges for mischief in 2008 and 2009, two and one years before the Olympic Games respectively—2008 experienced a 20% increase, while 2009 experienced a 18% decrease (Vancouver Police Department). For comparison, 2007, 2010, and 2011 only experienced changes within 5%. Hence, we can better understand how the police threatened homeless persons without attracting large media or public attention. Youth also reported that they were harassed by police when out of media or tourist view (Kennelly 17). This scenario supports the notion that the CoV aims to shape an image of Vancouver, but that image is superficial and disregards Vancouver's reality.

Philip Boyle, a sociologist at the University of Waterloo, and Kevin Haggerty, a sociologist at the University of Alberta, report in one of their papers that the Granville Entertainment District was filled with uniformed security guards who acted as the "'street *concièrge*'...and as 'eyes and ears' for the police" (3193). These security guards would then increase their presence and more effectively clean streets, as demanded by the security mandate. However, in carrying out their duty, security personnel lacked morality. Marianne was eight and a half months pregnant when she was told to leave by a security officer in the Granville Entertainment District. "They're like 'we don't care ... we're trying to make our city look more nice,'" and made her move away (Kennelly 16). Is this how the government should treat their people? Marianne's experience highlights the importance of the 2010 Olympics to the CoV, proving that the CoV put its image before its citizens. Security enforcement would not protect the longevity and safety of its people, but rather pursue short–term publicity in showcasing the 'best' of Vancouver.

In the CoV's ongoing gentrification, the City of Vancouver and its police force carried out actions that can be divided into two forms of criminological thought: (1) the 'situational crime prevention' theory, where crimes are reduced by shaping a place to be less conducive for misconduct; and (2) the 'broken windows' theory, where crimes are reduced by the assumption that small acts lead to larger misconduct. The CoV incorporated the 'situational crime prevention' theory by adding wider sidewalks/bike lanes, public art, and small performance spaces to increase "pedestrian presence and street vibrancy" (COV qtd. in Boyle and Haggerty 3191–3192). In subtle ways, these provided some benefits to homeless youth by improving the streets that some would nevertheless end up in, due to poorly maintained housing sites. However, as this paper later explores, homeless youth could not even take advantage of such improved streets. These streets were purposed for and only for Olympic visitors and the global community. Kennelly stresses that these improvements to the streets, however, also pushed homeless youth away since many suffered from crowd anxiety due to their troubled pasts, a common theme among homeless youth. While both theories had a positive and negative impact on homeless youth, the 'broken windows' theory had larger implications on homeless youths' experiences. The CoV used the 'broken windows' theory by adding more police patrols on streets, more street spot checks, and more by-law ticket issuances, according to Kennelly, as we explored earlier in this paper. Kennelly reasserts in the same paper that the Assistance to Shelter Act, dubbed the "Olympic kidnapping act" by homeless persons and their advocates, allowed police to remove people sleeping on streets. Some homeless people, and naturally youth, were "given bus tickets out of the city … or given money to leave Vancouver and move to nearby cities" (Kennelly 14). This action is evidence of both the 'situational crime prevention' theory and the 'broken windows' theory: places may be less conducive of crime with fewer potential actors and partners to carry out, cover for, or encourage misconducts; and the CoV prevents even the smallest misconduct to take place by taking potential actors 'out of the equation.' Through both theories, the CoV further marginalized an already marginalized population as temporary tourists entered the city, a stark demonstration of the CoV's voracious pursuit of perfection for the Olympic Games. The CoV clearly made and gave way to more 'desirable populations' by pushing away its 'less appealing' residents through accelerated gentrification.

The CoV and the province built a poverty management infrastructure that, instead of making homeless youth feel at home, served as a superficial action that did not consider its residents' wellbeing. Danya Fast, an anthropologist at the University of British Columbia, and David Cunningham, a sociologist at Washington University in St. Louis, acknowledge that the CoV implemented widespread needle distribution sites, heroin maintenance trials, and a supervised injection facility—considered a world-class model. The CoV, along with the provincial and federal government, purchased 24 Single Room Occupancy buildings and constructed 12 supportive housing sites, among other social service initiatives. However, youth still felt isolated and having lost their freedom from the CoV's programs, which seemingly sought to control their lives and force them to take medication—those who took the medication were turned into "zombies," as described by residents (Fast and Cunningham 251). While the government purchased several low-income housing sites, their lack of building maintenance and resident care has led to the dislocation and further marginalization of youth. Some homeless youth chose to sleep on the streets to avoid the housing conditions, but as one homeless person described in one of Fast and Cunningham's papers, "it seems like you aren't really allowed to be homeless in downtown Vancouver anymore" (245). This reflects the imposed reality, caused by the 2010 Olympics, that most homeless youth are constrained to poorly maintained housing sites. The CoV's determination to 'clean up the streets' is evidently steadfast and strong. When Patty, another homeless person, got endocarditis, she ended up in the hospital and described herself as "kind of lucky" to be away from the housing site, as Fast and Cunningham reiterate. Contracting an illness may require Patty to endure endless pain, but even then, Patty considers it a better option than to live in one of the housing sites kept in inhumane living conditions—buildings are bug-infested with clogged and overflowing sinks and toilets, according to the two scholars. The scholars also describe that while the youth dreamed of nine-to-five jobs, exciting careers, and starting a family, their plans are made difficult and hopeless in such living conditions. We must keep in mind that these youth are young and need support, as the future generation of Vancouver's citizens. Fast and Cunningham emphasize that Patty, alone, has been evicted and transferred through four different housing sites within four years. With much uncertainty over their housing, caused by poor living conditions and continuous displacement, these youth can easily be overwhelmed by insecurity and anxiety that can plague their everyday life. One example is Ajax who describes his anxiety from "being around heavy crowds and energy" as an overwhelming mental state and not just a feeling or reaction to the circumstances (Kennelly 157). Furthermore, society should not be surprised if these youth are disapproved on social 'norms' like dressing/grooming styles and speech/language skills given that they grew up in inhumane living conditions—youth are still developing and would understandably be shaped by their environment. Living in a destitute place and continuing to be marginalized by authorities, who are supposed to help, would only undermine the progression of growth for the youth.

The CoV's actions for the 2010 Olympic Games have shown a stark repositioning in the government's intended purpose in serving its region and people. We cannot deny that the 2010 Olympic Games have been a catalyst for some positive change, including a new and much-celebrated system of community care and new infrastructure—however effective such facilities may have been towards all citizens and their social backgrounds. Nevertheless, these implementations, along with subsequent actions on security, gentrification, and poverty management, have made a lasting and negative impact on the City, specifically marginalized homeless youth. As Kennelly describes, the CoV has left a security legacy (not a social legacy), city marketing (not more citizen rights), and a city not for homeless youths (and more opportunities) but for the desired populations. While the 2010 Olympic Games has brought both positives and negatives to Vancouver, the conversation of its negatives can be considered a 'taboo' subject. If Vancouver is to host the 2030 Olympic Games, we have less than 8 years to reconcile with the reality of the 2010 Olympics negative effects and work to ensure that any future hosting of Games will benefit, and hold politicians and elites accountable to, all citizens, regardless of social status. While officials have touted benefits that the Olympic Games can bring, this research and conversation have been specific to mid– and high–income populations. The conversation on the negative effects caused by the Olympic Games can benefit from further research on the positive effects that did bring benefits to the most marginalized populations, like homeless persons and youth, to better understand how the CoV and governments can move forward by perpetuating the positive benefits of being a host city and mitigating the negative effects.

Works Cited

Armstrong, Jordan, and Simon Little. “City of Vancouver loads up on new, high-end furniture amid COVID-19 cash crunch.” *Global News*, 16 Sept. 2020, www.globalnews.ca/news/7339783/vancouver-city-hall-furniture/.

Bajic, Vladimir. “The Effects of a New Subway Line on Housing Prices in Metropolitan Toronto.” *Urban Studies*, vol. 20, no. 2, 1983, pp. 147–158.

Boyle, Philip, and Kevin D. Haggerty. “Civil Cities and Urban Governance: Regulating Disorder for the Vancouver Winter Olympics.” *Urban Studies*, vol. 48, no. 15, 2011, pp. 3185–3201.

Chan, Kenneth. “Canadian Olympic Committee to Seriously Consider Vancouver 2030 bid.” *Daily Hive*, 3 Aug. 2021, www.dailyhive.com/vancouver/vancouver-2030-olympic-winter-games-bid-coc-consideration.

Edelson, Nathan. “Inclusivity as an Olympic Event at the 2010 Vancouver Winter Games.” *Urban Geography*, vol. 32, no. 6, 2011, pp. 804–822.

Fast, Danya, and David Cunningham. “‘We Don’t Belong There”: New Geographies of Homelessness, Addiction, and Social Control in Vancouver’s Inner City.” *City & Society*, vol. 30, no. 2, pp. 237-262.

“Historical Year-End Neighbourhood Statistics.” *Vancouver Police Department*, 2022, www.vpd.ca/crime-statistics/.

Kaplanidou, Kiki, and Kostas Karadakis. “Understanding the Legacies of a Host Olympic City: The Case of the 2010 Vancouver Olympic Games.” *Sport Marketing Quarterly*, vol. 19, no. 2, 2010, pp. 110–117.

Kennelly, Jacqueline. “Symbolic Violence and the Olympic Games: Low-Income Youth, Social Legacy Commitments, and Urban Exclusion in Olympic Host Cities.” *Journal of Youth Studies*, vol. 20, no. 2, 2017, pp. 145–161.

Kennelly, Jacqueline. “‘You’re making our city look bad’: Olympic Security, Neoliberal Urbanization, and Homeless Youth.” *Ethnography*, vol. 16, no. 1, 2015, pp. 3–24.

Kennelly, Jacqueline, and Paul Watt. “Sanitizing Public Space in Olympic Host Cities: The Spatial Experiences of Marginalized Youth in 2010 Vancouver and 2012 London.” *Sociology*, vol. 45, no. 5, 2011, pp. 765–781.

Weaver, Matt. “Urban Regeneration - the Issue Explained.” *The Guardian*, 19 Mar. 2001, https://www.theguardian.com/society/2001/mar/19/regeneration.urbanregeneration1.

Reviews

CAPCON Review: The Many Disguises of Oppression

—Shuya (Joshua) Fan—

Oppression is the common thread woven through the many presentations at CAPCON 2022. Despite the diverse range of topics, many of the presentations share the common theme of entities and people with power actively exploiting it for their own ends, at the expense of the weak or powerless. From colonialism to media, oppression seems to rear its ugly head wherever we turn.

The discussion on oppression began even before any of the CAP students walked up to the podium. Professor Anne Stewart opened the conference by speaking about the newly discovered bodies of Indigenous victims in residential school gravesites. The lingering aftermath of settler-colonial oppression is also recognised in the land acknowledgements. They remind us once again of how settlers used physical force to seize land from Musqueam people, land which we now live and study on.

Although European colonialism demonstrates how imperialist nations actively work to oppress smaller ones, states can also exploit others through inaction. In events like the current invasion of Ukraine, the veto power of the permanent members of the Security Council limits the UN's ability to aid countries in need. Currently, it is Russia that is taking advantage of this power, but it is not alone in doing this. In CAPCON's multimedia showcase, the professional-looking comic "Permanent Security, Permanent Failure" by Vivian Liu shows that the US behaved similarly, vetoing a resolution calling for an end to US support for rebels in Nicaragua. There is no easy solution to the problem of permanent members of the Security Council, but the comic does invite the reader to consider how the powerful states of the world continue to use their power to serve their own interests while hurting vulnerable states.

Oppression is not limited to the international level, as shown by municipal governments' mistreatment of residents. In a presentation on "Governmental Action for the 2010 Olympics and its Long-Term Impact on Vancouver's Homeless Youth," Cedric Lin discusses how the Vancouver government prioritised visitors at the expense of its homeless youth. Actions, such as increasing police presence and designing more open infrastructure, displaced the vulnerable youth. Sadly, this neglect of residents' interests is nothing new. Host cities for the Olympics have long displaced their vulnerable populations in a bid to improve their image. When faced with the choice of prestige or protecting the vulnerable, governments have demonstrated that the former is more attractive.

If governments are unable to resist oppressing vulnerable groups of people, corporations are even more likely to give in to the temptation. The presentation "The Fusion of Luxury and Hip Hop: The Creation of a Culture" by Moyowa Ometoruwa reveals how luxury brands use hip-hop and other elements of Black culture to profit from low-bincome Black communities. By associating lack culture and artists with luxury brands, fashion companies encourage low-income individuals to purchase frivolous items they cannot afford, keeping them trapped in poverty. This is akin to a more deliberate and insidious version of the poverty cycle, except it is orchestrated by corporations.

Customers are not the only people corporations use for profit. In "Contemporary

Rape Culture: Restaurant Workers, Emotional Labour, and Sexual Harassment," Nyla Nguy explains how restaurants place emotional labour on female employees by coercing them into flirting with customers. A similar problem occurs in the movie industry, as "The Intersection of Emotional Labour and Gigwork; an Actor's Dilemma" by Giorgia Monro showed. She discusses the exploitative nature of the movie industry. What was surprising was just how high the rates of sexual assault were among auditioning actresses. This might not be news to anyone who has heard of the #MeToo movement, but for once, statistics do seem to shed more light on the prevalence of the problem than the accounts of individual victims.

Part of the reason why oppression remains pervasive is that those with power find ways of maintaining their hold on it. One way of achieving that is through media. One such example is the film *The Kissing Booth*. Through the creative format of a "Car Conversations Podcast" episode, Viaan Wu points out the elements of toxic masculinity and misogyny in a popular film, manifested in the film's tolerant attitude toward sexual assault. Such portrayals of problematic behaviour foster acceptance of it and perpetuate the issue.

However, the power of media is not solely in what is shown but also in what is not shown. The presentation "Removal of Interpretations" brings up the issue of government censorship of films in China. As part of the effort to control what its citizens know, the authoritarian Chinese government limits the import of foreign films and has banned the distribution of films deemed problematic. Another tactic it employs is cutting out scenes critical of China or mature content. And it is not just films that authoritarian governments censor. In a presentation on "International News Coverage of China, International Relations and Media Objectivity," Emma Martin-Rousselle discusses the issue of government control of the news. State newspapers of authoritarian governments sometimes withhold true information while planting disinformation. By controlling what people see, the people in positions of authority can mould the mindset of the masses to discourage challenges to their power.

The diversity of topics among the presentations discussed here reflects oppression's various disguises. Oppression can and does take place between individuals, groups, and nations. It is a self-perpetuating problem that requires active intervention to stop. The issue then becomes "Do we want to do anything about it?" Judging from the presentations, the students of CAP are clearly saying "Yes."

Community Engaged Learning Review: Media Studies

—Jodie Leung—

This year, the Media Studies stream presented the opportunity of attending the 25th edition of the Vancouver Asian Film Festival (VAFF) as a part of my community-engaged learning experience with the Coordinated Arts Program. The festival took place over 11 days, with VAFF In-Theatre events taking place in-person and the VAFF on-Demand programs virtually through online streaming.

The Vancouver Asian Film Festival is dedicated to celebrating the work of Asian filmmakers and spreading Asian voices in North American cinema. The theme of this year's festival was "Past, Present & Possibilities," encapsulating the bold spirit of talented Asian directors, writers, and producers through amplifying their inclusive works to diverse audiences in Vancouver. The festival featured a variety of Asian Canadian and Asian American works that authentically portray the stories of Asian culture and identity. Some of the works presented include *Wuhan Wuhan*, a documentary filmed during the peak of the pandemic in Wuhan city, *Bangla Surf Girls*, which followed three Bengali girls who dream of escaping their difficult lives in Cox's Bazar, and *Parabola,* a neo-noir drama about the story of a single Japanese American mother trying to reconcile with her father.

The first part of my experience with the festival was attending a talk by Barbara Lee, the founder and director of VAFF, on Asian representation in Hollywood and the film industry. Lee is well recognized in the broadcasting industry for her work as a journalist and reporter, and since then she has branched out to supporting North American Asian artists in mainstream media, where a lack of Asian representation has always been a prevalent issue. Throughout the history of cinema, Asian actors and actresses have been excluded in favour of white actors practicing yellowface. Asian women were often fetishized and hypersexualized, portrayed as submissive or under the stereotype of the dragon lady. Lee also presented the reasons behind why anti-Asian racism continues to be endured on-screen, as Hollywood argues that market demand overrides representation and racial equality in cinema, leading to continued erasure and whitewashing in film and television.

In an industry ruled by the largely white and male bourgeoise, Lee founded the festival to return control of telling Asian stories to Asian filmmakers and actors. As a student of Asian ethnicity myself, it was imperative that I got a deeper insight into the harmful stereotypes embedded into the media throughout history and Hollywood's colourblind racism which has led to a huge lack of Asian representation in the industry.

On November 5th, I had the opportunity to attend the Canadian Premiere of Debbie Lum's eagerly anticipated documentary *Try Harder!* in person. The film presents the stories of a group of high-achieving Asian American students at Lowell High School in San Francisco going through their college application process, documenting their struggles with interpersonal relationships and coping with the high standards set by those around them and themselves. This film resonated with me as an Asian student who had just gone through the process not too long ago. The stereotype of "the model minority" which was heavily referenced in the film was not at all unfamiliar to me. However, I had never realized the severity of these issues in the US, in particular with how heavily students were discriminated against because of their race. As the majority of the student body at Lowell High School were Asian, many students' academic achievements were written off and only seen as the average standard, making it more difficult for students to stand out despite their outstanding performance in their academics and other fields.

Director Debbie Lum took great care in capturing aspects of the students' lives beyond their studies, going against the stereotypes of Asian students as nothing beyond their academics. The film does not go out of the way to point to a resolution to the issues of racial discrimination presented, and instead highlights these issues as ever-present, even in the background of the subjects' lives now. The conclusion of this film speaks to the changes we have yet to observe with racial discrimination against Asians in North America, tying in with the Elimin8Hate campaign which was also presented in this year's festival on being proud of our ethnic identity and reclaiming our name.

A unique opportunity that came with the premiere was an exclusive Q&A session with a subject of the documentary who shared her experience being a part of the film and how her life has changed since then. The session also included the producer of the documentary who spoke about how the film was conceptualized and produced. Hearing about the film from people who were so closely involved and whose stories were on full display gave it a stronger sense of authenticity. It is rare to find a film that perfectly encapsulates the Asian high school experience yet remains tied to real life as our subjects do not always get what they want, and in fact come across many obstacles that stop them from achieving what was expected of them.

Following the festival, we had the opportunity to write reviews for the films in ASTU 100, where discussion posts were made followed by an immersive discussion session with our groupmates on how the films reflected our own experiences and how they contributed to the progression of Asian representation in media. Conversations on how our media landscape is becoming more inclusive are imperative in pushing the media industry to become more diversified, recognizing the need for progression in new media and gaining perspective on individual experiences with increased exposure. Our reflections on the films were also featured on the CAP Instagram page in support of the festival.

Experiences such as the Vancouver Asian Film Festival play a huge part in exposing audiences to works that accurately represent the Asian experience and Asian culture that go beyond pre-existing stereotypes as a result of lack of representation in the past. With easy access to the events both in-person and virtually, media consumers all over Vancouver and globally can gain access to authentic and diverse films. This was a fascinating experience in engaging with the wider film industry in Vancouver and with Asian media creators, who now have the opportunity to express their cultural identity and their stories to the world.

Works Cited

"About VAFF." *Vancouver Asian Film Festival (VAFF)*, vaff.org/about-vaff/.

Lum, Debbie, director. *Try Harder!* Independent Television Service, 2021.

"2021 Season and Festival Information." *Vancouver Asian Film Festival (VAFF)*, vaff.org/2021-overview/.

Community Engaged Learning Review: Globalisation, Power, and Society

—Sofia Wind—

This year in the Globalisation, Power, and Society (GPS) stream of the CAP program we incorporated the method of community-engaged learning (CEL) as a module in our ASTU class focused on the history of displacement in Vancouver. Through this module we explored the ways in which BC, and Vancouver specifically, has had a long past of assimilating and displacing minority groups. Students had the option to visit various spots around Vancouver that highlighted this past, including Chinatown, the Black Strathcona Resurgence Project, the Japanese Memorial in Stanley Park, and the Reconciliation Pole in UBC. Going out into our city and witnessing these monuments provides a connection that you could not get by just learning about it in a classroom. It was one of the most impactful experiences in the GPS stream, and a number of students were so positively affected that it went on to become a roundtable at our yearly CAPCON.

With a small group in my class, I visited Vancouver's Chinatown and explored their stores, architecture, and history as displayed in the Chinese Storytelling Centre. The Chinese Storytelling Centre details the experience of Chinese people both in Vancouver and Canada as a whole. The centre is part of a larger movement in Chinatown that is reclaiming their history. When understanding Canada, it is essential to recognize and understand the extreme discrimination Chinese Canadians have faced for more than the past hundred years. Canada has a long history of blatantly racist acts against Chinese people, such as the Chinese Head Tax from 1885 to 1923 (Chan) or the Chinese Exclusion Act passed in 1923 (Benivolski), both meant to displace or keep Chinese people out of Canada once the government was not able to exploit their labour for the Canadian Pacific Railway anymore. Members of Chinatown have been constantly fighting for their neighbourhood, especially since the Freeway Fight in the 1970s against the proposed freeway being built in the middle of Chinatown and forcing the residents out of their homes without providing enough warning or money. Chinatown is vital for creating belonging as it brings together the past, present, and all the hopes for the future. This experience integrated the knowledge on the history of Vancouver's Chinatown that I learnt in class with an understanding of Chinatown as a community that could not simply be gained in a classroom. It has expanded my understanding of education and the value of incorporating current issues into academic settings.

Another aspect of our CEL module was guest lectures from powerful BC figures, such as Wayde Compton, Anthonia Ogundele, and Francisco-Fernando Granados, who reminded us of the importance of learning the history and acknowledging the tragedies that have occurred in BC. Each of these speakers come from different backgrounds and work to raise awareness of various experiences of discrimination, assimilation, and displacement through varied forms of art, writing, and organizations. The opportunity to hear from such knowledgeable speakers was so engaging, especially as these speakers wove in their own personal experiences and passion about these subjects. It was inspiring to see people use art and their past academic education to counteract the erasure of Canada's discriminatory past, spread awareness on ongoing issues, and build a progressive future.

The last main aspect of our CEL module was a visit from a city representative that came to educate us on different ways to get better involved with our city, and a guest lecturer from City Studio that discussed the many different aspects of municipal government, what services they provide, and our place as citizens in Vancouver. Both events culminated in class discussions on our participation within our municipality and the reflection on what areas of any city create the strongest sense of community. Students mentioned their appreciation for their city's community centres, green spaces, and schools, especially as they formed many fond memories and opportunities thanks to these services. In terms of civilian participation, the importance of voting, volunteering, attending city council meetings, and reaching out to city council members was discussed, as well as the personal acts of having conversations about current events with those close to you and spreading awareness on major issues.

As a reflection on our CEL module, students were assigned a four-part journal to contemplate the many different experiences they had, while still incorporating research and academic writing. This experience of CEL stands out as one of the most influential and educational instances in university so far: it incorporates the importance of traditional classroom learning with the priceless knowledge you gain through actually engaging with our city. A student in the class noted how CEL shows the bigger picture and makes everyone consider their position in the greater community. Furthermore, it provided events such as guest lectures that are not available outside of the CAP program. CEL serves as a reminder to connect with where you live and learn, and it made me reflect on how I am serving my community and ensuring that past discriminations do not continue to be repeated.

When reflecting on the CAP program at the end of the year, many students shared that CEL stood out as one of their favourite parts and wished courses outside of this program would incorporate more learning that is connected to our larger community. The ability to connect and personally experience our history through this community-engaged learning module stands out as one of, if not the most, impactful opportunities that CAP has provided.

Works Cited

Benivolski, Xenia. "Vancouver Chinatown." *The Canadian Encyclopaedia*, 1 Feb. 2017, www.thecanadianencyclopedia.ca/en/article/vancouver-chinatown.

Chan, Arlene. "Chinese Head Tax in Canada." *The Canadian Encyclopaedia*, 8 Sept. 2016, www.thecanadianencyclopedia.ca/en/article/chinese-head-tax-in-canada.

"Where Are We in the World? – Chinatown 唐人街 In the Making of Vancouver." *You Tube*, uploaded by The University of British Columbia, 18 Mar. 2015, www.youtube.com/watch?v=v-wNcE4P_zg.

Community Engaged Learning Review: Law and Society

—Farrah Chan—

Experiential learning makes the difference between a great class and a life-changing one. Integrating facets of Community Engaged Learning (CEL) principles of community-building, compassion, inclusivity, and open-minded engagement into the classroom is a proud asset of the Law and Society's ASTU 100 (Arts Studies) class. Some examples of CEL events include the Heart of the City Festival, Roots for Change, guest talks (Pivot Legal Society, Jamie Smallboy), Naloxone Kit Training, and a collaboration with the Downtown Eastside's Research Accessibility Portal (RAP). As a recent graduate of the Law and Society stream, I say with confidence that no matter your level of knowledge on topics such as Indigenous struggles, the housing crisis, the war on drugs, systemic racism, or social activism, the people you will meet and stories you will listen to through the CEL events are guaranteed to enlighten, invigorate, and inspire you.

The Heart of the City festival is an annual event that promotes the culture and community of the Downtown Eastside (DTES). A variety of events and workshops provide the flexibility to choose between in-person events, remote events, poetry nights, discussion panels, and other fun activities. My favourite workshop was the Downtown Eastside Rent Control Discussion held by the Right to Remain committee. This event spoke about the housing situation and the maltreatment of residents in the Downtown Eastside, especially those who reside in Single Room Occupancy hotels (SROs). The vulnerable community who are affected immediately and most severely are also people who have been generationally impacted by colonialism, social stigma, and capitalism. Despite SROs being the last resort for shelter, a staggering amount of people would rather be homeless due to the poorly maintained, unsafe, and unregulated conditions of many SROs. Although I was shy at first, the safe space which was fostered allowed me to challenge any previous biases I may have had about the situation and feel more comfortable approaching complex conversations.

Each CEL event was unique, educational, and empowering. However, there was one speaker who stood out, the founder of the Sweetgrass Sisters Healing Society, Jamie Smallboy, who shed both light and tears upon the dark history of Canada. I am in awe of her power and the vulnerability she exhibited as she spoke about her personal traumatic experiences. During her guest speech, Jamie discussed Canada's history of colonization and its embedded themes found in our current governance system. Reflecting on the way I have been taught to understand Canadian history in school, I have come to realize the importance of understanding its narrow scope and how I can actively listen to the Indigenous perspective on colonization. I often hear colonization being referred to as an event of the past when in reality it is an ongoing process. This is a core perspective I have adopted in my approach to learning about history. The most powerful takeaway from Jamie's talk was her way of shaping our role as agents of action and future ancestors. Canada is not the same now as it was when it was created. Due to her profound respect and love for her ancestors, having her refer to us as Canada's future ancestors was symbolic in the same way as the Olympic torch relay. For a second in time, everyone sat still and held their breath to recognize the connection between her generation and ours.

Near the end of the CAP year, ASTU 100 students collaborated with the DTES Research Access Portal (RAP) in creating concise summaries and infographics on academic research articles. This was the moment for us to shine and put to use all of our learned skills to read and write in academic settings into creating resources which benefit the community. As a direct result of this project, I have made it a personal goal to implement an aspect of accessible educational resources and give back to the community no matter my profession. If you were to ask me at the beginning of the year what I had expected to learn from CAP, I would not have been able to tell you.

In addition, the genius layout of courses in the Law and Society stream cannot go unnoticed as courses such as GRSJ 101 work in coalition with topics learned in ASTU 100. Ideas and introspection learned in GRSJ 101 align with social issues approached in ASTU 100 and are paired well when applied to the CEL events. Subjects such as history, which I have not given much thought to before, are now seen in a different light. The way our history is filtered and taught depends completely on the perspective of the author, the educator, and their ancestors. I have fully recognized the importance of critically assessing and reflecting on everything I have learned up until this point. Taking part in this program has brought me a newfound sense of confidence in my capabilities and potential. It has been an absolute pleasure to be a student of CAP and I have no doubt that any other stream would have been equally fulfilling. I daresay CAP would be incomplete without CEL. No amount of readings or essays will ever truly compare to the learning experience attained by immersive initiatives and storytelling.

Community Engaged Learning Review: Individual and Society

—Marjorie Lee—

The 2021-2022 Individual and Society cohort had the opportunity to participate in the rewarding and challenging experience of Community Engaged Learning (CEL) in ASTU 100, and we had the privilege to partner with CityStudio and City of Vancouver's Sea2City Design Challenge. This project involved many components such as reading contemporary literature that was site-specific to False Creek and conducting site visits. This ultimately led to writing and revising a short paper discussing the future of False Creek. According to Marianne El-Mikati, the Undergraduate Teaching Assistant for CAP's CEL work, Community Engaged Learning is a way to translate the skills gained during a university class into a real-world situation: in our case, studying the impact of sea level rise at False Creek (El-Mikati).

During the beginning stages of this project, our stream had the opportunity to hear from Emily Gorham from CityStudio and Angela Danyluk from the City of Vancouver in a Zoom workshop. A common theme that stood out during Gorham's presentation was CityStudio's unique motivation to connect students to decision makers in the City of Vancouver. During Danyluk's presentation, she introduced the stream to design drafts from two international design teams, Mithun+One and North Creek Collective, which made it clear that our stream's work evaluating these designs had a huge impact. She reassured us that our work would be directly sent to the design team that created the design drafts. I found the presentations engaging and insightful since they provided the context and the purpose of the project. I also found this project particularly rewarding as it was clear that the voices of the Individual and Society stream would be heard.

Our Community Engaged Learning project was exciting because it provided students with a lot of freedom. In this assignment, students had to choose a stakeholder community they wanted to investigate as well as a site from the design plan that we wanted to visit as we analysed the designers' proposals. This required a lot of critical thinking as students had to imagine the effect that sea level rise would have on their chosen stakeholder community such as thinking about their environmental, social, or political values. At first, I found it difficult trying to choose a stakeholder to investigate, but I collaborated closely with my peers and used the design documents provided by the City of Vancouver as a guide to brainstorm places we wanted to tour in False Creek. Some locations included Olympic Village and Stamps Landing. Growing up in Vancouver, I have been to a majority of these places, however, I visited these places for our CEL project with a more reflective lens knowing the environmental context of the effect of rising sea levels in the future.

My small group decided to visit Olympic Village as the solutions for adapting to sea level rise from Mithun+One's design plan intrigued us. One thing I valued about my experience with Community Engaged Learning was how hands-on it was because visiting a location was a huge component of this project. My group was self-organized and composed of the same four students I worked with for a group assignment at the end of

Term One, which emphasizes our positive working relationships and camaraderie, even though this was an individual assignment. By cooperating and bouncing ideas off each other during the visit, all four of us were able to find certain aspects that stood out to us in Olympic Village which led to everyone's chosen stakeholder community. For example, in the center of Olympic Village there are two huge bird statues that our group saw which ultimately inspired one of my peers to investigate the impact of sea level rise from a bird's perspective. Some other examples of stakeholder communities include the trees at the site and unsheltered people. For my own project, I decided to write my reflection emphasizing the perspective of the Musqueam, Squamish, and Tsleil-Waututh First Nations peoples as the Olympic Truce Wall installation from the 2010 Olympics intrigued me during my visit to Olympic Village.

I found our CEL project particularly interesting because it allowed me to grow as a collaborative learner, thinking critically about the significance of the site to its original Indigenous inhabitants and researching the meaning behind these installations. I found out that the installation recreates the medal design from the 2010 Olympics, but also consists of a bird and an orca, providing insight on some of the values held by Indigenous cultures (Olympics). The bird and orca have multiple meanings within the Indigenous point of view. From the International Olympic Committee's perspective, the design was chosen because it showed the important relationship between the Olympians and Paralympians (Cision). Furthermore, in Coast Salish culture, a bird is associated with "determination, creativity and wisdom" and a raven is associated with "strength, dignity and teamwork" (Cision). Connecting the visual aspects in the artwork reflecting back to the day I visited Olympic Village, the presence of the artwork makes it clear that despite the village being built on unceded territories, this artwork alone is the only reference to the Indigenous right to the land. This is problematic because it fails to represent the long Indigenous history of the land, solely representing their culture with a small, easily-unnoticeable sculpture. Indigenous history is brushed aside as the visitor's focus is drawn to the other dominant architecture and structures.

In conclusion, ASTU 100 has given me the opportunity to investigate and learn about the importance of Indigenous representation beyond the artwork. I would not have been able to complete this project so effectively without my peers. The collaboration from visiting Olympic Village not only led to me choosing a compelling stakeholder, but also allowed me to create life-long friendships.

Works Cited

Danyluk, Angela. "Welcome to the CityStudio Vancouver." Zoom, 3 March 2022.

El-Mikati, Marianne. "A Bit About CEL." *Canvas*, www.canvas.ubc.ca/courses/87596/files/19886932?module_item_id=4279424.

Gorham, Emily. "Sea2City Design Challenge." Zoom, 3 March 2022.

"Olympic Truce Wall Unveiled at Olympic Village – Olympic News." *Olympics*, 9 February 2010, www.olympics.com/ioc/news/olympic-truce-wall-unveiled-at-olympic-village. Accessed 6 August 2022.

"Vancouver 2010 Olympic Truce Installations to encourage peaceful conduct among athletes at Games, leave legacy monuments for peace in Host Region." *Newswire*, 9 February 2010, www.newswire.ca/news-releases/vancouver-2010-olympic-truce-installations-to-encourage-peaceful-conductamong-athletes-at-games-leave-legacy-monuments-for-peace-in-host-region-539307671.html. Accessed 6 August 2022.

Author Biographies

Author Biographies

Enya Donaji Berman Alcocer

Enya was part of the Law and Society Stream of CAP, and she wrote this paper for her class on State Intervention and the History of International Law, taught by Dr. Timothy Brook. Enya was born in Cancún, Mexico, and lived there until she moved with her brother and mother to live with her father in Canada when she was seven years old. In her new school, she learned to speak English in the span of three months but did not feel like she was good at writing until a teacher in sixth grade decided to refer her into an advanced writing class. There, she advanced her writing skills, and found a love for writing. She hopes to eventually be able to go to Peter A. Allard School of Law, where she wishes to study Criminal Law. Enya wants to become a criminal lawyer, and eventually acquire a PhD. Enya's most memorable CAP experience was learning more about the Downtown Eastside of Vancouver, and the history of the overdose crisis in that area in the 1990s. From these experiences, Enya discovered that she wants to do something to fight for people that are not often given a voice.

Roua (Ru'ah) Aldash

Roua (Ru'ah) Aldash is an undergraduate student who was in the Law and Society stream, and wrote the paper that appears in the journal for Dr. Kirby Manià's ASTU 100 Arts Studies course. She grew up in Latakia, a small city on the Syrian coast. When the Syrian War broke out in 2011, Roua spent two more years in Latakia before she had to move to Lebanon when she was ten years old. She called Beirut home for about 5 years, before she moved to Wales to attend the United World College of the Atlantic and pursue the International Baccalaureate. In that same year, her family sought asylum in Canada, and settled in Toronto. After graduating high school, she moved to Vancouver to pursue a Bachelor of Arts at UBC Vancouver. She hopes to double major in International Relations and Political Science and specialize in Middle Eastern affairs, and she aspires to be a human rights lawyer. Her most memorable CAP experience was Jamie Smallboy's talk about the struggles she endured as an Indigenous woman in colonial "Canadian" society and residential school.

Kyle Azarae Ariffin

Kyle spent his first year in the GPS stream and submitted his GEO 122 paper to *The Capsule*. If the future bodes him well, he hopes to involve himself in something meaningful—although he's still trying to figure out what exactly that is—while making time for his friends, family and interests. Until then, Kyle wishes to continue to live his life in utter swagger, doing cool things while working toward a major in International Relations. For him, CAP was full of memorable experiences, but he will especially never forget that time when Dr. Greer started projectile throwing her children's leftover Halloween candy into a crowd of feral, hungry students.

Caemon Blakely

Caemon Blakely is an alum of the CAP Media Studies stream in 2021-2022. With an affinity for speculative fiction, he has been practicing creative writing since he was 11 years old. His goal at UBC is to make it into the BFA Creative Writing Program in third year, to study writing in a variety of forms, from traditional novels to video games and narrative design. Blakely has incorporated knowledge of literary and writing tropes—as well as a newfound interest in psychology—into his paper "What Doesn't Kill You Makes You Stranger," which was written as the final assignment for ASTU 100. Caemon would like to thank his teacher, Dr. Fitzpatrick, for her excellent teaching and guidance over the year and for her help with this paper. His most memorable CAP experience was cheering on his friends' presentations at CAPCON

Farrah Chan

Farrah Chan is a second-year student at UBC in the Faculty of Arts intending to major in Economics and minor in Data Science. In first year, she participated in CAP's Law and Society stream. Fascinated by the facets of society, law and human behaviour in anthropology, history, political science, and social activism, Farrah was motivated to take on more active roles in the community. Her most rewarding experience in CAP were the opportunities presented in collaboration with the Centre for Community Engaged Learning, inspiring her to write a column describing the community events and their impacts. In addition to her Community Engaged Learning Review for *The Capsule*, she enjoys kickboxing, volunteers at the HOPE Initiative Foundation and is a Community Activator with UBtheChange. Her proudest contribution to the CAP program was her Long-Term Water Advisories presentation for her Art Studies class which resulted in a collaborative learning resource with her professor for future cohorts and a panel at CAPCON directly inspired by the topic. Farrah is grateful for the values of community building and reciprocity exercised in CAP and continues to apply these principles to guide her future pursuits.

Shuya (Joshua) Fan

Shuya (Joshua) Fan was admitted to the University of British Columbia as an undergraduate student of the Philosophy, Politics, and Economics (PPE) stream of CAP. He chose this program due to his interest in economics and political science. His submission to this journal was written for CAPCON, a conference where CAP students are given the opportunity to showcase their work. Although the conference came at a close second, his most memorable experience in CAP was writing research proposals for his ASTU research paper. It was the closest he ever came to missing an important deadline. At the end of his first year, having decided that economics is his favourite of the three PPE subjects, he transferred to the Bachelor of International Economics. Meanwhile, his interest in computer science has led him to pursue a minor in the subject. He plans to take postgraduate studies in the future and is considering a career in investment banking.

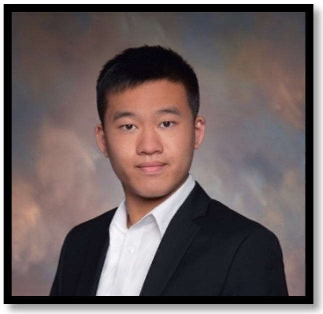
Annaliese Gumboc

Originally from Hawai'i, Annaliese Gumboc is a 2nd-year student in UBC's Bachelor of Media Studies program. Annaliese is a published author and currently works as the lead copywriter and editor for a global diamond broker. She hopes that a Media Studies degree will help her further pursue a career in writing or journalism. Along with the other students in the BMS program, Annaliese participated in the Media Studies CAP stream during her first year at UBC. Her essay featured in *The Capsule* was written for her Art Studies class and constitutes an analysis of E. Pauline Johnson, an Indigenous author her class both read and discussed. Annaliese enjoyed Art Studies, as well as her other CAP courses, but her most memorable CAP experience came from Introduction to Film Studies, her favourite class, where she got to relax in a theatre and watch great films with the friends she had made within her stream.

Jodie Leung

Jodie Leung is a student at the University of British Columbia pursuing a Bachelor of Media Studies and Master of Management. As a passionate and curious learner for all aspects of media studies, she has been an active participant in multiple events hosted by the professional film and publishing industry supported by the Media Studies CAP stream. Jodie's most memorable experience with CAP was taking part in the Vancouver Asian Film Festival for ASTU 100, where she attended the Canadian Premiere of critically acclaimed documentary *Try Harder!* Jodie is looking forward to continuing her education in media studies and management, and becoming more involved with the film, broadcasting, editorial and social media industries.

Cedric Lin



Cedric is a second-year student in the Bachelor of Arts and Master of Management Dual Degree program. He was in the CAP PPE stream for his first year, where he wrote this paper for his Art Studies 101 course. Cedric sees life as an ever-changing adventure with many surprises and wonders. He chooses to make plans and have a direction but to also remain open to wherever life takes him. Cedric plans to pursue a major in International Relations, History, or Psychology. He then intends to earn a Juris Doctor degree and practice environmental law. Cedric aims to shape a world that balances the needs of the environment and the needs of people. Cedric most enjoyed the CAP experience for the many memories he shared with friends he made through CAP. He is thankful for his professors who taught him valuable skills and gave him academic opportunities through CAPCON and *The Capsule*. Cedric had an unforgettable first year at UBC, and he wishes all future graduating classes the same, if not better, experience.

Nuha Naseer

Nuha was in the Individual and Society CAP stream, and her paper "Interpreting Genre Labels: The Representation of Afro-Caribbean Religion in Nalo Hopkinson's *Brown Girl in The Ring"* was submitted for the class ASTU 100. As an incoming second year, Nuha is eager to begin her psychology major and gain experience within the field. Her most memorable CAP experience occurred during the community engaged learning module of ASTU 100, in which she participated in a treasure-hunt style learning experience to explore False Creek. As an international student, learning about the extensive history of the area in such an engaging manner was extremely insightful, and a new experience all together.

Sachi Radaza

Sachi Radaza is currently an Arts student entering her second year at the University of British Columbia. A recent alumni of the Individual and Society CAP stream, Sachi enjoyed delving into Psychology, Economics, and particularly Art Studies as it crystallized her interest in gender, race, and the human mind. These topics have become her favourite academic subjects to explore at UBC and even influenced her to write her first published essay, "The Alphasphere," as an assignment for Art Studies. Inspired by writers such as Jackie Wang, Sachi craves writing opportunities in which she can thoughtfully analyze the behaviour of large groups and the definitive patterns they present with their actions. She relishes these projects and accredits a research trip to False Creek as being one of her fondest memories from CAP; largely due in part to a harbour seal sighting. Her aspirations are not limited to writing pursuits as she also wishes to simply graduate from university and take a picture with her family on that day. Sachi lives in Burnaby, BC and spends her spare time playing Ultimate Frisbee, reading graphic novels, and listening to new music she finds. She also enjoys visiting her family in the Philippines.

Telma Sandin

Telma's CAP stream was Globalization, Power and Society, and this paper was written for her ASTU 100 class. Her aspirations are to enter the International Relations program at UBC and in the future work in the field of international development. Her most memorable CAP experience was the community engaged learning project which included a field trip to Vancouver's Chinatown.

Sofia Wind

For the 2021–2022 school year, Sofia Wind was a student in the Globalization, Power, and Society stream of the Coordinated Arts Program. She completed her CEL module and reflective journal as part of her Arts Studies course. Sofia's experiences in the GPS stream expanded her interest in the social sciences and encouraged her to pursue a degree in sociology. After completing her Bachelor of Arts, Sofia plans on receiving her Bachelor of Education and becoming an elementary school teacher. As a teacher, she hopes to utilize her sociological knowledge to create an inclusive, equitable, safe, and joyful learning environment for the future generation. The most impactful experience Sofia had while in CAP was presenting on a panel for the yearly CAPCON. On this panel and along with five other GPS students, Sofia discussed the opportunities and education she gained from the CEL module, why it was so impactful in her understanding of displacement and migration, and how it connected to her own personal experiences of grief.

Bernice Wong

Bernice Wong is a second-year undergraduate student that recently finished her first year in the Political Science, Philosophy, and Economics stream. Broadly, her research interests centre around subaltern studies, postcolonialism in Africa, and autocratization in Hong Kong. In her paper for *The Capsule*, initially written for POLI 100, she explores the effects of ethnic cleansing and religious war in the Central African Republic. She fondly recalls presenting her research findings on this paper alongside other speakers in the Power, Sovereignty, and Propaganda panel at this year's CAP Conference. In her coming years at UBC she is looking forward to continuing her studies in Political Science and Economics, and further pursue these interests in graduate school.