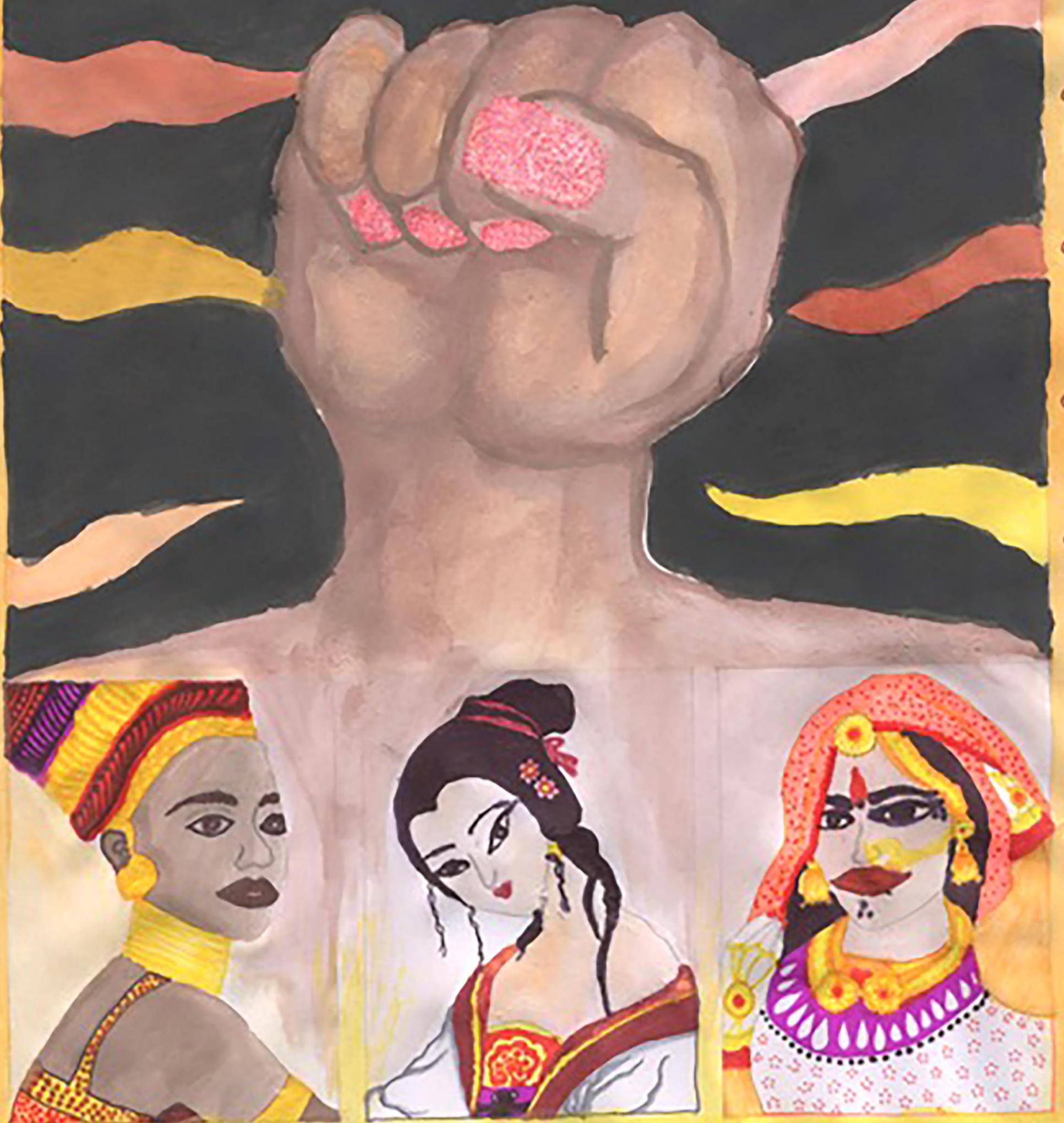


THE UNIVERSITY OF SYDNEY AUTONOMOUS COLLECTIVE AGAINST RACISM PRESENTS:

ACAR HONI

WEEK 12, SEMESTER 1, 2021



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Indian Students in Limbo / P 8

A Recipe for Sweet Soup / P 12

The चोटला of 'inclusion and diversity' / P 13

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ACKNOWLEDGEMENT OF COUNTRY

The Autonomous Collective Against Racism (ACAR) acknowledges the traditional custodians of the land, the Gadigal people of the Eora Nation. We pay respects to Elders past, present and emerging and recognise that Indigenous land was never ceded, but stolen.

The ground of the University of Sydney, upon which this edition of Honi Soit was edited and published, is and remains sovereign Gadigal land. We acknowledge First Nations sovereignty across the continent, and stand in solidarity with dispossessed First Nations people.

We acknowledge the atrocities of the Stolen Generations, the untold destruction it inflicted on Indigenous families through forced child removals, the identity struggles it gave rise to, the ongoing kidnappings of Indigenous children and calculated attempts to dismantle their families which continues today, with more children than ever being taken away by the colonial Australian government.

Invasion has never been a single event. It remains a structure.

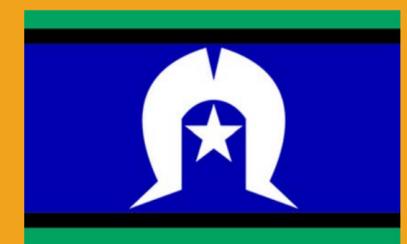
We stand in solidarity with Indigenous women, who face the highest rates of sexual assault and domestic violence in this country, and Indigenous men, who experience the highest rates of incarceration and suicide in this country. We stand with non-binary Indigenous people, who's cultures progressive stance on gender and sexuality was first suppressed by conservative settlers and their repressive laws, and then later whitewashed by liberal ones.

We pay our respects to Indigenous leaders throughout history, who, against all odds, fight to defend their land, culture, communities and way of life. We pay our respects to the scores killed by foreign diseases from the colonisers' use of biological warfare. We pay our respects to every Indigenous child, woman and man who has died at the hands of white supremacy and to all those who continue to live in the face of it.

As non-Indigenous people of colour, migrants, and beneficiaries of occupied Indigenous land, is it so deeply important that we acknowledge our participation in colonialism. By participating and benefiting from institutions built on stolen land, all of us share some degree of complicity in colonialism.

Without introspection about how we are complicit in settler-colonialism, we can not have a truly anti-racist movement. We must honour the Indigenous activist history that has come before us, and the movements that continue to fight against racial injustices, and centre Indigenous voices and experiences in all that we do.

Always was, Always will be Aboriginal land.



EDITORIAL

This week's edition of Honi Soit comes to you courtesy of the Autonomous Collective Against Racism. As convenors of the collective, and editors-in-chief, we would like to thank you for picking this up and sparing some time to read. We would like to acknowledge our editors, authors, artists and contributors, without whom this edition would not come into fruition. Thank you for your hard work and bright spirits.

We want to make note that this selection of works provides merely a glimpse of the multitudinous experiences and perspectives of People of Colour. We also recognise that minority groups are often burdened with the task of educating and providing educational resources to the general population. Even in academic spheres, the narratives of minority groups are regularly excluded and thus places all responsibility on them to educate or inform the privileged about their lived experiences. This burden carries a heavy emotional weight and is extremely taxing.

This edition of Honi Soit includes a vast array of differing perspectives, with significant diversity of ideas and form. This edition spans across well-thought out perspectives, to hopeful poetry, a beloved home made recipe and so much more. Our goal is to always maintain a safe space for people to get together and share their experiences. We wanted to extend that into this autonomous publication and create space for individuals to share what they most wanted to express- whether that be tenderness or trauma. Therefore, we not only thank the hard work of everyone, but also their voracious vulnerability.

To say that there is strength in unity is not to say that we are the same. It is to recognise the solidarity and empathy we can find within these shared pasts and entwined destinies. Community is life-affirming.

ACAR is wholly in solidarity with all people who are marginalised by white supremacy, and we are always striving to represent a larger cross-section of students at the university. We hope subsequent editions of ACAR Honi continue to grow, with even more diverse viewpoints included.

With love and solidarity,

Aziza, Bonnie and Kritika
ACAR Convenors 2021

WHAT IS ACAR?

The Autonomous Collective Against Racism (ACAR) is an SRC based collective for students who come from a minority ethnocultural background, or those marked or marginalised by white supremacy, or those who identify as a 'person of colour'.

We aim to foster a community that is proactive, positive and inclusive for students to share their experiences of race, racism and white supremacy. Community, empathy and solidarity lie at the heart of the collective. A major part of ACAR's activism is to raise awareness about racism and its manifestations both on and off campus through a variety of projects and initiatives that are organised and managed by members of the collective. Additionally, ACAR aims to amplify the voices of people of colour at the university level through radical activism and pragmatic discussion.

This doesn't preclude white people from getting involved with our work! In fact, we actively encourage those who benefit from white supremacy to attend and help out with the various events that we'll run through-out the year. In the spirit of intersectionality, many of these will be run collaboratively with other identity-based collectives of the University of Sydney or other universities, as well as local groups.

During the holidays, we will be attending Bankstown Poetry Slam as a collective and hosting a few other community building events that any person of colour is welcome to join. We're currently organising a campaign with the Asian Australian Project about the stories of Asians who have been affected by COVID-related racism and subsequent xenophobia.

Ultimately, we recognise that ACAR's work occurs on stolen Aboriginal land, primarily that of the Gadigal people of the Eora nation. We recognise that sovereignty was never ceded, and that justice and self-determination for people of colour is inseparable from the struggle against settler-colonialism. Institutions like universities continue to uphold and maintain colonial structures, and as a collective that exists within these structures, it is essential for us to uplift and support Indigenous voices in our organising or activism.

If you'd like to get involved, you can like our Facebook page on <https://www.facebook.com/groups/usydacar> or send us an email at ethno.cultural@src.usyd.edu.au.

Indigenous Social Justice Association (ISJA) - Meetings

CONTENT WARNING:
DEATHS IN CUSTODY

ISJA Sydney is an Aboriginal rights campaigning group committed to support and organise for a range of Aboriginal rights and issues, together with families who have lost a loved one in custody. This year, they have been organising community rallies, supporting families and providing community-based mutual aid. Meetings are on every Wednesday at 6:30pm at The Settlements, Redfern. 17 Edward St, Darlington NSW 2008.

Email us for the Zoom link, but we'd encourage you to attend in real life with us!

Stop the Stolen Generation! 'Sorry Day' Rally

On Wednesday the 26th of May, Grandmother's Against Removals and the USYD Women's Collective will join to demand an end to the Stolen Generation. This protest will take place at Town Hall, starting at 1pm. It has been 50 years since the abolition of the Stolen Generation policy, and over a decade since Kevin Rudd's apology, however we are still seeing First Nation's children being snatched away from their communities. The genocidal removal of Black children has been enabled by the racist foster care system.

STOP CHILD REMOVALS
STOP CRIMINALISING CHILDREN
BRING KIDS BACK INTO THE COMMUNITY

Despite the release of Bringing Them Home report (1997) and despite Rudd's apology to the Stolen Generations in 2008, the rate of forced child removals is currently higher than that during the Stolen Generations.

But SORRY MEANS YOU DON'T DO IT AGAIN.

STOP THE STOLEN GENERATION.
STOP CRIMINALISING KIDS AND PARENTS.

KIDS NEED FAMILY AND COMMUNITY
NOT INTERVENTION.

LAND BACK, KIDS BACK NOW!



ACAR Statement on the Sheikh Jarrah Rally

Written by Khanh Tran, Photography by Aman Kapoor

The Convenors and members of ACAR (Autonomous Collective against Racism) state our unequivocal solidarity with protesters at the Save Sheikh Jarrah Rally held at Town Hall on 15 and 22 May 2021. Above all, we voice our support for the Palestinian people during this incredibly difficult commemoration of Nakba against the historical and ongoing atrocities they face. The Save Sheikh Rally was organised in response to a Supreme Court decision in Israel that authorised the eviction of Palestinian families inhabiting the neighbourhood. Although a ceasefire has since been announced, it is not the end, we must all continue to support Palestine and their fight for their homeland, one free from Israeli tyranny.

Within their own homeland, Palestinians continue to suffer unjust discrimination under apartheid treatment such as 2018's depreciation of the Arabic language and deprivation of Palestinians' rights to self-determination. Within this context, ACAR stands against the systemic, egregious discrimination against the Palestinian people by the Netanyahu Government and Israeli Defence Force.

However, in 2021's Nakba, further atrocities are being committed by the Israeli military against vulnerable Palestinian families and people. As of Wednesday 12 May, the UN Middle East envoy Tor Wennesland warned that the Netanyahu Government's antagonism risks "escalating towards a full-scale war". On the same day as the Save Sheikh Jarrah rally, Israel's military conducted an unprecedented airstrike on the Associated Press' headquarters in Gaza and thereby seriously jeopardising press freedom in covering the unfolding tragedy in Gaza. The civilian deaths that were a direct consequence of Israel's airstrikes must not be forgotten and consigned to statistics. We condemn the Israel state's hostility and Australia's complicity towards them. We demand the Australian Government to cease supporting the Israeli state in its apartheid discrimination against Palestinians and within the wider conflict. As we know in so-called Australia, there is no pride in genocide.

A rally in support of Palestine will be held next Saturday 30 May 1pm at Town Hall. Show up in solidarity. From the river to the sea, Palestine will be free.

FLAGSHIP STORE
WHOLE BUILDING
435 m² approx.
Alex Atkinson 0423 045 896

Idea of 'Country' from a First Nations perspective

Jordan Clive reflects on his Country
Yuin/Darkinjung tribe/mob

The idea of Country, to me, extends beyond the typical definition of a Nation occupying a territory. In fact, when I hear the word country, I immediately think of the beaches of where I grew up – the South Coast of NSW or better known as the Yuin Nation. Country to me is the smooth sands on the myriad of beaches within Jervis Bay, it's also the tiny scattered rock pools, and the sprawling cliffs that extend across the coast.

So when I hear the word "country", I can't help but to think of my connection back to the Yuin Nation.

I interpret my sense of belonging as my connection to the natural elements such as the land. It is knowing and feeling the presence of my ancestors within this land, but also seeing the effects of the past play out onto the modern-day land. To me, it is important to acknowledge (but not to dwell on) the past experiences of my family and ancestors.



This stems from a conversation I had with my Nan, who experienced the effects of the stolen generation and intergenerational trauma while living down the South Coast on Yuin land. She told me she hates Nowra and the South Coast with a passion, for having to deal with the trauma inflicted by the colonisers, and growing up separated from family due to the stolen generation. After she explained to me why she hates the place, she stated that, "No matter where I end up, I'll always have a connection to this place from our ancestors and, Jordan, you should always acknowledge where you come from. it's special...". I think I was only twelve at the time, but her words have

always stuck with me since and I continue to carry on the message and the idea of Country as being something special and inherent to the First Nations experience.

When I think about Country, I also think about the people who reside or have resided on those lands, and the communities. This leads me to bring up this important point; when a First Nations person thinks about Country and their own idea or interpretation, it's not always a clear-cut positive train of thought. Our experiences are nuanced and carry lots of weight. To me: I think about the community, the family and how for my family, down the coast, they have been so affected and scarred from the intergenerational trauma that continues to accumulate into the present day. This takes the form of little fights here and there within and between family members. It's growing up and seeing family members, whether that be uncles, aunties or cousins, fight and not talk for months or even years.

This would be upsetting to any Indigenous person; seeing family fight and not know how to make up. I think it's really important to acknowledge that thinking about Country can be chaotic and that it can be hard sometimes.

Acknowledging and respecting traditional values that were upheld on the lands as well as being mindful of the events that have taken place there, are all key to understanding what Country means to a First Nations person.

Consciously Collectivistic: The Beauty of East Asian Culture

Angela Xu reflects on collective culture within her community

On the 17th of March 2021, an Asian grandmother, Xiaozhen Xie, was attacked in San Francisco the morning after the Atlanta spa shootings, where eight people were killed, six of whom were Asian women. Through GoFundMe, her grandson raised about \$1 million surpassing the original \$50,000 target, which was meant to cover Xie's ongoing medical expenses. Less than a week later, she and her grandson had pledged all the money to the Asian American Pacific Islander community to combat racism.

Such an act exemplifies the collectivism that embodies the beating heart of many Asian cultures. Where Western countries tend to value individualism above all, collectivist cultures prioritise the well-being of the group, placing family and community at the centre of all traditions and social conventions. It permeates all areas of life, from our holidays to the way we treat our elders, even manifesting in our meals: dishes in the middle that are shared by everyone.

My experiences growing up as a Chinese in a Western country are very cliché. I viewed my culture often with a sense of disdain and shame, preferring to present as white and as Western as possible, wanting to fit in. When all I heard was that Chinese people ate dogs and were chronically cheap, the yearning to know and live my culture slowly but surely faded away. Yet, the collectivist values that were instilled in me were always an aspect of my culture that I embodied with pride and I often view them with a sense of romanticism and awe. The childhood stories I read of Western heroes who fought for the good of everyone were reflected in my family, my aunties and uncles, and the Asian diaspora in my community, as they raised children who were not their own, brought bags of long-unseen snacks from China for the elderly at the expense of souvenirs, and spread around the information of good schools and teachers, so

that all could succeed.

At home, I was taught to see myself, first and foremost as a part of my family, my community, and my society. My perception of myself therefore didn't focus on self-professed values but centred around what I can contribute as a pious daughter, a kind friend, and a responsible member of society. The encouragement to view myself as a part of something bigger also went hand in hand with the willingness to endure and persist, or in Chinese, 'eat bitter', if it meant that a greater fruit would come of it.

It is through this collectivist lens that we can see how countries like China responded to COVID-19. While anti-lockdown and anti-mask protests occurred all over the Western world, very few appeared in Asia. In fact, in most East Asian countries, wearing a mask if you were ill was a common practice long before the pandemic. Such a practice ensured your illness wasn't spread and was expected as a sign of respect for your community. While the pandemic caused holiday air travel in the US to drop by 40-60%, Lunar New Year travel in China dropped by 74%, at a time when China had an average of 20 cases a day, where the US had 200,000 per day.

The last year has seen attack upon attack on people like me, from the dubbing of the "China virus" to the Atlanta shooting. The last decades have seen viciously prejudiced media and stereotypes and the last centuries, villainising fear created by yellow peril. Yet, beyond what we have endured, beyond representations of qipao and Lunar New Year interspersed within accusatory commentary on foreign buyers in the housing market, beyond our skin tone and our accents, lies a culture so beautifully enrooted in the values of respect, community, and unity.

Call for Indiscriminate Support: Indian students in Limbo

Ashrika Paruthi urges universities to provide indiscriminate support to international students during the pandemic

The second wave of the Covid-19 pandemic, at the expense of countless innocent lives, has ruthlessly exposed that India's healthcare system is in shambles. Doctors, along with the medical staff, are exhausted. Consequently, there are hardly any provisions for on-site or tele-consultations. Getting tested is extremely difficult; testing centres all over the country have either halted collecting samples or are taking more than 4-5 days to process the results. Moreover, India's latest, ghoulis unit of currency is oxygen. The country's entire population is at the mercy of India's established lawyers, progressive journalists, and students, amplifying calls for both oxygen and hospital beds on social media platforms such as Instagram and Twitter. Medicines as standard as paracetamol, are as challenging as finding a needle in a haystack. The people who can get an ordinary bed in the hospital are deemed 'lucky' and 'luckier' if they can secure an ICU/Ventilator bed with an uninterrupted supply of oxygen.

Death is omnipresent- people are dying on the roads, in the passages of the hospitals and in their own abodes. It has become an unfortunate normalcy. Without a Covid-Positive report and a doctor's prescription, hospitals are not admitting people, and pharmacies are not providing medicines. As of May 22, the official death toll of the country is 295,047. However, the number of funerals carried out according to the Covid-protocol at crematoriums and burial grounds indicate a death toll at least 10-20 times higher than what the government has officially announced. As a result, crematoriums are running out of space for the deceased; parks and parking lots have been turned into make-shift crematoriums.

Clearly, India is in a dire situation at the moment. The Indian cohort of international students, both onshore and offshore, needs the support of the University now more than ever. But is the University doing much, if anything at all, for these students?

On the one hand, offshore Indian students, stranded and abandoned since 2020, are engaged in a constant battle, they are consistently fighting for their lives, hoping that they and their families make it out alive. However, battles are inherently and unfortunately synonymous with loss- many students have lost their loved ones to COVID-19. And yet, many are still paying an extremely high amount of fee to study online- which indeed does not come without its own challenges- with the dreams of a brighter future ahead. Conversely, many are dropping out or deferring their degrees owing to lack of funds.

On the other hand, onshore Indian students are worried sick for the wellbeing of their families in India, are left feeling completely helpless and unfortunately fatalistic. Adding on to the emotional stress and trauma is the financial pressure to sustain themselves in Sydney- a substantial amount of onshore Indian students are struggling to make their ends meet, especially if they rely upon financial support from their families in India. After all, not all Indian families can maintain a regular outflow of money when the breadwinners are being forced to sit at home to keep themselves from dying.

Can a mere 'peer-support program' really alleviate the suffering of these students?

Sadly, the COVID-19 pandemic has revealed the reality, along with the priorities of our neoliberal university-profit trumps everything, even suffering and worse, death. Even amidst the wrath of the pandemic, Indian students are being treated as cash cows- they have been given absolutely no financial support in the form of fee discounts or fee rebates; not even an extension in case they are unable to pay their fee on time.

Further to this, owing to the unequal support extended by the university, this cash cow treatment is further intensified for the Indian students- while Indian students received a standardised email acknowledging their plight, Chinese students, back in 2020, received fee discounts. Additionally, the university also made a separate helpline for Chinese students stuck offshore, while in the case of Indian students, it simply compiled the list of pre-existing helpline numbers accessible to every student. Indeed, the university's response to the suffering of Indian students is shocking- Chinese students do constitute the largest chunk of international students, but Indian students too make up the second largest cohort of international students. Then why is it that one international student community was actively enabled in the face of adversity, while the other is being forced to deal with rather harrowing circumstances without any real moral or financial support?

It must be noted that my argument here is not one that aims to criticise the university for extending essential support to Chinese students when they needed it, instead it is one that aims to foster inclusion and equality- the university must treat its Indian students, the way it treats its Chinese students.

Suffering is indiscriminate, the university ought to be too.

List of Donation Campaigns

Grandmother's Against Removals (GMAR) was formed in 2014 by First Nations community members who are directly affected by forced child removals. They are a community group that works to stop the ongoing Stolen Generations. Please donate to help them continue their work!

donate.mycase.com.au/charity/37188

**Urgent aid for an Indigenous Pilliga family
Donations are needed for day to day expenses, uniforms, transport, and housing for 3 children displaced due to a maliciously lit house fire.**

au.gofundme.com/f/urgent-aid-for-indigenous-pilliga-family

GiveIndia has partnered with Municipal Corporations, State Health Ministry, hospitals and doctors, and key NGO networks, who have been authorised to supply equipment to charitable hospitals and COVID Care Centres. Donate to boost oxygen supplies and help patients breathe as the battle COVID.

covid.giveindia.org/oxygen

Khalsa Aid is working to provide free oxygen and food to COVID impacted people across India. Your donation will be instrumental in supporting their humanitarian efforts.

khalsaid.org/donate

Hemkunt Foundation have recognised the need of the hour and have started providing free oxygen to COVID patients free of charge. Donations will support the cause so that they can save more lives.

hemkuntfoundation.com/donate-now

Mrs. Najah's Kitchen provides services to uplift and empower women and their families in Rafah, Gaza. Gaza residents have suffered from a debilitating blockade for 14 years and are now dealing with a economy ruined by COVID-19. Families are hungry and in need - donations will allow hot meals to be delivered to homes to make all the difference in this time of distress.

globalgiving.org/projects/mrs-najahs-kitchen

Coming Home: a rediscovery of sapphic yearning in Ancient China

Vivienne Guo seeks refuge in queer Ancient Chinese mythology.

Growing up as a first-generation Chinese-Australian, one of the ways that I connected with my elderly Chinese-speaking grandparents was through stories. My grandfather, who was gruff and said very little, would often sit me on his knee and put *Journey to the West* on the dusty, old box-TV, which followed the adventures of the mischievous monkey king Sun Wukong and his companions. At bedtime, my grandmother, a warm woman with golden laughter and eyes that crinkled with mirth, would regale me with Chinese children's stories filled with talking rabbits, monkeys and turtles. Every Mid-Autumn Festival, she would hold me and tell me to look at the moon. 'Look,' she would say. 'Do you see the rabbit in the moon?' It was through these stories, that I began to dream about the world.

Like many other Chinese-Australians, I find myself in my adult years to be estranged from my heritage and family history. In an attempt to remedy this, I have recently taken an interest in Chinese mythology. I have always been fascinated by the way that humanity makes sense of a nonsensical world through stories, and these ancient Chinese stories have become an enchanting lens through which I have come to understand queerness as something that has always existed; something that is intrinsic to our world as the air we breathe. Despite centuries of colonialism serving to reinforce an atmosphere of queophobia; be that through the imposition of gender binaries or attempts to maintain 'ethical' standards of regulating sexual behaviour, queer people persevere, just as we have for millennia.

In my late teenage years, I realised that I wasn't straight. From my first growing pains of curiosity and questioning, stories have laid themselves down as stepping stones on my journey towards self-acceptance of my queer identity. I have found refuge in many fictions – I empathised with Nico Di Angelo's unrequited crush on Percy Jackson, cried with *The Perks of Being A Wallflower's* Patrick and chose to believe that Liana and Alexa were actually cottagecore lesbians in *Barbie and the Diamond Castle*. Their love and struggles have whispered to me, telling me that I'm not alone. But in a recent rude awakening, I've realised that many of the stories that I've loved have been very white; a direct result of European imperialism, in which only whiteness (and that which whiteness desires) is considered valuable. As a queer Chinese woman, I grapple with unique dimensions of patriarchy and queophobia that are coloured by race.

In an attempt to remedy the

internalised Western exceptionalism that has saturated every atom of my existence, I have sought out Chinese mythology and old stories; lush, incandescent islands of possibility in a sea of quiet despair.

In contemporary China, patriarchy, queerphobia, and Western imperialism etch themselves onto queer lives in new and painful ways. But despite its prevalence, intolerance towards queerness does not have roots in ancient Chinese traditions. Rather, homophobia arrived with the Christian values of colonial missionaries from the West. To paint a brief history: academics such as Bret Hinsch find that homophobia became established in China during the late Qing dynasty and the early Republic of China as a result of Westernisation efforts, shaping contemporary Chinese attitudes and social values that are intolerant toward queerness. Thus emerged a 20th century in which homophobia was enshrined in law, with homosexuality being banned in China until 1997. Up until 2001, homosexuality was also considered an official mental illness.

Though the iron fist of institutional homophobia has been loosened to an extent, the stigmas around queerness remain in contemporary Chinese social values. But much to the horror of conservatives today, male homosexuality was widely practiced by the nobility and normalised in Ancient China; a fact that is well documented in ancient stories, folklore and mythology. Before Timothee Chalamet, there was the Zhou dynasty-era story of the Bitten Peach; a romance between Duke Ling of Wey and a beautiful man named Mizi Xia. In the Chinese pantheon of deities, the rabbit god Tu Er Shen oversaw the romantic and sexual relationships between men, and the celestial Xian were known to choose young men as lovers.

But China, from ancient dynasties to today, has always been patriarchal. The consequence of it manifests in a clear absence of sapphic tales and stories of women loving women. This is not to say that there are no recounts of lesbianism and sapphic love in Ancient China and its mythology. One afternoon, I stumbled across a legend that tells of a mystical island known as Women's Kingdom inhabited only by women. This island cannot be reached by ship, but travellers have occasionally found themselves whisked away by whirlwinds and stranded on this island. This wondrous account of a microcosm in which women are free to pursue their sapphic dreams and yearnings, has lingered wistfully in my mind.

The stories of sapphic relationships in Ancient China sing to me like swan



Art by Ellie Zheng

songs; in *The Fragrant Companion*, the lovers Cui Jianyun and Cao Yuhua are forced to marry the same man, or else be forced apart. In assurance to her lover, Cui Jianyun utters a despairing wish: 'Let you and I be husband and wife in the next life.' In Chinese folklore, heterosexual polygamy emerges as a common theme; women who are kept apart by patriarchal society have no choice but to marry men. Rarely have sapphic lovers been allowed to exist outside of the shadow of a man. Yet, their romances have often been described as being deeper than the connection between husband and wife. A love that burns so brightly, I wonder how they don't feel that the very air has been sucked out of their lungs.

Riven by time and oceans, my experiences as a queer Chinese woman are worlds apart from these women whose yearnings are immortalised in folklore. Unlike Cui Jianyun and her lover, many of the complications I face are the legacy of Western imperialism, especially when it comes to coming out. For my Chinese family, 'tradition' has been a constant in their lives for decades; a precious heirloom that they have guarded fiercely and proudly. Change is not something that they bow easily or comfortably to. Though coming out is often viewed as a singularly important moment of self-liberation, for queer people of colour, coming out to your family isn't always an option.

Entering university, away from the prying eyes of old school mates who had known me since I was eleven years old, was my first step towards self-liberation. In my second year, I'd decided to take a Gender and Cultural Studies class as an elective. In one lecture, the lecturer talked about queerness in modern Asia, addressing the legal recognition of same-sex relationships in Hong Kong, Taiwan and Japan. Of the three, only Taiwan had legalised gay marriage, but the binding act of marriage was not so important as what it represented; a commitment of kinship.

The overarching conclusion of that week was that marriage wasn't necessarily the final destination of queer liberation. Weddings, like

an act of coming out, are symbolic performances and public rituals for family and friends. The lecturer called this performance, in front of family and friends, 'coming home' as opposed to coming out.

When I talk about coming out, a memory of my dad driving me home from a protest for gay marriage always pops into my head. The conversation, like many of our conversations of late, grows tense and frustrating; my Cantonese is limited and queerness is not an easy topic for my conservative Dad to talk about.

'Women should marry men, and men should marry women. But I don't care about what all those people do, as long as it's not my children.'

In the heat of the moment, I almost come out to him. I almost blurt out: 'But I like women. So how far are you willing to stand by your words?'

I didn't say it though. Because if I did, Dad's threat would no longer live in the realm of the hypothetical. And despite everything, I want to cling to this limbo just a little longer.

That memory lingers years later, when I am openly queer to my friends and to most people that know me. On sleepless nights, I sometimes lament what my life might have been if homophobia had never arrived on Chinese shores, if my family didn't clutch their homophobia so tightly. Dad is so proud of the millennia-long history of the Middle Kingdom – I think it would shock him to learn just how queer that history is.

On those nights, my thoughts often drift to Cui Jianyun's desperate wish: 'Let you and I be husband and wife in the next life.' But I don't want to wait until my next life to be able to love. I want to be able to love in this one. In many ways, I am estranged from my family, as both a queer person and someone who grew up with little interest in my Chinese heritage. But rediscovering mythologies and stories from Ancient China has been a step towards making peace with myself in my entirety, and rediscovering something that I hadn't even realised had been stolen from me. And while I'm not out to my family yet, I hope that one day I will be. I hope that one day, I'll be able to come home.

eyelash identities

Words by Misbah Ansari

If they think of us as eyelashes –
we shall be the eyelash people.

Palm backs break eyelashes, and we fall on lip corners
seen, seen, seen upon the fall;
cusped in a collared vacuum created
on jawlines floating as they gnaw on aerosols.

If we are the *eyelash people*, *shooting star babes*,
Our swiftness, microcosmic bodies being wickeded,
being made the carriers of wishes as we're displaced.

For we are the leaflets of hair and stars and minuscule entities
floating in the chimerical invisibleness of bodies and skies
dissected by them as they hold us from when we fall –
pockets dug on our knees for the whooshing of dreams
one, two, three,
blown away as we impregnate their wishes.

Legends say eyelashes are blown to keep the devil away
so we hold the devil as we fall onto people
fuming red, fuming white if we take the form of a star
and *burn, burn, burn* until blown away.

Oh, how you love me

Words by Jennifer Le



Every night, like clockwork,
boiling water carefully bottled
and brought to my cold feet,
hiding under a soft crisp blanket.

A kerosene warmth running through my soles to soul
–
Never a night I am not devoted
for to this reminder
that you still love me

The words I am proud of you were rare,
sealed away for exceptional occasions.
I worked with everything in me
just for a taste of this modest pledge

until I realised,
your love language was contrary –

Rainbow platters of fruit brought into my room
sliced into petite identical shapes
everyday with a precise dedication. .
Your consistency never failed,
made sure I knew I was loved

The clotted calluses on your parched hands,
the sore of your legs, back, arms, feet, neck
the dust on your lifeless uniform
its monotony evaporating your brilliant glow.

Though, never a complaint

The sacrifice of your laborious body
for the fruits of your children;
good girls birthed into an affinity with studies
wishful hope and yearning
that at least we
will breathe an easy life

in a promising Australia.

A RECIPE FOR A SWEET SOUP

Bonnie Huang transcribes their grandmother's recipe. A version of this was originally published in *DOOF Magazine Issue 1*.

Beans? Citrus Peel? Seaweed? In a dessert? Let me introduce you to the mung bean soup. Directly translated from Mandarin or Cantonese, the dish is actually called "green bean sand", pronounced 'lǚ dòu shā'. A sweet soup is called 'táng shuǐ' in Mandarin, and directly translates to mean "sugar water". They are of Cantonese speciality/origin, but are now widely enjoyed around all places in Asia. Usually traditional dessert soups will feature ingredients with medicinal properties or principles that are beneficial for health, skin, elements, etc.

In Chinese medicine, there is "hot" and "coolness"; which are properties that can be attributed to every food and drink. For example, mandarins, mangoes, lychees and fried food are all considered "hot", whereas "coolness" is found in herbal jelly, green leafy vegetables, cucumbers and watermelon. They have an affect the balance of our internal heal and energy (qi). Thus, this principle is often applied to reduce the risk of changing seasons, extreme temperature environments or illnesses. This is a very basic and vague version of a complex principle- all information has been gathered from different family members and some brief readings.

Back to the mung bean soup- it is considered to have cooling properties like reducing heat rashes, clearing toxins and reducing other ailments that occur when you body is too "hot". This could be a result of extremely hot weather, or just consuming too many foods with "hot" properties. The soup is usually served cold during the summer, but one should be wary that a body should not be subject to too many cold liquids or foods. Therefore, it is still enjoyed hot. I recommend trying it freshly-made, hot and then decide what you'd like to do with the rest.

There are so many East-Asian desserts that are based around this magnificent mung bean! This is a really special recipe of a beloved food I have been eating since my childhood. Usually, a big pot would be cooked and stored in the fridge to be reheated throughout the course of one or two days. The basic recipe structure has been verbally passed down from my paternal grandma, but edited, modified and written by me.

Recipe makes a large pot, enough to share between 6-8 people.

Equipment

A large pot (Minimum 5L capacity. We use a ceramic stock-pot)

A ceramic spoon (to place in pot while soup is boiling away-said to prevent sticking to bottom/burning as well as preventing the soup to boil over)

Knife, ladle, etc.

Ingredients

- 200g dried mung beans (these are most commonly found in the dried food section of asian grocery stores)
- 25g dried red beans (not kidney, but adzuki- approximately three handfuls to add "hot-ness" and balance the cooling properties of the mung bean)
- 50g white or brown rice (approximately three sparse handfuls, for a smoother soup)
- 2L of water

Optional:

- 30- 60g of cane sugar (in block-form, depending on sweetness preference. Can be substituted with ~½ cup or 100g of brown/raw sugar.)
- 2 pieces dried tangerine peel (if available)
- 2 sheets of dried kombu, soaked in water, then sliced into thinner strips
- A few stalks (with leaves) of common rue, commonly known as herb-of-grace. (If available, it is hard to find but we have them growing in the backyard. It is a medicinal herb which provides a special fragrance to this soup)
- You can add pandan leaves, coconut milk, or sago if preferred.

These ingredients are more popular in South-East Asian areas like Malaysia and Vietnam. However, this recipe has more traditional Guangdong/Canton region

flavours.

Cooking Instructions

Wash beans, rice and seaweed. Set the rice aside.

Soak beans and seaweed for 1-2 hours (Optional step! Only do if you have the time).

Measure out and put water in the pot. Allow it to come to a boil on high heat.

Meanwhile, slice seaweed into 2-5 cm strips.

When the water has come to a boil, place the beans, rice, seaweed and dried tangerine peel with the ceramic spoon into the pot.

Let it boil on high heat for 5 minutes. Stir occasionally.

Turn off and let it rest in the pot, lid closed, for half an hour.

(Optional, go straight to Step 9 if in a rush)

Bring it to a boil on high-heat again.

Then allow the soup to simmer on low-medium heat for half an hour. Stir occasionally. The beans are ready when they have bloomed, or have opened up/broken down. The longer you cook, the thicker of a soup it becomes.

Before turning off the heat, place the sugar and common rue. Stir till sugar has dissolved.

Leave the lid on and allow the soup to rest for a further half an hour.

Please serve and enjoy!

If you are in a rush and feeling lazy, just wash the ingredients and throw it all in the pot, and let it cook on low-medium heat for 40 minutes! A must-try dish!

婆婆又包粽子啦？

Pópo yòu bāo zòngzi la?

Bonnie Huang photographs their grandmother's annual ritual

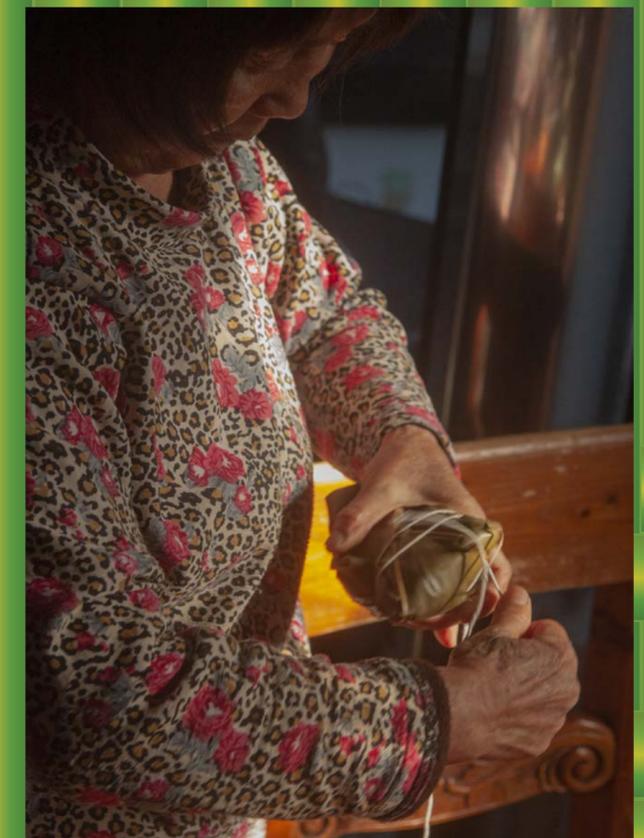
Every Autumn, Popo will come by our house.



Several times, she'll take over the house with bags of rice and containers of salted egg yolks arranged like shining jewels.



I will always be enamoured by the tenacity of which she wraps these tetrahedral packages of love.



Her hands, singlehandedly, preserving the magnitude of shared history and tradition.

ASIAN BEAUTY - AGAINST A WHITE BEAUTY STANDARD

Khanh Tran deconstructs white and bronze mythologies of beauty.

"Pond's White beauty - pale white or pinkish white, you choose."

Those are the closing words of Pond's 2007 advertising campaign for its White Beauty line, featuring household Bollywood names such as Priyanka Chopra, Neha Dhupia, and Saif Ali Khan.

The campaign incurred significant backlash on social media, sparked by the death of George Floyd and global protests against racism, and , forcing the conglomerate to rebrand its 'Fair and Lovely' moisturiser to 'Glow and Lovely.' In the same month, Johnson & Johnson similarly released a statement regarding its Neutrogena and Clean & Clear offerings across Asia.

"[S]ome product names or claims on our Neutrogena and Clean & Clear dark-spot reducer products represent fairness or white as better than your own unique skin tone," Johnson & Johnson said in a statement to BBC News at the time. "This was never our intention - healthy skin is beautiful skin."

Subsequently, India's Ministry of Health and Family Welfare made amendments to advertising regulations to prohibit promotions of fairness or skin tone alterations in *Drugs and Magic Remedies (Objectionable Advertisements) Amendment Bill 2020*.

Such systemic racism, however, is by no means limited to Pond's or Neutrogena but is especially prevalent in the cosmetics industry more broadly. Foundation shades consistently fail to account for darker shades — for instance, Dior's Forever Skin Glow foundation stops at shade no. 3.5N in Hong Kong, a light medium-tan shade, whereas in Australia, the brand caters up to 9N — a beautifully deep mahogany colour.

Indeed, in 2018, an informal survey by Glamour Magazine found that 80% of women struggled to find their colour match. Similarly, Nielsen's annual reports noted that African-American consumers spent \$7.5 billion on beauty products of which 80% were invested in brands that specifically sell products targeting darker women.

Thus, the words on Unilever's Fair & Lovely are a tragically modern representation of the pervasiveness of a Eurocentric beauty standard across Asia. The incentives behind such representations are both social and practical. Indeed, a paper titled Beautiful White: an illumination of Asian skin-whitening culture, Elysia Pan writes about the connection between a porcelain complexion and class concerns: "The ruling class stayed indoors conducting business and enjoying leisure, and thus was less exposed to the sun's darkening rays."

The words on Unilever's Fair and lovely are a tragically modern representation of the pervasiveness of a Eurocentric beauty standard across Asia.

"This Chinese projection onto the pale-skinned outsiders who came to visit their country is a type of curious Occidentalism where Western bodies were fetishized."

Such attitudes, however, were not limited to the 20th century advent of an industrialised beauty industry. In the 15th century, a poem called 'Khúc hát hái sen' (Lotus-gathering song) by Ngo Chi Lan, a noted Vietnamese feudal

court poet, captured the popular fervour for fairness:

Lotus perfume wafts near and far,

How bucolic the girl among the abundant flowers,

Her hair beautiful in the breeze,

Her snowy skin emitting its own alluring fragrance.

Evoking serene imagery, Ngo mythologises the white, fair to conjure an ideal Vietnamese female body. Ngo's poem encapsulates the elite idealism of countless generations of not only Vietnamese but Asian women. A customary saying in Chinese "一白遮百丑," which translates to "one white can cover up a hundred kinds of ugliness" — associates fairness with moral rectitude and consolidates the disdain for darker complexions. All of this necessitates a concerted shift away

Eurocentrism, in this context, refers equally to mythologisation of both the white as well as the bronze.

from Eurocentric beauty standards across Asia and globally.

But Eurocentrism, in this context, refers equally to mythologisation of both the white as well as the bronze. In 1923, Coco Chanel took ownership of the 'accidental sunburn.' Then, across the West, sunbathing became the norm, commonly associated with wealth. Physical exercise and the outdoors inextricably linked to a lack of financial worries from the 1950's onwards — think Cannes or Love Island.

Hence, these white and bronze mythologies paradoxically comprise two opposing, yet fundamentally flawed ideals. Both are rooted in a casualised condescension towards working women, both promising an assurance of exclusivity, elitism and superiority above all others.

Fairness, however, represents a particularly racist detachment from one's reality because it offers an illusory promise of change to one's complexion. The promises of products such as Pond's Fair & Lovely cream induces a hopeless pursuit of status. At worst, fair mythology has been responsible for lasting damages such as Kanebo's use of Rhododenol in 2013 — a quasi-drug ingredient — in the company's whitening skincare range, causing users to suffer leukoderma. Furthermore, in the context of Asia, fair condescension disproportionately affects those working in rural settings across Southeast Asia, being exposed more routinely to the outdoors than others. This sentiment is perhaps best encapsulated in Madeleine Marsh's narration on the history of beauty:

"If you've got a touch of sunburn or heaven forbid, a freckle - you were a member of the working class."

Although the past two decades has witnessed the emergence of makeup owned and curated by black women such as Pat McGrath Labs or blackiUP leading a transformation away from the pale facade of beauty, these names are prohibitively expensive. McGrath's Skin Fetish foundation alone costing \$100 for one bottle. Without systemic pressure against the beauty world's implicit disdain for working-class women and men, deeper shades will remain subjected to a racialised market that determines the availability of foundation shades according to demographics and an illusory fair mythology. Tan, mahogany, and black skin must be respected for the humanity that these colours embody, rather than taken as to elevate one all others.



The घोटाला of 'inclusion and diversity'

Radhicka Srivastav is unimpressed, bored, and exhausted by White people.

The thought of 'inclusion and diversity' which once brought up hopes and expectations of opportunities and rich learning experiences, has now turned sour. I find myself asking 'but where are we being included?'. Where is this disembodied and almost figurative space that we're being heralded to? I ask myself this as I sit in the common kitchen in a University accommodation, and watch groups barely interacting with each other while remaining within themselves. I ask as I watch group meetings take place and somehow White people always end up in charge or end up speaking the most. I ask as I walk down the street and a middle-aged White woman yells at me to go back where I came from. I ask as I watch my course reading list and see only European names. Have I failed? Is this my fault? Is it my fault for not having long last relationships with my White peers? Or finding our interactions upsetting after a point? I must have failed to include myself. After all, I was brought here by the gracious consideration of the University board who picked me from one of their many 'diversity priority markets' (direct quote from a scholarship email). I should be able to fit in. It is my own shortcoming, perhaps, social anxiety or better yet, narcissism, that I am unable to find any sort of fulfilment in most of my experiences at University.

I know that this is not an isolated experience. At best, international students from non-western countries will look at their white and diasporic peers and wonder what it is they need to emulate or embody while scrolling through social media and figuring out their next aesthetic. At worst, they're isolating themselves and wondering where it all went wrong. In all these cases, the common ground is self-doubt. We blame ourselves for a system that is built to never truly 'include' us. That is unless we become some sort of acceptable version of the 'other'. We learn to dress, talk, behave and eventually think in the way the dominant (generalised) western culture expects us to. Intricacies and nuances of cultural difference are lost in the noise of hegemonic cultural imperialism. Internalised feelings of cultural inferiority become apparent and we no longer want to even speak as we did back home. We become the same people until all that is left is the difference of physical appearances. Some folks are brown, and some others are Black, some are East Asian, and some others are just the 'other' (those that White people cannot be bothered to even vaguely categorise). We are included and then we become 'diverse'.

Cultural assimilation then becomes the expectation, the implicit terms, and conditions to the long document of our acceptance letters.

If we don't assimilate, we don't last long, and quite literally, go back to where we came from. We don't thrive in any aspect of our lives because even our own people who manage to assimilate, expect the same from us. This is the insidiousness of cultural assimilation. It is what White systems of power use to justify themselves, and further assume a position of generosity by gifting us the basic human rights of freedom and self-expression. It brings into question why, when we're discussing protests erupting globally, my teacher asks me to 'enrich' the class with my 'unique' Indian cultural perspective, but I am never asked to narrate readings in class, only my White peers. Why when I bring up discussions of racism, my White classmates stop responding and my teacher announces that it is just a matter of different opinions to alleviate the 'tension'. Why I am championed as some sort of martyr or superior moral being when I express the trauma of being a person of colour in a White institution, but few extend genuine concern beyond classrooms.

The disembodied space we are being included in is the abyss of western cultural imperialism and I am no longer asking for a seat at the table. Though I know proximity to whiteness has its privileges, it will never get us anywhere, because the table is not levelled, it is not skewed in our favour and never has been.

We learn to dress, talk, behave and eventually think in the way the dominant (generalised) Western culture expects us to. Intricacies and nuances of cultural difference are lost in the noise of hegemonic cultural imperialism.

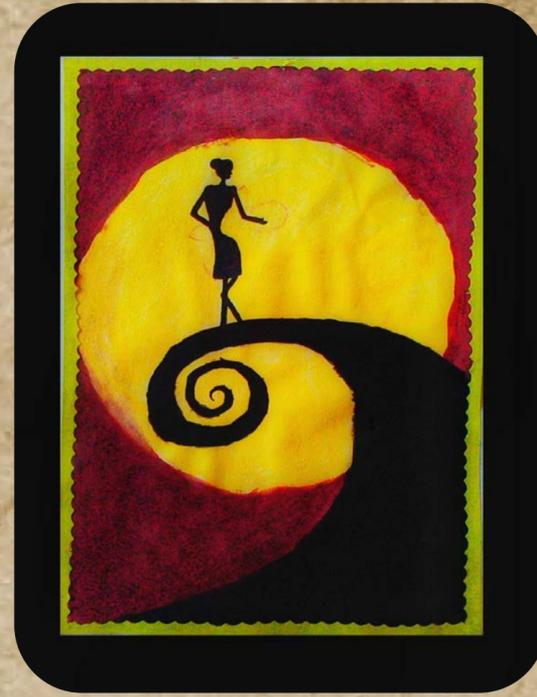
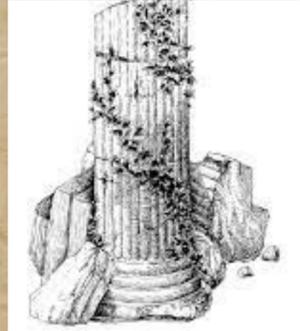


Kritika Rathore

ARCHAIC RUINS

I carry ashes in my breath
and wander the streets
Sometimes, the archaic ruins talk to me
Telling stories of its golden times
Turning into haunted realms
I gather its bones to wear tomorrow
Revisit. I've got more to borrow.
Not swallowed by the darkness,
I was born of it
And I don't want to die
But carried away

I wear bones of my ancestors
And carry graveyards on my lips
Come to my night
I'll give you taste of my breath
Come to the grave
I'll give you a piece of death...



इंकलाब जिंदाबाद (Long live revolution)

कृतिका राठौड़ (Kritika Rathore) on revolution

बोल कि सीने में धड़कन बाकी है तेरे
बोल कि जबां आज़ाद है तेरी
बोल कि रगो में लहू अभी बाकी है तेरे
इस लहू से सना तेरा इनकार बाकी है

बोल कि लफ़्ज़ तेरे जहां है मेरे
इन लफ़्जो से बुनी
ये उलझी लकीरें दास्तां है तेरी
इस अनकही दास्तां में अभी कुछ मोड़ बाकी है

बोल कि कहानी में तेरा फ़जल अभी बाकी है
बोल कि बंदिशों में तेरा आगाज़ ही मुक्ति है
बोल कि तेरे हिस्से की ललकार अभी बाकी है
इस ललकार से उठने वाला तेरा इंकलाब अभी बाकी है...

Speak out that your heart still beats
Say that your voice is free
Say that blood is still there in your veins
A protest dipped in your blood still re-
mains

Speak out that your words are a world to
me
Woven from these words
This complicated line is your story
In this untold story, some milestones are
yet to be met

Tell that your chapter is still left in the
story
Say that your rest is free from restrictions
Say that the challenge of your part is still
pending
The one who rises from this challenge,
this revolution is yet to be...

Exploring Mother-Daughter Relations in East-Asian Culture

Jessica Zhan reflects.

Growing up, there were certain phrases
my mother used to say.

'Have you eaten yet?'
'Don't come home too late'
'Take a jacket, it's cold today.'

But I've never heard the exact words 'I
love you' come out of her mouth. They've
never been said to me, or to anyone in my
family.

I'd always just assumed it was an
unspoken thing. I could see the extent
of sacrifices my parents had made for
me, so there was no need for them to say
that they loved me outright. I eventually
began to wonder though, would I have
turned out different if they did?

Growing up in Australia, I often
observed how Western families, both
on TV and around me, interacted. I
would see them hug, kiss, and drop
affectionate "love you"s at the end of
every conversation. I also watched in
quiet resentment as my friends did as
they wished, while I was forced into a
routine of extracurricular activities I
was indifferent to (and usually grew to
dislike). My bicultural context meant
I was caught between accepting the
norms of my Chinese roots while secretly
wishing I could have what everyone else
had.

Evidently, there is a stark contrast
between Eastern and Western parenting
styles. Studies show that there are
three key factors which explains these
differences: emotional warmth versus
hostility (i.e. how affectionate parents
are), autonomy versus control (i.e. how
much freedom children are given in
determining their own lives), and
structure versus chaos (i.e. the degree
of structure and predictability children
have in their lives).

In contemporary Western culture,
parenting practices usually prioritise
the psychological wellbeing of the child,
which is expressed through physical
affection and open communication.
Children are encouraged to make
decisions for themselves and to become
their own 'self' through independent
thought and expression, reflecting the
individualistic values entrenched in
Western society. This generally fosters
more emotionally healthy human
beings, who are able to interact and form

relationships with others effectively, as
well as cope appropriately in emotionally
demanding situations.

This is not the case for the
authoritarian style of parenting common
in East-Asian households. Parents tend
to exercise a high degree of behavioural
and psychological control over their
children through fear-based tactics and
physical punishment. Personal bonding
takes a lower priority as parents work
longer hours to provide for the material
needs of the family and to construct
the ideal environment for their children
to thrive. They're also protected from
problems and difficult situations for the
latter reason, and so later, expected to
pay their debt by caring for them in old
age. The child's individual thoughts and
desires are regarded as unimportant or
juvenile and conversations about one's
emotions become rigid and awkward.
Signs of negative emotion, like crying,
are not well-received either and are
seen as weak rather than natural human
expressions. Their lives tend to be
dictated by a cold calculus of future
happiness and prosperity, which would
be mediated by concepts of enduring
hardship to build discipline.

The reason for this is a combination
of traditional values and modern
aspirations. Eastern culture adheres to
the collectivist idea of family allocentrism,
which emphasises how one's identity
and aspirations should serve the greater
good of the family, implicitly suggesting
that one's family has the right to
make decisions for the individual (as
connected to the Confucian ethic of filial
piety). Parents also tend to desire for
their children to gain upward mobility,
as driven by a post-war experience of
poverty and economic hardship.

However, the result is that parents
often fail to consider the emotional
consequences of their actions on a child.
The child, whose emotional needs have
seldom been accommodated for, never
learns to acknowledge, express and deal
with their emotions in a healthy way.
Rather, they repress or neglect their
feelings in pursuit of some larger goal or
out of fear of becoming a "failure". While
this does have its practical advantages
in terms of producing an remarkably
high proportion of people who achieve
all-rounded academic excellence
with exceptional musical ability and
professional success later in life, many

children do develop psychological
problems and lack a sense of self-worth
or esteem.

In addition, the absence of open
communication between the parent
and child can bleed into the child's
social interactions, and they may
end up with lower social-emotional
competence, as manifested in being
shy, awkward or lacking assertiveness
against authoritative figures due to
their learned obedience. This is further
exacerbated by the fact that the child
will often internalise their parents' high
expectations and consciously withhold
themselves in social settings due to fear
of judgement from others and the need
to impress. Their view on relationships
becomes warped as they struggle to grasp
its emotional value, instead turning to its
financial and legal benefits.

Children, raised in this way, usually
are forced to unlearn these deeply
rooted traits in order to effectively
interact and build relationships in
the world. Others, however, become
accustomed to living by high standards
and become hyper-successful, as seen in
the disproportionately large number of
Asian-American children attending Ivy
League universities. This has advantages
to the Western style of parenting as kids,
who are not pushed by parents, may be
underachievers or develop bad habits due
to an excess of freedom and absence of
structure.

Ultimately, the ideal parenting style
would be a blend of East and West, which
emphasises personal excellence without
sacrificing psychological wellbeing.

In the future, [if I do have children
of my own, I hope to practice this ideal
parenting style, but obv don't say it like
this].

I would still tell them

'Have you eaten?'
'What time will you be home?'
'Take a jacket'

And,

'I love you'.

Media outlets must stop absolving Israel of responsibility

When Palestine is covered in the media, it is usually done so using neutral language that absolves Israel of any responsibility, **Kowther Qashou** writes

“Clashes,” “tensions,” “Israel-Hamas conflict.” These are just some of the key words currently permeating media headlines worldwide.

Palestinians and their allies have criticised mainstream establishment media outlets the world over for employing passive and neutral language to describe recent events in Palestine. When Palestine is covered in the media, it is usually done so using neutral language that absolves Israel of any responsibility or portrays it as two equal sides fighting. Palestinians “die” but Israelis are “killed.” If Palestinian death tolls are mentioned, they are reduced to a footnote or are skimmed over a few paragraphs down.

The New York Times was recently criticised on social media for its headline, lede, and skewing of events to frame the story in a euphemistic angle. The Times framed the story through its title as a new wave of violence following rockets from Gaza and protests by Palestinians in Jerusalem, thus obscuring the everyday violence Palestinians face. This framing also infers that the protests and the rockets were two separate events rather than connected events.

In Australia, our own media has either been silent or equally complicit in peddling the Israeli narrative of victimhood. The ABC especially has been challenged on its silence, publishing and broadcasting very few news pieces since Palestinian protests against home evictions in Sheikh Jarrah began a few weeks ago. The lack of news stories was especially noticeable after Israel began its most recent assault on Gaza, despite the buildup of events over weeks that led to it.

In particular, Schwartz Media, which owns outlets such as The Saturday Paper, 7am Podcast, Black Inc. Publishing, has been widely called out for its silence on Palestine. While its flagship publication, The Saturday Paper, is known for publishing pieces on a range of progressive and social justice issues from Indigenous rights to climate action, many journalists and writers have noted its lack of pieces on Palestine, with calls for writers and journalists to withdraw pieces and cancel their subscriptions to the paper.

Media silence and lack of coverage often obscures the whole story, removing the victims from the narrative, and providing tacit support for Israel’s actions against Palestinians while deeming it as not “newsworthy.”

The media often portrays these events as a ‘two-sided conflict,’ this could not be further from the truth. While Palestinians in Gaza search for those who died under the rubble, Israelis go to the beach and enjoy brunch. As Palestinians commemorated the 73rd anniversary of the Nakba on May 15, it remains a stark reminder that the Nakba was not a one-time event, but is an ongoing occurrence.

Since early May, Palestinians in the neighbourhood of Sheikh Jarrah in occupied East Jerusalem have been protesting the planned forced evictions from their homes. The state-sanctioned evictions are part of a large plan to Judaize Jerusalem, expelling its Palestinian inhabitants to make room for an increase in Jewish settlers. This is not the first time residents of Sheikh Jarrah have faced eviction or had their homes stolen by settlers; in 2002 and 2009 the Israeli Supreme Court evicted Palestinian families after ruling that the property was owned by Jewish settlers according to Israeli law.

A few days after the protests in Sheikh Jarrah began, Israeli police stormed the Al-Aqsa compound in Jerusalem, attacking Palestinian Muslim worshippers with stun grenades, rubber bullets and tear gas. As a response to events on the ground in Jerusalem, militant group Hamas vowed to launch rockets if Israel did not stop its violent attacks on Palestinians and Muslims in Jerusalem. Since then, Israel has rained down airstrikes on Gaza which have killed over two hundred civilians.

If there are any doubts that Israel maintains an apartheid regime, one should only look to the Gaza Strip. The Gaza Strip has been under siege for the past 14 years, enduring Israeli military assaults in 2008, 2012, and 2014. Unfortunately, many Palestinians in Gaza cannot leave without exit permits as both border crossings are controlled by Egypt and Israel. Half of Gaza’s population live in abject poverty as Israel’s occupation and siege has destroyed the local economy, leaving many Palestinians unemployed. Due to Israel’s constant assaults, many Palestinians in Gaza also face homelessness as they struggle to rebuild. As a result of the recent bombardment, almost 40, 000 have been internally displaced.

Since Israel escalated its attacks on Gaza two weeks ago, 232 Palestinians have been killed, including 65 children, at the time of writing. Israel has additionally killed 29 Palestinians in the West Bank and Jerusalem protesting against Israel’s attacks on Gaza.

In its recent round of strikes, Israel has destroyed residential buildings, a clinic housing Gaza’s only coronavirus testing lab, also hitting the Health Ministry and offices of the Red Crescent. Reports also mention that roads leading to Al Shifa hospital have been destroyed, further restricting Palestinian access to basic health services. Additionally, on Saturday May 15, Israel leveled a building hosting the offices of many international media outlets, including Al Jazeera, and the Associated Press. This is not the first time Israel has attacked media offices in Gaza, raising significant concerns regarding press freedom.

A ceasefire was recently called between Hamas and Israel which came into effect yesterday. As Palestinians in Gaza get a brief moment to breathe, Gaza remains under siege and occupation, and Palestinians continue to face the brunt of Israeli brutality in all its forms.

Hundreds of Australian journalists, writers, media workers, and commentators, including Honi Soit, have signed an open letter demanding an improvement in coverage on Palestine. These demands call for fair coverage on Palestine that doesn’t resort to ‘both-sides’ and makes space for Palestinian perspectives without repercussions for journalists that express solidarity with Palestine.

Palestinians have long been silenced by the media and powerful institutions. Although the narrative is slowly shifting as more Palestinian perspectives are showcased in mainstream publications and on mainstream television channels, it is clear that the media must do better. Expressing solidarity with Palestine and reporting truthfully is a moral imperative that is not up for debate.



Photography by **Aman Kapoor**



Art by **Kritika Rathore**

While discussing this year’s cover art, the term “inter-ethnic solidarity” came up, and I attempted to depict it in its most literal sense.

My inspiration for this artwork came from the women I grew up with and the ones around me, especially my aunt who has always been a creative inspiration to me, therefore the borders are a tribute to a cultural art form that she used to paint during festivals.

People of colour have always communicated in multiple ways and through various art forms. This cover brings this diversity together in solidarity with each other, highlighting the beauty and strength inherent to community.

Indigenous and/or PoC owned restaurants to support!

- Berala Kebab House**
Great kebabs, and the best \$3 Turkish bread baked fresh daily!
- Jasmine1 Restaurant - Auburn**
Delicious food, quick service and spacious. Would highly recommend getting the mixed plates.
- Menzil Bakery - Auburn**
A vibrant bakery located on a main road. Incredible range of breads, cakes, biscuits and sweet bakes.



- Gursha Ethiopian Restaurant - Blacktown**
Serves authentic Ethiopian cuisine with the same tastes and traditions as home. It would be remiss to eat here without a hit of the most caffeinated coffee on Earth. They also host an anti-racist comedy night with Tight 5 Comedy.

- Filipino Starlight Bakery - Doonside**
Ube cake...need I say more? One of the most well-loved Filipino bakeries in Sydney, staff are always welcoming and there is almost always a line. Just by the station of Doonside, you will be able to buy pandesal, roll cakes, leche flan, sansrival and so many other Filipino pastries.

- The Tin Humpy Cafe - Redfern**
The Tin Humpy is an Indigenous owned family cafe at Redfern. Plants sprawling across walls that are embellished by artworks from Indigenous artists. Their aim is to provide modern native and fresh inspired meals as “a meeting place, and a local community centre”.

- The Lillipad Cafe - Glebe**
A local Indigenous-owned cafe with an inclusive menu, amazing staff and a good beat that is always playing in the background. Beloved establishment of many ACAR members!

- Khamsa Cafe - Newtown**
One of the best plant based cafes in Sydney - the menu is inspired by Sarah’s Palestinian heritage.

- Parliament on King - Erskineville**
Founded by Ravi Prasad, they provide employment and training opportunities for refugees and asylum seekers in Sydney. They operate as social enterprises that assist work and adapt to their new home by cultivating more accessible workplaces and a sense of community! Go to Parliament King, near St Peter’s station, for a converted living-room-into-cafe situation for the best cosy vibes, jaffles and a warm drink! They also host comedy and life drawing sessions during the night!

President

Swapnik Sanagavarapu

This week was a relatively quiet one, with only one major development that I was involved with.

A recent Honi article revealed that students who were studying Arts/Advanced Studies have been struggling under a raft of unfulfilled promises, and poor degree management.

Promises of internships, exchange opportunities and the ability to do honours have been totally ignored and students have been stuck with a degree that they did not bargain for. I'm going to be working with these students in the coming weeks to deliver a just solution. Thanks to all

those students who approached me and those who have responded to me so far, we're going to work until the University provides you with some recourse.

It would also be remiss of me not to congratulate the successful candidates in this year's USU election

- two of whom are or were SRC Office Bearers. While I'm disappointed in the student body's lack of faith in Joe Fidler, I only hope his campaign to bring decency back to the campus is successful in the long run.

Until next time,
Swapnik.

Education Officers

Maddie Clark and Tom Williams

Over the past fortnight we have been organising against yet another round of course cuts and austerity. Management's insatiable desire for profit over quality knows no bounds.

The arts cuts have been rumoured to be in the order of \$10 million. At the same time, 20% of Advanced Studies students in Politics and IR will be forced to miss out on the extended coursework that was promised as

part of the degree. There is simply nothing left to trim. Staff are heavily overworked, underpaid and constantly left in precarious circumstances. As international enrolments decline, the University is desperately searching for more targets to exploit. These cuts come alongside a 9.3% decrease in Federal funding, incentivising the squeeze on students and staff.

We spent our fortnightly meeting

preparing for the rally in week 13 to oppose these cuts. The route and speakers have been set, and we will be spending this week building for that rally. Kimmy has put together a fantastic poster, so look out for it on Eastern Avenue and the Redfern run!

This past fortnight was also a time of immense suffering, and we extend our full solidarity and support to Palestine. We condemn the

University's ties to arms dealers and those complicit in the violence, and similarly condemn any censorship of academics or students speaking out against the violent dispossession of land. Both officers and many collective members were at the 73rd anniversary of the Nakba last Saturday, and we encourage everyone reading this to continue to show up to actions on and off campus. From the river to the sea Palestine will be free.

Women's Officers

Amelia Mertha and Kimberley Dibben

Join the Women's Collective and Grandmothers Against Removals (GMAR) at an important Sorry Day rally and march, 1pm Wednesday 26 May at Town Hall. As we always should, but especially on this particular date, we acknowledge the forced removals of First Nations children from their families and communities — a policy in so-called "Australia" that existed over many decades and generations. This date also commemorates the release of the Bringing Them Home Report in 1997. We acknowledge

the grief and trauma of the Stolen Generations, and condemn the violent settler-colonial project that mandated this and continues to mandate this.

Decolonisation and land back mean nothing if we don't also fight for the freedom, survival and autonomy of First Nations families. We are still seeing First Nations children taken from their communities. The racist foster care system and the racist prison system have only perpetuated the genocidal removal of Bla(c)k children. Instead, more First Nations

children today are stolen from their families than before Rudd's hollow apology. Instead, Bla(c)k kids are disproportionately criminalised and imprisoned in juvenile detention.

KIDS NEED FAMILY AND COMMUNITY NOT INTERVENTION. STOP THE STOLEN GENERATIONS. SORRY MEANS YOU DON'T DO IT AGAIN.

KIDS NEED FAMILY AND COMMUNITY NOT INTERVENTION. STOP THE STOLEN GENERATIONS. SORRY MEANS YOU DON'T DO IT AGAIN.

AGAIN.

KIDS NEED FAMILY AND COMMUNITY NOT INTERVENTION. STOP THE STOLEN GENERATIONS. SORRY MEANS YOU DON'T DO IT AGAIN.

More event info here: <https://www.facebook.com/events/229180735629625>

Follow the critical work of GMAR here: <https://www.facebook.com/GMAR.GrandmothersAgainstRemovals/>

Residential Colleges Officers

Yanjun (Irene) Fang, Ruiqi (Rachel) Jia, Alexis Bundy and Victor (Ruifeng) Liang

Within the past months, the Residential College Officers, and in particular — Victor and Alexis — has focused on aspects of work in relations to the SRC motion regarding the coordinated dissemination of COVID-19 vaccine information on campus.

During this time, we have expressed to PVC Student Life Professor Susanna Scarparo on the possibility for the SRC to cooperate with the university. We have also received confirmation from Professor Ian Marshall, head of

the University Health Services, of the governmental approval which has already been received for the UHS to administer COVID-19 vaccines at least in the current phase of vaccinations — Phase 1b. We have also reached out to St Andrews College and Vice Principal Dr Hester Wilson; with whom Alexis has had an amicable meeting.

We have also been in regular contact with fellow SRC Intercampus Officers, who have compiled contacts for student and staff organisations of USyd's satellite campuses. This

is something which would be especially useful during the next phase of vaccinations, though we are extremely disappointed by the slow rollout of vaccines in Australia at this stage. We are both concerned and disappointed by the PM Morrison's abandonment of earlier vaccine targets for Australia. This is a move which will only hinder a return to normal and also place students at greater risk of infection, particularly within a Colleges environment which would inherently carry a higher

exposure risk for students.

Besides vaccines, in recent weeks, we have also been aware of the proposal from St. Paul's for the College to accept female undergraduate students. Whilst we have not taken a stance on the matter, and would not wish to express a public stance, we will continue to monitor future developments and to be in communication with all parties should future concerns arise.

Indigenous Officer

Matilda Langford did not submit a report.

International Student Officers

Zeyu He, Yuezhou (Grace) Liu, Hildy Zhang and Angela Li did not submit a report.

Have you received an Academic Dishonesty or Misconduct Allegation?



Academic dishonesty involves any attempt to gain academic advantage by doing something misleading or unfair. Allegations about academic dishonesty can regard a variety of different actions, and the penalties can be very serious, including a fail for the assessment or a fail for the entire subject.

In certain situations, an allegation of academic dishonesty can also be referred to the registrar to investigate potential misconduct. This is far more serious, and the penalties can be much harsher, including suspension from the Uni for one or more semesters.

If you receive an allegation of academic dishonesty from the University, you will need to make a formal response to the allegation. Make sure you carefully check the due date of this response in the letter from the Uni. You can respond by either attending a meeting (this may be in person or via video call) or by submitting a written response.

The University will send you a formal letter outlining the alleged incident. Take the time to read this letter carefully and to look at the evidence supplied by the Uni. You should be provided with:

- a clear outline of the nature of the allegation;
- all evidence relating to the allegation should be attached (this may be a copy of your assignment with problematic sections highlighted or a copy of the report made by the exam invigilator);
- an opportunity to respond in writing as well as notice to attend a meeting, and specific timelines for these responses;
- the name of the faculty's Education Integrity Coordinator or Nominated Academic handling your case

If you feel able to, attend a meeting to respond to the allegation. Attending the meeting gives you the chance to engage in dialogue and clarify things on the spot. If you do plan to attend the meeting, it is a good idea to draft a written response to use as a scaffold so that you do not forget anything that you want to say.

The University does not need to prove anything 'beyond a reasonable doubt'. They only need to decide what is most likely on the balance of probabilities. That is, would a person believe your explanation or think that it is more likely that you engaged in academic dishonesty.

If you receive an allegation of academic dishonesty from the University, you will need to make a formal response to the allegation. Make sure you carefully check the due date of this response in the letter from the Uni.

The Uni will seek a believable answer to its questions, such as how did certain words from other sources come to be in your assignment without references, or why did your head move out of frame during a ProctorU exam. Our advice is always to be very honest with them. If you invent an explanation and they do not believe you this may well lead to worse outcomes, as well as an unpleasant meeting.

SRC Caseworkers are here to help and provide you advice in this situation. Email us for advice at help@src.usyd.edu.au or call 9660 5222 to make an appointment.

Ask Abe

SRC caseworker help Q&A

Discontinue Fail - DF



Dear Abe,

My semester started really well, but then things started piling up, and I stopped submitting assessments for one of my units so I could focus on passing the others. I think I'm going to fail this unit, and I'm worried about what that means for my WAM. My friend told me it's too late to withdraw from a unit, is that true? Is there anything I can do about this?

Snowed Under

Dear Snowed Under,

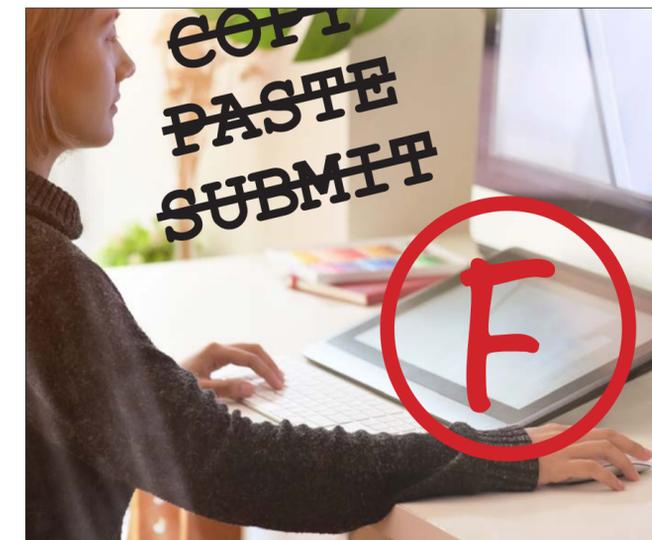
If you withdraw from the unit now your grade will be DF – Discontinue Fail. You still have to pay fees, and it will count as a fail on your transcript. This may affect your

academic progression status and in a few courses will affect your Weighted Average Mark (WAM).

If you are an international student, you will need to apply for a reduced study load and provide the necessary supporting documents. It may affect your visa, so check with the SRC's visa solicitor.

If you dropping the subject makes you a part time student, talk to an SRC Caseworker about how this will affect your Centrelink payment or your concession status for the Opal Card. Call 9660 5222 to make an appointment, or send your details to help@src.usyd.edu.au.

Regards,
Abe



Do you need help appealing a **PLAGIARISM** or **ACADEMIC MISCONDUCT** allegation?

Ask the SRC!

SRC CASEWORKER APPOINTMENTS ARE AVAILABLE ONLINE

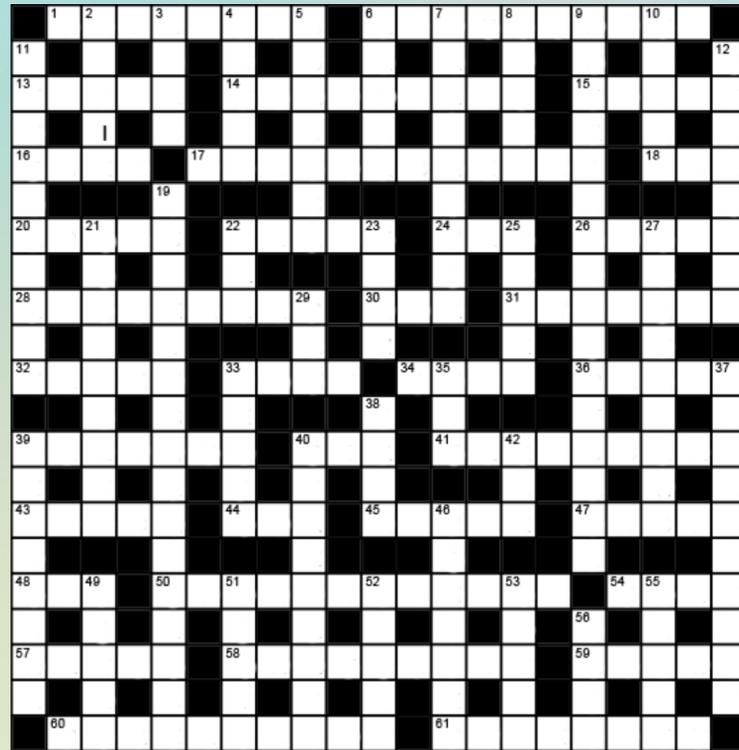
Students' Representative Council, University of Sydney
Level 1, Wentworth Building (G01), University of Sydney NSW 2006
PO Box 794 Broadway NSW 2007

p: 02 9660 5222
e: help@src.usyd.edu.au
w: src.usyd.net.au

f /usydsrc
@src_usyd
@src_sydneyuni



Omega Crossword!



Down

- 2 First name of Picture D actor (5)
- 3 Previous Among Us editions ?
- 4 Harry Potter's Werewolf Professor
- 5 Island where Napoleon was born
- 6 Tina, Rod Laver, Allianz
- 7 British Square
- 8 Had destroyed?
- 9 US Soccer Game?
- 10 A type of large wave
- 11 What police always seem to fail to do in high-pressure situations
- 12 Head
- 19 The residence of the Head of State of New Zealand
- 21 Those who annoy
- 22 Supporter of Baby Bars
- 23 Blazing Saddles Actress: Madeline....
- 25 Hair

Across

- 1 Intergalactic enemies of The CIS
- 6 American Cosmonauts
- 13 First name of Picture A actor (5)
- 14 Ceramic Moby Track?
- 15 First name of Picture B actor (5)
- 16 Canal, Crisis
- 17 Indian Prime Minister
- 18 Wayne, Peep, Nas X
- 20 So Long
- 22/39 Bagheera, T'Challa, Hampton
- 24 Missing Fashion Brand?
- 26 What Teenagers Feel
- 28 Southern African Language
- 30 Scarlet Johansson and Joaquin Phoenix Film
- 31 American City Bison Intimidate?
- 32 A teen chewed up and gobbled?
- 33 Susan Sontag wrote notes on this
- 34 Bottom
- 36 Aussie Piss sounds like a Giraffe?
- 39 See 22
- 40 Anthony Hopkins, Michael Caine, Ian Mckellen
- 41 Box material
- 43 Baby Bar
- 44 Sebastian and Ariel live under this
- 45 First name of Picture C actor (5)
- 47 Thepeach Ithues
- 48 How you would feel if you ate rotten eggs
- 50 Someone who isn't fond of slavery

- 27 Idris Elba, Kwame Nkrumah, Osibisa
- 29 Famous Fireman
- 33 First name of Picture E actor (5)
- 35 The Big Apple
- 37 Finance, Healthcare and Mining are some of the largest of these in Australia
- 38 Often confused with Camembert
- 39 Makes money from 54 across
- 40 Nadal, Manuel, Picasso
- 42 Wade's Opponent
- 46 Men who wear cufflinks and have handkerchiefs
- 49 1944 film that shares its name with a girl
- 51 You would give a branch of these if you sought reconciliation
- 52 They won the FIFA World Cup in 2006
- 53 Plural of Stylus
- 55 First name of Picture F actor (5)
- 56 Edward Talked?

- 54 Young Henry's Crown?
- 57 Caribbean Island begins Beach Boys song
- 58 Not in Fiction
- 59 Saddle loses its rider and becomes disorientated?
- 60 Doing something without care
- 61 Gifters

M for Movies Quiz

All answers begin with the letter M.

- What was the 2016 Best Picture Winner directed by Barry Jenkins?
- What was the 1992 Historical Biopic directed by Spike Lee?
- What was the 2020 first film in the Small Axe anthology directed by Steve McQueen?
- What was the 2017 Southern Historical Drama directed by Dee Rees?
- What was the 1993 Teen Hood film directed by Alan and Albert Hughes?
- What was the 2004 Senegalese film directed by Ousmanne Sembene?

Puzzles by Some Hack

Searching for answers?
Go to honisoit.com

Picture A



Picture B



Picture C



Picture D



Picture E



Picture F



Oh what a lovely precious dream

ACAR 2021 Soundtrack... a collation of songs that embody collective power.

Made by Design
Stobhan Linnane

Blackkk
Thundercat

Hope
Blood Orange, Diddy, Tei Shi

No Humanity
Kyla Imani

Black America Again
Common, Stevie Wonder

Rainforest
Noname

Funkysize Now Babe
AMEEGA

Love and Freedom
Keith Mlevhu

Strange Fruit
Billie Holiday

A Black/Woman/ Speaks
Sonia Sanchez

STFU!
Rina Sawayama

Dear Daddy
GHOSH



For the full playlist, scan below or follow the link!
tinyurl.com/acar2021playlist



COMEDY

Editors note: comedy is hard when you have 2 brain cells and one is hungry and one is sad

1PM

MAY 26

TOWN HALL

Organised by Grandmothers Against Removals and the University of Sydney Women's Collective

**STOP THE
STOLEN
GENERATION!
'SORRY DAY'
RALLY**



src activism
advocacy
representation