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Autore	Chen Ken <1979->
Titolo	Juvenilia [[electronic resource] /] / Ken Chen ; foreword by Louise Gluck
Pubbl/distr/stampa	New Haven [Conn.], : Yale University Press, c2010
ISBN	0-300-16028-3
Descrizione fisica	1 online resource (104 p.)
Collana	Yale series of younger poets ; ; v. 104
Altri autori (Persone)	GlückLouise
Disciplina	811/.6
Soggetti	Maturation (Psychology) Families Youth Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	My father and my mother decide my future and how could we forget Wang Wei? -- At Taipei station, I saw this city undress! -- Essay on crying at night -- Echo -- The year-killer -- There are two types of trees in winter -- Anti-tantalus -- Dramatic monologue against the self -- Taipei novel -- Banal love songs -- The mansions of the moon -- Yes, no, yes, the future, gone, happy, yes, no, yes, cut, you -- Adversarial -- Bon voyage, our sweltering us! -- Long distance love - can it work? -- "Love is like tautology in the same way like is like tautology" -- Heartbreak is a leak of self -- It is a city you see through water -- The city of habits -- In the city I drowned all night in the nothing search for you -- Evaporate -- The invisible memoir.
Sommario/riassunto	Ken Chen is the 2009 winner of the annual Yale Younger Poets competition. These poems of maturation chronicle the poet's relationship with his immigrant family and his unknowing attempt to recapture the unity of youth through comically doomed love affairs that evaporate before they start. Hungrily eclectic, the wry and emotionally piercing poems in this collection steal the forms of the shooting script, blues song, novel, memoir, essay, logical disputation, aphorism-even classical Chinese poetry in translation. But as contest judge Louise Glück notes in her foreword, "The miracle of this book is the degree to which Ken Chen manages to be both exhilaratingly modern (anti-

catharsis, anti-epiphany) while at the same time never losing his attachment to voice, and the implicit claims of voice: these are poems of intense feeling. . . . Like only the best poets, Ken Chen makes with his voice a new category."
