



Home
of
the
Floating
Lily

Silmy Abdullah

A Guide to *Home of the Floating Lily*

University of Guelph – Fall 2022

This guide was written by Aimee Copping, Critical Studies in Improvisation M.A. Student, for Gryphons Read 2022.

Home of the Floating Lily is a short story collection by Bangladeshi-Canadian writer Silmy Abdullah. Published in 2021 by Dundurn Press, this is Ms. Abdullah's debut work of fiction. Each story is a vibrant depiction of Bangladeshi-Canadians dividing their time between their family homes in Bangladesh and a fictional Toronto community. As the featured author of the annual common reading program Gryphons Read, Silmy Abdullah will visit the University of Guelph on September 26, 27 and 28, 2022.

Table of Contents

A Good Family 4

A Secret Affair 5

Across the Ocean 6

All the Adjustments 7

Familiar Journey 8

The Middle Path 9

Reflection 10

Home of the Floating Lily 11-12

Excerpts from an Interview with Silmy Abdullah 13-16

Campus Resources 17

A Good Family

Page 1. 19 pages.

Summary

A Good Family is a portrayal of a marriage undermined by its own isolated, tradition-bound community. Shumi is a young, romance-minded bride, Asif her attentive but secretive husband.

Shumi's and Asif's relationship seems ideal. They live in an apartment complex in Toronto's Little Bangladesh, surrounded by friends and neighbours. Shumi is a dedicated housewife. Asif is "handsome, well-educated, and decent." While she immerses herself in housework, he works days at a community college. Shumi cleans and launders obsessively and, with the help of her divorced neighbour, Rubina, strives to perfect Asif's favourite dishes.

When Asif changes jobs and begins working longer hours to save for a home purchase, Shumi is left to fend for herself in the self-contained community of Little Bangladesh.

The marriage enters a rocky phase, then appears to experience a reawakening. Asif lavishes Shumi with gifts and attention. Then Shumi overhears gossip about Asif's past relationship with a woman named Aliyaah—Rubina's daughter. Shumi's faith in her marriage to Asif, never solid to begin with, is shattered. She perceives that he is making her over to resemble his past love, and that theirs is a "broken family."

The story ends with the couple together in bed, Shumi pregnant, feeling her baby bump.

Guiding Questions

1. The phrase "good family" serves as the title and appears in this story's final sentence. How would you interpret the dual use of this phrase?
2. Asif embraces Western culture. His attitudes, his clothes and even his hair are, for Shumi, strikingly non-traditional. Yet Shumi is expected to live in Canada as a traditional Bangladeshi woman. While she remains at home, doing housework and getting pregnant, Asif manages their affairs without Shumi's input. Weigh and discuss this contradiction.
3. The conclusion of this story is ambiguous. Shumi's vision of her marriage has been upended, and her pregnancy makes the future even more uncertain. Can you imagine other outcomes for this fictional family?

A Secret Affair

Page 29. 20 pages.

Summary

A Secret Affair is the darkly intricate story of Abid, an emotionally muted taxi driver.

A series of non-chronological flashes depict Abid's happy marriage with Ruby, a nurturing, optimistic woman; how their young daughter, Sara, grows up and marries in secret; how Ruby dies of cancer; how Abid's relatives pressure him to not remarry; how he visits his mother in Bangladesh only to be told she will "never forgive him" if he doesn't remarry; how Abid hurriedly marries Tahmina, an independent-minded younger woman, and how they politely separate just one year later.

Abid has tumultuous relationships with the women in his life: Ruby, his deceased wife, Tahmina, his young, independent-minded living one; Sara, his adult daughter from his first marriage; his mother and his sister-in-law.

While Abid is far from unkind or selfish, he alienates those around him: he leaves pictures of Ruby lying around for Tahmina to see; he does nothing to terminate Reena's abusive phone calls, and he's unprepared to help Sara deal with the loss of her mother.

Abid's emotional confusion eventually builds into a crisis. He develops unfounded suspicions that Tahmina is unfaithful. It emerges that Tahmina's "secret affair" is actually a carefully-managed rapprochement between Abid and Sara, his estranged daughter, and he begins to confront the need to let go of the memory of his departed first wife.

Guiding Questions

1. Abid is influenced by other people's expectations. His friends and sister-in-law assume he will not remarry. When he does defy their expectations and takes a second wife, it is at the urging of his mother. Can you find examples of this character trait in other stories, or in work by other authors? Can you think of anyone in your own life with this characteristic?
2. This story has a deceptively small cast. The frontal action revolves around Abid and his second wife, Tahmina. Other important characters function in the third person. Ruby, Abid's deceased wife, is vital to the story, as is Abid's estranged daughter, Sara. The phone calls from Reena, Abid's sister-in-law, run throughout the narrative, but Reena herself never appears. Why do you think the author chose to keep crucial characters offstage?
3. The single constant in this story's fragmented scenes are the bougainvillea plants nurtured by different characters at different times. What are your thoughts on this motif and its place in the narrative?

Across the Ocean

Page 49. 18 pages.

Summary

Across the Ocean is the story of a tense domestic triangle. Reema, an international student living in Toronto, is visiting her hometown Dhaka, Bangladesh, where she stays with her closest relation, a matriarchal figure referred to only as “Aunty.” Aunty’s young servant, Amina, is caught between them.

Reema develops an immediate intimacy with Amina, who attends to Reema’s every need, making her bed, bringing her treats and fixing her hair.

The tension comes to a head when the meek, self-effacing Amina makes a dramatic disclosure: she is in fear of Aunty and wants to run away. Aunty confirms Reema’s worst fears when she assaults Amina. Reema assumes the role of saviour and announces that she will remove the young woman from Aunty’s house and arrange for her to work somewhere else. The rescue plan fails spectacularly. Amina switches sides, dramatically imploring Reema to not “take me away from this house.” Aunty is furious with Reema for interfering.

Resolution comes in the form of Amina’s disclosure that she is mourning a young daughter—Reema’s namesake. Reema tells Amina that she is “the best mother in the world.”

Guiding Questions

1. The pairing of Reema and Amina is complex. Though Reema is older, she reacts with childlike passivity to Amina’s grooming and feeding. Descriptions of their interplay include phrases like “instantly my mouth moistens” and “the warmth of her fingers tempts me to stay in bed.” Reema imbues Amina with a “solemn maturity” while Amina, in turn, transforms Reema into a “village girl.” What are your impressions of this relationship?
2. Amina is attentive to Reema because she reminds her of her lost daughter. Amina expresses a desire to escape Aunty, prompting Reema’s offer to effect a rescue, which Amina suddenly refuses. Do you feel this to be a positive, caring relationship?
3. This story’s descriptive passages are highly sensory and full of fine detail. Reema mentally contrasts her impressions of the noises and smells of the lush Dhaka home with her cramped basement apartment in Toronto. What does the first-person narrative tell you about Reema?

All the Adjustments

Page 67. 29 pages.

Summary

All the Adjustments is a story told from the point of view of Ayesha, a new bride who is suddenly widowed when her husband passes away. Ayesha finds herself stranded in a new family—the “adjustments” of the title refer to the traditional consigning of a widowed wife to a life of servitude.

Ayesha is living that life when Jamil, her brother-in-law, marries a transplanted mixed- race Canadian-Bangladeshi woman named Rachel. Outwardly, Ayesha is warm and supportive of her new sister-in-law. Privately, she envies Rachel’s unselfconscious manner and slim figure, and resents her reluctance to assimilate. When Jamil takes an extended trip, Ayesha is ordered to share her bedroom—and her knowledge of Bangladeshi culture—with Rachel.

In time, Rachel begins to cool on life with her new husband and his family. She and Jamil quarrel. A divorce is averted only by their relocating to Canada.

The source of marital discord is ultimately revealed to be Ayesha herself, who is brimming with secret resentment of her new sister-in-law.

In the end, Rachel’s departure brings Ayesha closer to her in-laws. When the dust has settled, her mother-in-law designates her “best daughter-in-law.” Meanwhile, Ayesha seems unaware that she has gotten what she wanted.

Guiding Questions

1. The story begins with the narrator expressing dread of her sister-in-law’s impending arrival: “things were never going to be the same.” The sentiment is restated at the end of the story, in almost the same words. How do you interpret this phrase’s use as a bookend?
2. Ayesha’s resentment and jealousy are driven by her ill use at the hands of her in-laws. In observance of tradition, she is confined to the home to wait on her in-laws. Meanwhile Rachel dances and sings in front of her in-laws, fails to cover her body in accordance with Islamic custom, and can’t make tea properly. Even when Rachel takes a job, it passes without comment. Yet Ayesha chooses not to confront her in-laws over the unequal treatment. What are your thoughts on her inaction?
3. Rachel comes into the family as a happy, outgoing individual. Ayesha inadvertently drives her away, apparently unaware of her own influence. Which of these characters did you find more sympathetic as you read the story?

Familiar Journey

Page 97. 13 pages.

Summary

Familiar Journey is the author's take on the "disaster" scenario, in which a disparate assortment of travellers are thrown together by hazard and forced, in the face of adversity and danger, to overcome their differences. Annie is a rider on a crowded, pre-pandemic subway car. Her destination is a university lecture on a subject chosen by her father. Having been victimized in a racist attack on the subway the previous day, Annie takes off her hijab out of fear but carries it with her in her bag, as she is not ready to let it go fully. Her fears seem to materialize when she's approached by an imposing white man named Dan.

Annie, nerves frayed, is suspicious and skeptical, and lapses into an internal monologue over what she assumes to be Dan's privilege and ignorance.

Disaster strikes. The subway breaks down and the subway car begins to fill with a mysterious smoke. Annie overcomes her fears when she helps a passenger who is more terrified than Annie herself. When she overhears Dan reciting from the Koran, he tells her that he has converted to Islam.

Emergency workers arrive and escort the passengers to safety, and Annie and Dan are separated. Annie calls out to him, wanting to ask for his contact information. Dan doesn't hear her, and is lost in the crowd.

Guiding Questions

1. Annie studies political science, not because she feels it to be her vocation, but "because her father thought it would look good on a law school application." Can you think of people in your own life or work who make life choices based on the wishes of others?
2. Annie is a victim of racism, but she recoils from Dan because of her preconceptions about his skin colour and background. Those preconceptions are overturned when Dan turns out to be of her faith. Nevertheless, they fail to make a connection. How do you interpret this turn of events?
3. Annie and the other passengers on the subway car are a cross-section of the precariat—overcrowded, financially strapped and unable to act as a community until their survival is threatened. Does this story stand as a parable of 21st Century neoliberal economics? Or is it something simpler?

The Middle Path

Page 111. 24 pages.

Summary

The Middle Path traces the flight plan of a helicopter parent who's continually disappointed and defeated by her expectations of her two sons.

As the story opens, Shaila and her husband Shahed are travelling from their home in Bangladesh to Canada for a reunion with their two adult sons.

The narrative flashes back to Shaila fretting about her children's career, though they're only in elementary school. "If we don't think about it now," she declares, "our coming to Canada will be futile. We'll be complete failures."

Scenes from Sakib's and Murad's tightly-controlled family life unfold: while one studies and is respectful, the latter is withdrawn and indolent. They play video games, and Murad takes up smoking and chasing girls. Over time the two brothers, once quarrelsome, grow closer in spite of despite their disparate lifestyles.

Ultimately Shaila's attempts to mold them have unintended results. Sakib gives up on a medical career and devotes himself to religion. The once-wayward Murad begins to apply himself and eventually earns an arts diploma. Both men find solid relationships.

Shaila, unable to celebrate their successes, demands that her husband take her back to Dhaka, and leave their sons to lead their own happy, fulfilled lives.

Guiding Questions

1. Shaila applies pressure on her sons and her husband to conform to her wishes and priorities. Consider the context and background of this story and its characters, including Shaila—does it offer any clues to her actions and reactions?
2. Murad and Sakib are strongly encouraged by their mother to make life choices in accordance with her wishes. The story ends with both young men following their own paths. What was your response to the resolution of this story?
3. Shaila's statements about her sons—"we've sacrificed everything" and "where have we gone wrong?"—straddle the line between drama and melodrama. How did you respond to this story's depiction of parenting?

Reflection

Page 135. Eight pages.

Summary

At first glance, *Reflection* is a story about a loveless couple enduring a painfully awkward wedding. From the opening sentence—"I am sitting mum, decked up and bejewelled"—it's clear that Muna, narrator, protagonist and reluctant bride, is *not* having the happiest day in her life.

Muna and her unemotional fiancé, Amir, barely know each other. Muna feels diminished because she walks with a limp; she has accepted his proposal because she believes it's the only one she'll get.

The Bengali marriage ritual is colourful, noisy and intense. Amir, by contrast, is detached. Muna obsessively checks her cellphone for messages from her absent lover, David. The music is too loud, the mother of the bride won't stop crying, and Muna's cellphone battery is about to expire.

When the couple finally find themselves alone in the marriage chamber and begin undressing, Muna discovers that Amir has a bad scar on his chest and that they are more alike than she realized.

Guiding Questions

1. This is a story loaded with metaphors, devices and easter eggs. Muna's dying cellphone stands in for the fading memory of the absent David; the *rusmat* ceremony mirrors the newlyweds' hidden shortcomings; and the wedding itself is a device that frames the story's essential elements. How many devices and metaphors can you find?
2. The descriptions in *Reflection* are dynamic, physical—even violent. The music playing at the wedding is "blaring and obnoxious." The wounds on Amir's chest are "etched deeply, stubbornly into his skin." Camera flashes are "like gunshots." What do you think inspired the author to use such visceral language?
3. What was your response to the conclusion of the story, when Amir reveals his own scars?

Home of the Floating Lily

Page 143. 52 pages.

Summary

Home of the Floating Lily is a short story about a family blighted by cyclical domestic violence.

Shahnaz and Munir are an estranged couple with an adopted daughter, Tasneem. They conceal the child's true origins from her—Tasneem's real mother is dead, having been murdered by her biological father.

In time, Munir leaves the family and returns to Bangladesh. He fails to make promised support payments, forcing Shahnaz to work at a low-wage job. She is unable to provide Tasneem with the luxuries enjoyed by her friends, but Tasneem is a loving and forgiving child.

When Tasneem is 17, her biological father dies in prison, and Shahnaz decides to tell her the truth. Tasneem, her trust and affection betrayed, is devastated.

The story shifts to Tasneem's point of view. She breaks away from Shahnaz, becomes inseparable from her best friend, Lydia, and struggles with the transition from high school to university. Two universities accept Tasneem's applications—one local, one in faraway Ottawa. Tasneem chooses the latter, and the break is complete.

The narrative shifts back to Shahnaz, who has lost her job and is in dire financial straits. Learning this, Munir returns from Bangladesh and a reconciliation takes place.

Munir is unexpectedly supportive. He gently encourages Shahnaz to let go of their adoptive daughter, and engineers an encounter between Shahnaz and Tasneem in Ottawa. Tasneem slams the door in their faces—something Munir seems to have anticipated. He tells Shahnaz that they're returning to Bangladesh: "I've come to take you home."

In the fourth section, Tasneem, angry and confused, makes questionable choices and fantasizes about life with her late parents. Then she meets a calculating older student, Syed.

Meanwhile, Shahnaz has returned to her native Dhaka. She is disappointed by the lack of welcome and shocked at the dilapidated state of her family's home. Her relationship with Munir changes. They spend less time together and he begins treating her like a servant.

In Canada, Tasneem's relationship with Syed deteriorates rapidly into emotional, then physical abuse. Syed is a deft manipulator. He plays on both Tasneem's emotional

vulnerability and her traditional expectations.

Once he has obtained consensual sex with vague promises of marriage, Syed shuts Tasneem out. Tasneem confronts him, they quarrel, and Syed pushes her down a flight of stairs, breaking her arm. Emergency services are called, but not before Syed threatens Tasneem with further harm if she discloses the assault.

In the final segment of the story, Shahnaz learns of the incident from a family friend and makes a hurried trip to Canada. She, Munir and Syed converge in Tasneem's hospital room. Syed presents himself as decent and humble, and attempts to ingratiate himself to Shahnaz and Munir.

Now wife and husband exchange roles: the hardheaded Munir is taken in by Syed and tries to downplay the incident. But Shahnaz, once emotional and sentimental, immediately perceives that Syed is putting on an act. She creates a plan to get justice for her daughter, breaks with Munir permanently and, ultimately, regains Tasneem's trust.

Guiding Questions

1. Tasneem's biological father beats and then murders his wife; Tasneem's lover, Syed, is duplicitous and violent; Munir sides with Syed against his adoptive daughter and then, when the assault is disclosed, attempts to minimize it. At the same time, the shifts in perspective consider the female characters only; the story is not told from a male point of view. What's the takeaway from these narratives and techniques?
2. In the closing paragraphs of the story, Tasneem finds a picture of her biological parents, destroys it, then asks Shahnaz for another picture, "a photo of you and me." What do you think is the significance of these events? How are they connected?
3. Shahnaz conceals Tasneem's origins until she is 17, an act for which both women pay a heavy price. While not explicitly stated in the story, there's an inference that Shahnaz is acting from a misguided desire to shield Tasneem from her own family history. Can you furnish other possible explanations for her motivation?

Excerpts from an Interview with Silmy Abdullah

The following transcript has been excerpted and abbreviated from an interview Aimee Copping conducted with author on July 15, 2022.

The full interview is available in [podcast form](#) and as a [YouTube video](#).

Q. Your stories shine a critical light on the challenges facing newcomers to Canada—economic inequality and gender-based violence, to name a few. Has your work as a lawyer inspired you, not just to write, but to write about those issues?

A. I've wanted to write for as long as I can remember. That has always been my first love—still is—and I started writing these stories before I became a lawyer. So I wasn't necessarily thinking of them as an exposé of the iniquities of our society here, with respect to immigration, although that is very much a backdrop, and I do explore the relationship between migration and people's family lives and people's relationships with one another.

This is what I've known since I was a little child. I've been going to different places from a very young age. I was born in Bangladesh but then I left my country with my family at the age of one. My father got a job in Saudi Arabia, so we lived there for 12 years and then after that, we moved to Canada. So it's been very much part of my own lived reality. Once I started practicing as a lawyer, issues around gender-based violence, issues around poverty, and how that impacts people as it gets complicated with the experience of migration—all of those things became more, I guess, apparent. I got a better understanding of those things as I matured as a person and as I started practicing as a lawyer. Then some of those things seeped into how I crafted the much later drafts of the stories.

Q. The characters in your stories make big decisions with a lot of, shall we say, outside help. Their choices about their studies and careers and even their relationships are often influenced by others. I'd love to know what is it that drives you to write about people, their life choices, and how and why they make them.

A. I think what drives me is my curiosity and, perhaps, compassion. I've always been very curious about what people are feeling and what drives them to make certain choices in life. Why are they making certain choices? What could happen if they went another way? And that's something that I've done since I was a child. I would observe people. I would observe certain events that happened in their lives and observe their feelings and their reactions.

I'm very interested in that line between complete freedom and duress. Every day we're making choices that have outside influences. I'm interested in understanding what it is that's driving us to make certain choices, and what are the influences. We don't really live in a vacuum. We're social human beings. We have familial obligations. We have societal obligations. We have issues from our pasts that make us make certain choices. I'm interested in that: what makes us

responsible human beings and compassionate human beings? And that's what I really try to explore in the stories.

If you think about it, in none of the stories do you see that obvious element of somebody being forced to do something. It's more like...they have obligations, or they have responsibilities, or they're thinking about their parents, or they're thinking about what their children are going to think, or what people outside are going to think. That's what I'm interested in, and that's what I've tried to explore.

Q. The opening paragraphs of *A Good Family* are a virtual tour-de-force in Tolstoyan concision. A huge amount of information about the character Rubina is packed into ten sentences. But—and this is one of my favourite literary devices—the story is about someone else. I get the feeling you like to surprise your readers.

A. I do, and I try to put myself in the shoes of the reader. So when I read a book, or when I read a particular story, I know that if there are elements of surprise and twists, and things that I can't predict, that makes for a much more invigorating, a much more enriching reading experience. I don't like my stories to be predictable, because I think that's doing my readers a disservice.

Rubina is a very important character in the story, even though it is Shumi's story primarily. But it's Rubina—and the connection between Shumi's family and Rubina's family—that really drives the plot and the decisions that the characters are making. So I think putting it at the top gives a clue to readers that this is important, and this going to be something to watch for as you go along.

Q. Your own story is at least as compelling as the stories in the book. You're an immigration lawyer, you're active in your community and you're an undeniable talent who's managed to blend all these things together in prose. I want to know how and where it all started. What's the origin story behind the jacket copy?

A. Well, first of all, thank you very much. The origin goes way, way back—many years ago. I've wanted to write since I was a kid. I wrote my first, very cheesy poem at the age of 7. I knew from that time that I wanted to be a writer.

These stories didn't come to me until I moved to Canada, because I didn't really write seriously until after I finished law school. I started observing the realities of other immigrant families around me. And so it's a topic that's very close to my heart, and it's a topic that I'm very familiar with. I live and breathe it, basically. So I wanted to bring to the page stories of people that are not being told. Or if they're being told, they're not being heard.

So the seeds came shortly after I moved to Canada, but I didn't start writing them until I had the time and the energy to do so, which was after I had completed my formal education. It was kind of a blessing in disguise that I didn't have a full-time job for almost a year after I finished

law school. So that was the time when I really sat down and started thinking deeply and seriously about these stories, and writing the first drafts. That's how the journey progressed.

Q. I'm struck by the pervasive domesticity of these stories. Much time and attention is devoted to what the characters eat or cook or wear—and on the rare occasions they're somewhere other than home, they're trying to get home. What is it about home and hearth that gives it such a prominent role in your stories?

A. I think having a sense of home or having a sense of belonging is the most universal longing that we have. Everyone wants to belong. Everyone wants to feel at home. And that sense of home could be a place, it could be being with a person, it could be doing something that you love to do. All of those things give you a sense of anchor. We all need that anchor.

Of course, there's the broad, very obvious theme of trying to find home when it comes to people who are migrating between places. But at the same time, I'm interested to explore and share with the readers what's happening behind closed doors—what's happening in that physical space of home. What is happening between two people, and their relationships, and their feelings? And I feel that things like, you know, what people are cooking, what people are wearing, what people are doing in their mundane, day-to-day lives—that's what really connects us. I'm very interested in exploring the extraordinary moments we have in ordinary, mundane moments in life. So I guess that's why it's so prominent in the stories. Even though it's situated in a very specific community and a specific context, it's the human experience that connects us all.

Q. I read *Reflection* first, and was immediately captivated by its rapidly-paced, almost filmic quality: loud music, camera flashes, the dark comedy of the rusmat ceremony, the unexpected twist ending and, at the centre, the unlikely heroine, Muna. Was this intentional? Or am I just watching too many movies?

A. Yes, it was intentional. I wanted to create that whole atmosphere of chaos—the loud music, and the people, and the food, and all of that that happens in the wedding. I wanted it to reflect what happens often in real life, where everybody's so obsessed with the celebrations and the decorations and the food and the clothes and the music in the wedding, but—I wonder if people actually think about what is happening to the couple. What is the couple feeling themselves? Especially in a situation like this, where the heroine, she has chosen to get married—again, not out of duress, but there's a sense of obligation towards her mother. She has a lot of pain. There's a lot of confusion. There's a lot of insecurity. I wanted to juxtapose the chaos of the event, and the chaos inside her heart...and kind of go from there.

Q. At the risk of stating the obvious, writing is a tough game. There's a lot of rejection. Acceptance is rare. The rewards are uncertain at best. But you keep at it—and you do it in Toronto, the nation's Capitalism Capital. I'm curious. What keeps you going?

A. My love for writing. That's really the only thing that keeps me going. Even when I started writing these stories, I didn't know if they were ever going to be published. I didn't know how well it was going to do. I still don't know.

I mean, I know that people have read it, and I'm very grateful for the people that have come and shared their feelings about the book with me. But I really don't know how well it's going to do in the future.

Recognition and getting, I guess, monetary rewards for your craft and your labour is wonderful. But I try not to be attached to those things, because then I will not write, or I will be discouraged to continue writing. Like you said, there are so many rejections.

Even after you become a published writer, it's not a guarantee that you're going to be that established writer without worrying about how to make a living. So that cannot be the driving factor to do creative work—for me, at least. You have to love it.

Campus Resources

Home of the Floating Lily touches on themes that could be very personal and challenging for some readers. If you feel you need support after reading these stories, please note that the University of Guelph has a number of resources available.

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Cultural Diversity Advisor: Student Experience's Cultural Diversity Advisor offers one-on-one confidential support or advising on topics pertaining to culture, identity, racism, exclusion and feelings of loneliness and isolation. Contact cultural.diversity@uoguelph.ca to get connected with these resources.

Sexual and Gender-Based Violence Support Resources: This office provides leadership in prevention and intervention programs to support survivors of sexual and gender-based violence at the University of Guelph, and to enhance the conditions and likelihood of personal and academic success.

Visit <https://wellness.uoguelph.ca/sexual-violence-support> for more information.

Student Experience: The Student Experience team supports the intersecting needs of students by connecting students to groups, activities and specialized staff to help you thrive. See <https://www.uoguelph.ca/studentexperience/> for more information.

Student Support Network: Managed through Wellness Services, this network of well-trained upper year students offers online, drop-in peer support. SSN also provides support to assist BIPOC students. Go to <https://wellness.uoguelph.ca/ssn> to book an appointment.

U of G Counselling Services: Professional staff offer individual and group therapy opportunities to help you navigate and succeed in school and other areas of your life. More information can be found at <https://wellness.uoguelph.ca/counselling>.