When I Say That My Mother Cooked

I mean that *manang* did, her overworked fingers dipping into the wok for a quick baptism of fire, testing the sauce for sweetness, knowing that sheer perfection would stave off my mother's wrath, earn her a compliment and perhaps a hundred Hong Kong dollars to add to her wages.

I called her *dear* in Ilocano, a Filipino language she taught me in brief interludes as I grappled with my heritage: pre-colonial Cantonese and post-colonial English. Her songs would be for playtime, when she would sing to me as I was getting ready for sleep:

Manang Biday, ilukatmo man 'Ta bintana ikalumbabam Ta kitaem 'toy kinayawan

Ay, matayakon no dinak kaasian

Dear Biday, please open

Open your window

So you can see the one who adores you

Oh, I will die if you do not care

My mother fired her for some reason I never understood, though I pleaded for *manang* to stay, and for *manang* who came after to never leave me again. They learnt to cook my mother's hometown into life – raising Shanghai through steam – dishes so pungent you could not tell whether

my mother had left the kitchen at all, manang so adept at curating flavours she made our Chinese guests praise all the chefs in the house, my mother sometimes gracious, hollering manang's name so they might acknowledge her talent and labour, only for her to return

to the kitchen for more cleaning,
after all the guests had left, after
I had climbed into bed; *Manang Biday*, a tune
I still hum whenever I remember her, my *manang*,
who taught me how to sing.

The Translator

The year sinks into its own bath, blinking slowly into breath. Your face looks like a lit

Confucian lantern my mother observes —
as I translate her questions for my lover whose Chinese is a riddle well-told.

Tonight, I empty olive oil into my ears, bless both feet with crushed ginger and honey to ring in the first year when my mother jokes that I am no longer her mistake. A translator: one who is fully bilingual, refusing soil and other forms of burial.

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