

An Asian American Voice: Victoria Chang’s Experiment with Lineation in “Barbie Chang’s Tears” (2016/2017)

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Abstract

Victoria Chang (1970-), acclaimed Asian American poet, has been productive over the years. Here in this article, I would like to uncover the meanings of revisions regarding the lineation of one poem from *Barbie Chang*, “Barbie Chang’s Tears”, through comparing the detailed changes between two versions, at the same time placing emphasis on the unconventional formatted sonnets in the collection. I ultimately aim to emphasize socio-political connotations in the book which can be interpreted as a cutting edge for the questions of otherness, marginalization, and identity. By exploring the significance of the flow of her unpunctuated style, we will come to realize that Chang writes about ethnicity when the category of “Asian” is simultaneously included and excluded.

1. Introduction: Victoria Chang as a new generation Asian American poet

Victoria Chang emphasizes in the anthology, *Asian American Poetry: The Next Generation*, which she herself edited, that “... some of the new-generation poets use style as a domain for innovation, experimenting with language, the line and white space, the stanza, rhyme, form, and syntax (the structure of words, phrases, clauses, and sentences).” (xxi). Chang, indeed, reiterates Olivier de la Paz’s assessment of Asian American poetry as “mesmerizing and inventive in its prose form” (xxii). Furthermore, she continues by emphasizing that “Warren Liu experiments with double lines and Adrienne Su with single lines, with fragments, phrases, and images for stanzas” (xxiii), together with Jennifer Chang, Cathy Park Hong (1976-), and Mong-Lan.

Chang’s collections of poetry include *Circle* (2005), winner of the Crab Orchard Review Award Series in Poetry; *Salvinia Molesta* (2008); *The Boss* (2013), winner of a PEN Center USA Literary Award and a California Book Award; *Barbie Chang* (2017), a 2018 Housatonic Book Award; and *Obit* (2020), a finalist for the National Book Critics Circle Award, the PEN Voeckler Award, and long listed for the National Book Award. She has received a Guggenheim Fellowship, a MacDowell Fellowship, a Sustainable Arts Foundation Fellowship, a Poetry Society of America Alice Fay di Castagnola Award, a Pushcart Prize, and many other awards. She is a contributing editor of the literary journal *Copper Nickel* and a poetry editor at *Tupelo Quarterly*. She graduated

from the University of Michigan, Harvard, Stanford (MBA), and Warren Wilson (MFA), and now teaches in Antioch University's MFA program. Her parents are immigrants from Taiwan.

Asian American studies has attained important insights such as Tae Yun Lim's judgement concerning the Korean American poet Cathy Park Hong: "Like many other contemporary Asian American writers, Hong's attitude towards the term 'Asian American' is ambivalent." (Lim, 2017, p. 83). Yet, certain peculiar approaches utilized by Asian American poets need to be examined more deeply. The present discussion here foregrounds Chang's experiments in her fourth collection, *Barbie Chang*: first, the ethnic/gender implications in the use of double lines --- one of the capital features which Chang employs in her writings as an experimental tool --- and her no-punctuation style which attracts readers of *Barbie Chang* and which prompted *Publishers Weekly* to give the following comment on the back of the book: "Echoing Gertrude Stein's playful sonics, [Chang's poems] access recurring undercurrents of sheer emotion and meditation.... Chang's linguistic mastery is consistently clever and moving." Concerning Chang's removal of punctuation, Rothman (2018) distinctly accounts how "the resulting vertigo, the intensification of breaks, the fumbling, subtly draws attention to the overwhelming white space around the language printed on the page, and around Barbie Chang herself."

2. "[T]owards a more experimental style, free-flowing and often without punctuation"¹

As Kristina Marie Darling has rightly pointed out in her review, *Barbie Chang* "reveals, visibly and poignantly, the ways that 'looking' can be symptomatic of what is most broken and dangerous in our culture."² As for the experimental poetry of Asian American poets, studies of Timothy Yu (2009), Joseph Jonghyun Jeon (2012) or Warren Liu (2004) are helpful for deeper understanding.³ In terms of removal of punctuation in poetry, Wesley Rothman (2018) compares it to Carl Phillips' compounding syntax, Emily Dickinson's dashes and Jean Valentine's spare yet muscular, lyrical leaps. Chang removes what is traditional --- punctuation as markers. Readers become uncertain about where one phrase ends and another begins and sentences surely overlap.⁴ However, before starting to discuss Chang's works themselves, it would be better to re-understand: 1) Asian American poets attempting to attain their own minority identity by establishing their own idiosyncratic style for writing; and, very significantly, 2) the issue of their vocalization --- which appears in the form of cut-off, or fragmented, phrasing technique --- in the context of (post-)modernistic (de-)refinement definition of 'voice'(/ 'breath') since Ginsberg questioned the tradition preceding his own generation.

First, two poets can be keyfigures for the present discussion: the works of Mei-Mei Berssenbrugge (1947-) and Kumiko Hahn (1955-) evoke a venture of, or plot an avenue to, a deeper understanding of Asian American background. Kimiko Hahn, a poet and professor, has published several works which deal with the reinvention of poetic forms and the intersecting of conflicting identities of Asian Americans. Since she was born in Mount Kiso, New York, and

grew up in Pleasantville, New York, and Tokyo, Japan, and earned a BA from the University of Iowa and earned an MA in Japanese literature from Columbia University, Hahn is highly aware of her own hybridity or diasporic citizenship as a writer. Hahn has very interestingly mentioned in her essay, which reads as follows: “I have been writing in a form known as the *zuihitsu*, a classical Japanese form that is neither poetry nor prose although a piece can resemble either or a combination. *Haibun*, for example, is considered *zuihitsu*. Also, Bashō’s *The Narrow Road to the Interior* (a title I stole for my collection of *zuihitsu*).”⁵ Actually near the beginning of her work, “Utica Station: Dep. 10:07 a.m. to N. Y. Penn Station” she includes this:

On the train she sits one seat ahead and across the aisle
When the train brakes in Albany, the baby cries *ahh!* And she replies *ahh!* And I think, *just what I would do*,
then feel miserable. *Was I ever so attentive?*

Placing one or the other child in the stroller, on the changing table, in a sassy seat, in the sandbox surrounded by plastic starfish and sea horses? (Hahn, 2006, p. 5)

It would definitely raise another important topic of prose poems in contemporary poetry: poets, such as Emily Berry or T. S. Eliot prize author Ocean Vuong, for example, have each recently shown the deep possibilities of prose poems by publishing their new works in *Harriet* magazine, 2020.⁶

On this particular matter of prose/prosaic poetry writing ethos, Berssenbrugge has, furthermore, significantly issued the series of a horizon-style book form of poetical collections, *Empathy* (1989) and *A Treatise on Stars* (2020). Berssenbrugge was born in Beijing, the daughter of a Chinese mother and an American father who was the son of Dutch immigrants. Her mother was a mathematician, and her maternal grandmother received a college education in prerevolutionary China. Her father was employed at the American Embassy in Chungking, and later pursued Far Eastern studies at Harvard University. Her family moved to the United States when she was a year old. She earned a BA from Reed College and an MFA from Columbia University. Berssenbrugge is the author of fourteen books of poetry, most recently *A Treatise on Stars* (New Directions). Her other works include *The Heat Bird* (1983), winner of the American Book Award; *Empathy*, winner of the PEN West Award; *Sphericity* (1993); *Endocrinology* (1997), a collaboration with the artist Kiki Smith; *Four Year Old Girl* (1998), winner of the Western States Book Award; *Nest* (2003); *I Love Artists: New and Selected Poems* (2006); and *Hello, the Roses* (2013). Berssenbrugge’s characteristically long-lined poems combine abstract statements and specific observation; they reveal her knowledge of philosophy, architecture, and science as well as her affinity for the New Mexico landscape. Poet Ben Lerner, reviewing *I Love Artists* for *Rain Taxi*, commented: “[F]or four decades, Mei-mei Berssenbrugge has been writing poems that seek to make the process of perception perceptible.” Indeed, most recently

Berssenbrugge said the following in her work (2020):

Associating memories attract light.

Your memory becomes an informational flow accessed through pathways or stories others share with others, that seem simple in daylight, though you may be traveling backward in time or forward by resonance into space.

That may be the only way to communicate with some others. (Berssenbrugge, 2020, p. 29, “Jaguar”)

Thus, we can say that these two Asian American poets, Hahn and Berssenbrugge, representatively have continued to widen the horizon of possibilities of being an Asian American writer and perpetuate their own literary DNA as poets, though in their case through longer prose styles at the opposite pole from Chang’s fragmental phrases.

Let us now argue, remembering that, while recognizing the “prose poem” has been attempted by Asian American poets on one hand, the history of Asian American poetry is involved with “[c]ontemporary experimental minority writing”, which Wang has insightfully pointed out, “is [also] formally innovative *and* politically informed” (Wang, 2014, pp. 303-304). We need to look back again, at deeper meaning seen from significant layers of meanings for reading Chang’s fragmental writings. Actually, the style of the double line form and the repetitions appears often. For example, “Arts Poetica as Corporation and Canary” from Chang’s *Salvinia Molesta*, is a predecessor which the author attempted: the beginning reads like this, “Now I see the thin body of glass,/ the corpus for what it is,// a breathing corpse --- as the moon/confesses light// from the sun, but can never truly/ have it. I am// a corporation, a for-profit stock one./ A stout fist on a table” (Chang, 2008, p. 55, underlines mine). The source format can be clearly traced, as I have implied above by following a review of *Barbie Chang*, to Gertrude Stein’s *The World Is Round*: Chapter 1 “Rose is a rose”:

Once upon a time the world was round and you could go on it around and around./Everywhere there was somewhere and everywhere there they were men women children dogs cows wild pigs little rabbits cats lizards and animals. That is the way it was. And everybody dogs cats sheep rabbits and lizards and children all wanted to tell everybody all about it and they wanted to tell all about themselves. /And then there was Rose. (Stein, 2013, p. 2)

Consequently, we can proceed to read the so-called “cut out” technique of fragmental phrasing which appears in the first page of the fourth section of *Barbie Chang*:

There will be a circle of girls there will be
many circles of girls who turn into circles of
women there will be many parties many grills with
corn and meat losing its red center there will
also be a circle of crows who circle the circle of
boars who circle the circle of grass work
their way into its center there will be a circle
of gnats who circle the dirty boars ...
(Chang, 2017, p. 91) [emphasis mine]

The features can be summarized through the explanation of Stephanie Burt: “Chang’s punctuation-free lines, like W. S. Merwin’s, invite overlapping readings and multiple syntax. Her pathos slows down for jokes, aperçus, and hyper-contemporary puns ... Such invitations are hard to resist, and they ring”.⁷ As I mentioned above, we can add three enthralling critical works on the topic, which are *“So There It Is”: An Exploration of Cultural Hybridity in Contemporary Asian American Poetry* edited by Wallinger-Schorn, *We Who Love to Be Astonished: Experimental Women’s Writing and Performance Poetics* edited by Hinton and Hogue, and *Race and the Avant-Garde: Experimental and Asian American Poetry Since 1965* by Yu.

Indeed, very interestingly, Chang’s own reading aloud of her original version of “Barbie Chang’s Tears” appears on the website of the Poetry Foundation, 2016.⁸ Compared with the part which is “unimpeded by punctuation”,⁹ the main body of *Barbie Chang* is highly charged with idiosyncratic flow. The flow evolves the poem to become charged with sociological features: “she explores love and heartbreak, feeling like an outsider and the pressure of fitting in ... Often humorous, Chang’s poems employ inventive wordplay and social commentary”.¹⁰ The style of unpunctuated body seems to reflect Chang’s decision of choosing a doll as the poetic persona; “Barbie Chang’s Daughter” is in the middle of section III, showing its peculiar poetic style:¹¹

Barbie Chang’s daughter befriends the
new girl at school but

before they can form a bond the new girl’s
mom tells Barbie Chang

that her own daughter should not tie
herself down too fast and ...

she realizes she is not what others name

her would we name a
deer something else if it could see the
ocean would the deer
even name itself a deer if we've never
seen a deer does it mean
it doesn't exist if Barbie Chang perches
on a hill with binoculars
waiting for deer and sees someone else
looking for deer but
watching her instead does that mean she
exists or that she's a deer

(*Barbie Chang* (Chang, 2017, pp. 61-62))

The ending lines, “instead does that mean she/ exists or that she’s a deer”, can stimulate our interpretation that Barbie’s being seen means her own existence.

3. “Barbie Chang’s Tears” and the revisions

To decode the figure of Barbie Chang, we should note Kasey Johnston’s (2018) suggestion:

A central conceit of the book is the eponymous “Barbie Chang,” conjuring the ubiquitous long-legged, blonde iconography of Mattel’s “Barbie,” juxtaposing this with “Chang,” a surname that invokes Chinese heritage. Barbie Chang thus becomes an emblem of and avatar for negotiating the gendered and racialized spaces women must confront.¹²

As Valorie K. Ruiz reviewed, *Barbie Chang* is:

an intelligent and absolutely moving collection that uses our connotations of “Barbie” to create a narrative that is surprising, revealing, and ultimately extremely relevant. This book is divided into four sections with each section giving us a new perspective on the life of the persona “Barbie Chang”. The one unchanging element through each section is the innovative use of language both in sound, form, and playful rhythm.¹³

Readers should also discern that the figure of “Barbie as an idealized and unrealistic female image is deconstructed by Chang’s rueful attention to the internal doubts and expectations associated with race and gender.”¹⁴

The main body of *Barbie Chang* is consisted of the double-line form and, as hinted above,

the double-line format enables Chang’s writing to enhance the dimensions. The first piece of the first section begins like this:

“Barbie Chang Parks”

Barbie Chang parks next to the
Soroptimist Park

to part her heart a hippopotamus
of a heart a potomac

hurt why unearth her high school her
children unearth

everything with their fingers and
plastic shovels

chicken fingers and triangles of
pizza everywhere

the beautiful thin mothers at school
form a perfect circle

the Circle will school her if she lets
them they have

something to say ...

(*Barbie Chang*, (Chang, 2017, p. 7), underlines mine)

Indeed, in the use of Barbie figure, as Chelsea Whitton’s term shows, “the eponymous Barbie, the poet’s semifictionalized” Chang is playful for her wording.

Now let us move to examine “Barbie Chang’s Tears.” It was originally published in *Poetry* in 2016 and was revised for the publication of *Barbie Chang* in 2017. As is indicated/diagramed below in the Appendix, there are noteworthy differences in the two versions. To clarify the comparison of the revisions, I charted them in the Appendix, by dot-boxing the original words/phrase/run-over of the source version of *Poetry*, and underling the parts which Chang added in the 2017 version. Involved with revised enjambment, the new version poem intensifies the flow of unpunctuation style. And, most importantly it should be noted that towards the beginning of the poem the phrase of “Mr. Darcy walks around the city” replaces the original wording “the men walking”. Both versions involve several word plays such as “drinks”/ “pink” (stanza 7), “mourning”/ “morning” (stanza 10 and stanza 13).

Chang challenges lineation, both implicitly and explicitly; in stanza 4, the verb “stop” is transferred to the beginning of the line (consequently the two lines of the particular stanza start with the word, “stop”; “if” which is originally arranged to come at the beginning of the line. In

stanza 5, the sound of [d] echoes among “bedding”, “ready” and “maid” and actually the effect functions even in the stanza 3 and stanza 4, “if she had hands she would/ stop her own wedding”. The word “still” in the revised version is placed twice in the same line in stanza 6; “still making beds Barbie Chang is still”, and as for the particular stanza, the sound of [ing] is repeated (“making” “looking” “openings”). The phrase “looking for small openings” is added since the question of subjectivity is embedded in this particular phrase which can be related with the act of peeping. More sound echoes can be heard in stanzas 8 and 9: [s] sounds and [z] sounds, which are “because” “confused” “sea horse” “C4” “she wants to/ be used she doesn’t”. And that is also the case with the echoes of [ai] sound in stanza 11 and stanza 12: “night” “never fight” “who never/ write” (actually Chang added “never fight who”). And last, syllables of [s]/ [ʃ] sounds fill the part towards the end of the poem: “she prefers to sleep” “so she can see” “with questions/ with her depression on each side two/ small holes from knees”.

Between stanza 7 and stanza 8, the enjambment is arranged so as to place a conjunction “because” to the beginning of the line/lineation. As for enjambment, the following comment from an interview encourages us to inspect she is deeply intrigued with the meaning of revised lineation: i.e. Kristina Marie Darling (2019) expressed that:

[The] lineation in *Barbie Chang* is fascinating. The lines are enjambed when we least expect it, in many instance rupturing the syntactic unit, and often creating fissures and elisions within faultlessly constructed sentences. In fact, the line exists in tension with the sentence, which we tend to uphold as the primary unit of meaning in language.

In response to this reaction, Chang answered “I think I intuitively knew that the poems in *Barbie Chang* needed more enjambment and the poems also needed physical space (hence the couplet).”

In a panel discussion at 2018’s AWP Conference, “Victoria Chang spoke of how these poems originally began in the *I*, but that once she happened upon the persona or alter-ego of Barbie Chang, the poems found their voice.”¹⁵ And we also need to recognize that Chang introduced the figure of Mr. Darcy into *Barbie Chang*. The figure of Mr. Darcy actually appears in the poems such as “Mr. Darcy Leans” (18) “Mr. Darcy Takes Barbie Chang” (25) “Mr. Darcy Grabs” (32) “Mr. Darcy Comes Again” (53) “Mr. Darcy Grows” (60). They involve the question of “the interchangeability of “minority” and “mimetic”, as Wang has suggested (21). It is the figure of Mr. Darcy that Chang successfully introduced in the story, since Mr. Darcy, namely, Fitzwilliam Darcy, is one of the two central characters in Jane Austen’s novel *Pride and Prejudice*. Meaningfully, Kasey Johnson’s insight leads us to realize that “Mr. Darcy is the heteronormative complement of that commodification, a legacy of female desire and its containment.” Furthermore, an interview with Leonora Simonovis (2018) illustrates how Chang

herself coped with the Mr. Darcy poems which “started as first person poems with real people”, and, Chang confessed that:

And then I decided that probably wasn’t a good idea because then the people would know who they were. Some of the names are kind of unusual. So I decided to change them all to Mr. Darcy and it became much more, because it represented this idealized male who’s white and from the canon, and it speaks about desire and desire of the other in a culture that’s not dominated by the speaker’s ethnicity or gender.

Asian American cultural/ethnic identities can be applied “to differentiate her subject from a homogeneous national/cultural identity” (Lim, 2017, p. 84). That is actually intended to use “the artistic repertoire of poetry to make provocative claims about femininity, the gaze, and the experience of cultural otherness” (Darling, 2019). Further, Chang herself responded in an interview:

I began the process of writing personal narratives and experiences and found the poems becoming increasingly political. I think ultimately I decided I needed to balance the personal and the political so that each could ping off of the other in order for the manuscript to work and even when I had “finished” it, I wasn’t sure if what I had put together worked. But for me, art is about making and the process, so I didn’t fret too much about the end result. I wasn’t quite conscious about what I was doing at the time either. I try not to “name” what I’m doing for fearing of trying to control things too much. (Darling, 2019).

We need to fully contextualize to examine the links between subjectivity and cultural ethnicity, since, as cited by Darling, Chang’s consciousness is that “I’m an Asian American female poet, which is even more marginalized”. This collection causes the reader to self-reflect on feminist identity as well.

Indeed, concerning the narrative perspective of *Barbie Chang*, “[i]t would be wrong to call these forty-seven poems persona poems” (Drake, 2018). For we also are able to access Chang’s rather confessional statement for *Poetry* Foundation’s blog, i.e. the so-called *Harriet Blog*:¹⁶

The poem “Barbie Chang’s Tears,” published in *Poetry* this month, is part of a larger manuscript titled *Barbie Chang*. I haven’t really had to talk or write about the manuscript or the poems in the manuscript until now, so I thought I would take this opportunity to think through how this manuscript and this poem formed. Last year, I began writing poems that were first-person, mostly autobiographical poems. The poems stemmed from some of my experiences being a parent in a school community

that was very insular, dealing with the long-term illness of my mother, and managing my father's dementia. I enjoyed using language play to write the poems and wrote a group of poems one after another during a three-month period.¹⁷

And meaningfully, further Chang talked about the process writing the collection:

The poem "Barbie Chang's Tears" originally came from one of the older manuscripts. It explores the idea of desire and an obsession with the beginnings of falling in love, versus what comes after. The character Barbie Chang has everything she could possibly want in life, but continues to be insatiable. Men appear in her dreams every night but she can never, and doesn't want to, fully grasp onto them. This theme of desire and imprisonment spoke to the other poems in *Barbie Chang* that also grappled with different forms of desire. In hindsight, I think the third-person character Barbie Chang appeared as a subconscious way to respond to the commonly used phrase, "the personal is universal."

Thus, Chang is clearly aware of "form[ing] ethnic shifts in American society" (Chang, 2004, xxv), which is surely sociopolitical. In fact, as for the question of complex, layered, multidimensional, and sometimes contradictory context, and, as for the topic of subjectivity, Chang elaborates an important confession about herself: "I think being a poet, period, is isolating, because it's so marginalized in our culture. On top of that, I'm a female poet, which is another sub-segment of an already-marginalized art. And I'm an Asian American female poet, which is even more marginalized."¹⁸ *Barbie Chang* examines womanhood: as a daughter to parents, as a mother, as a lover, and as an Asian woman. The political phase cannot be overemphasized.¹⁹ And that is the case with the theme involved with the ethnic sensibility in the collection.

4. *Barbie Chang* and Asian American Poetics --- for further discussions ---

Importantly, Wang further carries: "So it is that one can group the terms "identitarian," "identity politics," "cultural," "social," "political," "anxieties," "prejudices," "exotic," "carelessness," and "haphazard" together and know exactly what is being invoked (that is, demonized). (Wang, 2014, p. 12)" Last but not least, Chang's removal of punctuation shrewdly evokes the overwhelming *white* space around the language printed on the page, and around Barbie Chang herself. We need to more deeply investigate the ethnically and gender-wise implication of the *white* so as to realize a deeper significance, and place Chang's writing in a full contextualization. It can be suggested that for re-signifying gender voice concerning Chang's works in terms of Asian American canons, we can develop Franny Choi's discussion in her

recent article.²⁰ Chang's poems challenge and subvert categories and stereotypes of ethnicity, gender, and class.

Notes

¹ <https://therumpus.net> (Retrieved September. 26, 2020)

² "On Looking: *Barbie Chang* and Victoria Chang's Poetics of Female Spectacle" <https://blog.lareviewofbooks.org> (Retrieved September. 26, 2020)

³ Dorothy J. Wang repeats Warren Liu's remarks of the poet-critic Charles Bernstein's insight on Gertrude Stein (Wang, 2014, p. 165).

⁴ As for the topic of Avant-Garde and Asian American Writing, see Joseph Jonghyun Jeon (2012) and Yu (2009). And a wide ranged study about Asian American study, see Min Hyoung Song (2013).

⁵ Hahn, "Angel Island: The Roots and Branches of Asian American Poetry" (<https://www.poetryfoundation.org/> (Retrieved September. 26, 2020)

⁶ <https://www.poetryfoundation.org/>; https://www.poetryfoundation.org (both Retrieved September. 26, 2020)

⁷ <https://poets.org> (Retrieved September. 26, 2020)

⁸ https://www.poetryfoundation.org (Retrieved September. 26, 2020)

⁹ <https://www.forkandpage.com> (Retrieved September. 26, 2020)

¹⁰ <https://myemail.constantcontact.com> (Retrieved September. 26, 2020)

¹¹ Michael Odom (2017) uses an interesting metaphor for the style Chang engaged with Barbie Chang; "That seemingly uncontrolled flow is set in seemingly tight forms like rivers in riverbeds."

¹² Chelsea Whitton (2019) also uses the term avatar ("through-the-looking-glass avatar")

¹³ <http://poetryinternationalonline.com> (Retrieved September. 26, 2020). Interestingly, Chang talked without hesitation as for how she did come up with the idea for 'Barbie Chang': "I wrote all these poems in first person initially. One day, the name "Barbie Chang" popped into my head and I thought that was funny, paradoxical, and frankly impossible because Barbie is the iconic American dream female and a Chang, well, isn't." (<http://deborahkalbbooks.blogspot.com> (Retrieved September. 26, 2020, Interview with Deborah Kalb)

¹⁴ <https://northamericanreview.org> (Retrieved September. 26, 2020).

¹⁵ <https://www.forkandpage.com> (Retrieved September. 26, 2020)

¹⁶ As for the position of Harriet Blog, Wang mentioned (Wang, 2014, p. 303).

¹⁷ https://www.poetryfoundation.org (Retrieved September. 26, 2020)

¹⁸ <https://blog.lareviewofbooks.org> (Retrieved September. 26, 2020)

¹⁹ <http://www.bonebouquet.org> (Retrieved September. 26, 2020)

²⁰ Choi (2018) is a drastic comment to a cannon of Asian American wring anthology, *Eiiiiieeee : An Anthology of Asian American Writers* (1974). ("There are hundreds of us: femme, women, queer, trans, and gender nonconforming poets from all corners of the Asian diaspora, speaking

dozens of languages, spanning multiple legacies of American war and occupation, from all class backgrounds and migration histories.”, Choi, 2018, p. 647.)

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【APPENDIX】

“BARBIE CHANG’S TEARS” [2016/2017]

