

telling is crucial for the remembering of personal and collective lived events. Through memory, rememory, forgetting and reconstruction, storytelling allows refugee and immigrant women to refashion, reinvent, and remember their personal and collective identities and identification. However, the context of storytelling changes the readership or hearing of the tale, and in some contexts, such hearing or reading of a tale may render the refugee or immigrant women disempowered. Thus storytelling should not be celebrated uncritically but needs to be employed with caution and self-awareness, yet still accedes to its power of resistance and voice.

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I use the words (ex)refugee and (ex)immigrant as resistant, re-labelling terms for the following reasons: to acknowledge the history of exclusionary immigration acts in Canada, the United States, and the United Kingdom; to point to the experience of the narrator as a former refugee and immigrant woman; and to reappropriate the international definition of what it means to be a refugee or an immigrant.

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HEATHER DUFF

Witches in the Narrows

They plan another clearcut up Narrows Inlet,
to carve roads out of blasted stone.

In protest, like witches' castle, mountains jut
from deep water, sink shadows.

they plan to dynamite the home of white
mountain goats, and where I stir caul-
drons—abandoned, trapper's pots, upside
down helmet from 1916, steaming
kinnicinnick, wild ginger tea, the brew of
death—camas.

*I am among the cackling dead
losing earth, rock, sea, air
the five senses
the seven deadly sins
the twelve apostles*

Corporations sip my lethal broth;
like feathers of the owl and turkey vulture,
they flutter to the sea.

*I am an unsung Siren
a silkie
the screech of history*

I swallow their chain saws for breakfast,
flatten their trucks with boulders,
feed their carcasses to dogfish; they will never
forget the witches in the Narrows.

Heather Duff's poetry has appeared in Prism International, Textual Studies in Canada, Pottersfield Portfolio, Dandelion, Grain and is forthcoming in both Descant and The Antigonish Review.