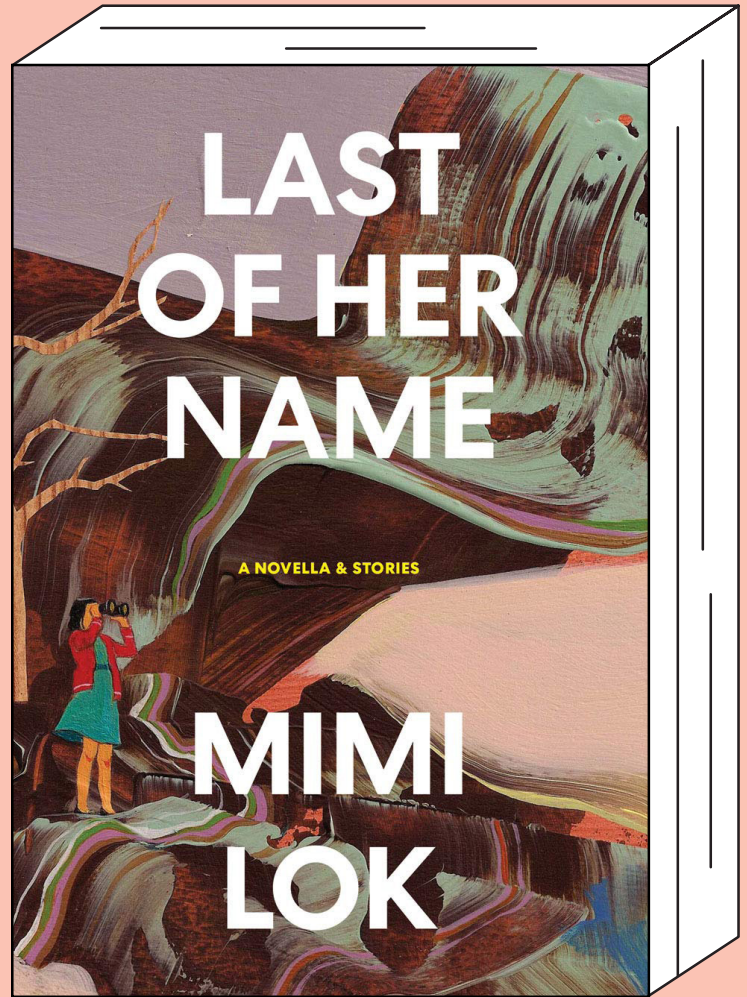


A TEACHER'S GUIDE TO MIMI LOK'S

LAST OF HER NAME



MIMI LOK



✧ About the Author

Mimi Lok is the author of story collection *Last of Her Name*, published October 2019 by Kaya Press. She is the winner of the 2020 PEN/Robert W. Bingham Prize for debut short story collection, a California Book Award silver medal, and a Smithsonian Ingenuity Award. She is also a finalist for the 2020 National Magazine Award, Northern California Book Award, and CLMP Firecracker Award. Mimi's work can be found in *McSweeney's*, *Electric Literature*, *Lucky Peach*, *Hyphen*, the *South China Morning Post*, and elsewhere. She is currently working on a novel. Mimi is also the founding director and executive editor of *Voice of Witness*, an award-winning human rights & oral history nonprofit that amplifies marginalized voices through a book series and a national education program. Born and raised in the UK, Mimi lived and worked in China as a visual artist, writer, and educator before moving to the US, where she is currently based.

✧ Synopsis

Last of Her Name is a thought-provoking short story collection about the intimate, interconnected lives of diasporic women and the histories they are born into. Set in a wide range of time periods and locales including 80s UK suburbia, WWII Hong Kong, and urban California, *Last of Her Name* features an eclectic cast of outsiders, including an elderly housebreaker, wounded lovers, and kung-fu fighting teenage girls. These stories capture the complexity of transnationalism and identity conflict while reflecting the intense, intimate, and emotional experiences of human interaction.

🔗 How to Use This Guide

The deeply human messages of love, longing, and endurance that permeate Mimi Lok's stories make *Last of Her Name* an excellent choice for high school, college, or graduate-level student work in courses examining Asian and Asian American literature and experiences, immigration and diaspora stories, and the complex relationships between women, culture, and society. The short story format makes the lessons and themes easily accessible, and provides an exciting opportunity to take a deep dive into literary and cultural analysis.

Included in this teaching guide are questions, themes, quotes, and additional resources to use when discussing the stories, assigning classwork or homework, and facilitating engagement and understanding. As Lok's stories provide a number of potential directions for teaching, this guide is intended to help educators more clearly frame their lessons, whether they choose to teach by story, theme, or as a collective whole.

STORY OVERVIEWS & DISCUSSION QUESTIONS

Last of Her Name is divided into 8 separate stories, each with their own characters and themes. The following is a synopsis and overview of each story, with touchpoints for analysis by theme and general discussion/analysis.

“LAST OF HER NAME”



🦋 Synopsis

“Last of Her Name” follows two interwoven stories—the present events of daughter Karen, and past flashbacks of mother Jun-Jun (June). Karen’s story begins with her knocking out her teeth while trying to replicate a scene in her favorite mou hap TV show. Jun-Jun’s story begins with a flashback to her time as a girl in Hong Kong practicing martial arts under the care of her Great Uncle Chutt. Jun-Jun reflects on life with her husband, immigrating to England, and adapting to life in a new country. Karen’s story follows her encounter and subsequent interactions with a boy from school—Ricky Stokes, and her resolve to become stronger through physical training. The story finishes with Jun-Jun’s reflection on the man who was originally to be her husband (the “idiot boy” taken in by her Great Uncle Chutt), how they survived the bombing of their village, and how, as she fled Hong Kong, she lost the boy on a crowded street in the city.

🦋 Themes

Transnationalism, Sex/Sexualization, Relationships (Family)

🦋 Quotes of Interest

Transnationalism

“Jun-Jun. Ah Tin. Karen’s parents reserve the use of their Chinese names for private debate over the girls, the business, the house, as well as for moments of intimacy—Karen knows this from years of pressing her ear against closed doors. They use their English names, June and Stanley, when speaking with English people, or when they have to fill out a form.” (12).

Relationships (Family)

“It will be years before...she’ll allow herself a moment now and then—eating dinner alone in a new country, or watching her daughters play-fighting in the garden—to think about how she lost the boy. If it had really been the force of

a crowd, or if he’d panicked and struggled away from her grasp. Or perhaps she had been the one to struggle away, sensing an opportunity in the chaos. She ‘ll never know what happened to him.” (34).

Sex/Sexualization

“Later, when she thinks back to this moment, she won’t remember much, only fragments. She’ll remember the ground softening beneath her, tarmac turning to muddy grass, and that he’d somehow got his arm around her neck, his hand covering her face, his fingers smelling of cigarettes and other freshly burnt things—hair, skin, plastic.” (20).

“The world is full of boys and men like Ricky Stokes, and you’ll have to deal with them. But for now, let me take care of this one.” (33).

🦋 Discussion Questions:

1. What do Karen’s and Jun-Jun’s stories have in common? What do you think this reveals about the history that connects these two stories?
2. How does the relationship between Karen and Jun-Jun resemble or differ from that of Jun-Jun and Uncle Chutt?
3. What do you think of the “idiot boy”? What is his importance to the story? What do you think of Jun-Jun’s reflection on how she lost the boy?
4. What do you think about Jun-Jun’s decision to deal with Ricky Stokes, and his subsequent fate? Does Ricky have any parallels to the idiot boy?

“THE WRONG DAVE”

🦋 Synopsis

Dave Tang, a young architect soon to be married to his fiancée Mayling, receives a mysterious message from Yi, a woman he met years ago at a wedding in Hong Kong. Dave engages in a drawn out email conversation with Yi, never quite sure that she is really writing to him, or how he should respond. As Yi tells Dave about the death of her Popo (grandmother), Dave contemplates whether or not he should go through with his marriage. As the story ends, Yi leaves Dave with one last message that she is embarking on a trip to make a documentary, and Dave goes through with his marriage to Mayling.

🦋 Themes

**Alienation/Loneliness,
Relationships (Family)**

🦋 Quotes of Interest

**Alienation/Loneliness,
Relationships (Family)**

“I can hear the rumors now, about the old lady in 12C who went blind and then her kids abandoned her and then she went crazy as well and threw herself out the window. That’s what people are like here, Dave, especially the old vultures in the building who called themselves her friends. Popo let herself become another piece of gossip, and part of me

wonders if that was part of her plan: to publicly shame us—me, Uncle Ken, Aunt Mei, and Aunt Flora—for neglecting her.” (51).

“When I phoned from the States, Popo always said she was fine, that her kids were over there all the time. It was only when I came back to Hong Kong and visited her in that dark, pokey apartment that Suli took me aside and told me everything... ‘Popo lonely. Nobody come.’” (58).

“It occurs to Dave then...that it doesn’t take much to change everything: get up, go to her, speak. It doesn’t take much to cause deep, irreversible pain. The prospect is terrifying and thrilling.” (65).

🦋 Discussion Questions

1. What does this story reveal about the lingering effects of trauma?
2. Why do you think Yi messaged Dave in the way that she did? Did she have the right Dave?
3. This story touches on many different family interactions and negotiations between husband-wife, child-parent, grandchild-grandparent. What do you think about these relationships in the story? Are there any themes or parallels that emerge?
4. Reflect on Dave’s relationships with Mayling and Yi. What might this say about him and his relationship to women?

“A REASONABLE PERSON”

🦋 Synopsis

“A Reasonable Person” tracks the thoughts and actions of a woman - Mei - over the course of one night in a hotel with her husband. After returning from a company dinner, Mei and her husband try to sleep. However, Mei constantly finds herself thinking about how thirsty she is, the spaces between her and her husband, and the shadows and glimmers of the walls and chandelier above her. Mei stays awake through the night, eventually disassembling the crystals of the chandelier, and only when her husband wakes and goes to shower does she put the chandelier back together and allow herself to drink some water. The story ends with her and her husband on a flight returning to Hong Kong.

🦋 Themes

Relationships

🦋 Quotes of Interest

Relationships

“For a while she does nothing except observe the tiny, cool gaps where their bodies can’t meet. But the longer she observes, the more gaps she finds, and the more unhappy she becomes. By this time she is more unhappy than she is happy, but as long as she is thirstier than she is unhappy, things might still be all right.” (77).

"She tells herself that somehow it will happen, it must happen: a time when she will be able to tell someone everything, and not want or fear anything." (79).

Discussion Questions

1. What do you think is the source of Mei's fears and anxieties?

2. Mei constantly mentions her thirst throughout the story, and always compares it to her unhappiness, noting that "... as long as she is thirstier than she is unhappy, things might still be all right." What do you believe this metaphor is referring to?

3. Why do you think Mei chooses to keep the single chandelier crystal?

"ACCIDENT"

Synopsis

In "Accident" we find a man at a car crash, surveying the damage to his car. He fixates on the front passenger window—the only one undamaged—ignoring everything else. As he looks at the window, he remembers it is where his sister once sat, but in this moment, he cannot remember her name or the things she said to him.

Themes

Relationships (Family)

Quotes of Interest

Relationships (Family)

"His preoccupation is with the one car window that hasn't

been damaged. It is on the front passenger side, where his sister once sat and tried to talk to him." (81-82).

"He is suddenly angry... But mostly he is angry because he despised his sister, and yet she has come to him now, and he can't find her face or name, or understand his desire to remember the things she once said." (82).

Discussion Questions

1. Why do you think the man's hatred for his sister overshadows his concern for his own life? Why do you think he couldn't remember her name or the things she once said to him? What do you think she said?

2. How does the writing style Lok chooses in this story add to its overall message?

"I HAVE NEVER PUT MY HOPE IN ANY OTHER BUT IN THEE"

Synopsis

A young woman, Audrey, and her stepmother, Vivienne, are shopping for jewelry in Kowloon for Audrey's father, who is in the hospital. They settle on a pair of cufflinks with crabs on them, and Audrey reflects on how she feels about Vivienne. Audrey and Vivienne then go to an art museum, where they find a room with an audio installation, and Audrey notices how the music moves Vivienne. On the drive to the hospital, Audrey and Vivienne pause at a rest stop overlooking the city. Before they leave, Vivienne shares her thoughts with Audrey on how she deals with Audrey's father when he gets angry, likening him to the little crabs on the cufflinks they bought.

Themes

Relationships (Family)

Quotes of Interest

Relationships

"She claimed, with a wave of her hand, that she really didn't mind at all if I wanted to set people straight and tell them she wasn't actually my mother. I replied with a shrug that I really couldn't be bothered with what other people thought... We never spoke about it again. But that night, as I got back into bed and pulled the covers around me, I thought how, despite what she'd said, telling the truth would probably hurt her feelings just a little." (89-90).

"When your father gets angry—I mean, really angry—do you know what I do?' I shrugged, but I knew. You shout. You scream. You start on the gin. 'I laugh. He hates it when I laugh at him.'" (101).

🦋 Discussion Questions

1. The story's setting gives many clues that the family comes from a wealthy, upper-class background. How might this story change if the characters instead came from a poor, working class background?

2. How does Audrey and Vivienne's conversation at the end of the story shed more light on Audrey and her relationships to Vivienne and her father?

3. Why do you think Vivienne chooses to share her thoughts with Audrey at the end of the story, and why does she stop herself from sharing more?

“WEDDING NIGHT”

🦋 Synopsis

“Wedding Night” follows two perspectives - that of Sing and Wai Lan—as they navigate lives that intersect and diverge. The story begins in the present with Sister Fong visiting Sing to let him know of the possibility of proposing to her cousin Wai Lan. Years before, Sing and Wai Lan met each other in the village, spending time together while Wai Lan was home visiting from the city. When Wai Lan returns to the city, she begins working at a factory with her friend Ga Ling. Wai Lan and Ga Ling need money, so they begin throwing parties with Ga Ling's boyfriend Kit. Ga Ling then leads them into transitioning to sex work, until one day Wai Lan decides to leave for good. Years later, in the present, Sing and Wai Lan are together on their wedding night, thinking of the years apart; how they feel for each other, and the things that they haven't shared.

making her look like a ghost.” (124).

“It's the last day of factory work for Wai Lan. Even after giving Kit his share, she can still earn a day's pay or more in half an hour. In the beginning, she finds many of her customers repulsive, some of them sad.” (136).

“Over the years, stories had floated back of Yip Wai Lan's latest scandals and misadventures. Tables of women marvel, suspicious: What does she want? She had nowhere else to go. Tables of men marvel, wary: Can you believe, she still wanted him. Can you believe, he still wanted her.” (139).

🦋 Themes

Relationships, Sex/Sexualization, Human struggle

🦋 Quotes of Interest

Relationships

“There are things she never tells him. That she saw him from the window and dreamed that night of chestnut skin... That when they are together she feels a fragile calm. That she sees the flickering uncertainty in his eyes as he considers her questions or when she attempts to answer those questions herself.” (117).

“Night after night they sleep, but rarely at the same time. Without knowing it, they take turns watching each other. Sometimes they lay their head near the other's chest and listen for the heartbeat: steady, secret, out of reach.” (148).

Sex/Sexualization

“But Wai Lan finds it hard to suffer the man's wet, beady eyes staring at her across the dinner table, or the way her mother fawns over him in that embarrassing way of hers, her girlish laughter forced, her face too pale with powder,

🦋 Discussion Questions

1. What are indicators of Sing and Wai Lan's growth, and how does this define the couple's love?

2. How does Wai Lan's relationship with men change throughout the story, as well as her awareness of this relationship?

3. There are clues throughout the story that Wai Lan is not always seen by others in a positive light (“She recognizes her mistakes.” “What does she want? She had nowhere else to go.” “Can you believe, he still wanted her.”) Why do you think Wai Lan is seen in this way? Does she deserve this reputation?

“BAD INFLUENCE”

🦋 Synopsis

“Bad Influence” begins with Mayling picking up her brother Nelson from a bus station to house him for the night as he travels down to Mexico. They stop for dinner, and Mayling asks Nelson about his life, which he has kept private from her and their parents in the years since deciding to take an extended gap year after high school. Nelson tells Mayling a string of various activities in different locales, but maintains that he does not want their parents to know about him or his whereabouts. Mayling and Nelson then go for drinks, and eventually find themselves around a bonfire at the beach. Mayling reflects on her brother and her conflicted feelings for him.

🦋 Themes

Relationships (Family)

🦋 Quotes of Interest

Relationships (Family)

“In any case, Nelson’s preoccupation gave Mayling frequent opportunities to steal glances at him. She found herself looking for signs of change rather than familiarity.” (152).

“She hated how her parents had been reduced to a pathetic,

funereal longing, how their mantelpiece was still decorated with Nelson’s pictures, though they could hardly bring themselves to talk about him.” (160).

“Nelson would never think of anyone but Nelson. He would never say sorry. He would never thank Mayling for staying. Mayling couldn’t find the anger she was looking for— only a weird, pressed-down hollowness. Perhaps if Mayling had been less dutiful, less indulgent towards her brother, things would have turned out differently. Perhaps they’d be exactly the same, and Nelson would have remained beyond the grasp of anyone foolish enough to love him.” (161).

🦋 Discussion Questions

1. How are Mayling and Nelson similar to one another? How are they different? How do these similarities and differences shape their relationship to each other?
2. Why do you think Nelson insists that Mayling not tell their parents about him or where he is?
3. Why do you think Mayling refrains from telling Nelson about how much pain he has caused their parents?
4. The title of this piece is “Bad Influence.” What do you think the title is referring to? Who or what, if anything, is the bad influence?

“THE WOMAN IN THE CLOSET”

🦋 Synopsis

“The Woman in the Closet” begins with Granny Ng, soon to be kicked out of the home she lives in with her son and daughter-in-law. Granny Ng meets a woman in Hong Kong Park named Kitty who takes her to the park’s village of blue tents which house the homeless. Granny Ng soon integrates into the blue tent village, but is later evicted. Searching for a new place to live, she finds the home of Ken Mok, a young businessman living alone. She sneaks in and makes herself a place to sleep in the back of a spare closet. She then lives there in secret for a year, doing small chores and cooking around the house, before she is caught. Granny Ng is returned to her son and daughter-in-law, who then put her into an ill-regarded nursing home. Ken contemplates hiring Granny Ng to be his housekeeper, realizing how much she did for him while she was there. However, as his life becomes busy, he soon forgets about her.

🦋 Themes

Family, Homelessness, Invisible/forgotten, Alienation/Loneliness

🦋 Quotes of Interest

Family

“Once things were more settled, she would write again. She thought he wouldn’t approve of her making her own arrangements in this way, and might even feel as if he’d let her down. But she felt it was the right decision; in the long run, her daughter-in-law would be happier, which meant that her son had a chance of being happier.” (169).

““They just didn’t look like the kind of people who’d let their own mother wander the streets”” (219).

Homelessness

"But maintaining a neat appearance wasn't always helpful: people found it difficult to believe that the well-kempt old woman sitting on the pedestrian flyover really needed to beg. Some of them would say, "Come on Granny, you've had your fun. Now, stop slumming it and go home to your family. They'll be worried about you." She'd always ignore the comments and continue to hold out her bowl, feeling it was less shameful to beg from strangers than from family." (171-172).

"It may just be a sheet of cloth held up by poles, she thought, but even a millimeter of fabric can provide a small feeling of security." (172).

Invisible/Forgotten

"Granny Ng's greatest fear had once been that the older she got, the more likely it would be that she would be forgotten. Her second greatest fear was to be a burden, though that was some- times the only guarantee of being remembered. Now, munching on the tangerine, she decided it would be ideal to depart from this life without a trace. How nice, she thought, to lie down on a patch of earth and simply be absorbed by rapid degrees throughout the night so that by morning you'd be gone." (177).

"For the rest of the day, she tried to go about her normal routine, washing the dishes or wiping down a cabinet, but she found herself suddenly filled with the dreadful sense that these experiences did not wholly belong to her. These dishes were not hers, nor was the cabinet, nor the cloth in her hand. No one even knew she was doing any of this." (203-204).

"And so it happened; one thing after another prevented him from arranging a visit to the old woman, and as his life became filled with more and more vaguely pleasing distractions, the thought of her began to grow ever more distant, and the cloud of stone that resided in his lungs seemed to lighten a little every day." (221).

Alienation/Loneliness

It was not enough to live among the objects and habits of another person; she needed to sit down with someone over a cup of hot tea and bean cake. She tried to distract herself by reinvesting her attention towards fixing things around the house...But still she missed the company of friends." (205).

✧ Discussion Questions

1. How do Granny Ng's experiences speak to the challenges and issues facing those who are homeless? What about those who are elderly?
2. What do you think of the son and daughter-in-law's treatment of Granny Ng? What might have motivated them to act in the way that they did? Do they share any similarities to Ken Mok?
3. Did Granny Ng's situation justify her actions? Was there a better option that she could have pursued?
4. What do you think of Ken Mok's initial perception of Granny Ng as dangerous? Was he right to act as he did?
5. At the end of the story, Ken Mok eventually forgets about Granny Ng, despite wanting to help her and recognizing all that she had done for him. What might this say about society, and about those who are "forgotten"?
6. How might we view the homeless differently when they are our own friends and family members? How does the image of homelessness we carry in our minds perhaps cloud our understandings of reality? Is society itself complicit in perpetuating homelessness/lack of care for the elderly and disadvantaged?

BIG PICTURE QUESTIONS

1. Do you notice any specific themes or ideas that tie all of the stories together? Or, conversely, is there anything that stands out or makes a particular story distinct from the others?
2. Which story resonated most with you, and why?
3. *Last of Her Name* centers a cast of primarily Asian characters, and often takes place in Asian locales; does this influence your understanding of the stories? What elements of Asian, Asian American, or Asian diaspora culture do you notice?

THEMES

The following list, though by no means exhaustive, defines and contextualizes some of the major themes present in *Last of Her Name*. Many of these themes also share similarities and overlap with each other. To that end, they are not mutually exclusive either—each of the stories can have elements of a number of different themes.

Alienation / Loneliness

As humans, we are social creatures; it is important for us to be able to experience connections with those around us. However, there are moments when there are people around us, but we are unable to connect emotionally. Or, there are moments when we are unable to connect because we are physically separated and alone. We can characterize these feelings as alienation - the withdrawal or separation of an individual from their environment or from other people, or loneliness - the state of distress or discomfort one feels to perceived isolation, or the gap between one's desired social connection and one's actual experiences of it.

Homelessness

In simplistic terms - lacking a home or permanent place of residence. Particularly in "The Woman in the Closet," Lok forces readers to think closely about what it means to be homeless, and how we might view and interact with the world from such a perspective. We often think of the homeless as being dirty, perhaps mentally ill or uncivilized, of a particular race, and possibly even deserving of their fate. However, such knee-jerk definitions become complicated when we add in factors such as family circumstances, personal choices and convictions, and the disparate treatment of the disadvantaged in society.

Invisible/Forgotten

A sense of being invisible or forgotten refers here to those individuals who have seemingly been left behind or ignored either by their families/social networks, or by society as a whole. Those who might typically fall into this category include the homeless, the elderly, or the disadvantaged. Within this topic is the question of why these individuals are forgotten, and what we might understand about perspectives and motivations of those who forget about them.

Relationships/Family Relationships

We see a range of different relationships across the stories in *Last of Her Name*: between husbands and wives, parents and children/step-children, siblings, potential lovers, and acquaintances brought together by circumstance and fate. Within these relationships, we see a range of ideas and emotions as well, from love and understanding to impulsiveness, resentment, uncertainty, and shame. These often complex relationships ask us to question the ways in which we relate to each other, the things that go unsaid, and the unexpected reasons why people act the way they do in certain relationships and settings.

Sex/Sexualization

Several of the stories in *Last of Her Name* deal with issues of attraction, sex, or the sexualization of women. We see how the sexualization of women in particular can serve as a moment of reckoning, or as something that, rightly or wrongly, can come to define one's life. In bringing this theme into her work, Lok asks us to think about the roles that women play (or are expected to play) in society, and the ways in which gender and sex shape their relationships with men and with society as a whole.

Transnationalism

Transnationalism generally refers to the links and interactions between people, institutions, and culture across national borders. Throughout *Last of Her Name*, we see different characters, either in their own lives or in the experiences of their families, cross borders and build lives in different countries. As such, we often see transnationalism at play in how these characters navigate living a life between two cultures, whether it's adapting to a new life in a new country, or reminiscing on life in a prior country.

RECOMMENDED FOR THESE CLASSES

Last of Her Name is ideal for a wide range of classes because of its considerations of gender, class, culture, and Asian identity. It is particularly relevant to **Asian American studies classes** examining literary and media portrayals of Asian and Asian American experiences, **transpacific and diaspora studies classes** that consider Asian migration, immigrant experiences, cultural differences, and transnational identities, and **womens or ethnic studies classes** that focus on race, gender, sexuality, feminism, and the works of women writers or writers of color.

ADDITIONAL RESOURCES

The following resource list, though by no means exhaustive, is intended to provide complementary articles, media, and other knowledge sources that help situate *Last of Her Name* within the broader context of Asian American, Asian diaspora, and Asian women's studies.

Asian American Experiences

Cathy Park Hong on the Loneliness of the Asian-American
<https://medium.com/@juliabainbridge/cathy-park-hong-on-the-loneliness-of-the-asian-american-18e74bb8aefb>

Awkward Still Lives Convey the Alienation of the Asian American Experience
<https://hyperallergic.com/364011/awkward-still-lives-convey-the-alienation-of-the-asian-american-experience/>

The 'Model Minority' Myth in 2020: Jennifer Ho and Frank H. Wu
<https://www.youtube.com/watch?v=zHFvEvPo5z0>

Why Asian-American Seniors Have High Rates Of Depression But Rarely Seek Help
https://www.huffpost.com/entry/asian-american-senior-mental-health_n_591c53eee4b041db8965c58e

Diaspora/ Transnationalism

Born In The U.S., Raised In China: 'Satellite Babies' Have A Hard Time Coming Home
<https://www.npr.org/sections/ed/2016/10/13/492860463/born-in-the-u-s-raised-in-china-satellite-babies-have-a-hard-time-coming-home>

Wu, S., Wang, X., Wu, Q., Zhai, F., & Gao, Q. (2017). Acculturation-based family conflict: A validation of Asian American Family Conflict Scale among Chinese Americans, *PsyCh Journal* 6 294-302
<https://onlinelibrary.wiley.com/doi/abs/10.1002/pchj.183>

The Farewell (film) by Lulu Wang

Minari (film) by Lee Isaac Chung

Asian American Women

The Asian American Women Writers Who Are Going to Change the World
<https://electricliterature.com/the-asian-american-women-writers-who-are-going-to-change-the-world/>

Mukkamala, S., & Suyemoto, K. L. (2018). Racialized sexism/sexualized racism: A multimethod study of intersectional experiences of discrimination for Asian American women. *Asian American Journal of Psychology*, 9(1), 32–46
<http://dx.doi.org/10.1037/aap0000104>

Relationships among Asian American Women, edited by Jean Lau Chin

Joy Luck Club, by Amy Tan

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For more information, please go to KAYA.COM.

