

Vociferate

詠

by **EMILY SUN / JIAN YOUNG SUN**

ABOUT THE BOOK

Vociferate means to protest, to shout loudly or vehemently whereas 詠 is the Chinese verb used to describe the humming, chanting or singing of Ancient Chinese poetry. *Vociferate* 詠 is a collection of poems inspired by Asian-American feminist writers. Like these writers, the collection explores the idea of national and transnational identities and the concept of belonging. The collection has been structured in chronological order – beginning in the late 20th century and ending in 2019, covering the concerns of three life stages: young, early adulthood and middle age. Underpinning the poems is a resistance to Orientalism, and an untangling of what it means to be an Asian-Australian moving through many different geopolitical and social contexts.

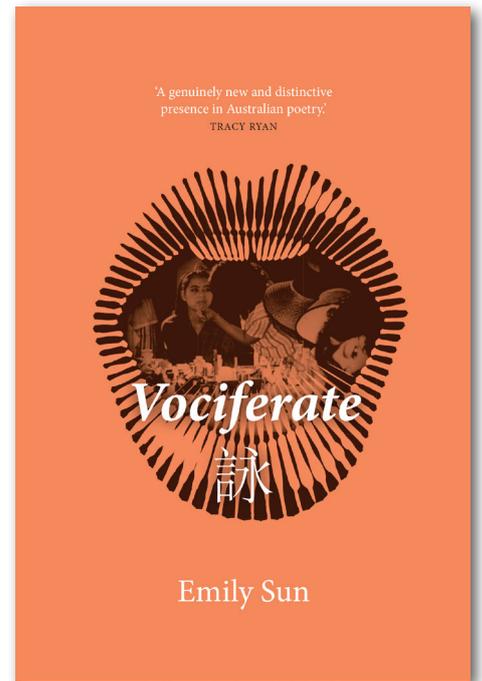
ABOUT THE AUTHOR

Emily (Jiang Young) Sun's poetry and prose have been published in various journals and anthologies including *Meanjin*, *Growing up Asian in Australia*, *Cordite Poetry Review* and *Australian Poetry Journal*. *Vociferate* is her debut poetry collection. Emily has extensive public speaking experience through her work as an educator and has been a part of several conferences to discuss her work.



THEMES FOR DISCUSSION

Emily says she wrote to express what American writer Cathy Hong Park calls 'Minor Feelings' – the experiences and emotions that many who have been or are still marginalised cannot freely express. She says, 'I have always been fascinated with the impact of history, and how socio-cultural and political contexts shapes identity. This no doubt comes from being part of the Chinese diaspora. I was born in the metropolis that is Hong Kong to parents who themselves were children of people who left China in the late 19th and early 20th Century, and had sojourned to various parts of South-East Asia. By the time I was three, I was living in England where my parents were migrant workers in the old Edwardian asylums. By the time I was eight, I found myself Perth. I was of the understanding that in Britain, I could never be British, but in Australia, I could be Australian because it was the so-called New World. What I didn't know was that not everyone was so happy with the government's progressive policy of multiculturalism. Perhaps if I'd known about the country's violent colonial past, and discriminatory policies against people who looked like me, I would have been better placed to interpret what was going on around me.'



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