

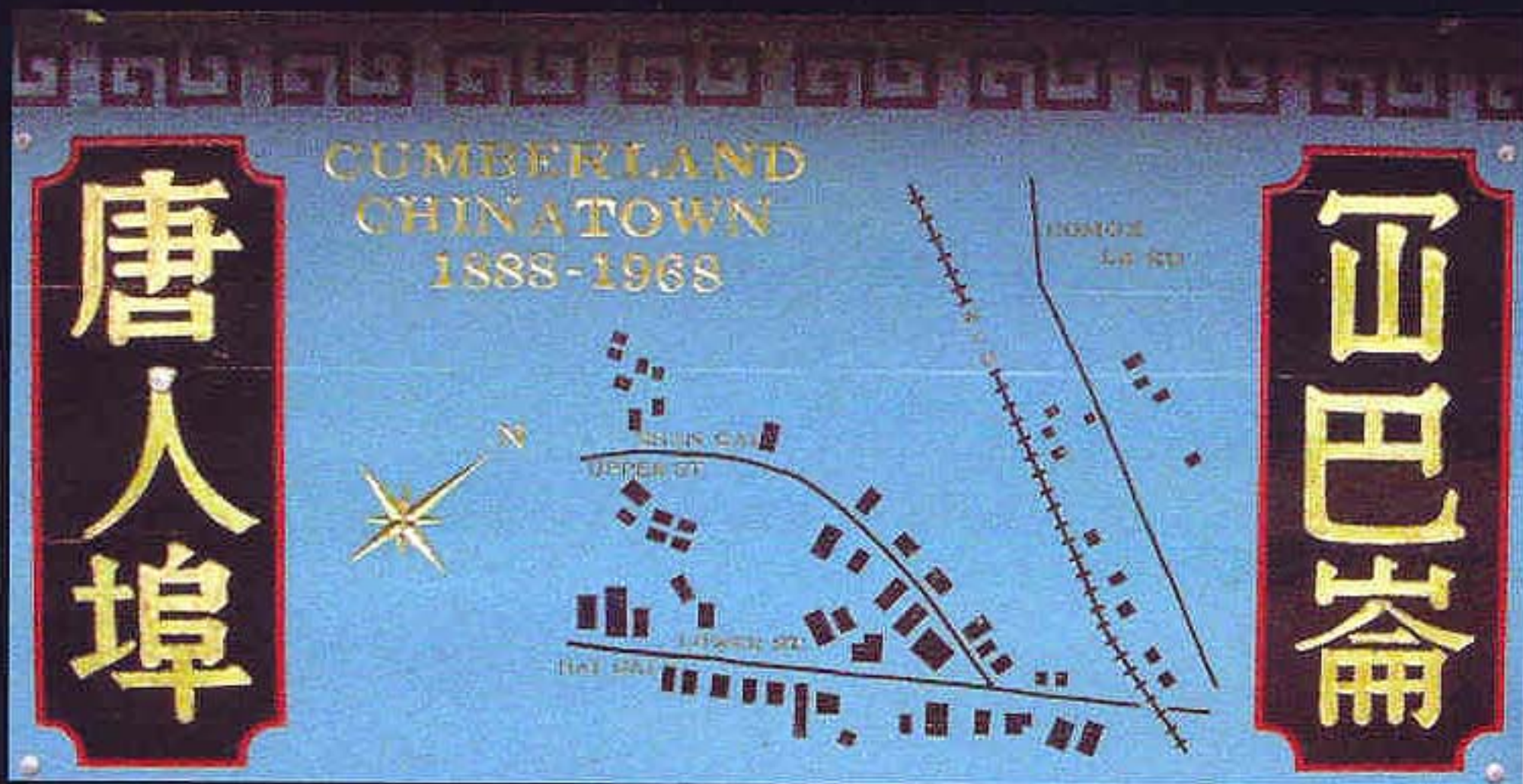
一个叫家的地方

A Place Called Home

文-图/林慕珍 (乃磨)

Text-Pictures/Imogene L. LIM (Nanaimo)

叻巴仑 (Cumberland) 位于加拿大卑斯省温哥华岛上，曾经是加拿大最小也最西的城镇。十九世纪末当地煤矿工业很红火，吸引了大量华工到此谋生。叻巴仑的唐人埠也因此成为北美西岸最大的两个唐人埠之一。如今，随着华人的迁出，唐人埠所在地成为了自然的生态区，各种鸟类的天堂。



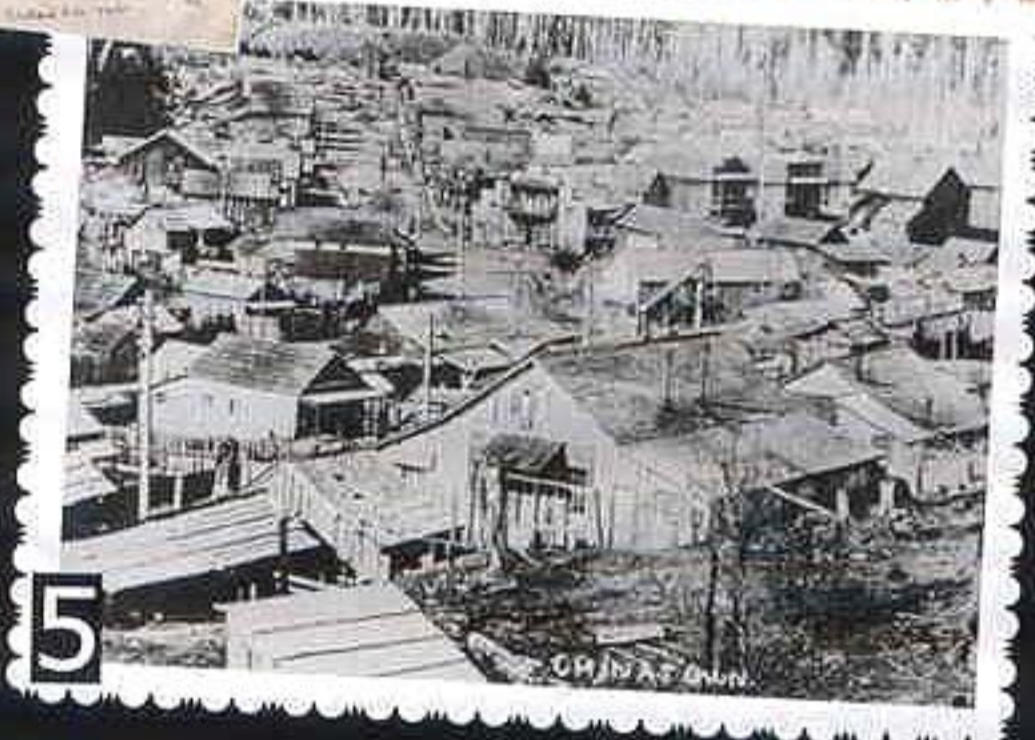
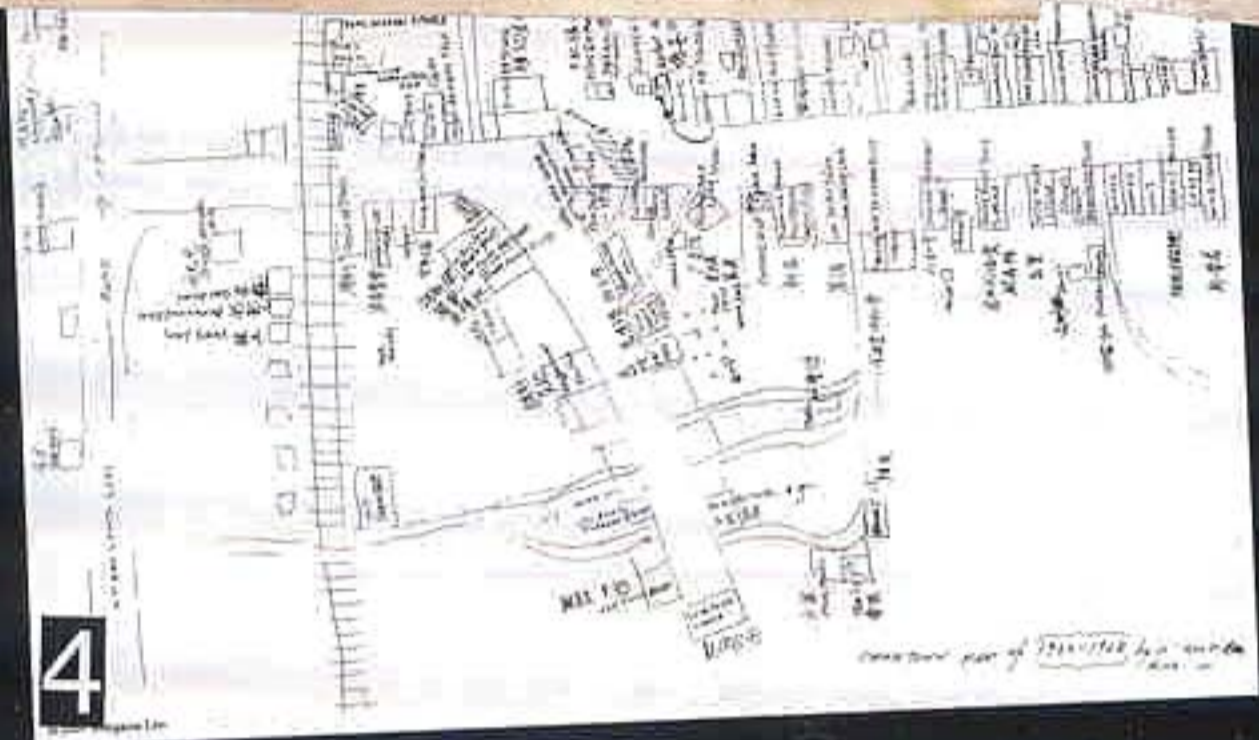
我在加拿大温哥华市区长大，知道自己的祖辈来自广东省。爸爸家族来自台山，妈妈家族来自新会。它们是我的祖辈在中国的家乡，而叻巴仑村和温哥华市则是我们在加拿大的家乡。每个夏天唐人埠的华裔都会到温哥华参加团圆聚餐，这时候总会让我忆起自己的祖辈。随着华人人口因为煤矿搬迁到温哥华或其它地方，现在仍留守在叻巴仑的只有一个华人家庭。叻巴仑唐人埠的记忆是祖祖辈辈在加拿大的历史写照。



林慕珍

Imogene L. LIM

加拿大玛拉斯彼那大学-学院，人类学教授。西蒙菲沙大学考古学学士，美国普洛维斯顿布朗大学人类学硕士、博士学位。荣获纽约市立大学皇后学院洛克菲勒博士后奖学金。合编《早期美国亚裔文化历史散文集》。
Professor of Anthropology, Malaspina University-College. She received her B.A.Hons. in Archaeology from Simon Fraser University. Both A.M. and Ph.D. in Anthropology are from Brown University (Providence, RI). She was awarded a Rockefeller Post-Doctoral Fellowship from the Asian/American Center, Queens College, CUNY. She is the co-editor of Re-collecting Early Asian America: Essays in Cultural History.



1. 父亲Wong Lim的登记证明，编号#6278，这是1923年7月1日施行的《华人移民法案》所规定的。注意证明最底下写着：此证明并不确立其在加拿大的合法身份。[Registration Certificate #6278 of Wong Lim, as required by the Chinese Immigration Act of July 1, 1923. Note the statement at the bottom: "This certificate does not establish legal status in Canada."]

2. 父亲Wong Lim的出生证明。加拿大当时仍有个移民服务部华人分部（官方盖章日期为1928年和1946年）。Wong Lim在加拿大出生，如果不是华裔，就能获得加拿大政府的公民待遇。[Wong Lim's registration of birth. Note that Canada still had a Chinese Section of Immigration Services (official stamps dated 1928 and 1946); Wong Lim was born in Canada and, if not of Chinese ancestry would have been viewed a citizen of the Dominion of Canada.]

3. 华人移民管理中心官员寄给Wong Lim的登记证明。1924年，加拿大政府在移民殖民局下设置了华人移民服务部，这种登记是1923年的《华人移民法案》的后果。[A letter from the Controller of Chinese Immigration that accompanied Wong Lim's Registration Certificate. Note that in 1924, the Dominion of Canada had a Department of Immigration and Colonization, Chinese Immigration Services. This registration process was the result of the Chinese Immigration Act of 1923.]

4. 1922-1928年的旧金山唐人街。由叔叔Harold Hing Lim根据回忆绘制。[Cumberland's Chinatown remembered: Map drawn from memory by Harold Hing Lim, Chinatown 1922-28.]

5. 20世纪初期加拿大旧金山的唐人街。（图/旧金山博物馆 C040-001）[Cumberland's Chinatown at the early 20th century. Photo: Cumberland Museum and Archives C040-001.]

在加拿大成为一个现代国家初期，祖父母和父母都曾遭遇歧视性的法例，但与许多来自旧金山的人们一样，唐人埠是他们立足创业的开始。直到20世纪后半叶，加拿大的大部分华人才逐渐安居乐业，繁荣昌盛起来。之前，大部分人都得缴纳50-500美金不等的人头税才得以入境，1923年，更是禁止了进一步的移民。对那一辈人而言，1923年7月1日《排华法案》正式生效的那天可谓“耻辱日”。仍然留在加拿大的华人，有的家庭被拆散，即便在加拿大出生的华人也不再享有与其他族裔同等的权利。例如，华人被禁止进入某些行业领域（法律，医药）。除了华人，没有其他任何一个族裔的人们需要在移民殖民局登记。



▲ 班级合照，最后一行右起第三位为伯伯Harold Hing Lim。（图/旧金山博物馆 C240-012）[Class Photo, Harold Hing Lim, who is in the back row.]

▶ 2007年的旧金山唐人埠团圆聚餐7月8日在温哥华举行。这是第32次团圆聚餐，参加的一些家庭，已经是第五、第六代华裔。[The 2007 Chinatown Reunion picnic held July 8 in Vancouver. This was the 32nd reunion and represented, for some families, 5-6 generations in Canada.]



1947年以后，在加拿大出生的华裔获得完全的公民权利。有了法律的保障，人口也逐渐增加，唐人埠成为了居民最喜欢光顾的地方，虽然它们是典型的边缘社区。有时候，华人孩子会去一个独立的学校读书，其他一些，例如在旧金山，会和其他种族的孩子一起到同一个学校上课。早期生活艰难的烙印深深地刻在旧金山唐人埠的华人们心里，这些记忆都是我和与我一样的人们从祖辈那里继承下来的。旧金山唐人埠永远都是我们在加拿大的“祖辈村”，而每年的团圆聚餐也会时常让我们默默地想起自己从何而来。

墨尔本的唐人街，建立于1854年的维多利亚淘金热时期，它是亚洲之外的持续存在时间最长的唐人街。[Melbourne's Chinatown, which was established in the Victorian gold rush of 1854, is the longest continuously running Chinatown outside of Asia.]





of them—twice as many as two decades ago. Almost every major campus these days offers some courses in the field, while a few universities grant Ph.D. and Master degrees or certificates in Asian American studies. Unlike the programs driven by the militancy of the civil rights movement of the 1970s that shrank or became defunct with the waning of the movement, today's programs are the natural outgrowth of a phenomenal increase in Asian American students. At least 150 universities in the nation have more than 10% Asian American students. At the 49 most competitive ones, 13.3 % of the student body is Asian (though Asians constitute only 4% of the nation's population). With their numerical strength, Asian American students are putting enormous pressure on university administrations to establish new programs or to strengthen the already existing ones. Similar protests demanding Asian American studies programs occurred at the University of California at Los Angeles, Princeton, Cornell, Harvard, Northwestern, etc..

Many Asian American students consider the establishment of such programs a matter of personal validation.

Asian American Culture of the Marketplace

The truth is that ponderous theories produced by Asian American studies are little help to most Asian Americans dealing with the complex ethical choices and subtle forms of discrimination they face in their everyday lives. They are even less incisive when it comes to pinpointing the cultural identity of the increasingly numerous and complex group that is more amorphous than ever. That task has, in tune with mainstream American trends of the 1990s, been removed from the intellectual sphere and placed in the hands of those who see culture as a marketable set of colorful trivia. For these folks, Asian Americans, with expendable income of over \$150 billion in

2000 and the highest median income and education level in the country, are becoming increasingly interesting both as consumers and originators of new marketable trends. To advertisers, consumer analysts and market developers, a vaguely defined Asian identity has become a valuable commodity.

The Joy Luck Club, based on Amy Tam's best-selling novel of the same name and Ang Lee's film "The Wedding Banquet" got great success in United States. It is no accident that the success of the two films with Chinese/Asian American themes coincided with the economic rise of East Asia, and the growing presence of China on the world scene as an economic, financial, military, political and cultural powerhouse with an ever expanding appetite and reach. The growing affluence of Asian Americans and the influence Chinese Americans have enjoyed in pulling the strings that strap China's development to the driving engines in America has also meant that it is easier for Asian Americans to find funding, not just for political causes, but for cultural endeavors that reflect the tastes of the benefactors as well. At the same time Asian markets are increasingly important for the manufacturers of American "cultural products," such as music and film. Nothing reflects the resulting bond better than the Taiwan-born, NYU Film School-educated film director Ang Lee's martial arts fantasy Crouching Tiger, Hidden Dragon. Filmed in Chinese (Mandarin) on location in Mainland China, it was produced with financial backing from Taiwan, Hong Kong, U.S.A. and China, and starred actors from Hong Kong, China and Taiwan. It received ten Academy Award nominations in 2000—both in the Best Foreign Language Film and the Best Picture category, which had happened only twice before in the history of Oscars (for Z in 1969, and Life is Beautiful in 1998). Like its two predecessors, it won in the Best Foreign-Language Film category—for Taiwan. Ang Lee became the third non-white director ever

nominated for best direction. True aficionados of Hong Kong martial arts films in Asia thought the film was too American; less discerning viewers thought it was one of the most stirring and dazzling martial arts films ever made. Audiences loved it. In the U.S., it was, at over \$128 million, the highest box-office earning foreign film of all time.

The box-office success of Crouching Tiger, Hidden Dragon made Hollywood take a serious look at the Asian potential in the film industry. Many actors and film directors have been imported from Asia to showcase their craft in Hollywood flicks, while American's non-Asian filmmakers have ventured into Asia in search of location and themes. The martial arts genre has proven particularly adaptable to the global designs of the industry, with biggest Asian stars like Jackie Chan and Jet Li taking on English speaking roles in movies set in America, while American stars like Tom Cruise and Uma Thurman dabble in Japanese while they kick butt on Asian turf.

Like all accomplished professionals, Chinese American artists don't want their opportunities to be limited by their race. The most respected Chinese Americans in creative professions, such as I.M. Pei, Yo-yo Ma, and Maya Lin, have been so outstanding in their fields that they are always defined by their craft first and almost never by their racial or ethnic identity. Hollywood's Chinese image-makers who work behind the camera as directors, cinematographers, and producers have over the course of the last two decades gained the same ground, but comparable acceptance has eluded the actors so far. If anybody can push the envelope that extra inch, it is the up-and-coming generation of new trend-setters in the arts, who, like the transnational inventors, designers and venture capitalists, confidently use their heritage as an asset, but don't apologize for who they are and don't feel that they have to be like someone else in order to be validated. ©

A PLACE CALLED HOME

Imogene L. LIM (Nanaimo)

While growing up in the metropolitan area of Vancouver, Canada, I learned that my origins were to be found in Guangdong Province. My father's family was from Toisan, and my mother's from Xinhui. While these were my ancestral roots in China, the village of Cumberland and the city of Vancouver represented similar ties in Canada. Every summer I am reminded of my connection to the former as its Chinatown descendents gather together for a reunion picnic in Vancouver (see 2007 reunion picnic photograph). Only one family remains in the Cumberland area (see photograph of the Lowe-Leung family), as the Chinese population has dispersed following the demise of coal mining to Vancouver and other locations. The memories of Cumberland's Chinatown are representative of the history of many Canadians of Chinese ancestry.

Although my grandparents and parents faced discriminatory

legislation during Canada's early history as a modern nation, like many from Cumberland, Chinatown remained the place that gave my family its start in Canada (photograph of Cumberland's Chinatown). Not until the latter half of the 20th Century did life in Canada for the majority of Chinese pioneers and their descendents appear to resemble a good and prosperous one. Most had paid a head tax (from \$50 to \$500) to enter and in 1923 the door was shut to further immigration. For that generation, July 1, 1923, the day the Chinese Immigration Act was enacted became "Humiliation Day" (see photograph of Registration Certificate). Those already in Canada were affected in two ways: many families were separated, and those born in Canada were denied the same rights as others of non-Chinese origin. For example, certain professions were closed to them (law, medicine, pharmacy). No other group of people born in the country had to register under the Department of Immigration

and Colonization (see the photographs of Registration of Birth and of letter accompanying the Registration Certificate).

After 1947, those born in Canada of Chinese ancestry gained full rights of citizenship. Given the legislation and their population numbers, Chinatowns were intimate places for their inhabitants even though they were typically on the periphery of the community proper. In some cases, children went to a separate school while others, as in Cumberland, went to the same one (see class photograph). Shaped by the exigencies of life, memories remained strong among those of Cumberland's Chinatown (see image of Chinatown map). These memories are the legacy I and others have inherited from our families. Cumberland's Chinatown will always be our "ancestral village" in Canada and the annual reunion picnic will be the gentle reminder from where we have come. ©

CHINA TOWN IN THE WORLD'S CITIES—THE ALLURE OF NEON

Michael FITZHENRY (Guangzhou)

China Town is clearly defined geographically within many of the world's cities, and is easily recognised by very large restaurants bearing stone and paper lions and dragons, and there is a gate which proclaims the area. Small shops are there too, with festive products—fireworks and red paper, votive paper money to burn, that kind of thing—there are also lots of jewelry shops selling gold and jade ornaments, and shops selling Traditional Chinese medicines. Many Chinese festivals are also celebrated there, which attract a lot of local 'tourists' and others. There are food produce shops (Chinese small supermarkets), vegetable and wet markets, and so on. So, China Town is recognisable by a glitzy facade, with grand and expensive shops and restaurants, but also by narrow and interlaced alley ways (some dark and overshadowed by tall buildings, dirty and smelling of rotting vegetable produce). People sit there in China Town, whether it is in Yokohama, Sydney, or New York, playing Mahjong—gambling, which is illegal in most of these places—and hinting at seedy environments in which criminal gangs and prostitution thrive and illegal immigrants and black market workers toil for poor, poor wages. All of this adds to the allure of China Town for the outsider (the ordinary population, the foreign visitor).

In Sydney and New York (other cities too) the light density and hues of China Town are markedly different. Areas such as Kings Cross (Sydney) and Times Square (New York) are the only other areas in the city that have comparable lighting, but they, like China Town, are reputed to house dens of corruption, criminality, and illegality in the city. They too have dark, narrow spaces amongst the Neon—as we can see in films like Scarface, where gangsters and prostitutes ply their trade and meet sticky ends.

Light density, perhaps, distinguishes Asian China Towns from other (Anglo) China Towns in the world, and relates to the way the population identifies with Neon Lights. In Japan, for example, I don't believe Neon Lights have any particular cultural significance other than to draw the consumer's eye and attract them to shop. These Asian China Towns are no brighter nor oddly hued than any other commercial spaces in the city, many of which are lit by masses of blinking red, green and yellow neon lights. Perhaps only the forms are different, in Japan with Japanese written characters giving way to Chinese (usually Traditional, rather than Simplified), and cute cartoon faces of boys and girls giving way to circling dragons and the like.

China Town remains, however, as much the home of the prostitute and criminal gang as it does the home of restaurateur, jeweler, and Traditional Chinese doctor. But then again, that is what makes China Town a special place, dangerous and so attractive, an exotic space in the home. 121

For both ethnic Chinese born abroad and for Overseas Chinese (many of who are students) China Town can provide some familiarity—particularly to do with food. It is also a place for work: full-time and part-time, legal, semi-legal and illegal. Many, many of them hate China Town and avoid it like the plague—it brings into play a fossil of their own highly complex and sophisticated culture that has been deformed and simplified beyond recognition. Stereotypes of labour exploitation (wages that are well below acceptable and legal levels) meet harsh reality in China Town. Rich Overseas Chinese students, from Taiwan and Hong Kong, prey on those less fortunate in start-up businesses. Local

Chinese language newspapers flourish on reporting gossip about their own communities. China Town, in Yokohama, Sydney, or New York, reflects its own Neon tinted image. ©