

APPLYING CRITICAL RACE THEORY TO MULTICULTURAL CHILDREN'S BOOKS:
RACE AND RACISM IN KOREAN-CANADIAN CHILDREN'S BOOKS

by

CAROLYN KIM

B.A., The University of British Columbia, 2002

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

in

THE FACULTY OF GRADUATE STUDIES

(Children's Literature)

THE UNIVERSITY OF BRITISH COLUMBIA

(Vancouver)

December 2008

© Carolyn Kim, 2008

Abstract

The metaphor of Canadian society as a “mosaic” had been used to describe Canada’s diverse society, even before Canada’s adoption of the Multicultural Act in 1988, with the government policy “to recognize all Canadians as full and equal partners in Canadian society.” The government’s aims suggest comfortable integration, but racism is a part of Canada’s history and remains a problem, though this has been overlooked since Canadians have clung to the vision of Canada as a tolerant society. Canadian children’s books reflect some of the racial oppression that certain cultures endured but they do not overall serve well in representing distinct cultural groups in Canada and their diverse racial experiences.

The year 2002 was a milestone for Korean-Canadian children’s literature with Janie Jaehyun Park’s The Tiger and the Dried Persimmon earning a place as a finalist for the prestigious Canadian Governor General’s Literary Award for Illustration and winning the Elizabeth Mrazik-Cleaver Picture Book Award. Canada has not seen an abundance in the publication of Korean-Canadian children’s books as America has seen with Korean American children’s books, but there have been a handful of books that involve Korean Canadian characters and culture, most of which have not been written by Korean-Canadian authors. This observation led to my research questions: “Are there any observable biases in the books that have been published about Koreans and Korean Canadians?” Also, “How does the racial identity of the authors or illustrators shape their views when writing books for children?”

I discovered that the sample size of Korean-Canadian books is very small (only 10 published thus far), as I undertook research to qualitatively determine racial biases through the application of key principles from Critical Race Theory. In looking at Korean-Canadian children’s books and their background, I outlined not only the history of Korean immigration and social history in Canada, but China’s history of racism in Canada, which acted as a precursor to

racial sentiments that contributed to stereotyping of Asians to this day. And, since a common mistake among people is the grouping of all Asians as Chinese, I determined to show that Korean culture has not been treated as distinct. Investigation of the Korean-Canadian books published so far shows that a very limited range of experiences is represented for child readers, and that crucially missing are the voices from the Korean-Canadian community to tell their stories for children.

Table of Contents

| | |
|--|-----|
| Abstract | ii |
| Table of Contents | iv |
| List of Illustrations | v |
| Acknowledgements | vi |
| Dedication | vii |
| Chapter One: Introduction | 1 |
| Historical Background of Chinese in Canada: Immigration and Race Relations | 5 |
| Historical Background of Koreans in Canada: Immigration and Social History | 13 |
| Multiculturalism in Canada and Its Relation to Children's Reading | 32 |
| Chapter Two: Literature Review | 36 |
| Chapter Three: Theoretical Framework: Critical Race Theory (CRT) | 55 |
| Background in Legal Studies and Race | 56 |
| Critical Race Theory in Education and Its Application to Children's Literature | 56 |
| Critical Race Theory in Canada | 63 |
| Chapter Four: Korean Canadian Children's Books | 67 |
| Criteria and Methodology | 67 |
| Discussion | 70 |
| Chapter Five: Conclusion | 114 |
| Works Cited | 120 |
| Appendices | 134 |
| A: Carolyn Kim's Checklist | 134 |
| B: Sarah Park's Checklist | 136 |
| C: Annotated Bibliography of Korean-Canadian Children's Books | 139 |
| D: Illustrations | 145 |
| E: Chronology: Chinese/Korean-Canadian Children's Books (spreadsheet) | 148 |

List of Illustrations (See Appendix D)

1. Gold, Gold in Cariboo (frontispiece) by [Godfrey C. Hindley] 145
2. Young Canada Picture Book – The Children of Korea. Artist unknown 146
3. Korean Boy (cover). Artist unknown..... 147

Acknowledgements

This thesis is submitted for the degree of Master of Arts in Children's Literature offered by the University of British Columbia's multidisciplinary Master of Arts in Children's Literature Program. This program is offered jointly by the School of Library, Archival and Information Studies, the Department of English, the Department of Language and Literacy Education, and the Department of Theatre, Film and Creative Writing.

I owe an enormous debt to many people who supported, encouraged and assisted me in the completion of this thesis. First, I am indebted to my supervisor, Professor Jane Flick for taking me on as a long-distance thesis student, for sticking by me through all these years, for her extraordinary patience, generosity, and loving attention to all details of this thesis. I also wish to thank Professor Judi Saltman for her time, constant encouragement, and inspiration to apply to the program in the first place.

I also wish to extend my gratitude to the following Toronto public librarians: Yuka Kajihara-Nolan, Leslie McGrath, and Mariella Bertelli from the Osborne Collection of Early Children's Books, Toronto Public Library, who went out of their way in assisting me, for always showing an interest in my topic, and encouraging me with respect to the importance of writing about it. Also, I wish to thank Theo Heras, a children's librarian at Lillian H. Smith Library and Brenda Halliday at the Canadian Children's Book Centre for their time in enthusiastically assisting me with my needs as well.

I owe much thanks and love to my friends and family both in Vancouver and Toronto for all their support and love through these years. And to my parents, to whom I am forever grateful for the sacrifices they made in immigrating to Canada.

Dedication

I want to dedicate this thesis to my loving and faithful husband, James and to our beautiful and awe-inspiring children, Ella and Eva.

Chapter One - Introduction

...if you are racially hyphenated in a way that is immediately visible, then you confront the fact of your hyphen every day. Not always in a negative sense, but in an unavoidable one. This is something that others sometimes fail to understand, and it's surprising given that we all have moments when we are judged by our appearance. Whether it's because you're old, or young, or female, or male in a group like this one, or have a physical handicap, or are obese, or blond, or very attractive—especially if you're blond and very attractive—you have experienced the feeling of being judged by people before you do or say a single thing.

Being visibly hyphenated in a racial sense, those experiences are a constant in your life. As an Asian-American, I am well aware that my family and I experienced racism for the most part in far more benign ways than most African-Americans. There was hostility only rarely. But the countless, daily, often seemingly harmless encounters—the assumptions people made about me based on my race alone—have worked to shape what would eventually become my writing sensibility.

Linda Sue Park, “Life With A Hyphen:
Reading and Writing as a Korean-American”

Linda Sue Park is writing about her experiences as a Korean-American, but she is recording common experiences for Korean-Canadians too, as I well know as one born in Canada to Korean immigrant parents. Though I was “made” in Canada, I have been made aware of how my physical appearance places me within the realm of “multicultural” Canada and not in “mainstream” Canadian culture. Also, I am aware of being seen as not only Korean-Canadian, but even more frequently as Chinese-, Japanese-, or Filipino-Canadian.

I never gave this much thought growing up. This changed, however, when I was sitting in a university-level class studying multicultural children’s literature. Reading Linda Sue Park’s first novel A Single Shard was like an epiphany, an experience of profound “cultural-connectedness” for me. Let me explain before I start sounding melodramatic. Park is writing about 12th century Korea in a language and sensibility that resonated with me as Korean-

Canadian. I was learning something about the history of my culture not from a dry textbook but from historical fiction aimed at a young audience. That got me excited because I had never read anything like it growing up. And most important of all, to me, was the fact that she was Korean-American and she wrote well. It gave me a sense of pride seeing someone who shared my bicultural identity being published and critically lauded for her works. It also meant that one could be Korean and have a voice and be distinct from being Chinese. So, it made me wonder what was happening in Canada. Were there any Korean-Canadian authors writing for children? Perhaps I had just not come across their books growing up. Thus, I began my research.

One of Canada's most distinctive characteristics is that it is a nation of immigrants. Among the various groups, Asians make up a large component of the immigrants in Canada. According to the 2006 Statistics Canada Census, over five million Canadians are visible minorities, with Chinese and South Asians accounting for almost half of this number. Other major groups are Filipinos, Southeast Asians, Koreans, and Japanese. Asians share common experiences with Western European immigrants, such as adapting to a new land and language and many times taking menial jobs to support their families. However, Asian culture and physical appearances distinctly separated them from the majority and, as Peter Ward observes, "complicated the process of their integration" (10). Early contacts between whites and Chinese during the period of the gold rush and railway construction only reinforced "the Oriental's lesser nature" (10) as Asians were placed in an intermediate position between blacks and whites in the "widely accepted colour spectrum of race" (10). Enduring racial oppression during the acculturation process in Canada is a key theme that needs to be addressed accurately in children's literature portraying Asian history in Canada.

Depiction of the Chinese in Early Canadian Children's Literature

Asians lived in Canada even before Confederation in 1867, yet depictions of them are scant in Canadian children's literature, particularly in early works found in Canada. Almost all books for children published before the 1970s portraying Asians were written and illustrated by non-Asians with the exception of Korean Boy (1955) written by Pak Jong Yong with Jock Carroll. Apart from this book, all others were written and illustrated by non-Asians, and Asians in these were notably characterized as an inferior race. An illustration of the Chinese participation in the gold rush in a book in the Canadiana Collection in the Osborne Collection at the Lillian H. Smith Library¹ provides an example. The coloured frontispiece of Clive Phillipps-Wolley's Gold, Gold in Cariboo: A Story of Adventure in British Columbia (1894), illustrated by Godfrey C. Hindley, shows a Chinese man (see Illustration 1) on his hands and knees bent low and grasping anxiously at gold nuggets on the ground; two Caucasian men are positioned behind him on a higher elevation of ground dressed appropriately as gold miners in Canada at that time. One of these men is sitting upright on his knees at the side while the other one is standing behind them with his hands on his hips casting a look of disdain towards the Chinese man. Comparatively, the Chinese man is dark-skinned with the traditional queue dressed in traditional Chinese garb. While the Caucasians are drawn realistically, he is drawn in a highly caricaturized fashion. This style not only sets him apart visually, but it suggests in a rather unsubtle fashion that Chinese are not equally human but an inferior race to the dominant culture. This racist image corroborates a great deal of historical evidence, especially from 1858 onward, that the Chinese

¹ Lillian H. Smith Library, a Toronto public library, houses the unique Osborne Collection, which includes The Canadiana Collection. This collection is a representative selection of 19th- and 20th-century children's books in English related to Canada or whose writers, illustrators or publishers are associated with it.

were not welcome during a time of economic boom in western Canada, except as cheap labour.

Matthew MacFie, writing in 1865 in Vancouver Island and British Columbia observes:

Let the [English colonists] show the fruits of a superior civilization and religion, not in ridiculing and despising these pagan strangers [the Chinese] but in treating them with the gentle forbearance due to a less favoured portion of the family of humankind, and they will continue to be useful and inoffensive members of society. (380-381)

This paper aims to delineate the historical experience of the Chinese and the Koreans from when they first settled in Canada. This historical context will provide a background for exploring how their experiences have been portrayed in books for children, with particular attention to race relations. Anti-Asian racism was not only commonplace but it was also a policy legally enforced in the past (Ward 19) against the Chinese when they first settled in Canada. Though eradicated by the 1950's (Ward 17), this policy and its impact will always be a part of Canadian history. Many Chinese-Canadian children's writers draw specifically on these incidents in Canada's history to show the mistreatment of the Chinese because of their race and culture. Contemporary writers such as Paul Yee have created accounts and stories for adults and children that carry themes of Chinese-Canadians' difficulties in immigrating to and settling in Canada due to racism. The Chinese experienced injustices in Canada that hopefully will never be repeated again, but the effects are still felt in subtler contemporary forms of racism such as stereotyping of Asians that persists in today's society. To that end, eradicating racism by acknowledging it and discussing its persistence in today's society, especially towards minority groups such as Korean-Canadians in Korean-Canadian children's books, is just the first step towards achieving the manifold aims of multiculturalism.

Historical Background of Chinese in Canada: Immigration and Race Relations

Why did the Chinese leave China?

The majority of the Chinese who migrated to Canada in the nineteenth century came from the southern province of Guangdong (Li, “Chinese” 357; Yee, Saltwater City 1-2). In Guangdong, there was a massive increase in the population as it almost doubled between 1787 and 1850. With no agricultural innovations, the demands in food supply were not being met for the twenty-eight million Chinese living in that area. Particularly in the latter half of the nineteenth century, natural disasters ravaged Taishan, a small county in Guangdong. Suffering fourteen major floods, seven typhoons, four earthquakes, two droughts, four plagues and five famines between 1851 and 1908, the Chinese in Taishan found themselves in dire circumstances. Furthermore, in 1856-64, more than twenty thousand people died as a result of a local war between clans. Even worse, the Taiping Rebellion, a peasant uprising set to destroy the weak and corrupted Qing dynasty, swept through China between 1850 and 1864 (Chow xv) and millions were killed (Yee, Saltwater City 1). It is no wonder the Chinese sought a better life elsewhere. Also it is not surprising to find that twenty-three percent of the Chinese in British Columbia around 1884-5 were from Taishan (Li, “Chinese” 357; Li, The Chinese in Canada 14-15; Yee, Saltwater City 1-2). A large number of Chinese people also came from the delta of the Pearl River (Zhu Jiang) to British Columbia seeking their fortune in gold mining (Chow xv). A better life for the Chinese at that time was simple: they mainly sought the mere essentials of food, clothing and shelter (Chow xiv). Initially, they did not intend to assimilate to life in Canada; rather, they wanted to provide a better life for their families back in their homeland, where there were not many opportunities for survival.

Historical Context of the Chinese Arriving and Settling in Canada

While the claim that the first Chinese person, Hwui-Shan a Chinese monk, came to Canada as early as 499 (Li, “Chinese” 358) is undocumented, the arrival of the first Chinese immigrants in 1858 from California during the period of the gold rush in British Columbia is well documented (Li, The Chinese in Canada 11; Li, “Chinese” 357; Berton 194; Yee, Struggle Introduction). According to Peter S. Li, the arrival of the Chinese to Canada can be viewed in three periods (“Chinese” 357-358; The Chinese in Canada 265) that “roughly correspond to the major shifts in Canada’s legislation towards the Chinese with respect to civil rights and immigration” (265). That is, the wave of Chinese immigration was restricted or halted due to changes in government policy concerning immigration laws.

The first period covers sixty-five years from 1858 to 1923 when the Chinese Immigration Act was passed. During this period, Li posits that the Chinese became victims of “institutional racism and legislative controls” (Li, “Chinese” 357). Because the gold rush drew the Chinese to western Canada during the 1860’s and 1870’s, most of the Chinese who came to Canada sought work as miners and labourers (Li, “Chinese” 359). The Chinese were not welcomed as equals; they were viewed as aliens by the white population. Exploiting the Chinese as a cheap source of labour was acceptable at this time, particularly with no continuous supply of white workers in the west. In areas lacking white workers, the Chinese were hired at a lower wage than the whites to work in mining, forestry, railway construction, canning and other jobs for which whites were not available. Large-scale immigration also occurred with the building of the western section of the CPR (Li, “Chinese” 358). Over 11,000 Chinese arrived in Victoria by ship in 1881 and 1882 alone. Many workers eventually returned home to China since their intent was not to live in Canada, but large-scale immigration nevertheless increased the number of Chinese in Canada to a significant degree. Census records show that the 4,383 Chinese living in Canada in 1881

increased to 9,126 ten years later. By 1901 there were 17,314 Chinese in Canada. The numbers were to continue to increase to over 45,000 by 1931 (Li, “Chinese” 359).

During this time, however, outcomes at hearings of the Royal Commission in 1885 and 1902 reflected overriding attitudes against the Chinese who were seen as taking jobs away from white workers. The two commissions came to the same conclusion with regard to the Chinese “who were perceived as undesirable and non-assimilable because of alleged cultural and social peculiarities” (Li, “Chinese” 359). Antipathy towards the Chinese manifested in various ways, and they were blamed for “every social evil” (359) including epidemics, overcrowding, prostitution, opium smoking and moral corruption. Con points out that, “Opium addiction, ironically, was not an old Chinese custom, but a new one, stimulated by Western merchants on the China coast” (Li, The Chinese in Canada 270). While it is true that Asians had a tendency to be segregated in areas such as Chinatowns or “Little Tokyo,” in The Oriental Question, when Asians did seek to raise their living standards by moving into white neighbourhoods, they encountered direct hostility by the white people who publicly protested Asians living in their neighbourhoods (K. Iwashita, qtd. quoted in Roy, Oriental 27). Furthermore, with regard to the crime and immorality issues, “controversies over enforcing gambling laws suggest that immorality was as great among whites as it was among the Chinese!” (Oriental 47)

There was no way the Chinese could gain favour in light of the heated debates. In essence, during this time, the hostility against the Chinese was seen as an effort to “consolidate British Columbia as a white man’s province” (Oriental 54). The rhetoric of the period is characterized in such writings as Clive Phillipps-Wolley’s comment about settlement that it is “better to guide our strong-limbed true-hearted wanderers to lands in which they may beget a race of thoroughbred Britishers...” (228). Patricia Roy observes that the white man’s argument of the Chinese’s “inassimilability” was “useful ammunition for those who sought to halt Asian

immigration” (54). Henceforth, between 1875 and 1923, BC passed numerous laws restricting the rights of the Chinese (Li, “Chinese” 359, Berton 194²).

These racially discriminatory laws brought even more distress to the lives of the Chinese in British Columbia, denying them their human rights to live as equal citizens. There were small battles that the Chinese fought and won, however. For instance, in 1878, the Provincial Government imposed a head-tax on all Chinese, which was met with stubborn resistance. The Chinese merchants protested by refusing to sell goods and services to whites, for example. The head-tax was quickly rescinded when the BC Supreme Court ruled that the tax was unconstitutional (Berton 195). Despite this small victory, the Chinese inevitably had to face the issue of the head tax again in 1885, but this time, with no success in overcoming it. Not only were provincial laws passed that alienated them from white people while living in Canada, but federal laws restricting entry of further Chinese into Canada were eventually imposed.

The first federal legislation against the Chinese was in the form of a head tax introduced in 1885, after the Canadian Pacific Railway was builtThe 1885 act imposed a tax of \$50 on virtually every Chinese person entering the country. It was also stipulated that vessels docking in Canadian ports could carry no more than one Chinese for every fifty tons of cargo....The head tax was raised to \$100 in 1900 and to \$500 three years later at the recommendation of the 1902 royal commission. (Li, “Chinese” 359)

These laws and taxes led to the greatest restriction of prohibiting Chinese into Canada.

The second period of the arrival of the Chinese to Canada extended from 1924 to 1947, which, according to Li, can be seen as the period of exclusion for the Chinese (Li, “Chinese”

²Pierre Berton notes in The Last Spike, that in 1878, the Chinese were banned from any employment in the public works of the province.

358; Li, The Chinese in Canada 43). Only Chinese diplomats, children born in Canada but who were educated in China for a time, merchants and students were allowed access into Canada (Li, “Chinese” 359). Chinese immigration to Canada virtually stopped during this period and almost two decades after the law had been passed, the number of Chinese decreased to 34, 627 (Con 148). This drop in numbers was most likely due to deaths and departures. Also, there were simply not enough Chinese women in Canada “to produce substantial natural population increase” (Con 148; Morton 252). Up until the end of this period, the majority of the Chinese in Canada were male. Economic hardship meant that most men could not afford to bring their families over to Canada, especially with the imposition of a head tax that rose from \$50 to \$500 in less than a decade. Also, conditions in Canada were not conducive to having families as the Chinese enclaves were sometimes the target of racial attacks (Li, “Chinese” 366; Ward 54-55). Notable examples were the Anti-Oriental riots, which broke out in Vancouver during 1887 and 1907.

The third period of the Chinese arrival to Canada dates from 1947 when the Exclusion Law of 1923 was repealed. Almost two decades before this, an order-in-council of 1930 had prohibited “the landing in Canada of any immigrant of any Asiatic race” (Li 360). “Only wives and children of Chinese who had become Canadian citizens were allowed to enter Canada” (Li, “Chinese” 360; Yee, Struggle and Hope 44). While the Chinese were once again allowed to immigrate to Canada in 1947, “the federal government did not consider them the equals of those from Europe and the United States.” Chinese and other Asians were subject to conditions of limited entry (Li 360). Li quotes Prime Minister Mackenzie King explaining this policy to the House of Commons on May 1, 1947:

Large-scale immigration from the orient would change the fundamental composition of the Canadian population. Any considerable oriental immigration

would, moreover, be certain to give rise to social and economic problems...apart from the repeal of the Chinese Immigration Act and the revocation of [the] order in council...regarding naturalization, the government has no intention of removing the existing regulations respecting Asiatic immigration unless and until alternative measures of effective control have been worked out. (Li 360)

In 1962, the Chinese could apply independently to enter Canada, “but there was still a discriminatory clause that permitted a wider range of sponsorship for those from Europe and the United States” (Li, “Chinese” 360). Only a few years later were these restrictions fully removed to allow free access of Chinese immigrants to Canada. In 1967, a century after Confederation, “Canada adopted a universal point system for assessing potential immigrants” and the Chinese were finally declared to be under the same criteria as other prospective immigrants (Li, “Chinese” 360).

Even after racial restrictions were lifted from immigration laws, Paul Yee notes that issues of race remained prevalent in Canadian society, particularly in the ways in which the media has portrayed and shaped public views of the Chinese. He provides examples from the decades following the easing of immigration restrictions. In the fall of 1979 CTV’s W5 newsmagazine ran a program called “Campus Giveaway,” accusing foreigners of forcing Canadian students out of Canadian universities. “When the camera scanned a pharmacy class, it focused on Chinese faces. In fact, all the students shown were Canadian citizens. Chinese Canadians mounted a nation-wide protest and forced the television network to apologize for portraying Chinese as foreigners no matter how long they had lived in Canada” (Yee 67). Yee notes that in the 1980s many TV and newspaper reports described the number of immigrants from Hong Kong as an “Asian invasion;” these reports consequently created inaccurate images of Chinese Canadians (67). Yee argues that these reports implied four main stereotypes of

Chinese Canadians: “1) All Chinese immigrants were rich, 2) The Chinese were “taking over” the downtowns of Vancouver and Toronto by buying up office towers and hotels, 3) Chinese money was driving up house prices, especially in British Columbia, and 4) Immigrants were a drain on the economy” (67).

In general, anti-Asian racism persists in North American society today. In the United States, Nadia Kim writes

No matter how long Asian Americans have been in the United States or how “assimilated” into mainstream society they have become, they remain “foreigners” in America. Exclusion and foreignness are at the core of the racial subordination of Asian Americans despite white Americans’ sweeping valorization of them as model minorities. Although Asian Americans have been positioned above black Americans along the traditional color line (superior-inferior), Asian groups have been subordinated along America’s citizenship line (insider-foreigner). (131)

Kim argues that forms of nativistic racism³ against Asian Americans “reveal that Asian Americans’ racial status is not formed solely in the United States but is shaped by their (ancestral) Asian country’s relationship to the United States” (132).

Nativistic racism against Asian Americans has relied on several ideologies and stereotypes: economic competitor, organized criminal, “illegal alien,” unwelcome immigrant (Ancheta 1998:11), and military enemy (“yellow peril”). For instance, white Americans’ resentment of alleged economic competition from the “yellow hordes” led to the exclusion acts against Chinese, Japanese and Korean

³ John Higham defines nativism as an “intense opposition to an internal minority on the ground of its foreign (i.e., ‘un-American’) connections.” (1970:4)

Americans in the late 19th and early 20th centuries. In addition, scholars have considered the alarmist “yellow peril” stereotype, often couched in terms of “American patriotism,” to be an especially egregious form of nativistic racism.

(132)

White American views of Asians influenced Canada’s views early on as well. For example, Patricia E. Roy notes that, “many white miners brought anti-Chinese prejudices from California” (84). Kay J. Anderson observes that the racism towards the Chinese began with the “typification” of all men and women from China into the image of what was named “John Chinaman,” an image which

collapsed class and gender divisions among Chinese and assimilated an ancient and medieval baggage of distinctions between “West” and “East,” civilized and barbarian, master and slave, Christian and heathen, white and non-white into a doctrine of discrete and immutable types....Darwinism was adapted [sic] to lend scientific status to the views that there existed such things as races; that there were lower and higher races, progressive and non-progressive race (“John” being a prime example of the latter); and that a natural antipathy engendered conflict between the races. (103)

“Nativism” in the United States might be seen as loosely analogous to the ideology of “difference” which largely influenced the views of white British Columbians from the 1870s. As Kay J. Anderson has said, it became “entrenched in the ethos and institutions of the province and, and a whole epistemology of separation had been built between “Chinese” and “whites” thirty years later but would continue to “resound through the decades to come” (103). Violence, such as the riots of 1907 towards the Chinese (Yee, Saltwater 28-29), and “sharp racism that lasted almost a century” (Peter Cocking, dust jacket of Saltwater) may now be part of the past,

but subtler forms of racism such as stereotypes created long ago persist today in Canada. Despite all of this, one must recognize as well, that the hardships the Chinese faced served to benefit today's generation and generations to come. In the 2006 edition of Saltwater City: An Illustrated History of the Chinese in Vancouver, Yee pays tribute "to those who swallowed their pride, to those who were powerless and humiliated, but who still carried on. They all had faith that things would be better for future generations. They have been proven correct" (2). With an ever-growing population in Canada, with "considerable political and financial influence" (Peter Cocking Saltwater), the Chinese are not only the most represented Asian group in Canada, but also the most represented in Canadian children's literature, with over one hundred titles (see Appendix E) featuring the diverse experiences of the Chinese in Canada (Kim "Gold" 9-12).

Historical Background of Koreans in Canada: Immigration and Social History

Early Immigration

The immigration history of Koreans to Canada was markedly different from that for the Chinese and other Asians. Koreans have had a relatively shorter history in Canada compared to the Chinese, for example, who began to arrive in the 1850's and who had, by the 1960s, established sizable communities (Li 359), when Koreans were just beginning to arrive in any numbers. Since Koreans immigrated to Canada considerably later than the Chinese, Korean people did not experience the harsh forms of racism that the Chinese and other Asian groups who preceded the Koreans in Canada did. However, Koreans' physical Asian attributes subjected them to the subtler forms of racism that have persisted towards the Chinese. Therefore, a history of the Chinese and the forms of racism they endured, rather than a history of their social acculturation process is necessary to create a backdrop for other Asian groups, namely for Koreans. What follows is a history of Korean immigration and Korean-Canadians' acculturation process in Canada that is largely missing from the multicultural literature for children.

In contrast to the Chinese who were initially drawn to gold rush activity in Canada, the first Koreans to come to Canada were students supported by Christian missionary scholarships around 1910; most returned to Korea after completing their studies. Statistics Canada records “show what ‘might’ be the first Korean immigrant, a male between 31 and 49 years of age, and literate, who arrived in British Columbia in July 1926 (but was deported in 1934)” (Lehmann and Lee 52). Another individual, Tae-yon Whang came as a mission-sponsored medical intern in 1948. Whang did not return to Korea after his internship ended but decided to establish permanent residence in Canada. Whang has been viewed as “the pioneer of the present-day Korean community in Canada (Kim “How Koreans Came” 1; Yoo 884) since he most likely marks the first Korean immigrant to Canada. By the mid-1960s, almost two decades after Whang’s arrival, Canada would see the first major influx of Korean immigration.

What accounts for Korean immigration beginning considerably later than Chinese? Cam Cobb, writing about the history of Koreans in Toronto suggests three reasons. First, Korea’s reluctance to open to the West is seen as delaying Korean immigration to Canada. While Korea presents itself to the world as “the land of the morning calm” (Song 12), its history has been anything but calm, for it has been riddled with one devastating war after another. After a series of invasions by the Japanese in the 1590s and by China’s Manchu rulers in the 1620s and 1630s, “Korea retreated into strict isolationism and became known as the ‘Hermit Kingdom’” (Yoo 883). Korea finally opened up to foreign relations in 1876 when it reluctantly signed its first foreign trade treaty with Japan, followed by another one with the United States in 1882. Soon after Korea opened its doors to foreign trade relations, it was under attack again as China and Japan struggled for control for all of East Asia.

The second reason delaying Korea’s immigration to Canada was the Japanese colonization. Following Japan’s defeat of China in the Sino-Japanese War (1894-95), Japan

invaded Korea. And during the Russo-Japanese War (1904-05), Japan reached victory and annexed Korea, which they ruled as a colony for the next thirty-six years. When Korea lost its independence during the Japanese occupation in 1910, Koreans became Japanese subjects by international law (Lehmann and Lee 52; Noonan 21; Yoo 883). In colonizing Korea, Japan was determined to destroy the Korean national identity. As a result, Koreans were allowed to speak only Japanese in schools and were forced to take Japanese names. They were also ordered to change their religious beliefs to Shintoism, the national religion of Japan at that time. Among these devastating effects, strict limits were laid out in terms of Japanese immigration and very few Koreans were allowed to emigrate during this period.

The third reason that delayed Korean immigration to Canada was the policies of the Liberal government of Prime Minister Mackenzie King. In 1947, the Canadian government implemented a racially discriminatory immigration policy that excluded Asian immigrants (Yoo 884). As noted earlier, it was only in 1967 that Canada adopted an open immigration policy (Lehmann and Lee 53; Noonan 16), “from one that emphasized racial criteria to one that focused on the country’s economic needs” (Yoo 884). As a result, more Koreans and other non-European peoples were able to settle in Canada.

Immigration to Canada

Korean immigration to Canada began with modest numbers; Statistics Canada reported only 93 Koreans in Canada in 1965. But the numbers began to grow rapidly, for three years later 12, 686 Koreans were reported to be living in Canada (Yoo 884). According to Cobb, Korean-Canadian population numbers steadily grew until the mid-1970s when a recession hit the Canadian economy. The recession brought about yet another change to Canada’s immigration policy, one that made family reunification much more difficult. As a result, between 1976 and 1985, the population growth slowed down. Once Canada’s economy began to thrive again in the

1980's, the immigration laws changed to encourage investors and entrepreneurs to come to Canada (10-11). Both Cobb and Yoo admit that Korean population numbers Census Canada reports are only very rough estimates and other sources need to be consulted for a few reasons (Cobb 12; Yoo 884).⁴ According to Canada's 1996 census, the Korean-Canadian population stood at 66, 655. But Yoo points out that by the mid-1990s, a more realistic estimate of the number of Koreans in Canada would be over 70,000 (Yoo calculates this figure from a variety of community sources). Yoo estimates that over half the population resided in Ontario (approximately 40, 000), followed by 20, 000 in British Columbia, with the rest spread out across the other provinces. Cobb surmises the numbers could be higher, even higher than Yoo's, for a number of reasons that Yoo does not cite (12). Cobb says that census figures neglect to include illegal Koreans, Koreans on student visas, and North Koreans. These unrecorded persons could, by Cobb's estimation, push the Korean-Canadian population in Toronto alone to over 100,000. According to the Human Resources and Social Development website for the Government of Canada, in 2001, there were 100,660 Koreans in Canada with the majority living in Ontario and British Columbia. Toronto and Vancouver were the top two cities where Koreans resided; together they made up 71 percent of the total Korean population in Canada. For the scope of this study, discussion of the Korean-Canadian community focuses on the largest and most established Korean community in Canada, Toronto and the second largest, Vancouver.

Koreans' motivations for leaving Korea "are varied and often complex – and to a certain extent they have changed over time. Like members of other immigrant groups, however, many Koreans have been searching for a better education, a better job, a better financial future, or a

⁴ Firstly, Canada saw second-stage migration occur from Korean immigrants arriving from other countries such as West Germany and South America starting in the 1960s and then from Vietnam after the Vietnam War, which made it difficult to gather confirmable data on them. Secondly, Yoo explains that a lack of participation in the census by new immigrants is common as they come with a general mistrust of government bureaucracy. Finally, a large number of immigrants did not settle down at first, as they were forced to live transient lives, going wherever they could find work.

better life for their children” (Noonan 28). In fact, some have a preference for Canada over America. Edward Kim, an accountant and secretary of the Canada Korea Society in Toronto, observed: “in Canada, all cultures are accepted as they are. The United States has its melting pot. Canadian society is much more relaxed. You have the freedom to be who you are” (Noonan 96). Canada offers a good health-care system, high-quality education, established Korean communities in Toronto and Vancouver and, often, an easier time entering Canada than the United States; consequently, the outcome is “a thriving group of Korean communities that others want to join” (Noonan 54-55). The numbers reveal this phenomenon as Koreans moving to Canada surged between 1991 and 2001, while Korean immigration to the United States declined (Noonan 96). A Canadian government 2005 study predicts Korean Canadian numbers to rise as Canada continues to be an increasingly popular destination. Barbara A. Mitchell reports that the fastest growing visible minorities are the West Asian, Koreans and Arab groups. From present to year 2017, these groups could more than double, ranging in size from 200,000 to 425,000 ([Canada’s Growing Visible Minority Population](#)).

Settlement in Canada has however proved to be challenging for many Korean immigrants as they come from a country vastly different from Canada. Learning a new language, being relegated to a minority status, and working long hours in a retail business to make ends meet (Song 12), has proved to be challenging for many and the nemesis for some. It was not uncommon for Korean Americans and Canadians to move back to their homeland country, Korea. With a strong economy and stable political status, Korea became an attractive place to go back to, especially after Korea hosted the 1988 Summer Olympic Games (Noonan 92; Yoo 884).

Settlement in Canada

As noted, Koreans’ first contact with Canada was through the Canadian mission movement in South Korea. Canadian missionaries in Korea provided not just pastoral care, but

medical and educational outreach to Koreans. Additionally, as a result of Canadian missionaries' developing relationships with the Korean people, Koreans began to adopt the Christian faith as their own. In fact, this was Korea and Canada's only point of contact with one another until bilateral government relations were established between Korea and Canada. Only in 1963 did Korea open a mission in Ottawa where formal diplomatic relations between Korea and Canada had begun. Later in 1973, a Canadian Embassy was opened in Seoul as a result of Canada's desire to strengthen relations in the Pacific Rim countries (Kim, "How Koreans Came" 176). But, in many ways, the first Koreans to come to Canada had already been influenced by Canadian Christian faith and culture through the work of the missionaries.

In order to discuss the settlement characteristics of Koreans in Canada, it is necessary to define the terms Korean Canadians use to distinguish themselves among the varied groups. Noonan remarks that the terms and definitions that refer to Korean Americans reflect what other Asian immigrants use as well, in particular Korean Canadians (17). Three main groups exist to express the different backgrounds of Korean Canadians: first-generation, 1.5-generation and second-generation. Standard American usage of the term "first-generation" refers to children born in the country to which their parents immigrated, but Korean Canadians use the term to mean parents who emigrated from Korea to Canada as adults. The 1.5-generation was born in Korea but came to Canada when they were children or young teenagers and this generation usually immigrated with their parents. The second-generation refers to those who were born in Canada to parents who had emigrated from Korea. Noonan writes, "each generation has unique characteristics and its own perspective on what it is like to be a Korean American or Canadian" (18). In general, there is very little published on Korean Canadians but from what little there is most has been written about the first-generation, those Korean pioneers to Canada holding the longest history in Canada. For 1.5-generation Korean Canadians very little has been published

as they are a very specialized group; nonetheless, they represent a part of the Korean-Canadian experience in Canada. The only material found on this group was what was published about 1.5-generation Korean Hawaiian Americans (Danico). I decided to include their background, albeit a brief one in comparison to the other generations, to show the diversity of backgrounds represented by Koreans. Second-generation Korean Canadians are still a relatively new subculture, just having grown into adulthood with some starting their own families. So while little has been written about them, some examples drawn from Korean Americans are useful to describe the struggles and hopes they face. Being a second-generation Korean Canadian, I will also draw upon my own experience to inform this section of discussion.

First-Generation Korean Canadians

For first-generation Korean Canadians the sacrifice to immigrate was great given the culture they had come from. Korean culture can be seen as antithetical to Canadian culture in a number of ways. Korea is a homogeneous society. Everyone on the Korean Peninsula shares Korean ancestry, and until the 1900s Korea had very little contact with the rest of the world. Having developed under Confucian ways of thinking, traditional Korean values were based on a hierarchical, vertical social model that emphasized respect for elders, obedience to parents and protecting the family name. Canada, known as a country of diverse cultures, is far from homogeneous. The nation's multicultural policy encourages immigrants to retain their cultural heritage while participating in a common Canadian culture. Furthermore, Canadian society is an egalitarian one structured according to a horizontal model that seeks equal rights for all citizens, regardless of sex, age or ethnic background. While Koreans have come to Canada seeking a better life, particularly with regard to education for their children, many find a major disruption to their personal lives in how they think and act in the world around them and in their relationships (Yoo 887). A further complication is the Korean language, which has a completely

different alphabet, sound system and set of grammar rules than English. Few newly arrived Koreans had a good command of English. So, coming to a new country and learning English for the first time was (and is) a particularly daunting task, especially for adults who have a more difficult time grasping a second language than young children do (Noonan 70). These are some key differences between the cultures of Korean and Canada that have posed particular hindrances to the first-generation and their ability to acculturate and even, sometimes, to cope with a new life in Canada.

For a better understanding of the first-generation Koreans, a few factors that have greatly shaped Korean Canadian culture need to be discussed. Although many of these are also important in the societies of other Asian immigrants, for Koreans these are family, church and education/employment. Of first and foremost importance to Koreans is family. Whether one is to speak of family in Korea or in their new country of settlement, Koreans place great importance on familial ties. First-generation Korean parents, even those who have embraced Christianity as their faith system, can still stress Confucian ideas within the family. For example, the first-generation makes tremendous personal sacrifices for their children for the sake of providing them a good education. Typically, they are prepared to make every effort possible, such as leaving their home country or working multiple jobs to ensure that their children can achieve the highest level possible. The children, in turn, are expected to respect their parents by excelling in school and taking on the responsibility to care for their mothers and fathers when they become elderly (Yoo 886, 887; Noonan 57). Often, strains in the parent-child relationship develop if the demands are too great. Also, the child may have other interests beyond those of pursuing a profession of their parent's choice, such as becoming a doctor or a lawyer. Yoo also found that the second-generation, having grown up in a more open society that emphasizes egalitarian and individualistic views, are not bound to closed Confucian ways of thinking.

Noonan notes that the traditional Korean custom of children taking care of their aging parents appears to be on a downward trend (84). Studies found adult Korean Americans responded in surveys that their marital relationship was more important than their relationship with their aging parents (84). This represents a major societal change, and Korean communities have, as a result, begun to change. For example, with the growing numbers of elderly people in the Korean immigrant community, the federal government approved funding for nursing homes in Markham and Toronto to be established to address this concern (Yoo 887). Also, generational gaps widen as first-generation parents and their children have different dominant languages; this factor can cause strains in communication and in traditional relationships. For instance, parents can often depend on their children to translate for them, which “reverses the parent-child relationship” (Noonan 71).

Immigrating to Canada has also proven in some cases to be a strain on the traditional Korean relationship between husband and wife. Confucian teachings describe the ideal wife as “obedient, feminine and devoted to home-making” (Yoo 887). The three “obediences” for women, according to Confucianism are stated as, “to obey father at home, husband after marriage, and sons when widowed” (Noonan 78, 79). Many Korean males have grown up with this view of women, which they consider the ideal, but their view directly contradicts Western, more egalitarian ways of thinking. These differences in views have caused serious issues to emerge, such as rising divorce rates and wife abuse in the Korean Canadian community. Yoo reports, “in Toronto alone, six Korean women committed suicide between 1987 and 1993 because they were not able to cope with abuse by their husbands” (887). Lehmann and Lee report that first-generation males struggle with frustrations of being racially discriminated against in the workplace and are forced to take jobs that are inferior to their expectations and educational background. Sometimes this has led to husband-wife tensions and in extreme cases,

wife abuse (66). Counselors have also hypothesized that economic recession and the inability of Korean husbands to adequately provide for the family as “all-power patriarchs” have led such men to take their anger out on their wives.

Another cultural disruption occurs when women work. Many first-generation women have had to leave the home to work, to help out with the long hours at a family store or business or to find employment to help pay bills. This change in traditional roles also contributes to Korean husbands feeling undermined by their wives having to work. Not surprisingly, as more Korean-Canadian women gain access to well-paying jobs, they refuse the role of the traditional, subordinate wife. These are some examples of how the traditional Korean family structure has been challenged by Canadian culture and the difficulties many of the first-generation Koreans face as they acculturate to a new society.

Church is probably the most important institution that the first-generation Koreans have in Canada. Given the history of missionary support for students to study, it is natural that Koreans’ strongest ties with Canada are with the church. Some of the first Korean-Canadian churches were formed when Korean immigrants first came to Canada in 1965 (Lehmann and Lee 57). Church was not only a place of worship but it also became, “the center of social and ethnocultural life” (Kim, “How Koreans Came” 178). Noonan explains that the church was and is the primary place for most first-generation settlers to make friends, form networks of support, and exchange information about everything from jobs, social service programs and schooling for children. Most importantly, they can discuss all these matters in their mother tongue, Korean. Overall, church plays a crucial role in providing a place for Koreans to connect on many levels to receive the support they need during the difficult transition of immigrating to a new and vastly different country than the one they came from.

Education and appropriate work are also matters of great importance for first-generation Korean Canadians. They place much emphasis on the value of a high-quality university level education. For the first-generation, the Canadian education system is held in high regard, and obtaining a university degree in North America is often one of the major motivating factors to immigrate (Noonan 29; Yoo 886). In fact, many Korean immigrants came to Canada with a high level of education they earned in Korea. But for many of the first-generation, the degree earned in Korea and the work related to it often do not translate into the work they can get in Canada. So, many decide the only lucrative way to make a living in Canada is to become their own boss and open up a small business, such as a retail grocery store or a dry cleaning business. Often, however, the return for effort is not worth the time and work storeowners put into it. Work days averaging twelve or more hours a day can take a toll as most of the time, the whole family also needs to work to help maintain the business. Overall then, doing exhausting work and working at jobs that do not take advantage of education levels are serious detractors for this generation of Korean-Canadian immigrants.

1.5-Generation Korean Canadians

This group of Korean Canadians refers to those who immigrate, usually with their parents, when they are children or teenagers. They are distinguished from the first-generation in one major way and that is their ability to acquire the English language, usually to a proficient level. Most of the 1.5-generation also retain the Korean language to a fluent level as well. However, they are a unique subset of Korean Canadians in that they find that they cannot relate entirely to either the first-generation or second-generation Koreans. Mary Yu Danico interviewed a group of 1.5-generation Hawaiian-Korean Americans to find out what their perspectives are. She found that the 1.5-generation expressed being embarrassed by stereotypes of first-generation that characterized them as hot tempered, money-hungry and pushy. They also

felt alienated from the second-generation who did not share their “FOB” (“fresh off the boat”) experience. As a result, this generation of Korean immigrants gravitated toward others of 1.5-generation status or non-Koreans to avoid the stigma of being immigrants. They wanted to present themselves as Korean American or on par with locals. While I could find only American sources that documented this unique group of Koreans, through my experience of being second-generation, I can confirm the existence of a 1.5-generation group in Canada as well. And like Korean Americans, the second-generation of Korean Canadians do not share their experience of being “FOB.” The second-generation sometimes make fun of the less acculturated 1.5-generation Korean Canadians, seeing their dress and manners as awkward and calling them “fobby.” The 1.5-generation are caught not just between two worlds of Korean and Canadian culture but also between two subcultures. At the same time, with their fluency in both languages, they do have the tools to participate in both Korean culture and Canadian culture.

Second-Generation Korean Canadians

Of the three generational groups, second-generation Korean Canadians are the most acculturated to Canadian society. Born in Canada, where English is the dominant language, they can speak it fluently. However, most do not necessarily speak Korean very well, if they know the language at all (Noonan 81). With a generational and cultural gap already existing between the two groups, the language barrier can further disturb communication and understanding between the first and second-generation groups. The second-generation are truly caught between two cultures. Their home life is usually built around their parents’ more traditional Korean values, but as they grow up in Canada, they become enmeshed in Canadian life outside of the family. Some parents, hoping to preserve some semblance of Korean culture at home, will allow only Korean to be spoken at home, which can cause a communication rift in the parent-children

relationship. Or, parents enroll their children in Korean language schools on Saturdays and children come to resent this as it leaves little free time to socialize with friends outside school.

Often the second-generation do not feel as though they belong fully to either Korean or Canadian culture. I have found this in my own experience as a second-generation Korean Canadian. During my third-year of undergraduate studies, I went to Korea for an exchange program. I encountered Koreans who knew right away from my style of dress and Korean accent that I had grown up in the West. While I was conversing with one of my cousins in the subway, a complete stranger loudly scolded me that I should be ashamed that I could not converse fluently in Korean. Situations like this made me considerably less confident in wanting to speak Korean in public. I wondered, how my Korean would ever improve if I was not allowed to make mistakes or have an opportunity to use it, especially in an immersion setting? This “between-two-worlds” issue is a growing concern for the second-generation who wish to remain connected to their family’s heritage. There are few opportunities to learn the language and culture if they have never been to Korea (Noonan 77). Conversely, in Canada, I still receive reactions from Caucasian Canadians who are surprised that I can speak English without an accent. When I say I was born in Canada, they then ask, “but what are you?” These types of experiences make me feel that I will always be perceived as a foreigner in the country where I was born because of the way I look. These sentiments are common in personal accounts of the second-generation (Noonan 77-78).

The second-generation are also subject to various stereotypes including the term “model minority,” a category into which most Asian groups are grouped. Ji Hyun Lim refers to William Peterson who first coined the term “model minority”⁵ in 1966. According to a class paper by

⁵ In “Success Story, Japanese-American Style,” Peterson portrays the Japanese as “better than any other group in our society” (21). He supports his statement by saying that Japanese are intelligent, law-abiding, have a strong sense of

Korean American, Hannah Seoh, the term “model minority” has been used broadly to refer to all persons of Asian descent, which she believes began widespread stereotyping of Asians:

Chinese, Japanese, Thai, Vietnamese, Filipino, and Koreans alike have all been grouped into the same category. This is largely due in part to others' inability to distinguish between these ethnic groups as many people of Asian descent undeniably share similar physical attributes. However, what society must realize is that this method of classification may be perceived as insulting and the people who use this classification as ignorant. (N.pag.)

I, too, have encountered this time and time again--being mistaken for another Asian group and hearing that all Asians look the same. As time passed, the term “model minority” came to mean academic overachievers and introverts, quiet, submissive and hardworking (Noonan 17) or in general, economically and academically successful individuals (Kim, “How Koreans Came” 197). Generalizing this stereotype to all Asians would be erroneous. Some of the second-generation have experienced other ethnic groups holding this stereotype of them and resenting them for it (Seoh). If such perceptions persist, damaging effects can occur. Immigrants are not encouraged to reach out for the help they need when they need it and when they do, others may not view their needs as valid. A case in point is a study on Korean’s acculturation process by Uichol Kim. Kim found that many Korean Canadians, while appearing well adjusted on the outside, internalize their sufferings and so are not free from many various “illness behaviors” (197). The tendency to internalize may also stem from traditional Korean ways of thinking that one must always uphold the family name and “save face” in front of others by not letting them know of one’s hardship, lest one bring disgrace upon one’s family. Thus, stereotypes such as the

pride, and have a compelling respect for authority. The term eventually transferred over to all people of Asian descent.

“model minority” can be hurtful to Koreans and a hindrance to their acculturation process in Canada.

Attitudes to church are also changing in second-generation Korean Canadians, with less emphasis than the first-generation places on the church. Noonan reports on a research study conducted by a Canadian pastor, Min Ho Song, who interviewed three hundred second-generation Korean Canadians and their views and involvement in church. His findings showed that one-third were active churchgoers, one-third described themselves as “marginal” Christians, and one-third no longer attended church. Song suggests that the second-generation’s dispassionate attitude toward church compared to the first-generation’s might be their reaction to the “cultural rigidity” of the first-generation, or might simply reflect the fact that parents did not emphasize spiritual matters at home (Noonan 61-62). Thus, the second-generation are showing more diversity in their beliefs than their parents’ generation, for they do not see the church as their only avenue to finding social networks and community information.

Helen Song, a second-generation Korean Canadian, in her overview of the “Korean Community in Ontario,” notes that the issues second-generation community must confront are: cultural preservation, participation, the changing role of women, and youth (12). I have touched upon most of these issues so far except for youth. Still a relatively young generation, the second-generation youth in Canada have not been studied as far as I have found with regard to their acculturation process. But one small study in America is helpful. Noonan reports that Charlie Swan and Jill Weissbrot studied 25 members of a Korean-American church youth group. They found that the children agreed with their first-generation parents on the values placed on family and were grateful for the sacrifices their parents made for them. However, they questioned certain Korean customs, such as bowing to one’s elder and compared them to standards of American culture where, for example, bowing is not customary. One youth says, “you have both

cultures kind of mixing in, and they don't really mix that well" (83). Swan and Weissbrot also found that, overall, the participants of their study "found self-definition and support through their relationships with other Korean-American youth, who were experiencing these same vital conflicts and changes" (83). In other words, they found that rather than choosing one culture over the other, they relied on the empathy of their peers to share the blended world they have come to know.

Conclusion

Clearly, within the world of Korean Canadians there are distinct groups and experiences that depend on the level of acculturation they have reached in Canada. And more importantly, within each of the first-generation, 1.5-generation and second-generation groups, there can be great diversity among individuals. As time passes, attitudes and values will continue to grow and change as each generation faces their own set of struggles and hopes. By providing this historical backdrop on immigration and acculturation of Koreans in Canada, I hope to have shown a distinct culture from the Chinese as well as provide the background that will help account for the gaps in representation of the diverse experiences of Korean Canadians in children books.

Background on Korean-Canadian Publishing History

One may simply say that since Koreans have had a shorter history here in Canada, compared to that of Koreans in America, it only makes sense that there would be fewer books by Korean Canadians, particularly books for children. But according to Sarah Park, most of the Korean American books have been published only in the last decade or so (9-10). Park suggests that this late publishing phenomenon could be the result of the more liberal Immigration Law, established only in 1965 that allowed for the third wave of Korean immigration to the United States. A couple of generations needed the time to acculturate, as:

many first-generation Korean Americans had the chance to become more fluent in English, and their second-generation Korean American children matured into adulthood. As both the first and second-generation Korean Americans experienced issues with immigration, acculturation and identity, they transcribed their experiences and emotions into stories for children. (10)

If time were the only factor, then we should have seen more Korean Canadian children's books published by now given that Korean Canadians' first major wave of immigration, like the Korean-Americans' occurred around the mid-1960s as well. What I postulate is that America has been more proactive in dealing with issues of race, thereby setting up an environment that is more fertile and receptive to publishing multicultural books, and specifically more Korean-American children's books.

Park suggests that the timing of the growth of Korean-American children's books could have resulted from the Civil Rights Movement. Minority groups spoke out against "segregation, injustice and unequal treatment in the 1960s and 1970s;" this allowed change in existing social structures. And it allowed doors to be opened for minorities; publishing of ethnic children's literature was no exception (10). With increased representation of minority groups in children's literature, more avenues opened to encourage ethnic groups to write about their own experiences for children. Encouragement also emerged through awards. For instance, the American Library Association developed awards that recognized writers of a particular ethnic background such as the Coretta Scott King Medal, awarded to the most distinguished book by an African-American author and the Pura Belpre Award that recognizes the most distinguished book by a Latino author. The FOCAL Award is given to the most distinguished book that promotes the diversity and culture of California. The Simon Wiesenthal Center Museum of Tolerance administers the Once Upon a World Book Award to honour children's literature that celebrates tolerance,

diversity, human understanding and social justice. Park states “the existence of these ethnocultural awards encourages and recognizes the publication of quality books in their respective categories” (11). In America there are publishing houses dedicated to multicultural books for children whereas in Canada there are none with such a focused mandate to work with minority writers. For example, the website for Lee and Low Books states that they make “a special effort to work with artists of color, and take pride in nurturing many authors and illustrators who are new to the world of children's book publishing” (http://www.leeandlow.com/p/about_us.mhtml). Co-founders Tom Low and Philip Lee are both Chinese American, making Lee and Low Books one of the few minority-owned publishing companies in the United States.

A comparison of Korean-Canadian and Korean-American publishing in the last twenty years is instructive. Korean-Canadian children's book publishing does not show an increase in production in the 1990s, with only one book published in Canada, as compared with 94 in the United States as reported by Brenda Louie in a search of Korean-American titles (174). She notes that “93 were located through the local library systems and book purchase” and that 90 percent of the titles she located were published after 1990 (174). In the 2000s, four of the ten Korean-Canadian books under discussion were published.

The difference is not in numbers only. A comparison shows many more books for children reflecting a wide range of diversity in the Korean-American culture than there are for Canada. For instance, Louie's search of Korean-American titles showed that books published before 1990 consisted mainly of folktales that reflected only life or culture in Korea, the far away land. Park came to the conclusion that it was not until after the 1990s that Korean American children's books began to address other issues besides adoption stories written by non-Korean writers such as Understanding Kim (1962) and Chinese Eyes (1974), and focused on different

issues relevant to contemporary Korean Americans (9). Novels such as A Step From Heaven by An Na (2001), which won the Michael L. Printz Award, confront sensitive issues that sometimes arise in Korean immigrant families. In An Na's novel a Korean father dreams of a new life in the United States, only to have those dreams shattered as he struggles to provide for the family with little success. He cannot accept that his wife has to work to support the family. His pride leads to alcoholism, then domestic violence, drunken driving, arrest and finally abandonment of the family. Louie writes, "The Confucian ideal and reality clash when the husband and father demand obedience and inflict pain and harm" (185). But Louie also points out that there are other books that show Korean men adapting at different paces to life in America. Thus, diversity in role adjustment exists in Korean immigrant families and is portrayed in children's books such as Tae's Sonata (1997) and Stella: On the Edge of Popularity (1994). For a culture such as Korea's that had such insular beginnings, a book like A Step from Heaven with the issues it raises about Korean immigrant family life is a breakthrough, something we have not yet seen in Canada. In Canada, we are still publishing folk tales.

Authorship also warrants comparison. A higher percentage of Korean-American children's books were written by authors of Korean-American background than were Korean-Canadian children's books. Louie comments that the "trend of authorship" is worth noting. Of the 93 books accessed, 43 of the 69 authors are Korean or Korean-American (62%) (174-175). In Canada, of the 10 Korean Canadian books, with 8 known authors, only 3 are of Korean or Korean-Canadian descent (38%). Considering the multicultural metaphors that represent the United States and Canada, much irony exists in the fact that the United States is seen as the "melting pot" and Canada, the "mosaic" given that the trend of authorship reflected in Korean-American children's books suggests that Korean-Americans are being recognized as separate entities. Publishers in the United States have clearly responded to pressures to address race and

have provided significantly more opportunities for unique Korean-American voices to be heard. Those voices represent a spectrum of experiences not yet in evidence in Korean-Canadian books for children in Canada.

Multiculturalism in Canada and Its Relation to Children's Reading

Compared with the United States' metaphor of a "melting pot" for immigrants to assimilate into, Canada's metaphor of a "mosaic" fits with Canada's official multiculturalism policy that states ethnic groups in Canada are encouraged to retain their ethnic heritage as they acculturate to Canadian society. Canada is globally recognized as the first country to adopt the Multiculturalism Act in 1988, and prides itself at being a world leader in this regard.

Considering Canada's history and identity of being a nation of immigrants, where large waves of immigration occurred during the twentieth century and where more than 200 ethnic groups were reported in the 2006 Census (Statistics Canada), it is not surprising that the term multiculturalism most likely originated in Canada. Introduced in the 1970s under Liberal Prime Minister Pierre Trudeau, Multiculturalism became official government policy in 1988 when the Parliament in Ottawa passed into law the Canadian Multiculturalism Act ("Part 1" Canadian Heritage).

The metaphor of Canadian society as a mosaic can be misleading in that it suggests that different races co-exist in Canada in contiguous and harmonious fashion, erasing any doubts that ethnicities do not co-exist harmoniously and that racism exists. Louise Saldanha, a scholar in the field of multicultural children's literature, comments:

Yet, despite its widely publicized and self-acclaimed commitment to cultural plurality, Canadian multiculturalism does not live up to what some claim to be its original ideals of recognition and acceptance. Instead, it has functioned to neutralize-rather than seriously engage-the cultural and racial diversity it permits to take shape in Canada. ("White Picket Fences" 13)

Moreover, in regards to “the letter and the spirit of the Canadian Multiculturalism Act, much skepticism concerning its feasibility, if not its desirability, exists—partly because of the too high expectations many people attach to it” (Petzold 178). In particular, Petzold notes Neil Bissoondath as rightly pointing out in Selling Illusions: The Cult of Multiculturalism in Canada (1994) that huge and complex problems emerge when people of so many different races and cultures live so closely together as they do in Canada.

Despite multiculturalism’s being enshrined in Canadian government policy, racism remains a serious problem in Canada, but is overlooked as such. In general, Canadians tend to believe that racism does not exist in Canada and, therefore, do not see it as an issue to be dealt with. Constance Backhouse, a distinguished Canadian legal scholar and author of the book Colour-Coded: A Legal History of Racism in Canada, 1900-1950, writes:

The ideology of racelessness, a hallmark of the Canadian historical tradition, is very much in keeping with our national mythology that Canada is not a racist country, or at least is much less so than our southern neighbour, the United States.

Dionne Brand, an African-Canadian historian, poet and writer recounts that she still gets asked in interviews: “Is there racism in this country?” Her response: “Unlike the United States, where there is at least an admission of the fact that racism exists and has a history, in this country one is faced with stupefying innocence” (178). A “mythology of racelessness” and “stupefying innocence”—these would appear to be the twin pillars of the Canadian history of race.

(Backhouse 14)

In fact, when Canadians are polled anonymously, they do admit to awareness of racism. In a 2003 Ipsos-Reid survey commissioned by the Centre for Research and Information on Canada and the Globe and Mail, 74 percent of respondents expressed their view that there is still

considerable racism in Canada. Furthermore, 36 percent of visible minorities feel they have experienced discrimination and unfair treatment because of ethno-cultural characteristics (“A Canada for All”). Canadians likewise need to admit to the inadequacies of multiculturalism policies. Petzold asserts that multiculturalism needs to be seen as a goal rather than something already achieved, much more than just “a political program governments can implement by fiat” and a concept that should not be merely reduced to “folk dances, costumes, and ethnic food” (178). Acknowledging the problem of racism, instead of painting a myth of happy cohesion among cultures, is the start to engaging and dealing with it as a problem requiring attention.

Canada is widely known as a nation of immigrants, those immigrants contributing to the pieces that make up the mosaic of different cultures. To better understand the Canadian identity, we need to learn about the variety of different cultures that make up this mosaic – and this applies most importantly to children. Learning about other cultures needs to begin at a young age as studies have shown that by the age of nine, children’s attitudes towards diversity are more inclined to remain the same unless challenged by life changing events (Aboud, 1988). A study by Wham, Barnhart and Cook (1996) titled, “Enhancing Multicultural Awareness Through the Storybook Reading Experience” demonstrates that there are positive effects multicultural literature can have on the attitudes of elementary school students towards diversity when exposed to it at school and at home. Researchers hoped and expected to see these kinds of results. However, a surprising outcome from the study was that in the control groups, where students were not exposed to multicultural literature, there was an overall negative change in their attitudes. Students’ attitudes were measured by a questionnaire at the beginning and end of the study and rather than remaining constant throughout the study, their attitudes showed a decrease in tolerance towards people from diverse backgrounds by the end of the study. This study supports the fact that it is not just the regular practice of reading to our children that is

crucial in developing reading skills but it is also the kinds of books our children read or are read to that can make a difference in their outlook on people from different backgrounds.

Canada's publishing industry needs to produce books that reflect its multicultural society for the sake of enhancing Canadians' attitudes towards diversity. But more importantly, members of a minority group are validated in their cultural identity when they see their culture represented in Canada in texts. It is particularly important in the identity development of children from minority groups. Charlotte Huck has said, "all readers should be able to find their own cultural heritage reflected in the literature they read" (22). In the case of Korean Canadians, accurate and authentic children's books showing a diverse range in their experiences are yet to be found.

Chapter Two - Literature Review

In formulating my thesis topic on the lack of representation of Korean-Canadian experiences in children's books, I based part of my hypothesis on what I found in Grace Ko and Pamela J. McKenzie's article "At the Margins of Mainstream? East-Asian-Canadian Fiction for Children and Young Adults." In it they provide an annotated bibliography of 117 texts of English-language children's fiction that features East-Asian themes or significant characters and is written and/or illustrated by Canadians.

In many ways, as Ko and McKenzie explain, their bibliography is the first of its kind since "gaining access to children's works with Asian-Canadian themes and characters remains problematic, however, because few published bibliographies include them" (13). They found that bibliographies that did focus on Asian themes in children's books would often put Asian-Canadian works with Asian-American works. Furthermore, specifying country of origin was rare, as Chinese-, Japanese-, Vietnamese-, and Korean-Canadian characters and themes are often grouped under one subject heading. While Ko and McKenzie's annotated bibliography "pulls together works not well served by subject access in libraries and not widely available in published bibliographic resources" (14), it is not comprehensive as it focuses only on fictional works, leaving out autobiographies and non-fiction works.

Ko and McKenzie's annotated bibliography of 117 Chinese, Japanese, Korean and Vietnamese books for children cites a mere 5 Korean-Canadian texts. These are comprised of folktales (3), picture books (1) and fiction (1). Given the outpouring of Korean-American children's books produced in the United States from the 1990s onwards (Sarah Park 8; Louie 174), and in light of their also receiving high honours (as, for example, Linda Sue Park's A Single Shard, awarded the Newbery and An Na's A Step From Heaven, awarded the Michael L. Printz award), I wanted to know more about the multicultural publishing scene in Canada.

Although there are a good number of publishers of multicultural children's books in the United States, there are also Canadian publishers who, though not exclusively publishers of multicultural books, have contributed significantly; James Lorimer of Halifax and Groundwood Books of Toronto stand out, and Tradewind Books of Vancouver has also produced some fine multicultural picture books. In general, however, these houses publish far fewer books than the ones in the United States. Groundwood Books, publisher of Janie Jaehyun Park's folktale retellings, states on the company website that

Many of our books tell the stories of people whose voices are not always heard in this age of global publishing by media conglomerates. Books by the First Peoples of this hemisphere have always been a special interest, as have those of others who through circumstance have been marginalized and whose contribution to our society is not always visible.

Ko and McKenzie's list of Korean works could be expanded a little bit more with Janie Jaehyun Park's more recent publication of her second illustrated folktale, The Love of Two Stars: A Korean Legend (2005). After conducting my own library catalogue search for Korean content for children, I was able to add two information books: Linda Granfield's I Remember Korea: Veterans Tell Their Stories of the Korean War, 1950-53 (2004) and The Martial Arts Book (2003), which has only one page on Korean martial arts. For the remaining couple of books, Young Canada Picture Book (1911) and Korean Boy (1955), I was fortunate enough to find them with the help of special collections librarians at the Osborne Library housed in Lillian H. Smith Library in Toronto. Even then, Young Canada contained only a two-page spread titled "The Children of Korea." And Korean Boy, although considered an autobiography by Jong-Yong Pak, was co-authored with Jock Carroll, who helped Pak come to Canada to study. With my list of ten Korean-Canadian children's books in hand, just one-tenth of what has been

produced in the United States, I as a second-generation Korean Canadian could not identify with or connect myself to most of the books. In fact, most of the books were marked by stereotypes or limited views of the Korean culture. This discovery led me to the next part of my research study, an investigation into possible racial biases and stereotyping in Korean-Canadian children's books.

The earliest article in the journal Canadian Children's Literature/Littérature canadienne pour la jeunesse (CCL/LCJ)⁶ discussing Asians and stereotyping in Canadian children's books is Diane Shklanka's "Oriental Stereotypes in Canadian Picture Books" (1990). Shklanka begins her article referring to a 1970s study of 66 children's books with Asian-American themes conducted by The Council on Interracial Books for Children. The study concluded, "that with one or perhaps two exceptions, the 66 books are racist, sexist and elitist, and the image of Asian Americans they present is grossly misleading." Shklanka notes that while Canadian picture books up until the 1990s are not as blatantly racist and sexist as their American counterparts, they "are still open to charges of stereotyping and misrepresentation" (81). She focuses her discussion on eight Canadian picture books on Chinese and Japanese experiences but with a caveat that "Books in which the central characters are Chinese or Japanese are so uncommon, however, that any examples are lavishly praised and promoted, often before being critically evaluated" (81).

Shklanka finds that while it is relatively easy to assess the accuracy of historical details in such books, she admits to the difficulty in determining the extent of racial stereotyping. She asserts, "The best books individualize the main characters and thus avoid the stereotypes; they depict characters with whom children may identify imaginatively, they recreate experiences,

⁶ CCL/LCJ is a bilingual refereed academic journal that has existed since 1975. It began out of a need for a serious scholarly journal about children's literature in Canada where none had existed before. For a complete background, history and searchable index of past issues of CCL/LCJ visit <http://ccl.uwinnipeg.ca/>

fictional or recollected, that are convincingly authentic; and they are marked by aesthetic excellence” (81). In particular, she points out that four out of the eight Canadian picture books she looks at are memoirs, which are the ones that best convey the Chinese and Japanese culture as “the primary aim of each memoir seems to be to communicate not only facts but also impressions of a past way of life” (82). Of the four memoirs that Shklanka refers to, two are by John Lim --At Grandmother’s House (1977) and Merchants of the Mysterious East (1981). The others are West Coast Chinese Boy (1979) by Sing Lim and A Child in Prison Camp (1971) by Shizuye Takashima. However, Shklanka is mistaken in believing that John Lim’s books are Chinese as they are set in Singapore, his South East Asian country of origin. Also, because Shklanka does not frame her analysis in any type of theory, she does not explain how she comes to certain conclusions about each of the books.

The other four Chinese and Japanese picture books that Shklanka discusses are Michi’s New Year (1980) by Shelley Tanaka, illustrated by Ron Berg, Adelle Larouche’s Binky and the Bamboo Brush (1981), Ian Wallace’s Chin Chiang and the Dragon’s Dance (1984), and Tales from Gold Mountain (1989) written by Paul Yee, illustrated by Simon Ng. While she notes that Berg and LaRouche’s illustrations suggest stereotyping due to little differences in characters’ features and expressions, she does not remark this in Wallace’s illustrations. However, Shklanka does remark that, “Wallace’s book is also open to the charge that it misrepresents the dragon’s dance by implying that it could be danced by two people” (93).⁷ Nevertheless, Shklanka includes Wallace’s book on her list of the books that best avoid stereotypes, along with A Child in Prison Camp and Tales from Gold Mountain. She concludes:

⁷ Gail Edwards and Judith Saltman (2001) discuss Wallace’s portrayal of the Chinese culture as being questioned by several critics who said “it was impossible for Chin Chiang to learn the steps to the Dragon’s Dance from an elderly woman, as women traditionally did not participate as dragon dancers”.

We now need more picture books which portray Chinese and Japanese...in a wider range of occupations, living in communities other than Vancouver, participating in the mainstream of Canadian life, and facing the problems of living in a white or multicultural society. I am not advocating that we deny or play down historical realities, only that we make available a broad spectrum of experience; and that we have more stories which encourage young readers not just to observe an alien culture, but to participate imaginatively in new cultural experiences. (Shklanka 95)

Shklanka fails to note that other Asian groups living in Canada (i.e. Koreans, Singaporians, Filipinos, South Asians etc.) also need representation in Canadian children's books, though she may perhaps have omitted to do so since she was writing about Japanese and Chinese-Canadian books. Although Shklanka observes that four of the eight books that best represent their cultures are memoirs and that two of three books that avoided stereotypes were also minority writers of the culture they portrayed, she makes no mention of the possibility that the cultural background of the author could play a factor in the quality and authenticity of the story. To conclude, Shklanka's article may provide the first analysis of stereotyping in Asian-Canadian books in a Canadian scholarly journal but her analysis is not fully critical, as it is not grounded in theory.

In the 1990s, there were changes in the Canadian multicultural children's book publishing world noted by scholars in the field. Ron Jobe observed a shift occurring whereby ethnic groups began writing about their own cultures, "Although the majority of available books in English about other cultures have been written by non-natives, a remarkable development is occurring in that cultures are now being written about by members of them" (67). In addition, Perry Nodelman and Mavis Reimer also observed, "in recent years, more and more writers of color have managed to gain access to mainstream publishers" (Pleasures 171). They point out

that many multicultural texts for children had appeared on the market and that through an “increasingly popular educational focus on multicultural diversity” more and more children are introduced to them in the classroom at schools (171). But differences of opinions arise among scholars who discuss how to best promote tolerance through the books educators choose for their multicultural classrooms. One approach Jobe suggests for selecting books for multicultural children is to place a greater emphasis on the commonalities and similarities among peoples rather than the differences (33). Therefore, choosing a range of books that show different races and ethnicities but also show characters not to be so different after all could help children achieve tolerance of other groups. But Nodelman and Reimer believe that in doing so, we are in danger of “misrepresent[ing] the actual situation in our real world, in which color and ethnicity have had and continue to have a strong effect on people’s lives. For better or worse, membership in specific groups is part of what does indeed make people different from one another--and therefore part of what children need to understand about being human” (Pleasures 172).

Donna Norton reported on responses by educators attending a roundtable on multiculturalism, remarking that “Many of the participants felt strongly that only members of an ethnic group should have ownership of the literature and be encouraged to write the literature and critique the literature written by others...” (605). Otherwise, non-minority writers’ works could be open to charges of “cultural appropriation” or “voice appropriation” whereby non-minority writers writing about a cultural experience, other than their own, are seen as claiming or appropriating the “right to give voice to what it means or feels like to belong to a particular group” (Nodelman and Reimer 175). On the other hand, Norton also reports that “Others argued the viewpoint that anyone who writes with sensitivity and does the required research into the subject and the culture should be able to write about the culture” (605).

Nodelman and Reimer highlight another key issue that cultural critics note as dangers in multiculturalism such as “essentializing” – that is, “assuming that there’s something identifiable as, say, a black soul or a Jewish character shared by all members of those groups” (Pleasures 171). Just as negative stereotyping does, so too does positive essentializing assume that characteristics are shared by all those of the same cultural origin leaving little room for “the possibility of individual growth or change, or of different but equally valid ways of being black or Jewish or Asian or Native American” (Pleasures 172).

Nodelman and Reimer make a significant contribution in their challenging of existing multicultural viewpoints about race and ethnicity. They offer suggestions for what they deem to be the best approach when evaluating and selecting multicultural texts for children. In supporting a process that cultural theorists call “hybridization,” which means “the process by which the values and attitudes of members of minority groups and members of the dominant group are influenced and changed by their dealings with one another” (173), Nodelman and Reimer emphasize that race and ethnicity are complex categories. They opt for a method based on the following principle:

Evaluators could avoid essentializing by selecting books that accurately represent real racial and ethnic differences but also making it clear that these differences are more significantly cultural than basically genetic, and that they are historically constructed-group characteristics that have emerged because of the group’s history and the history of its interactions with other groups. (Pleasures 172)

They also bring up pertinent issues that inform my research study such as voice appropriation, authenticity of a multicultural book and essentializing. However, though their aim is primarily to provoke readers to ask important questions and to re-think existing mindsets on multiculturalism,

they do not offer any kind of theoretical framework for analyzing texts for what they say about race and ethnicity.

In searching for a theory that could properly address issues of race and ethnicity in my study of Korean-Canadian children's books, I found Roderick McGillis's Voices of the Other: Children's Literature and the Postcolonial Context. McGillis, in his introduction, talks about the "other" as "the people more written about than writing, more spoken about than speaking, these past so many decades" (xxi). He recognizes that many more "voices of the other" are being heard from minority writers. McGillis's aim, through the essays he edited and compiled, is to contextualize minority writings within postcolonial thought as a means to acknowledge "the history of oppression and [to liberate] the study of literature from traditional and Eurocentric ways of seeing" (xxii). Moreover, he sees the postcolonial writer as one who "confronts directly the forces of cultural domination and racial intolerance" (xxiii). McGillis refers to Paul Yee as an example of a minority writer who has taken up both the history of the Chinese in Canada and the interaction between the Chinese and non-Chinese community, especially on Canada's west coast (xxv).

A few articles in McGillis's Voices of the Other are worth noting because of their contributions to applying postcolonial criticism to the ongoing discussions surrounding multiculturalism in children's literature. In the first article, "Rethinking the Identity of Cultural Otherness: The Discourse of Difference as an Unfinished Project," Shaobo Xie states:

The emergence of postcolonial narratives dialectically marks a complex historical moment. On the one hand, it testifies to a changed world characterized by increased tolerance and understanding of racial and cultural difference; on the other, it unmistakably mirrors a world saturated with imperialist ideas, stereotypes, and narratives. (1)

Xie argues the importance of enabling the differences of cultures to confront “the imperialism of the same that has reigned for over two thousand years,” and to now be “reinstated and recuperated as counter-hegemonic strategy” (8-9). In the end, Xie points out that “To rethink the identity of cultural otherness as radical difference is not, however, to assert the politics of difference as the end of history. Rather it is to strive towards a utopian future of unity that difference has to be celebrated and radicalized in the moment now” (13). McGillis calls Xie’s article “a clear introduction to postcolonial thought” (xxix). Xie ends with a focus on children’s literature and the criticism of children literature as having the ability to be the most effective postcolonial project in the long run,

For the world always ultimately belongs to children. If today’s children grow up with postcolonial education, and if they are encouraged to understand and appreciate racial/ethnic difference, that would tremendously expedite the progress towards a globalized postcoloniality. (13)

Louise Saldanha’s article, “Bedtime Stories: Canadian Multiculturalism and Children’s Literature” addresses “the contemporary insistence of the dominant society to perpetuate its position of privilege at the expense of minority peoples” (McGillis xxx). Saldanha questions the effectiveness of Canada’s multiculturalism policy as being one that contains the notion of diversity “within a liberal humanist framework that encourages the expression of one’s ‘difference’ as an alternative lifestyle rather than as an oppositional subjectivity” (167). She focuses her analysis on three children’s books written by Canadian women writers of colour (Himani Bannerji’s Coloured Pictures, Vinita Srivastava’s A Giant Named Azalea, and Lillian Allen’s Why Me?); these, she argues, represent a truly postcolonial body of work in Canada. She demonstrates through multicultural readings and responses to these books from students in her class a “predominant tendency to assign pedagogical value to these texts within the

conventions of liberal multiculturalism” (174). She summarizes her remarks by saying that although multiculturalism “is far from an oppositional discourse, its vision of inclusiveness can usefully be regarded as an opportunity for ethnocultural minorities to engage, counter, resist, transform the terms by which their diversity is constituted” (175). According to Saldanha, multiculturalism still has yet “to comprehend concepts of race and ethnicity as social, historical, and variable categories” and until it can, “the Canadian mosaic will continue to be read as nothing more than shades of white” (175).

McGillis points to Dieter Petzold’s article “Multiculturalism in Canadian Children’s Books” as an important call for serious consideration of the history of cultures (xxx). Petzold poses history in relation to ideas of personal experience, ethnic identity, the simplification of moral issues, happy endings and unpleasant truths. Autobiographical writings based on historical events might cause one to think that testament of personal experience would guarantee their authenticity. He argues, however, that for children’s writers who are adults recounting a childhood memory, their remembrances may possibly be exaggerated or idealized, or constrained by a limited view, and so distort truth. For example, Petzold refers to Kogawa’s Naomi’s Road (1986) as a form of autobiographical writing from a child’s point of view providing a restricted perspective. (Naomi’s Road is adapted from Kogawa’s novel, Obasan.) In recognizing the historical dimension, Petzold asserts that the challenge for all writers of historical fiction for children (and for adults) lies in “the task of explaining human depravity without excusing it, and in looking at human history with a steady eye, yet without giving in to despair.” Only books that can achieve this difficult task can “teach the kind of wisdom that it takes to create a truly postcolonial society by making the utopian idea of multiculturalism work” (191).

The articles from Voices of the Other discussed here present well-formed arguments that explore thought-provoking issues while applying postcolonial criticism to a variety of

multicultural works. Postcolonial criticism certainly is relevant in presenting racism and ethnicity in a new light in multicultural children's books because it centralizes the history of the oppressed as well as racial intolerance. But contextualizing Korean-Canadian children's books in postcolonial criticism is, in my view, not sufficient for my purposes; unlike the Blacks and the Chinese, Koreans do not share the same experiences of having been part of a nation colonized by European countries, namely Britain. Certainly, Koreans do have a history of being colonized by the Japanese; and when they immigrate to and settle in Canada, they are subjected to any effects of previous British colonization. Even so, their experiences are not necessarily the same as for those historically colonized by the British. Therefore, because postcolonial literature and postcolonial criticism is based on how previously colonized countries such as "Canada, Australia, South Africa, India, the islands in the Caribbean" (McGillis xxiii) resist Eurocentric concepts and images through writings revealing a sense of "national identity and pride separate from an attachment to England" (McGillis xxiii), I have found postcolonial criticism to be inadequate in fully encompassing the Korean-Canadian experience.

Analyzing multicultural children's literature in light of the ways in which the works contribute to Canadian identity is another phenomenon worth mentioning. Ko and McKenzie's aim, in "At the Margins of Mainstream? East-Asian-Canadian Fiction for Children and Young Adults," was not only to provide an annotated bibliography but also to apply some of the "mainstream" Canadian characteristics that Nodelman and Reimer developed from some Canadian children's novels. Some of the "mainstream" themes Ko and McKenzie chose to look at are: ways of confronting injustice; "outsider" protagonists; home and away issues; and the support of adults in addition to peers (16-19). While Ko and McKenzie discuss some of the Chinese works, they dealt with none of the Korean texts, which is not surprising given there is not a lot that can be known about Korean-Canadian culture through the present books published.

Gail Edwards and Judith Saltman provide a historical survey and discussion of multiculturalism reflected in Canadian picture books in “Looking at Ourselves, Looking at Others: Multiculturalism in Canadian Children’s Picture Books in English.” They include Chinese and Japanese Canadian stories. They believe the impact of Canada’s change in immigration policies in the 1960s and its official adoption of multiculturalism in 1971 “deeply influenced Canadian children’s literature” (2). They conclude that “Canadian picture books since their beginnings in the 1970s have mapped an intentionally Canadian geographic reality in their stories and images of regional life and a culturally diverse society” (7). Edwards and Saltman offer pertinent background information about Canadian publishing houses for children’s books and make solid observations noting stereotyping and diversity in Chinese-Canadian children’s books, all in light of Canada’s multicultural policies. Once again, the Korean-Canadian experience in children’s books and how Korean-Canadians reflect a part of Canadian multiculturalism or “mosaic” cannot even be discussed since there are few titles.

Nodelman and Reimer discuss the notions of “home” and “away” as traits of “mainstream” Canadian children’s literature, and Ko and MacKenzie have also commented on this. In “White Picket Fences: At Home with Multicultural Children’s Literature in Canada?” Louise Saldanha challenges these notions of “home” and “away” in the context of the position of “multicultural” in relation to “mainstream” (129). She asks “What does it mean for children’s texts by writers of colour to make for themselves a ‘home’ in Canada?” Saldanha states, “Canadian multiculturalism does not live up to what some claim to be its original ideals of recognition and acceptance. Instead, it has functioned to neutralize-rather than seriously engage-the cultural and racial diversity it permits to take shape in Canada” (“White” 130). As long as “home” is considered to be part of

the Eurocentrically bounded Canada, our “away,” as people of colour, remains, for [sic] all intents and purposes, outside of things, our exoticness perhaps celebrated but not actually included in any material, transformative, manner. To this end, the participation of non-white cultures is encouraged and financially supported mainly within the cultural and symbolic sphere rather than within the social and economic sphere. (“White” 131)

In other words, the very terms “multicultural” and “mainstream” are problematic in achieving true equality and inclusion of all racial and ethnic groups in Canada. The term “multicultural,” representing the minority groups here in Canada, distinctly separates them from what is considered “mainstream.” Hence, minority groups will always be seen to represent “away” while never feeling at “home” in Canada.

In order to adequately frame my discussion of Korean-Canadian children’s books in light of the issues of race and racism, I needed to address the history of racism the Chinese faced. Chinese immigration preceded that of Korean immigration and the racism the Chinese endured set a pathway of racism towards subsequent Asians. Various sources informed my research in outlining China’s history of racism in Canada, especially since the topic has been well documented in scholarly works. Part of the historical section draws upon scholar and author Peter S. Li’s work in The Chinese in Canada and his article in the Multicultural History Society of Ontario’s The Encyclopedia of Canada’s Peoples on the “Chinese” (355 – 373). I also refer to The Last Spike: The Great Railway 1881-1885, Pierre Berton’s saga of the building of the Canadian Pacific Railway. Berton devotes a section to the thousands of Chinese workers who worked and died in the canyons of the Fraser Valley. UBC history professor Peter Ward’s White Canada Forever (1990) provides insight into the development of race relations and racial policy

in Canada. Other works, valuable but of lesser importance are noted in my historical discussion and cited there.

Two historians have been especially important for my study, Patricia Roy and Paul Yee. Patricia Roy's The Oriental Question: Consolidating a White Man's Province, 1914-41 (2003) and "The Colonial Sojourners, 1858-1871" are a continuation of her earlier work, _ (1989). Her work is valuable as investigations into the reasons and forces behind British Columbians' opposition to Asian immigration. A major strength of Roy's work, according to historian Timothy Stanley, is that it is "deeply rooted in the primary English-language sources and in newspapers in particular," though he does comment that her account is "largely immune to issues of theory" and he sees this as unfortunate given that "significant literature on racisms and their histories has appeared in Canada, a literature that has often benefited from being theoretically informed." Stanley points to the work of Constance Backhouse, a distinguished professor of legal history and race, to illustrate. Stanley says that Roy's book is an "invaluable reference for students of racism and of British Columbia's history," but the absence of the voices of those who experience racism is problematic.

Paul Yee's works on history counterbalance Roy's work. Saltwater City: An Illustrated History of the Chinese in Vancouver (1986, 2006) and Struggle and Hope: The Story of Chinese Canadians (1998) provide integral personal background information of Chinese Canadians, giving voice to the Chinese in the midst of the racism they faced. For this reason, I found Yee's work particularly important for my research. As well, Yee is not only a professional historian and archivist but also a Chinese Canadian and a writer for children. Yee's background gives weight to his writing about Chinese-Canadian history in children's books. Saltwater City was re-issued in 2006, with an additional chapter to update readers on the changes in the Chinese-Canadian community. In his review of the new edition, Canadian scholar Christopher Lee

observes that the preface to the new edition is markedly different from that to the “celebratory tenor” of the first, as it reveals “newer forms of racism” that the Chinese Canadians have faced in recent years. Yee’s books provide an accurate historical background and include personal voices to show the racism that historical as well as contemporary Chinese Canadians faced and continue to face today. Lee points to Yee’s attempt to show the growing diversity of the Chinese community today “--large-scale immigration from Hong Kong, Taiwan, the People’s Republic of China, Vietnam, and other places,” by giving glimpses into these different experiences, but remarks that Yee does not do justice to each group’s experiences as “[Saltwater City], simply cannot adequately represent them within the limited space of the text” (167). Lee says he is not intending “to fault Yee in any way for writing an incomplete community history” for “it may no longer be possible to write a general history of the Chinese in Canada” given the growing diversity of experiences in the Chinese Canadian community. While Lee believes that Yee is “correct to underscore the centrality of race over ethnicity,” he feels that “we should nonetheless ask why Chinese Canadians should be considered independently of other racialized groups, especially other Asian Canadians” (167).

I, too, believe in the necessity of the writing of multiple narratives as Asian histories intersect and diverge from one another. All these texts, which contribute to tracing Chinese-Canadian history of racism to different degrees help answer the following necessary questions; when did the first Chinese arrive to Canada? Why did they leave China? How were they viewed in Canada? What were their contributions to Canadian society and most importantly, what forms of racism did the Chinese face?

Providing a complete history of Koreans in Canada is not an easy task since so few scholarly works about them exist. Some useful sources were obtained through the following: government websites that published articles, as for example, “A Profile of Koreans in Canada”

and “Canada’s Growing Visible Minority Population: Generational Challenges”; a class paper by Cam Cobb titled “Toronto’s Korean Canadian Community: 1948-2005,” which he published online as an article in The Electronic Journal of Inclusive Education; and library catalogue searches which revealed a few social history articles published over a couple of decades ago, notably Helen Song’s “Korean Community in Ontario-An Overview,” Jung-Gun Kim’s “How Koreans Came to Call Toronto Their Home,” and Bo Kyung Kim’s “Attitudes, Parental Identification, and Locus of Control of Korean, New Korean-Canadian and Canadian Adolescents.” Also, published a few decades ago, two articles selected for conference proceedings on Asian-Canadian issues proved useful: Fritz Lehmann and Robert J. Lee’s “Korean Immigrants in British Columbia,” as well as Uichol Kim’s “Illness Behavior Patterns of Korean Immigrants in Toronto: What are the Hidden Costs?” Another main sources of historical and social information about Korean Canadians was an article written by Young-Sik Yoo in The Encyclopedia of Canada’s Peoples. More current published materials about Korean-Canadian settlement and issues were found mostly in American sources. Sheila Smith Noonan’s Korean Immigration The Changing Face of North America: Immigration Since 1965 (2004) devotes some sections specifically to Korean Canadians. Mary Yu Danico’s The 1.5 Generation: Becoming Korean American in Hawaii (2004) was useful for comparative information for 1.5 generation Korean Canadians. A few online articles also provided useful information about Korean Americans that could also be applied to Korean-Canadian experiences, though these were not as recent as the published materials just noted. These articles include Ji Hyun Lim’s “Just Call Me Doctor: The (API) American Dream” (2001), Hannah Seoh’s “I Could Be a Minority Model, but Am I ‘The Model Minority’?” (2002) and Charlie Swan and Jill Weissbrot’s “A Generation in Transition: A Study of Korean-American Youth” (2001).

Since very few Korean-Canadian children's books have been published, it is not surprising that I found virtually no scholarly works in Canada written specifically about them. In the United States, however, I located a relevant Master's thesis by UCLA student Sarah Park, "Korean American Children's Picture Books: Critical Analysis and Annotated Bibliography" (2004). In general, Korean-American experiences bear similarities to Korean-Canadian experiences, so I found that I could relate to the experiences in many Korean-American children's books far more than I could to the existing Korean-Canadian children's books. Park analyzes 26 Korean-American picture books, excluding folktales, by employing content analysis. She used a checklist that she adapted from the original checklist developed by the Council for Interracial Books for Children in 1974 to identify racism and sexism in multicultural children's books. Park adapted it to suit Korean-American experiences. Park's thesis project was to determine if there were any biases in the picture books and whether the racial identity of the authors and/or illustrators contributed to their perspective. Summarizing her results of content analysis, Park's results proved that those writers of Korean background told more believable and accurate stories than those who were not from Korean background. Sharing similar research questions to Park, I was eager to see what theoretical framework she used.

It was in Park's thesis that I first came across critical race theory. Unfortunately, Park provides only a very short explanation of her intentions and methods in using critical race theory (just over one page in length); she gives one-line definitions of race and ethnicity as well as a very short argument on the importance of the minority writer's perspective. She does not offer a history or summary of critical race theory itself or discuss its relevance and application to her books of analysis. While I was intrigued by critical race theory, this gap of knowledge obliged me to do my own research. Therefore, I reviewed key titles in the field of critical race theory to gain a working knowledge of it.

The key titles that built my knowledge of critical race theory included Delgado and Stefancic's Critical Race Theory: An Introduction, Delgado and Stefancic's Understanding Words That Wound, and Carol Aylward's Canadian Critical Race Theory: Racism and the Law. These texts are the foundation for understanding critical race theory, and though critical race theory was founded in law it has branched out to other disciplines such as education and political science. Articles such as "Toward a Critical Race Theory of Education" by Gloria Ladson-Billings and William F. Tate IV, "Critical Race Theory and Interest Convergence as Analytic Tools in Teacher Education Policies and Practices" by H. Richard Milner IV confirmed the application of critical race theory to the field of education as a useful analytical tool. Moreover, Wanda Brooks's article, "An Author as a Counter-Storyteller: Applying Critical Race Theory to a Coretta Scott King Award Book" showed that the theory could be applied to literary analysis as well. Therefore, I found critical race theory to be pertinent to my analysis of Korean-Canadian children's books because of its focus on revising concepts of race and racism through the analysis of historical contexts of minority groups. It remains a contemporary theory as it takes historical contexts and relates them to ways in which social constructs maintain racism today. Also, critical race theory provides minorities a much-needed voice that validates personal experiences through storytelling and counter-stories. In general, I argue that critical race theory is a fresh lens through which to challenge readings of multicultural children's books in Canada today, in particular creating an arena for discussion of Korean-Canadian children's books. More exposition of the critical race theory texts will be provided in the Theoretical Framework section of this thesis.

A number of questions emerged from the review of the literature. I will address some of these in this thesis. For example, "Why is there a lack of representation of the Korean-Canadian experience in books published for children? Why are there not more Korean-Canadians writing

for children? Is it essential that Korean-Canadians write about their experiences for children to attain a true picture of Korean-Canadian culture?” Another important observation also emerged through the review of literature: while representation of Korean-Canadian experience in books published for children and in scholarly criticism about the ones available presently is lacking, the situation also applies to representation for many more Asian-Canadian cultures. More questions emerged, such as “Where are the books that reflect diverse experiences of South Asians and other South-East Asian groups such as Filipinos?” “Are there any prominent South Asian or Filipino writers writing their experiences for children?” Scholars have demonstrated that multiculturalism has proven to be ineffectual thus far in achieving its goals and ideals. There is a need for scholarly criticism to move beyond the existing multicultural mindset. As Louise Saldanha states “What is absent from current articulations of multiculturalism is the profound potential of multiple and dynamic knowledges to mutually and substantively transform the national space” (“Bedtime” 175). We know that postcolonial criticism is useful in creating spaces for marginalized writings to be heard, and in recognizing histories of oppression and racial intolerances. But postcolonial criticism falls short in including those minority groups, such as Koreans, who were never colonized by the British Empire or European nations. The literature reveals a gap in relevant theories to encompass writings of all marginalized groups and to encourage reading from perspectives other than the Eurocentric. Researchers need to explore further whether the goals and ideals of multiculturalism can be achieved so that it can be more inclusive of all cultures, or consider whether its usefulness has passed as a framework for Canadian social identity. Also, more concrete answers need to be pursued as to how more minority writers can have the opportunity to write stories of their experiences for children and have them published. While some of these questions will be addressed in my paper, many more cultures need similar research conducted to bring out the different shades of perspectives.

Chapter Three - Theoretical Framework: Critical Race Theory (CRT)

In my examination of possible racial biases in Korean-Canadian children's books I have chosen critical race theory (CRT) to frame my analysis, using some of its major themes, namely the notion of a unique voice of color. The "voice-of-color" thesis holds that "because of their different histories and experiences with oppression, black, Indian, Asian and Latino/a writers and thinkers may be able to communicate to their white counterparts matters that the whites are unlikely to know" (Delgado and Stefancic, Critical 9). This view emphasizes the importance of the perspective of a minority over that of a white person for reasons that the white person has no control over. As Sarah Park points out, this is "not to say that white authors cannot write good picture books about ethnic experiences, but being ethnic does provide a certain perspective of the world which a white person has not experienced" (21).

Ethnicity can be defined as "group characteristic often based on national origin, ancestry, language and/or other cultural characteristic" (Delgado and Stefancic, Critical 146). However, critical race theorists seek to revise concepts of race and race relations, to see these as "products of social thought and relations" (7). They also believe that race is more than just "people with common origins who share certain physical traits such as skin color, physique and hair texture" (8). Thus, the definition of race has been expanded to a concept "which signifies and symbolizes social conflicts and interests by referring to different types of human bodies" (Omi and Winant 55). Minority writers speak from experiences formed by race and therefore are presumed to be capable of speaking about race and racism. Therefore, the history and experiences of the author are crucial in forming the voice and perspective of the story. These ideas of the author's race related to their history and experiences speaks significantly to my analysis of the author's racial background and of what that background contributes to his or her perspective in Korean-

Canadian children's books. Moreover, in order to contextualize my study of these books and of possible misrepresentations and stereotypes, I provide an overview of Chinese and Korean immigration history in Canada.

Background in Legal Studies and Race

Richard Delgado and Jean Stefancic, two leading scholars of Critical Race Theory, explain that it is a movement of scholars and activists concerned with studying and remodeling the relationships among race, racism and power (Critical 2). Critical race theorists are generally concerned with “disrupting, exposing, challenging, and changing racist policies that work to subordinate and disenfranchise certain groups of people and that attempt to maintain the status quo” (Milner 333). CRT origins can be traced back to the mid-1970s when a group of lawyers, activists, and legal scholars across the United States came together to discuss how the progress made by the civil rights era of the 1960s was in danger of losing ground. While subtler forms of racism also needed to be addressed, the existing legal theories were inadequate in placing race and racism as central issues to address in the legal system (Delgado and Stefancic Critical 3- 4).⁸

Critical Race Theory in Education and Its Application to Children’s Literature

Delgado argues that CRT has not been constrained to studying racial matters only in legal structures. He says, “although CRT began as a movement in law, it has spread rapidly beyond that discipline into such areas as education, political science, ethnic studies and American studies departments” (3). In their article, “Toward a Critical Race Theory of Education” (1995), Gloria Ladson-Billings and William Tate demonstrate critical race theory is necessary in education because “race, unlike gender and class, remains un-theorized” (49). In addition, they argue for a new perspective on multicultural education, one that critical race theory offers, “because of the

⁸ Derrick A. Bell is considered the movement’s “intellectual father figure” (Delgado 5). He wrote two law review articles that set the foundation for critical race theory: “Serving Two Masters: Integration Ideals and Client Interests in School Desegregation Litigation” and “Brown v. Board of Education and the Interest Convergence Dilemma” (Milner 333).

failure of scholars to theorize race” (60) as well as other limitations of multiculturalism in education (60-62). They argue that the

ever-expanding multicultural paradigm follows the traditions of liberalism - allowing a proliferation of difference. Unfortunately, the tensions between and among these differences is [sic] rarely interrogated, presuming a “unity of difference” – that is, that all difference is both analogous and equivalent. (62)

They also draw a parallel between multiculturalism and critical legal studies, based on civil rights law, in that critical race theory grew out of dissatisfaction with critical legal studies.

Ladson-Billings and Tate found critical legal studies to be more concerned with human rights just as multiculturalism is “mired in liberal ideology that offers no radical change in the current order” (62). They make clear that they by no means intend to belittle the scholarly efforts made by those in critical legal studies, but Ladson-Billings and Tate desire to “underscore the difficulty of maintaining the spirit and intent of justice for the oppressed while simultaneously permitting the hegemonic rule of the oppressor.” In essence, Ladson-Billings and Tate see multiculturalism for education being as ineffectual as critical legal studies was for advancing justice to minority groups still under subordination by the dominant culture. They seek a new perspective for education as they argue that:

The current multicultural paradigm functions in a manner similar to civil rights law. Instead of creating radically new paradigms that ensure justice, multicultural reforms are routinely “sucked back into the system” and just as traditional civil rights law is based on a foundation of human rights, the current multicultural paradigm is mired in liberal ideology that offers no radical change in the current order. Thus, critical race theory in education, like its antecedent in legal

scholarship, is a radical critique of both the status quo and the purported reforms.

(62)

Furthermore, current research in education is advancing CRT as a valuable analytical tool. In his article, “Critical Race Theory and Interest Convergence as Analytic Tools in Teacher Education Policies and Practices,” H. Richard Milner points to a principle called “interest convergence” from critical race theory. He explains, “Interest convergence stresses that racial equality and equity for people of color will be pursued and advanced when they converge with the interests, needs, expectations, and ideologies of Whites” (333)⁹. Milner argues that interest convergence, as a conceptual tool, is useful for analyzing and explaining policies and practices in teacher education. He discusses some broad themes of “raced” interests in teacher education to show how interest convergence correlates with them, notably in curriculum and instruction, racial diversity in enrollment of students, and the participation of students of colour. He concludes with a proposal of a theory of disruptive movement in teacher education in order “to disrupt dominant, raced interests and to ultimately locate spaces of negotiation” (339).

Even in the field of literature critical race theory is emerging as a useful tool for literary analysis. Wanda Brooks discusses the application of CRT to Mildred Taylor’s The Land, which won the 2002 Coretta Scott King Award. Brooks argues for the importance of applying critical race theory to literary studies for three reasons. First, she argues that CRT provides a lens to “systematically understand some of racism’s enduring influence from the perspective of those exploited” (9), and she says that counter-stories can reveal experiential knowledge as a valid way of portraying one’s life circumstances. Second, CRT focuses close readings of historical fiction in such a way that racism becomes the center of literary analysis” (9). CRT shows racism

⁹ Based on Derrick Bell’s classic article in the Harvard Law Review, “Brown v. Board of Education and Interest Convergence Dilemma.” Bell invites readers to question why the American legal system suddenly gave in to the NAACP Legal Defense Fund that had been litigating school desegregation cases for years with little success. Refer to Delgado and Stefancic’s Critical Race Theory: An Introduction 18-19 for complete details regarding the case.

towards a minority group to be a social construction that is closely linked to the group's history revealing ways in which they have been oppressed. Third, Brooks asserts that, "because CRT represents a contemporary connection between the past and present are evoked for readers. It remains important not to disproportionately situate injustices in the past" (9). As The Land involves institutionalized racism in the form of property ownership, Brooks notes that this form of oppression still maintains a pervasive hold in society today.

Another way that critical race theory can be used to identify stereotypes and other forms of racism in multicultural children's books is through re-contextualizing books against the historical background of the ethnic group. In critical race theory this concept is known as "historical race," defined as the history of a particular group's racialization in a given society" (Aylward 31). In multicultural children's books the history of minority characters can sometimes tend to be marginalized. Dieter Petzold found in his readings of Canadian multicultural children's books, that "prejudice, racial slurs and downright discrimination play a surprisingly small role." Rather, he found that child protagonists were frequently portrayed as "learning to accept their ethnic identity and finding their own place in society." Petzold assumes that the child protagonists' journey towards acceptance of themselves and their place in society would naturally involve a heightened awareness of characters' history and cultural background. However, he found in some of the books, history played only a marginal role in the development of the story and the character (182). Petzold argues that history is closely linked to ethnic identity and needs to stay that way; otherwise, authors can water down the authenticity of a minority character's experience or journey in discovering his or her identity by eliminating key aspects of historical events that have shaped white views of minorities in the past. In discussing Kap-Sung Ferris (1977) a story about a Korean girl adopted into a Canadian family, Petzold points out how history is marginalized. (I discuss this text, too, in the analysis portion of this

study). In 1978 Kap-Sung Ferris was praised by reviewer Barbara Wilson as “well-written” and “cleverly and sympathetically depict[ing] the transitional phase of development between childhood and maturity” (50); Wilson highlighted the book as potentially “useful discussion material in any classroom where immigrant children are present” (55). But Kim, the main character in Kap-Sung Ferris, learns very little about her Korean cultural background despite her efforts, and her background remains a mystery, even at the end of the story. She experiences inner struggles with racism: she is frequently mistaken for being Chinese or Japanese and she is at the receiving end of racial slurs because of her Asian appearance. As Kim and her friend walk home from school, they hear this:

“Hey! You with the chink!” one of them yelled. I was mortified – not for me. For Kim. I peeked at her. Her head was up. She stared straight ahead and kept on walking at the same speed. “Hey, Red! You with the chink!” “Chinky, chinky Chinaman! Slant-eyes!” (64)

The racial slurs that Kim experiences lead me to Delgado and Stefancic’s discussion of the term “Chink” as part of the rhetoric of hate words in Understanding Words That Wound. In outlining the origins, uses and meanings of racial epithets, they devote three pages to “Chink,” and note that “Chink,” as a racial epithet has been traditionally viewed as a derogatory term for a Chinese person” (50).

One can even find this term in early Canadian literature as early as 1915, along with an explanation of it. In Canada, in the “Peeps at Many Lands” series by J.T. Bealby, chapter sixteen is titled “Redskin, Eskimo and Chink” and it is obviously written from a white man’s perspective. Bealby explains, “The slang names for a Chinaman are Chink and Celestial” (88). There is no suggestion here that the term is derogatory—just that it is a slang term. Delgado and Stefancic note that even though this term was originally meant to refer to Chinese people,

“lately, the term has expanded beyond describing people of purely Chinese descent to include all people of Asian descent” (Understanding 50). They note some expansion of the term during World War II, increasing use after the Vietnam War, and greater use still in the late 1980’s and after. They cite an incident that occurred in 1996, when an Asian-Pacific American residence was spray-painted with “f---ing chinks.” And they note, “The same year, two Dartmouth College students--Korean-American and Chinese-American males--found racial slurs, including “chink bastards,” “bitch,” and “faggot,” written on the front door of their dormitory room” (53).

As a Korean Canadian, I too, have found myself at the receiving end of racial slurs from people believing me to be Chinese. Even when I tried to explain that I was Korean and that Korea was a distinct country, they did not care to hear but brushed off my rejoinders with “all Orientals come from China.”

Another way in which critical race theory intersects with this study is in that many of its ideas have been built upon storytelling and personal narratives (Delgado and Stefancic Critical 37-47). In the chapter entitled “Legal Storytelling and Narrative Analysis,” Delgado and Stefancic assert that

Critical race theorists have built on everyday experiences with perspective, viewpoint, and the power of stories and persuasion to come to a better understanding of how Americans see race. They have written parables, autobiography and ‘counter-stories,’ and have investigated the factual background and personalities, frequently ignored in the casebooks.... Other scholars have examined narrative theory in an effort to understand why certain stories work and others do not. Still others study the way lawyers consciously or unconsciously construct narratives—theories of a case—that they hope will resonate with the

jury and cause it to adopt their interpretations of what happens and reject those of the other side. (Critical 38)

It is through personal stories that a window can be opened to ignored or alternative realities (39), and they can reveal how there can be different perspectives to one event (41).

The hope is that well-told stories describing the reality of black and brown lives can help readers bridge the gap between their worlds and those of others.

Engaging stories can help us understand what life is like for others, and invite the reader into a new and unfamiliar world. (41)

I share this hope and would argue that Korean-Canadian writers need to tell their stories rather than have others tell it for them, as has largely been the case in what has been published for Korean-Canadian children. Of course, this can be said of all writing for minorities. Only then can all readers gain the perspectives of varied and complex experiences of minority groups who have been subordinated historically and are at the present, through different forms of racism.

Diane Shklanka in “Oriental Stereotypes in Canadian Picture Books” noted, over one and a half decades ago, that out of the eight Canadian picture books focusing on Chinese and Japanese experiences which she was reviewing, four were memoirs and that these were the books to best provide information about Chinese and Japanese culture (81-82). While there are a growing number of children’s books published that portray the Asian-Canadian experience by Chinese and Japanese authors, to this day there is still not one autobiographical account or historical fiction work of the immigrant experience, in picture book or novel format, written by a Korean-Canadian for children.

With overlapping issues and ideas, critical race theory has important implications and connections to education, multiculturalism, and literary analysis in that it casts a new perspective and focus on race, racism and equity in the respective areas. Applying critical race theory to

these areas can shed new light on existing paradigms on how we read past and present children's literature. In turn, this can have a profound effect upon how we produce books as well as what kinds of books we need to produce if we are to achieve the goal of not only reducing stereotyping of minority groups, but also publishing books that are true to the Korean-Canadian experience by enlisting Korean Canadians to write about their experiences for children.

Critical Race Theory in Canada

Since my study focuses on Korean-Canadian children's books, I will outline a brief history of critical race theory in Canada. According to Carol A. Aylward, Canada's leading critical race theorist, Canadian critical race theory developed along similar theoretical lines to those in the United States. During the 1980s, scholars of colour in Canada began to articulate their dissatisfaction with Canadian legal discourse, which, like its American counterpart, had failed to include an analysis of the roles that race and racism have played in the political and legal structures of society. However, issues of race in Canada differ from those in the United States in that there is "pervasive denial of the very existence of racism in Canadian society" (40). Aylward asserts that most people would acknowledge and agree that racism exists in the United States but in Canada it is difficult to even reach this issue as Canada is said to "wish to portray to the world [an image of a society noted for] racial and cultural tolerance...a mecca for the oppressed of the world." Aylward points out that if racism is seen as a problem at all in Canada, it is usually seen as an "aberration," "merely the action of a few misguided individuals that should not reflect on Canadian society as a whole" (40). While racism may not be as overt as it was and is in the United States, this does not mean that it does not exist in Canada. Aylward quotes Peter Rosenthal to elucidate the ways in which racism plays out covertly in society:

Many ethnic and racial groups in Canada have been victims of direct and explicit discrimination in the past. Today, discrimination persists in forms more difficult

to discern such as stereotypes, assumptions and singular viewpoints. It manifests itself as systems, practices, policies and laws that appear neutral, but that, under close inspection, have serious detrimental consequences for members of ethnic and racial communities. (Rosenthal, qtd in Alyward 39)

In his Introduction to his 2008 textbook, The History of Immigration and Racism in Canada: Essential Readings, editor Barrington Walker observes that

in the post-9/11 era, our nation's commitment to multiculturalism and cultural pluralism is based on quite a fragile consensus, even while, as of this writing, Canadian cities are going through a period of rapid and unprecedented increase in non-white immigration from non-European cities. (11)

Walker notes a growing number of university students who are drawn to producing work about the immigration experience, which is growing into a body of important scholarly work.

Examples include works by Franca Iacovetta et al (1998), Valerie Knowles (1992), Ninette Kelley and Michael Trebilcock (1998), and J.L. Granatstein (2006). Further to this, Walker's selected readings foreground the importance of the ideas about race and racism.¹⁰ He argues that, "neither of these powerful ideas [race and racism] was a side effect of immigration policy but, rather, was central to the process of making modern Canada" (12). Kristin McLaren discusses the prevailing myth among white citizens that presents Canada as "a land of freedom and equal opportunity by virtue of its British character" (70). In Black-Canadian history, McLaren asserts that "the legend of the Underground Railroad" and the image of Canada as a promised land for American slaves have been pervasive in the Canadian imagination. From children's stories to television vignettes, Canada's proud heritage as a refuge for fugitive slaves,

¹⁰ As do Delgado and Stefancic; Omi and Winant, Walker believes grouping various peoples based on "biological" criteria is erroneous. He quotes Driedger and Halli's definition of racism as "a negative concept, based on the belief that some races are inferior to others...." (3)

culminating in the arrival of up to 40,000 fugitives in Canada, is often told. Little in this popular lore discusses the experiences of these people once they arrived in Canada. The discrimination they faced in their daily lives and their exclusion from social institutions such as churches and schools is for the most part ignored and misrepresented.

McLaren notes that British settlers brought with them to Canada a kind of British Empire pride and desire “to recreate Upper Canada’s government structures, institutions, and landscape in Britain’s image.” They believed Canada to be a moral example to all nations on earth and the abolition of slavery was seen as “a moral victory for the Empire over the United States, and the fact that thousands of fugitive slaves fled to Canada via the Underground Railroad to live in ‘freedom’”(quotations my own, 69). McLaren asserts that it is ideas drawn from these kinds of origins that “continue to influence Canadians’ image of [them]selves” (70), which we see in Canada’s pride of being the first nation to adopt multiculturalism as an official policy (Aylward 40). In light of Canada’s multicultural policies, conflicting views exist over the integrity of Canada’s reputation of being the multicultural nation. These conflicting views are currently the source of discussion and research by children’s literature scholars as they grapple with issues of multiculturalism in books for children.

All in all, Aylward asserts that critical race theory as a movement in Canada has developed slowly due to “a serious under-representation of legal scholars of colour,” but, “as we shall see, the CRT movement in Canada and the United States has the potential to have a profound effect on the way we see race, racism and the law” (49). Just as CRT may have a profound effect on the way we see race in legal terms, I propose through this paper, that CRT can provide a critical new lens for literary analysis and challenge the fragile ideals of multiculturalism in books for children. As discussed previously, critical race theory is proving useful in education to move it beyond multiculturalism, especially as it shows the need for

reform in taking more purposeful strides towards removing inequity between races. Essentially, the goals of CRT and multiculturalism are similar: both seek racial reform in society at all levels to work towards the ideal of eventually eradicating racism altogether. “Unlike some academic theories, however, critical race theory contains an activist dimension. It not only tries to understand our social situation, but to change it; it sets out not only to ascertain how society organizes itself along racial lines and hierarchies, but to transform it for the better” (Delgado 3).

Chapter Four - Korean Canadian Children's Books

Criteria and Methodology

This study's focus is to determine the implications of critical race theory to the lack of representation of the Korean-Canadian experiences in children's books today. Of the ten books that do exist for Korean-Canadian children, I set out to determine whether there are any biases that have been published about Koreans and Korean Canadians in Canadian children's books and how the racial identity of the authors and illustrators contributes to their views of Koreans through a discussion of each of the books followed by a summary and conclusion. The ten Korean-Canadian children's books analyzed in this study meet the criteria of books I discuss by either having been authored or illustrated by a person of Korean ethnic origin who lives in Canada and/or by containing Korean characters or content in them regardless of the author's ethnic background.

Nodelman and Reimer assert that "it seems likely that writers who share the race or ethnicity of their characters are likely to be able to describe them more convincingly than those who do not" (173). Indeed their statement echoes the "voice-of-color" thesis of critical race theory which insists that minority groups each have different experiences with oppression so each group may be able to convey matters that the whites would not be able to know (Critical 9). This notion of a unique voice of color provides the basis for my analysis in my discussion of the ten identified Korean-Canadian children's books, of which only three have been written by a Korean author and/or illustrator.

Through comparative analysis of those books written by authors of Korean descent and those that were not, I attempt to show that those Korean-Canadian children's books written and illustrated to date by writers of non-Korean descent have been not only inaccurate but also in danger of stereotyping Koreans. In addition, I point out that the books that have been written by

authors and/or illustrators of Korean descent, while authentic in representing Korean culture, are insufficient in representing the contemporary Korean-Canadian experience. Thus, there is an overall lack of Korean-Canadian books available for children. I include, as well, my own impressions as a Korean-Canadian reader.

My discussion of the texts will address points from a checklist that I have adapted from the checklist employed by Sarah Park for her Master's thesis on Korean-American children's picture books (See Appendix A for Carolyn Kim's checklist and Appendix B for Sarah Park's checklist). The checklist serves as a guide to determine the presence and effects of stereotyping/racism in each of the Korean-Canadian children's books. Park's checklist is adapted from a checklist titled "10 Quick Ways to Analyze Children's Books for Racism and Sexism" from The Council on Interracial Books for Children, but she focused each item to specifically address the Korean culture. The original checklist uses many examples of major ethnic groups in America (i.e., Blacks, Hispanics etc.) so for this reason, Park's adapted version of the original checklist for Koreans best suits this discussion on the representation of Korean culture in Canadian children's books. Furthermore, Park includes an extra category called "Empathy" to check whether Korean- American children can identify with the experiences of the characters in the stories; this I also find pertinent to my discussion in seeing whether the books represent the Korean-Canadian child's experience in Canada.

I have further adapted Park's checklist to suit my discussion to read "Canadian" where she had indicated "American." For the item, "Author's Perspective," I use the original checklist description since Park interpreted it using "melting pot" as one of the descriptors, which is the American term used when describing multiculturalism and the acculturation process of ethnic groups. Also, I have taken out Park's last category designated "Publishing company and copyright date" as it does not pertain directly to my process of analysis. But I do include this

information with the title of each book, as well as the genre, in my discussion. Also because the list of Korean-Canadian books I discuss encompasses a wide range of genres and not just picture books but novels, folktales and non-fiction works, I have re-ordered the items on Park's checklist so that I can begin my discussion of each book with general traits that all the books share, such as "Author and illustrator's background." I decided to discuss the books in chronological order of publication date so that a progression could be seen in the development of the kinds of Korean-Canadian books that have been published for children. It is worth noting that not all of the categories may apply to each book and some categories may be limited, such as the illustration category for the novels or the lifestyle category for the folktales; hence, these items appear later in the checklist.

More than half of the Korean-Canadian children's books to be analyzed are folktales set in traditional Korean times. Because I, as researcher, am a Canadian-born Korean, there are certain cultural markers about traditional Korea that I have never experienced since I have grown up and lived in Canada most of my life. However, I have visited Korea and was an exchange student during my third year of undergraduate studies at the University of British Columbia. This opportunity allowed me to study and live in Korea at Seoul's Yonsei University for ten months to earn a minor in Korean studies. During my extended visit I was able to study Korean history, literature and language. I also visited many relatives who lived in various parts of South Korea. I had a chance to visit the countryside, and go to the town my mother grew up in, as well as participate in some traditional cultural rituals, such as performing special ceremonies at ancestral burial sites. I also went to the Korean Folk Village that is a living museum displaying elements of traditional Korean life and culture. There are numerous replicas of traditional houses of the different social classes (peasant, landowner, *yangban* [scholar class]) and the various regions displayed at the folk village. In many ways, my visit to Korea helped me

understand where my parents came from and, more importantly, helped me appreciate my own cultural roots; I even felt that some of it resonated with me. For the most part, however, I was a foreigner in Korea in many ways and experienced disdain from some who viewed me as “less Korean” because I couldn’t speak Korean fluently without a “Canadian” accent, though I explained I had lived in Canada all my life. Alternatively, growing up in Canada, I encountered many Caucasian Canadians who were surprised at how well I could speak English. When asked, “What are you? Or where are you from?” my response “Canadian” came across as extremely ignorant of the true intent of the question, though that is what I believed when I was younger. In grade school, I experienced how my physical appearance set me apart in Canada when other children taunted me with Chinese name-calling, such as referring to me as “Chop Suey.” These actions placed me as an outsider here in Canada, although I had been born and raised here.

Following the discussion of each book is a summary of the analyses of the books under each category to show the texts in comparison with one another. I also include an application of critical race theory to the summary of the results and some concluding thoughts.

Discussion

1) Young Canada Picture Book – Author and Illustrator unknown Toronto: Musson, 1911, picture book

Possibly the oldest Canadian children’s book with Korean content is Young Canada Picture Book. It contains a two full-page spread titled, “Children of Korea” where one page of text is opposite to a page of illustration (See Illustration 2). Given Korea’s relatively shorter history in Canada compared to other Asian groups and a very small population in Canada over one hundred years ago, it is surprising that the topic of Korean children occupied two entire pages of this book with no mention of other Asian groups. But it is not as surprising to find that

Koreans were depicted as exotic and foreign. Details in the illustration show that the setting was in Korea, therefore, the illustrator was most likely sketching this picture in person or sketching it from a photo taken of a Korean village. Very little is known about the production of this book as there is no official record of an author or illustrator, only the publisher appears on the book. It can be assumed, however, that both author and illustrator were not of Korean background and most likely were of British background. In the bottom right hand corner of the illustration are initials that are either WJE or WJG. The illustrations in this book seem to have been drawn by different illustrators since the pictures are signed with different signatures.

The two-page spread is written as a dialogue between an English boy's reaction to the illustration of Korean boys on the opposite page and his mother. The opening paragraph begins after the chapter title, "Children of Korean." "What queer-looking boys! What a funny game they seem to be playing! Are they Chinese boys? They have pigtails?" All these questions came quickly from Barrie as he looked at the picture on the opposite page" (n.[pag], see Illustration 2). Looking at the black and white sketch illustration with the caption below it that reads, "Korean Boys at Play," there are about eight dark-skinned, barefoot boys in varying types of short tunics. There are two older Korean gentlemen sitting in the background, in front of traditional Korean homes, watching the boys walk by. These background details reveal the setting to be in a small village in Korea. While the setting and Korean gentleman in the background look authentic to traditional life in Korea, the Korean boys do not. While I am not an expert on whether Korean children walked around barefoot and in sumo-wrestler type shorts/pants or short tunics and robes with long pigtails, things like facial features do not change very much over a span of a hundred years within a race, unless due to nutrition. The facial features are not authentic to Korean children's faces. For instance, the eyes of these children in Young Canada are deep set with double eyelids. Koreans are known to generally have single eyelids - although it is big trend for

contemporary Koreans to have plastic surgery to achieve double eyelids (“Transition”). In fact, the general impression of these children is that they are of a different racial background altogether such as South Asian. And, in fact, this may be why the two Korean gentlemen in the background are looking at the boys as if they were foreigners. The two men have an unsmiling, perplexed look on their faces as they look on at the group of boys.

Contemporary children would not see contemporary reality or images of themselves reflected in Young Canada as it was published over a hundred years ago. Rather than attempting to apply categories that focus on contemporary issues from my checklist to this book, such as “Effect on child’s self image” as well as “Empathy,” I would like to highlight Young Canada within its historical epoch that reflected a certain viewpoint. Discussing an archival book such as this one with children requires knowledge and sensitivity to the historical perspectives that surrounded Asians at this time. Patricia Roy’s work provides readers with the background knowledge of the racist attitudes towards the Chinese around the 1900s from primary sources in her books The Oriental Question and The White Man’s Province (see Historical Background of the Chinese section). A contemporary Korean or Korean-Canadian child reading Young Canada would most likely not be proud of this depiction but more embarrassed as the children do not even look Korean. It could communicate to the child reader that all Caucasian children will view him or her as inferior and simply group them with Chinese peoples concluding they are “queer-looking boys.” The historical text reveals what a typical Caucasian child’s first response to seeing Korean children would be in the early 1900s, which according to the checklist essentializes all Asians to be Chinese. The mother’s response is a gentle chiding to the boy’s reaction to the illustration as she says, “Now do not be in quite so much hurry, and I will tell you something about them.” She proceeds to describe Korea as a place very far away and quite close to China adding, “that may account for them having pigtails.” She describes Korean children as

normal children whose mothers buy their girls “the prettiest and brightest-coloured clothes they can afford.” She also describes the dress of little boys that do not correspond to the illustration. “Almost as soon as he can toddle, the little boy is put into the dress of a man-full white trousers, and white or coloured short coat; a long coat is worn when they want to make him look very smart.” She ends her description by saying that even though they look different from English children, “Korean children make mud pies and play soldiers just as English children do. The girls have their dolls and the boys their toys and kites.” Her instructive response is meant to help her son see past the physical appearance of the Korean boys and to see them as children who behave just like himself. One may applaud this mother’s effort and in fact see it as progressive for that time to encourage her son to form a more tolerant view. However, the danger with this view today is that it can instill in children a way of thinking that can “in the name of tolerance, insist that all people are basically the same despite their apparent differences” (Pleasures 172). In doing so, there is a lack of appreciation of the reality of difference and an eventual leading to the notion that acceptance of minority people is based on how similar they are to their white counterparts. But in light of the antipathy towards Asians during this time in history, the mother’s efforts can certainly be seen as a tolerant view.

2) Korean Boy by Jong Yong Pak with Jock Carroll

Macmillan Canada, 1955, Autobiography

Korean Boy is the first and so far, only autobiographical account for children published in Canada about the Korean culture. Korean Boy recounts the true story of a Korean teenager’s family’s experience fleeing from the Communist regime during the Korean War.

The only illustration in Korean Boy is the cover, but cover art for novels is important to consider because of the impression it makes on the reader before he or she even reads the story. The cover for Korean Boy shows a young boy stooping down to pick up his suitcase and looking

up over his shoulder, where the art editor has positioned the title of the book (See Illustration 3). Unfortunately, the male portrayed on the cover does not look Korean or even Asian for that matter because the hues are brown in tone, not yellow. In addition the colouring of the skin blends in with the brown background of the book's cover. Asians, while darker than Caucasians in skin colouring, are known to have more of a yellow skin tone than a brown one. Furthermore, the hairstyle is short and it appears wavy, unlike a Korean male's hair. The facial features are very generic, simple, and almost cartoon-like. The only indication that this is a Korean boy is through the title, but in terms of physical features (the skin colouring, hair type, and facial features as noted), the details are not accurate in depicting a Korean male. Of course, this is not to say that there is no Korean with tanned skin and wavy hair but for a memoir set in Korea, this illustration does not resonate with the more common physical attributes of Koreans. There is no indication of who the illustrator is, but I would speculate that it was someone who was not Korean. A photograph of the author might have been a more suitable and captivating cover design for this memoir, especially since the book contains no photographs.

The inside of the jacket cover provides a brief background of how the two authors met. Because of the war Pak had to give up his passion to study farming to earn a living, so he got a job as a houseboy in the Correspondents' Billet, Eighth Army Headquarters in Taegu. That is where he met one of the correspondents, Jock Carroll of the Standard of Montreal. Carroll took an interest in Pak and kept in touch with him. Through letters, Carroll learned of Pak's passion to go to an agricultural college to fulfill his dream of improving the lives of the twenty-five million poor Korean farmers in Korea. To Pak's good fortune, the offices of Carroll and the editors of the Standard sponsored Pak to come to Canada. The jacket cover notes Pak's response to this opportunity- "to him it was a miracle, particularly since he was flown from Korea to Montreal in the plane of the Minister of Defense, the Honorable Brooke Claxton." Concluding

remarks say that Pak studied modern agriculture at Macdonald College and afterwards planned to go back to Korea to teach what he had learned. Unfortunately, these details of how Pak came to Canada to study his passion about agricultural farming are not included in the text of Korean Boy. Since the memoir is set in Korea, a decision was made to end the story with the re-uniting of Pak's family after the Korean War. The details that the jacket blurb gives about how Pak was helped to study in Canada would have made for a wonderful addition to Pak's personal account (similar to the account that Song Nan Zhang gives in A Tiger in the Chinese Night). These details could have shown how he could pursue his dreams despite the difficult struggle his family had to endure through the war. At the very least, they would have been a fine epilogue for young readers.

With regard to co-authorship of Korean Boy, the arrangement made is not clear but some details can be deduced. In a short letter to Carroll from Pak on the inside of the jacket cover, it is evident that Pak could communicate in English to some degree, but was not fluent. The extent of Carroll's involvement in the content of the story is not stated, but it is reasonable to assume that he helped considerably with writing and editing since he was a professional journalist. In the end, the public declaration of co-authorship reveals that Pak Jong Yong was not capable of writing his memoir on his own without the help of Carroll. No matter the process, the story is a gripping, personal tale of one boy and his family's struggle for survival in their war-torn country.

Throughout the story, Pak writes Korean phrases, transliterated into English sounds, and then translates them into English. For example, Pak writes, "Thus our family of eight turned their backs on our happy home and left for moroo nun kot, land of unknown destination" (24). Many of the words or phrases that are transliterated and then translated into English are phrases that would be commonly used in Korean and have much meaning. When directly translated into English, they, sound awkward, as does "land of unknown destination." Some of the grammatical

errors and the transliteration of Korean phrases make the story more believable to me as Korean-Canadian reader. Because it is a memoir, Korean Boy gives Pak's perspective and is to some degree aimed at a Korean-Canadian audience – at least to those who can not only read English but also possibly understand the transliterated phrases from the Korean. It may be the case, however, that some librarians would not have chosen to buy the book for their collections if they felt the book provided any extra challenges for the reader. As Nodelman and Reimer comment about those who are responsible for book selection in various capacities,

...most people who select books at publishing houses and in libraries and classrooms are not members of minorities and their proceeding in this way (looking for books that show the universal nature of humanity despite differences between race) usually leads them to under-represent or even eliminate books by and about members of minority groups in their publishing plans or their book-buying. From this point of view, such books seem too “special” and untypical to represent the goal of inherent human sameness. (172)

Pak opens his autobiographical work with a description of Korea that fits well with its being dubbed the “Hermit Kingdom” during pre-modern Korean times (Yoo 883). Pak writes, “It is said the people of India stay in their native land more than any other people in the world. But it is just as true of most Koreans, certainly of the people of North Chung-chong province, and I am one of those people” (3). His life, along with many other Koreans’, changes drastically to one where he lives in the roaring of guns and the cries of people in pain” (3) as the Communist regime begins taking over North Korea where Pak lives. His family must flee to the South and the rapid turn of events forces Pak’s parents to pack quickly and leave their home with five children and only the money in their pockets. The date is July 10, 1950 when Pak recalls that his family “set foot on a road of suffering. We knew only the aches and pains of our bodies under

the burning, dry sun; the weight of the heavy bundles on our heads and backs and the sweat standing out like jewels on our skins. Worst of all, we did not know where we were going" (25). Since Korean Boy is set entirely in Korea, the only white perspective for Koreans is the presence of the U.N. and U.S. army troops fighting in the war. One historical feature that Korean Boy represents is the presence of Christian missionaries. Koreans were first seen as a country that needed "evangelizing" as the first Caucasians to Korea were missionaries. Pak describes one family friend's adventure of making it to the front lines of war just to be able to reach U.N. neutral ground.

Proudly Mr. Cho held up the cross [on a rosary] for the M.P. to see. "This was presented to me by Father Smith when I was a schoolboy. You can see the sign on the back." The inscription on the back, in Korean, said, "To C.K. Cho-Father Smith 12/25, 1920." The M.P. took it and looked at it wisely, as though he could read Korean. Smiling, he handed it back. To the interpreter he said, "Tell them we'll have to send them over to the Korean M.P.'s anyway. Tell the old gentleman good luck." (143)

This piece of identification confirms his I.D. papers and eventually leads to Mr. Cho's freedom from the Communist regime. Because of Korea's historical connections with Christian missionaries, Mr. Cho could make this positive connection with the U.S. Army.

Part of Korea's history, noted earlier, is its being colonized under the Japanese military occupation of Korea during the Second World War. In Korean Boy, the Communists are the enemy from whom they are trying to escape, but he remembers a time when he himself believed that Communism was right for Korea. After having their national identity taken away from them during the Japanese occupation, many Koreans believed that Communism was the way to gain independence and protect their Korean identity. Pak shows the times to be confusing for

youngsters to actually understand what having their own country could look like and what was best for their future.

Contemporary Korean-Canadian children would most likely be able to empathize to some degree with Pak's experience in Korean Boy. Since Koreans in Canada are either from immigrant families or are recent immigrants, Korean-Canadian children's parents or grandparents most likely experienced the war at some level and so Korean-Canadian children may have heard of what life was like in Korea during the Korean War--if their parents shared it with them, that is.

Not all Korean families find it easy to talk about these darker times as Linda Sue Park, Korean-American children's writer and Newbery winner for A Single Shard, notes in an interview about the writing process behind her novel When My Name Was Keoko. The novel shows young readers what life was like in the 1940's during the war, and it shows the effect of the Japanese government's policy from 1910 onward of erasing Korean traditions and customs, including making Koreans take Japanese names. Korean Boy recounts another major event in Korea's history that takes place in the last century, the Korean War 1950-53 and its effect on families. Park's parents had never talked to her about their painful experience of living under Japanese rule, "but after she began her research, they opened up and they did start talking. And talking...and talking" ("Linda Sue Park"). When My Name Was Keoko and Korean Boy can therefore reveal a history that second-generation Korean Canadians may not know. To date, however, Canada has not produced such books by Korean-Canadian citizens. But even an historical novel or a memoir such as Korean Boy has its limits or rather, speaks only of a specific time in history. Readers who expect to find representations or reflections of Korean-Canadian children's or their family's immigration experience and/or experience of growing up in Canada will be disappointed. And since Korean Boy is most likely not used in any classrooms as part of

a multicultural literature collection, as it is not available in public libraries, no child in Canada has even this valuable window into Korean history and culture through the books that are available them (Information on library holdings is available on www.worldcat.org, the world catalogue of library collections). This gap reveals the lack of contemporary personal accounts of an oppressive and pivotal time in Korean history for young readers in Canada. One of the foundational methods of critical race theory is the providing of a country's history and the relation of individuals to their history in order to foreground a unique and essential voice, in this case the voice of Korean-Canadians.

3) Kap-Sung Ferris by Frances Duncan

Toronto: Burns and MacEachern, 1977, novel

Kap-Sung Ferris is Canada's first novel portraying a Korean-Canadian character. The title of the story and cover illustration imply a juxtaposition of cultures, hinting at a story involving some kind of bicultural struggle. First, the title of the book is the name of the protagonist, which is a blend of her Korean and Canadian names. The first hyphenated name is her Korean given name and the last name, Ferris, is her adopted parents'. But Kap-Sung Ferris is referred to as "Kim" throughout the story. Kim is her legal middle name as well as a common Korean last name. Just as the title suggests a juxtaposition of Kim's Korean and Canadian cultures, so too does the cover portray a clash of two worlds with Kim on ice skates, arms outstretched in front of a dramatically large, intricately coiled Asian dragon. While the background and colours are bold (shades of red and fuschia), the line drawing of Kim herself is not. The lines are so faint and feathery that they emphasize Kim's slim figure but they also obscure the fact that she is an ice skater by making barely visible the blades on her ice skates. A similar black and white line drawing appears facing the title page, with full dragon and diminished Kim, skates obscured. On the cover, her petite frame seems swallowed up by the

billowing dragon coiling behind her and the dragon's head also looms directly above Kim's head, moving the focus away from Kim. Kim's posture is stiff and her face is downcast. The cover suggests a story of bicultural struggle, but unfortunately the story inside Kap-Sung Ferris fails to bring out this struggle or the Korean culture in any authentic way. The Korean culture is just as foreign for Kim as it would be for most white people in the 1970s when Koreans were just beginning to immigrate to Canada.

Though Kap-Sung Ferris portrays the first Korean-Canadian character in any Canadian children's book published so far, Kim is not a child of Korean immigrant parents but a Korean adopted by parents of Canadian Caucasian descent when she was six months old. Therefore, Kim presents a unique background in that she has been raised in the white culture by white parents. Frances Duncan writes not through Kim's eyes but through those of her best friend Michelle, who is also white. Hence, the Korean-Canadian voice is absent, that is, the voice from a Korean-Canadian immigrant family struggling with two cultures. One reviewer, Jocelyn Laurence comments on the absence of a cultural identity clearly marked from the mainstream:

By making Kim adopted, Ms. Duncan avoids (perhaps wisely) the whole cultural schizophrenia that results from children not only looking different but also having a home life that is radically different from their peers. If Kim's friends had to eat dim sum when they came over for supper instead of hamburgers, the situation would have been further polarized. As it is, Kim has a nice soft white pillow to fall back on when things get too tough. (15)

"Cultural schizophrenia" is a telling phrase here. Or Laurence, bicultural identity is the problem, not its absence in this text. It is significant to note that Duncan's goal was not to explicitly explore issues of race or cultural history; Duncan reveals that Kap-Sung Ferris is "an exploration of the anxieties of three adolescent girls" (Jones and Stott 109). Duncan also noted that her

novel is concerned with plausible adolescents who seek to know themselves and their parents (Jones and Stott 109-110). She says that she has a special interest in the Canadian identity, but within the framework of individual identity (109). Thus, she avoids placing herself in the shoes of Korean people to write from their culture. Her portrayal of Koreans ends up being one that confirms their foreign status to white readers.

Kim's bicultural struggle is different from that of immigrant children. First, Kim has little access to the Korean culture, not surprising in 1977 since a Korean community had not been fully established in Vancouver. Second, Korean immigrant children's access to Korean culture would derive from their parents and their life at home. When, for example, Kim wants to try Korean food, there is no "Korea town" for Kim to visit. When Kim gets to choose which restaurant to go to for her birthday, the closest thing to Korean food is Chinese food. Unfortunately, the differences between Korean and Chinese cuisine are not explained anywhere in the book. So, the Korean culture gets easily lost in Chinese culture. Even reviewer Jocelyn Laurence uses "dim sum" interchangeably with Korean cuisine, not only in the text quoted above but in the painfully cute title of her review article of Kap-Sung Ferris: "Dim Sum Also Rises.". Such carelessness (never countered in the text itself) only perpetuates the notion that all Asians are also interchangeable with the Chinese.

One way Duncan could have brought more accurate Korean cultural details to her story is through Kim's coach, Mrs. Park, who is also Korean. Duncan includes her in Kim's world, possibly her one connection in the story of someone who is also Korean, but Mrs. Park plays no role in Kim's struggle to find her identity. Park is another common Korean last name, probably chosen for this reason.. However, as I read with anticipation I was disappointed that Mrs. Park was not a more prominent character and not used to help Kim make sense of her cultural identity. Although Kim would likely be close to Mrs. Park as her ice skating coach, Duncan does not

choose to have Kim pursue this likely avenue to confide in Mrs. Park with her questions about culture. Again, Duncan is steering clear of interpreting a culture she herself probably knows very little of, suggesting that a Korean-Canadian experience is out of Duncan's realm of knowledge and experience and that Kim's Korean-Canadian identity is indeed incidental to her intention to write about adolescent girls, whatever their backgrounds..

What Duncan does portray well is the racism that Kim experiences because of her Asian appearance. At the beginning of the story, a shopkeeper falsely accuses Kim of shoplifting. Kim's instincts tell her that she is accused is because of her physical appearance. “What’s that line I heard on TV – all orientals look the same? All us orientals.’ Her voice sounded bitter. ‘Some other girl – Chinese or Japanese – that’s who he mistook me for. We all look the same” (13). Later in the story when Kim’s adopted mother confronts the shopkeeper with his accusation, he admits that he accused Kim because he remembers the thief in his store had been Asian (21). It is a common mistake for Caucasians to not be able to tell the difference between Asians, which often goes both ways as many new Korean immigrants have a hard time telling the difference between different white people. However, this kind of stereotyping becomes troubling when a white person has a negative encounter with an Asian and attributes that negative quality to all Asians.

When Kim says “mom and dad and the boys and my friends are …well, white. I’m the only one who’s different” (16), her best friend Michelle says that Kim’s “feeling different” (16) is similar to her own feelings of being different as she struggles with being tall and gangly. When Kim says, “Your different is different from my different” (13), Michelle insists, “no it’s not. Being different is being different. It’s the same” (13). Michelle simply does not recognize that Kim is in a very different position from her as a member of a race that has been negatively viewed in Canada. Michelle is tall, gangly and red-haired; she feels awkward and has been made

fun of because of these traits (16).. However, she would most likely not be subject to a crime that another person who was tall and gangly did just based on those features. This makes matters worse for Kim, whose frustration is not validated and who has no one close to her who can relate to her.

Duncan portrays Kim in many different situations where she is the recipient of racist remarks from authority figures as well as peers. The remarks can be as subtle as an insinuation as, for example, when her teacher, Mr. Taggart assumes that Kim will want to do her project on Japan.

“You’d like to do Japan, wouldn’t you?” he repeated.

Kim’s face paled and closed up. “I’m not Japanese,” she whispered.

“I beg your pardon?”

“Nothing,” she said.

I stuck my hand up. “She said she’s not Japanese.” I said, but at that moment the buzzer rang and he never heard me. (24-25)

And in another moment among peers, she is anything but passive when someone questions her about her race. In one incident Michelle recalls a bully asking Kim, ““What kind of kid are you?” We knew he’d meant what nationality, but Kim quick as anything she said, ‘I’m the ordinary kind, same as you!”” (16). With her quick response, Kim wins the admiration of her friend, Michelle and of others present, but it is important to recognize that not all immigrant children have the confidence or even language abilities to stand up for themselves as Kim does in this situation. Many respond more the way Kim does to her teacher’s racial assumption that Kim would have interests that were only Asian-related.

Kim faces more racial slurs when she and Michelle are walking home. A bully yells, “Chinky, chinky Chinaman! Slant-eyes!” (64). Michelle then realizes that she really did not

know Kim's kind of being "different" as she puts herself in Kim's place on the receiving end of prejudicial remarks – "it was like a hot lump of anger in my stomach that I couldn't do anything about" (65). In this case, there is nothing that can be said by way of a retort that can lessen the hurt of the bully's remarks. As readers, we do not know exactly how Kim feels but we do know through Michelle's perspective what she thinks Kim might have felt. "And I felt different than when we were in Chinatown and we'd stood out. Then I'd felt obvious. Now I felt dirty. I was mad at everyone and embarrassed... 'Chink.' I could still hear it. What a dreadful word. Much worse than 'Torch' or 'Red'" (65). Michelle recognition that racist remarks are very different from other taunts is a significant realization. It can represent for whites an act of opening oneself up and placing oneself in another's shoes, particularly of a person who has or is experiencing racism. Rather than downplaying Kim's frustrations with being stereotyped as Chinese, Michelle realizes that racism is very real and strikes at the core of who a person is. She realizes to some extent how wrong it really is and how much worse it is than her own sense of feeling different in her own culture.

Reviewer Jocelyn Laurence sees Kap-Sung Ferris as "an extremely Canadian book" as it deals with a sense of "belonging" which she posits is a real Canadian sentiment. Kim comes to terms with and accepts what it means to be Canadian in terms of the white culture and customs through her adoptive status. However, she never learns what it means to be Korean or a part of Korean culture. The reader is left to wonder what comes of the confusion she feels about being Korean and her longing to know more about her ethnic background.

The book resolves Kim's struggles as an adopted child but not as much as an immigrant child. By the end of the book, she fully accepts her identity as a Canadian, which also means for her, leaving behind her bicultural struggle and embracing the dominant white Canadian culture. Laurence observes that "Kim has become satisfactorily re-integrated into her family and society,

singing “O Canada” more lustily than anyone else” and goes on to state, “Integration is inevitable. It not only must but also will occur as a natural process” (15). Aside from Kim’s Asian physical traits, she is already integrated into Canadian culture by the way she dresses, the food she eats and her values. Kim’s experience does not reflect the case with immigrant children who struggle with bi-cultural identity issues and have nowhere to “re-integrate” when life gets difficult. Immigrant children must deal with both cultures at equal levels. Integration, Laurence implies, involves the inevitable acceptance of the dominant white culture to aid in the process of accepting one’s self. Laurence’s statement can be interpreted to mean that differences are so difficult to deal with that integration is the only possible happy ending. Clearly, Laurence’s views do not reflect policies of multiculturalism. She is not interested in observing, much less celebrating differences.

Louise Saldanha, writing about multiculturalism in children’s literature two decades after Laurence’s review of Kap-Sung Ferris, observes that multiculturalism, at least the ideals of it, can be watered down if

Ethnic identity is taken for granted and we are chatted up by a multicultural rhetoric of consensus, of sharing traditions, and celebrating difference. We dine, we dress, we dance our way into the Great White North. Official multiculturalism settles Canada once and for all, and we all live happily ever after... (Bedtime 166)

Ethnicity is something Kim takes for granted since she never comes to a full understanding of Korean culture. Her dominant culture is the primary one she is living in while many immigrant children hold both the dominant culture in one hand and their family culture in the other. Immigrant children must daily navigate a society that they must come to know as home but which views them as foreigners. Recognizing that Duncan’s intention in writing Kap-

Sung Ferris was not to specifically handle bicultural struggles, I do believe that Kim's struggle with her bicultural identity is a major issue that Duncan does not adequately deal with.

4) My King Has Donkey Ears by Frances Harber and illustrated by Maryann Kovalski

Richmond Hill, ON: Scholastic Canada, 1986, picture book folktale

My King Has Donkey Ears is a Korean variant of the “world-wide folktale about King Midas and his donkey-like ears” (Grayson 226). Grayson quotes Alex Scobie’s article called “A Korean Midas Tale,” in which he argues that the Korean variant of the Midas tale dates as far back as to the ninth century, making Korea the East-Asian country that holds the oldest variant of this folktale.

Author, Frances Harber and illustrator, Maryann Kovalski are Canadians of Caucasian background. Frances Harber was educated at McGill and completed her B.A. in 1970. As of 1998, she was teaching in Victoria, B.C. Canadian Children's Books: A Critical Guide to Authors and Illustrators by Raymond C. Jones and Jon Stott notes that Maryann Kovalski was born in New York City in 1951 and graduated from the New York School of Visual Arts. She moved to Montreal where she worked in advertising, creating copy and designing logos, and she also worked on cartoon strips. She married and moved to Toronto where the family, which includes two daughters, now makes their home.

The Korean aspects of this book that are accurate are the name of the King and the style of dress of the characters, particularly for the women who wear the traditional Korean dress which is called a hanbok (10). Despite these aspects, however, the faces are very similar one to another, drawn in a simple, cartoon-like fashion. The faces show no variation in terms of shape and the features are not distinct, apart from some having beards and moustaches or varying hairlines. The overall impression is sameness in the faces, from the King's to the tailor's to the

commoners'. All the faces are drawn with the stereotypical Asian slanted, slit eyes. My King Has Donkey Ears is a quaint retelling of a Korean folktale but the stereotypical illustrations reinforce the idea that Asians are indistinguishable one from one another.

Another way to look at the illustrations for My King Has Donkey Ears is that the style of art, which is cartoon-like, may be a means of injecting humour into a tale which depends upon humour and sly wit, but it does not lend itself well to the depiction of different Asian faces as having distinct characteristics from one another. Since cartoon comic art tends to be more stylized and to some extent exaggerated, it might be argued that the illustrations need not be seen necessarily as being overtly racist in depicting race and culture. The checklist, for all its purposes to serve as a guide to detect racial biases, ignores style in the interests of looking for cultural diversity and authenticity reflected in the illustrations.

5) Korean Folk Tales by Chai-Shin Yu, Shiu L. Kong, Ruth W. Yu and illustrated by Hai-Ja Bang. Toronto: Kensington Educational, 1986, collection of folktales

Korean Folk Tales is a collection of 19 folktales, Canada's first set of folktales written and illustrated by Korean authors and illustrators funded by the Ministry of Citizenship and Culture of the Government of Ontario and sponsored by the Society for Korean and Related Studies. Korean Folk Tales is the only collection of Korean folktales published in Canada whereas in the United States, at least four collections of Korean folktales have been published (Louie 189-193).

All three authors are credited for retelling the 19 folktales in Korean Folk Tales. It appears to be a collaborative effort since it is not clear who retold which folktale. The first author, Dr. Chai-Shin Yu is an important scholar of Korean Studies in Canada. "Dr. Yu introduced courses on Korean civilization, religion and thought to the curriculum and during his career at the University of Toronto edited a wide variety of studies and translations, including

Korea and Asian Religious Traditions (1977), Korean Shamanism (1988) and Korea and Christianity (1996) among others (Schmid 48). The second author, Shiu L. Kong, has co-authored two other folktale collections of the Chinese culture. He was, at the time of writing of this book a Professor of Educational Psychology at the University of Toronto (information taken from the cover of the book). While Kong can be a Korean last name, Shiu is neither a Korean first or last name. I suspect he is Chinese though I have not been able to confirm this. The ethnic background of the third author, Ruth W. Yu, I have been unable to trace to date. At the time of publication of Korean Folk Tales, Yu was a graduate student in the English Department at the University of Toronto (information taken from the cover of the book). Yu is also a common Chinese or Korean last name, but her first name is a common English name; for this reason it cannot be determined whether she is Chinese or Korean. However, a superficial reading of the author and illustrator's names do not always ensure ethnicity. Names are just possible indicators of ethnicity when verifiable fact is not available, which is true in this case.

The illustrator Hai-Ja Bang is a Korean artist whose works can be found widely in Europe, particularly France. Information on library holdings is available on www.worldcat.org. The contact information on her website (www.banghaija.com) indicates that she has a Canadian residence in Montreal, Quebec. Hai-Ja Bang is known as Korea's artist of "light" and her works reflect a Buddhist sensibility, with respect to her paintings of Korea's rural landscapes and Korean folk with gentle facial expressions and subdued colours that appear throughout Korean Folk Tales. The illustrations in Korean Folk Tales ring true to ancient Korean times and reflect the folktales that the authors state in the Introduction strive to be "expressions of the [Korean] people's gentle nature, their dreams and humour, their ethics and spiritual beliefs, their artistic and romantic ideas. An appreciation of these stories will help the reader to understand the Korean consciousness" (Introduction 6).

Furthermore, in the Introduction the authors state: "It is our ardent hope that these stories which have nurtured the spirits of Koreans for centuries will, in their new form, continue to enchant young readers all over the world" (7). By presenting the tales in English, they add

we hope to share them with all children who read English, regardless of their ethnic origin. We also hope this publication will contribute to the growing body of multicultural literature in North America....We believe an exposure to the ethnical [sic] values and behavioral models presented in many of these stories may encourage them to seek a more enriching meaning to life. (6-7)

They believe that Korea's culture is best explained and understood through its abundance of folktales, and that readers can gain a sense of Korean consciousness through these tales passed down from generation to generation. As a Korean-Canadian I enjoyed reading these folktales as I sensed a distinct Korean essence from the stories and illustrations. I believe Korean-Canadian children could be interested in reading Korean Folk Tales because the collection reflects the history of their Korean culture, giving insight into their parents' heritage culture. Use of this book in a classroom guided by a teacher who can sensitively facilitate discussion to bring greater awareness of Korean culture, would help students of other ethnic backgrounds appreciate a culture foreign to them. Producing more Korean folktale collections would, of course, expose more children to the richness of Korean culture, its varieties of stories and art styles, so that it is more than a foreign, faraway country to them. However, they also need exposure to contemporary experiences such as the immigration and bicultural struggles that reflect Korean-Canadian experiences.

6) **The Mole's Daughter: An Adaptation of a Korean Folktale** Adapted and Illustrated by
Julia Gukova

Toronto: Annick, 1998, picture book folktale

Ko and McKenzie's annotated bibliography lists The Mole's Daughter: An Adaptation of a Korean Folktale as a Korean folktale, which in library collections is also catalogued with the subheading An Adaptation of a Korean Folktale. In a School Library Journal review of The Mole's Daughter, reviewer Susan Scheps comments: "An editor's note claims that this version, which features a mole family, was adapted from a Korean tale. No source is given. Neither is the author's name." Scheps is referring to the last page of The Mole's Daughter, which gives publishing information and copyright details. The text is copyrighted by Annick Press; no mention is made of Julia Gukova, though cataloguing details in the National Library and elsewhere list her as the author.

Careful study of the book itself shows that this version of the folktale is not a retelling of the Korean folktale per se as is the Korean-American version, The Moles and the Mireuk: A Korean Folktale by Holly Hyeshik Kwon. Kwon's version provides useful elements for comparison. The last page of the The Mole's Daughter also includes a note from the publisher that many versions of this folktale exist "ranging in country of origin from India through Southeast Asia and Japan and Siberia. Some feature rats or mice as the protagonists....The version adapted by Annick Press is from Korea and the only one we found that featured a family of moles." An adaptation is defined as "The rewriting of a work from its original form to fit it for another medium....adaptation thus differs significantly from the reworking of a source" (Harmon and Holman). While this text is not a Korean retelling, it is not, strictly speaking, an adaptation either, as the publisher claims—at least according to common definitions.

What is significant about this version of the The Mole's Daughter is that it contains no elements of the Korean culture. Unlike reviews of The Mole's Daughter, which do not remark the absence of any Korean culture markers (Scheps; McNaughton; Kirkus reviews) the review of Holly H. Kwon's The Moles and the Mireuk: A Korean Folktale by John Philbrook does note that some effort has been made to retain Korean elements. Philbrook writes of the illustrations by Woodleigh Hubbard: "Although some genuflection to authenticity of detail has been made, a European bridal veil and double-bass player at the wedding are distinctly un-Korean." Kwon herself is a Korean-American whose efforts to retain Korean aspects in the retelling of the folktale are evident in cultural details about family structure and, for example, in the use of the word "mireuk," which is the transliteration of the Korean word for a large stone structure. On the cover flap, Kwon says she had "a strong feeling, a kind of mission, to introduce the many wonderful Korean folktales to all children."

The illustrator, Julia Gukova, is not Canadian. She was born and educated in Moscow. At the time of creating The Mole's Daughter, she lived in Moscow with her son and had already published 27 children's books. Gukova is an award-winning illustrator whose work has been nominated for major honors. Her books have won four international awards, and one title was runner-up for the prestigious Bratislava's Golden Apple Award. The European edition of Alice in Wonderland that she illustrated was also nominated for a Graphics Prize in 1991, as chosen by the Centre International d'Etudes en Littérature de jeunesse (CIELJ), located in Paris. Gukova's books and art have been highly acclaimed by reviewers and exhibited in Russia, France, Belgium and Germany, as well as at the Bologna Children's Book Fair. All these details suggest that Annick Press was simply looking for a vehicle for Gukova's illustration, and the source was of little importance.

Comparison of the two mole picture books suggests that publishers can certainly choose to find an author of the cultural background to retell a cultural folktale and when a publisher does, elements of the culture can be retained and the outcome can be a much more enriching and authentic reading experience for children.

Why Annick Press would feature the subtitle “An Adaptation of a Korean Folktale” so strongly is unclear since doing so is misleading about content: certainly, it has misled cataloguers. Anyone looking for Korean-Canadian materials for children will find this picture book listed, but they will not find a Korean-Canadian children’s book. Despite its inclusion in Canadian ethnic writing for children collections, The Mole’s Daughter does not meet this study’s criteria for Korean-Canadian children’s books: it does not contain Korean characters or Korean culture and is not written or illustrated by an author or illustrator of Korean ethnic background.

7) The Tiger and the Dried Persimmon Retold and illustrated by Janie Jaehyun Park

Toronto: Groundwood, 2002, picture book folktale

The Tiger and the Dried Persimmon is Canada’s first children’s story told by and illustrated by a Korean Canadian. Park’s Tiger is a traditional Korean folk tale that she heard as a child from her grandmother growing up in Korea, which she retold from memory. Park’s background as a 1.5-generation Korean, someone who grew up in Korea and then immigrated to Canada as an adult, combined with her art background, enables her to write and illustrate Korean folktales with two perspectives. Tiger is a wonderful blend—an ancient Korean folktale vividly illustrated by a Korean-Canadian artist schooled in Korean and Canadian arts forms.

Park was born in Seoul, Korea and according to her biography on her website, (<http://www.janiepark.com/contact.php>) she has a BA in French literature from Yonsei University in Seoul and a diploma in interpretive illustration from Sheridan College in Oakville, Ontario completed in 2000. While there she won the Board of Governors’ Silver Medal and was

named a Sheridan Scholar. Her work subsequently won several awards, including the Elizabeth Mrazik-Cleaver Award from the International Board on Books for Young People (IBBY Canada), two from Applied Arts Magazine and two from The Korean Publishing Illustrators' Association. In her acceptance speech for the 2002 Elizabeth Mrazik-Cleaver Picture Book Award (IBBY website – IBBY awards www.ibby-canada.org/awards.html), she said she had immigrated to Canada six years prior to winning the award (i.e., in 1998).

In this acceptance speech for the award for The Tiger and the Dried Persimmon, Park said that while she did not “intend to use specific forms and colours from Korean traditional art in Tiger,” they did inspire her works naturally as it was these forms and colours that she absorbed growing up. She describes Korean traditional drawings based on the old Korean philosophy that respects the balance between yin and yang in the universe. Traditional Korean art has elements of beauty of “elaborate subtlety of curved lines, expressive emotion of meditative shapes and brilliant colours” (1-2). She describes how she used gesso “to build up a unique texture on the paper” and painted with acrylics. Booklist reviewer GraceAnn A. DeCandido describes Park’s Tiger as a “sparkling incarnation of a Korean folktale.” She comments on the illustrations as follows:

Park's energetic illustrations employ acrylics over textured gesso, and the oranges, blacks, and deep greens vibrate with intensity. The tiger is a wonderful comic creature: puffed with self-importance or slithering into a coiled calligraphic mass of fear, its every expression and gesture deliciously exaggerated. (765)

Jeffrey Canton commented that “Her illustrations are especially striking as they not only beautifully create a sense of the magic of the folktale but have been executed in a style that is obviously influenced by the traditional folk art of Korea” (47).

Park’s use of the traditional Korean symbol of a tiger as a main character is fitting for her

first Korean-Canadian folktale. One Korean culture website says that

the tiger was among the most popular motifs in Korean folk paintings.

Originating probably from the mythical "white tiger" as the guardian spirits of the east, the tiger was often personified in Korean folklore. A notable characteristic of the tiger as featured in Korean folk tradition is that it is seldom portrayed as a ferocious beast but as a friendly animal, sometimes even funny and stupid. ("Folk Paintings")

While I had not personally heard of this folktale growing up, I have come across it in other Korean-Canadian and Korean-American folktale books. I can relate to the comical misunderstanding as an example of the quirky sense of humour that Koreans can have, but I am unsure about whether a young Korean-Canadian child would. I found the illustrations to be bold and expressive, complementing the story very well.

When I learned that the author had lived in Canada for only six years before she won this award, I found it profoundly encouraging to see how quickly a Korean author-illustrator had entered the Canadian publishing sphere to write and illustrate a book for Canadian children. Tiger's position in 2002 as a finalist for the Governor General's Literary Award and as Winner of the Elizabeth Mrazik-Cleaver Award for Illustration was a boost for Korean-Canadian awareness. For a Korean-Canadian child, or even adult for that matter, to see the work of a Korean-Canadian critically acclaimed and vying for the highest honours in Canada in her field undoubtedly strengthens the desire and confidence of the author and publisher to continue the creation of culturally sensitive and relevant books written by Korean Canadians. Providing children, regardless of their background, with the history of Korean culture through Korean folktale retellings that display fresh and authentic art styles by Korean Canadians will only add greater value to the body of multicultural books for children. But books reflecting more diverse

experiences of Korean Canadians, told and illustrated by Korean Canadians, still need to be produced.

8) The Martial Arts Book by Laura Scandiffio and illustrated by Nicolas Debon

Toronto: Annick, 2003, information book

The Martial Arts Book dedicates one page to Korea's martial art known as Tae Kwon Do (30). It introduces readers to the history, spirituality, styles, and weapons of the art as well as the movement of Tae Kwon Do into the modern age and into contemporary society.

Author Laura Scandiffio is a German-born Canadian who grew up in Ottawa and now lives in Toronto ("Scandiffio"). Illustrator Nicolas Debon was born and educated in France. He came to work for the French consulate in Toronto, stayed for ten years before returning to France, where he now lives ("Debon"). He was a Governor General's Literary Award finalist, 2003, for Four Pictures by Emily Carr. His graphic novel, The Strongest Man in the World, won the 2007 Boston Globe-Horn Book Award for children's nonfiction. Reviewers have said Debon's illustrations for this book are "...beautiful and add to the educational value of the book" (Resource Links) and his "...vibrant, mixed-media illustrations provide a glimpse into an ancient world" (CM Magazine both qtd. on Annick's website). I certainly agree that the illustrations are of high quality with excellent detail.

Debon also illustrates Asian faces with varying degrees of expression. On page 25, there are five Chinese people who are practicing Tai Chi Chuan and each face is different from the others, showing character and individuality. He also shows versatility in hair colour as he colours some Asians to have a brown shade of hair colour. While most Asians have black hair, some are born with brown hair colour too. Since the book takes the reader through the history of martial arts to contemporary times, Debon's drawings reflect this. During the parts where the book discusses the history and different forms of martial arts throughout Asia, Debon's

depictions show Asian people suitably dressed in traditional clothing. At the end of the book when the topic shifts to contemporary times, he illustrates a multi-ethnic class of children with multi-ethnic parents watching in the background.

Laura Scandiffio appears to have researched her material well. In the Acknowledgments she says that she spoke to many martial arts instructors and attended their classes to view their classes. She also consulted a professor in the field to review the manuscript. The Martial Arts Book is objective and well written, but is still written from a white author's perspective; this might make it less interesting to Asians who practice martial arts, who would perhaps appreciate an authentic Asian voice in the text.

The Martial Arts Book was a finalist for several of the Canadian province-specific “tree awards,” the Silver Birch Award (Ontario), the Red Cedar Book Award (British Columbia) and the Hackamatack Award (four Atlantic provinces). These awards require children between grades 3-7 to read at least five of the books from official selection lists. In the spring, students cast their votes and the book that wins the most votes wins. This book also made the list for the Canadian section of “The Year’s Best” List, sponsored by Resource Links. Outside of Canada, it made the list for Bank Street College of Education’s “Best Children’s Books of the Year”, an American award administered in New York.

Certainly, seeing Asians depicted in books for children that are recognized in Canada and in the United States--especially through awards that require students to read and select their favourite book, might boost a Korean Canadian’s self-esteem and make him or her proud that many other children have read it and enjoyed it. However, the interest appeal of this book is, by its nature, limited as it touches on only one topic related to the Korean-Canadian experience.

9) I Remember Korea: Veterans Tell Their Stories of the Korean War (1950-53)

by Linda Granfield. Markham: Fitzhenry and Whiteside, 2004, information book

I Remember Korea is an information book that contains 32 first-person accounts of men and women who were part of the U.S. and Canadian forces in Korea during the war (1950-53). Black-and-white snapshots of the veterans and the countryside complement their stories. The only non-photographic illustration in the book is a drawing of a map of Korea.

Linda Granfield is a Canadian non-fiction writer well known for her books on World War and World War II. Granfield thanks Scott L. Defebaugh, a Korean War veteran who “invited [her] to provide another group of veterans with a book to share with their grandchildren” (Acknowledgements vii). A reviewer for CM Magazine, Alexander Gregor says, “As a backdrop to these personal vignettes, the author provides an excellent historical sketch, as well as a useful glossary, suggestions for further reading, relevant websites, and a comprehensive index” (N. pag.). Each recollection is accompanied by at least one personal photograph of the war veterans.

The recollections of the veterans reflect the viewpoint of predominantly white North American war veterans. All are male except for one by a woman who had worked as a nurse in a MASH unit and one by a Korean who had been a child in the war. Reviewer Alexander Gregor has commented that “although the reminiscences are primarily American, it is fair to assume that the experience they describe would be little different from that of Canadians.” What stands out is the one account contributed by a Korean--not a veteran, but a woman who became the wife of an American soldier. Chong Suk was a child growing up in Korea during the war. Since the objective of this book was to gather memories from war veterans, there are no other accounts from Koreans’ perspective. Mary Mueller, a reviewer for School Library Journal, notes the imbalance of views represented: “only one story was contributed by a Korean woman, but

several of those written by American and Canadian veterans include their observations of the conflict's effects on the Korean population" (162).

As mentioned in the earlier discussion of Korean-American immigration history, interracial marriages between Korean women and U.S. soldiers were common. Chong Suk Dickman remembers being a seven-year-old child in a rural village where all the men had gone to fight in the war. There was little food so one of the memories she has of the war was her village receiving food aid from U.S. troops. Hunger was a huge factor that led to children having to scavenge for food from the garbage. In addition, Chong Suk recalls her first impressions of the American soldiers:

“These men seemed enormous. My head lifted as if I were scanning a mountain, and my mouth opened with awe at how dirty the Yankees were. All I could tell my mother was that ‘Yankees are very dirty’....Looking back, I do not know if the soldiers were African Americans or if they were wearing camouflage on their faces. If you can imagine seeing a person for the first time and not understanding that they could be of different size and colour—that is what I experienced.” (75)

Seeing that Granfield’s intention was to collect stories of war veterans, her inclusion of this woman’s account was perhaps intended to provide a different point of view, that of a child. The passage above is interesting in two ways. First, it shows the adult remembering the child’s perception. Young readers, whether Korean-Canadian or not, would empathize with the young girl’s startled response to the arrival of these strangers. Second, it shows an awareness of race from the child’s perspective—and the adult’s implied reflection on the homogenous nature of Korean society. A critical reader might observe that these race-based remarks can even be seen as marked with racism. Their value, however, is to give child readers a taste of the child’s experience of the war, first-hand.

Certain words such as “small,” “quiet,” “diligent,” and “smart,” are used to describe Koreans throughout the recollections. One of the war veterans, Robert D. Charlesworth, writes in his memoir of Lee Jung Nai, a houseboy they befriended and nicknamed “Skosh.” He says the boy was “smart enough to get his pay before our card games, and betting, began” (92). Once, when he had run away and could not be found, the soldiers found out later that he had gone to the bank to check on his funds for he feared the North Koreans were coming again. Charlesworth writes: “We then understood that his work for us, and our payment to him, was in fact his security for his future and perhaps that of his family....Our ‘little’ Korean teenager was really a very mature man” (93). Comments and descriptions such as these can be read in two ways. An adult reader would recognize the signal given by putting “little” in quotations, to indicate that Skosh might have been little in stature, but his behaviour showed him to be admirably “big” or grown up beyond his years. A child reader might simply see “little” as a dismissal of Skosh as stereotypically small because of his race. Since the perspectives of Koreans are limited these accounts tend to provide just one view. If these perspectives are not countered by another view, Koreans are in danger of being stereotyped as all smart and grown up beyond their years even though they are small in physique.

Second-generation Koreans may be interested to see a part of their parents’ history during a time of war in I Remember Korea, especially in the photos of the Korean children. Images of children appear frequently throughout the text. The Korean children in the photos were probably roughly the same age as first-generation Korean Canadians and so parents of the second-generation could very well relate to the children in the pictures. My own father, for instance, separated from his family during the war and worked as a houseboy and translator for the soldiers, just as some of the boys did in I Remember Korea. Many Korean children in the war were fatherless or parentless. Fred Cox in “The ‘Kids’ of the Korean War” (87-90) recounts that

many had no food to eat except what they could find in the garbage, a point that is brought home to young readers by the images of children rummaging through garbage as soldiers look on (89). The soldiers' first reaction was one of revulsion, but they soon realized this was the children's only means for survival. But then, they began to try to save their food rations to share with the children because they realized there was no other way these children could survive.

Children were often photographed in groups because they were left alone at home to fend for themselves during the day. Usually their father was either trying to escape the Communist regime or was recruited to be part of the war and their mothers were working hard labour jobs in the fields to make money for the little food there was to buy (75). The children look impoverished and unkempt. Also, a number of photos of houseboys show them dressed in some soldiers' spare clothing (92- 93); another shows a group of children with one little boy squatting, wearing only a torn t-shirt and no pants or underwear (75); and another photo shows a group of girls wearing traditional Korean dresses (88). While this shows the reality of wartime for the civilians, children may think this is the only way that white people would view them: the helpless, parentless victims of the war. Such a response might possibly undermine a Korean-Canadian reader's sense of identity.

Unfortunately, I Remember Korea is the only Canadian book about the Korean War available since Korean Boy is not available in major public libraries. A Canadian equivalent to a book such as The Year of Impossible Goodbyes (1991) by Korean-American Sook Nyul Choi which gives a unique and authentic voice to this experience has yet to be produced. And on a related note: The Year of Impossible Goodbyes was followed by Echoes of the White Giraffe (1993) and A Gathering of Pearls (1994). All three novels are written from Sookan's perspective, recording her growing up in the midst of the Japanese occupation and the Korean

War, her family's escape to South Korea, and then her experiences as a foreign college student in New York. A Korean-Canadian perspective on similar experiences would also be welcome.

10) The Love of Two Stars: A Korean Legend by Janie Jaehyun Park

Toronto: Groundwood/House of Anansi, 2005, picture book folktale

Park retells another Korean legend that her grandmother told her as a young girl one day when they were watching the rain fall in the backyard garden. Park is obviously writing and illustrating from a place that she knows very well, one that has been a part of her since she was a small child growing up in Korea. Park's contemporized interpretation of Korea's folklore brings together traditional Korean and contemporary Canadian art to give ancient legends an accessibility that all readers can enjoy. One reviewer, Hazel Rochman says,

Park's unframed double-page illustrations, painted on gessoed paper to add attractive texture, show the romantic costume drama of the Korean lovers together and apart. At the same time, the rich, dark-blue mystery of the night sky, with stars and swirling curves, will touch kids everywhere. (51-52)

Park's retelling rings true to me again as her illustrations, in the same vein as those for The Tiger and the Dried Persimmon, are acrylics on gessoed paper, which embolden Park's illustrations. In particular, her depiction of scenes of the Korean countryside reminds me of my travels through Korea's countryside and villages and of what I saw in the museums of ancient Korea. Park's witty inclusion of the Tiger from Tiger has become a kind of signature stamp in her works.

Though an ancient Korean folktale, The Love of Two Stars as retold by Park is captivating for young readers today, giving them a glimpse at ancient Korea and its oral traditions. Linda M. Kenton, in her School Library Journal review, describes The Love of Two Stars as "an accessible retelling of a Korean legend" (118). Helen Norrie, a reviewer for CM

Magazine, notes that Park's "wording is fluent and, while occasionally formal, should be easily understood by young audiences" (n.pag). Not only will Korean-Canadian children find a certain sensibility through the illustrations that is distinctly Korean and part of their heritage, children of all backgrounds will find a richly illustrated popular Korean folktale that provides them with a window into another culture. While The Love of Two Stars, like the other folktales discussed earlier, does provide a valuable window into Koreans' history, publishers need to move beyond having Korean Canadians write and illustrate only folktales. Other stories by Korean Canadians need to be told for children that reflect more diverse contemporary experiences of Koreans living in Canada. Doing both is possible, since this has been achieved for the community of Chinese-Canadian readers, as the efforts of a single publisher demonstrate through the work of Paul Yee. Tradewind Books of Vancouver has published Bamboo (2005), a traditional tale; The Bone Collector's Son (2003), an important historical fiction focusing on the race riots in Vancouver in 1907; and Shu-Li and Tamara (2007), a chapter book about Shu-Li and her family, new immigrants to Canada running a Chinese deli.

Summary

Using my checklist (Appendix A) to serve as a guide in determining racism in Korean-Canadian children's books, I discuss each book's standing in each of the categories. My results can be based only on qualitative observations since there are too few books to conduct a quantitative analysis for this study. I would also like to note a limitation in the use of a checklist for my study. In some cases such as in my discussion of My King Has Donkey Ears, using a checklist that looks for aspects of racism does not take into account that certain illustration styles may not allow for very much variation in character's faces. Therefore, signs of racism may not be intentional or may even be due to carelessness of the author or illustrator; instead, the illustrator may be constrained to work within a certain style to retell a story for a young

audience. But what the checklist does reveal is that the forms of racism found in the books published from the 1970s onward are much more subtle forms of racism than in the earlier works such as Young Canada Picture Book.

Author and Illustrator's Backgrounds

Out of the ten Korean-Canadian children's books discussed, fewer than half (4) were written by an author of Korean descent. Two of these books had some form of co-authorship (Korean Boy and Korean Folk Tales), which may not qualify the books as having full Korean authorship, particularly for Korean Boy. Furthermore, the other two books written by an author of Korean descent are both by one author, Janie Jaehyun Park. In reality, only one writer of Korean descent, who is also Korean-Canadian, has published children's books in Canada.

Illustrations

In my discussion, I demonstrated that only half of the Korean-Canadian children's books did not display stereotypical images. When considering results, I noted that illustrations for two books did not apply. The Mole's Daughter does not meet the criteria for this study of Korean-Canadian children's books: it does not contain Korean characters or Korean culture and is not written or illustrated by an author or illustrator of Korean ethnic background. I Remember Korea contained only archival-style photographs, and no original illustrations. Of the remaining eight books only four did not represent characters in an exotic or stereotyped fashion. But in the four books that represented no stereotypes, Korean Folk Tales, The Tiger and the Dried Persimmon, The Martial Arts Book, and The Love of Two Stars there are no representations of contemporary Korean Canadians in different contexts and settings. The three based on folktales depict Koreans from traditional Korean times who dress completely differently from Korean Canadians today. My King Has Donkey Ears, without considering art style, could be seen as stereotyping because

it lacks variation in facial features and expressions. Also, The Martial Arts Book is focused on a particular topic, and not all Korean Canadians practice Tae Kwon Do.

Author's Perspective

This category checks for the author's perspective, based on their ethnic origin. Only three of the ten Korean-Canadian books contained a Korean-Canadian perspective and that perspective was defined by traditional Korean sources through folktale text and illustration. The other books are written from a British/Canadian/White perspective. This disproportionate representation of views indicates that a Eurocentric view has dominated Korean-Canadian children's books, as can be said for the greater part of the multicultural children's books published in Canada thus far.

Loaded Words

This category applied to only half of the books, those which are not folktales. Of the remaining five, Korean Boy and The Martial Arts Book did not contain loaded words or forms of essentializing. Young Canada portrayed assumptions that Koreans were the same as Chinese. Kap-Sung Ferris also showed this, but others confusing Kim with Chinese or Japanese was part of the strategy of the author to show the main character struggling with racist attitudes in a work of fiction. This novel also provided examples of racial slurs and stereotyping that main character, Kim experiences, experiences that are not uncommon for Asians. I Remember Korea does contain “small,” “quiet,” “diligent,” and “smart,” for example, as characterizing words for the Korean boys who work with the soldiers. Within the context, however, these are generally descriptive or positive. Nevertheless, the presence of these words might have a negative effect on a Korean-Canadian child reader unable to see the intent of the soldiers interviewed.

Empathy

Given that half of the books are folktales and that two focused on a historical event in Korea (i.e., Korean Boy and I Remember Korea), Korean-Canadian children would most likely be able to empathize with the Korean cultural aspects represented in historical times. However, no contemporary Korean-Canadian child could empathize with a book that dates back a hundred years such as Young Canada, now interesting chiefly for its archival interest. It provides a window into a time in history when negative sentiments towards Asians were strong.

Possibilities for empathetic responses are very strong in Kap-Sung Ferris. The racial slurs and stereotyping that Kim encounters in the novel are experiences that Korean-Canadian children could relate to and are an important factor in eliciting reader response from all readers. The Martial Arts Book is so focused in nature that it would not have a broad-reaching effect on most Korean-Canadian children. In general, none of these books strongly reflects a Korean-Canadian child's experience or range of experiences, though Kap-Sun Ferris does represent some aspects of contemporary-Canadian race experiences. Duncan, however, does not make this the focus of her novel.

Storyline

This category checks to see how the standard of success is measured in society. For instance, does a character have to become “white” to succeed and gain the approval of peers? This category also determines whether problems are solved by benevolent white people or by the Korean characters themselves. Korean Boy probably stands as the only story, out of the ten, that illustrates Koreans solving their own problems. Of course, there is the external help that the U.S. army provides in fighting the Communist regime within the memoir to show the help of “benevolent white people,” North Americans who are mainly white soldiers in these accounts. Jock Carroll’s role in helping Pak study in Canada is not directly represented in the book, though

this would fall into this category. The dominant voice is Pak's, of course, since this is a memoir, as he recounts the hardships forced upon his family. Pak's family's success depended on their ability to survive. The other books that are not folktales represent Koreans as either having to become more "white" to find success for living in society as shown in Kap-Sung Ferris. In Young Canada, a positive perception of Koreans is encouraged when they are portrayed as being more similar to white people. Also, in I Remember Korea Koreans are seen as in constant need of help or being victimized, though the context is war time. Only half of the remaining books are written from a Korean-Canadian perspective but again, the perspective is limited by showing mostly historical times or traditional genres with values conveyed through of folklore.

Lifestyle

This category checks whether minorities are living in a way that contrasts with white, middle-class suburbia, a constraint common in other checklists designed to look at late twentieth-century values. Only one of the books is set in Canada: Kap-Sung Ferris shows Kim being fully acculturated to "white middle class suburbia" in terms of lifestyle since she was adopted by a Caucasian family. The clothing shown on the cover of Korean Boy looks more Western than traditionally Korean, even though the story is set in Korea and mainly in the rural areas where Jong Yong's story takes place. Of course, readers without access to the cover would not see this. The remaining seven books show Koreans wearing traditional Korean style dress or martial arts uniform.

Relationships Between People

This category checks to see who holds power, takes leadership and makes important decisions in the story. Only three of the ten books have a distinct Korean voice, and these are retellings of folktales, not contemporary stories. So, the remaining books show that it is the white perspective that is in power. In Korean Boy, the United States is fighting on the behalf of

the Koreans but since the story is being told from the perspective of a Korean writer, both sides could be seen as having leadership and power. In Kap-Sung Ferris, a realistic presentation of Korean-Canadian experience, Kim is inconsistent in her responses to racial slurs and assumptions, at times being confident and able to hold her own while at other points feeling helpless and voiceless. Her relationship with her best friend, Michelle, is one of equal power. By the end of the narrative, Kim is largely shaped by the white world as she embraces it rather than any aspect of her Korean identity. She has gained very little knowledge of her Korean background at the resolution of the narrative—not surprising, perhaps since the trajectory of the narrative is determined by issues of adjustment to adoption into a family rather than the adjustment of a Korean child to adoption into a white family..

Identity of Heroes

This category checks to see whose interest is better served in the resolution of conflict. For my study this is difficult to determine because half of the ten books are folktales with no contact with western/white society represented, and therefore no possible conflict. Of the remaining five, Korean Boy can be seen as one book that shows Koreans benefiting from the white person's aid (U.S. and Canadian troops fighting against the Communist regime). However, the conflict is not between Koreans and Americans but between the North Koreans and the South Korean people themselves. In I Remember Korea, U.S. and Canadian soldiers' stories reveal some of the tremendous efforts they and their families made to aid the Koreans during the Korean War. The Martial Arts Book provides no context to show heroes or conflict. Rather, it shows that people of all ethnic backgrounds in today's society are taking part in martial arts, especially white people who are depicted frequently performing martial arts in the book. This could be interpreted as an example of how white people benefit from Asian culture.

Effect on Child's Self-Image

The book that would probably have the most negative impact on a contemporary Korean-Canadian child's self-image is Young Canada, for its inaccurate and exotic depiction of Korean boys, though children would not likely have exposure to what is now a century-old rare book. The three that would have the most positive impact are Janie Jaehyun Park's illustrated folktales, The Tiger and the Dried Persimmon and The Love of Two Stars, and Jong Yong Pak's Korean Boy. Park's award-winning folktales do not reflect anything for the child's view of him or herself in present-day reality. The gripping story of survival in Korean Boy, told by a Korean narrator, would have a positive effect on a child's self image, but the account is historical. It also does not speak directly to, or resonate with, a contemporary Korean-Canadian child for life experiences and the issues he or she may face living in Canada.

Critical Race Theory Applied to Korean-Canadian Children's Books

As outlined in the theoretical framework of this paper, there are three reasons for applying critical race theory (CRT) to literary studies, as given by Wanda Brooks (9). These are useful for discussing issues of race and racism in Korean-Canadian children's books.

First, Brooks argues that CRT provides a lens to "systematically understand some of racism's enduring influence from the perspective of those exploited" (9). CRT's voice-of-color thesis holds that minority writers have a unique voice of colour that needs to be heard. As my discussion and summary show, there is a pronounced under-representation of Korean-Canadian writers and illustrators who are producing children's books authentic to the Korean-Canadian experience. Counter-stories, those personal experiences that provide a valid way of depicting one's life circumstances are also lacking. Delgado defines counter-storytelling in CRT as, "Writing that aims to cast doubt on the validity of accepted premises or myths, especially ones held by the majority" (Critical 144). Stories by white authors dominate Korean-Canadian

children's books and so, counter-stories told by Korean-Canadians to give their perspective of life in Canada, need to be written and heard.

Second, CRT focuses on issues of racism in historical fiction and situates racism at the center of literary analysis. Race and racism are closely linked to the history of those oppressed, with the implications that it is through social construction they have been oppressed. While no historical fictions are present in my sample (none have been produced in Canada), issues of racism are present in the books studied. In three of the Korean-Canadian children's books, Koreans are often mistakenly identified as Chinese, based on physical appearance. In general, it is not uncommon for Koreans to experience this kind of stereotyping. However, Koreans have a distinct history, culture, and language, thus, a different identity from the Chinese. Distinctions need to be made between the two histories. As discussed previously, the Chinese have had a longer history in Canada and this has allowed time for generations to acculturate. It has also provided more time and opportunity to face racial oppressions by the dominant white culture in Canada. Examples of the kinds of racism that the Chinese faced are portrayed, for example, in children's books written by Chinese-Canadian authors Sing Lim in West Coast Chinese Boy, and Paul Yee in Ghost Train and Tales From Gold Mountain. Since Koreans started immigrating only when Canada adopted its open immigration policy in the mid-1960s, they did not face the same degree of racial oppressions that the Chinese had faced, but were nevertheless subject to the same kinds of stereotyping and racial epithets. It follows, therefore, that more children's books that portray the immigration experience and settlement in Canada are needed to distinguish the experience and history of Koreans from that of the Chinese in Canada.

Third, critical race theory offers a contemporary outlook rather than a historical theoretical frame, which is crucial in the discussion of racism. CRT can challenge the tenuous claims of multiculturalism through its application in education and literary analysis. But the lens

can widen to bring our attention towards the more practical matters at hand, the institutions that produce books, the publishing houses. How else can voices of colour be heard without the connections to people in publishing or even people of colour working in the industry itself? If there is an established Korean-Canadian community in cities such as Toronto and Vancouver, why are so few books being written and published by its members?

A number of key articles published in Quill & Quire: Canada's Magazine of Book News and Reviews reveal that race and racism in publishing has been an emerging issue in the past decade. This is a hopeful sign in light of the fact that issues of race in Canada are characterized by a “pervasive denial of the very existence of racism in Canadian society” (Aylward 40). In her article titled “Racism in Canadian Publishing Does Exist: Acknowledging It and Understanding It Are the First Steps Toward Fighting It,” May Lui begins with a focus on racism and what it looks like in publishing:

Racism is an ugly word. It covers a wide variety of behaviours, actions, attitudes, and professional habits that exclude, marginalize and oppress people of colour.

Racism happens when token gestures are made, such as publishing, in a painfully self-conscious way, a specific number of authors of colour every year. Racism happens when hiring in an organization takes places only by word of mouth.

Racism happens when there is a denial that there is racism in the workplace. (1) Lui’s article is a response to Anita Laheys’ previously published article, “Minorities in Publishing. Where is Everyone?” in which Lahey interviews many in the publishing industry regarding the issues of diversity in the workplace. She reports “There are no formal statistics on the ethnic backgrounds of those who work in publishing in Canada, but there is a widespread acknowledgement that, when it comes to skin colour, diversity among editors, publishers, sales reps, marketers and publicists is plainly lacking” (1). Susan Renouf, president of Key Porter

Books, agrees: “We have to get more cultural viewpoints into the industry. It can’t continue to be the way it is, with its traditional, almost Victorian basis” (2). Lahey quotes Greg Young-Ing who from 1990-2003 was the managing editor for Theytus Books, based at the En’Owkin Centre in Penticton, the first Aboriginal-controlled publishing house in Canada, “the industry is based on European paradigms that don’t understand the contexts from which authors of different cultures write” (7).

On one level, at least in the adult publishing world, “publishing opens ranks to writers of colour” (Lahey 7). Writers of colours that Lahey notes are Austin Clark and Michael Ondaatje who have “championed the rise to prominence of numerous other writers of colour, Shyam Selvadurai, Anita Rau Badami, and Lawrence Hill to Kerri Sakamoto and Wayson Choy” (7). And for some, seeing their culture in print was an impetus to getting involved in publishing. Marguerite Martindale, a Canadian immigrant of African descent, has worked as an assistant editor at University of Toronto Press, as projects manager at Harcourt Brace & Company Canada, and as senior production manager at Penguin Books Canada (3). She acknowledges that she was drawn to publishing after reading Toni Morrison’s children’s book, Tar Baby: “For the first time I saw in print my own experience as a black person, couched in language I understood. That had a phenomenal effect on me” (8).

Lui believes that “it is essential that all publishing houses and booksellers, particularly those based in Toronto and Vancouver, strive to actively promote the hiring of people of colour” (2). She continues: “Why don’t more people of colour apply to job postings in the book industry? This question places the onus on the wrong group of people” (2). Lui suggests that more inclusive language in the hiring process can be a start, and she points to the Toronto Women’s Bookstore, a successful bookstore that promotes books by people of colour. It has implemented such a policy: “The Toronto Women’s Bookstore strongly encourages application

from People of colour and aboriginal people” (2). Lui argues earlier that words like “ethnic,” “visible minorities,” and “diversity” which she does not like to use, have a marginalizing effect. She realizes that some may view her example of inclusive language as being “reverse discrimination,” but she believes that “until companies use inclusive language, there can be no institutional change.” Once publishers consciously and actively hire people of colour, they can be more involved in recruiting writers from minority communities. People of colour who work in publishing can make connections and relationships between writers from minority communities and editors. These relationships could evolve into mentoring relationships that can provide a place for minority writers to be introduced to the publishing process and be encouraged in developing their literary or artistic endeavours to create quality books for children that carry a distinct style and voice.

Issues of race and racism are real and alive in Canada and critical race theory seeks racial reform in society at all levels. Reform is also necessary in discourse. Therefore, literary analysis must also include the ongoing dialogue and action in the workplaces where “society organizes itself along racial lines and hierarchies” (Delgado 3). In addition, early childhood researchers, Jean Mendoza and Debbie Reese, in “Examining Multicultural Picture Books for the Early Childhood Classroom: Possibilities and Pitfalls” urge teacher educators to recognize the need for more dialogue regarding race and racism in education:

Given the potential of good multicultural children’s literature for fostering awareness of and empathy toward other perspectives, we invite early childhood professionals to begin bringing critical race theory and related ideas into the discourse about that literature and its role in the lives of young children. (N.pag.)

Mendoza and Reese believe that teachers and teacher educators do not need to wait for support from institutions to begin making a difference in how they read and encourage children to begin

reading books by interrogating the literature with questions similar to those outlined in the checklist designed for this study. They make an important point that it should not be assumed “that only European Americans need to develop this awareness. Cross-cultural understanding is essential; individuals in any segment of society can be ill-informed, or well-informed about any other group” (N.pag). While I have sought to demonstrate racial biases towards Asians from the dominant White perspective, I too, believe that racism can manifest from any ethnic group. Overall, I seek balance in the perspectives presented in Korean-Canadian books for children and at present very few Korean-Canadian voices are represented.

Chapter Five - Conclusion

This study has shown that stereotyping and racial biases do exist in Korean-Canadian children's books. Issues of race and racism have important implications for the state of Korean-Canadian children's books, not only with respect to assessing those books already published for children in Canada, but also with respect to book publishing in the future. I would like to believe that this study will raise concerns about multicultural children's books and the criteria for their production and that it will, in particular, lead to the publishing of books that meet the needs of Korean-Canadian children as readers. They need to see themselves reflected in their own books, and educators and librarians need to be sensitized to the issues of what these books contain and who is writing these books.

I have learned through this study that constructing a checklist for the purposes of detecting racial biases in multicultural children's books such as the body of Korean-Canadian texts that greatly range in publication date, genres and art styles can be only the beginning for analyses. Discussing the ten Korean-Canadian children's books chosen for this study only within the constraints of a checklist can yield overly simplistic observations as well as false conclusions. Other factors need to be taken into account, such as the historical epoch of the book, as, for example, Young Canada Picture Book or the art style exhibited in a picture book, as for example, My King Has Donkey Ears. In general, I found that using a checklist did not allow for greater discussion of these books, for the categories did not apply to some. To make more complete observations of these books, I needed to move beyond the categories of the checklist to be able to determine fully whether a book was presenting a racist perspective or not. A checklist

may prove more useful if applied to a certain genre of book published within a particular time frame, as in Sarah Park's study of Korean-American picture books for children. For my purposes, the checklist provided a useful framework but did not function as effectively as I would have liked as the main tool for analysis.

This study has also demonstrated how few Korean-Canadian children's books have been produced, especially considering issues of immigration history when Canada's immigration history is compared with that of the United States and also considering the greater number of books produced for other major Asian minority groups in Canada, such as the Chinese. However, reasons for the low number of Korean-Canadian children's books published could be explained by the critical mass of the population. For instance, according to the Statistics Canada 2006 Census (The Daily), approximately one million people reported one of the Chinese languages as their mother tongue. As mentioned earlier in the historical background section, Korean Canadians living in Canada according to the 2001 Census were estimated at being 100,000, which would roughly be about one-tenth of the Chinese-Canadian population. To date, 10 Korean-Canadian children's books have been published, a number which is roughly one-tenth of the 104 Chinese-Canadian children's books published (see Appendix D). The lower number of Korean Canadians compared to Chinese Canadians could explain why there are fewer writers writing about the community. Similarly, in the United States, current population is estimated to be at 303,824,640 people ("United States" The World Factbook). Canada's current population is estimated to be at 33, 212,696 ("Canada" The World Factbook) which would be roughly one-tenth of the United States.

According to the Canadian Children's Book Centre, about 500 Canadian children's books are published every year, which is about one-tenth of the United States' annual production of 5,000-5,500 according to Sarah Park (8). Generally speaking, lower numbers in Canadian

population could explain why there may be fewer people writing than in the United States. While, these numbers are an important consideration, more important still are issues of quality and content in Korean-Canadian children's books, and specifically the need to reflect not just a culture distinct from the Chinese and Chinese-Canadian experience but to display, as well, a diverse range of experiences.

In addition, this study has established that the voice-of-colour thesis holds true for Korean-Canadian children's books. The voices of Jong Yong Pak, Chai-Shin Yu, and Janie Jaehyun Park resonate with some of the experiences of Koreans. Though limited in scope, their books provide Korean-Canadians with opportunities for empathy not open to them in books such as Young Canada Picture Book or My King Has Donkey Ears, written and illustrated by white authors. This is not to say that white people writing about another culture always give the wrong view or that white people can not faithfully reflect certain aspects of a culture into which they were not born. It is the white perspective, however, that has dominated children's literature in Canada, particularly up until the 1970s, before more minority writers began writing books for children. If there is just one view given of a minority culture and that view is not from members of that minority culture, eventually, it can lead to erroneous views of that culture—and these could turn into forms of racism such as stereotyping. There is a new and different kind of culture being created, one that involves negotiating a duality in one's culture, for example, as first and second-generation Koreans settle in Canada. Counter-stories should have a place in this new culture, for they not only help break stereotypes but provide a place for the voices of those who are living it to be heard.

Given the longer history of Chinese in Canada, it seems there would be a higher percentage of Chinese Canadians authoring and illustrating children's books as 27% of the books reflecting Chinese-Canadian culture are written and illustrated by Chinese Canadians as opposed

to 3% of children's books written and illustrated by Korean Canadians. However, the publishing of about half of those Chinese-Canadian authored and illustrated books (13%) was concentrated in the 1990s, a similar time when Korean-American children's books experienced a publishing boom in the United States. Only a decade later, in the 2000s, did Canada's first critically acclaimed Korean-Canadian author and illustrator, Janie Jaehyun Park emerge in the Canadian children's book publishing scene.

Another reason why so few Korean Canadians are writing and illustrating books for children could be that they are not encouraged even within their own families to pursue careers in the fields of art and literature. In general, a major struggle of immigrant families is finances. In Korean families in particular, parents tend to guide their children towards pursuing a stable profession with high earning potential, such as medicine, law or accounting.

As mentioned earlier regarding the publishing industry in Canada, greater efforts need to be made in making conscious efforts to publish minority voices. Efforts by houses such as Groundwood and James Lorimer in stating a deliberate intention to publish multicultural children's books are only the beginning to encouraging members from a marginalized community such as that of Korean Canadians to write and illustrate books for children. Those who work in the publishing houses, especially acquisition editors, need to make connections with writers and illustrators in the Korean-Canadian community. Establishing book awards specific to recognizing ethno-cultural children's book authors, as has been done in the United States, could also encourage publishers to seek out minority writers. Furthermore, writing contests that invite marginalized voices to submit entries are also another means by which Korean Canadians could be encouraged to write for children.

Understanding the history of racism endured by groups such as the Chinese in Canada can help one understand how other Asian groups, such as Koreans, Japanese, Vietnamese, and

Filipinos, can also be subject to the subtler forms of racism like stereotyping. Also, representation of the immigration history of each Asian group and its cultural background in Canadian children's books is needed to raise awareness of the spectrum of differences of experiences within and between cultures. By providing this background of Korean-Canadians, I hope to foster understanding of this unique and dynamic culture as well as provide an idea of the kinds of issues absent from the existing body of Korean-Canadian books published thus far.

Guidelines that are designed to check for racial biases and accurate cultural representations in education do exist in Canada, such as "Diverse Voices: Selecting Equitable Resources for Indian and Métis Education," developed by the Saskatchewan Government. However, for the purposes and scope of my study, I believe that a checklist designed to specifically address Korean-American culture in children's books was more appropriate as a basis for my study of Korean-Canadian culture in children's books. And more importantly, other researchers writing about representation of minorities in children's books are concerned not only about checklists and guidelines, but also about moving beyond them. Publishers, educators and others who select books for minority children need reminders, represented by the efforts outlined in this thesis, of groups and individuals who have developed guidelines and checklists (i.e., The Council on Interracial Books for Children, in the United States). They, too, need to move beyond this through educating children to read critically themselves. As William Bigelow observes in "Once Upon a Genocide: Christopher Columbus in Children's Literature," his widely quoted article about the representation of Native Americans in children's books: "A better solution is to equip students to read critically these and other stories—inviting the children to become detectives, investigating their biographies, novels, and textbooks for bias...." He goes on to add that children can learn to ask themselves "Why do the books tell the stories as they do? Who in our society benefits and who is hurt from these presentations?" (119).

The ideals of multiculturalism in Canada and the implied goal that each cultural group is expected to fit into a mosaic is still a work in progress and will always be, as culture is an ever-changing, dynamic phenomenon. The need for “children of all races and colours [to read] stories about children of all races and colours written by authors of all races and colours” (Nodelman and Reimer 171) has never been more crucial than it is now, given Canada’s rapidly expanding and diverse cultural society. Providing children with the opportunities to read a variety of stories depicting different experiences from each minority group is necessary as well as building their skills to think critically about what they read. Helping children become aware of the many variations of experiences of minority groups can significantly reduce stereotyping of children of minority backgrounds and can build a future society that truly seeks to eradicate racism and embrace multiculturalism for what it should be.

Works Cited

- Allen, Lillian. Why Me? Toronto: Well-Versed, 1991.
- Ancheta, Angelo N. Race, Rights, and the Asian American Experience. New Brunswick NJ: Rutgers UP, 1998.
- Anderson, Kay J. "Creating Outsiders, 1875-1903." The History of Immigration and Racism in Canada: Essential Readings. Ed. Barrington Walker. Toronto: Canadian Scholars', 2008. 90-105.
- Aylward, Carol. Canadian Critical Race Theory: Racism and the Law. Halifax: Fernwood, 1999.
- Backhouse, Constance. Colour-Coded: A Legal History of Racism in Canada, 1900-1950. Toronto: U of Toronto P, 1999.
- Balgassi, Haemi. Tae's Sonata. New York: Clarion, 1997.
- Bannerji, Himani. Coloured Pictures. Toronto: Sister Vision, 1991.
- Bealby, J.T. Canada. "Peeps at Many Lands" Series. Toronto: Musson, 1915.
- Bell, Derrick A. "Serving Two Masters: Integration Ideals and Client interests in School Desegregation Litigation." The Yale Law Journal 85.4 (1976): 470-516.
- . "Brown v. Board of Education and the Interest-Convergence Dilemma." Harvard Law Review 93.3 (1980): 518-533.
- Berton, Pierre. The Last Spike: The Great Railway 1881-1885. Toronto: McClelland and Stewart, 1971. Toronto: Anchor Canada, 2001.
- Bisoondath, Neil. Selling Illusions: The Cult of Multiculturalism in Canada. Toronto: Penguin, 1994.

Brand, Dionne. Bread Out of Stone. Toronto: Coach House, 1994.

Brooks, Wanda. "An Author as a Counter-Storyteller: Applying Critical Race Theory to a Coretta Scott King Award Book." Children's Literature in Education. Published online. April 19, 2008. DOI 10.1007/s10583-008-906-9 20 (2008): 1-10. 27 Nov. 2008 <<http://www.springerlink.com/content/m778471x507l2xt6/fulltext.pdf>>.

Canada. Canadian Heritage/Patrimoine canadien. Canada's Growing Visible Minority Population: Generational Challenges, Opportunities and Federal Policy Considerations. By Barbara A. Mitchell. 06 May 2005. 30 Oct. 2008 <http://www.pch.gc.ca/progs/multi/canada2017/7_e.cfm>.

Canada. Canadian Heritage/Patrimoine canadien. Multiculturalism "A Canada for All: Canada's Action Plan Against Racism – An Overview." Last modified 18 March 2005. 15 Oct. 2008 <http://www.pch.gc.ca/multi/plan_action_plan/overview_vue_e.cfm>.

Canada. Canadian Heritage/Patrimoine canadien. Multiculturalism. "Part 1: The Canadian Multiculturalism Act – 15 Years Later." Last modified 06 Feb. 2004. 20 Nov. 2008 <http://www.pch.gc.ca/progs/multi/reports/ann2002-2003/01_e.cfm>.

Canada. Dept. of Labour. Human Resources and Social Development. "A Profile of Koreans in Canada." Last modified 20 Jan. 2006. 28 Oct. 2008 <http://142.236.54.113/eng/lp/lo/lsw/we/ee_tools/data/eedr/annual/2001/DGProfiles/KoreansProfile.shtml>.

Canada. Statistics Canada. "Ethnic Origin Reference Guide, 2006 Census: Definitions and Explanations of Variable Concepts." Last modified 08 July 2008. 20 Nov. 2008 <<http://www12.statcan.ca/english/census06/reference/reportsandguides/ethnic-origin.cfm>>.

- Canada. Statistics Canada. "2006 Census: Immigration, Citizenship, Language, Mobility and Migration." The Daily. Last modified 04 Dec. 2007. 18 Dec. 2008 <<http://www.statcan.gc.ca/daily-quotidien/071204/dq071204a-eng.htm>>.
- Canton, Jeffrey. "Rev. of The Tiger and the Dried Persimmon." Books in Canada 31.9 (Dec. 2002): 47.
- Choi, Sook-Nyul. Echoes of the White Giraffe. Boston: Houghton Mifflin, 1993.
- . Gathering of Pearls. Boston: Houghton Mifflin, 1994.
- . Year of Impossible Goodbyes. Boston: Houghton Mifflin, 1991.
- Chow, Lily. Chasing Their Dreams: Chinese Settlement in the Northwest Region of British Columbia. Prince George, BC: Caitlin, 2000.
- Cobb, Cam. "Toronto's Korean Canadian Community: 1948-2005." Electronic Journal for Inclusive Education. 1.10. 2006. 17 Oct. 2008 <http://www.cehs.wright.edu/resources/publications/ejie/Spring_Edition_06/Webpages/Toronto%27s%20K%20C%20Community%20-%20Nov%205%202005.htm>.
- Con, Harry et al. From China to Canada: A History of the Chinese Communities in Canada. Ed. Edgar Wickberg. Toronto: McClelland and Stewart, in association with the Multiculturalism Directorate, Department of the Secretary of State, and the Canadian Government Publishing Centre, Supply and Services Canada, 1982.
- The Council on Interracial Books for Children. "10 Quick Ways to Analyze Children's Books for Racism and Sexism." New York: Interracial Books for Children Bulletin, 1974. [ED 188 852] Available: online at: <<http://www.birchlane.davis.ca.us/library/10quick.htm>>.
- Danico, Mary Yu. The 1.5 Generation. Becoming Korean American in Hawaii. Hawaii: U of Hawaii P, 2004.

“Debon.” Author profile. Annick Press. 15 Dec. 2008

<<http://www.annickpress.com/authors/debon.asp?author=337>>.

DeCandido, GraceAnn A. “Review of The Tiger and the Dried Persimmon.” Booklist 99.8 (Dec. 2002): 765.

Delgado, Richard and Jean Stefancic. Critical Race Theory: An Introduction. New York: New York UP, 2001.

---. Understanding Words That Wound. Boulder, CO: Westview, 2004.

Doane, Pelagie. Understanding Kim. New York: Lippincott, 1962.

Driedger, Leo and Shiva S. Halli. “The Race Challenge 2000.” Race and Racism: Canada’s Challenge. Ed. Leo Driedger and Shiva S. Halli. Montreal: McGill UP, 2000. 3.

Duncan, Frances. Kap-Sung Ferris. Toronto: Burns and MacEachern, 1977.

Edwards, Gail and Judith Saltman. “Looking at Ourselves, Looking at Others: Multiculturalism in Canadian Children’s Picture Books in English.” History of the Book in Canada. Open Conference for Volume III (1918-2000). Vancouver, November 2001. 03 March 2007
<http://www.hbic.library.utoronto.ca/vol3edwardssaltman_en.htm>.

Fleming, Patricia Lockhart, Yvan Lamonde and Fiona A. Black, eds. History of the Book in Canada: Volume 2: 1840-1918, Toronto: U of Toronto P, 2005.

“Folk Paintings.” Symbols of Korea. 25 Oct. 2008

<http://www.koreanculture.org/06about_korea/symbols/20folk_paintings.htm>.

“Frances Harber - Alumnotes: Arts”. McGill News: Alumni Quarterly. Winter 1997. 29 Dec. 2008 <http://news-archive.mcgill.ca/w97/alumnotes.htm>.

Garrigue, Sheila. The Eternal Spring of Mr. Ito. Don Mills, ON: Macmillan, 1985.

Granatstein, J.L. The Land Newly Found: Eyewitness Accounts of the Canadian Immigrant Experience. Toronto: Thomas Allen, 2006.

Granfield, Linda. I Remember Korea: Veterans Tell Their Stories of the Korean War, 1950-53.

Markham, ON: Fitzhenry & Whiteside, 2004.

Grayson, James Huntley. Myths and Legends from Korea: An Annotated Compendium of Ancient and Modern Materials. Richmond, UK: Curzon, 2001.

Gregor, Alexander. "Rev. of I Remember Korea: Veterans Tell Their Stories of the Korean War, 1950-53 by Linda Granfield." CM Magazine 10.10 (Jan. 2004): N.pag. 20 July 2008
<<http://www.umanitoba.ca/outreach/cm/vol10/no10/irememberkorea.html>>.

Groundwood Books. 21 Dec. 2008 <http://groundwoodbooks.com/gw_about.cfm>.

Gukova, Julia. Adapt. and Illus. The Mole's Daughter. Toronto: Annick, 1998.

Harber, Frances. My King Has Donkey Ears. Illus. Maryann Kovalski. Richmond Hill, ON: Scholastic, 1989.

---. The Brothers' Promise. Illus. Thor Wickstrom. Morton Grove, IL: Albert Whitman, 1998.

Harmon, William and C. Hugh Holman. A Handbook To Literature. 8th Ed. Englewood Cliffs, NJ: Prentice-Hall, 2000.

Higham, John. Strangers in the Land: Patterns of American Nativism, 1860-1925. New Brunswick, NJ: Rutgers UP, 1955; New York: Atheneum, 1963, 1971, 1988, 2006.

Huck, Charlotte et al. Children's Literature in the Elementary School. 7th ed. New York: McGraw Hill, 2001.

Iacovetta, Franca et al., eds. A Nation of Immigrants: Women, Workers, and Communities in Canadian History, 1840s-1960s. Toronto: U of Toronto P, 1998.

Jobe, Ron. Cultural Connections: Using Literature to Explore World Cultures with Children. Markham, ON: Pembroke, 1993.

Jones, Raymond E. and Jon C. Stott. Canadian Children's Books: A Critical Guide to Authors and Illustrators. Don Mills, ON: Oxford UP, 2000.

Kelley, Ninette and Michael Trebilcock. The Making of the Mosaic: A History of Canadian Immigration Policy. Toronto: U of Toronto P, 1998.

Kenton, Linda M. "Rev. of The Love of Two Stars: A Korean Legend." School Library Journal 51.11 (Nov. 2005): 118-119.

Kim, Bo Kyung. "Attitudes, Parental Identification, and Locus of Control of Korean, New Korean-Canadian and Canadian Adolescents." Visible Minorities and Multiculturalism: Asians in Canada. Ed. K. Victor Ujimoto and Gordon Hirabayashi, with the assistance of P.A. Saram. Toronto: Butterworths, 1980.

Kim, Carolyn. "Gold Mountain and More." Canadian Children's Book News. 30.4 (Fall 2007): 9-12.

Kim, Jung-Gun. "How Koreans Came to Call Toronto Their Home." Polyphony. Vol. 6. Toronto: The Multicultural History Society of Ontario. 1983-84. 176-180.

Kim, Nadia. "Asian Americans' Experiences of 'Race' and Racism." Handbook of the Sociology of Racial and Ethnic Relations. Ed. Hernán Vera and Joe R. Feagin. DOI:10.1007/978-0-387-70845-4_9 (2007): 131-144. 28 Nov. 2008
<http://www.springerlink.com/content/pj162155100p5w72/fulltext.pdf>.

Kim, Uichol. "Illness Behavior Patterns of Korean Immigrants in Toronto: What Are the Hidden Costs?" Asian Canadians Contemporary Issues: Selections From Proceedings Asian Canadian Symposium VII Winnipeg, Manitoba June 4 to 7, 1986. Ed. Victor K Ujimoto, Josphine Naidoo. Guelph, ON: U of Guelph, 1987. 194-219.

Knowles, Valerie. Strangers at Our Gates: Canadian Immigration and Immigration Policy, 1540-1990. Toronto: Dundurn, 1992.

Ko, Grace and Pamela J. McKenzie. "At the Margins of Mainstream? East-Asian-Canadian Fiction for Children and Young Adults." Canadian Children's Literature 109-110 (2003):

12-34.

Kogawa, Joy. Naomi's Road. Illus. Matt Gould. Toronto: Oxford UP, 1986.

Kwon, Holly H. The Moles and the Mireuk: A Korean Folktale. Illus. Woodleigh Hubbard. Boston: Houghton Mifflin, 1993.

Ladson-Billings, Gloria. "Just What Is Critical Race Theory, and What's It Doing in a Nice Field like Education?" Race Is...Race Isn't: Critical Race Theory and Qualitative Studies in Education. Ed. Laurence Parker, Donna Deyhle and Sofia Villenas. Boulder, CO: Westview, 1999. 7-30.

Ladson-Billings, Gloria and William F. Tate IV. "Toward a Critical Race Theory of Education." Teachers College Record 97.1 (1995): 47-67.

Lahey, Anita. "Minorities in Publishing. Where is Everyone?" Quill & Quire 66.5 (2000): 16.

LaRouche, Adelle. Binky and the Bamboo Brush. Toronto: Gage, 1981.

Laurence, Jocelyn. "Dim Sum Also Rises." Books in Canada 7 (1978): 14-15.

Lee, Christopher. "An Impossible History." Rev. of Saltwater City by Paul Yee. Canadian Literature 192 (2007): 166-67.

Lee, Lauren. Stella: On the Edge of Popularity. Chicago: Polychrome, 1994.

Lehmann, Fritz and Robert J. Lee. "Korean Immigrants in British Columbia." Asian Canadians Contemporary Issues: Selections From Proceedings Asian Canadian Symposium VII Winnipeg, Manitoba June 4 to 7, 1986. Ed. Victor K. Ujimoto, Josephine Naidoo. Winnipeg: U of Manitoba, 1986. Guelph, ON: U of Guelph, 1987.

Li, Peter S. The Chinese in Canada. Toronto: Oxford UP, 1988.

---. "Chinese." The Encyclopedia of Canada's Peoples. Ed. Paul Robert Magocsi. Toronto: U of Toronto P, 1999.

- Lim, Ji Hyun. "Just Call Me Doctor: The (API) American Dream." 12-18 Oct. 2001. 28 Sept. 2008 <http://www.asianweek.com/2001_10_12/feature.html>.
- Lim, John. At Grandmother's House. Montreal: Tundra, 1977.
- . Merchants of the Mysterious East. Montreal: Tundra, 1981.
- Lim, Sing. West Coast Chinese Boy. Montreal: Tundra, 1979.
- "Linda Sue Park Biography." Encyclopedia of World Biography: Notable Biographies. Online. 20 Oct. 2008 <<http://www.notablebiographies.com/news/Ow-Sh/Park-Linda-Sue>>.
- Louie, Brenda. "Unwrapping the Pojagi: Traditional Values and Changing Times in a Survey of Korean-American Juvenile Literature." Children's Literature in Education 36.2 (2005): 173-195.
- Lui, May. "Racism in Canadian Publishing Does Exist." Quill & Quire 66.6 (June 2000): 13.
- Macfie, Matthew. Vancouver Island and British Columbia: Their History, Resources and Prospects. London, Longman, Green, 1865. Facsimile ed. Toronto: Coles, 1972.
- McGillis, Roderick, ed. "Introduction." Voices of the Other: Children's Literature and the Postcolonial Context. New York: Garland, 2000. xix-xvii.
- McLaren, Kristin. "'We Had No Desire to Be Set Apart': Forced Segregation of Black Students in Canada West Public Schools and Myths of British Egalitarianism." The History of Immigration and Racism in Canada: Essential Readings. Ed. Barrington Walker. Toronto: Canadian Scholars', 2008. 69-81.
- McNaughton, Janet. "Rev. of The Mole's Daughter by Julia Gukova." Quill and Quire. 64.2 (Feb. 1998): 46.
- Mendoza, Jean and Debbie Reese. "Examining Multicultural Picture Books for the Early Childhood Classroom: Possibilities and Pitfalls." Early Childhood Research & Practice

(an internet-only journal). College of Education of Illinois at Urbana-Champaign. 3.2 (Fall 2001): N. pag.

29 Dec. 2008 <<http://ecrp.uiuc.edu/v3n2/mendoza.html>>.

Milner, Richard H. "Critical Race Theory and Interest Convergence as Analytic Tools in Teacher Education Policies and Practices." Journal of Teacher Education 59.4 (2008): 332-346.

Morton, James. In the Sea of Sterile Mountains: the Chinese in British Columbia. Vancouver: J.J. Douglas, 1974.

Mueller, Mary. "Rev. of I Remember Korea by Linda Granfield." School Library Journal 50.2 (Feb. 2004): 162-163.

Na, An. A Step From Heaven. Asheville, NC: Front Street, 2001.

Nodelman, Perry and Mavis Reimer. The Pleasures of Children's Literature. 3rd ed. Boston: Allyn and Bacon, 2003.

---. "Teaching Canadian Children's Literature: Learning to Know More." Canadian Children's Literature 98 (2000): 15-35.

Noonan, Sheila Smith. Korean Immigration: The Changing Face of North America: Immigration Since 1965. Broomall, PA: Mason Crest, 2004.

Norrie, Helen. "Rev. of The Love of Two Stars: A Korean Legend." CM Magazine 12.12 (Feb. 2006). 23 Apr. 2008

<<http://www.umanitoba.ca/outreach/cm/vol12/no12/theloveoftwostars.html>>.

Norton, Donna, with Sandra Norton. Through the Eyes of a Child: An Introduction to Children's Literature. 4th ed. Englewood Cliffs, NJ: Merrill Prentice, 1995.

Pak, Jong Yong with Jock Carroll. Korean Boy. Toronto: Macmillan, 1955. [National Library Catalogue lists the author as Pak, Chong Yong.]

Park, Janie Jaehyun. The Love of Two Stars: A Korean Legend. Toronto: Groundwood, 2005.

---. The Tiger and Dried Persimmon. Toronto: Douglas & McIntyre, 2002.

Park, Linda Sue. "Life With a Hyphen: Reading and Writing as a Korean American."

Excerpts from a paper given at Reading the World Conference VIII. Celebrating Multicultural Literature for Children and Young Adults. University of San Francisco, March 11, 2006. Posted on Paper Tigers website. June 2008. 29 Nov. 2008
[<http://www.papertigers.org/personalViews/archiveViews/LSPark.html>](http://www.papertigers.org/personalViews/archiveViews/LSPark.html).

---. A Single Shard. New York: Clarion, 2001.

---. When My Name Was Keoko. New York: Clarion, 2002.

Park, Sarah Y. "Korean American Children's Picture Books: Critical Analysis and Annotated Bibliography." Unpublished MA Thesis. U of California, 2004.

Peterson, William. "Success Story, Japanese American Style." Qtd. in Ji Hyun.Lim, "Just Call Me Doctor: The (API) American Dream." 12-18 Oct. 2001. 28 Sept. 2008
[<http://www.asianweek.com/2001_10_12/feature.html>](http://www.asianweek.com/2001_10_12/feature.html).

Petzold, Dieter. "Multiculturalism in Canadian Children's Books: The Embarrassments of History." Voices of the Other: Children's Literature and the Post-Colonial Context. Ed. Roderick McGillis. New York: Garland, 2000. 177-192.

Philbrook, John. "Rev. of The Moles and the Mireuk: A Korean Folktale by Holly Kwon. School Library Journal 39.7 (July 1993): 81.

Phillipps-Wolley, Clive. Gold, Gold in Cariboo. [Illus. Godfrey C. Hindley]. London: Blackie, [1894], 1910. [Title page printed as Gold, Gold in Cariboo.]

---. Trottings of a Tenderfoot. London: Richard Bentley, 1884.

Rev. of The Mole's Daughter. Adapt. and Illus. by Julia Gukova. Kirkus

Reviews 66 (15 May, 1998): 738.

Rochman, Hazel. "Rev. of The Love of Two Stars: A Korean Legend." Booklist 102.4 (Oct. 2005): 51-52.

Rosenthal, P. "The Criminality of Racial Harassment." Canadian Human Rights Yearbook. Vol. 6. Toronto: Carswell. 1989-90. 113.

Roy, Patricia E. "The Colonial Sojourners, 1858-1871." The History of Immigration and Racism in Canada: Essential Readings. Ed. Barrington Walker. Toronto: Canadian Scholars', 2008. 82-89.

---. The Oriental Question: Consolidating a White Man's Province, 1914-41. Vancouver: U of British Columbia P, 2003.

---. A White Man's Province: British Columbia Politicians and Chinese and Japanese Immigrants, 1858-1914. Vancouver: U of British Columbia P, 1989.

Saldanha, Louise. "Bedtime Stories: Canadian Multiculturalism and Children's Literature." Voices of the Other: Children's Literature and the Post-Colonial Context. Ed. Roderick McGillis. New York: Garland, 2000. 165-175.

---. "White Picket Fences: At Home with Multicultural Children's Literature in Canada?" Home Words: Discourses of Children's Literature in Canada. Ed. Mavis Reimer. Waterloo, ON: Wilfrid Laurier UP, 2008. 129-143.

"Scandiffio." Author profile. Annick Press. 15 Dec. 2008

<<http://www.annickpress.com/authors/scandiffio.asp?author=277>>.

Scandiffio, Laura. The Martial Arts Book. Illus. Nicolas Debon. Toronto: Annick, 2003.

Scheps, Susan. "Rev. of The Mole's Daughter: An Adaptation of a Korean Folktale by Julia Gukova." School Library Journal 44.8 (Aug. 1998): 154 (1).

Schmid, Andre. "Korean Studies in Canada." Review of Korean Studies 10.30 (2006): 45-64.

Seoh, Hannah. "I Could Be a Minority Model, but Am I 'The Model Minority'?" Essay for Global Studies Course. Wright State U, Dayton, Ohio. 13 Feb. 2002. N. pag. 15 Oct. 2008

<<http://iis.stat.wright.edu/munsup.seoh/pointOfViews/Discrimination/modelMinority.htm>>.

Shklanka, Diane. "Oriental Stereotypes in Canadian Picture Books." Canadian Children's Literature 60 (1990): 81-96.

Sims, Rudine. Shadow and Substance: Afro-American Experience in Contemporary Children's Fiction. Urbana, IL: National Council of Teachers of English, 1982.

Song, Helen. "Korean Community in Ontario – An Overview." Koreans in Ontario, A Community Conference. Toronto: Korean Conference Advisory Committee. Feb. 7-8, 1986, 11-16.

Srivastava, Vinita. A Giant Named Azalea. Toronto: Sister Vision, 1991.

Stanley, Timothy J. "Review of The Oriental Question: Consolidating a White Man's Province, 1914–1941, by Patricia E. Roy." Labour/Le Travail 56 (2005): 310-312.

Swan, Charlie and Jill Weissbrot. "A Generation in Transition: A Study of Korean-American Youth." Electronic Magazine of Multicultural Education. 2.1 (2001). 20 Nov. 2008
<http://www.eastern.edu/publications/emme/2000spring/weissbrot_swan.html>.

Takashima, Shizuye. A Child in Prison Camp. Montreal: Tundra, 1971.

Tanaka, Shelley. Michi's New Year. Illus. Ron Berg. Toronto: PMA Books, 1980.

Taylor, Mildred. The Land. New York: Phyllis Fogelman, 2001.

"The Transition of the Standard Beauty." Change of Faces. 2005. Face of the Koreans. 5 Nov. 2008 <<http://www.sac.or.kr/eng/face/face.html>>.

United States. Central Intelligence Agency. "Canada." The World Factbook. Last updated 18 Dec. 2008. 22 Dec. 2008 <https://www.cia.gov/library/publications/the-world-factbook/print/ca.html>.

United States. Central Intelligence Agency. "United States." The World Factbook. Last updated 18 Dec. 2008. 22 Dec. 2008 <<https://www.cia.gov/library/publications/the-world-factbook/print/us.html>>.

Walker, Barrington, ed. The History of Immigration in Canada: Essential Readings Toronto: Canadian Scholars', 2008.

Wallace, Ian. Chin Chiang and the Dragon's Dance. Vancouver: Douglas and McIntyre, 1984.

Ward, Peter. White Canada Forever. 2nd ed. Toronto: McGill-Queen's UP, 1990.

Waybill, Marjorie Ann. Chinese Eyes. Scottsdale, PA: Herald Press, 1974.

Wham, Mary Ann, June Barnhart and Greg Cook. "Enhancing Multicultural Awareness Through the Storybook Reading Experience." Journal of Research and Development in Education 30.1 (1996): 1-9.

Xie, Shaobo. "Rethinking the Identity of Cultural Otherness: The Discourse of Difference as an Unfinished Project." Voice of the Other: Children's Literature and the Postcolonial Context. Ed. Roderick McGillis. New York: Garland, 2000. 1-16.

Yee, Paul. Bamboo. Illus. Shaoli Wang. Vancouver: Tradewind, 2005.

---. The Bone Collector's Son. Vancouver: Tradewind, 2003.

---. Saltwater City: An Illustrated History of the Chinese in Vancouver. Vancouver/Toronto: Douglas & McIntyre, 1988, Rev. ed. 2006.

---. Shu-Li and Tamara. Illus. Shaoli Wang. Vancouver: Tradewind, 2007.

---. Struggle and Hope: The Story of Chinese Canadians. Toronto: Umbrella, 1996.

---. Tales from Gold Mountain. Illus. Simon Ng. Vancouver: Douglas and McIntyre, 1989.

Yoo, Young-Sik. "Koreans." Encyclopedia of Canada's Peoples. Ed. Paul Robert Magocsi.

Toronto: U of Toronto P, 1999. 882-890.

Young Canada Picture Book. Toronto: Musson, [c.1911?].

Yu, Chai-Shin, Shiu L. Kong, and Ruth W. Yu. Korean Folk Tales. Illus. Bang, Hai-Jai.

Toronto: Kensington Educational, 1986.

APPENDIX A

Carolyn Kim's Checklist for Checking for Racism in Korean-Canadian Books for Children

The original checklist (1974) titled “Ten Quick Ways to Analyze Children’s Books for Sexism and Racism” by The Council on Interracial Books for Children was adapted by Sarah Park in her MA thesis titled “Korean American Children’s Picture Books: Critical Analysis and Annotated Bibliography” 2004, 24-26.

- 1. Author and illustrator’s backgrounds:** This category was inferred by a superficial reading of the author and/or illustrator’s last name, checking the dust jacket for author and/or illustrator’s biographies, or reading about authors and/or illustrators in other books, articles, or websites.
- 2. Illustrations – stereotypes, tokenism, roles of characters:** This category checks for oversimplified generalizations, such as being smart, religious, or subservient. It also checks for tokenism, which is when minorities essentially look white in the illustrations, but are tinted or colored in to give the appearance of being ethnic. The characters in the illustrations are checked to see whether ethnic minorities played passive roles, or leadership roles.
- 3. Author’s perspective:** No author can be wholly objective. All authors write out of a cultural, as well as a personal context. Children’s books in the past have traditionally come from authors who were white and who were members of the middle class, with one result being that a single ethnocentric perspective has dominated children’s literature in Canada. With any book in question, read carefully to determine whether the direction of the author’s perspective substantially weakens or strengthens the value of his/her written work. Is the perspective solely Eurocentric, or do minority cultural perspectives also appear?
- 4. Loaded Words:** This category checks to see whether the text essentializes Korean Canadian characters with phrases such as “study,” “school,” and “quiet,” etc. This looks at the story as a whole, not at individual words out of context.

5. Empathy: This category checks whether Korean Canadian children will be able to empathize with the experiences of the characters in the stories, which speaks to whether the stories are realistic or whether they are simply what the authors perceived Korean Canadian experiences to be.

6. Storyline – success, resolution of problems: This category checks to see what the standard of success is for living in society – does a character have to become “white” to succeed and gain the approval of peers? It also checks to see whether Koreans are passively or actively resisting social injustice, and whether problems are solved by benevolent white people or by the Korean characters themselves.

7. Lifestyle: This category checks whether minorities are living in such a way that contrasts with white middle class suburbia. It also looks at whether Koreans wear Canadian style clothing, or are still wearing traditional Korean hanboks, which in today’s society is reserved for special ceremonies and holidays.

8. Relationship between people: This category speaks to the power dynamics between the characters. It checks who holds power, takes leadership, and makes important decisions.

9. Identity of Heroes: This checks to see whose interest the resolution of conflict serves – it is for the benefit of the Korean Canadian character, or the white characters?

10. Effect on child’s self image: This category considers whether Korean Canadian children will be proud or ashamed of the cultural and ethnic images reflected in the text and/or illustrations.

Appendix B

Sarah Park's Checklist (2004)

This was the checklist that Sarah Park used in her thesis “Korean American Children’s Picture Books (24-26)”. She adapted it from the original Checklist “10 Quick Ways to Analyze Children’s Books for Racism and Sexism” (1974) published by the Council on Interracial Books for Children.

1) Illustrations – stereotypes, tokenism, roles of characters

This category checks for oversimplified generalizations, such as being smart, religious, or subservient. It also checks for tokenism, which is when minorities essentially look white in the illustrations, but are tinted or colored in to give the appearance of being ethnic. The characters in the illustrations are checked to see whether ethnic minorities played passive roles, or leadership roles.

2) Storyline – success, resolution of problems, role of females

This category checks to see what the standard of success is for living in society – does a character have to become “white” to succeed and gain the approval of peers? It also checks to see whether Koreans are passively or actively resisting social injustice, and whether problems are solved by benevolent white people or by the Korean characters themselves. The role of females is also checked to see if they are represented intelligently or only in their relationship to males.

3) Lifestyle

This category checks whether minorities are living in such a way that contrasts with white middle class suburbia. It also looks at whether Koreans wear American style clothing, or are still wearing traditional Korean hanboks, which in today’s society is reserved for special ceremonies and holidays.

4) Relationship between people

This category speaks to the power dynamics between the characters. It checks who holds power, takes leadership, and makes important decisions.

5) Identity of Heroes

This checks to see whose interest the resolution of conflict serves – is its for the benefit of the Korean American character, or the white characters?

6) Effect on child's self image: This category considers whether Korean American children will be proud or ashamed of the cultural and ethnic images reflected in the text and/or illustrations.

7) Empathy

This category checks whether Korean American children will be able to empathize with the experiences of the characters in the stories, which speaks to whether the stories are realistic or whether they are simply what the authors perceived Korean American experiences to be.

8) Loaded Words

Checks to see whether the text essentializes Korean American characters with phrases such as “study,” “school,” and “quiet,” etc. This looks at the story as a whole, not at individual words out of context.

9) Author's perspective

This category checks the perspective of the author using concepts created by Rudine Sims Bishop:

- a) *social conscience* – characterized as stories about ethnic people to help whites know the conditions of their fellow humans;
- b) *melting pot* – written for both ethnic and white readers to inform them that nonwhite children are exactly like American children except for the color of their skin.

c) *culturally conscious* – written primarily, though not exclusively, for ethnic readers, that attempt to reflect and illuminate both the uniqueness and universal humanness of the ethnic experience from the perspective of an ethnic child or family.

(Sims, *Shadow* 14-15)

10) Author & illustrator's backgrounds

These categories were inferred by a superficial reading of the author and/or illustrator's last name, checking the dust jacket for author and/or illustrator's biographies, or reading about authors and/or illustrators in other books, articles, or websites.

11) Publishing company & copyright date

This information was taken from the information provided on the title pages or verso inside the picture book.

Categories 1 through 8 are assigned a grade of 1-5, with 5 being the most satisfactory, and 1 being the least satisfactory. The author's and illustrator's backgrounds are labeled according to what the author and/or illustrator claim to be ethnically, or are perceived to be. Although this is a shallow analysis, it helps approximate how many authors are from Korean American backgrounds. The copyright date is listed simply to show what year the picture book was published, and the publishing company to show which companies tend to publish more ethnic stories.

APPENDIX C

Annotated List of Korean-Canadian Children's Books

Duncan, Frances. Kap-Sung Ferris. Toronto: Macmillan, 1977.

This, the first Korean-Canadian novel published, is about Kim, a Korean girl adopted at six months by a Canadian family. The story takes place as Kim, known by her middle name instead of her Korean name "Kap-Sung," enters high school and begins to realize that her physical appearance as an Asian makes her a target not only for racial slurs, but also for being mistaken for a Chinese and Japanese. Kim begins to question her adopted status and wants to find out more about her biological mother and her culture. Kim is a gifted skater but her inner battles affect her skating performances. She even attempts to run away to Korea to find her birth mother. The novel ends with Kim accepting her adopted family as well as her Canadian identity.

Harber, Frances. Illus. Maryann Kovalski. My King Has Donkey Ears. Toronto: North Winds, 1986.

In this adapted folktale, a vain Korean King wakes up one morning to find that he has grown donkey ears. The royal tailor cannot keep himself from laughing at this ridiculous sight. This angers the King, so the King issues a command to have the tailor's head chopped off. Luckily, the tailor manages to escape the death sentence by coming up with a solution for the King. The tailor sews a turban around the King's head to hide his donkey ears. While the King is appeased, it is not long before the royal tailor, struggling to keep the secret to himself, leaks the secret by shouting it out to the bamboo fields only to realize too late that the rustling bamboo leaves are sending his message in all directions. Fortunately, the tailor's wife comes up with an idea: to sew a magnificent hat for the King that is so heavy that the King has a hard time hearing and consequently whether the secret is talked about or not doesn't matter.

Granfield, Linda. I Remember Korea: Veterans Tell Their Stories of the Korean War, 1950-53. Markham: Fitzhenry & Whiteside, 2004.

This information book contains 32 recollections and photographs of men and women who were part of the U.S. and Canadian forces in Korea during the Korean War (1950-53). Granfield draws upon different perspectives, chiefly from war veterans' experiences, to show how the war affected the Korean people and how the war affected their families back home as well as to show their lives as soldiers, including some interactions with the Korean people. Only one recollection is by a Korean woman; the rest are by white male war veterans and one female veteran who worked in a MASH unit.

Awards won: Nominated for the 2005-2006 Stellar Award, Red Maple Book Award nominee 2005.

Gukova, Julia. The Mole's Daughter: An Adaptation of a Korean Folktale. Toronto: Annick, 1998.

This Korean folktale, adapted by Julia Gukova with editorial help from Annick Press and illustrated by Julia Gukova, concerns a mole father's pursuit of a husband worthy of his perfect mole daughter. He searches everywhere for the mightiest of all creation, to be the perfect husband for his perfect daughter. During his search, the anthropomorphized wind tells the father that the Stone Wall is supremel, standing firm against all forces of nature. When the family investigates the wall's suitability as a marriage partner for the mole daughter, out pops a simple mole from the ground having burrowed his way from one side to the other. The simple mole falls instantly in love with the mole's daughter. When the mole's daughter declares her wish to be married to the mole, giving the reason that he could surpass the Stone Wall's supreme qualities by simply burrowing underneath it, they are permitted to marry.

The last page of the picture book includes a note from the publisher that many versions of this folktale exist “ranging in country of origin from India through Southeast Asia and Japan and Siberia. Some feature rats or mice as the protagonists. The version adapted by Annick Press is from Korea and the only one we found that featured a family of moles.”

Pak, Jong Yong with Jock Carroll. Korean Boy. Toronto: Macmillan, 1955.

Korean Boy is the first Korean-Canadian memoir but it is not a work solely by a Korean-Canadian. Rather, it is co-authored by a Korean, Jong Yong Pak with Jock Carroll, a Canadian journalist. Korean Boy recounts Pak’s family’s separation during the Korean War 1950-53, their struggle to survive and their eventual reunion. Pak tells his story of how sudden disaster came upon his town as Communists came from the North to invade the South. His family and many others had to flee with only the money they had in their pockets. After his mother insists that the family separates in order to keep her husband and son safe from the Communists, Pak joins his father to escape further south. His mother and siblings stay in a remote village subsisting on the little that their mother can find for them to eat. Pak and his father make their way to Pusan, the one region that the Communists do not reach before the US troops’ intervention. They meet friends along the way who are trying to escape and they form bonds so that they can mutually help one another. In the narrative, Pak switches back and forth from his journey with his father back to the trials his mother and siblings are facing at the same time. Pak’s family members, in each of their own ways, are hopeful and determined, yet fearful of whether they will see their family reunited again with the devastating effects of the war surrounding them. But reunite they do and despite having lost everything by way of material possession, they find everything they need in one another.

Park, Janie Jaehyun. The Love of Two Stars: A Korean Legend. Toronto:

Groundwood/House of Anansi, 2005.

Park's tale is set in a kingdom in the starry sky. A farmer who raises the strongest cattle and a lady who weaves the finest cloths are the chief characters. One day they meet in a flourishing garden where they fall in love instantly. But, they neglect their former lives and work and the King of the starry kingdom grows angry at them because the people are going hungry with scarce cattle and the people's clothes are wearing thin. He commands them to return to their work and allows them to see one another only once a year on the seventh day of the seventh month. When that day comes, they try to meet but they cannot get across the Milky Way. Then, they cry very hard and their tears provide the explanation for why it rains so much on that day each year. Magpies and crows take pity on the young lovers and form a bridge by connecting their wingtips to one another. The lovers are able to meet and when they have to part again, they cry again; this time their tears are a gentle rain that bears fruit in the land. The folk tale also explains why magpies and crows grow bald at that time of the year: the lovers must stand and walk upon their heads to cross the Milky Way to meet one another. Park heard this folktale from her grandmother when she was a young girl while they were watching a rainfall.

Awards won: ALA Notable Books List - (2006: Selected), CCBC Our Choice - (2006: Selected)

Park, Janie Jaehyun. The Tiger and the Dried Persimmon. Toronto: Douglas & McIntyre, 2002.

Another folktale Park heard from her grandmother tells of a hungry tiger out hunting one day for a meal after a long nap. He is startled by the sound of a crying baby inside a farmhouse. He hears the mother trying to quiet the baby's cries by telling the baby that the cries may wake a bear or tiger. The baby keeps on crying to the tiger's fascination with the baby's fearlessness. Then, the tiger hears the mother say "Shhh! Be quiet, my baby, and I will give you a piece of

dried persimmon. Here it is.” Instantly, the baby stops crying. The tiger comes to the conclusion that the “dried persimmon” must be a truly frightening animal if it was able to quiet a crying baby. So, the tiger becomes fearful and tries to sneak away from the farmhouse. Then, a thief jumps on his back, thinking the tiger is an ox. What follows is a hilarious run of events as the tiger fears that the dried persimmon has jumped on his back. Both the tiger and the thief are in a fright and it isn’t until the thief frees himself by grabbing a tree branch that the two become separated. The thief vows he will never steal again while the tiger vows never to go near the village again.

Awards won: Governor General's Award (Illustration) - (2002: Finalist), Elizabeth Mrazik-Cleaver Award - (2003: Winner) and White Ravens - (2003: Special Mention)

Scandifio, Laura. Illus. Nicolas Debon. The Martial Arts Book. Toronto: Annick, 2003.

This illustrated information book touches on Korean martial arts, but is more broadly concerned with the genre as a whole. The author breaks down the various forms of martial arts by introducing its readers to the history, spirituality, styles, and weapons. The author then discusses the movement of martial arts into the modern age and into contemporary society. The illustrations portray the evolution of martial arts from just a sport that Asians took part in to one that adults and children from diverse ethnic backgrounds participate in today. The book is included here for discussion since it devotes one page to Korea’s martial art form, Tae Kwon Do. Awards and distinctions: Bank Street College of Education’s Best Children’s Books of the Year, Silver Birch Award finalist, Ontario Library Association, “The Year’s Best” List, Resource Links, Hackmatack Children’s Choice Book Award finalist and Red Cedar Book Award finalist.

Unknown author and illustrator. Young Canada Picture Book. Toronto: Musson [1911?]

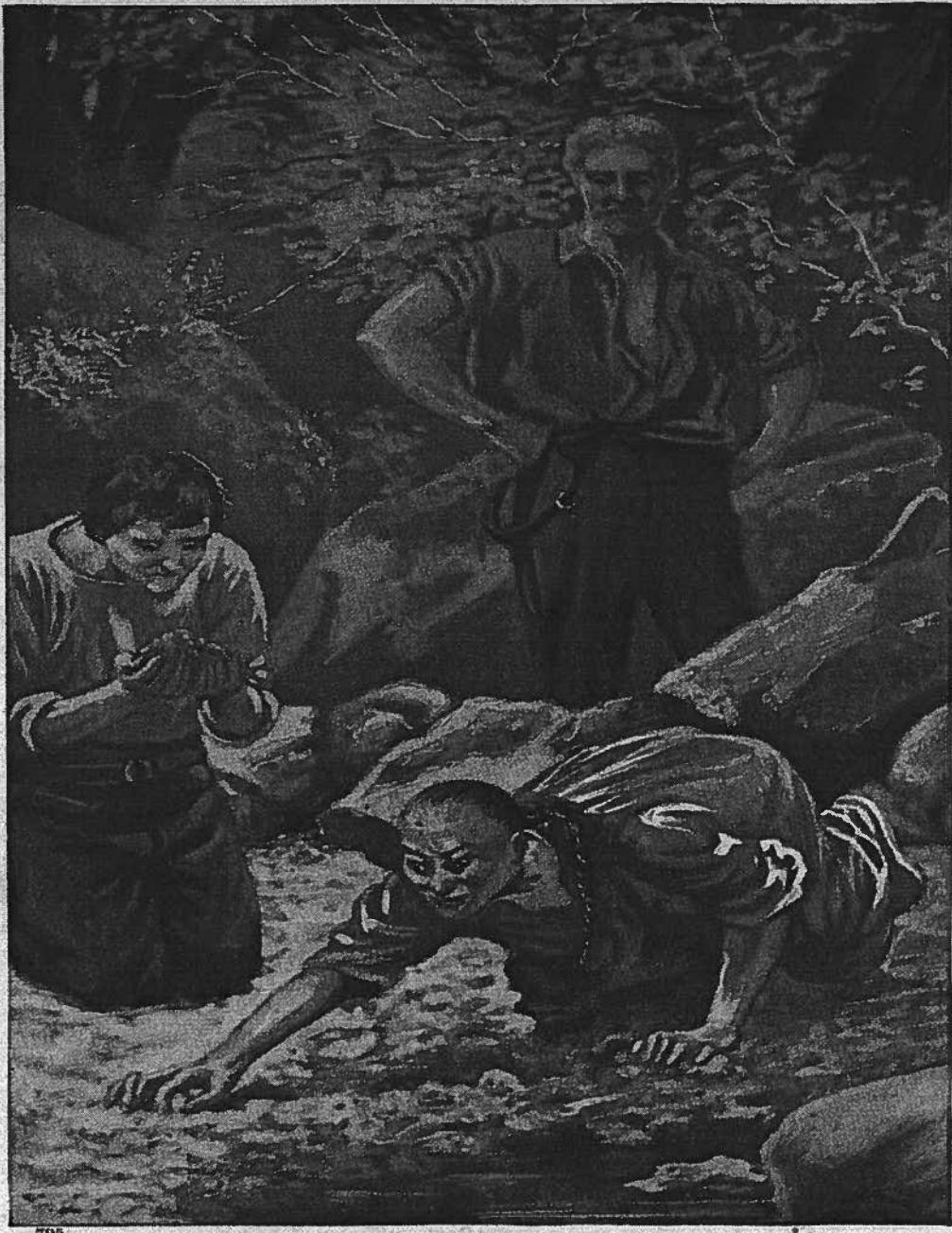
In this children’s picture book, the earliest in the Osborne Collection of Early Children’s Books to show Koreans in Canadian writing for children, Korean content involves a two full-

page spread, comprised of one page of text of a child and mother dialogue and an opposing page illustration of “Korean boys at play” (See Illustration 2). The text reveals what is most likely a young, Caucasian/white child’s reaction to first seeing a picture of Korean boys and wondering if they are Chinese. His mother gently points out that the children and parents are very similar to Canadian (or British) families in their loving and providing for their children.

Yu, Chai-Shin, Shiu L. Kong, and Ruth W. Yu. Korean Folk Tales. Illus. Hai-Ja Bang. Toronto: Kensington Educational, 1986.

This is Canada’s first set of folktales written and illustrated by Korean-Canadian authors and a Korean illustrator. The authors introduce the collection of nineteen illustrated traditional folktales as “expressions of the people’s gentle nature, their dreams and humour, their ethics and spiritual beliefs, their artistic and romantic ideas.” They assert that, “An appreciation of these stories will help the reader to understand the Korean consciousness” (Introduction). The folktales included are “Kotgam” (“Dried Persimmon”), “The Love of a Princess,” “The Noble Tiger,” “The King’s Sacrifice,” “Sim Chung – The Loving Daughter,” “The Contrary Frog,” “The Sky Maiden,” “The Gourd Seeds,” “Princess Pyonggang and Ondal the Fool,” “The Grateful Ants,” “The Turtle and the Rabbit,” “Choon Hyang” (“Spring Fragrance”), “The Three Riddles,” “The Talking Turtle,” “The Man Who Saved Four Lives,” “The Tiger’s Tail,” “The Clever Wife,” “The Mirror,” and “The Sparrow and the Snake.”

Appendix D – Illustrations
Illustration 1¹¹



795

GOLD, GOLD IN FLAKES AND LUMPS AND NUGGETS

¹¹ Courtesy of the Osborne Collection of Early Children's Books, Toronto Public Library, Canada.

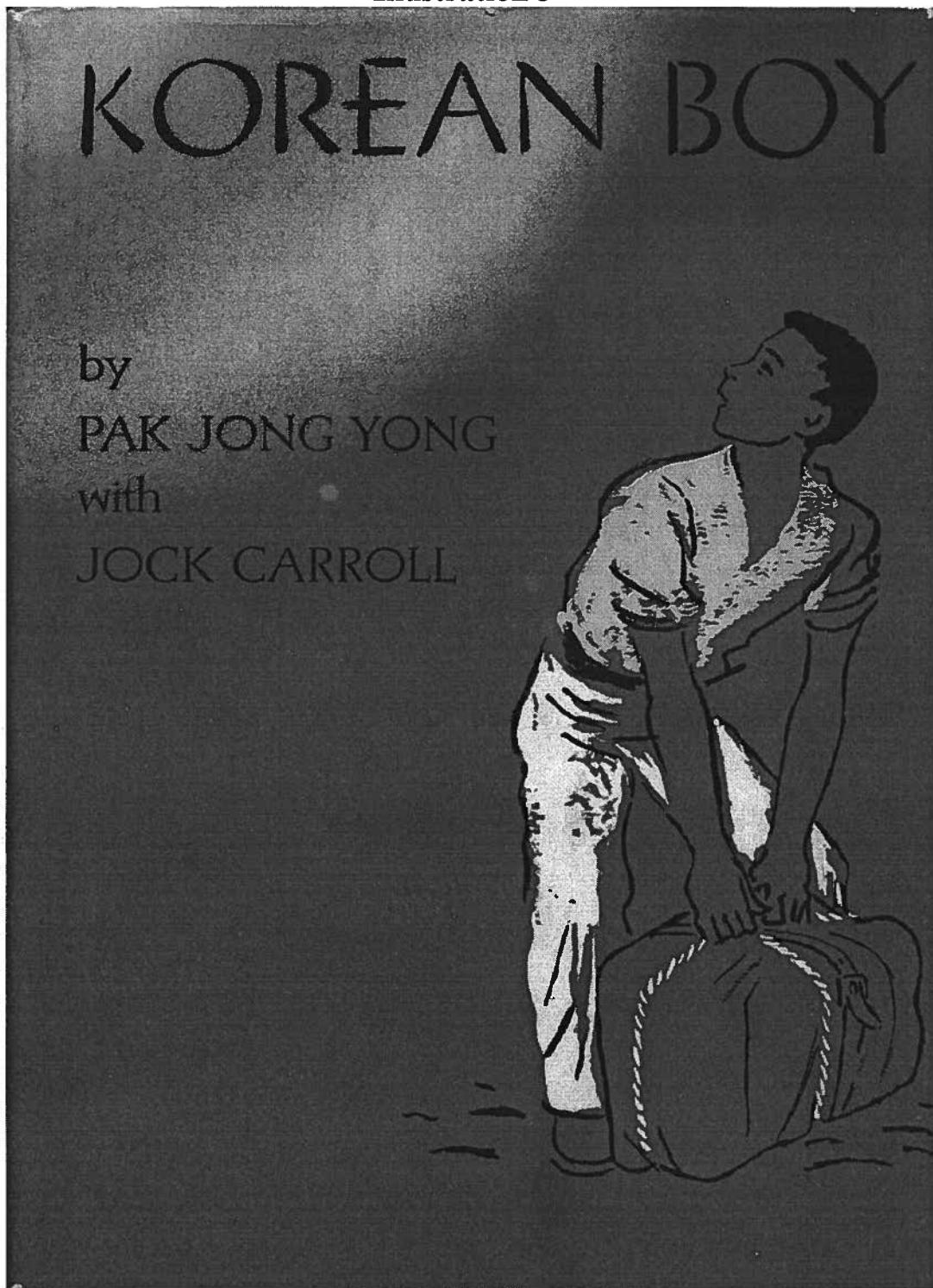
Illustration 2¹²



KOREAN BOYS AT PLAY.

¹² Courtesy of the Osborne Collection of Early Children's Books, Toronto Public Library, Canada.

Illustration 3¹³



¹³ Courtesy of the Osborne Collection of Early Children's Books, Toronto Public Library, Canada.

APPENDIX E

See attached 2-page Excel spreadsheet with title:

Appendix E: Chronological List of Chinese-, Korean-Canadian Children's Books.

Appendix E
Chronological List of
Chinese-, Korean-Canadian
Children's Books

GENRES:
 FIC = Fiction Novel
 PB = Picture Book
 A/B = Autobiography
 FT = Folktale

| No. | Year | Country | Genre | Title | Last/Author | First/Author | Last/Illus | First/Illus | Publisher 1 | Publisher2 |
|-----|------|---------|------------------------|---|-------------------|-----------------------|------------|---------------|--------------|------------------------------|
| 1 | 1893 | China | FIC | Gold, Gold in Cariboo [sic] | Phillipps-Wolley | Clive | Hindley | Godfrey C. | London | Blackie |
| 2 | 1904 | China | FIC - illus | The Brownies in the Philippines | Cox (Cdn) | Palmer | unknown | | New York | Century |
| 3 | 1911 | Korea | PB | Young Canadian Picture Book | unknown | | unknown | | Toronto | Musson |
| 4 | 1926 | China | FIC | Tea From China | Wallace | Frederick William | N/A | N/A | Toronto | Musson |
| 5 | 1928 | China | FIC | Magic Journeys | Graham Bonner | Mary | Price | Luxor | New York | Macaulay |
| 6 | 1955 | China | FIC | The One-Winged Dragon (Hunter & the Medicine Man) | Anthony Clark | Catherine | Bice | Clare | Toronto | Macmillan |
| 7 | 1955 | Korea | A/B | Korean Boy | Pak, with Carroll | Jong Yong, Jock | N/A | N/A | Toronto | Macmillan |
| 8 | 1956 | China | FIC | The Aqualung Twins Find Chinese Treasure | Falkner | Frederick | Little | Donna | London | Dent |
| 9 | 1966 | China | FIC - illus | Stories for Canada's Birthday | McKim | Audrey | Bagshaw | Ruth | Toronto | Canadian Council of Churches |
| 10 | 1977 | Korea | FIC | Kap-Sung Ferris | Duncan | Frances | N/A | N/A | Toronto | Macmillan |
| 11 | 1978 | China | FT - single, illus | The Maiden of Wu Long & the Axe and the Sword | Ling | Frieda | Lau | Mee-Shan | Toronto | Kids Can |
| 12 | 1979 | China | PB - A/B | Westcoast Chinese Boy | Lim | Sing | Lim | Sing | Montreal | Tundra |
| 13 | 1980 | China | FIC | Who's a Soccer Player? | Kidd | Bruce | Smith | Jerrard | Toronto | Lorimer |
| 14 | 1981 | China | PB | Binky and the Bamboo Brush | Larouche | Adelle | Larouche | Adelle | Toronto | Gage |
| 15 | 1983 | China | FIC | Teach Me to Fly, Skyfighter! | Yee | Paul | Lee | Sky | Toronto | Lorimer |
| 16 | 1984 | China | PB | Chin Chiang and the Dragon's Dance | Wallace | Ian | Wallace | Ian | Vancouver | Douglas and McIntyre |
| 17 | 1984 | China | PB | Barnaby and Mr. Ling | Morgan | Allen | Hammond | Franklin | Toronto | Annick |
| 18 | 1984 | China | PB | Good Morning Franny, Good Night Franny | Hearn | Emily | Thurman | Mark | Toronto | Women's |
| 19 | 1985 | China | FT - collection | Fables and Legends from Ancient China | Kong, Wong | Shiu L., Elizabeth | Ying | Wong | Toronto | Kensington Educational |
| 20 | 1986 | Korea | FT - single, illus | My King has Donkey Ears | Harber | Frances | Kovalski | Maryann | Toronto | North Winds |
| 21 | 1986 | China | FT - videorecording | The Fox and the Tiger: A Chinese Parable | Leaf | Caroline | N/A | N/A | Montreal | National Film Board |
| 22 | 1986 | China | PB | The Emperor's Panda | Day | David | Beddows | Eric | Toronto | McClelland and Stewart |
| 23 | 1986 | Korea | FT - collection | Korean Folk Tales | Yu et al. | Chai-Shin | Bang | Hai-ja | Toronto | Kensington Educational |
| 24 | 1986 | China | FT - collection, illus | The Magic Pears | Kong, Wong | Shiu L., Elizabeth | Ying | Wong | Toronto | Kensington Educational |
| 25 | 1986 | China | FIC | The Curses of Third Uncle | Yee | Paul | N/A | N/A | Toronto | Lorimer |
| 26 | 1987 | China | FT - single, illus | The Enchanted Tapestry: A Chinese Folktale | San Souci | Robert D. | Gal | Laszlo | Vancouver | Douglas and McIntyre |
| 27 | 1987 | China | FIC | Starshine! | Schwartz | Ellen | Wallace | Laura | Winlaw, BC | Polestar |
| 28 | 1988 | China | FIC | The Chinese Mirror | Major | Alice | N/A | N/A | Toronto | Irwin |
| 29 | 1989 | China | FIC | Next-door Neighbours | Ellis | Sarah | N/A | N/A | Vancouver | Douglas and McIntyre |
| 30 | 1989 | China | FT - single, illus | The Buffalo Boy and the Weaver Girl | Downie, Mann Hwa | Mary Alice, Huang-Hsu | Gilliland | Jillian Hulme | Kingston, ON | Quarry |

Appendix E
Chronological List of
Chinese-, Korean-Canadian
Children's Books

GENRES:
 FIC = Fiction Novel
 PB = Picture Book
 A/B = Autobiography
 FT = Folktale

| No. | Year | Country | Genre | Title | Last/Author | First/Author | Last/Illus | First/Illus | Publisher 1 | Publisher2 |
|-----|------|--------------|------------------------|--|-------------|--------------|------------|-------------|--------------------|----------------------|
| 31 | 1989 | China | FT - collection, illus | Tales From Gold Mountain | Yee | Paul | Ng | Simon | Vancouver | Douglas and McIntyre |
| 32 | 1990 | China | FIC | Forbidden City | Bell | William | N/A | N/A | Toronto | Doubleday |
| 33 | 1990 | China | PB | Jeremiah and Mrs. Ming | Jennings | Sharon | Levert | Mireille | Toronto | Annick |
| 34 | 1990 | China | PB | Mei Ming and the Dragon's Daughter | Bailey | Lydia | Springett | Martin | Toronto | Scholastic |
| 35 | 1990 | China | PB | The Sleeper (Folk Tales from Around the World) | Day | David | Entwistle | Mark | Toronto | Doubleday |
| 36 | 1991 | China | FT - single | The Nightingale | Bedard | Michael | Ricci | Regolo | Toronto | Oxford UP |
| 37 | 1991 | China | PB | Roses Sing on New Snow | Yee | Paul | Chan | Harvey | Vancouver | Douglas and McIntyre |
| 38 | 1992 | China | FIC | The Dragon's Pearl | Lawson | Julie | Morin | Paul | Toronto | Oxford UP |
| 39 | 1992 | China | PB | When Jeremiah Found Mrs. Ming | Jennings | Sharon | Levert | Mireille | Toronto | Annick |
| 40 | 1992 | China | PB | Chung Lee Loves Lobsters | MacDonald | Hugh | Wales | Johnny | Toronto | Annick |
| 41 | 1992 | China | FIC | Spud Sweetgrass | Doyle | Brian | N/A | N/A | Vancouver | Douglas and McIntyre |
| 42 | 1993 | China | PB | Sleep Tight Mrs. Ming | Jennings | Sharon | Levert | Mireille | Toronto | Annick |
| 43 | 1993 | China | FIC | Absolutely Invincible | Bell | William | N/A | N/A | Toronto | Stoddart Kids |
| 44 | 1993 | China | FIC | White Jade Tiger | Lawson | Julie | N/A | N/A | Victoria | Beach Holme |
| 45 | 1993 | China | PB - A/B | A Little Tiger in the Chinese Night | Zhang | Song Nan | Zhang | Song Nan | Toronto | Tundra |
| 46 | 1993 | China | PB | The Magic Paintbrush | Muller | Robin | Muller | Robin | Toronto | Doubleday |
| 47 | 1994 | China | PB | Where is Gah Ning? | Munsch | Robert | Desputeaux | Helene | Toronto | Annick |
| 48 | 1994 | China | PB | No Such Thing As Far Away | Langston | Laura | Amos | Robert | Victoria | Orca |
| 49 | 1994 | China | FIC | The Dragon's Egg | Baird | Allison | Tyrrell | Frances | Richmond Hill | Scholastic |
| 50 | 1994 | China | FIC | Breakaway | Yee | Paul | N/A | N/A | Vancouver | Douglas and McIntyre |
| 51 | 1994 | China | FIC | The Charlotte Stories | Jam | Teddy | Zhang | Ange | Toronto | Groundwood |
| 52 | 1994 | China | FT - single, illus | Five Heavenly Emperors | Zhang | Song Nan | Zhang | Song Nan | Toronto | Tundra |
| 53 | 1995 | China | FIC | Dance of the Snow Dragon | Kernaghan | Eileen | N/A | N/A | Saskatoon | Thistledown |
| 54 | 1995 | China | PB | The Golden Risk | Bell | William | Kilby | Don | Toronto | Doubleday |
| 55 | 1995 | China | PB | The Tiny Kite of Eddie Wing | Trottier | Maxine | Van Mil | Al | Toronto | Stoddart Kids |
| 56 | 1995 | China | FIC | Spud in Winter | Doyle | Brian | N/A | N/A | Vancouver | Douglas and McIntyre |
| 57 | 1995 | General Asia | FT - collection, illus | Telling Tales on the Rim | Wakan | Naomi | Wakan | Naomi | | |
| 58 | 1995 | China | FIC | There Goes the Neighbourhood | Lupini | Valerie | N/A | N/A | Red Deer | Red Deer |
| 59 | 1995 | China | PB | To the Mountains by Morning | Wieler | Diana | Zhang | Ange | Toronto | Groundwood |
| 60 | 1996 | China | FT - single, illus | River my Friend | Bell | William | Campbell | Ken | Victoria | Orca |
| 61 | 1996 | China | FT - single, illus | Too Many Suns | Lawson | Julie | Morin | Paul | Toronto | Stoddart Kids |
| 62 | 1996 | China | FIC | The Chinese Puzzle | Brouillet | Chrystine | Gagnon | Nathalie | Charlottetown, PEI | Ragweed |
| 63 | 1996 | China | FIC | Molly Brown is Not a Clown | Rogers | Linda | Van Krugel | Rick | Vancouver | Ronsdale |

Appendix E
Chronological List of
Chinese-, Korean-Canadian
Children's Books

GENRES:
 FIC = Fiction Novel
 PB = Picture Book
 A/B = Autobiography
 FT = Folktale

| No. | Year | Country | Genre | Title | Last/Author | First/Author | Last/Illus | First/Illus | Publisher 1 | Publisher2 |
|-----|------|--------------|------------------------|---|------------------|--------------|------------|-------------|----------------|----------------------|
| 64 | 1996 | China | PB | Ghost Train | Yee | Paul | Chan | Harvey | Vancouver | Douglas and McIntyre |
| 65 | 1996 | China | FT - single, illus | The Story of the Three Buddhist Monks | Ding | Jing Jing | Daboud | Nelson | Toronto | Boardwalk |
| 66 | 1997 | China | FT - single, illus | The Cricket's Cage: A Chinese Folktale | Czernecki | Stefan | Czernecki | Stefan | New York | Hyperion |
| 67 | 1997 | China | FIC | Clever-Lazy | Bodger | Joan | McLeod | Chum | Toronto | Tundra |
| 68 | 1997 | China | PB | The Fishing Summer | Jam | Teddy | Zhang | Ange | Vancouver | Douglas and McIntyre |
| 69 | 1997 | China | PB | Thor | Valgardson | W.D. | Zhang | Ange | Toronto | Groundwood |
| 70 | 1997 | China | PB | Three Monks, No Water | Ye | Ting-xing | Chan | Harvey | Toronto | Annick |
| 71 | 1997 | China | FT - single, illus | The Great Race: A Chinese Zodiac | Bouchard | David | Huang | Zhong-Yang | Vancouver | Raincoast |
| 72 | 1997 | China | PB | A Turtle Called Friendly | Sanguine | Jean | Lau | Bernadette | Oakville, ON | Rubicon |
| 73 | 1998 | Korea | FT - single, illus | The Mole's Daughter: An Adaptation of a Korean Folktale | Gukova | Julia | Gukova | Julia | Toronto | Annick |
| 74 | 1998 | China | PB | The Red Corduroy Shirt | Kertes | Joseph | Perko | Peter | Toronto | Stoddart Kids |
| 75 | 1998 | China | A/B - novel | A Leaf in the Bitter Wind | Ye | Ting-xing | N/A | N/A | Toronto | Doubleday |
| 76 | 1998 | China | PB | The Boy in the Attic | Yee | Paul | Xiong | Gu | Toronto | Douglas and McIntyre |
| 77 | 1998 | China | PB | Weighing the Elephant | Ye | Ting-xing | Langlois | Suzane | Toronto | Annick |
| 78 | 1998 | China | PB | The Legend of the Panda | Granfield | Linda | Zhang | Song Nan | Toronto | Tundra |
| 79 | 1998 | China | FT - single, illus | The Ballad of Mulan | Zhang | Song Nan | Zhang | Song Nan | Union City, CA | Pan Asian |
| 80 | 1998 | General Asia | FT - collection, illus | The Village of a Hundred Smiles and Other Stories | Baker | Barrie | Jorisch | Stephane | Toronto | Annick |
| 81 | 1999 | China | FIC | Naomi: The Strawberry Blonde of Pippu Town | Shreyer | Karmel | N/A | N/A | Winnipeg | Great Plains |
| 82 | 1999 | China | PB | Me and Mr. Mah | Spalding | Andrea | Wilson | Janet | Victoria | Orca |
| 83 | 1999 | China | PB | Share the Sky | Ye | Ting-xing | Langlois | Suzane | Toronto | Annick |
| 84 | 1999 | China | FT - single, illus | The Dragon New Year | Bouchard | David | Huang | Zhong-Yang | Vancouver | Raincoast |
| 85 | 1999 | China | FT - collection, illus | The Moon Festival: A Chinese Mid-Autumn Celebration | Chan | Arlene | Debon | Nicholas | Toronto | Umbrella |
| 86 | 2000 | China | Non-FIC | The Kids Book of Canada's Railway | Hodge | Deborah | Mantha | John | Toronto | Kids Can |
| 87 | 2000 | China | FIC | Mei Ling Discovers Jack Miner | Buttery | Jane | Lamouve | Yolanda | Harrow, ON | Truelight |
| 88 | 2000 | China | FIC | Emily Across the James Bay Bridge | Lawson | Julie | N/A | N/A | Toronto | Penguin Canada |
| 89 | 2000 | China | FIC - illus | White Lily | Ye | Ting-xing | Lau | Bernadette | Toronto | Doubleday |
| 90 | 2000 | China | PB | Grandfather Counts | Cheng | Andrea | Zhang | Ange | New York | Lee & Low |
| 91 | 2000 | China | FT - single, illus | The Mermaid's Muse: The Legend of the Dragon Boats | Bouchard | David | Huang | Zhong-Yang | Vancouver | Raincoast |
| 92 | 2000 | China | FT | Who is Queen of the Forest? | Lin | Beijia | Thurman | Mark | Howack, Que | Essay International |
| 93 | 2000 | China | PB | From Far and Wide: A Canadian Citizenship Scrapbook | Bannatyne-Cugnet | Jo | Zhang | Song Nan | Toronto | Tundra |
| 94 | 2001 | China | PB | Wild Bog Tea | LeBox | Annette | Chan | Harvey | Toronto | Groundwood |
| 95 | 2001 | China | FIC | Lambs of Hell's Gate: Chinese Workers and the Building of the CPR | Bright | Mary Liz | N/A | N/A | Gabriola, BC | Pacific Edge |

Appendix E
Chronological List of
Chinese-, Korean-Canadian
Children's Books

GENRES:
FIC = Fiction Novel
PB = Picture Book
A/B = Autobiography
FT = Folktale

| No. | Year | Country | Genre | Title | Last/Author | First/Author | Last/Illus | First/Illus | Publisher 1 | Publisher2 |
|-----|------|---------------|----------------------------|--|------------------|--------------------|------------|---------------|-------------|----------------------------|
| 96 | 2001 | China | FT - single, illus | Buddha in the Garden | Bouchard | David | Huang | Zhong-Yang | Vancouver | Raincoast |
| 97 | 2001 | China | PB | The Chinese Violin | Thien | Madeleine | Chang | Joe | Vancouver | Whitecap |
| 98 | 2001 | China | PB | Bullets on the Bund | Whan | Steve | N/A | N/A | Autumn Jade | Autum Jade |
| 99 | 2002 | China | FIC | A Singing Bird Will Come: Naomi in Hong Kong | Schreyer | Karmel | N/A | N/A | Winnipeg | Great Plains |
| 100 | 2002 | China | PB | The Jade Necklace | Yee | Paul | Lin | Grace | Vancouver | Tradewind |
| 101 | 2002 | Korea | FT - single, illus | The Tiger and the Dried Persimmon | Park | Janie Jaehyun | Park | Janie Jaehyun | Toronto | Douglas and McIntyre |
| 102 | 2002 | China | FT-collection | The Chinese Storyteller's Book: Supernatural Tales | Kwan | Michael David | N/A | N/A | Boston | Tuttle |
| 103 | 2002 | China | PB | Courage to Fly | Harrison | Troon | Huang | Zhong-Yang | Calgary | Red Deer |
| 104 | 2002 | China | PB - collection of stories | Dead Man's Gold | Yee | Paul | Chan | Harvey | Toronto | Douglas and McIntyre |
| 105 | 2002 | China | FIC | The Emperor's Pendant | Whan | Steve | N/A | N/A | Autumn Jade | Autumn Jade |
| 106 | 2003 | General Asia | Non-FIC - illus | The Martial Arts Book | Scandiffio | Laura | Debon | Nicolas | Toronto | Annick |
| 107 | 2003 | China | FT - collection | The Painted Wall | Bedard | Michael | Deines | Brian | Toronto | Tundra |
| 108 | 2003 | China | FIC | Throwaway Daughter | Ye, Bell | Ting-xing, William | N/A | N/A | Toronto | Doubleday |
| 109 | 2004 | China | FIC | An Ocean Apart: The Gold Mountain Diary of Chin Mei-ling | Chan | Gillian | N/A | N/A | Markham | Scholastic |
| 110 | 2004 | General Asian | Non-FIC | In Your Face: The Culture of Beauty and You | Graydon | Shari | N/A | N/A | Toronto | Annick |
| 111 | 2004 | Korea | Non-FIC | I Remember Korea: Veterans Tell Their Stories of the Korean War, 1950-53 | Granfield | Linda | N/A | N/A | Markham | Fitzhenry and Whiteside |
| 112 | 2004 | China | PB | Red Land, Yellow River | Zhang | Ange | Zhang | Ange | Toronto | Groundwood |
| 113 | 2005 | Korea | FT - single, illus | The Love of Two Stars: A Korean Legend | Park | Janie Jaehyun | Park | Janie Jaehyun | Toronto | Groundwood/House of Anansi |
| 114 | 2008 | China | PB- non-FIC | The Day I Became a Canadian: A Citizenship Scrapbook | Bannatyne-Cugnet | Jo | Zhang | Song Nan | Toronto | Tundra |