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# Asian American Poets A Bio Bibliographical Critical Sourcebook

Asian Americans have made many significant contributions to industry, science, politics, and the arts. At the same time, they have made great sacrifices and endured enormous hardships. This reference examines autobiographies and memoirs written by Asian Americans in the 20th century. Included are alphabetically arranged entries on 60 major autobiographers of Asian descent. Each entry provides biographical information, a discussion of major autobiographical works and themes, a review of the writer's critical reception, and primary and secondary bibliographies. The volume begins with an introductory overview of Asian American

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autobiography and closes with a selected, general bibliography of critical studies.

*Asian American Literature in Transition Volume Three: 1965–1996* offers a multidisciplinary perspective on the political and aesthetic stakes of what is now recognizable as an Asian American literary canon. It takes as its central focus the connections among literature, history, and migration, exploring how the formation of Asian American literary studies is necessarily inflected by demographic changes, student activism, the institutionalization of Asian American studies within the U.S. academy, U.S foreign policy (specifically the Cold War and conflicts in Southeast Asia), and the emergence of 'diaspora' and 'transnationalism' as important critical frames. Moving through sections that consider migration and identity, aesthetics and politics, canon formation, and

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transnationalism and diaspora, this volume tracks predominant themes within Asian American literature to interrogate an ever-evolving field. It features nineteen original essays by leading scholars, and is accessible to beginners in the field and more advanced researchers alike.

Presents a reference on Asian-American literature providing profiles of Asian-American writers and their works.

When will American poetry and poetics stop viewing poetry by racialized persons as a secondary subject within the field? Dorothy J. Wang makes an impassioned case that now is the time. Thinking Its Presence calls for a radical rethinking of how American poetry is being read today, offering its own reading as a roadmap. While focusing on the work of five contemporary Asian American poets—Li-Young Lee, Marilyn Chin, John Yau, Mei-mei

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Berssenbrugge, and Pamela Lu—the book contends that aesthetic forms are inseparable from social, political, and historical contexts in the writing and reception of all poetry. Wang questions the tendency of critics and academics alike to occlude the role of race in their discussions of the American poetic tradition and casts a harsh light on the double standard they apply in reading poems by poets who are racial minorities. This is the first sustained study of the formal properties in Asian American poetry across a range of aesthetic styles, from traditional lyric to avant-garde. Wang argues with conviction that critics should read minority poetry with the same attention to language and form that they bring to their analyses of writing by white poets.

Even though Asian American literature is enjoying an impressive critical popularity, its poetry has been a neglected area of study.

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This reference helps remedy that situation by providing extended entries on 48 American poets of Asian descent. The entries are arranged alphabetically and each is written by an authority in the field. Each includes a brief biography, a discussion of major works and themes, a review of the poet's critical reception, and a bibliography of primary and secondary works. The volume concludes with a selected, general bibliography. As an overview of Asian American poetry, this volume synthesizes current research and points to the urgent need for additional scholarship.

In her debut collection, Monica Sok uses poetry to reshape a family's memory about the Khmer Rouge regime—memory that is both real and imagined—according to a child of refugees. Driven by myth-making and fables, the poems examine the inheritance of the genocide and the profound struggles of searing grief and PTSD.

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Though the landscape of Cambodia is always present, it is the liminal space, the in-betweenness of diaspora, in which younger generations must reconcile their history and create new rituals. *A Nail the Evening Hangs On* seeks to reclaim the Cambodian narrative with tenderness and an imagination that moves towards wholeness and possibility.

Looks at the life and works of forty-nine Asian American short story writers.

A modern poetry anthology that includes the work of a second generation of Asian American poets who are taking the best of the prior generation, but also breaking conventional patterns.

[A Study Guide for Marilyn Chin's "Peony"  
Form, Race, and Subjectivity in Contemporary Asian American  
Poetry](#)

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[Sông I Sing](#)

[Encyclopedia of American Poetry: The Twentieth Century](#)

[An Asian American Reckoning](#)

[Asian American Playwrights](#)

[Minor Feelings](#)

[Eighth Edition](#)

[Asian American Autobiographers](#)

[An A-to-Z Guide](#)

[A Bio-bibliographical Critical Sourcebook](#)

The 50 poems included in this eclectic sampling represent the best from the many that have been nominated by the country's top literary magazines and writing programs, as well as some 2,000 additional poems submitted through an open online

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competition.

Presenting a new way of reading that helps us discern some previously unnoticed or unnoticeable features of Asian diaspora poetry, this volume highlights how poetry plays a significant role in mediating and defining cross-cultural and transnational positions. Asian diaspora poetry in North America is a rich body of poetic works that not only provide valuable material for us to understand the lives and experiences of Asian diasporas, but also present us with an opportunity to examine some of the most important issues in current literary and cultural studies. As a mode of writing across cultural and national borders, these poetic works challenge us to reconsider the assumptions and meanings of identity, nation, home, and



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place in a broad cross-cultural context. In recent postcolonial studies, diaspora has been conceived not only as a process of migration in which people crossed and traversed the borders of different countries, but also as a double relationship between different cultural origins. With all its complexity and ambiguity associated with the experience of multi-cultural mediation, diaspora, as both a process and a relationship, suggests an act of constant repositioning in confluent streams that accommodate to multiple cultural traditions. By examining how Asian diaspora poets maintain and represent their cultural differences in North America, Zhang is able to seek new perspectives for understanding and analyzing the intrinsic values of Asian cultures that survive and develop persistently in North

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American societies.

The 2016 winner of the Walt Whitman Award of the Academy of American Poets, selected by Carolyn Forché When I make the crossing, you must not be taken no matter what the current gives. When we reach the camp, there will be thousands like us. If I make it onto the plane, you must follow me to the roads and waiting pastures of America. We will not ride the water today on the shoulders of buffalo as we used to many years ago, nor will we forage for the sweetest mangoes. I am refugee. You are too. Cry, but do not weep. —from “Transmigration”

Afterland is a powerful, essential collection of poetry that recounts with devastating detail the Hmong exodus from Laos and the fate of thousands of refugees seeking asylum. Mai Der

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Vang is telling the story of her own family, and by doing so, she also provides an essential history of the Hmong culture's ongoing resilience in exile. Many of these poems are written in the voices of those fleeing unbearable violence after U.S. forces recruited Hmong fighters in Laos in the Secret War against communism, only to abandon them after that war went awry. That history is little known or understood, but the three hundred thousand Hmong now living in the United States are living proof of its aftermath. With poems of extraordinary force and grace, *Afterland* holds an original place in American poetry and lands with a sense of humanity saved, of outrage, of a deep tradition broken by war and ocean but still intact, remembered, and lived.

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Each vol. is divided into 2 parts 1st-7th ed.: Dictionary catalog and Classified catalog; 8th-9th ed. have 3rd. part: Directory of publishers.

Poetry by Asian American writers has had a significant impact on the landscape of contemporary American poetry, and a book-length critical treatment of Asian American poetry is long overdue. In this groundbreaking book, Xiaojing Zhou demonstrates how many Asian American poets transform the conventional “I” of lyric poetry—based on the traditional Western concept of the self and the Cartesian “I”—to enact a more ethical relationship between the “I” and its others. Drawing on Emmanuel Levinas’s idea of the ethics of alterity—which argues that an ethical relation to the other is

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one that acknowledges the irreducibility of otherness—Zhou offers a reconceptualization of both self and other. Taking difference as a source of creativity and turning it into a form of resistance and a critical intervention, Asian American poets engage with broader issues than the merely poetic. They confront social injustice against the other and call critical attention to a concept of otherness which differs fundamentally from that underlying racism, sexism, and colonialism. By locating the ethical and political questions of otherness in language, discourse, aesthetics, and everyday encounters, Asian American poets help advance critical studies in race, gender, and popular culture as well as in poetry. The Ethics and Poetics of Alterity is not limited, however, to literary studies: it is an

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invaluable response to the questions raised by increasingly globalized encounters across many kinds of boundaries. The Poets Marilyn Chin, Kimiko Hahn, Myung Mi Kim, Li Young Lee, Timothy Liu, David Mura, and John Yau

"Janine Joseph writes with an open and easy intimacy. The language here is at once disruptive and familiar, political and sensual, and tinged by the melancholy of loss and the discomfiting radiance of redemption. A strong debut."

—Chris Abani The best way to hide is in plain sight. In this politically-charged and candid debut, we follow the chronicles of an illegal immigrant speaker over a twenty-year span as she grows up in the foreign and forbidding landscape of America. From "Ivan, Always Hiding": I strained for the socket as you

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pulled me, my bare legs against your legs in the windowless dark. The room, snuffed out, could have been no larger than a freight car, no smaller than a box van; we couldn't tell anymore, the glints in the shellacked floor, too, were dulled. This is like death, you said, always joking. I slid my head into the crook of your neck, and didn't disagree. Raised in the Philippines and California, Janine Joseph holds an MFA from New York University and a PhD from the University of Houston. Her poems have appeared in the Kenyon Review Online, Best New Poets, Hayden's Ferry Review, and elsewhere. Her libretto "From My Mother's Mother" was performed as part of the Houston Grand Opera's "Song of Houston: East + West" series. A Kundiman and Paul and Daisy Soros Fellow, she is an

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assistant professor of English at Weber State University. This book is a ground-breaking transnational study of representations of the environment in Asian American literature. Extending and renewing Asian American studies and ecocriticism by drawing the two fields into deeper dialogue, it brings Asian American writers to the center of ecocritical studies. This collection demonstrates the distinctiveness of Asian American writers' positions on topics of major concern today: environmental justice, identity and the land, war environments, consumption, urban environments, and the environment and creativity. Represented authors include Amy Tan, Maxine Hong Kingston, Ruth Ozeki, Ha Jin, Fae Myenne Ng, Le Ly Hayslip, Lan Cao, Mitsuye Yamada, Lawson Fusao



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Inada, Jeanne Wakatsuki Houston, Milton Murayama, Don Lee, and Hisaye Yamamoto. These writers provide a range of perspectives on the historical, social, psychological, economic, philosophical, and aesthetic responses of Asian Americans to the environment conceived in relation to labor, racism, immigration, domesticity, global capitalism, relocation, pollution, violence, and religion. Contributors apply a diversity of critical frameworks, including critical radical race studies, counter-memory studies, ecofeminism, and geomantic criticism. The book presents a compelling and timely "green" perspective through which to understand key works of Asian American literature and leads the field of ecocriticism into neglected terrain.

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Alphabetically arranged entries explore the lives and works of seventy-five contemporary poets representing a dozen different ethnic backgrounds.

[The Same-Different](#)

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[American Poetry](#)

[Korean and Korean American Life Writing in Hawai'i](#)

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[Encyclopedia of Asian-American Literature](#)

[An Exploration of Cultural Hybridity in Contemporary Asian  
American Poetry](#)

*Recognizing that one-third of the world's Christians practice their faith outside Europe and North America, the fourteen essays in Mother Tongue Theologies explore how international fiction depicts Christianity's dramatic movement South and East of Jerusalem as well as North and West. Structured by geographical region, this collection captures the many ways in which people around the globe receive Christianity. It also celebrates postcolonial literature's diversity.*

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*And it highlights non-Western authors' biblical literacy, addressing how and why locally rooted Christians invoke Scripture in their pursuit of personal as well as social transformation.*

*Featured authors include Fyodor Dostoevsky, Constantine Cavafy, Scott Cairns, Chinua Achebe, Madam Afua Kuma, Earl Lovelace, V. S. Reid, Ernesto Cardenal, Helena Parente Cunha, Arundhati Roy, Mary Martha Sherwood, Marguerite Butler, R. M. Ballantyne, Rudyard Kipling, Nora Okja Keller, Amy Tan, Albert Wendt, and Louise Erdrich. Individual essayists rightly come to different conclusions about Christianity's*

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*global character. Some connect missionary work with colonialism as well as cultural imperialism, for example, and yet others accentuate how indigenous cultures amalgamate with Christianity's foreignness to produce mesmerizing, multiple identities. Differences notwithstanding, Mother Tongue Theologies delves into the moral and spiritual issues that arise out of the cut and thrust of native responses to Western Christian presence and pressure. Ultimately, this anthology suggests the reward of listening for and to such responses, particularly in literary art, will be a wider and deeper*

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*discernment of the merits and demerits of post-Western Christianity, especially for Christians living in the so-called post-Christian West. The Historical Dictionary of Asian American Literature and Theater covers the history of Asian American literature and theater through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 600 cross-referenced entries on authors, books, and genres. This book is an excellent access point for students, researchers, and anyone wanting to know more about this important topic.*

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*"A Study Guide for Nellie Wong's ""Mama, Come Back"", excerpted from Gale's acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs."*

*Presents critical perspectives on the works of Asian-American writers, including Gish Jen, Cheng-rae Lee, and Maxine Hong Kingston.*

*A ruthlessly honest, emotionally charged, and utterly original exploration of Asian American*

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*consciousness and the struggle to be human*  
"Brilliant . . . To read this book is to become more human."--Claudia Rankine, author of *Citizen*  
FINALIST FOR THE NATIONAL BOOK CRITICS  
CIRCLE AWARD FOR AUTOBIOGRAPHY \* NAMED  
ONE OF THE BEST BOOKS OF THE YEAR BY  
*Jennifer Szalai, The New York Times* \* *The*  
*Washington Post* \* *NPR* \* *Time* \* *New Statesman* \*  
*BuzzFeed* \* *Esquire* \* *The New York Public Library*  
\* *Book Riot* Poet and essayist *Cathy Park Hong*  
*fearlessly and provocatively blends memoir,*  
*cultural criticism, and history to expose fresh*  
*truths about racialized consciousness in America.*



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*Part memoir and part cultural criticism, this collection is vulnerable, humorous, and provocative--and its relentless and riveting pursuit of vital questions around family and friendship, art and politics, identity and individuality, will change the way you think about our world. Binding these essays together is Hong's theory of "minor feelings." As the daughter of Korean immigrants, Cathy Park Hong grew up steeped in shame, suspicion, and melancholy. She would later understand that these "minor feelings" occur when American optimism contradicts your own reality--when you*

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*believe the lies you're told about your own racial identity. Minor feelings are not small, they're dissonant--and in their tension Hong finds the key to the questions that haunt her. With sly humor and a poet's searching mind, Hong uses her own story as a portal into a deeper examination of racial consciousness in America today. This intimate and devastating book traces her relationship to the English language, to shame and depression, to poetry and female friendship. A radically honest work of art, Minor Feelings forms a portrait of one Asian American psyche--and of a writer's search to both uncover*

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*and speak the truth. Praise for Minor Feelings*  
*"Hong begins her new book of essays with a*  
*bang. . . .The essays wander a variegated terrain*  
*of memoir, criticism and polemic, oscillating*  
*between smooth proclamations of certainty and*  
*twitches of self-doubt. . . . Minor Feelings is*  
*studded with moments [of] candor and dark*  
*humor shot through with glittering self-*  
*awareness."--The New York Times "Hong uses her*  
*own experiences as a jumping off point to*  
*examine race and emotion in the United*  
*States."--Newsweek (40 Must-Read Fiction and*  
*Nonfiction Books to Savor This Spring) "Powerful .*

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*. . [Hong] brings together memoiristic personal essay and reflection, historical accounts and modern reporting, and other works of art and writing, in order to amplify a multitude of voices and capture Asian America as a collection of contradictions. She does so with sharp wit and radical transparency."--Salon*

*Focusing on new reference sources published since 2008 and reference titles that have retained their relevance, this new edition brings O'Gorman's complete and authoritative guide to the best reference sources for small and medium-sized academic and public libraries fully up to*

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date.

*In interpreting contemporary Asian American poetry, it is important to understand the cultural hybridity of Asian American identity, located at the interstices of the fixed identifications 'American', 'Asian American', and 'Asian'. This rootedness in more than one culture exposes the inapplicability of binary concepts (foreigner/national, etc.). Hybridity, opposing essentialism and 'the original', favors multivocality and ambivalence. The exploration of Asian American cultural hybridity is linked both to material realities and poetic manifestations. Asian American hybrid*

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*subjectivity is explored through in-depth interpretations of works from well-established contemporary poets such as Kimiko Hahn, Marilyn Chin, Li-Young Lee, and Arthur Sze, as well as that of many new talents and hitherto neglected writers. This study examines how language and power interrelate, with translation and linguistic fusion being two approaches adopted by hybrid authors in their creation of alternative discourse. Culturally hybrid subjectivity is independent of and at the same time interconnected with more than one culture, thus enabling innovative political and identitarian positions to be*

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*articulated. Also examined are such traditional poetic forms as the zuihitsu, the sonnet, and the ghazal, which continue to be used, though in modernized and often subversive guise. The formal liminal space is revealed as a source of newness and invention deconstructing eurocentric hierarchy and national myth in American society and expanding or undercutting binary constructs of racial, national, and ethnic identities. A further question pursued is whether there are particular aesthetic modes and concepts that unite contemporary Asian American poetry when the allegiances of the practitioners*

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*are so disparate (ultimate geocultural provenience, poetic schools, regions in the USA, generations, sexual orientation, etc.). Wide-ranging interviews with Kimiko Hahn and Chitra Banerjee Divakaruni on identity and roots, language and power, feminism, and the American poetry scene provide illuminating personal yet representative answers to this and other questions.*

*As a distinct area of literary study, Asian American literature now enjoys a level of critical recognition that was unimaginable when academic interest in the field began modestly*



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*some 25 years ago. Part of this recognition stems from the increasing contributions of Asian American novelists, whose works continue to capture growing levels of popular attention. This reference book provides alphabetically arranged entries for 70 Asian American novelists. Each entry is written by an expert contributor and provides a short biography, a discussion of major works and themes, an overview of the novelist's critical reception, and a bibliography of primary and secondary sources. In addition, the volume concludes with a selected, general bibliography.*

[Asian American Biography](#)

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*Medal in Fiction, the 2019 Aspen Words Literacy Prize, and the PEN/Hemingway Debut Novel Award Shortlisted for the 2019 Center for Fiction First Novel Prize Winner of the 2019 New England Book Award for Fiction! Named one of the most anticipated books of 2019 by Vulture, Entertainment Weekly, BuzzFeed, Los Angeles Times, Boston Globe, Oprah.com, Huffington Post, The A.V. Club, Nylon, The Week, The Rumpus, The Millions, The Guardian, Publishers Weekly, and more. "A lyrical work of self-discovery that's shockingly intimate and insistently universal...Not so much briefly gorgeous as permanently stunning." --Ron Charles, The Washington Post Poet Ocean Vuong's debut novel is a shattering portrait of a family, a first love, and the redemptive power*

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*of storytelling On Earth We're Briefly Gorgeous is a letter from a son to a mother who cannot read. Written when the speaker, Little Dog, is in his late twenties, the letter unearths a family's history that began before he was born -- a history whose epicenter is rooted in Vietnam -- and serves as a doorway into parts of his life his mother has never known, all of it leading to an unforgettable revelation. At once a witness to the fraught yet undeniable love between a single mother and her son, it is also a brutally honest exploration of race, class, and masculinity. Asking questions central to our American moment, immersed as we are in addiction, violence, and trauma, but undergirded by compassion and tenderness, On Earth We're Briefly Gorgeous is as much about the*

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*power of telling one's own story as it is about the obliterating silence of not being heard. With stunning urgency and grace, Ocean Vuong writes of people caught between disparate worlds, and asks how we heal and rescue one another without forsaking who we are. The question of how to survive, and how to make of it a kind of joy, powers the most important debut novel of many years. Named a Best Book of the Year by: GQ, Kirkus Reviews, Booklist, Library Journal, TIME, Esquire, The Washington Post, Apple, Good Housekeeping, The New Yorker, The New York Public Library, Elle.com, The Guardian, The A.V. Club, NPR, Lithub, Entertainment Weekly, Vogue.com, The San Francisco Chronicle, Mother Jones, Vanity Fair, The Wall Street Journal*

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*A Study Guide for Diana Chang's "Most Satisfied by Snow," excerpted from Gale's acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs.*

*The Columbia Guide to Asian American Literature Since 1945*

*In the late 19th century, Asian American drama made its debut with the spotlight firmly on the lives and struggles of Asians in North America, rather than on the cultures and traditions of the Asian homeland. Today, Asian*

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*American playwrights continue to challenge the limitations of established theatrical conventions and direct popular attention toward issues and experiences that might otherwise be ignored or marginalized. This reference highlights the careers and works of 52 American playwrights of origins from India, Pakistan, Vietnam, the Philippines, Japan, Korea, and China. Entries are arranged alphabetically and are written by expert contributors. Each entry includes a brief biography, a discussion of major works and themes, a summary of the dramatist's critical reception, and a bibliography of primary and secondary sources. The volume closes with a selected, general bibliography, which includes anthologies, critical works, and*

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*periodicals.*

*Winner of the 2016 Whiting Award One of Publishers Weekly's "Most Anticipated Books of Spring 2016" One of Lit Hub's "10 must-read poetry collections for April" "Reading Vuong is like watching a fish move: he manages the varied currents of English with muscled intuition. His poems are by turns graceful and wonderstruck. His lines are both long and short, his pose narrative and lyric, his diction formal and insouciant. From the outside, Vuong has fashioned a poetry of inclusion."—The New Yorker "Night Sky with Exit Wounds establishes Vuong as a fierce new talent to be reckoned with...This book is a masterpiece that captures, with elegance, the raw sorrows and joys of human*



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*existence.”—Buzzfeed’s “Most Exciting New Books of 2016” “This original, sprightly wordsmith of tumbling pulsing phrases pushes poetry to a new level...A stunning introduction to a young poet who writes with both assurance and vulnerability. Visceral, tender and lyrical, fleet and agile, these poems unflinchingly face the legacies of violence and cultural displacement but they also assume a position of wonder before the world.”—2016 Whiting Award citation “Night Sky with Exit Wounds is the kind of book that soon becomes worn with love. You will want to crease every page to come back to it, to underline every other line because each word resonates with power.”—LitHub “Vuong’s powerful voice explores passion, violence, history, identity—all*

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*with a tremendous humanity.”—Slate “In his impressive debut collection, *Vuong*, a 2014 Ruth Lilly fellow, writes beauty into—and culls from—individual, familial, and historical traumas. *Vuong* exists as both observer and observed throughout the book as he explores deeply personal themes such as poverty, depression, queer sexuality, domestic abuse, and the various forms of violence inflicted on his family during the Vietnam War. Poems float and strike in equal measure as the poet strives to transform pain into clarity. Managing this balance becomes the crux of the collection, as when he writes, ‘Your father is only your father/ until one of you forgets. Like how the spine/ won’t remember its wings/ no matter how many times our knees/ kiss the*

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*pavement.”—Publishers Weekly "What a treasure [Ocean Vuong] is to us. What a perfume he's crushed and rendered of his heart and soul. What a gift this book is."—Li-Young Lee Torso of Air Suppose you do change your life. & the body is more than a portion of night—sealed with bruises. Suppose you woke & found your shadow replaced by a black wolf. The boy, beautiful & gone. So you take the knife to the wall instead. You carve & carve until a coin of light appears & you get to look in, at last, on happiness. The eye staring back from the other side— waiting. Born in Saigon, Vietnam, Ocean Vuong attended Brooklyn College. He is the author of two chapbooks as well as a full-length collection, Night Sky with Exit Wounds. A 2014 Ruth Lilly Fellow and winner of*

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*the 2016 Whiting Award, Ocean Vuong lives in New York City, New York.*

*A Study Guide for Marilyn Chin's "Peony", excerpted from Gale's acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs.*

*The Oxford Handbook of Modern and Contemporary American Poetry gives readers a cutting-edge introduction to the kaleidoscopic world of American poetry over the last century. Offering a comprehensive approach to the debates that have defined the study of*

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*American verse, the twenty-five original essays contained herein take up a wide array of topics: the influence of jazz on the Beats and beyond; European and surrealist influences on style; poetics of the disenfranchised; religion and the national epic; antiwar and dissent poetry; the AIDS epidemic; digital innovations; transnationalism; hip hop; and more. Alongside these topics, major interpretive perspectives such as Marxist, psychoanalytic, disability, queer, and ecocritical are incorporated. Throughout, the names that have shaped American poetry in the period--Ezra Pound, Wallace Stevens, Marianne Moore, Mina Loy, Sterling Brown, Hart Crane, William Carlos Williams, Posey, Langston Hughes, Allen Ginsberg, John Ashbery, Rae*

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*Armantrout, Larry Eigner, and others--serve as touchstones along the tour of the poetic landscape. The Encyclopedia of American Poetry: The Twentieth Century contains over 400 entries that treat a broad range of individual poets and poems, along with many articles devoted to topics, schools, or periods of American verse in the century. Entries fall into three main categories: poet entries, which provide biographical and cultural contexts for the author's career; entries on individual works, which offer closer explication of the most resonant poems in the 20th-century canon; and topical entries, which offer analyses of a given period of literary production, school, thematically constructed category, or other verse tradition that historically has*

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*been in dialogue with the poetry of the United States.*

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***Profiles Americans with Asian and Pacific  
Island ancestry.***

***Presents career biographies and  
criticism of Asian American writers from  
the late 19th century up to the current  
time. Many works focus on the  
experience of Asians living in the United  
States.***

***"With astringent understatement and  
wry economy, with nuance and  
intelligence and an enviable command of  
syntax and poetic line, Victoria Chang***



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**[A Study Guide for Diana Chang's "Most](#)**

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