

THE UNIVERSITY OF MANITOBA  
THE DEVELOPMENT OF  
A MULTICULTURAL SHORT STORY ANTHOLOGY  
FOR GRADES TEN TO TWELVE  
IN  
CANADIAN SCHOOLS

by

MADELINE F. COOPSAMMY

A THESIS  
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR  
THE DEGREE OF  
MASTER OF EDUCATION

FACULTY OF EDUCATION  
WINNIPEG, MANITOBA

FEBRUARY, 1987 ©

Permission has been granted to the National Library of Canada to microfilm this thesis and to lend or sell copies of the film.

The author (copyright owner) has reserved other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without his/her written permission.

L'autorisation a été accordée à la Bibliothèque nationale du Canada de microfilmer cette thèse et de prêter ou de vendre des exemplaires du film.

L'auteur (titulaire du droit d'auteur) se réserve les autres droits de publication; ni la thèse ni de longs extraits de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation écrite.

ISBN 0-315-37424-1

THE DEVELOPMENT OF A  
MULTICULTURAL SHORT STORY ANTHOLOGY FOR  
GRADES TEN TO TWELVE IN CANADIAN SCHOOLS

BY

MADELINE F. COOPSAMMY

A thesis submitted to the Faculty of Graduate Studies of  
the University of Manitoba in partial fulfillment of the requirements  
of the degree of

MASTER OF EDUCATION

© 1987

Permission has been granted to the LIBRARY OF THE UNIVER-  
SITY OF MANITOBA to lend or sell copies of this thesis, to  
the NATIONAL LIBRARY OF CANADA to microfilm this  
thesis and to lend or sell copies of the film, and UNIVERSITY  
MICROFILMS to publish an abstract of this thesis.

The author reserves other publication rights, and neither the  
thesis nor extensive extracts from it may be printed or other-  
wise reproduced without the author's written permission.

## ABSTRACT

The purpose of this study was to develop a multicultural short story anthology for use in Grades ten to twelve. The aim of this study is to assist in the realization of Canada's multicultural ethic.

The anthology consists of stories set in the ancestral homelands of Canada's newest immigrant people, those who have come here since the late nineteen sixties. These immigrants have not yet become a part of the fabric of Canadian society, in spite of the country's commitment to multiculturalism.

These people have come from areas from which immigration had never occurred before, such as the Middle East, South and Central America, India, Pakistan, Africa, Asia and South-East Asia. These immigrants are vastly different from previous ones who were mainly from Britain and Europe. The differences are based not only on the fact that they are mainly non-white people, but also because their cultures often have a non-western and non-Christian base.

Although our educational system has pledged itself to the ideals of multiculturalism, these visible minority cultures are, at the present time, under-represented in school curricula.

The use of such an anthology in the classroom will fulfill two purposes:

1. To develop in the minds of the visible minority students a pride in their heritage thereby increasing their self-worth.
2. To encourage the students of the majority culture to develop an appreciation for minority cultures and thus aid in the creation of a more multicultural society.

The anthology consists of twenty-five short stories, six from Africa (Ghana, Kenya, Nigeria, South Africa); seven from Asia (China, Taiwan, Korea, India); six from South-East Asia (Laos, Vietnam, The Philippines); and six from the Caribbean (Barbados, Guyana, Jamaica, Trinidad).

Also included are further reading lists which include works of a general nature about the cultures and literature of the countries represented in the study. In addition, readers are directed to books referring to other genres such as religious epics, poetry or drama. Appendix C lists other short stories that are worth reading but could not be included because of the limitations of the anthology.

## ACKNOWLEDGMENTS

I wish to express my gratitude to the members of my committee: Dr. Robert Sanford, Dr. Bruce Sealey and Professor Elva Motheral. To Dr. Sanford, my advisor, I owe special thanks for his unfailing ability to listen and help, his sense of humour and his fairness. Dr. Dave Jenkinson and Miss Motheral gave a great deal of valuable time in helping me through the jungle of my first half-articulated ideas.

To my typist, Kathy Lazaruk, for her willingness to adjust to the demands of this paper, and to Percy Gregoire of the Portage Plains Regional Library who always went out of his way to help, I wish to express my appreciation. Above all, I owe a great debt to my husband, Lloyd, whose faith in my ability never wavers, and to my children, Eleanor and David, for their patience when I was writing.

Many life experiences have prompted the creation of this paper. My early years in the cosmopolitan atmosphere of Port of Spain have led me to believe that a many-cultured nation is a rich and exciting possibility.

On the campus of Delhi University I was brought into contact with many students from Asia, South-East Asia and Africa and the many years I have taught English to immigrants from various countries who now call Canada home have taught me a great deal about the realities of multiculturalism.

## TABLE OF CONTENTS

Chapter	Page
I. BACKGROUND TO THE PROBLEM . . . . .	1
Problem . . . . .	4
Limitations . . . . .	6
Definitions . . . . .	6
Overview of Thesis . . . . .	7
II. REVIEW OF THE RELATED LITERATURE . . . . .	8
Immigration Patterns: The Changing Face of Canada . . . . .	8
Multiculturalism: Canada's Answer to Cultural Diversity . . . . .	10
Role of Education in Promoting the Multicultural Ideology . . . . .	12
Efficacy of Literature in Changing Attitudes . . . . .	17
Ethnic Literature . . . . .	19
The Short Story Form . . . . .	22
Similar Anthologies . . . . .	25
III. THE CONSTRUCTION OF THE ANTHOLOGY . . . . .	27
The Development of Selection Criteria	27
Specific Criteria . . . . .	27
General Criteria . . . . .	28
The Search for Materials . . . . .	29
Application of Criteria . . . . .	31
"The Old Well" (The Phillipines) . . . . .	31
"Gherao" (India) . . . . .	34

Chapter	Page
Organization of Selections in the Anthology . . . . .	37
Summary of Problems and Solutions . .	38
Availability of Materials . . . . .	38
IV. THE ANTHOLOGY: . . . . .	41
Contents . . . . .	41
Story Summaries . . . . .	43
Concluding Comment . . . . .	76
V. CONCLUSION AND IMPLICATIONS . . . . .	78
The Anthology . . . . .	79
Implications for Teachers . . . . .	80
Implications for Other Researchers .	82
Other Suggested Research . . . . .	83
Concluding Comment . . . . .	83
BIBLIOGRAPHY . . . . .	84
APPENDIX A . . . . .	89
APPENDIX B (1) . . . . .	96
APPENDIX B (2) . . . . .	99
APPENDIX C . . . . .	101

List of Tables:

Table I -- Immigration mainly from Europe until 1881

Table II -- Increase in Immigration of Visible Minority People in 1960's.

Table III -- Areas of Origin of Largest Numbers of Visible Minority Immigrants: 1973-1983

## CHAPTER I

### BACKGROUND TO THE PROBLEM

Canadian society has pledged itself to the ideal of multiculturalism. This commitment has resulted not merely from a new awareness of the richness of cultures other than that of the predominant Anglo-Saxon society, but also from radical changes in the ethnic mix of its new immigrants. Traditionally, the vast majority of immigrants to Canada have come from Britain, Northern and Western Europe and the United States. Because of changes in the Government's immigration policy since 1967, however, a large number of people from Africa, Asia, the Caribbean and South and Central America have been granted admission to Canada. Except for the immigration of Chinese in the late nineteenth century, some Japanese and a small number of East Indians early in the twentieth century, there was never any large-scale immigration of non-white people to this country until after 1967. Though these non-white immigrants still do not outnumber those from Britain, the United States and Europe, their cultural and racial differences are sufficiently great to warrant them special attention in the multicultural mosaic that is Canadian society.

With the exception of some of the Latin Americans and the Middle Eastern people, all of the new immigrants can be classed as "visible minorities." The refugee policies of the Canadian Government with the admission of the Ugandan Asians, the Tibetans and the "boat people" of South-East

Asia, increased the number of visible minorities between 1971 and 1983.

The vast differences, both in appearance and culture, between these new immigrants and the majority of Canadians have inhibited assimilation and made it necessary for Canada to look for new ways of fulfilling its democratic and humanitarian ideals.

It was in this context that, in 1971, the then Prime Minister of Canada, Pierre Elliot Trudeau, proclaimed an official policy of "multiculturalism within a bilingual framework." (Trudeau, 1971, p. 519). This policy was seen as a means of ensuring the cultural freedom of all Canadians. The principles of the policy were four-fold:

(1) Assistance by the government, resources permitting, "to all Canadian cultural groups that are deserving of and need assistance in cultural development, the small and weak groups no less than the strong and highly organized." (2) Assistance by the government to "all cultural groups to overcome cultural barriers to full participation in Canadian society." (3) The promotion of "creative encounters and interchange among all Canadian cultural groups in the interest of national unity," (4) Continued assistance by the government to enable immigrants "to acquire at least one of Canada's official languages in order to become full participants in Canadian society."

Since the introduction in 1971 of a policy of multiculturalism by the Federal Government, a number of

provincial departments of education, teachers' societies and school boards across the country have pledged commitment to multicultural education, which has been defined as an educational approach which reflects and embodies the cultural diversity of Canadian society. One of the recommendations of the report of the Manitoba ad hoc Committee on Multicultural Education, (MCME) in 1983 was that "the multicultural reality of Canada (Manitoba) be acknowledged, accepted and promoted." (McDonald, 1983, p.1).

However, this ideal of a society in which all cultures and people receive fair and equal treatment both as individuals and as part of a culture different from that of the dominant white majority has still not been realized. There are many reasons for this. Firstly, the "new immigrants" remain a relatively small minority. Secondly, Canadian culture is predominantly based on that of Western Civilization, while the new immigrants often come from societies that have a non-Christian and non-European base. It is often difficult for the average Canadian of white background to value people who are not white, or whose culture is not western in origin. Because of the imperialist policies of the great European powers of earlier centuries, the myth of white superiority has been perpetuated. Today, the nations which control the economic, political and military power of the world are still predominantly white.

A third reason for the slow realization of our multicultural ethic at the present time, as regards the

children of the visible minorities, is that the culture of these minorities is not nourished in the wider society and in the world of the school. Too often the only culture promoted and accepted as valuable is that of the predominant white majority, so that an opportunity for cultural enrichment is lost for all groups of all ethnic origins.

While many institutions such as the family and the church can help in the realization of the multicultural ideal, it is the school which has the greatest ability to do so. Within the school, the social studies curriculum and the English program seem especially suited to promoting multiculturalism. Literature, because it involves empathy with others through the emotional impact it creates, is likely to be especially efficacious in promoting multiculturalism.

However, at the present time, our literature curriculum at the high school level lacks suitable materials for adequately representing the new visible-minority immigrants in our society. There is some representation of the newer southern European peoples but as yet there are no anthologies, novels or plays depicting the cultures of the new non-white peoples who come from such diverse places as the Caribbean, Africa and Asia.

#### PROBLEM

This study seeks to determine whether it is possible to discover and assemble an appropriate body of literary material that will represent the cultures of the new

immigrants to Canada who are also members of visible minorities. For the purpose of the study, this material is limited to short stories that are set in the ancestral homelands of the people who can be classified as new immigrants and visible minorities. The groups chosen for this study will be people who came to Canada during and after the late nineteen sixties. The stories will have been originally written in English or translated into English. The anthology will represent immigrant groups from the following areas: (1) Britain's former African colonies: Ghana, Kenya, Nigeria and South Africa; (2) Mainland China and Taiwan; (3) Korea; (4) India; (5) Laos; (6) Vietnam; (7) The Philippines; and (8) The larger territories of the English-speaking Caribbean: Barbados, Guyana, Jamaica and Trinidad.

In many of the areas chosen for this study there is a diversity of cultures, but all the cultures cannot be represented in a paper of this kind. By creating a short story anthology representing a number of works from some of these new immigrant groups it is hoped that two purposes will be fulfilled:

1. An opportunity will be provided for the children of these racial minorities to develop a pride in their cultural heritage.
2. An opportunity will be provided for the children of other cultures to develop an understanding of the cultural backgrounds of the new immigrant children.

## LIMITATIONS

1. Because the anthology includes only the literature of people who are classed as new immigrants and visible minorities, Southern Europeans, Middle Eastern people, and South and Central Americans are excluded because not all of them can be classified as visible minorities.
2. The literature used will consist of stories set in the ancestral homelands of the people represented and will not deal with the immigrant experience per se.
3. While every effort has been made to include a balanced selection of materials from all the areas involved in the study, the difficulty of obtaining English translations of short stories has somewhat limited the anthology's representativeness. China, Taiwan and Hong Kong have been combined into one category, since many writers considered as Chinese live in Hong Kong or Taiwan.
4. Because only stories which were considered suitable for a high school anthology have been used, some very good stories only suitable for adult readers were excluded.

## DEFINITION OF TERMS

New Immigrants: In this study, New Immigrants refers to persons who entered Canada since the late nineteen sixties, particularly during the years 1973 to 1983.

Visible Minorities: In this study, the term, visible

minorities refers to groups, constituting less than ten percent of Canada's total population, which all share one common characteristic: "their skin colour is an unalterable badge that singles them out from white Canada." (Krauter and Davis, 1978, p.2).

#### OVERVIEW OF THESIS

The central task of this thesis is the development of a short story anthology representing the home cultures of the visible minorities who have come to Canada since the late nineteen sixties.

Chapter Two presents the need for such an anthology at the present time and discusses relevant literature which falls under seven general headings: Immigration Patterns; Multiculturalism; The Role of Education in the Multicultural Ideology; The Efficacy of Literature in Changing Attitudes; Ethnic Literature; The Short Story Form; and Similar Anthologies.

Chapter Three describes the procedures used.

Chapter Four presents the final selections arranged by country of origin, together with story summaries and explanations for the classroom teacher.

Chapter Five summarizes the findings of this thesis and presents some implications for teachers and for other researchers.

## CHAPTER II

REVIEW OF THE RELATED LITERATURE

The purpose of this thesis is to develop a multicultural anthology for students in Canadian schools in Grades Ten to Twelve. The anthology will consist of short stories that are set in the ancestral homelands of the people who can be classed as (1) new immigrants and (2) visible minorities. The stories will either have been originally published in English or translated into English.

Justification for the study will be made by examining the relevant literature under the following headings: Immigration Patterns; Multiculturalism: Canada's answer to cultural diversity; The Role of Education in the Multicultural Ideology; The Efficacy of Literature in changing attitudes; Ethnic Literature; The Short Story form; and Similar Anthologies.

## IMMIGRATION PATTERNS: THE CHANGING FACE OF CANADA

Immigrants to Canada in the first thirty years after Confederation came mainly from the British Isles, the United States, Northern and Western Europe. To these were added, towards the end of the nineteenth century and in the first half of the twentieth, immigrants from Central and Southern Europe. Then, after 1967 changes in immigration policy allowed large numbers of immigrants to come from Africa, Asia, the Caribbean and South and Central America. These new immigrants represent a different ethnic mix from

the previous one. Table I in Appendix A lists the origins of the Canadian population from 1871 to 1971. An examination of the list shows that there were few immigrants of non-European origin until 1881. An examination of Table II shows that the number of immigrants from non-European sources increased significantly after 1967. Most of these new immigrants are people who can be classed as visible minorities. The ten areas from which the largest number of these visible minority immigrants have come between 1973 and 1983 are listed in Table III along with population figures. These ten areas are the ones of relevance to this anthology.

These new immigrants have experienced problems in adapting to Canadian society not encountered earlier by non-English speaking immigrants from Europe. The immigrants from Central and Southern Europe suffered at first from discrimination and prejudice on the basis of their linguistic and cultural differences from English and French Canada. However, once the hurdle of language has been overcome, these groups have been able to "melt" into the landscape of Canadian society, sometimes with a change of name to an English-sounding one. This process of Canadianization is not as simple for those new immigrants of the 1970's and 80's who belong to visible minorities, for their physical characteristics will always set them apart from white Canada.

## MULTICULTURALISM: CANADA'S ANSWER TO CULTURAL DIVERSITY

In earlier centuries of exploration and colonization of the world by the great European powers, it was taken for granted that the non-white races were primitive savages or barbarians because they were not Christians or civilized according to the tenets of western civilization. Now, in the closing decades of the twentieth century, educated people no longer hold this view. According to the Human Rights Charter of the United Nations, to which Canada is signatory, all ethnic groups and all nations are to be regarded as equals. Hence, discrimination or persecution of any group on the basis of race, colour or religion is contrary to the Charter.

The valuing of all peoples and all cultures, as set down by the United Nations Human Rights Charter, is an ideal only partly realized, because old prejudices and attitudes die hard. It is difficult for the people of the white majority in Canadian society to shed attitudes of white superiority overnight. That there continues to exist prejudice and racism towards non-white groups in Canadian society was shown by Clifton in a 1982 study. (Clifton, Hryniuk and Perry, 1982, p.8). Over twenty-five hundred students in Winnipeg participated in a study on racism. They were selected from nine high schools situated in the major areas of Winnipeg where diverse ethnic groups resided. The researcher was interested in the students' social acceptance of other ethnic groups, as indicated by their willingness to tolerate varying degrees of social intimacy ranging from

marriage to exclusion from Canada. The results show that prejudice towards non-white minorities still exists in Canadian Society among a small percentage of the population.

Because such attitudes are damaging to minorities and to the realization of our ideals of multiculturalism, it is incumbent on schools to minimize them as far as possible. These attitudes are often expressed in open or covert ways in schools so that minority children begin to perceive themselves as lacking or inferior. The central purpose of the present thesis is to attempt to provide some materials which will give minority children an opportunity to value their own unique cultures and backgrounds, thereby increasing their feeling of self-worth. At the same time, the use of such materials will perhaps aid in reducing the feelings of prejudice towards minorities that are sometimes found among the children of the white majority. It is to be hoped that the long-term effects of the inclusion of such multicultural materials in high school curricula will be the creation of a society in which there is not mere tolerance, but a mutual enjoyment of the richness of each other's cultures.

THE ROLE OF EDUCATION IN  
PROMOTING THE MULTICULTURAL IDEOLOGY

The prejudice towards visible minorities cited in the Clifton study is unfortunately sometimes carried over into the educational system, where some minority children are at times unfairly treated and channelled into trade and vocational programs because they are seen as intellectually deficient. Krauter and Davis have said that

many misguided teachers have lower expectations of black students, considering them to be slow learners, incapable of high achievement. Not surprisingly, many black students have adopted negative attitudes about school. (Krauter and Davis, p.51).

It is therefore the role of education to assist in overcoming prejudice towards visible minorities in Canada. It is generally agreed that it is public education and the media that can most effectively remove nineteenth century attitudes of superiority of the white race over the non-white. "Media and education have the strength to open wide the doors of perception. They also have the latitude of choice to open just a crack or not at all." (Wells, Report of Third Canadian Conference on Multiculturalism, 1980, p.85).

Multicultural education accepts a commitment to the idea that "cultural diversity is seen and used as a valuable resource to enrich the lives of all." (Conference on Multiculturalism, 1977).

Multicultural education has value for all students. Firstly, it is of value to the children of minority groups

who often see their cultures portrayed in stereotyped images, or not represented at all, both in school and in the media. It is therefore important that school curricula begin to present visible minorities in meaningful ways, so that minority children will increase their own self-esteem and feel a part of the multicultural mosaic that is Canada. Secondly, the presentation of such materials will be of value to the children of the white majority in that they will be taught to accept and value people whose cultural orientation is different from their own.

The attitude towards minority groups in both the United States and Canada in the past was one of integrating the non-English immigrant into the dominant culture as soon as possible. In the United States, the melting-pot ethic, first popularized by Israel Zangwill in his play of the same name, romanticized the melting of all ethnic groups into the cauldron of American society. In the English classroom this idea prevailed as well. The aim was to educate Southern European immigrants to accept the Anglo-Saxon concepts of law, order and popular government (Swift, 1981, p.6). In Canada, the immigrant was to be molded into a good citizen of the Empire. It was not until the nineteen sixties in the United States that a disappearance of Anglo-dominated anthologies in English Literature classes could be seen. In Canada, literature anthologies are still based on those of the two founding nations, and when minority cultures are included, they tend to represent European minorities.

If minority children are not to be reduced to non-person

status against the towering norm of the two-car family, the stay-at-home mother and other images of the Anglo-Saxon middle-class, it is vital for these children to see their own cultures and life-styles mirrored in the reading texts in the schools. It is important for the educational system to realize that, though each child is an individual, children bring their group identities to the school. "These identities or cultures must be recognized if the schools are to provide the best learning environment." (McLeod 1983, p.256). The children of the new visible minority immigrants need to be made to feel that they are a valued part of Canadian society. To this end, literature and reading texts should reflect the cultures of all Canadians, including the cultures of Asia, Africa and the Caribbean, as well as those of Europe and North America.

It has been advocated by proponents of multiculturalism in the schools that multicultural study should not be relegated to designated times of the year or be limited to the Social Studies curriculum. Multiculturalism is really an ethic that has value not only for immigrant groups, new or old, but for all Canadians, in the provision it makes for the sharing of cultures. Multiculturalism stresses that cultural pluralism is an ideal for all Canadians, for Canadian society is now made up of people of widely different ethnic groups and of varied religions and cultures. Multiculturalism can aid in the formation of a society that is tolerant of all minorities, with all people having something of value to offer. Multiculturalism can aid

in the formation of a society that values all minorities. It can assist people of all groups to preserve their cultural heritage.

Multiculturalism can be of value to the individual student, no matter what his ethnic origin, to the minority student, to the school and the community, and ultimately to the country. Through an emphasis on knowledge of each other's ways of life, educators can prepare students for living in a many-cultured nation.

Though educators and teachers believe that multiculturalism has an important role to play in education, there are some problems in implementing its ideology in the classroom. It has been discovered by teachers that the very groups which stand to benefit from activities leading to incorporating multicultural awareness sometimes object to them. "Some minority group students are observed to be embarrassed by presentation and discussion of their history and contemporary culture. This response occurs even when the teacher is in sympathy with the program." (Kehoe, 1974, p.91). As well, the children of the majority culture may perceive the strange dress, customs or mythology to be a source of amusement or pity directed at the foreign child in their midst, rather than as a source of interest.

Researchers maintain that the positive aspects of multiculturalism such as the richness of all cultures should be stressed, rather than the negative aspects which focus on discrimination faced by racial minorities. Wilson observes that multicultural programs in Canadian schools are often

seen as belonging to the social studies curriculum only, rather than being included in art, music, home economics, English and other subjects (Wilson, 1984, p.67).

In the past, educators have attempted to eliminate prejudice towards minorities through the use of classroom projects aimed at changing attitudes. This may be a rather negative approach. A more positive approach may be the depiction of minority people as fellow human beings with human problems and failings.

It is therefore the aim of this thesis to assist in the implementation of the multicultural ideology in Canadian schools by creating an anthology of short stories which are set in the homelands of the largest of the visible minority groups in Canada, and in so doing to provide teachers with materials for the English classroom which reflect the varied cultures of these minority groups. The use of literature in changing attitudes has been well-documented over the centuries; the next section will attempt to justify the value of literary study, and short stories in particular, in attempting to fulfill the stated ideals of Canadian society.

## EFFICACY OF LITERATURE IN CHANGING ATTITUDES

Many scholars and teachers have written on the value of literary study both to humanity in general and to the adolescent in particular. Sidney, (cited in Daiches, 1956, p.64) claims that poetry is a superior moral teacher to both philosophy and history, because it is more concrete than the first and less factual than the second. Louise Rosenblatt (1968, p.32), believes that literary works embody "verbal stimuli towards a special kind of intense and ordered experience - sensuous, intellectual, emotional, out of which social insights may arise." Response to literature has been said to be "mental, emotional, intellectual, sensory, physical." (Purves and Rippere, 1968, p.XXXI). Ijaz found that "traditional approaches to the study of other cultures have failed." (Ijaz, 1981, p.18). Ijaz therefore developed a highly successful program using music, dance and crafts to teach cultural exchange. Literature, considered as one of the art forms, should prove as successful, considering corroborating research on the value of literature in changing attitudes.

Literature, through the vicarious experience it provides to the reader, can convey him to the palaces and castles of Shakespeare's England, to Jane Austen's country estates, or to the contemporary United States, Canada or Europe. Literature is effective because by the power of language the reader can share in others' joys, sorrows and aspirations. This emotional identification is a vital factor in the ability of literature to affect people's ideas and

attitudes. By reading stories that are set in the far-off countries from which the visible minorities have come the readers will be transported to those strange and different lands and will be moved to an awareness of these minorities as real people who have come from cultures that are vastly different from those of Canada. In reading literature, the reader is swept along in the action of the plot and the conflict of the situation, empathizing with the characters as they love, hate or grieve. It is hoped that the stories in this anthology, therefore, will have a profound impact on the children of the majority culture who will be led to feel some understanding for the people depicted therein. At the same time, the children of the minority groups will be encouraged to come to terms with their own differences and to develop a pride in what they are, instead of measuring themselves against the norm of white Anglo-Saxon society.

Literature is an expression of the imagination; the quality which imagination gives to literature is unique and makes the study of literature different from study in other fields. Northrop Frye, (1964, p.101) states:

No matter how much experience we may gather in life we can never in life get the dimension of experience that the imagination gives us. Only the arts and sciences can do that and of these, only literature gives us the whole sweep and range of human imagination as it sees itself.

Frye believes that literature helps children "to create their own world within the context of their society (1980, p.202). "Literature," Frye states (1962, p.22), "is an organization of human experience."

Other writers and teachers have written on the value of literature to the mind and personality of the growing child. Literature plays a vital role in the organizing of "values clarification in the minds of students," according to Rosenblatt (1968, p.5). "Teachers of literature," she states, "affect more than they realize, the student's sense of human personality and human society." (p.5). Carlsen states that "through discussion of the themes of literature, a young person has a chance to probe the philosophical issues that make man what he is - something more complex than a mechanistic functioning organism." (Carlsen, 1971, p.29).

Because it has such an overwhelming importance in affecting values and attitudes in the developing minds of students it is therefore necessary that the literature used in schools represent the cultures and life styles of all students, including the visible minorities. "Literature," Welleck says, "is a social institution, using as its medium language, a social custom...; literature represents 'life', and 'life' is, in large measure a social reality..." (Welleck and Warren, 1956, p.94).

#### ETHNIC LITERATURE

Because of the power of literature to influence people's feelings and attitudes, a number of teachers have expressed the need for literary texts that reflect the multicultural background of students in Canadian schools. Sister Anne Leonard writes:

I feel more awareness of different cultures and different social levels need to be awakened in our students. I see literature as fulfilling that role. I see the classroom as the microcosm of our country where we can learn about and from one another and feel secure in the history and heritage of our own family and community (Leonard, 1982, p.32).

Thelma Y. Obah claims that the use of ethnic literature in schools can support and develop positive reading habits in our students. Obah believes that

ethnic literature revives the imagination mainly through its use of language. The new English of newly-independent colonials, for example, sparkles with the gleam of newly-found gems... there is a treasury of startlingly brilliant metaphors and similes, witty proverbs and exquisite descriptions (Obah, 1982, p.48).

Obah sees the use of dialect as a quality that can foster reading in adolescents, because dialect is reassuring, familiar and unthreatening, even though it may not be understood by everyone. She describes the themes that emerge in ethnic literature:

The effect of the colonizer on colonial society... freedom in its many aspects - from the whips of the slave masters, from colonial masters, from traditional ties, in big cities - is another recurring topic. The place and role of women in both societies... the function of the little man... the man at the bottom of the socio-economic scale, the man struggling to get out of the mire.... (Obah, 1982).

Obah was referring specifically to West Indian and African writers, but the themes she describes emerge in the literature of the home countries of all the new immigrants to Canada. The oppression may not be from a foreign power. Most often it has been caused by the intricate system of

class and caste that has operated in eastern societies for centuries. The problems of women in the East may appear to be different from those of women in North America, but a closer look will reveal it is the same struggle - that of escape from the perception of an inferior female role by male-dominated society at large. Thus ethnic literature can initiate thought and discussion about the very contemporary theme of women's issues.

Although some writers object to the use of ethnic literature on the grounds that the values taught will be those of a foreign culture, immigrant children generally find little difficulty in adopting the mores of the new society. This is largely because of peer pressure, so that immigrant parents find that the maintaining of the old culture among the next generation is often a serious problem. The adaptation of the young to the new culture is only a superficial one, however, for immigrant children are faced with the values of the "home" culture when they return home at the end of the day. To address these conflicts, Beck argues that

what is needed in our educational system is really a discussion for all students, not only immigrants, of value issues, social issues, cultural issues, political issues and general life issues. By encouraging such discussions, we will be encouraging consideration of a variety of alternatives in living styles and values (Beck, 1975, pp.14-15).

## THE SHORT STORY FORM

The short story is considered by many teachers to be an ideal vehicle for teaching about the universality of human nature. Though both the short story and the novel tell a story, the former permits a concentration of attention and a flexibility in use not possible with longer fiction. Stephen Dunning says that students find the short story "the most approachable and satisfying of all literary forms."

(Dunning, 1968, p.1). In the introduction to Modern Short Stories in English the editors state: "Good stories move us, entertain us and arrest our minds. Their style delights, and their characters command our involvement."

(New and Rosengarten, 1977, p.1). Summers says that "it is the form of the short story that holds us. Our pleasure in the short story is rooted in our early years when we delighted in listening to the same fairy tales over and over again." (Summers, 1963, p. vii)

If we wish to widen the horizons of Canadian students to an appreciation of the non-western cultures of the new immigrants who are also visible minorities the short story form appears the most practical choice. It needs less background explication than does either the novel or poetry. It can be a microcosm of a world, and therefore can represent very effectively, in a short space, the cultures of the various groups. Because there are so many cultural groups among Canada's visible minorities, to attempt to present large bodies of material might have the effect of alienating young students. They would be faced with too much

that is strange and different.

Within the brevity of the short story form, the reader becomes involved with the sufferings, dreams and aspirations of the characters, so that they will come to be regarded as real people instead of the stereotypes as they are so frequently portrayed. The ethnic minorities and their cultural differences will thus become more meaningful to majority-culture Canadian students with a resulting increase in inter-cultural understanding. New and Rosengarten, in the Introduction to their cross-cultural anthology, state:

... the worlds of the Irish Catholic and the Trinidad Hindu are no more interchangeable than are the social patterns of the American and the Nigerian. Comparing their stories provides an opportunity to reveal those ethnic differences; at the same time it can bring about an understanding of the impact of cultural identity and a delight in the linguistic dexterity to which it has given rise. (New and Rosengarten, 1977, p.1)

A vital component of the short story is its setting, and the settings of the short stories in the anthology will be in places such as China, India, Vietnam, the Caribbean - all the regions from which the parents of the visible minority children have emigrated. Because most of the short stories in the literature curricula in Canadian schools are set in North America or Europe, these two cultures appear to be the only ones worthy of representation. By including an anthology of short stories set in the ancestral homelands of the visible minority children, it is hoped that these children will learn to value their heritage, instead of believing that the only cultures of worth are the ones

depicted in the literature encountered in schools. At the same time, the children of the majority culture will learn about other ways of life.

Characterization is an important element in fiction. In a good short story, no matter where it is set, the people come alive to the reader as real human beings: children, parents, adolescents or lovers. Language, thought and emotion are fused into a poetic whole. An example of such a short story is "The Trellis," from India, which often appears in anthologies and was the basis of a novel and later an award-winning film by Satajit Ray. In this story, fifteen year-old Khenti, past the marriageable age in India, is finally married off after a great deal of trouble, for her parents are poor. The members of the family are sharply characterized: the sharp-tongued mother, afraid for her large, untidy, often-hungry daughter, who is nonetheless, good-natured and pliable; the good-for-nothing Brahmin father "living on the vanished glories of his lineage," who is, at the same time, always kind and loving. The mother warns Khenti that she should never beg or steal food and should not eat what she had not planted or earned. The girl learns her lesson well, and plants a half-dead pui seedling, the cast-off stalks of a neighbour's garden. At her new home her in-laws ill-treat her because her dowry is only half-paid and do not inform the parents when she falls ill. The family soon learns of her death. The following year, as the mother and two remaining daughters enjoy the food of a festival day, they remember with sadness their

## lost daughter and sister

For a while, all three of them were silent. Then their eyes turned to a corner of the courtyard. There, enshrining Khenti's memory in its spreading branches and rich foliage, the little pui seedling she had planted with so much care had grown and grown until a trellis had been required to support it. What with the waters of the rains and the dew of early winter, the profusion of tender green buds was more than the trellis could hold. They hung down from the sides, soft and strong, and full of the loveliness of growing life. (Bandyopadhyay, 1977, p.16).

This story depicts a family situation in heart-rending language. The characters, even in translation, come alive: the irresponsible father, the mother who does her best in the circumstances, and the girl who triumphs in the end in her death. A story such as this is of value to students of all ethnic backgrounds for it is skilfully written and has great emotional impact.

## SIMILAR ANTHOLOGIES

Since the 1960's, the literature on multicultural education both in Canada and the U.S.A. has been growing steadily. Yet there has been little corresponding increase in literary texts which reflect the multicultural ideology propounded by educational theorists. However, though Canadian literature anthologies are still heavily Anglo-based, three recent additions to the Manitoba Department of Education's list of approved books contain some writers representing the visible minorities: (1) Inquiry into Literature, (Fillion and Henderson, 1982), which features the work of two Caribbean writers, Andrew

Salkey and Ismith Khan; (2) In Your Own Words, (Green and Mills, 1982), which includes a story by Santha Rama Rau of India; (3) The Immigrant Experience (Bailey, 1975), which contains works by Takeo Nakano, a Japanese-Canadian, and Austin Clarke, a Barbadian; (4) New Voices in Literature, Language and Composition, (J. Cline et al, 1982), with a story by Bienvenido N. Santos of the Philippines. Literary Glimpses of the Commonwealth, (1977), is perhaps the only anthology at present in Canada that encompasses the literature of the home country of many of Canada's visible minority groups. It includes writers from Britain, Canada, the Caribbean, Africa, Asia and the South Pacific.

The present anthology, unlike those described above, includes literature from the countries of origin of most visible minority students in Canadian Schools. It therefore goes beyond the boundaries of the British Commonwealth to include China, Korea and South-East Asia. It is hoped, therefore, that through its use all students will experience a broadening of their horizons in terms of knowledge of other cultures, even those of non-western, non-Christian and non-English speaking ones, and that with knowledge will come increased inter-cultural understanding.

## CHAPTER III

THE CONSTRUCTION OF THE ANTHOLOGY

This chapter presents the selection criteria developed from the rationale described in Chapter Two; search procedures; the application of these criteria in making a final selection; and the organization of materials within the anthology. It concludes with a summary of problems encountered while carrying out the research.

## THE DEVELOPMENT OF SELECTION CRITERIA

Specific Criteria

Only literature representing people who can be classed as new immigrants and visible minorities was included. Thus the literature of the Japanese people was excluded because the majority are not new immigrants to Canada. New immigrants such as the Southern Europeans and the Middle Eastern people were not represented because they are not visible minorities. In addition, the literature to be used in this anthology was restricted to works set in the ancestral homeland of each group because, as was stated in Chapter Two, the central purpose of this study is to assist immigrant children and majority children alike to understand and value the cultural worth of Canada's new immigrants who belong to visible minorities.

### General Criteria

In addition to these criteria that are specific to this study, the general criteria of selection were based on G. Robert Carlsen's tenets of book selection for adolescent readers which were corroborated by his research into the teenager's reading tastes. According to Carlsen, the teenager is interested in literature that concerns (1) the search for personal values; (2) economic deprivation, racial inequalities, and religious discrimination; (3) the strange and unusual in human experience; and (4) the transition from adolescent to adult life. (Carlsen, 1971, p.29).

Besides the consideration of suitability for the adolescent in terms of plot and theme, another criterion was that of craftsmanship and readability. A well-crafted short story can hold the interest of readers at many levels of reading ability, because such stories are merged into a complete whole in which suspense and tension merge subtly with setting, language and character development.

Length was also an important consideration. For practical reasons overly long stories were not seen as suitable for an anthology of this kind. As well, works containing coarse and sexually-explicit language were considered inappropriate.

## THE SEARCH FOR MATERIALS

Had the anthology been restricted to writings representing new immigrants from the British Commonwealth, there would have been no difficulty in obtaining material from Winnipeg library shelves. The Caribbean, India, and Africa are well-represented by stories which are readily available. However, in attempting to include English translations of stories from Asia and South-East Asia it at first appeared that there was a complete absence of materials. Other genres such as poetry, drama and legends were discovered, but not short stories. This is probably because the short story form is a modern and western creation, whereas drama and poetry are more ancient forms and have often existed in an old tradition in all these countries. For some of the areas researched, such as the Philippines, Korea, China and India, there was a large amount of short story material available. For a long time, no literature that was representative of Taiwan could be found. When the following statement from an Anthology of Twentieth Century Chinese Short Stories was discovered, the problem was explained:

There has been as yet no systematic survey of Taiwan fiction. The term "Taiwan literature" is in some sense a misnomer since many of the best contributors to Taiwan's literary periodicals do not live there.... Nearly all the serious fiction writers of Taiwan and abroad are students of modern western literature by training or personal choice.... They remain characteristically Chinese in their nostalgia for their lost homeland and in their intense awareness of their frustrations or lack of identity in Taiwan or abroad as a "rootless generation...." (Hsia, 1971, XI)

The only stories encountered from Hong Kong were those of Austin Coates, a former British colonial administrator of the territory. Though his stories were interesting and well-written, they were not considered suitable for this anthology because their tone and subject matter tend to denigrate the natives, who are often portrayed as not-too-bright children. Although Coates was sympathetic, the cases he wrote about often involved the settling of disputes among the peasants in far outposts where ancient Chinese customs continued to exist in the twentieth century, with the British administrator as the god who solved them all.

Few works from Laos and Vietnam were available. The stories from Vietnam were heavily spiced with propaganda from the Hanoi regime and those from Laos were limited to guerilla warfare and communist ideology. The search for further material came to an end when a discovery was made of a Bibliography of South-East Asian Literatures in Translation compiled by the Department of Indo-Pacific languages at the University of Hawaii. This indicated that the research had been sufficiently exhaustive and that not much more was available beyond what had already been examined.

A complete listing of the anthologies and works consulted can be found in Appendix B. General and critical works on the literature and cultural backgrounds of the countries included in the anthology are also provided in this listing.

The following section illustrates how the selection criteria were applied to two stories, one from the Philippines, the other from India.

#### APPLICATION OF CRITERIA

The first story "The Old Well" is a simple story which will have universal appeal. Set in an ancient village in the Philippines, the writer's fine touch brings the setting to life, and engages our emotions.

#### "The Old Well" (The Philippines) by Andres Cristobal Cruz

The story "The Old Well" fulfils all of the criteria of selection for the anthology. It should appeal to the adolescent reader, since the major character is a young man in rebellion against his society and at loggerheads with his parents, particularly his father. The theme, plot and character development are subtly blended into a story of great pathos and poignancy. The language used is one of a bare Biblical simplicity. The opening paragraphs set the tone for the rest of the story.

It is said that in Tibag there is no diaper that has not been washed with water from the deep big old well. It is said that in Tibag, no one cooks and no one washes the dishes after without using the water from the well. It is said that no one takes a bath without using the clean cool water that is the blessing of the old brick well. It could be said then that in Tibag no one is born and no one is buried without having drunk or without having been baptized with the water from the well. If one thinks more about it, it could also be said that the life and death of the people of Tibag is in that well. (ERIC ED 189 826, p. 176)

The story is centered around a young man, Narsing, who, because he has been privileged to receive a high school education, considers himself above assuming the position of "aguador" or water-carrier, the occupation of the men of his family for generations. The aguador, "looking like Christ," shoulders the bamboo yoke holding two heavy water-cans, but Narsing feels only scorn and disgust for the job. The bookish Narsing reads Filipino classical literature and wants to go on to higher education. However, a series of circumstances, his inability to find work in Manila, his father's crippling accident and the pressures of his society, all combine to force the boy into the despised occupation of water carrier. Thus, the theme, plot and conflict of the story are ones with which the adolescent reader could easily identify.

It is in the blending of the separate factors that make up a good short story that the writer succeeds. The reader becomes caught up in the plight of the boy, and because of the writer's skill with language we can actually feel and see the events narrated.

Narsing couldn't sleep. He could see the distant stars. He could hear the sounds of the small animals, and the creaking of bamboo trees, now pushed now pulled by the winds. In the distance a dog howled as if it had seen a ghost. He couldn't sleep. He was thinking of many things. He remembered when he was still in high school. Before he slept, he saw in himself the image of his father who looked like Christ bearing the bamboo yoke and the two heavy water-cans. He thought of planting the backyard which was no longer theirs but which they only rented now. (ERIC ED 189 826, p. 178)

A respected critic of Filipino literature, E. San Juan Jr., comments on the writer's craftsmanship in "The Old Well":

Let the reader consider, for example, the fabric of community interest and its unifying virtue in Cruz's "The Old Well".. Cruz's all-knowing narrator comprehends both time past and time future in an epic sweep of vision suggested by particular details of dialogue, setting and summary... (Asian Studies IV, p. 428)

"The Old Well" is not only symbolic of the boy's plight, but also of the continuity of the social fabric of the community. As the people who gather daily at the well gossip and exchange information, we learn that the well is an ancient fixture of the community.

No one could be sure as to when the well was dug. "It was during the Spanish times," the old folks said. (ERIC ED 189 826, p. 176)

Mention is also made of "The Japanese occupation" or "the American times," with the history of the country telescoped in a few words.

There are, perhaps, Filipino stories with a more contemporary or sophisticated flavor than that of "The Old Well." Three such stories are: "The Scent of Apples" by Bienvenido V. Santos, "May Day Eve" and "Guardia De Honor" by Nick Joaquin. Since the first story is set in North America, it was decided that it would not fit into this anthology, while the other two are not only long and complex but because they are concerned with upper-class Filipino society they are therefore representative of only a small section of the population.

"Gherao" (India) by Arun Joshi

"Gherao" tells of a revolt of students against the Principal in an Indian college. The story is one that would appeal to the adolescent, for the narrator, through whose eyes we see the events, is a young teacher who straddles both worlds in conflict in the story, the worlds of youth and age. As the story ends, he achieves a certain maturity of vision.

From where I sit, I can see the city slumbering restlessly under a carapace of moonlight. There is a hot wind blowing in from the river, carrying with it the dust of our civilization. I must admit I have found it difficult to sleep tonight. When I could not bear it any longer, I decided to write all this down, hoping thereby to ease my own oppression. But the night seems endless, and I am afraid I do not feel that young any more. (Joshi, 1977, p. 123)

The story is concerned with personal values. The theme is that of freedom, and the connotations of the word from the vantages of youth and age. As the story unfolds, the reader is swept along to empathize with the character of the principal, doddering and ineffective, he who knew Indira Gandhi as a little girl, and who fought alongside her father in the cause of independence from Britain.

When I was your age they locked me up for five years because I asked for freedom, not merely for myself but for you and your father and the rest of us. When I came out I had asthma and for two years I lived on gram and water because I had no money. I am not saying this to impress you, to seek your pity. I say this only to tell you who I am and where I come from. Millions like us toiled to create a world where children like you could grow in freedom. Please don't destroy that world, Chiru. Please." Sobs choked him. (p. 140.)

The story meets the criteria of craftsmanship and readability. Suspense, character development, humor and vividness of language all combine to create a story that is interesting to read. The character of the principal contrasts sharply with that of Chatterjie, the narrator, who in his youth and careless callousness, does his best to protect the old man without being impetuously heroic to the point of martyrdom. In his strong build and command of English, he is the antithesis of the union president, "a dwarf-like boy who had trouble speaking English, even though he insisted on addressing every faculty member in that difficult language."

Pandey now stepped forward and tried to snatch the duster away from my hand.

"If you do that again, Pandey," I said, "I will break your head."

He looked at me in amazement. I finished dusting and returned to the Principal's room, adding, over my shoulder, "If you want to mess around with demands, Chiru, you might at least spell them properly." (p. 127)

Chatterjie is caught between the bumbling principal and the rebellious students. The Principal has no idea of the seriousness of the situation, until the students try to force him to some action by their revolt. Chatterjie, trying desperately to find funds to conduct the annual sports day in dignity, is faced with an administrator who dreamingly insists that he can invite Mrs. Gandhi, who was then Prime Minister, to be their guest of honor. Chatterjie silently reflects to himself, "The visitors could either have a

marquee above their heads or refreshments for their gullets, they couldn't have both, as things stood just then."

(p. 127)

Like "The Old Well," "Gherao" is not often found in anthologies, whereas two stories often reprinted, "Lajwanti" (Rajinder Singh Bedi) and "The Stench of Kerosene" (Amrita Pritam) were considered too violent for a high school anthology. In "Lajwanti," the young wife, Lajwanti, whose name is taken from a plant which "withers at the touch of human hands," has been returned to her husband after being abducted during the riots that followed the partition of India into two separate countries, of India and Pakistan. Though the husbands welcome back the wives nominally, in reality the women are made to feel unclean, even though they have been taken away against their wills. Sunder Lal has been the driving force behind the Rehabilitation of Hearts committee, yet when his own wife returns, he treats her like a goddess, while she would prefer to be treated as a woman and a wife.

"The Stench of Kerosene" concerns the age-old problem, that of a wife's infertility. By custom, the husband is obliged to take a new bride who will give him children and this he does on the occasion of his wife's annual visit to her parents' village. Hearing of her husband's new marriage as she is returning home, she douses herself with kerosene and sets herself afire. The new wife does give him a son, but the effects of his first wife's suicide cause him such anguish, for he had loved her dearly, that he cries out:

"Take him away, take him away! He stinks of kerosene!"

Several other stories were considered for inclusion. Two were about marital infidelity, two were set in college and high school, and one, an unusual story that could only have taken place in India, again concerned a wife's infertility and family pressure to produce offspring. The difficulties of finding short stories from India that would be suitable for an anthology of this kind may best be expressed in the following statement:

It is usually claimed that the modern short story in Indian languages has made sizeable strides. If it has, there are no anthologies to prove it; there are no critical estimates to establish it.

No critical work has been done on the short story in India and the best can be arrived at only by a lot more critical work - which in turn, might be possible after we have a score of anthologies of this kind representing works in this genre and cutting across regions and languages.  
(Subramanayam, 1977, p. 1)

#### ORGANIZATION OF SELECTIONS IN THE ANTHOLOGY

The easiest and most logical method of organization of the anthology appeared to be a geographical one. It was therefore organized by continent, with further sub-division into countries. The name of the continent is placed on the left with the name of the country and the name of the story. This is for the convenience of those who like to browse and skim.

Before each story, in order to facilitate its use in the class room, there is a brief introduction to the history, geography and culture of its country of origin. In addition, the author's biography is placed before each

story.

## SUMMARY OF PROBLEMS AND SOLUTIONS

### Availability of Materials

The initial problems encountered were generally based on the fact that there were a large number of countries involved and that the anthology needed to use stories translated from other languages into English. Short Stories from some of the selected countries were not available from Winnipeg library shelves and had to be secured through Inter-library loan. Many of the stories thus obtained were not suitable for the anthology, and additional searches had to be made. Many anthologies claiming to be collections of "international" or "world" literature did not include works from the smaller eastern cultures. Very often the works cited as representative of eastern cultures were works of epic poetry, excerpts from novels or non-fiction pieces such as essays and philosophical writings. It appeared that collections of short stories based on such a wide variety of cultures and countries as planned for the present anthology are rare.

As the research progressed it was clear that more care would have to be taken in ordering books from Inter-library loan. Only those anthologies or collections that were specifically short story collections would be examined. The Asian "PEN" collections proved to be very useful, as they often gathered into one volume prize-winning stories from

many parts of Asia. Two other books which proved to be particularly rich were: Fragment from a Lost Diary and Other Stories, subtitled Women of Asia, Africa and Latin America, (Katz and Milton, 1973) and Span: An Adventure in Asian and Australian Writing (Wigmore, 1958). Sometimes in the course of reading an earlier story by a writer or another volume of his stories was discovered through a citation by an editor, in which case a search was made through Short Story Index or Books in Print and the book ordered through Inter-Library loan. Many collections of Asian stories, literature and critical works have been compiled by students working from Asian Studies Departments in the U.S.A., Hawaii and Asia. Dorothy Blair Shimer's two anthologies, Voices of Modern Asia (Shimer, 1973) and The Mentor Book of Modern Asian Literature (Shimer, 1969) proved invaluable for general background information as well as for a wealth of selections. Gene Z. Hanrahan's Fifty Great Oriental Stories (Hanrahan, 1965) is in the same category as Mrs. Shimer's book for its well-researched introductions to the various areas covered and its classical selections.

The problems detailed are chiefly concerned with the difficulties of finding stories from the smaller countries. All of the larger countries -- Korea, the Philippines, India, China, as well as Britain's former colonies in Africa -- have produced sizable numbers of anthologies and critical works. The writer's own collection of writings and criticisms of Caribbean authors needed very little supplementing.

In order to obtain essential background information it was necessary to obtain books or read articles in encyclopedias on the general geography, history and culture of the various countries. Some books and ERIC documents that were particularly helpful were The Far East and The Western Pacific (Hinton, 1983), Filipino Heritage (Lahing Publishing, 1978), ED 189 826, The Well of Time: Eighteen Short Stories from Philippine Contemporary Literature and ED 189 827, The Well of Time, Teacher's Handbook.

The next step was sorting and arranging and trying to achieve a balance of materials. At this point a perplexing problem presented itself. Should Laos be excluded since the short story material from that country was of such poor literary quality? It was finally decided that one short story, though not a masterpiece, would be included in order to facilitate understanding of the troubled situation which led to the coming of Laotian refugees to these shores.

## CHAPTER IV

THE ANTHOLOGY

This chapter presents the results of the processes of selection and organization described in Chapter Three. It contains a table of contents, listed by continent, country, title and author, followed by a summary of each story. Where considered appropriate, interpretative comments have been included.

## CONTENTS

## AFRICA

- Ghana: "Everything Counts," by Ama Ata Aidoo
- Kenya: "The Martyr," by James Ngugi
- Nigeria: "Civil Peace," by Chinua Achebe
- South Africa: "Town & Country Lovers (One)," by Nadine Gordimer
- "Coffee for the Road," by Alex La Guma
- "The Suitcase," by Ezekiel Mphahlele

## ASIA

- China: "Benediction," by Lu Hsun
- Taiwan: "Born of the Same Roots," by Yang Ch'ing-Ch'u
- Korea: "The Poppy," by Son So-Hui
- India: "The Trellis," by Bibhuti Bhusan Bandyopadhyay
- "A Coward," by Premchand (Dhanpat Rai)
- "The Sword of Shiva," by K.A. Abbas
- "Gherao," by Arun Joshi

## SOUTH EAST ASIA

- Laos: " Revenge," by Xieng Mouan
- Vietnam: " The Ivory Comb," by Nguyen Sang  
" An Unsound Sleep," by Nhat-Hien
- The Philippines: " The Old Well," by Andres Cristobal Cruz  
" Sunset," by Paz Latorena  
" Wedding Dance," by Amador Daguio

## THE CARIBBEAN

- Barbados: " An Easter Carol," by Austin Clarke
- Guyana: " Hunters and Hunted," by Jan Carew  
" Kanaima," by Wilson Harris
- Jamaica: " Blackout," by Roger Mais
- Trinidad: " B. Wordsworth," by V.S. Naipaul  
" Cane is Bitter." by Samuel Selvon

## STORY SUMMARIES

## AFRICA

"Everything Counts" (Ghana) by Ama Ata Aidoo

This is a brief story from a woman's point of view of the problems of identity in a newly-independent African country. The narrator, Sissie, in a series of flashbacks, recounts issues she and her fellow students discussed in a foreign country where they were studying. Though most were planning to return home on graduation, most could not return; the thought was "too frightening." Sissie now sees the issues they had once discussed with such heat on foreign soil as reality.

Now a lecturer at the national university, she finds herself at loggerheads with the values of the country, particularly those of the women, who have not been able to cast off the bondage of colonial rule. They slavishly imitate everything foreign, everything that is white, for they go around wearing wigs of European or Chinese hair and even bleach their skins to a lighter colour. When her relatives ask what kind of car and fridge she is having shipped home, she thinks, "How could she tell them that cars and fridges are ropes with which we hang ourselves?"

The climax of the story comes when she attends a beauty contest, the winner to be chosen from all the regional winners to compete for the title of Miss Earth. All the

contestants wear wigs, except one, the winner, the most light-skinned of all. "No, she didn't wear a wig. Her hair, a mulatto's, quite simply, quite naturally, fell in a luxuriant mane on her shoulders...." Sissie goes home and cries, and vomits in the sink, for what seems to her to be days of sickness. She is crying for their stupidity, their lack of pride in the blackness, in their own kind of African hair, at their blind rejection of themselves in favor of whiteness and European physical characteristics.

"The Martyr" (Kenya) by James T. Ngugi

"The Martyr," a tale set during the Mau Mau Emergency, is written by one of Kenya's most respected writers, James T. Ngugi, or Ngugi wa Thiong'o.

The Mau Mau gangs have been murdering the white settlers. In the case of the murder with which the story begins, a neighboring white couple had been summoned out of their bed by their houseboy. This action was the cue for the gang to rush in and kill. Njorge, Mrs. Hill's houseboy, is to do the same thing, but before the gang comes, he relents and tries to warn her, for she is a mother of children just as his own wives are, he cannot let a mother be killed. Mrs. Hill, however, shoots him, thinking he is betraying her. Though the whites applaud her, her only feeling is that of remorse, for he had been a good houseboy while she is a white liberal who is kind to her native workers.

The conflict in the mind of Njorge, the houseboy, sums

up the tone and theme of the story:

It was then that he knew that he was a divided man and perhaps would ever remain like that. For now it even seemed an impossible thing to snap just like that ten years of relationship, even though to him they had been years of pain and shame. He prayed and wished that there had never been injustices. Then there would never have been this rift -- the rift between white and black. Then he would never have been put in this painful situation. (Ngugi, *African Assertion*, p. 221).

One of the reasons for the selection of this story was that it was thought that it could serve as a contrast to another story of the Mau Mau rebellion, "The Natives are Hostile," by Alastair Scobie, a story which appears in Short Stories of Distinction (Newell and MacDonald, eds., 1960) used in the Manitoba curriculum. Though the theme of the Scobie story is also that of the loyalty of the black houseboy to his white mistress, the viewpoint is that of the young white mistress, and the African natives are portrayed as "savages," as untrustworthy, as butchers and as destroyers of the peaceful life of the settlers.

He might have reverted to the moon-struck nights of blood and death that were Kenya not sixty years ago before the white man came and settled and brought ordered government, the nights of murder and pillage and burning that lay buried not very deep under the surface of every African mind. (Scobie, Short Stories of Distinction, p. 19).

By contrast, the plight of the native in "The Martyr" is described in the following way:

It was a strange coincidence that he had come here. A big portion of the land now occupied by Mrs. Hill was the land his father had always shown him as belonging to the family. They had found the land occupied when his father and some of the others had temporarily retired to Muranga owing to famine.

They had come back Ng'o! The land was gone.  
(Ngugi, p.213).

James Ngugi appears to be the most widely anthologized short story writer from Kenya. Of his short stories which are often reprinted "The Martyr" is the one which seems to be the most suitable for this anthology. Its theme is injustice, and the suspense and conflict in the story are well maintained, generating a great deal of reader anxiety. Some of Ngugi's other stories that have been often anthologized are: "The Fig Tree," "Wedding at the Cross," and "A Meeting in the Dark." While the first story was rejected because of its descriptions of violence against women, the other two were considered to be too long and complex, illustrating the influence of Christianity upon the tribal and village structures of Kenya. It was therefore considered that "The Martyr" was the most appropriate story for this anthology.

"Civil Peace" (Nigeria) by Chinua Achebe

The choice of Chinua Achebe to represent Nigeria in this anthology needs little justification. He has been called his country's "most important fiction writer" and "one of the most respected literary voices in contemporary Africa." (New and Rosengarten, 1977, p.7). This simple uncomplicated narrative is one in which the characters, setting and theme come alive through vivid language and dialect, while its fatalism is combined with a certain amount of humor.

"Civil Peace" is a graphic story about the peace that

follows the civil war that created Biafra out of Nigeria in the late nineteen sixties. The protagonist, Jonathan Iwegbu, is a man who continually counts his blessings by saying, in great wonder, "Nothing puzzles God."

Jonathan Iwegbu counted himself extraordinarily lucky. "Happy Survival!" meant so much more to him than just a current fashion of greeting old friends in the first hazy days of peace. It went deep to his heart. He had come out of the war with five inestimable blessings - his head, his wife Maria's head and the heads of three of their four children. As a bonus he also had his old bicycle - a miracle too but naturally not to be compared to the safety of five human heads. (Achebe, p.8)

Jonathan continually strives for survival; he and his family simply pick up the pieces of their shattered lives and even manage to attain a certain amount of prosperity in the face of the decay and destruction that are the aftermath of civil war. After great difficulty, Jonathan finally collects the twenty pounds of award money (egg-rasher) given by the Government to those who turn in the rebel money. He ensures that neither any heartless ruffian nor his friends will deprive him of it and reaches home safely.

That night, however, he is awakened by the noise of a gang of thieves, who are excessively polite, promising no harm to anyone just as long as they can be given a hundred pounds. Jonathan bargains with them, as he has bargained with everything and everyone else around him since the peace began, offering them the only money he has, the twenty pounds of egg-rasher money and considers himself lucky that he and his family have once more survived:

"I count it as nothing," he told his sympathizers, his eyes on the rope he was tying. "What is egg-rasher? Did I depend on it last week? Or is it greater than other things that went with the war? I say let egg-rasher perish in the flames. Let it go where everything else has gone. Nothing puzzles God." (Achebe, p.12)

Achebe's skill with the English language makes this story of Nigeria's simple peasant people a joy to read. The fact that some of the dialogue is in dialect gives added authenticity to the narrative.

"The Suitcase" (South Africa) by Ezekiel Mphahlele

"The Suitcase," is a tense, gripping story of Timi, a black South African, hungry and out of work, who lays claim to a suitcase left behind by two young girls on a bus. It is New Year's Eve and the passengers are carousing in an alcoholic haze.

Only one man notices that the suitcase which Timi insists is his had been left behind by the two girls. It is Timi's last desperate chance to acquire something which he hopes he can sell; he has looked for work unsuccessfully, and his wife, pregnant with their third child, is at home awaiting some food or news of a job.

Though he hides in a backyard hoping to escape with the case, the black man on the bus has sounded the alarm and Timi is soon caught. As they ride in the cruiser to the station Timi looks curiously at the man, wondering whether it was the chance of a reward or a sense of righteousness that would make him betray a brother.

At the station Timi insists that the case is his wife's and that it contains clothes that she is sending to her aunt. The policemen repair to a back room to look at the contents of the suitcase. When they emerge, they hold up for his inspection each piece of rag and torn clothing from the case, asking him if he still insists that the case is his. As Timi wonders why all this useless clothing had been put into the case, and why the white policemen's eyes hold such cold amusement the last item is shown to him. "It was a ghastly sight. A dead baby that could not have been born more than twelve hours before. A naked, white curly-haired image of death." Timi's gamble with chance was to cost him eighteen month's hard labor.

"Town and Country Lovers: (One)"

(South Africa) by Nadine Gordimer

This story, undoubtedly one of Gordimer's best, tells of a tragic love relationship between a white farmer's son and the playmate of his childhood, a black girl who stays on the farm while he is sent away to school. In his holidays, they become lovers. When she is eighteen, she is married to one of her own people, giving birth to a son two months after the marriage. This is no disgrace, for among their people they consider it a good thing to ensure that the girl is not barren before she is married. The baby, however, is light-skinned in colour, with fine, light-coloured hair and grey eyes with yellowish flecks, the eyes of the white farmer's son.

When he is home from school the farmer's son comes to see the child, panics when he realizes he is the father, and on a second visit, poisons it. Two days after the child's burial policemen come and dig up the body, taking the girl away for questioning. The white boy is accused, yet in spite of the open admission in court that there had been a love relationship between the black girl and the white farmer's son, he is acquitted. The story ends with the newspaper reports which relate the father's statement of his personal disgrace, as well as the boy's silence and the girl's acknowledgment: "It was a thing of our childhood, we don't see each other any more."

An understanding of the issues of the story depend on a knowledge of South Africa's laws against inter-racial marriages or sexual liaisons. These laws were repealed only in 1986.

Although to some people this story may appear to be unduly harsh for a school anthology, the writer's control of her material is so deft that a great deal is left to the reader's imagination. The love relationship is very quietly drawn, while the poisoning of the baby is never openly stated. Though the theme of murder of a man's own son is undoubtedly a dark and brooding one it is a true representation of the human condition.

"Coffee for the Road" (South Africa) by Alex La Guma

Since South Africans form the largest segment of the immigrant population from Africa and there was a wealth of

interesting short story material from this country, it was considered appropriate to include a third South African story.

"Coffee for the Road" concerns the plight of an East Indian South African woman who is driving south with two young children to meet her husband who is there on business. It has been a long tiring drive through a barren, lonely landscape with no possibility of breaking the journey as there are no hotels for non-whites. Because she had been able to muster only a few hours of snatched rest by the roadside the night before, she starts the day with a persistent headache while the children have become quarrelsome and restless, demanding that the coffee thermos be refilled instantly.

When they stop at the next roadside cafe the woman inadvertently goes inside, not realizing that non-whites are to be served outside. The white proprietor is a round-shouldered thick-bodied woman with a reddish-complexion looking "as if her face had been sandblasted into its component parts: hard plains of cheeks and knobby cheek bones and a bony ridge of nose that separated two pools of dul gray; and the mouth a bitter gash, cold and malevolent as a lizard's, a dry, chapped and serrated pink crack." When the proprietor sees that her customer is non-white, she screeches at the Indian woman, "'Coffee? My Lord Jesus Christ!...A bedamned coolie girl in here!' The eyes stared in horror at the brown, tired handsome Indian face with its smart sunglasses and the city

cut of the tanned suit." The Indian woman, over-stressed from her long drive, her quarrelling thirsty children and her aching head flings the empty thermos at the white woman, causing a bleeding gash to the forehead. Crying out, "Bloody white trash! and "Coolie yourself" she leaves the cafe and drives away.

Some miles down the road she is stopped by a roadblock. The policemen recognize her immediately. "Ja, darkie girl with brown suit and sunglasses." She is made to drive back to the town where she had committed her indiscretion, escorted by a police car in front and a van behind. Even as the mother is driving towards the police station, and to what fate we may only guess, the children are again complaining, "I wish we had some coffee."

## ASIA

### "Benediction" (China) by Lu Hsun"

This long story, by one of China's foremost writers, captures the essence of old China, with its social and religious structures. Though it is overly-long for a high school anthology, its language, tone and irony are well worth the trouble. Most good Chinese short stories are extremely long by western standards because Chinese writers have been paid by the word.

Hsiang-lin Sao was a young and strong widow when she first came to work in the house of the narrator's uncle in

the village of Lo Ching, far from her home province in the mountains. Some months after she had worked there, relatives of her late husband had come to claim her, at the same time telling the employers that since she was a runaway widow according to law she should be returned to the family. The employers had paid them the back wages that the young woman had been allowing to accumulate in their charge, for she had been so economical that she had never spent one penny, or 'cash' as it is called, during the time she had worked.

Two years later she returned, again widowed, having lost a young child to wolves in the mountains where she had lived with her new husband. She is now drastically changed, abstracted and listless, a mere shadow of the former hard-working and dedicated servant they had known. She recounts to everyone the story of her child's loss, always beginning:

"I was truly stupid, truly," she would repeat. "I only knew that when the snow lies on the mountains the wild animals will sometimes venture into the valleys and will even come into the villages in search of food. I did not know that they could be so fierce long after the coming of Spring..."

After a while, because they had heard the story so often, the villagers begin to mock her, finishing the tale as soon as she begins.

Because Hsiang-lin has become so inept in her duties, the master of the house, whom the narrator calls Fourth Uncle, issues instructions that she is not to handle the sacred vessels at the altar in the home on ceremonial days,

since "she was obviously out of tune with heaven and earth." Neither is she to prepare the sacrificial food. "Otherwise the ancestral spirits would be offended and, likely as not, refuse to touch a crumb." Such ceremonial rites, according to the narrator, formed an essential part of his Fourth Uncle's household, so barring Hsiang-lin from the preparations causes her to feel useless and unwanted while the only use found for her is keeping the fire burning in the kitchen.

The villagers, too, begin to avoid her, not merely because of boredom with the tale, but because she would seek indirect means of getting them to listen. The wild light in her eyes whenever she looked on small children who were the same age her son would have been, had he lived, frightened mothers and children alike. Eventually she avoids everyone, becoming more removed from reality every day.

When she takes the advice of an older servant to buy herself a threshold in the Temple in order to save her soul from hell, her emotional life appears to improve with a new energy taking over. However, her employers continue to regard her as unclean, shaking her equilibrium once more. Through this rejection she again sinks into depression, wanders away from the household and eventually finishes her life as a beggar in the village.

It is Chinese New Year, a time for making offerings to the souls of the family's ancestors, a time of benediction, when Hsiang-lin dies. This puts the master of the house into a towering rage, for he considers that she must have

belonged "to a species utterly devoid of human sense" to have chosen to die at such an inappropriate time. When the narrator enquires of a household servant the cause of Hsiang-lin's death, the servant replies bitterly, "What did she die of? Could it be anything else than that she has been strangled to death by poverty?"

The narrator, himself an unbeliever, reflects on the story of Hsiang-lin's life and his uncle's religious fervor, ending the story on a note of irony:

"What a satisfaction it is to understand that the Holy Spirits of Heaven and Earth, having bountifully inhaled their fill of the offertory meat and wine and incense, now limp about drunkenly in the wide air. In such a mood they are certain to dispense boundless prosperity on the good people of Lo Ching."

"Born of the Same Roots" (China-Taiwan) by Yang Ch'ing-Ch'u

In theme and style this story provides a contrast to "Benediction," which was written by Lu Hsun, one of China's foremost intellectuals. The author, Yang Ch'ing-Ch'u, lacks the formal education or literary training of Lu Hsun, though his writing has been commended for its "raw psychic violence, and first-hand knowledge of the land and its people." (Ling Hsu, 1981).

"Born of the Same Roots" is the story of thirty-year old Cloud, married to an illiterate pedicab driver, who is attending the wedding of her younger sister, Lotus, in a luxurious hotel. Cloud reminisces on her own wedding ten years before, reflecting that since her father had not yet made his fortune, her entire trousseau was worth less than

her sister's alligator handbag. On learning that she was illiterate, educated suitors had turned their backs on her and the most suitable match had been with an illiterate pedicab driver.

The richly-dowried sister is not as pretty as Cloud, though now that she is heavily made-up and "plated in gold," she is a fit match for a clever young man on his way to the States. The younger sister, Spring, sympathizing with Cloud's unhappiness, leaves the party so that she can persuade Cloud's husband to come to the festivities. The hard-working pedicab driver refuses to forego a fare in order to come, though his refusal is based on the fear that his wealthy father-in-law will "lose face" with the presence of his poor son-in-law.

Because pedicabs will soon be phased out, Cloud's father tries to help his impoverished son-in-law by getting him a job driving a taxicab. The pedicab driver, however, has been unable to pass the written test. As Cloud leaves the party in tears, comparing her bleak future with that of her newly-married sister, she considers taking a taxi to go home, "but thinking about him pedaling so hard on his pedicab, she couldn't lift her hand."

"The Poppy" (Korea) by Son So-Hui

This tragic and complex story is written by one of Korea's greatest women writers. That the story leaves many questions unanswered may be a good thing, as it allows room for discussion by students and teachers.

A young woman is being tried in court for the attempted murder of the child of her husband's mistress, a woman the husband had brought openly into his house. As the wife was making up the bed on which the baby was sleeping, she covered the child with the quilt so that it would not become chilled from the cold air of an open window. She has become abstracted, thinking about a young and handsome farmhand to whom she had been attracted and who had once worked at her father's farm. Though no words had been spoken between them, the father had suspected the worst and had sent the man away in disgrace. He had left hurriedly without taking his things. She discovers a notebook he had left behind with disjointed scribblings in it which made her suspect that he had loved her. While she was thus reminiscing the mistress had come into the room and seeing the child covered by the quilt had accused her of trying to suffocate the child.

In court, the farmhand, whom she had not seen for many years, stands at the back of the room, applauding everything she says. He is removed from the court by the officers and she does not see him again at the trial. She tells herself that if he had come back to the trial she would probably have tried to exonerate herself. Instead, she blames the failure of the marriage and her husband's infidelity on her inability to love her husband, though she cannot explain why. The story ends with the question as to whether she loved the farmhand. The answer was, "No, I don't love him. For I don't know what love is."

"The Sword of Shiva" (India) by K.A. Abbas

This story, which contains a wealth of information about Indian society, its caste system, and its mythology, tells a gripping tale of God's wrathful judgement on four men. It ironically details the corruption into which Hindu society has degenerated after centuries of strict adherence to caste divisions. The judgement that befalls the four men on the day of a terrible rainstorm is the sword of Shiva, the destroyer god, the god of cosmic order, of rhythm and dance.

As the four men are sheltering under the branches of an immense neem tree, the only shelter available, they see that two unclean ones are also coming to seek shelter. The two are the girl Chanda, who has borne an illegitimate child, and the untouchable cobbler, who sheltered her when she was thrown out by her family. The four pillars of the community believe that they will sabotage their own shelter if they allow these two to join them, for Shiva will destroy them. The four men under the tree are first, the village priest; second, the young, highly-respected son of a rich landowner; third, the Moslem tax collector who has made the Holy pilgrimage to Mecca; and fourth, the money-lender, who though he charges an exorbitant rate of interest, always gives generously to religion.

The two outcasts keep running towards the shelter of the tree, in spite of the others' admonitions that they must not shelter there, for they will all be destroyed by Shiva's

sword. As the young man is taking up his gun to ensure that they do not come further, there is a mighty crash of thunder and a flash of lightning, which makes the two impure ones lie down in terror. At the same time the mighty tree comes crashing down on the backs of the four pure ones, killing them instantly, while the other two are saved from the sword of Shiva.

"The Trellis" (India) by Bibhuti Bandyopadhyay

Of "The Trellis" Gene Z. Hanrahan writes:

"The Trellis" is quite likely the finest short story to come out of modern India. The original story was expanded into a novel, Pather Panchali, which, as a motion picture, won international acclaim for its excellence. "The Trellis" represents an exquisite blending of pathos and beauty and is set in present-day Bengal. (Hanrahan, 1965)

A summary of this story has been given in Chapter Two.

"Gherao" (India) by Arun Joshi

A summary of this story has already appeared in Chapter Three.

"A Coward" by Premchand (Dhanpat Rai)

This story of stark simplicity tells of a suicide that follows a thwarted love affair forbidden because of caste differences. The situation is almost a cliché of modern India. Premchand's story of Keshav, a boy of a priestly Brahmin caste in love with Prema, a girl of the Banya, or shopkeeper caste is an excellent presentation of the Indian caste system, which is unique in the whole world. While at

college, the two young people promise to be married to each other, although they know that caste differences will be a problem. When Prema's parents, who are of the lower caste, learn of the relationship, they decide to avert a greater tragedy by attempting to come to some agreement with Keshav's father. Unfortunately, the Brahmin father refuses to consider the matter, instead becoming very insulting to Prema's father. On learning of this, Prema writes to Keshav, inviting him to come to supper so that they can talk things over. Keshav, however, having lost his courage in the meantime, does not come to supper, neither does he send an excuse. The next day a letter arrives from Keshav, telling Prema that they must call the whole thing off. When her mother enquires as to the contents of the letter, the girl tells her that Keshav has been ill. The next day she is found dead in her room.

"Revenge" (Laos) by Xieng Mouan

Since only two slim volumes of poetry and prose from Laos have been located, according to the most authoritative source, a Preliminary Bibliography of South-East Asian Literature in Translation by the University of Hawaii's Indo-Pacific Languages Department, there was not very much of a high literary standard from which to choose. However, one story, "Revenge," was selected, depicting life in the country in recent times under the complex situation of war, communist revolution, and American intervention.

In this simple story, the protagonist, Thao Co, refuses

to join the "army" which, under the guise of being liberators of the people, is in reality, a group of bandits supported by American arms and supplies. Because he refuses to join them he is held captive for some time. On his release he stalks the bandit lair, managing not only to acquire a gun, but also to find out that the bandit leader is to pass along a certain road on his way to meet "Sir American Adviser, newly arrived from Thailand." Thao Co ambushes and kills the bandit leader, who is escorted by one lone guard. Thao Co goes into the jungle "to join the Pathet Lao, whom he had always loved and admired," becoming a hero at the end of the story by liberating the Tong Tseu camp where his wife is still held. The Introduction explains the background of the story as well as from whose point of view the narrative is given:

Tong Tseu had been occupied by bandits, organized, trained and equipped by the Americans, whom they dubbed "special forces." The military post was only a bandit lair, ten thousand Lao people were penned up in those camouflaged concentration camps. "Revenge" is a story about the Tong Tseu "refugee centre" about which American agents in Vientiane have been beating the big drums of propaganda in an attempt to deceive public opinion.

"The Ivory Comb" (Vietnam) by Nguyen Sang

This story, encompassing a period of twenty years, carries the reader from the Vietnamese war of resistance against the French to the new war against the Americans.

When the story begins, a party is hiding in a liaison post, a hut hidden in a thinly grown mangrove belt washed by the rising water. As they have a while to wait, the old

comrade tells the story. It concerns an ivory comb a young father had carved with great effort in far-flung outposts to give to his daughter when he should meet her again. Since he dies before he can give it to her, the comb travels around with his old friend and comrade for many years, until by a strange coincidence the liaison girl directing the present operation turns out to be the girl for whom the comb was intended.

Though the coincidence is too strong, and the writer could have built up the suspense in a better way, the story is quite touching, and telescopes, in its fourteen pages, twenty years of Vietnamese history, describing the simple lives of the villagers disrupted by first the war against the French, then against the Americans.

"An Unsound Sleep" (Vietnam) by Nhat-Tien

"An Unsound Sleep" is a story that often appears in anthologies of Asian writing. The story is that of the progress of the Revolution and the changes it wrought on the life of one man's family.

Old Phan lives with his daughter following a quiet routine. He is a porter; she works at a greengrocer's. Both come home at the same time every day, he at six o'clock, she at seven. However, after the Buddhist demonstration, the city is thrown into such turmoil that Miss Phan begins to come home later and later every day. It turns out that she is involved in distributing revolutionary leaflets, an activity in which old Phan would prefer not to be involved.

involved. It is obvious that Miss Phan has a lover, and when he is arrested she too disappears. When they return they have both lost their jobs. Since she is expecting a baby, they get married, coming to live with the old man, who is the only employed one. After a while, in desperation, they move away to another place where the husband has been promised a job. The old man refuses to go, however, wanting them to make their own lives. Their letters home tell only of worsening circumstances, for the job has not materialized while the girl talks of fetching and carrying materials for house building as soon as she has her baby.

The old man, who usually enjoyed his bottle of drink every day, now becomes a confirmed alcoholic, so that he can no longer carry the heavy loads required of him and is dismissed from his job. He loses his house, his furniture and everything he owns except for a knapsack containing a few things which he uses for a pillow. He ends up as a vagrant in Saigon, no better than the beggars he had laughed at when the story begins. He is now a pick-pocket, threading his way through parking-lots, busy streets, markets and pagoda entrances, sleeping in parks or doorways, comforting himself with alcohol.

One of his possessions, however, has not been given up. It is a newspaper-wrapped package containing his daughter's letters and the wedding photograph. The newspaper contains "on the front page an advertisement for tiger balm, on the back page, a political editorial. Old Phan takes pains to try to spell out the editorial's contents, and perceives

confusedly that the major subject was revolution."

"Sunset" (The Philippines) by Paz Latorena

This touching story is centred around a woman, simple and honest and very honorable, who loves a man undeserving of love. This is not one of those Filipino stories which is often reprinted in anthologies in North America, such as "Wedding Dance," "The Scent of Apples," "Ceremony," "Guardia de Honor," "May Day Eve," or "The Day the Dancers Came." Set in a poor village in the Philippines, this story of a woman's love and a man's betrayal will have universal appeal because of its essential human interest. The simple poetic language evokes the atmosphere of the country and the tension and taut drama of the girl's dilemma.

She came to him out of the rain like a bit of flotsam washed from the distant seas to the shore by uncertain tides. The wind blew from the east that night and as the door of the rusty shop opened westward, it slammed shut behind her with a sort of vicious cheated force when she hurried in. The whole place rocked with the impact and startled him as he sat on a stool, mending a pair of brown shoes in the dim light of a small red lamp that hung from the blackened "sawali" ceiling.

"Sunset" is the story of simple country girl who has been working for some months in the house of a rich actress in the city. She has been very happy, for the senorita has been good to her. However, on a night of torrential rains when she is alone, she is forced to run away because of the unwelcome attentions of her employer's brother. She seeks shelter in the shop of the poor cobbler, who, of course, seduces her. The next morning he is apologetic and

repentant, inviting her to live with him. She learns to love him, and since "even the slums have a code of morals, however loose" they plan to be married eventually, as soon as they can afford the money for the license and other fees.

When her former mistress finally finds her after months of searching, she asks the girl to return, promising her protection from her unscrupulous brother. On hearing of the girl's plans to marry her poor cobbler, the senorita offers her money to pay for the marriage expenses, as well as the money that was due to her when she ran away. The girl asks her former mistress to give the money to the cobbler instead, at the same time asking her not to tell him that she knows about it. However, he says nothing more of marriage or of the money he has been given, presenting her instead with a new violet scarf to replace the one that had been ruined the night she came to him out of the rain. The girl leaves soon after this, neither giving him her new address nor telling him that she knows of his treachery, unable to bear the thought of humiliating him.

"Wedding Dance" by Amador Daguio

This is a sad and beautiful story of the tribal people of the northern Philippines. The wedding dance taking place is celebrating the marriage of Awiyao to a new wife, while his present wife Lumnay sits in her hut contemplating the ill-fortune of being barren and hence rejected.

Though Lumnay by custom is expected to join in the dance to signal her approval of the marriage, she is instead

desperate, rebellious and self-pitying, unable to join the others around the fire. When her husband comes to the hut to call her, she tells him of her true feelings. He, in turn tries to placate her by telling her how much he has valued her as a wife, praising her beauty, her diligence, her strength and grace as a dancer. At the same time he emphasizes that none of these are of any use to him in the face of her barren condition. As he is called back to the dancing, Lumnay tells herself that she will not accept her position of cast-off wife, that she will go to the chief, renounce the cruel custom and declare that she will not give up her husband. Though her courage fails her, her humiliation will not allow her to join in the dance. Instead, she climbs up the mountain to a new bean-field they had cleared together and lies there contemplating the growing bean-pods and their soon-to-come silken and silvery flowers. "The stretching of the bean-pods full length from the hearts of the wilting petals would go on. Lumnay's fingers moved for a long long time among the growing bean-pods."

"The Old Well" (The Philippines) by Andres Cristobal Cruz

A summary of this story appeared in Chapter Three.

## THE CARIBBEAN

"An Easter Carol" (Barbados) by Austin Clarke

This poignant story of childhood in Barbados rings with a pure poetry overlaid with the crude and realistic language of the West Indian folk-people. Some passages in the story are reminiscent of the scene in Great Expectations when Pip steals through the marshes in the early morning to deliver the stolen food to the convict. The boy in the story makes his way through "thick unsympathetic fields of cane," fearing for the MAN in the canes all the way.

"An Easter Carol" is the story of an eight-year old boy who is proud and happy that he has been given the honor of singing a solo on Easter morning in the Cathedral in the city, "the white people's Cathedral, the Cathedral of the Church of England." He knows that as he sends his voice "prancing all over the Church" he will be heard and admired by all the rich white people and the others: "the black, the brown, the light-skinned and the light brown, who will all be praising God on that lovely Easter morning."

As his mother puts him through the involved rituals of getting dressed at five o'clock in the morning while the rest of the world sleeps, he looks forward to his coming glory, a glory which, unfortunately, he never gets, for his arch-enemy, Henry, grinning happily, sings the solo instead. Forbidden by his mother to ride his bicycle to the church, lest he wreak havoc on the new clothes -- the new sea-island cotton shirt, the short grey flannel trousers, seams "keener

than a new Gillette razor," and above all the new shoes -- he has to walk two long miles in the black morning, "as the canes moaned and the shoes burned." His mother always bought his shoes too small, but would never believe they were, in spite of his protestations.

His final yielding to the temptation of taking off the shoes proves to be his undoing. As he sits in the shadow of the church wall struggling frantically with his shoes, he sees the procession file past in surpliced and cassocked grandeur, hears the organ peal and the choir begin to sing.

"I was fighting with my shoes. And all the time my tears were falling on the clean freshly-ironed cotton shirt, and into the shoes, as I tried in vain to get them back on my feet. And when I looked up and the film of sadness dropped with the tears, and I could see, I saw Henry step into the middle of the aisle, in the chancel, and my heart broke."

"Hunters and Hunted" (Guyana) by Jan Carew

This story of hunting in the jungles of Guyana in South America conjures up for the reader the richness of the jungle, its sights, smells and sounds as well as its dangers. Though there is a great deal of dialect, the excitement and tension of the story's climax will compensate for any discomfort with dialect.

The boy, Tonic, who has been eager to go with his father and two older brothers into the jungle to hunt, is now querulous and complaining, for he is finding the expedition a rough one. When his second brother, Tengar, carries him part of the way, the old man is scornful, for he does not want what he calls a "rice-pap mother's boy" growing up

under his roof. Tengar and his father almost come to blows over this, until the eldest boy, Caya, stops the fight in time. At the end of the day they pitch camp, continuing on their difficult journey the next day. They see the trail of a pack of bush-hogs, followed closely by the footprints of a larger animal, so they build a platform and wait. They soon see the owner of the footprints.

A jaguar, moving with the ease of a river flowing across a plain, its power hidden under a smooth surface, emerged from the twilight. A marudi bird shouted a raucous warning and there were green fires in the jaguar's eyes as he sniffed suspiciously. He seemed to have picked up their scent....

The thunder of bush-hogs coming down the trail broke the silence. The jaguar turned round and sprang on a branch hanging over the trail not far from the watchers.

From the safety of their platform they see the jaguar wait patiently until the main body of the hogs has passed before pouncing on one of the stragglers. The pack hears the screams of the dying pig, turn on the jaguar and fight him to the death.

Little Tonic becomes overwhelmed with the excitement and taking his brother's gun he is unobserved in the tension on the platform. Shooting without aim, he does not hold the gun close enough, so that the recoil flings him backwards, out of the platform and into the pack of murdering snarling hogs. After the initial shock, Tengar jumps down from the platform and valiantly tries to save his brother with his hunting knife, hacking away at the legs of the hogs. It is

to no avail; the hogs have already bitten off most of the boy's legs; only stumps are left. The other two men come down from the platform, the father fires endlessly into the pack, until finally the hogs panic and run. The boy dies soon after, his brother crying out in agony at the uselessness of his death.

"Is why folks like we does die so stupid!" he shouted, waving his arms about, challenging enemies of the forest whom he was sure lurked and listened everywhere. "Is why we folks die so stupid? In other place, they say, people does die for something. But is why Tonic die, tell me that?"

"Kanaima" (Guyana) by Wilson Harris

This interpretive summary of "Kanaima" is taken from West Indian Narrative and is written by Kenneth Ramchand, reader in West Indian Literature at the University of the West Indies. (Ramchand, 1966).

Because Dr. Ramchand's summary was discovered recently and since it was so thoroughly done, it was considered appropriate to use it in this paper.

In "Kanaima," a band of Amerindians hoping to escape from Kanaima, the lord of death, come to a semi-abandoned village, Tumatumari, on the bank of the Potaro River. The Amerindians have come from a long way off, and they have been on the trail for weeks and months. Their own village has been breaking up. First there was drought. Then the game began to run away and people started dying off. At last there came a great fire, withering and charring everything. "It was as if the world they saw and knew was dying everywhere, and no one could dream what would take its place." It is to escape this terrible aridity and break-up in the known patterns and substances in their lives that the Amerindians take to flight, "to set up a new encampment".

At the dying village of Tumatumari, the Amerindians meet Jordan and his companion, two watching pork-knockers (gold-hunters) ancient men who wait while the younger pork-knockers venture into the wilds. Jordan staggers the Amerindians with the dreadful news that "Kanaima been here already". Jordan is a kind of spectre to the fugitives, a kind of confirmation and echo of their

fears. But the fugitives are a kind of spectre to Jordan in turn. He suffers with them, he partakes of their terror. "It seemed nothing could prevent their scattered fictions from trespassing on ground where he alone wanted to be." Kanaima has a kind of reality for Jordan too. He tries to persuade the Amerindians to move on. But they decide to encamp.

The atmosphere is now charged with the consciousness of Kanaima. Jordan dreads him. The Amerindians dread him. In this situation, Kanaima becomes almost a living presence, a silent guest. The link between Jordan and the Amerindians is further indicated by the sharing of a meal which is a kind of communion before the lord Kanaima.

Some time after the meal, during the night, the wife of the Amerindians' leader stumbles off the cliff and hangs precariously on the face of the precipice, with the roaring water below. The other figures, drawn by her cries, wait and watch passively, though deeply involved, as she seeks to regain the safety of the cliff-top. Only Kanaima, the lord of death, knows if she will succeed.

At this point the story ends.

We might infer from this summary that the main interest in this story does not lie in the straight-forward narrative of events. It is evident that the 'characters' are not a specific group of people in a particular place at a set time. The Guyanese interior is presented as an awe-inspiring, bare and animated universe, a stark world in which the puny human being finds himself. The story seems to be expressing a certain condition or experience of man in the world. It is universal. It is in this sense that the stumbling, pre-cariously perched woman is a symbol, 'the groping muse of all their humanity'.

The figures in the story are experiencing a kind of break-up of the old forms of their lives -- hence the drought, the disappearance of game, the fire and the withering and dying everywhere. This kind of aridity is part of a process of change -- hence the flight and the search for a new place. The figures do not understand the process of death and rebirth in which they are involved -- but the rhythm is clear in the story. Their consciousness of frailty and dereliction, their realization of terror -- given concrete form in their fear of Kanaima, the lord of death -- is the beginning of a long process of liberation and self-discovery.

It has been necessary to go into detail with Wilson Harris's story. There has been a deliberate simplifying and there have been exclusions -- some deliberate and some because the editor cannot claim to have understood everything. But there should be enough to indicate both the complexity of what

Harris is trying to do in his fiction, and its break with the conventional pre-occupations of many writers.

I believe this story represents, metaphorically, the Amerindian's displacement by both colonists and black slaves in the new world.

"Blackout" (Jamaica) by Roger Mais

This starkly-told dramatic story of black-white relationships in the West Indies ends with a slight twist of irony. It pinpoints the differences in racial attitudes between the West Indies and the southern United States where lynchings, burning crosses and oppression of the black race by the white has too often been the pattern. The story takes place during the war in a partially blacked-out Jamaican city. A young white woman is waiting for a bus when she sees a rather suspicious-looking young black man approaching her.

She is not nervous, for she is "fully conscious of the tradition of American women that they don't scare easily." She has just used her last match to light her cigarette, so that when the young man asks for a light he obviously does not believe her when she says that she has none. After some hesitation, she proffers her burning cigarette. When he coolly leans over her hand to light his cigarette instead of taking the cigarette from her, she is appalled at his nerve, reflecting how a black man in the States would have been lynched for less than that.

He must have sensed her outrage so that when she throws away, unthinkingly, her newly-lit cigarette, he tells her in contempt that he was sorry that he had made her waste a whole cigarette. He adds that she must realize that this is not the States and that here there was no white, no black, only men and women. At the suggestion of sexuality between them, she is unnerved so that he laughs at her obvious discomfort, adding quickly, "I don't mean what you're thinking. You're not my type of woman." The bus comes soon after this, to her relief and she gets in quickly, still shaken up by the strange exchange. As the bus pulls away she fortunately forces herself not to glance back at him, for she does not see him bend down into the gutter and retrieve the half-smoked cigarette she had so carelessly flicked away.

"B. Wordsworth" (Trinidad) by V.S. Naipaul

This is a brief and touching story, in characteristic Naipaul style, of an encounter between a young boy and a self-professed poet, Black Wordsworth, the soul brother of white Wordsworth, who like his namesake could look at a flower and cry.

The story of the boy's relationship with the poet is touched with a simple pathos. The man is the kind of friend every boy would like to have, for not only does he let the boy have as many of his red, ripe and juicy mangoes from his tree as he can eat, he teaches him about the world around him as they wander from one end of the city to the other.

B. Wordsworth becomes his guide to the city. "We climbed Chancellor Hill in the late afternoon and watched the darkness fall on Port of Spain, and watched the lights go on in the city and on the ships in the harbor." They walk from the Botanical Gardens to the savannah and along the harbor front, all the time the poet displaying his uncanny ability to make everything exciting. "He did everything as though he were doing it for the first time in his life."

The time of wonder and joy soon passes, however, and the boy realizes that the poet is going to die. After his death the boy goes back to the little house in which the poet had lived. The house, which had been set in the middle of a large yard filled with fruit trees and had looked "as if it wasn't in the city at all," has now disappeared. "It had been pulled down, and a big two-storied building had taken its place. The mango tree and the plum tree and the coconut tree had all been pulled down, and there was brick and concrete everywhere."

It was just as if B. Wordsworth had never existed."

"Cane is Bitter" (Trinidad) by Samuel Selvon

This simple and sad story, set among the East Indian cane-cutting peasants of South Trinidad, relates the dilemma of Romesh, a young boy who through the wishes of his mother has been sent away to a larger centre to be educated. His father, finding that he has returned with ideas that are too revolutionary, decides to summon him home to an arranged marriage with a girl who will bring a good

dowry. Romesh, however, is rebellious, condemning the way of life of his people and their passive acceptance of fate. He tells his parents:

"All over Trinidad, in the country districts, our people toil the land and reap the cane. For years it has been so, years in the same place, learning nothing new, accepting our fate like animals. Political men come from India and give speeches in the city. They speak of better things, they tell us to unite and strive for greater goals. And what does it mean to you? Nothing. You are content to go hungry, to see your children run about naked, emaciated, grow up dull and stupid, slaves to your own indifference....It were better that we returned to India than stay in the West Indies and live such a low form of existence."

Romesh refuses to remain in the village reaping cane for the rest of his life doing the hard profitless labor that creates wealth only for the sugar companies. He opts instead to return to school, in a decision that costs him dearly, for he has to sever his ties with his family and the village. The refusal to comply with the marriage plans is not only embarrassing for his family, who had already consulted with the girl's parents, but also humiliating for the girl, who knows that she has been rejected.

Romesh cuts his last season of cane, challenging his brother Hari to a friendly rivalry to show him that he is giving up the life of a cane-cutter not because of physical weakness but because of choice.

Cane fell as if a machine were at work. The blades swung in the air, glistened for a moment in the sunlight, and descended on the stalks near the roots.

Samuel Selvon has been described by George Lamming as

"the greatest and therefore the most important folk poet the British Caribbean has yet produced." (Moses Ascending, Heinemann, 1975). The title, "Cane is Bitter" forms a good motif which runs through the story, permeating even the emotions of the characters.

He was as tall as the canes on either side of the path on which he walked. He sniffed the smell of burning cane but he wasn't overjoyful at coming home. He had prepared for this, prepared for the land on which he had toiled as a child, the thatched huts, the children running naked in the sun. He knew that these were things not easily forgotten which he had to forget. But he saw how waves of wind rippled over the seas of cane and he wondered vaguely about big things like happiness and love and poetry, and how they could fit into the poor toiling lives the villagers led.

The joy of crop season, the promise of food that it will bring, the smell of the burning trash, and above all, the sweat of the men, women and children, as they toil in the cane: these are the things that Romesh rejects for the wider world outside, the world of ideas and knowledge. This story ends with two simple sentences.

The wind rustled through the cane. Overhead, the sun burned like a furnace.

#### CONCLUDING COMMENT

In selecting stories for this anthology, it was necessary to try to achieve a certain balance of material. The stories were to represent something of the cultures of the countries chosen for inclusion, though this one collection cannot hope to present a complete picture of the cultural mores of the countries represented.

Certain interesting patterns, however, emerged. In most countries the same themes appeared again and again. In India these related to caste and its attendant evils, the arranged marriage, the plight of the poor and starving, and the master-servant relationship. The arranged marriage and its evils was a pervasive theme in stories from all the eastern countries, while the plight of women in these highly-structured societies, suffering, questioning, or rebelling against their roles, was also common. In Vietnam and Laos the stories generally concerned ordinary people caught in the turmoil of war and revolution. In the Philippines and the West Indies, though the themes were more varied, the arranged marriage surfaced as well. In South Africa, without fail, white-black relationships and the evils of apartheid dominated, while in Kenya, Ghana and Nigeria, the colonial experience recurred. Most Korean and Taiwanese short stories were of a more modern stamp, dealing with issues in the city as well as the country. Chinese short stories were either of old China, or of the long struggle of the Revolution, and some dealt with the intellectual and social elite.

In some countries, because the short story form was very highly developed, a wealth of suitable material emerged. Because of space limitations, however, no more than four stories from any country could be included.

## CHAPTER V

## CONCLUSION AND IMPLICATIONS

This chapter provides a summary of the thesis: its rationale, the procedures used, and the general composition of the anthology. Finally, it deals with implications for teachers and for other anthologists.

This thesis took the form of the development of a multicultural short story anthology for Canadian schools for use in Grades ten to twelve. Its rationale was that the new immigrants to Canada in the nineteen sixties and seventies who are "visible minorities" have not yet become an integral part of the multicultural mosaic of Canada, and that they require some assistance if they are to do so. The new immigrants are vastly different in physical characteristics from the majority of Canadians who are predominantly white. As long as racism and discrimination continue to be a part of society in Canada, these problems of acceptance of the new visible minority immigrants will continue to exist.

It was the aim of this study, therefore, to create a multicultural anthology in which the children of minority non-white cultures can see their own cultures mirrored, so that they can begin to feel that they are a part of our multicultural mosaic. Too, often, the only culture presented in school texts is that of the white middle-class. Images used in texts often do not reflect the cultures of the new visible minority people in Canada at the present time. The non-white immigrant family is thus reduced to

non-person status against the powerfully depicted Canadian norm. For this reason, therefore, it is important that visible minority children see their own situations and their own cultures presented in school curricula. By using teaching materials that reflect the cultural backgrounds of the visible minority children, we are fulfilling two purposes: we are creating in the minds of minority children a pride in their own heritage, and at the same time we are enabling the children of the dominant white group to share in the cultures of the new immigrants in their midst and to understand and appreciate those cultures. It is hoped that in this way some of the prejudice and racism that exist in Canadian society may be eliminated.

#### THE ANTHOLOGY

The anthology includes stories from countries from which the largest number of visible minority immigrants have come to Canada since the late nineteen sixties. Because it is concerned with "new immigrants" earlier arrivals such as the Japanese people were excluded. The choice of countries to be included was based on population figures published by Canada Manpower and Immigration. The general criteria used for selection of the stories involved appeal to the adolescent reader as indicated by J. Robert Carlsen's tenets of book selection. Carlsen's research on the adolescent's reading tastes showed them as predominantly based on the search for personal values such as racial inequalities, economic deprivation, religious discrimination, strange and

unusual human experiences and the transition from adolescent to adult life. As far as possible, stories which reflected these interests were selected.

The anthology which represents the final results of this selection process consists of twenty-five stories from fifteen countries: Ghana, Kenya, Nigeria, South Africa, China, Taiwan, Korea, India, Laos, Vietnam, The Philippines, Barbados, Guyana, Jamaica and Trinidad. These countries are represented by one story for each except for South Africa (three), the Philippines (three), Vietnam (two), India (four), Guyana (two) and Trinidad (two).

#### IMPLICATIONS FOR TEACHERS

It is hoped that this anthology will be a useful aid for teachers in the implementation of the multicultural ethic in Canadian schools. At the present time, though there exists material for elementary school classrooms in the form of folk and fairy tales from other lands, including non-European countries, an examination of the literary material in anthologies currently used in high schools shows that there exist only a few isolated short stories representing Canada's recent immigrants who are visible minorities. The present anthology will be the first of its kind in Canada. It will provide teachers with a body of material which presents the cultures of these immigrants. Material not formerly available will now be accessible to teachers across the country.

The stories are supplied with explanatory notes where

these were judged necessary; otherwise the teacher is urged to read and discuss them on the same basis as any other piece of fiction. Brief introductory material on each area or country is given at the beginning of each section, and suggestions for further reading are included in the Appendix. It will be left to the teacher to initiate other activities, such as: (1) Locating the countries on a map. (2) Initiating discussion in class about students' knowledge of the country. (3) Soliciting reasons for the refugees or immigrants, coming to Canada, as well as personal contacts with any of these immigrants and their cultures. (5) Drawing conclusions about the oneness of themes and the universality of humanity. Since this anthology is meant to be used in the English classroom, detailed research on the geography and history of each country is not necessary unless students wish to do so for their own enrichment. Each story should stand on its own merit as an artist's vision of his society.

One of the benefits of such an anthology is that the students from both the majority and the minority cultures are encouraged to discuss their differences openly. Differences of religion, life style, family structures, homeland geography and history can be freely aired. Thus potential causes of friction may possibly be eliminated. Acknowledging cultural differences is a more positive aspect of multiculturalism than is the more negative concern with discrimination. Encouraging insights into other cultures will promote awareness and understanding between people and allow Canadians of all backgrounds to understand the beliefs

and customs of people different from themselves.

#### IMPLICATIONS FOR OTHER RESEARCHERS

The present study was intended to partially fill an obvious need. However, if Canada is to fulfill its realization of the multicultural ideal, there is yet much to be done. Similar collections could take a great variety of forms and points of focus. Using a similar geographical framework other researchers might

1. Develop a more integrated anthology which incorporates short stories, poetry, drama and non-fiction prose for each area or group.
2. Collect a number of writings in each of the other genres, such as poetry and drama.
3. Compile a number of excerpts from the two great Eastern epics, the Mahabharata, (into which was inserted the later Bhagavadgita) and the Ramayana. These two great epic poems "are to India what Homer is to European culture." (Lang, 1971).
4. Develop French-language anthologies of short stories, poetry or drama from the French-speaking African countries, the Caribbean or countries such as Mauritius.
5. Assemble separate anthologies of short stories poetry or drama from each country represented here or from each major area, such as Africa, Asia, South-East Asia, or the Caribbean.
6. Compile excerpts from the essays or political speeches of some of the great leaders of these areas. This could

include people such as Gandhi, Nehru, Ho Chi Minh, Mao Tse Tung, Bandaranike, and others.

- (7) Develop collections of short stories, poetry or plays from Latin America, including Mexico, South and Central America and the Spanish-speaking Caribbean.

#### OTHER SUGGESTED RESEARCH

Further study could be made of the education of visible minority children in the Canadian school system. It would be useful to test the hypothesis this paper, i.e., that visible minority children in the public school system are often discriminated against, ignored or channelled into trade schools or occupational entrance classes. It might be valuable to try to discover whether this is true in Manitoba, or whether it is applicable only to Ontario, from which most of the research originates.

It might be worthwhile to test the impact of this and similar anthologies on changing attitudes of students of the majority culture towards visible minorities.

#### CONCLUDING COMMENT

This collection is the first of its kind in Canada. A multicultural anthology commissioned last year by a grant from the Federal and Manitoba Governments included writings from only two visible minority groups, India and the Philippines. It is hoped that the anthology proposed by this paper, will, therefore, fill a gap in the educational and literary life of Canada at the present time.

## BIBLIOGRAPHY

- Abbas, K.A. "The Sword of Shiva." In The Mentor Book of Modern Asian Literature. Ed. Dorothy Blair Shimer. New York: New American Library, 1969.
- Achebe, Chinua. "Civil Peace." In Modern Stories in English. Ed. W.H. New and H.J. Rosengarten. Toronto: Copp Clark Pitman, 1977.
- Aidoo, Ama Ata. "Everything Counts." In No Sweetness Here. Essex: Longman Drumbeat, 1970.
- Bailey, Leuba, ed. The Immigrant Experience: Themes in Canadian Literature. Toronto: MacMillan, 1975.
- Bandyopadhyay, Bibhutibhusan. "The Trellis." In An Anthology of Bengali Writing. Ed. Buddhadeva Bose. Bombay: MacMillan, 1977.
- Beck, Clive. "Is Immigrant Education only for Immigrants?" In Education of Immigrant Students: Issues and Answers. Ed. Aaron Wolfgang. Toronto: The Ontario Institute for Studies in Education, 1975.
- Bell, James B. Literary Glimpses of the Commonwealth. Toronto: Wiley, 1977.
- Carew, Jan. "Hunters and Hunted." In Island Voices. Ed. Andrew Salkey. New York: Liveright, 1970.
- Carlsen, G.R. Books and the Teenage Reader. New York: Bantam, 1977.
- Clarke, Austin. "An Easter Carol." In When He Was Free and Young and Used to Wear Silks. Toronto: Anansi, 1971.
- Clifton, Rodney A., Stella Hryniuk and Raymond A. Perry. "Research Indicates Ethnic Prejudices." Winnipeg Free Press, 9 September, 1982, p. 8, Vol. 110, No. 237.
- Cline, J. et al. New Voices in Literature, Language and Composition. n.p.: Ginn and Company, 1982.
- Cruz, Andres Cristobal. "The Old Well." In The Well of Time: Eighteen Short Stories from Philippine Contemporary Literature. (Comp.) Teresito M. Laygo. National Dissemination and Assessment Centre, School of Education, California State University. ERIC ED 189 826.

- Daguio, Amador. "Wedding Dance." In Fragment from a Lost Diary: Women of Asia, Africa and Latin America. Ed. Naomi Katz and Nancy Milton. New York: Pantheon, 1973.
- Dreidger, L. "Ethnic Identity in the Canadian Mosaic." In his The Canadian Ethnic Mosaic: A Quest for Identity. Toronto: McClelland and Stewart, 1978.
- Dunning, Stephen. Teaching Literature to Adolescents. Glenview: Scott, Foresman, 1978.
- Fillion, Bryant and Jim Henderson, eds. Inquiry into Literature, 4. Don Mills: Collier-Macmillan, 1982.
- Filipino Heritage: The Making of a Nation. n.p.: Lahing, publishing, 1978.
- Frye, Northrop. Design for Learning, p. 22. Toronto: University of Toronto Press, 1962.
- \_\_\_\_\_. The Educated Imagination, p. 101. Bloomington: Indiana University Press, 1964.
- \_\_\_\_\_. Perspective: Literature, Language and Learning, p. 202.
- \_\_\_\_\_. Language Arts, 57 (Feb. 1980), 199-206.
- Gordimer, Nadine, Intro. Some Monday For Sure. London: Heinemann, 1976.
- "Town and Country Lovers (One)." In A Soldier's Embrace. New York: Viking, 1980.
- Hanrahan, Gene Z., ed. Fifty Great Oriental Stories. New York: Bantam, 1965.
- Harris, Wilson. "Kanaima." In West Indian Narrative, ed. Kenneth Ramchand. Rev. Ed. Surrey: Nelson, 1980.
- Hinton; Harold C. The Far East and the Western Pacific. Washington: Stryker-Post, 1983.
- Hsia, C.T. with Joseph S.M. Lau, eds. Twentieth Century Chinese Stories. New York: Columbia, 1971.
- Hsu, Vivian Ling. "Born of the Same Roots." In Born of the Same Roots: Stories of Modern Chinese Women. Bloomington: Indiana University Press, 1981.

- Ijaz, M.A. "A Cultural Program for Changing Racial Attitudes." The History and Social Science Teacher, 17 (Fall, 1981), 17-20.
- Kalbach, Warren E. "Guess Who's Coming to Canada Now?": Immigration and Population Change." T.E.S.L. Talk, 10 (Spring, 1979), 16-31.
- Kehoe, John. "Multiculturalism: The Difficulty of Unpredictable Strategies." T.E.S.L. Talk 10 (Summer, 1979), 91-99.
- Krauter, Joseph E. and Morris Davis, eds. Introduction to Minority Canadians: Ethnic Groups. Toronto: Methuen, 1978.
- La Guma, Alex. "Coffee for the Road." In Fragment from a Lost Diary and Other Stories: Women of Asia, Africa and Latin America. Ed. Naomi Katz and Nancy Milton. New York: Pantheon, 1973.
- Lang, David Marshall, ed. In Guide to Eastern Literatures. London: Weidenfeld and Nicholson, 1971.
- Latorena, Paz, "Sunset." In Story Masters I., Mass Media Council. N.P. Alberto S. Florentino, 1973.
- Leonard, Sister Anne. "Language and Literature in a Multicultural Curriculum." English Quarterly, XV (Spring, 1982), 32.
- Lu Hsun. "Benediction." In Living China: Modern Chinese Short Stories ed. Edgar Snow. Westport: Hyperion, 1973.
- Mais, Roger. "Blackout." In Literary Glimpses of the Commonwealth. ed. James B. Bell. Toronto: Wiley, 1977.
- Matthews, Brander. The Philosophy of the Short Story. New York: Longman, 1917.
- McDonald, Neil, "Multicultural Education." Education Manitoba, V1 (Feb. 1983), 14.
- McLeod, Keith, A. "Multicultural Education: A Decade of Development." In Two Nations, Many Cultures: Ethnic Groups in Canada. Ed. Jean Leonard Elliott. Scarborough: Prentice-Hall, 1983.
- Mphahlele, Ezekiel. "The Suitcase." In Africa is Thunder and Wonder. Ed. Barbara Nolen. New York: Scribner,

1972.

- Naipaul, V.S. "B. Wordsworth." In Miguel Street. London: Four Square Books, New English Library, 1959.
- Newell, L.H. and J.W. MacDonald. Short Stories of Distinction. Agincourt: The Book Society, 1960.
- Nguyen SANG. "The Ivory Comb." In Fragment From a Lost Diary: Women of Asia, Africa and Latin America. Ed. Naomi Katz and Nancy Milton. New York: Pantheon, 1973.
- Ngugi, James. "The Martyr." In The African Assertion. Ed. Austin J. Shelton. New York: Odyssey, 1968.
- Nhat-TIEN. "An Unsound Sleep." In Asian and Pacific Short Stories. The Cultural and Social Centre, Asian Pacific Council. Rutland: Tuttle, 1974.
- Obah, Thelma, H. "Ethnic Literature and Positive Reading Habits." English Quarterly, XV (Spring, 1982), 48.
- Purves, Allan C. and Victoria Rippere. Elements of Writing about a Literary Work: A Study of Response to Literature. Champaign: National Council of Teachers of English, 1968.
- Report of the Third Canadian Conference on Multiculturalism. "Multiculturalism: A Canadian Reality." Ottawa: Minister of State, Multiculturalism, 1980.
- Rosenblatt, Louise. Literature as Exploration. New York: Noble and Noble, 1968.
- San Juan, E. Jr. "Panitikan: Introduction to Tagalog Literature." Asian Studies IV (Dec. 1966), 428-432.
- Selvon, Samuel. "Cane is Bitter." In Ways of Sunlight. London: Longman Drumbeat, 1957.
- Sidney, Sir Philip. Cited by David Daiches in "The Poet as Moral Teacher." Critical Approaches to Literature. New York: Norton, 1956.
- Son So-Hui. "The Poppy." In Voices of Modern Asia: An Anthology of Twentieth Century Asian Literature. Ed. Dorothy Blair Shimer. New York: New American Library, 1973.
- Subramanyam, Ka Naa, ed. Contemporary Indian Short Stories. Delhi: Vikas, 1977.

- Summers, Hollis, ed. Discussions of the Short Story.  
Boston: D.C. Heath, 1963.
- Swift, Jonathan. "Multiculturalism and Change in the  
Teaching of English." ERIC ED 217 419, 1981.
- Troper, Harold. "An Uncertain Past; Reflections on the  
History of Multiculturalism." T.E.S.L. Talk, 10  
(Spring, 1979), 7-14.
- Trudeau, Pierre Elliot. Office of the Prime Minister  
(Press Release) October 8, 1971, p. 518.
- Welleck, Rene and Warren, Austin, eds. Theory of Literature.  
New York: Harcourt, Brace, Jovanovich, 1956.
- Wells, Thomas L. "Introduction." In Conference on  
Multiculturalism in Education. Ed. S.V.C. Dubois.  
Ottawa: Mutual Press for the Ontario Association for  
Curriculum Development, 1977.
- Wigmore, Lionel, ed. Span: An Adventure in Asian and  
Australian Writing. Melbourne: Cheshire, 1958.
- Wilson, J. Donald. "Multicultural Programs in Canadian  
Education." In R.J. Samuda, J.W. Berry & Michael  
Laferriere, eds. Multiculturalism in Canada: Social and  
Educational Perspectives. Toronto: Allyn and Bacon,  
1984.
- Xieng Mouan. "Revenge." In The Wood Grouse: Two  
Collections of Pathet Lao Short Stories. Hanoi: Neo  
Lao Haksat, 1968.
- Yang Chi'ing-Ch'u. "Born of the Same Roots." In Born of  
the Same Roots: Stories of Modern Chinese Women. Ed.  
Vivian Ling Hsu. Bloomington: Indiana University Press,  
1981.

Note:

Filipino Heritage: The Making of a Nation. available  
only by title (at the Winnipeg Centennial Library) N.P.  
Lahing Publishing, 1978.

APPENDIX A  
CANADIAN IMMIGRATION PATTERNS  
1871 - 1983

Table I -- IMMIGRATION MAINLY from Europe until 1881

## Series A125-163. Origins of the population, census dates, 1871 to 1971

Series no.	Origin <sup>1</sup>	1871	1881	1901	1911	1921	1931	1941	1951	1961	1971
125	British	2,110,502	2,548,514	3,063,195	3,999,081	4,868,738	5,381,071	5,715,904	6,709,885	7,996,669	9,624,115
126	English	706,369	881,301	1,260,899	1,871,268	2,545,358	2,741,419	2,968,402	3,630,344	4,195,175	—
127	Irish	846,414	957,403	988,721	1,074,738	1,107,803	1,230,808	1,267,702	1,439,635	1,753,351	—
128	Scottish	549,946	699,863	800,154	1,027,015	1,173,625	1,346,350	1,403,974	1,547,470	1,902,302	—
129	Other	7,773	9,947	13,421	26,060	41,952	62,494	75,826	92,236	145,841	—
130	Other European	1,322,813	1,598,386	2,107,327	3,006,502	3,699,846	4,753,242	5,526,964	6,872,889	9,657,195	11,139,800
131	French	1,082,940	1,298,929	1,649,371	2,061,719	2,452,743	2,927,990	3,483,038	4,319,167	5,540,346	6,180,120
132	Austrian	—	—	10,947 <sup>2</sup>	44,036	107,671	48,639	37,715	32,231	106,535	42,120
133	Belgian	—	—	2,994	9,064	20,234	27,585	29,711	35,148	61,382	51,135
134	Czech and Slovak	—	—	—	—	8,840	30,401	42,912	63,959	73,061	81,870
135	Danish	— <sup>3</sup>	— <sup>3</sup>	— <sup>3</sup>	— <sup>3</sup>	21,124	34,118	37,439	42,671	85,473	75,725
136	Finnish	—	—	2,502	15,500	21,494	43,885	41,683	43,745	59,436	59,215
137	German	202,991	254,319	310,501	403,417	294,635	473,544	464,682	619,995	1,049,599	1,317,200
138	Greek	39	—	291	3,614	5,740	9,444	11,692	13,968	56,475	124,475
139	Hungarian	—	—	1,549 <sup>4</sup>	11,648	13,181	40,582	54,598	60,460	126,220	131,890
140	Icelandic	— <sup>3</sup>	— <sup>3</sup>	— <sup>3</sup>	— <sup>3</sup>	15,876	19,382	21,050	23,307	30,623	27,905
141	Italian	1,035	1,849	10,834	45,963	66,769	98,173	112,625	152,245	450,351	730,820
142	Jewish	125	667	16,131	76,199	126,196	166,726	170,241	181,670	173,344	296,945
143	Lithuanian	—	—	—	—	1,970	5,876	7,789	16,224	27,629	24,535
144	Netherlander	29,662	30,412	33,845	55,961	117,505	148,962	212,863	264,267	429,679	425,945
145	Norwegian	— <sup>3</sup>	— <sup>3</sup>	— <sup>3</sup>	— <sup>3</sup>	68,856	93,243	100,718	119,266	148,681	179,290
146	Polish	—	—	6,285	33,652	53,403	145,503	167,485	219,845	323,517	316,430
147	Romanian	—	—	354 <sup>5</sup>	5,883	13,470	29,056	24,689	23,601	43,805	27,375
148	Russian	607 <sup>6</sup>	1,227 <sup>6</sup>	19,825	44,376	100,064	88,148	83,708	91,279	119,168	64,475
149	Scandinavian <sup>7</sup>	1,623	5,223	31,042	112,682	167,359	228,049	244,603	283,024	386,534	384,795
150	Swedish	— <sup>3</sup>	— <sup>3</sup>	— <sup>3</sup>	— <sup>3</sup>	61,503	81,306	85,396	97,780	121,757	101,870
151	Ukrainian	—	—	5,682	75,432	106,721	225,113	305,929 <sup>8</sup>	395,043	473,337	580,660
152	Yugoslavic	—	—	—	—	3,906	16,174	21,214	21,404	68,587	104,955
153	Other	3,791	5,760	5,174	6,756	17,945	9,392	9,787	35,616	88,190	194,850

SOURCE: STATISTICS CANADA: Historical Statistics of Canada, 2nd ed. F.H. LEACY, ed. Minister of Supply and Services Canada, 1983.

Table I -- Continued

A154-184

## Population and Migration

A154-184

## Series A125-163. Origins of the population, census dates, 1871 to 1971 (concluded)

Series no.	Origin <sup>1</sup>	1871	1881	1901	1911	1921	1931	1941	1951	1961	1971
154	Asiatic	4	4,383	23,731	43,213	65,914	84,548	74,064	72,827	121,753	285,540
155	Chinese	—	4,383	17,312	27,831	39,587	46,519	34,627	32,528	58,197	118,815
156	Japanese	—	—	4,738	9,067	15,868	23,342	23,149	21,663	29,157	37,260
157	Other	4	—	1,681	6,315	10,459	14,687	16,288	18,636	34,399	129,460
158	Other origins	52,442	173,527	177,062	157,847	153,451	157,925	189,723	354,028	462,630	518,850
159	Native Indian and Inuit (Eskimo)	23,037	108,547	127,941	105,611	113,724	128,890	125,521	165,607	220,121	312,760
160	Negro	21,496	21,394	17,437	16,994	18,291	19,456	22,174	18,020	32,127	34,445
161	Other	348	2,780	145	18,310	187	681	36,753 <sup>9</sup>	170,401	210,382	171,645 <sup>10</sup>
162	Not stated	7,561	40,806	31,539	16,932	21,249	8,898	5,275			
163	Total	3,485,761	4,324,810	5,371,315	7,206,643	8,787,949	10,376,786	11,506,655	14,009,429	18,238,247	21,568,310

<sup>1</sup> The data for 1871 refer only to the four original provinces of Canada. The data for 1951 and later years include Newfoundland.

<sup>2</sup> Includes Bohemian, Bukovinian and Slavic.

<sup>3</sup> Included under Scandinavian.

<sup>4</sup> Includes Lithuanian and Moravian.

<sup>5</sup> Includes Bulgarian.

<sup>6</sup> Includes Finnish and Polish.

<sup>7</sup> Since 1921 Scandinavian has been divided into Danish, Icelandic, Norwegian and Swedish.

<sup>8</sup> Includes Bukovinian, Galacian and Ruthenian.

<sup>9</sup> Includes 35,416 Métis.

<sup>10</sup> Origin 'not stated' cases in 1971 were computer assigned.

Table II -- Increase in Immigration of Visible Minority People in 1960's

A385-406

## Population and Migration

A385-406

## Series A385-416. Immigration to Canada by country of last permanent residence, 1956 to 1976

Year	Europe										
	Total	Britain	France	Federal Republic of Germany	Greece	Italy	Netherlands	Portugal	Switzerland	Yugoslavia	Other countries
	385	386	387	388	389	390	391	392	393	394	395
1976	49,908	21,548	3,251	2,672	2,487	4,530	1,359	5,344	1,192	1,741	5,784
1975	72,898	34,978	3,891	3,469	4,062	5,078	1,448	8,547	1,272	2,932	7,221
1974	88,694	38,456	4,232	3,619	5,632	5,226	2,103	16,333	1,338	3,200	8,557
1973	71,883	26,973	3,586	2,564	5,833	5,468	1,898	13,483	953	2,873	8,252
1972	61,293	18,197	2,742	2,025	4,016	4,608	1,471	8,737	778	2,047	6,672
1971	62,031	15,451	2,966	2,275	4,769	6,790	1,301	9,157	1,024	2,997	6,301
1970	75,609	26,497	4,410	4,193	6,327	8,533	1,916	7,902	2,098	5,672	8,061
1969	88,363	31,977	5,549	5,880	6,937	10,383	2,494	7,182	2,307	4,053	11,601
1968	120,702	37,889	8,184	8,966	7,739	19,774	3,264	7,738	3,529	4,660	18,959
1967	159,979	62,420	10,122	11,779	10,650	30,055	4,401	9,500	3,738	2,089	15,225
1966	148,410	63,291	7,872	9,263	7,174	31,625	3,749	7,930	2,982	1,502	13,022
1965	108,285	39,857	5,225	8,927	5,642	26,398	2,619	5,734	2,169	1,230	10,484
1964	82,798	29,279	4,542	5,992	4,391	19,297	2,029	5,309	1,446	1,187	9,326
1963	69,069	24,603	3,569	6,744	4,759	14,427	1,728	4,000	999	781	7,459
1962	63,790	15,603	2,674	5,548	3,741	13,641	1,555	2,928	802	862	6,436
1961	62,132	11,870	2,330	6,231	3,766	14,161	1,787	2,762	806	862	7,568
1960	82,922	19,585	2,944	10,774	4,856	20,681	5,429	5,023	1,048	881	11,701
1959	84,517	18,222	2,153	10,423	4,867	25,655	5,243	4,080	855	958	12,061
1958	102,279	24,777	2,727	13,888	5,190	27,043	7,420	1,938	1,024	984	17,288
1957	257,540	108,989	5,869	28,430	5,460	27,740	11,934	4,423	1,800	1,048	61,847
1956	145,554	60,390	3,809	26,061	4,986	27,739	7,792	1,697	1,514	463	21,113

TABLE II -- Continued

Year	Africa				Asia						
	Total	Egypt	Republic of South Africa	Other countries	Total	China <sup>1</sup>	Hong Kong	India	Israel	Lebanon	Pakistan <sup>2</sup>
	396	397	398	399	400	401	402	403	404	405	406
1976	7,752	728	1,611	5,413	44,328	833	10,725	6,733	1,201	7,161	2,173
1975	9,867	892	1,567	7,408	47,382	903	11,132	10,144	1,527	1,506	2,165
1974	10,450	928	1,154	8,368	50,566	379	12,704	12,868	1,090	1,762	2,315
1973	8,307	905	766	6,636	43,193	60	14,662	9,203	984	1,325	2,285
1972	8,308	606	440	7,262	23,325	25	6,297	5,049	620	996	1,190
1971	2,841	730	729	1,382	22,171	47	5,009	5,313	600	928	968
1970	2,863	913	646	1,304	21,170	5,377	— <sup>5</sup>	5,670	818	1,206	1,010
1969	3,297	1,429	599	1,269	23,319	8,272	— <sup>5</sup>	5,395	863	1,196	1,005
1968	5,204	1,915	924	2,365	21,686	8,382	— <sup>5</sup>	3,229	1,497	1,682	627
1967	4,608	1,728	1,366	1,514	20,740	6,409	— <sup>5</sup>	3,966	2,345	1,096	648
1966	3,661	1,854	892	915	13,835	4,094	— <sup>5</sup>	2,233	1,488	889	566
1965	3,196	1,378	545	1,273	11,215	197	4,155	2,241	822	602	423
1964	3,874	1,855	417	1,602	6,121	184	2,490	1,154	871	347	282
1963	2,431	1,476	296	659	3,553	179	1,008	737	688	456	121
1962	2,171	1,322	340	509	2,593	244	426	529	558	303	55
1961	1,088	31	531	526	2,706	118	710	568	652	293	72
1960	833	58	503	272	4,002	183	1,146	505	1,532	283	83
1959	843	120	287	436	5,368	519	2,018	585	1,490	377	62
1958	1,355	116	367	872	4,223	894	1,752	325	531	312	62
1957	2,970	421	464	2,085	3,244	856	866	186	482	401	83
1956	1,079	194	342	543	3,537	1,516	615	254	309	454	50

A407-416

## Population and Migration

A407-416

## Series 385-416. Immigration to Canada by country of last permanent residence, 1956 to 1976 (concluded)

Year	Asia		Australasia	North and Central America			Caribbean	South America	Other countries n.e.s. <sup>4</sup>	Grand total
	Philippines <sup>3</sup>	Other countries		Total	United States	Other countries				
	407	408	409	410	411	412	413	414	415	416
1976	6,939	9,563	1,886	18,671	17,315	1,356	14,842	10,628	1,414	149,429
1975	7,364	12,641	2,174	21,665	20,155	1,510	17,973	13,270	2,652	187,881
1974	9,664	9,884	2,594	27,932	26,541	1,391	23,885	12,528	1,816	218,465
1973	6,757	7,917	2,671	26,383	25,242	1,141	19,563	11,057	1,143	184,200
1972	3,946	5,202	2,143	21,483	22,618	865	8,353	4,309	792	122,006
1971	4,180	5,126	2,902	25,002	24,366	636	11,017	5,058	878	121,900
1970	3,240	3,849	4,385	25,135	24,424	711	12,060	4,943	948	147,713
1969	3,001	3,587	4,411	23,378	22,785	593	13,315	4,767	681	161,531
1968	2,678	3,591	4,815	20,796	20,422	374	7,755	2,693	323	183,974
1967	2,994	3,282	6,168	19,460	19,038	422	8,582	3,090	249	222,876
1966	2,639	1,926	4,057	17,738	17,514	224	4,133	2,604	305	194,743
1965	1,602	1,273	2,711	15,348	15,143	205	3,215	2,471	317	146,758
1964	—	793	2,303	12,751	12,565	186	2,281	2,257	221	112,606
1963	—	364	1,692	11,904	11,736	168	2,443	1,779	280	93,151
1962	—	478	1,384	11,826	11,643	183	1,659	1,103	60	74,586
1961	—	293	1,432	11,663	11,516	147	1,307	1,301	60	71,689
1960	—	270	1,657	11,449	11,247	202	1,340	1,823	85	104,111
1959	—	317	1,512	11,498	11,338	160	1,369	1,750	71	106,928
1958	—	347	2,344	11,005	10,846	159	1,360	2,168	117	124,851
1957	—	370	3,345	11,180	11,008	172	1,414	2,376	95	282,164
1956	—	339	1,924	9,883	9,777	106	1,245	1,551	84	164,857

<sup>1</sup> Includes Hong Kong for 1966 to 1970.

<sup>2</sup> Before 1973, Bangladesh was a part of Pakistan.

<sup>3</sup> Before 1964, Philippines was included with other countries (Asia).

<sup>4</sup> 'n.e.s.' - not elsewhere specified.

<sup>5</sup> Included with China.

TABLE III: Areas of Origin of Largest Numbers of Visible Minority Immigrants 1973-1983

	1973	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	TOTAL
AFRICA	8307	10,450	9867	7752	6372	4261	3958	4330	4889	4513	3659	68,358
CARIBBEAN	19,563	23,885	17,973	14,842	11,911	8328	6366	7361	8634	8674	7216	141,778
MAINLAND CHINA	60	379	903	833	798	644	2058	4936	6550	3571	2217	22,949
HONG KONG	14,662	12,704	11,132	10,725	6371	4740	5966	6309	6451	6542	6710	92,312
INDIA	9203	12,868	10,144	6733	5555	5110	4517	8483	8256	7776	7041	85,686
KOREA	1553	2843	4316	2249	1243	714	817	957	1430	1510	1018	18,650
LAOS	11	6	11	17	34	17	3903	6266	866	375	434	11,946
PHILIPPINES	6757	9564	7364	5939	6232	4370	3873	6051	5859	5062	4454	66,525
TAIWAN	1372	1382	1131	1178	899	637	707	827	834	560	570	10,097
VIETNAM	418	373	2269	2269	216	659	19,859	25,541	8251	5935	6451	72,241

Source: Compiled from Figures Supplied by MANITOBA BUREAU OF STATISTICS.  
Employment Services and Economic Security Immigration and Settlement

## APPENDIX B(1)

The following listings include:

- (1) Anthologies which are not in the Bibliography.
- (2) General and Critical Works.

The authors' names are alphabetized, except in the case of the oriental names, which are not reversed, unless there is a Christian name.

## AFRICA

Ekwensi, Cyprian. Lokotown and Other Stories. London: Heinemann, 1966.

Howes, Barbara, ed. Twenty-three Modern Stories. New York: Vintage, 1963.

Larson, Charles, R. ed. Opaque Shadows. Washington: Inscape, 1975.

Rive, Richard, ed. Quartet: New Voices From South Africa. London: Heinemann, 1963.

Rutherford, Peggy, ed. African Voices. New York: Vanguard. 1958.

## ASIA

## CHINA

Issacs, Harold R., ed. Straw Sandals. Cambridge: M.I.T., 1974.

Lau, Joseph M., ed. Chinese Stories from Taiwan: Columbia University Press, 1976.

Nieh-Hua-Ling, trans. and ed. Eight Stories by Chinese Women. Taipei: Heritage Press, 1962.

## KOREA

Chong-un Kim, trans. & ed. Post War Korean Short Stories. Seoul: National University Press, 1974.

Hong Myoung-He, trans. Korean Short Stories. Seoul: Il Ji Sa Publishing, 1975.

Lee, Peter H. ed. Flowers of Fire: Twentieth Century Korean Stories. Honolulu: University Press of Hawaii, 1974.

O'Rourke, Kevin, trans. Ten Korean Short Stories. Seoul:

Korean Studies Institute. Yonsei University Press,  
1981.

International P.E.N. Collected Short Stories from Korea,  
Vol. 1. Seoul: Eomung-gag, 1961.

International P.E.N. Modern Korean Short Stories and Plays.  
Seoul: International P.E.N., 1970.

Pihl, Marshall, R. Listening to Korea: A Korean  
Anthology. New York: Praegar, 1973.

Zong, I.S. trans. Modern Short Stories from Korea. Seoul:  
N.U. University Press, 1974.

#### INDIA

Abbas, K.A. The Black Sun & Other Stories. Bombay: Jaico  
Publishing, 1963.

Awasthy, Rajendra. Hindi Short Stories. New Delhi:  
Vikas, 1981.

Jhabvala, Ruth Praver. Like Birds, Like Fishes. N.Y.:  
Norton, 1963.

Kabir, Hamayun, ed. Green and Gold: Stories and Poems from  
Bengal. London: Chapman and Hall, 1958.

Narayan, R.K. A Horse and Two Goats. New York: Viking,  
1970.

Raeside, Ian. The Rough and the Smooth: Short Stories  
Translated from Marathi. London: Asia Publishing,  
1966.

Roadarmel, Gordon C., ed. & trans. Modern Hindi Short  
Stories. Berkeley: University of California Press,  
1972.

Singh, Khuswant, ed. Land of the Five Rivers. Delhi:  
Jaico, 1965.

#### LAOS

The Wood Grouse: Two Collections of Pathet Lao Short  
Stories. Hanoi: Neo Lao Haksat, 1968.

Rains in the Jungle: Hanoi: Neo Lao Haksat, 1967.

## VIETNAM

Ly Qui Chung, ed. Between Two Fires: The Unheard Voices of Vietnam. New York: Praeger, 1970.

Hanoi: Foreign Languages Publishing House:

Return to Dien Bien Phu and Other Stories, 1961.

The White Buffalo, 1962.

The Beacon Banner: Short Stories about the War of Resistance in Vietnam, 1964.

Gunners Without Insignia: Short Stories, 1966.

The Fire Blazes: Modern Short Stories, 1965.

Nam-Cao. Chi Pheo and Other Stories. Hanoi: Foreign Languages Publishing House, 1961.

Nguyen Cong Hoan. Canton Chief Ba Loses his Slippers: Selected Short Stories. Hanoi: Foreign Languages Publishing House, 1960.

P.E.N. Vietnam Centre: Poems and Short Stories. Saigon: Tin Sach, 1966.

Vietnam Women's Union. The Mountain Trail: Stories. Hanoi: Vietnam Women's Union, 1970.

## THE PHILIPPINES

See Appendix C.

## CARIBBEAN

B.B.C. World Service Short Story Competition, 1967. B.B.C. Short Stories.

Figueroa, John J., ed. An Anthology of African and Caribbean Writing in English. Heinemann: 1982.

Rutherford, Anna S. and Hannah, D. eds. Commonwealth Short Stories. London: MacMillan, 1979.

Salkey, Andrew. Island Voices: Stories from the West Indies. New York: Liveright Publishing Corporation, 1970.

## APPENDIX B(2)

## GENERAL AND CRITICAL

- Anderson, George L. ed. Masterpieces of the Orient. New York: Norton, 1977.
- Baugh, Edward. Critics on Caribbean Literature. London: Allen and Unwin, 1977.
- B.B.C. Short Stories. London: B.B.C., 1967.
- Carrier, Warren, ed. Guide to World Literature. Illinois: National Council of Teachers of English, 1980.
- Feinberg, Leonard, ed. Asian Laughter: An Anthology of Oriental Satire and Humour. New York: Weatherhill, 1971.
- Frenz, Horst. "Second Conference on Oriental - Western Literacy and Cultural Relations. Asia and the Humanities." Bloomington: Indiana University Press, 1959.
- Garnett, Wilma Leslie, ed. Literature of Other Lands: Asia. Evanston, Illinois: Harper and Row, 1965.
- Jenner, Philip N. "Southeast Asian Literatures in Translation: A Preliminary Bibliography." Hawaii: The University Press, 1973.
- King, Bruce, ed. West Indian Literature. London: MacMillan, 1979.
- Kritzeck, James, ed. Modern Islamic Literature from 1800 to the Present. New York: New American Library, 1970.
- Lang, David Marshall, ed. Guide to Eastern Literatures. London: Weidenfeld and Nicolson, 1971.
- Miller, James Edwin. Literature of the Eastern World. Glenview: Scott, Foresman, 1970.
- International P.E.N.: Asian Literature: Poetry, Short Stories, Essays. International P.E.N., 1975.
- Ross, Marion W. Bibliography of Vietnamese Literature in the Wason Collection. Cornell University: 1973.

Smith, Rowland, ed. Exile and Tradition: Studies in African and Caribbean Literature. Bristol: Longman, 1976.

Stambolian, Elizabeth M. "Many Rivers Reaching the one Sea: Asian Literature in the High School." English Journal: 59(1), 29-34.

Stanford, Gene and Barbara Stanford. "Extending Our Planetary Vision: Oriental Literature." English Journal: 59(1), 27-30.

## APPENDIX C

## STORIES RECOMMENDED FOR FURTHER READING

Listed by Countries and Sources

## GHANA

No Sweetness Here by Ama Ata Aidoo (Longman Drumbeat, 1970):

"For Whom Things Did not Change."

"In The Cutting of a Drink."

"Two Sisters."

"The Late Bud."

## KENYA

"The Gentlemen of the Jungle," by Jomo Kenyatta (Bell, Wiley, 1977)

"The Untilled Field," by Joseph Waiguru (Nolen, Scribner, 1972)

"A Meeting in the Dark," by James Ngugi (Rutherford, 1971)

"Wedding at the Cross," by James Ngugi (Figueroa, Heinemann, 1982)

## NIGERIA

"Dead Men's Path," by Chinua Achebe (Bell, Wiley, 1977)

"The Golden Fleece in Islington," by Rosina Umelo (B.B.C. World Service Short Stories, 1967)

"The Crooks," by Gabriel Okara (Figueroa, Heinemann, 1982)

"A Short Journey," by Buchi Emecheta (Figueroa)

"Girls at War," by Chinua Achebe (Figueroa)

"Equiano on his Way to Slavery," by Olaudah Equiano (Figueroa)

## SOUTH AFRICA

"The Child of Queen Victoria," by William Plomer (Howes, Vintage, 1963)

"The Bench," by Richard Rive (Rutherford, Vanguard, 1958)

"Debut," by Alf Wannenburg (Figueroa)

"No Room at Solitaire," by Richard Rive (Rive, ed., Heinemann, 1963)

"Which New Era Would That Be?" by Nadine Gordimer (Heinemann, 1976)

"Some Monday for Sure." (Gordimer, Heinemann, 1952)

A Soldier's Embrace: Stories by Nadine Gordimer, (Viking, 1975):

"A Soldier's Embrace"

- "Siblings"  
 "Town and Country Lovers," One and Two  
 "Oral History."  
 "The Prisoner Who Wore Glasses," by Bessie Head (Larson,  
 ed., Fontana, 1975)

## CHINA

Twentieth Century Chinese Short Stories. ed. C.T. Hsia.  
 (Columbia, 1971):

- "The Several Blessings of Wang Ta-Nien," by Nieh Hua-ling  
 "Li T'ung: A Chinese Girl in New York," Trans. by the  
 author and C.T. Hsia

Straw Sandles. ed. Harold R. Isaacs, (MIT, 1974):

- "Remorse," by Lu Hsun  
 "Medicine," by Lu Hsun  
 "Hassan," by Chang Kuang-Tz'U  
 "One Certain Night," by Ting Ling  
 "Spring Silkworms," by Mao Tun

Living China. ed. Edgar Snow (Hyperion, 1937, 1972)

- "Ah Ao," by Sun Hsi-Chen

Fragment From a Lost Diary: Women of Asia, Africa and  
 Latin America. ed. Naomi Katz and Nancy Milton. New  
 York, Pantheon, 1973:

- "Fragment from a Lost Diary," by Shih Ming.

Asian P.E.N. 1966. ed. F. Sionil Jose. Taplinger, 1966:

- "Time of No Return," by Hsu Chung-Pai. Trans. by Pan Shih.

Chinese Stories From Taiwan 1960-1970. Ed. Joseph S.M. Lau  
 Columbia, 1976:

- "Flaw," by Wang Wen-Hsing. Trans. by Ch'en Chu-Yun.

Born of the Same Roots: Stories of Modern Chinese Women.

ed. Vivian Ling Hsu (Indiana University Press, 1981):

- "A Rose in June," by Ch'en Ying-chen.  
 "Old Team Captain Welcomes a Bride," by Sung Shun-k'ang.

Eight Stories by Chinese Women. ed. Nieh Hua-Ling.

Taipei: Heritage Press, 1962:

- "A Marriage Has Been Arranged," by Huang Chuan.

Short Story International: Stories by Austin Coates:

- "Mandamus," in No. 18  
 "A Case of Immaculate Conception," No. 13  
 "The Errant Cow," No. 12  
 "A Public Hearing," No. 22  
 "The Stranger," No. 29

## KOREA

Korean Short Stories: Hong Myoung-Hee, (trans.). (Il-Jisa Publ. 1975):

- "When the Buckwheat Blooms" - Hi Hyo-Sok  
 "The Third Human Type" - Ahn Soo-kil

Ten Korean Short Stories, Kevin O'Rourke (trans.) (Korean Studies Institute, 1973):

- "Seoul 1964, Winter."  
 "Suffering of Two Generations" - Ha Keun-chan  
 "Potatoes" - Kim Tongi-in  
 "A Washed-Out Dream" - Son Chang-sop  
 "A Lucky Day" - Hyon Jin-gon  
 "The Misfire" - Yi Bom-son

Listening To Korea: A Korean Anthology, ed. Marshall Pihl, Praeger, 1973:

- "Kapitan Lee" - Chon Kwangyong

Post-War Korean Short Stories: An Anthology, ed. Chong-un Kim:

- "Father and Son" - Kim Tongni  
 "Walking in the Snow" - Son Ch'angsop

Flowers of Fire: Twentieth Century Korean Short Stories, ed. Peter H. Lee. University Press, Hawaii, 1974

- "The Rainy Season" - Son Ch'angsop

Modern Short Stories From Korea, ed. I.S. Zong Munho-Sa, 1958:

- "The Death of Yun Ssi, Mrs. Sin," by Bag Zong Hwa

The Mentor Book of Modern Asian Literature, ed. Dorothy Blair Shimer. New American Library, 1969:

- "The Non-Revolutionaries" by Yu-Wol Chong-Nyon

## INDIA

Contemporary Indian Short Stories. ed. Ka Na Subramanyam, Vikas, 1977:

- "The Purple Haze," by Vasudha Mane  
 "Jahnavi," by Jaiendra Kumar  
 "The Stench of Kerosene," by Amrita Pritam  
 "Lajwanti," by Rajinder Singh Bedi  
 "The Burden of Ash," by R.S. Sudarshana

Span: An Adventure in Asian and Australian Writing. ed. Lionel Wigmore, Cheshire, 1958:

- "The Silver Anklets," by N.J. Dalal  
 "Achha Dood," by Sri Thandaveswara

Green and Gold: Stories and Poems from Bengal. ed.

Hamayun Kabir. Chapman &amp; Hall, 1958:

"A Virtuous Woman," by Prabodh Kumar Sanyal

"Wealth and Women," by Annada Sankar Ray

The Rough and The Smooth: Short Stories Translated From Marathi by Ian Raeside. Asia, 1966:

"Back from Market," by Vyankatesh Madgulkar

Voices of Modern Asia. ed. Dorothy Blair Shimer. Mentor, 1973:

"The Nose Jewel," by C. Rajagopalachari

Literature of the Eastern World. ed. James E. Miller.

Scott, Foresman, 1970:

"The Gold Watch," by Mulk Raj Anand

Literary Glimpses of the Commonwealth. ed. James B. Bell, Wiley, 1978:

"The Cabuliwallah," (The Fruitseller from Cabul) by Rabindranath Tagore

"The Letter," by Dhumetku

"Dasi the Bridegroom," by R.K. Narayan

"On Learning to be an Indian," by Santha Rama Rau

An Anthology of Bengali Writing. ed. Buddhadeva Bose.

MacMillan, 1971:

"The Gypsy Woman," by Tarashankar Bandyopadhyay

"The Land," by Achintyakumra Sengupta

A Death in Delhi. ed. Gordon C. Roadarmel. U. of California Press, 1972:

"Miss Pall," by Mohan Rakesh

"Our Side of the Fence and Theirs," by Gyanranjan

## THE PHILIPPINES

Fifty Great Oriental Stories. ed. Gene Z. Hanrahan

Bantam, 1965:

"Guardia de Honor," by Nick Joaquin

Asian P.E.N. Anthology, 1966. Taplinger, 1966:

"May Day Eve," by Nick Joaquin

The Well of Time: Eighteen Short Stories From Philippine Contemporary Literature: Eric Abstract, ED 189826:

"The Scent of Apples," by Bienvenido N. Santos

"The Tomato Game" by N.V.M. Gonzalez

"How My Brother Leon Brought Home a Wife," by Manuel E. Arguilla

"A Pilgrim Yankee's Progress," by Nick Joaquin  
 "People in the War," by Gilda Cordero Fernando  
 "The Bomb," by E.P. Patanne  
 "Zita," by Arturo B. Rotor  
 "Ceremony," by J.C. Tuvera  
 "What Shall we do When we all Go Out?" by Gregorio C.  
 Brillantes

Asian and Pacific Short Stories. Tuttle, 1974:

"The Day the Dancers Came," by Bienvenido N. Santos

Storymasters 1: Mass Media Council. N.P. Alberto S.  
 Florentino, 1973

"Dead Stars," by Paz Marquez Benitez  
 "The Small Key," by Paz Marquez Benitez  
 "His Prisoner," by Loreto Paras Sulit  
 "Harvest," by Sulit  
 "The Bridge," by Sulit

#### VIETNAM

Chi Pheo and Other Stories by Nam Cao Foreign Languages  
 Publishing House, 1961:

"Buying a House."

The Beacon Banner: Short Stories About the War of  
 Resistance in Vietman. Foreign Languages Publishing  
 House, 1964:

"The Beacon Banner," by Hui Mai  
 "An Unfinished Portrait," by Bui Duc Ai  
 "Sao," by Bui Ngoc Thong  
 "A Lowland Squirrel," by Phan Tat Thong

Canton Chief Ba Loses His Slippers by Nguyen Cong Hoan  
 Foreign Languages Publishing House, 1960:

"Canton Chief Ba."  
 "Gilding the Pill."  
 "You Can't Do Anything Without Capital."  
 "In the Train."

The Fire Blazes. Foreign Languages Publishing House, 1965:  
 "Awakened," by Phan Tu

The Mountain Trail. Vietnam Women's Union, 1970:  
 "Sung My," by Ma Van Kang

#### LAOS

Rains in the Jungle. Neo Lao Haksat Publications, 1967:  
 "Ballot No. 15," by X.K. Boun

"The Exploit of old Xieng May and His Daughter," by Thao  
Boun Lin

The Wood Grouse: Neo Lao Haksat Publications, 1967:  
"Return," by Phay Bun

#### THE CARIBBEAN

Literary Glimpses of the Commonwealth. Bell, Wiley 1977:  
"Jamaican Fragment," by A.L. Hendricks

B.B.C. Short stories: From the B.B.C. World Service Short  
Story Competition, 1967:

"Meeting in Milkmarket," by John Wickham (Barbados)

"The Interview," Clifford Sealy (Trinidad)

Ways of Sunlight. Selvon, Longman, 1967:

"Johnson and the Cascadura"

"The Mango Tree"

"Gussy and the Boss"

An Anthology of African and Caribbean Writing in English.

Figueroa, Heinemann, 1982:

"The Baker's Story," by V.S. Naipaul (Trinidad)

"Scholarship Exam," by Neville Dawes (Jamaica)

"R.S.V.P. to Mrs. Bushe-Hall," by Frank Collymore (Barbados)

"A Wedding in Spring," by George Lamming (Barbados)

"I Meet an English Gentleman," by Claude McKay (Jamaica)

"Miguel Street," by V.S. Naipaul. Four-Square, 1959:

"Bogart."

"The Thing Without a Name."

"George and the Pink House."

"Man-Man."

"The Coward."

"Titus Hoyt, I.A."

"How I left Miguel Street."

"The Maternal Instinct."

"Love, love, love alone."

"The Mechanical Genius."

"Until the Soldiers Came."

"Hat."

Island voices: Stories from the West Indies. Salkey:  
Liveright, 1970:

"La Divina Pastora," C.L.R. James

"Village Tragedy," John Hearne

"One for a Penny," H. Orlando Patterson

When he was Free and Young and he Used to Wear Silks.

Clarke, Anansi, 1971.

"They Heard a Ringing of Bells."

"Waiting for the Postman to Knock."

"Four Stations in his Circle."

"A Wedding in Toronto."

"Leaving this Island Place."

Commonwealth Short Stories, ed. Anna Rutherford and Donald  
Hannah. MacMillan, 1982.

Anancy: Andrew Salkey.