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ABOUT THIS COVER
This year marks the 45th anniversary of the Third World Liberation Front and Ethnic Studies strikes that built the Asian American movement as we see it today. On our cover, we recognize that the contemporary issues we are facing, from Janet Napolitano's appointment as UC President to the SCA5 debate, makes our movements look very different now but the systems of oppression have changed little. For all those who fought for us, with us now, and in the future, we ask you to reflect on the words depicted and how far they have come.

editors' note

i joined **hardboiled** last semester, which was also my first semester at berkeley. i came into this space as a young upstart, wanting to make a difference and believing i had finally found a chance. whether by fate or some sort of design, i had the privilege of developing an awareness throughout high school. i engrossed myself in the injustices that we face as apis every second, and it made me angry. i came to college with this lens of instigating change.

as a mixed race korean american, my struggle is identity erasure; even though my experiences are real and my emotions are real, i am often discounted because of other peoples' abilities to read me. although it developed in my youth, it has never been as prominent as it is now that i'm in college. i still struggle to balance the separate parts of my identity into one whole, but my ability to use **hardboiled** as a place of stability has given me a direction. through **hardboiled**, i can always assure that my voice as a mixed race api is heard. being bold means remembering that my experiences and my hardships are valid, even in the face of overwhelming opposition.

if there's one thing i've learned in my one and a half semesters in **hardboiled**, it's that you can always count on us to be bold when no one else will. no injustice goes unnoticed, even as disguised as it may be in our community. we will always be here to unapologetically let everyone know that that's fucked up. we will be the voices of our silently and systematically oppressed communities each day.

reexamine your life and the way your identities intersect. reconsider others' lives and how their identities intersect. and now remember that, keep it in your mind when you interact with us, with anyone.

this is **hardboiled**, and this is who are.

patricia williams
copy intern

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Asian American in Asia

by carmen ye

In August 2012, I left the Bay Area for a year-long study abroad program at the Chinese University of Hong Kong. It was a journey I had started planning during my sophomore year, mapping every requirement and class to make sure everything would go smoothly.

I was born in Guangzhou, China, and I had visited Hong Kong a handful of times before. It was familiar enough to have the potential of home, and foreign enough to fill nine months of adventure. Most importantly, I chose it because I wanted to improve my Cantonese, and Hong Kong is one of its strongholds outside the United States. I grew up speaking Cantonese with my family, but as I put more distance between myself, Chinese school, and my hometown, I was losing my ability to articulate my ambitions and values to my mother.

And that was infinitely sad to me, because she has been the only one I have ever wanted to fight for.

She is the reason I majored in Social Welfare and Asian American Studies. It is her resilience as a low-income, single mother that I carry with me as I pursue a career in public policy. And it is her struggle and story that root me in San Francisco's Chinatown, where so many immigrant families like mine hustle day in and day out for the next generation.

So I set out for a city that embraced me with its humidity, bright lights, and endless eats. Studying abroad was more affordable than I had thought, thanks largely to several scholarships, including a University of California award and the Gilman International Scholarship. I had also saved money from multiple part-time jobs, and I am thankful for the privilege that allowed me to travel as I did.

I opted not to live in the international dorm but in a dorm with mostly locals. It was a good decision, as I hung out with my American and international friends on the weekends,

and my local friends after class. I balanced the need to commiserate on the lack of In 'N Out and Chipotle, and the opportunities to learn about Hong Kong youth culture and Cantonese slang.

And yet, it wasn't among my blond-haired, blue-eyed European classmates that I felt like an outsider. I never recognized my differences so much as in a roomful of people who looked just like me, but who instantly knew I wasn't one of them. It was evident in the way I talked, walked, and

"I never recognized my differences so much as in a roomful of people who looked just like me, but who instantly knew I wasn't one of them."

dressed. In the States, I was too Chinese to be American, but in Hong Kong, I was too American to be Chinese.

Diaspora never tasted so strange as when others denied me an identity I had spent years struggling to hold onto.

There is no term I know of in Chinese to describe being Chinese American. There is *huaiqiao* (overseas Chinese), but that is not the same. That could be Chinese in Spain, Brazil, or Vietnam; it is not location-specific. There is ABC (American-born Chinese), but that is not the same, either. Being Chinese American is political, but everywhere it, either.

I go, people demand that I prove my authenticity. "Do you speak Chinese? How do you celebrate Chinese New Year? What do you eat at home?" Particularly in Hong Kong, where Cantonese is such a large part of the culture, language is important.

But for so many Asian American kids growing up in the States, we do not have to share the same language as our parents to know why their hands are deeply lined with wrinkles. We do not have to eat turnip cake during Lunar New Year to know that our new year does not bring with a countdown to midnight, but rather, with a frenzy of housecleaning and phone calls to relatives you last saw when you were five. When I went to a panel on the book *Ten Years that Shook the City: San Francisco (1968-1978)*, one of the speakers said, "Asian American identity was created as a mobilizing tool, and it is less a marker of what one is but more a marker of what one believes. That is now seen as pride in cultural heritage eviscerates its original meaning."

So, yes, being Asian American is a marker of what you believe because I believe that 0 years from now, I will tell my children that they do not have to receive red envelopes to know that we are a family of immigrants for whom the idea of home has long been one of "nostalgia without memory" (*Arjun Appadurai, Modernity at Large: Cultural Dimensions of Globalization*).

Hong Kong, and my time abroad, was a beautiful, poignant experience. Yet the homeland I thought I would fall into evaded me. And I know that it is because, in Ismail Khalidi's words, "I am trying to study hard but I find myself struggling to study at all, so I study struggle instead. And it does not escape me that I am fortunate enough to study it while others live it; so I breathe it, dream it, talk it, write it, love it, spread it, and sip it. But still I cannot say that I live it."

photo courtesy of Carmen Ye



Press Freedom

by mitchell lui

The freedom of the press is so ingrained in our culture that it has become something expected, not something that is easily subverted or has to be earned. One would think that such a basic human right – after all, the freedom of the press is protected in the Universal Declaration of Human Rights – would be similarly entrenched in Hong Kong's society. Hong Kong often goes by the moniker "Asia's World City," asserting its cosmopolitan composition and unparalleled economic freedom. In a city that prides itself for being the intersection of the East and the West, it would be logical to assume that Hong Kong also stands as a bastion for freedoms agreed upon internationally.

Unfortunately, a grisly assault in February earlier this year proves otherwise. Kevin Lau, the chief editor of Ming Pao newspaper, was the target of a stabbing that occurred in broad daylight. As he was routinely making his way after breakfast from a restaurant to his car, he was attacked by an unknown assailant, who stabbed him multiple times in his arms and legs. Lau was left in critical condition, fighting for his life after an episode of seemingly senseless violence. The journalism industry in Hong Kong was left reeling from this unexpected tragedy; Sham Yee-lan, the chairperson of the Hong Kong Journalists' Association, upheld Lau's character: "knowing his family background and his character, I simply cannot think of any personal reason why anyone would want to attack him, not to mention try to kill him."

While some people may write this off, saying that Lau was merely a victim of circumstance, there may be underlying factors that undermine Hong Kong's freedom of the press. Just a month before the attack, Lau was demoted as the chief editor of Ming Pao, a decision handed down from the powers that be. Ming Pao is owned by Malaysian tycoon Tiong Hiew King, who conveniently happens to have commercial stakes in China. In 2013, Lau penned a series of articles criticizing China's problems of corruption and human rights violations. Several Hong Kong-based journalists made the assumption that Lau's sacking and these hard-hitting articles were connected. Among those, there are speculations that Chinese officials displeased with Lau's exposés may have been behind his stabbing in February.

Hong Kong has never had a perfect relationship with China; while the Special Administrative Region may need China's cash dollars in its coffers, its citizens aren't too thrilled with their domineering neighbors to the north. While Hong Kong was once an outpost of democratic freedom, incidents like Lau's stabbing threatens to topple not only the freedom of the press, but also freedom of speech, as a warning against dissent and criticism. There were two campaigns stood up to the brutality by raising awareness of this threat to press freedom. On Facebook, several students have organized an event where individuals can post their names and schools in support of the journalism industry. In particular, the event asks for international students to add their voices, because they have been exposed primarily to Western cultures – those that uphold the importance of press freedom. Also, in a more localized setting, journalists in Hong Kong from a variety of different media outlets have collectively organized. They planned a gathering where they all wore black to show their discontentment with the situation, denouncing the violence toward journalists for merely doing their jobs.

Though this atrocity happened halfway around the world, the freedom of the press is an issue we have to uphold here at UC Berkeley. As a journalistic institution itself, hardboiled could follow in the footsteps of many publications in Hong Kong, bending to the pressures and threats that may be imposed on our humble little magazine. We too need to demonstrate solidarity with the publication community. When the rights of one publication are infringed, we should stand with them against the oppression of press freedom. By upholding the freedom of the press, we also protect our other freedoms, such as the freedom of speech.

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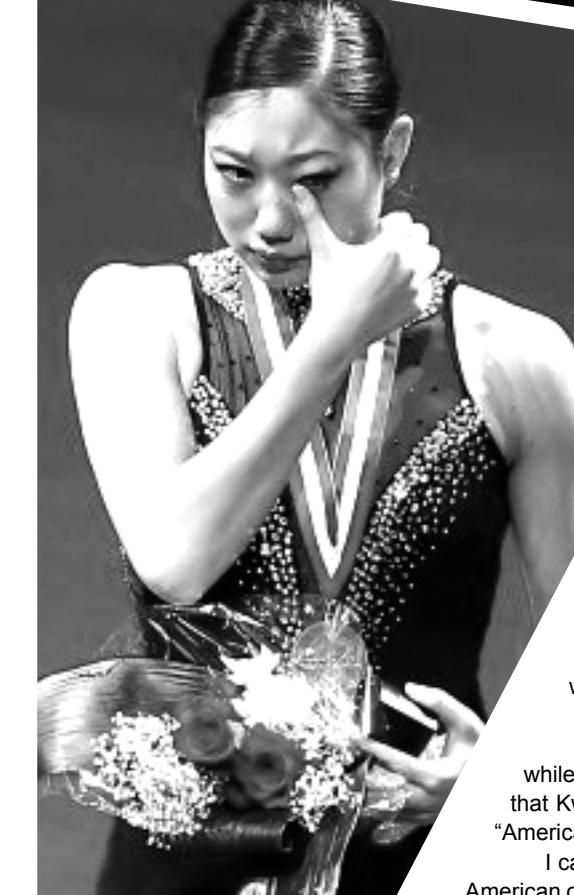
ARE THE OLYMPICS CORRUPT?

japanese american skater robbed of her spot on the us olympic team

by sabrina juiseekul



From left to right: Polina Edmund, Gracie Gold, Mirai Nagasu, Ashley Wagner



In the recent 2014 Sochi Winter Olympics, we saw all three members of the United States Women's Figure Skating team score within the top 10. Gracie Gold, Polina Edmunds and Ashley Wagner placed 4th, 6th, and 9th, respectively. Despite all placing in the top ten, these three skaters share another similarity: their appearance. All three of these women embody the characteristics of being a stereotypical white, blond-haired, American female.

However, even before the Games began, controversy arose. In January this year, the U.S. Olympic Figure Skating team was announced after the results of the 2014 U.S. National Championships. The Olympic Figure Skating team is usually comprised of the three top scorers from that competition, with an exception of 4 past incidents in which one of the top 3 were injured, thus being replaced by the person in 4th.

Japanese American skater, 20-year-old Mirai Nagasu, was left out of the U.S. Team, despite skating her best performance and placing 3rd in the U.S. National Championship. Nagasu even placed 4th in the 2010 Vancouver Olympics when she was only 16 years old. Despite falling twice during her free skate program and placing 4th, Wagner, who is of German heritage, was chosen over Nagasu.

After her free skate program in the championships on January 11, Wagner tweeted, "I am so sorry. I let you all down," noting her disappointing performance. Despite all this, what should have been Nagasu's was stripped away and instead given to Wagner, who later tweeted, "It's been a long 4 years to this point. I'm so proud and incredibly grateful that I'll be representing my country at the Olympics in Sochi!"

"though i may not agree with it, i have to respect the decision the federation made." - mirai nagasu

Nagasu appeared clearly distraught and disappointed over the decision and stated, "Though I may not agree with it, I have to respect the decision the federation made."

Some people speculate that race played a factor in the selection of the final member of the Olympic Women's Figure Skating team. Although selection for the team takes into account the skater's entire career, why was Nagasu, a former Olympic skater who performed and scored higher at the U.S. Championships, booted from the spot on the team?

Critics questioned this controversial decision and used social media platforms such as Twitter and Facebook, to express their opinions. They voiced their opinions through the creation of the hashtag #MiraiEarnedIt. Twitter users even expressed that they believed that Wagner was chosen not because of talent but because she was more marketable than Nagasu. Wagner, although born in Germany, fits into the all-American girl mold along with Gold and Edmunds. There have also been speculations that the Olympic team was chosen vast before the U.S. Championships occurred.

Asian and Asian American female presence has been very strong in the world of figure skating, especially in the Sochi Olympics with South Korea's Yuna Kim and Japan's Mao Asada as favorites to win the Women's Figure Skating program. The United States has also seen the likes of various Asian American women who have skated their way to the top: Kristi Yamaguchi, the 1992 Olympic champion, Michelle Kwan, two-time Olympic medalist who is also known as the most decorated figure skater in U.S. history and Nagasu, who at age 16 competed and placed 4th in the Winter Olympics Women's Single Figure Skate.

In fact, at least one female Asian American figure skater had been selected for the U.S. Olympics team since Yamaguchi's reign. Controversy is not an uncommon occurrence in the world of figure skating. In 1998, Tara Lipinski beat out Kwan and took the gold medal, while Kwan received silver. The news website MSNBC reported this in an article entitled, "American Beats Out Kwan." This headline suggests that Kwan is not an American despite being born in Torrance, California, and achieving the titles of "America's most popular figure skater" and "America's most popular female athletes," by CNN and other sources.

I can speak off of my personal experiences and the experiences of my fellow Asian Americans. No matter how long our families have lived in America or the fact that we consider America our home, Asian Americans are still being seen as perpetual foreigners and not as "real" Americans. And if you don't believe me, ask any Asian American if they were ever asked, "Where are you from, no where are you really from?"

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LISTEN TO THE SILENCE: WHY THE ASIAN PACIFIC AMERICAN COMMUNITY IGNORES ISSUES OF GENDER AND SEXUALITY

TRIGGER WARNING: AUTHOR USES RACIST AND MISOGYNISTIC LANGUAGE TAKEN FROM THE UCLA AND USC DOCUMENT AND DISCUSSES SEXUAL VIOLENCE AGAINST QUEER, CISGENDER AND TRANSGENDER INDIVIDUALS.

A foreword of sorts: I want to establish exactly where I am coming from before I jump into any arguments. First, when I share my own experiences, I do so not to make the issue about me or generalize about the broader community, but to give readers a starting point at which they can relate to the topic of gender and sexuality. I speak for no one but myself, but I hope sharing my point of view forces others to think more critically. Second, in writing about trauma from sexual assault, I make this hardboiled article a means of healing from and unlearning violence. Lastly, I dedicate this piece to all those who have been silenced for their gender identity and sexuality.

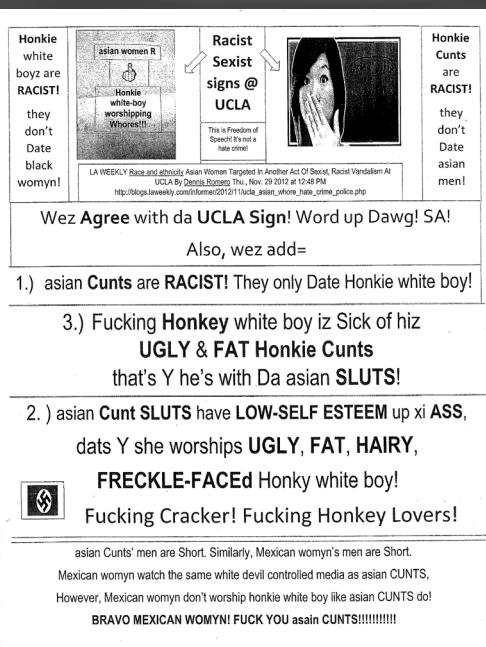
Not everything began with the UCLA flier, but I will start there. On February 5, the UCLA Asian American Studies Center received an anonymously mailed document containing highly racist and misogynistic slurs. The next day, students received news that the same document had been sent to the Asian Pacific American Student Services at USC. Within a few days, student leaders in UCLA's Asian Pacific Coalition started a photo campaign tagged as "#BeyondTheStereotype" in which

participants posed with messages of solidarity written on their arms. Soon campuses all over California joined in with their own campaigns, with growing coverage from local news media like the LA Times and ABC7. The rapid mobilization of students around the UCLA/USC flier represented an urgent need to work together on combating racism within the educational system, but unfortunately, #BeyondTheStereotype and similar political campaigns lack a critical framework that addresses intersections across gender and sexuality. From my experience in various student spaces here at UC Berkeley, I have grown increasingly skeptical of "visibility" campaigns that magnify issues of race and gender without consideration of how privilege plays out in student organizing spaces. In this piece, I pinpoint a specific weakness within my own community at Cal that also affects the wider APA population: an uneasy silence on issues of gender and sexuality, especially concerning transgender and queer identities.

By now, activity around the UCLA/USC document has died down. So why continue investigating this incident if it only attacked UCLA and USC? Well, the flyer itself did not anger me so much as the silence on gender and sexuality that it exposed in the Asian American spaces I

call my community here at UC Berkeley. What followed in the wake of the #BeyondTheStereotype photo campaign initiated by UCLA was a growing discomfort felt by myself and several other female students on its highly gendered messages about strength and solidarity. The "poem" on this page originally appeared in a Feb. 11 comment I posted on the Facebook event page for UC Berkeley's photo campaign, in which I critiqued the framing of the controversy for overemphasizing racism and minimizing sexism. A month has passed since UCLA and USC received the document, and I am disappointed that the #BeyondTheStereotype campaign has done little to build a critical dialogue on the shortcomings of student organizing. This inability to confront the daily reality of discrimination in the lives of cisgender women only furthers their oppression within the community, and by extension, queer and transgender folks suffer the most invalidation.

I must acknowledge that the kind of violence I refer to ranges from verbal or written harassment, such as that in the UCLA document, to physical attacks that themselves may not leave any visible traces but still disrupt an individual's sense of safety. In order to respect confidentiality, I will not share here any of my personal



Inspired by Korean American poet and performer Franny Choi, I composed my own poem of sorts by counting certain words in the document sent to UCLA and USC. All spelling and formatting have been painstakingly preserved.

Honkie Honkie Honky Honky Honky honkie (9)
Cunts Cunts Cunts Cunt Cunts' CUNTS CUNTS!!!!!! (8 = 6 asian + 2 Honkie)
white boyz white-boy white boy white boy white boy! white boy (6)
RACIST! Racist RACIST! Racist RACIST! (5)
Mexican womyn Mexican womyn Mexican womyn MEXICAN WOMYN! (4)
Date Date Date (3)
worshipping worships worship (3)
 Fucking Fucking Fucking (3)
asian women Asian Women (2)
SLUTS! SLUTS (2)
Whores!!! _whore_ (2)
Sexist Sexist (2)
UGLY UGLY (2)
FAT FAT (2)
asian men! asian Cunts' men (2)
Cracker! (1)
black womyn! (1)
FUCK YOU (1)
white devil (1)
ASS (1)

encounters with violence, but rather draw on recent events that have brought my attention to the Asian American community's poor grasp of intersectionality, especially concerning race, gender, and sexuality. I recognize that my privilege in being a UC Berkeley student heavily influences my analysis of events that happen elsewhere in the Asian American community, and this limits my scope of knowledge. Yet I also believe that my education allows me the opportunity to speak on issues that all too often get ignored, and more than anything forces me to be even more accountable to the community for my actions and language.

This past February, I had the honor of performing onstage at Wheeler Auditorium in front of 700 people a night for the Vagina Monologues. Created in 1994 by playwright and author Eve Ensler, the annual benefit performance raises awareness about violence against women and girls and takes place at campuses across the nation. As it does every year at UC Berkeley, the three-day show sold out every one of its 2100 tickets, of which the proceeds went to six organizations that advocate for women and LGBTQQ

youth. While I enjoyed the few minutes I spent in the spotlight, I wanted to be a part of Vag Mons because of the very real violence I have experienced as an Asian American woman. More than anything I needed a safe space to nurture my womanhood. And yet, a month after the show ended, I don't feel any more a woman than I did coming in. In the aftermath of the UCLA/USC flier, the silence I felt in the Asian American community undid any confidence I sought to gain from my Vag Mons performance, and if anything have made me question even more why folks remain silent on issues of sexual violence. What right do we have to claim solidarity with each other when we tokenize the bodies and experiences of Asian Pacific American women, and leave out those of queer and transgender folks?

I hope to bring attention to the deeply entrenched notions of gender and sexuality that all too often folks fear discussing. This fear manifests in very ugly ways, and I will venture to give examples from my own life but also connect the UCLA flier to more systemic issues. As full of anger and frustration as I am, I know better than to take

these negative emotions out on the people around me. Reproducing the same type of behavior that I condemn others for committing makes me not only a hypocrite, but also an accomplice to the systems of oppression that have claimed so many lives. So, what can I do beyond calling myself an "ally" to homeless folks, the elderly, people with disabilities, the working-class, undocumented students, prisoners, refugees, etc.? Well, I need to learn to listen, and by listening, learning. The only silence we should condone is our own when we listen to those who more often than not tend to silence themselves for fear of being attacked, or because they expect no one to listen, or worse, when they do speak, their message gets distorted and reduced to quotes on Tumblr, taken completely out of context. In the same way that silence has hurt our communities and deprived us of the opportunity to heal, it can also be a space in which we reflect on ourselves, our work in social justice, and our relationships with each other. For all our protests and photo campaigns, listening to our own silence can do us good if it allows others the opportunity to be seen and heard.

{m}aganda aims to foster critical dialogue within and across our communities through arts, literature, and education. we come from a heritage of Pilipino/American artists, writers, and cultural historians, but we extend our hands and voices to any and all who own truths that need to be spoken.

ORG SPOTLIGHT

{m}aganda magazine

by sam lai

Created in 1989 at UC Berkeley, {m}aganda magazine has earned its reputation as the longest-running Pilipin@ literary arts publication here. As much a print anthology as a space for nurturing creativity, {m}aganda most of all promotes social change. Consisting of seven staff members and three interns this spring, {m}aganda draws on support within the Filipino community but also invites the wider community to submit any writing or artwork. Among the students involved with the magazine, one can sense a feeling of community, which is the theme of their next issue, coming out on April 26.

When literary editor Nicole Arcal first came into {m}aganda, she noticed how relaxed the atmosphere felt. "Everyone was so open and welcoming. Even though it's a small staff, it's not a high-stress environment." This bond among staff members extends beyond their roles in the publication: Nicole and her roommate, Synequeen Alasa-as (who also runs public relations), host meetings and retreats at their apartment. Now a 2nd-year, Synequeen has been a part of {m}aganda since her freshman year. She first heard about the magazine in high school, when its members held workshops during SHADOW, a

program held by Pilipino Academic Student Services.

Reflecting on her experience, Synequeen shared, "Before I would say I'm Filipino American, but now I've woven Pilipina into my identity. The history of Pilipino women is so beautiful, and that's something I want to give to the community, especially my interns."

Central to {m}aganda is their mission of supporting the arts and community voice, which they honor through their programming. Their most recent event, Art Crawl: Relief, Recovery, Rebuild, took place on a sunny day at Dwinelle Plaza. The title highlights the ongoing efforts in the Philippines to restore areas heavily impacted by the Typhoon Haiyan, which struck in November 8, 2013, and claimed more than 6,000 lives, with 1,785 missing, according to ABS-CBN news. Proceeds raised during the Art Crawl will go towards the National Alliance for Filipino Concerns, an alliance of Filipino organizations that have been engaged in responding to the disaster. The March 16 event at Berkeley featured a variety of stations where in exchange for donations, participants could take home a customized decal, spray-painted posters, or a hand-drawn portrait. On the steps of Dwinelle,

performances included a dance group and acoustic music.

During the event, current editor-in-chief Aleli Balaguer observed that events like Art Crawl bring attention to issues that affect the Pilipin@ community as well as build bridges with other groups, such as CalSLAM, interns at the Asian Pacific American Student Development office, and even hardboiled.

"Even if I'm not aware of what direction recovery will take, this [disaster] shouldn't be left alone," Aleli commented. "Something needs to be done."

In supporting local talent and raising awareness about the devastation that Typhoon Haiyan caused, {m}aganda addresses multiple issues at once: empowering the community to support one another in expressing themselves creatively and politically.

Find out more about {m}aganda at:
website: <http://magandamagazine.wordpress.com/>
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email: maganda.eic@gmail.com



ART CRAWL

learn more about {m}aganda through their various social media platforms!

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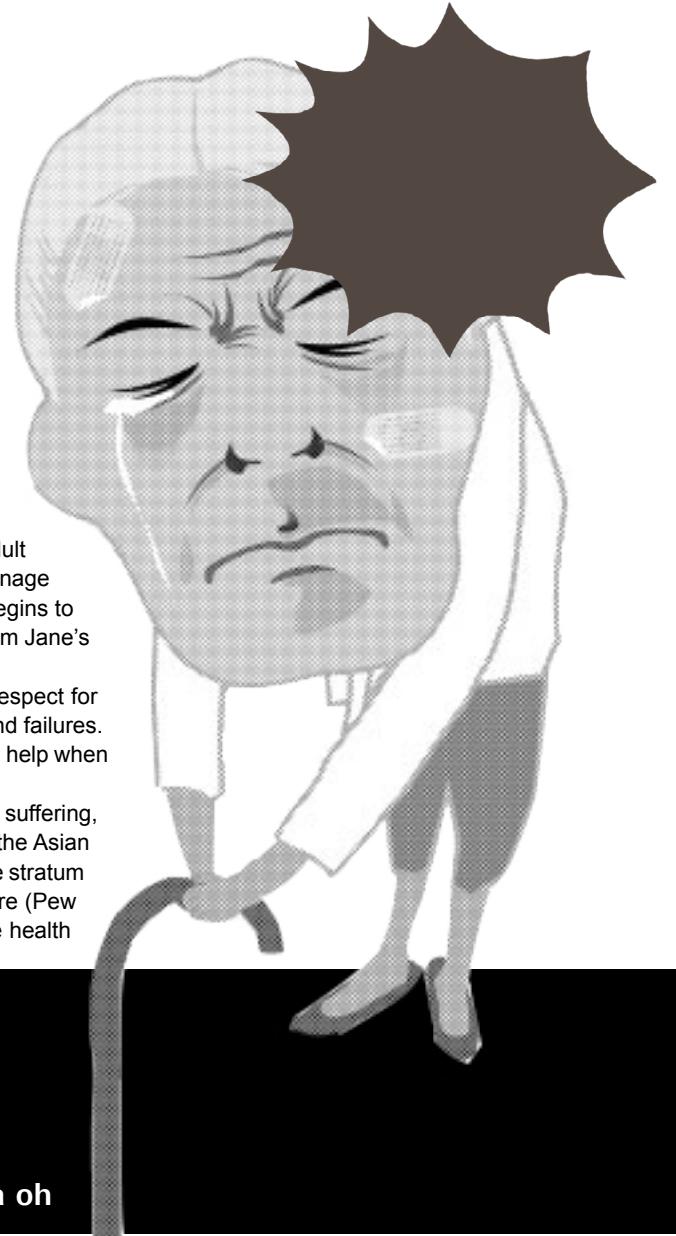
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When an elderly Asian American parent is abused

The story goes: Jane is 80 years old and is starting to display symptoms of dementia. She lives at home with her adult son, John. Previously, John had been made her agent under a Durable Power of Attorney for Finances, which allowed him to manage Jane's assets and day-to-day finances. Despite or perhaps because of his awareness of Jane's changing mental state, John begins to make unauthorized transactions on Jane's credit cards to pay for his personal expenses and starts to sign and cash checks from Jane's bank accounts to his own.

Against this backdrop, take for example some cultural values that are unique to Asian families. One must pay high respect for the elderly; one must be obedient to one's parents; and one must blame oneself—rather than others—for one's shortcomings and failures. This dynamic complicates some of the more common forms of elder abuse and sometimes works to prevent victims from seeking help when both the victim and the perpetrator are Asian American.

Defined generally, elder abuse has five components: physical abuse, neglect and self-neglect, financial abuse, mental suffering, and isolation (Cal. W&I Code § 15610). Elder abuse has increasingly become a bigger problem as the changing landscape of the Asian American population forecasts the numbers of Asian Americans to grow, expects people to live longer and alone, and predicts the stratum of the U.S. population that is comprised of persons 65 years old or older to be the fastest growing group as Baby Boomers retire (Pew Research Center 2010). Further, an elderly person is more likely to be a victim of abuse as that person ages due to correlative health



Elder Abuse

by rora oh

conditions, especially Alzheimer's disease and other forms of dementia, that accompany old age.

While definitions of elder abuse and sociological patterns show that elder abuse is not race-specific, victims of elder abuse who are Asian may be fighting yet another battle, that is, one underneath the visible instances of abuse: Asian American elder abuse victims may be struggling with certain misconceptions of what constitutes elder abuse as well as with cultural taboos about reporting elder abuse when it occurs.

Cultural values can shape Asian American victims' perceptions of elder abuse and determine willingness to seek help when the victims internalize their mistreatment according to Asian virtues of sacrifice and self-blaming. The victims regard elder abuse as a taboo because it is a direct contradiction of their values and expectations of how other people are supposed to treat the elderly with respect. As a result, this internal contradiction in the victims' minds run contrary to the state's goals of detection, prevention, and intervention. It may even turn out that the victim of elder abuse becomes resistant to voluntary and mandatory offers of help.

Of course, there are various traditional socio-legal models of helping the victim. Solutions range from restraining orders, conservatorship, involvement of multiple agencies, and seeking family and community resources. However, what is needed is looking at these resources with an understanding of how cultural values can filter how Asian Americans view elder abuse.

Many studies suggest that elder abuse among Asian Americans is underrepresented and therefore is not a problem. However, there is reason to believe that these statistics on elder abuse among the Asian American community might be heavily skewed because incidents of elder abuse of Asian American victims are significantly underreported. Further, primary studies suggest that perceptions of elder abuse also vary significantly in line with one's ethnicity, and thus generalizing about elder abuse across the entire Asian American group might be inappropriate. For instance, Chinese and Japanese Americans were more likely to justify yelling at their elderly parents than person of a different Asian American ethnicity. In another instance, an overwhelming percentage of Korean Americans studied reported that using their parents' money for their own use was an acceptable behavior (Moon 2012). While more research needs to confirm these findings, they nevertheless suggest a more nuanced understanding of elder abuse as one that is accentuated by one's own culture and one that is affected not only by racially defined cultural values but also ethnic-specific cultural paradigms. The task that remains for us to do, then, is to question, deconstruct, and break down racial and ethnic stereotypes about typical characterizations of the traditional Asian American family so that we can start to understand the forces involved in shaping the victims' perceptions about elder abuse.

SEEKING ASSISTANCE

If you or a loved one is facing abuse, please seek out help. There are various resources available online. For emergencies, please contact 911.

API LEGAL OUTREACH is a local organization that "[provides] holistic legal and social services for survivors of domestic violence in partnership with other community-based agencies to educate and empower the clients that [they] serve," and "[raises] awareness and removing barriers to abuse of elders in the API community."

Visit their website at http://www.apilegaloutreach.org/elder_resources.html for a list of various API Elder Abuse Social Service Resources and phone numbers. Resources are available in Cantonese, Fuk Kien (Dialect of China), Ilocano (Dialect of Philippines), Japanese, Korean, Laoian, Mandarin, Samoan, Tagalog and Vietnamese.

For non emergency calls: 415-553-0123



http://www.suhaag.com/wp-content/uploads/2011/12/Stock_000003722409Small.jpg



http://www.suhaag.com/wp-content/uploads/2011/12/Stock_000003722409Small.jpg

THIRD WORLD LIBERATION FRONT COMMEMORATING THE 45TH ANNIVERSARY OF THE THIRD WORLD LIBERATION STRIKES

by katherine wang

Forty-five years ago today, our campus was on the cusp of something historic. On March 7, 1969, the first Ethnic Studies department in the country was established at UC Berkeley after the second longest student strike in United States history. Fourteen days later, on March 20th, the first Ethnic Studies college was established at San Francisco State University. The Third World Liberation strike was nothing short of revolutionary, a movement by students of color to reclaim their histories and carve their own place on campus. It remains a legacy to this campus and in some ways, to hardboiled, in continuing the activism on this campus and striving to create a space like the ones students in the TWLF strike fought for so many years ago.

It can be hard to believe that just forty-five years ago, there was little to no opportunities for students of color to explore their own history or identity on campus. Growing up, I had very little exposure to Asian American history or activism. I was taught that Asian Americans were engineers, doctors, accountants; that they were silent; that they played a subordinate role in history and society. The only time I recall Asian American history being taught was about Chinese workers in the Gold Rush period and Japanese American internment, but at the time, I felt detached from both. My parents were recent immigrants, not descendants of Chinese railroad laborers or Japanese families interned during World War II. I didn't see it as my history or understand the legacy of their lives or the stereotypes of their time, and I never got the chance to explore my identity as an Asian American. Spaces like Asian American 20B, an introductory course to contemporary Asian American issues

that I am taking now, and hardboiled are where I began my journey, and I cannot imagine what it must be like to have little to no classes that allow me to do that.

But we don't have to look far. In 2010, Arizona banned classes that "are designed for a certain ethnicity" or "promoted ethnic solidarity instead of being individuals," claiming these classes promoted resentment towards other races and socioeconomic classes and were unconstitutional. In particular, many Mexican American Studies classes throughout Arizona were closed, in a state whose population is almost one-third Hispanic. Ethnic Studies programs across the United States have also struggled to retain funding and status, including here in Berkeley. In 2010, an external review committee recommended that the UC Berkeley campus consolidate Asian American studies, Chicano/Latino studies, and Native American studies under one Ethnic Studies major. And even today, many universities have failed to acknowledge the importance of an Ethnic Studies department on their own campus.

Universities are also hotbeds of racism. From the Duke Racist Rager just last year, an Asian-themed frat party that basically encouraged incredibly offensive costumes and yellowface, to this year's UCLA flier, acts of racism is rampant, and it's not hard to hear blatantly racist jokes and language as you walk across any campus. Recognizing that these students are well-versed in physics, business, or whatever they may study, but understand so little about others' cultures and history is a difficult thing – and reminds me why Ethnic Studies courses are so important. As a professor of mine pointed out, Ethnic Studies classes are

not just for minority students; they are important classes for everyone to take to gain a better understanding of each other and their world. And it shouldn't extend only to white students. I think the same can be said for students of color – that there should be more Asian Americans in African American Studies courses, Chicano/Latino Studies courses and Native American Studies courses and vice versa. These histories are our stories too and a reality of our society, and we all benefit from understanding them.

That is another legacy of the Third World Liberation Front. In 1969, students of color came together to fight for a common cause, a kind of cross-cultural solidarity that is often hard to see today. Today, it is still important to support each other in fighting inequality and injustice, even in the midst of our different goals and backgrounds. We come together in the wake of racism, but it's also important to come together to prevent them.

The fight is not over. In 1969, Professor Paul Takagi said that the TWLF strikes was a rebellion rooted in the search of identity, and his words still ring true today. As society continues to impose stereotypes on the Asian American community and obscure discrimination, the fight to define ourselves also continues. That is why spaces like Ethnic Studies are so important in facilitating dialogue and sparking action. They allow students to understand and reclaim their history and personal stories, and as we honor those who have fought for us to have this space, we should continue to fight to create and protect safe spaces to discuss these important issues.



AAPA at the UC Berkeley TWLF strike

NOVEMBER 1968

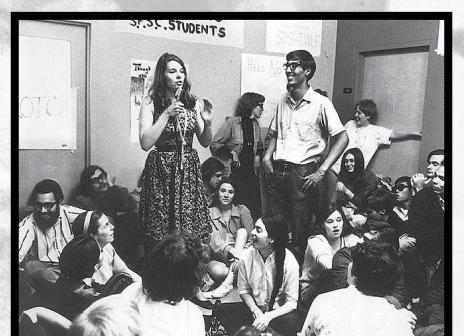
The TWLF Strike at SFSU began. It would last 167 days, the longest student strike in United States history and lead to the establishment of a Third World college at SFSU.



UC Berkeley TWLF Strike Leaders Richard Aoki, Charlie Brown, Manuel Delgado

MARCH 1969

7th: UC Berkeley TWLF Strike ended after the university agreed to establish an Ethnic Studies department .
20th: SFSU TWLF strike ended.



Sit-in during the SFSU TWLF strike

MAY 1968

Asian American Political Alliance was formed at UC Berkeley, the first organization to use "Asian American" in their name, to promote panethnic solidarity. The AAPA were active during both TWLF strikes and played an important role in other fights as well.



Strikers at UC Berkeley often faced police violence.

JANUARY 1969

The UC Berkeley TWLF Strike begins. It remains the second longest student strike after the SFSU TWLF Strike.

photo credit:
<http://beforeitsnews.com/>
<http://foundsf.org/>
<http://cironline.org/>
<http://www.manuelrdelgado.com/>



dyn.politico.com
<http://www.eco-action.org/dod/no9/fists.jpg>

The ongoing Israel-Palestine conflict has penetrated into the higher education sphere, propelling both students and faculties of diverse backgrounds to vocalize their opinions on this issue. Most recently, UCLA's undergraduate student council was locked in a heated debate about targeted divestment. This proposal sought to divest from companies affiliated with the Israeli military and companies who profit from Israel's occupation of Palestinian territories. In February, UCLA's student council struck down a "Resolution to Divest From Companies that Violate Palestinian Human Rights". In 2013, a similar measure was proposed and passed at UC Berkeley. The bill, SB 160, announced a withdrawal of \$14 million from companies affiliated with Israel's military, such as Hewlett-Packard and Caterpillar. UC Berkeley's student government was not the first to pass a resolution on this issue; UC San Diego and UC Irvine's student governments had previously passed similar targeted divestment measures.

Public debates about the Israel-Palestine conflict have not existed exclusively among students – higher education faculty associations have moved towards taking a public stand on this issue. Within the past year, the American Studies Association, the Native American and Indigenous Studies Association Council, and the Association for Asian American Studies voted in support of a resolution to boycott Israeli academic institutions.

As hardboiled, we are interested in the roles that Asian American students and faculty have played in this issue. Among API social justice networks, it is evident that there is a prominent Pro-Palestine leaning. Viveka Jagadeesan from Students for Justice in Palestine (SJP) says, "Because of the intersectional nature of oppression, many folks involved in other social justice work get involved in SJP when they learn about the issues... virtually every social justice oriented cultural organization agreed with the need for divestment from companies complicit in the occupation [at Berkeley]. People who are involved in any kind of resistance understand that injustice anywhere

is a threat to justice everywhere." But, as many API students may not feel the direct impact of the conflict in the Middle East, what motivates political involvement in support of Palestine?

For the Association for Asian American Studies (AAAS), its core values of resistance to imperialism and racial discrimination, the right to education, and self-determination of disenfranchised groups and academic rights struck a chord with the Pro-Palestine movement. Last spring, the AAAS became the first academic entity in the United States to boycott Israeli academic institutions. The "Support Boycott of Israeli Academic Institutions" resolution passed with no objections and no abstentions. This resolution called "for AAAS to honor the call of Palestinian civil society for a boycott of Israeli academic institutions; and to support the protected rights of students and scholars everywhere to engage in research and public speaking about Israel-Palestine and in support of the boycott, divestment and sanctions (BDS) movement."

The AAAS resolution justified its alliance with the Palestinian community, arguing that both entities hold common experiences in migration, displacement, colonialism, and racism. The association further alluded to its academic mission saying, "The Association for Asian American Studies seeks to advance a critique of [the] U.S. empire, opposing US military occupation in the Arab world and U.S. support for occupation and racist practices by the Israeli state". This resolution targeted Israeli higher education institutions by protesting Israel's severe restrictions on foreign academics and students who affiliate with Palestine. The AAAS also stated its disapproval of the "systematic maintenance of the occupation and of policies and practices that discriminate against Palestinian students and scholars throughout Palestine and in Israel".

To what extent are Asian Americans informed about this international issue? A student activist from SJP says, "I think API students ... are informed to varying degrees about major events in the Middle East. I think South Asian students

seem to be more aware because many of them are personally impacted whether you are talking about U.S. imperialism in Afghanistan, Pakistan and India or Islamophobia that targets anyone who 'looks' like a Muslim." While being both informed and educated is one thing, Asian American students have been actively involved by supporting student organizations on their campuses. The same student comments, "I got involved in SJP and helped to build the campus BDS movement because I believe in the need for an international solidarity movement to challenge U.S. imperialism in Palestine and the broader Middle East." Lisa Lee, a student activist from UC Irvine, got involved through her own social justice networks. Lee says, "Some of my closest friends were deeply involved with the divestment movement and I tried to help out as much as possible. I guess I got involved because I shared similar values of justice and liberation." How have Asian American students gotten involved on an international issue to which we seem to have loose ties to? For Lee, she credits the solidarity movement between API students and the Palestinian cause as a result of her student organization's consciousness-raising and politicizing endeavors. Lee says, "UCI is a majority Asian population on campus and only a margin of students are involved with any politics. However, I do see many APIs involved with the movement. Many have been politicized through cross-cultural spaces we act as active allies and support through rallies, petitioning, and whatever they need us to do."

The conflict between Israel and Palestine is a deeply personal issue for individuals on both sides. But for those of us who are neither first-hand affected nor hold ties to the region, what can we do? Do we sit on the sidelines and watch? Do we abstain? As Asian Americans, we hold a unique identity and history; and as students, we are given the tools necessary to be thoughtful and critical of the world around us. It is important to embrace the work on both sides that promotes peace and to understand that the Israel-Palestine conflict is not a simply black and white issue.

What Role Are Students and Faculty Members Playing?

by sophia ng



Zayn Malik: The "Mysterious Bad Boy" of One Direction

by jennylu

photo credit: www.santabanta.com

Zayn Malik is one of five members in the popular British boy band One Direction. At 17 years old, Zayn auditioned for the X Factor (a singing television competition) in the United Kingdom in 2010. He was placed in a group with four other members: Louis Tomlinson, Liam Payne, Niall Horan, and Harry Styles. Together, they made up the band One Direction. Four years later, One Direction has become one of the most popular, record-breaking, award-winning bands in our time.

I know what you might be thinking ... how is One Direction relevant to hardboiled and Asian Pacific Islander (API) issues? Now to give you a little more background information, Zayn Malik of One Direction is of mixed race. Zayn is of English and Pakistani descent—his mother is English and his father is English-Pakistani. Additionally, Zayn identifies as Muslim.

To ease into this topic, let's first talk about his mixed race identity. Zayn is half-white and half-Pakistani. Pakistan, located in South Asia, falls within the API identity. Too often, we see photos of Zayn, photoshopped by fans



zaynmalik1D @zaynmalik · 25 Aug 2011
Translation la ila ha ill lalla ho muhammed door rasoolallah

[Reply](#) [Retweet](#)

around Tumblr and other social media sites with whiter skin, blue/green eyes, and other aspects and characteristics of white aesthetics. What does this say about race in popular media and the music industry? And how does this play a bigger role in Zayn's Pakistani and Muslim backgrounds?

Zayn is often dubbed "the mysterious bad boy" of One Direction across different media channels and celebrity gossip, like MTV and Seventeen Magazine. When looking at the physical features of each member of One Direction, it's clear that Zayn stands out from the rest as the only person of color; Zayn is the ethnic minority in the group, which causes him to look "different" from the rest of the band. The "bad boy" image comes from a long-formed stereotype of men of color seen as bad, mischievous and up to trouble, which generates a sense of danger. There is a certain fetishization of Zayn and his mixed race background where his physical aesthetics as Pakistani make him look like a "bad boy".

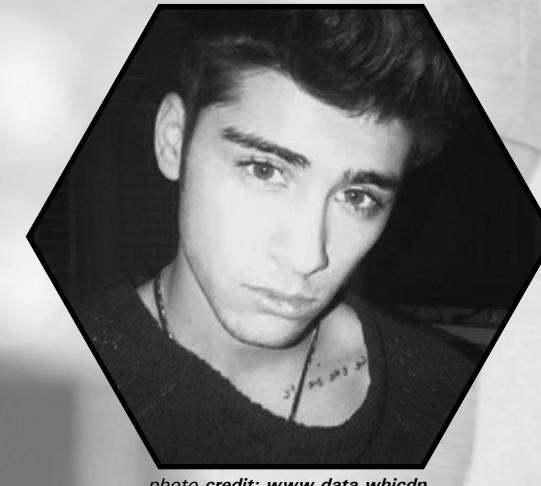


photo credit: www.data.whicdn.com

including his darker skin tone, dark hair, and many tattoos (which includes a quote in Arabic and his grandfather's Arabic name).

Again, this image of Zayn ties into the way men of color are often perceived in society. A part of the mystery also comes from his culture and background, making Zayn seem "exotic". Zayn is of Muslim faith, and large portions of his fans are not. There is this "mystery" behind not knowing about his culture and religion, which places the only member of One Direction who is not full European in a place where he seems to be part of the "unknown". Zayn becomes "exotic" as someone we have to figure out and try to understand because we, as society, cannot comprehend the idea of Zayn being a normal human being, Zayn becomes someone who is "different" because he is not exactly the same as the other boys in One Direction. Racialicious, a popular online blog that addresses the intersection of race and pop culture, stated, "Zayn being a half-Pakistani Muslim was what counted as mysterious these days. He was exotic. He was dark. He was different. He was the other. He wasn't plain and boring like the rest of these pale-skinned, bright-eyed bandmates, all of whom could've been the good ol' boys next door."

The problem with fetishizing Zayn for his identity and faith is that people begin to conflate cultures. Zayn's identity as a Muslim triggered numerous attacks, as he was directly called a "terrorist" and accused of causing 9/11. Rucka Rucka Ali, an infamous YouTuber, even went as far as to make a parody music video and soundtrack sold on iTunes that was called "Zayn did 9/11". Throughout the video, there were pictures of Zayn and the incident that happened in New York on September 11, 2001. Zayn was even personally attacked on his Twitter account, receiving racist tweets about his celebration of Eid, a Muslim holiday. In an interview in 2012, Zayn shared, "Nasty things were said like I'm a terrorist. How can you justify that? How can you call me that and get away with it?" "I believe that your religion should be between you and whoever your belief is in." The strong, hateful words sent to Zayn on Twitter forced him to quit and leave the social media site for a short while. Zayn's personal reaction to the racism he was receiving shows the deep impact racism has on individuals. Zayn has

no personal connection to the incident that happened on 9/11, yet he has to take on an emotional toll due to the violent verbal attacks he receives. This is only one example of the day-to-day life many Muslim-identified have to go through because of the hate and stereotypes that are placed on them due to their faith. Zayn's experiences have just been amplified because of this fame and popularity.

zaynmalik1D @zaynmalik · 19 Aug 2012
Eid Mubarak, thank you to everyone who wished me a happy eid. Love you all
;) x
[Expand](#)

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Debbie Schlussel, a notorious conservative blogger, stirred controversy when she wrote an article about Zayn in 2012, stating, "[Zayn Malik] is pimping Islam on your kids. That's in addition to his Arabic tattoos and frequent donning of the keffiyeh, the official garb of Islamic terrorism... He knows the power he has over these mindless [One Direction fans] and is using that influence to preach the Islamic faith to them and try to convert them. It's dangerous." In the larger context, Zayn's popularity and identity as a Pakistani Muslim was being used to further spread ideas of "terrorism" and to racially target the Muslim community in an attempt to generate fear.

Zayn's experiences in no way are absolutely representative of the entire Muslim and Pakistani communities in general, but the racism he has faced does stem from his background. While the four members of One Direction don't have to deal with being racially, ethnically, or religiously attacked, Zayn Malik has had a different experience. As the only member in One Direction with a different faith and ethnic identity, Zayn has been targeted, attacked, and bombarded with racist comments and tweets. Just because Zayn's experience is the only one we hear about publicly doesn't mean these types of racist aggressions don't exist in the lives of other people who identify as Muslim and/or Pakistani. These interactions, hate, and racist attacks happen on a day-to-day basis for some people, and it's important to recognize the problems that stem from this. As any person of color living in the United States or in the United Kingdom, our ethnic identity never leaves us. While some people have the privilege of not having to worry or consciously think about race and ethnicity, we don't have that. The idea of "race" is always



Sorry, I was getting some abuse on twitter but I dont want to let my fans down. So I am back!! :) x

CELEBUZZ

24TH ANNUAL APIICON

by maxie moua



APIICON Co-chairs: Jenny Lu (left) and Sam Lai (right).



APIICON Lead Team

Just recently, UC Berkeley hosted its 24th annual APIICON with a great line of speakers, workshops, and entertainment. The Asian Pacific Islander Issues Conference (APIICON) began in 1990 with a strong aspiration to bring together the API community from the Bay Area to discuss API issues. This conference opened up a space for students, professors, and community members to engage in dialogue about the underrepresentation of API communities.

APIICON is a conference put together by a lead team consisting of Cal API students from the Asian Pacific American Student Development (APASD) center. The 24th annual APIICON was sponsored by APASD, the Asian American Studies & Diaspora Studies, ASUC, and Ethnic Studies 5th Account. This year's co-chairs were **hardboiled**'s very own story editor Jenny Lu and copy editor/co-managing editor Sam Lai. "Every year APIICON is meant to generate dialogue. We try to use APIICON to reflect where the API community is at, what direction it is going and what direction it is taking," says Sam. The theme of this year's APIICON, "In Solidarity," honors the third-world Liberation Front (twLF), a movement of students of color who united and fought to establish Ethnic Studies at both San Francisco State and UC Berkeley forty-five years ago. Beyond the twLF, solidarity in the API community was expressed by the guest speakers and workshops in terms of inclusion, engagement, visibility, and transformation.

Mia Mingus, an API activist in the Bay Area for disability justice and transformative justice, kicked off the conference with her honest thoughts on solidarity within the API community. Over two hundred people of color attended APIICON on Saturday, March 8th, 2014. Even though this was an API conference, there were community members, college students, and even high school youths of all colors from Oregon and Northern/Southern California present at the conference. Jayden Thai, an API activist in the LGBTQIA community, traveled from Kentucky to speak and inspire the APIICON attendees with his stories and progressive ideas of solidarity. The first session of the workshops provided spaces for attendees to learn about the API LGBTQIA communities, incarcerated APIs, and contemporary issues within the API community.

The entertainment portion of the conference presented the Hmong Student Association at Berkeley (HSAB) and their elegant Hmong dance followed by a stand-up comedy act by Irene Tu, an API student at Cal. Bryant Phan, a Mien spoken word and poetry artist from Stanford, brought a powerful atmosphere to the conference while Rey Resurrección, a recording artist and producer growing in the mainstream, charmed the crowd of attendees with his beats and lyrical raps. In the second session of the workshops, the floor was opened up for dialogue about API revolutions and historical movements. The conference closed off with UC Berkeley's Professor Katharyna Um, a community advocate and the first Cambodian-American woman to receive a PhD, passing on her words of unity and solidarity within a large and growing community.

I myself attended the conference on that perfect-weathered Saturday. Being a first year, this was my first time at an API conference. I am Hmong-American and grew up in the Central Valley. I didn't know what API was nor did I know what solidarity looked like until I started attending Cal. APIICON was a great exposure to solidarity and how the API community comes together to work in *and* on solidarity. As the API community progresses and as APIICON grows, whether in quantity or quality, the themes of solidarity, unity, and diversity will be perpetuated and built upon.



From left to right: Mia Mingus, Jayden Thai, and Professor Katharyna Um



From left to right: HSAB, Irene Tu, Bryant Phan, and Rey Resurrección

photos taken by lorenz gonzales, sabrina jueseekul, & victor phu