

After Jackie and Oku leave, Tuyen goes to her parents' house, "intending to borrow some money from her mother" (57). Although she had hoped to avoid her father, he was uncharacteristically home rather than at the restaurant. As expected, he briefly criticizes her for leaving, but Tuyen knows "this was her father's way of welcoming her and saying that he loved her. Love for him meant a kind of gruff duty and care" (57). In their bantering, Tuyen accidentally reminds him of Quy, so he leaves, wounded.

Tuyen tries to convince herself that her father had understood that she didn't mean anything by her comment, then makes her way to her mother's room. Her mother is sleeping—both she and Tuyen's father suffer from insomnia. There is a photo of Quy on the night table, and Tuyen feels a pang of jealousy and resentment toward him. She briefly considers searching for more of her mother's letters inquiring about Quy but changes her mind and returns to the kitchen.

### Chapter 6 Summary

After leaving Tuyen's, Jackie is searching for a cigarette when Oku catches up to her. Oku is desperate to overcome a dig he made about Reiner, concerned that Jackie feels more distant. Oku struggles perpetually to tell Jackie how he feels, and wonders if he does truly love her or if it was just "some fumbling sex between them, once" (70). Since that night, like Tuyen's art installations, Oku's "obtuse" (71) poetry frequently figures Jackie into it, but if she gets it, she doesn't show it and continues to seem uninterested in him. When he sees her, he apologizes for calling her boyfriend, Reiner, a "Nazi boy" (72). Jackie is uninterested in his apologies. She criticizes his feigned innocence, then steps onto a passing streetcar and disappears.

### "Quy" Summary

Quy tells the reader that he understands that "[o]ther tragedies have overshadowed [his]" (74). He explains how "life at Pulau Bidong wasn't always unpleasant," as he "discovered small things about [himself], small pleasures" (74). He tells a story of a boy he met, with whom he would play on a rotten boat. One day the boy fell and was severely injured by the rotten wood on the boat; Quy believed the boy was lying, so he left him there. When he returned much later, the boy had died: "Then a bee flew out of his ear and stung me on the mouth" (75). Quy still believed that the boy was playing a trick on him and left him once again; it wasn't until years later that Quy figured out that "the fall had practically killed him and that [he'd] done the rest" (76).

# What We All Long For

**Hussin A.Rothana**

## **What We All Long For:**

**What We All Long For** Dionne Brand, 2008-11-25 A multi cultural infusion following a close circle of second generation 20 somethings in downtown Toronto and the secrets they hide Tuyen a lesbian avant garde artist and daughter of Vietnamese parents is in love with her best friend Carla a bi racial bicycle courier Oku a poet who unbeknownst to his Jamaican family has dropped out of college is tormented by unrequited love for Jackie who runs a hip hop store Quy is Tuyen s long lost brother whose first person narrative describes the horror of Vietnamese refugee camps and his journey to Toronto change Tuyen s life

**Transnational Canadas** Kit Dobson, 2009-08-04 Transnational Canadas marks the first sustained inquiry into the relationship between globalization and Canadian literature written in English Tracking developments in the literature and its study from the centennial period to the present it shows how current work in transnational studies can provide new insights for researchers and students Arguing first that the dichotomy of Canadian nationalism and globalization is no longer valid in today s economic climate Transnational Canadas explores the legacy of leftist nationalism in Canadian literature It examines the interventions of multicultural writing in the 1980s and 1990s investigating the cultural politics of the period and how they increasingly became part of Canada s state structure Under globalization the book concludes we need to understand new forms of subjectivity and mobility as sites for cultural politics and look beyond received notions of belonging and being An original contribution to the study of Canadian literature Transnational Canadas seeks to invigorate discussion by challenging students and researchers to understand the national and the global simultaneously to look at the politics of identity beyond the rubric of multiculturalism and to rethink the slippery notion of the political for the contemporary era

**What We All Long for** Dionne Brand, 2005 They were born in the city from people born elsewhere What We All Long For follows the overlapping stories of a close circle of second generation twenty somethings living in downtown Toronto There s Tuyen a lesbian avant garde artist and the daughter of Vietnamese parents who ve never recovered from losing one of their children in the crush to board a boat out of Vietnam in the 1970s Tuyen defines herself in opposition to just about everything her family believes in and strives for She s in love with her best friend Carla a biracial bicycle courier who s still reeling from the loss of her mother to suicide eighteen years earlier and who must now deal with her brother Jamal s latest acts of delinquency Oku is a jazz loving poet who unbeknownst to his Jamaican born parents has dropped out of university He is in constant conflict with his narrow minded and verbally abusive father and tormented by his unrequited love for Jackie a gorgeous black woman who runs a hip clothing shop on Queen Street West and dates only white men Like each of her friends Jackie feels alienated from her parents former hipsters from Nova Scotia who never made it out of subsidized housing after their lives became entangled with desire and disappointment The four characters try to make a life for themselves in the city supporting one another through their family struggles There s a fifth main character Quy the child who Tuyen s parents lost in Vietnam In his first person narrative Quy describes how he survived in various refugee

camps then in the Thai underworld After years of being hardened he has finally made his way to Toronto and will soon be reunited with his family whether to love them or hurt them it's not clear His story builds to a breathless crescendo in an ending that will both shock and satisfy readers What We All Long For is a gripping and at times heart rending story about identity longing and loss in a cosmopolitan city No other writer has presented such a powerful and richly textured portrait of present day Toronto Rinaldo Walcott writes in The Globe and Mail every great city has its literary moments and contemporary Toronto has been longing for one We can now say with certainty that we no longer have to long for a novel that speaks this city's uniqueness Dionne Brand has given us exactly that Donna Bailey Nurse writes in the National Post What We All Long For is a watershed novel From now on Canadian writers will be pressed to portray contemporary Toronto in all its multiracial colour and polyphonic sound But What We All Long For is not only about a particular city It's about the universal experience of being human As Walcott puts it Brand makes us see ourselves differently and anew She translates our desires and experiences into a language an art that allows us to voice that which we live but could not utter or bring to voice until she did so for us

**Littell's Living Age**, 1907    **The Works of the British Dramatists** Sir John Scott Keltie, 1875    **Novels** Edward Bulwer Lytton Baron Lytton, 1892    Unity, 1905    **Senate documents**, 1877    **The**

**Express Messenger**, 1922    **Gospel Herald**, 1915    *Annual Iowa Year Book of Agriculture* Iowa. Dept. of Agriculture, 1920 Includes proceedings reports statistics etc of different county and district agricultural institutes and societies    The Builder, 1877    **Notes for one year's Sunday school lessons** James Maurice Wilson, 1906

**Quarter-centenary Record** Yale University. Class of 1885, 1913    Time Briton Hadden, Henry R. Luce, 1930  
**Special Crops**, 1913    **The Midland Monthly**, 1897    **Journal of the Royal United Service Institution**, 1909  
**The Touleier**, 1930    Annual Report of the Missionary Society of the Methodist Episcopal Church Methodist Episcopal Church. Missionary Society, 1885

## Unveiling the Magic of Words: A Overview of "**What We All Long For**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**What We All Long For**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound affect on the souls of its readers.

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