

*Writing
Women
in Late
Imperial
China*



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AND
KANG-I SUN
CHANG



Writing Women In Late Imperial China

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Writing Women In Late Imperial China:

Writing Women in Late Imperial China Kang-i Sun Chang, Ellen Widmer, 2022 Until recently only a handful of women writers were thought to have existed in traditional China but new scholarship has called attention to several hundred whose works have survived Coming from the fields of literature history art history and comparative literature the fourteen contributors to this volume apply a range of methodologies to this new material and to other sources concerning women writers in China from 1600 to 1900 An opening section on courtesans details the lives of individual women and their male admirers contemporary and subsequent who imposed an array of meaning on the category of woman writer The works treated in this section are mainly poetry although drama also enters in The second section focuses on the writings of gentrywomen who confined to the inner quarters of their residences turned out a body of poetry impressive both for its volume and for the number of authors involved The third section takes up the issue of contextualization how male writers situated women's poetry in their essays stories and travelogues The fourth section pursues the same issue but with reference to China's greatest work of fiction *Dream of the Red Chamber* first published in 1792 most of whose leading characters are talented gentrywomen The volume concludes with a chapter by a specialist in comparative literature who relates the concerns of the other chapters to literary and feminist studies outside the China field

Writing Women in Late Imperial China Ellen Widmer, Kang-i Sun Chang, 1997 Scholars from the fields of literature history and art history apply a range of methodologies to newly discovered works by women writers and to other sources concerning women writers in China from 1600 to 1900

Herself an Author Grace S. Fong, 2008-05-08 Grace Fong has written a wonderful history of female writers participation in the elite conventions of Chinese poetics Fong's recovery of many of these poets her able exegesis and elegant analytical grasp of what the poets were doing is a great read and her bilingual presentation of their poetry gives the book additional power This is a persuasive and elegant study Tani Barlow author of *The Question of Women in Chinese Feminism* In this quietly authoritative book Grace Fong has brought a group of women poets back to life Previously ignored by scholars because of their marginal status or the inaccessibility of their works these remarkable writers now speak to us about the sensualities pains satisfactions and sadness of being a woman in a patriarchal society Professor Fong a superb translator of Chinese poetry prose and criticism has rendered the works of these women in a way that is true both to our theoretical concerns and theirs Dorothy Ko author of *Cinderella's Sisters: A Revisionist History of Footbinding* Professor Fong approaches the poetry of Ming Qing upper class women as a social cultural activity that allowed these women to manifest their agency and assert their own subjectivity against the background of virtual and actual networks of fellow female poets As the distillation of more than ten years of research by one of the leading scholars in this field this work is a timely contribution that eminently deserves our attention Given the inclusion of translations of some of the texts discussed the book provides a comprehensive introduction to the reading of women's poetry of the Ming Qing period Wilt Idema Harvard

University of California Press. The author addresses the critical question of how to approach the study of women's writing. It explores various methods of engaging in a meaningful way with a rich corpus of poetry and prose written by women of the late Ming and Qing periods, much of it rediscovered by the author in rare book collections in China and the United States. The volume treats different genres of writing and includes translations of texts that are made available for the first time in English. Among the works considered are the life-long poetic record of Gan Lirou, the lyrical travel journal kept by Wang Fengxian, and the erotic poetry of the concubine Shen Cai. Taking the view that gentry women's varied textual production was a form of cultural practice, Grace Fong examines women's autobiographical poetry, travel writings, and critical discourse on the subject of women's poetry, offering fresh insights on women's intervention into the dominant male literary tradition. The wealth of texts translated and discussed here include fascinating documents written by concubines, women who occupied a subordinate position in the family and social system. Fong adopts the notion of agency as a theoretical focus to investigate forms of subjectivity and enactments of subject positions in the intersection between textual practice and social inscription. Her reading of the life and work of women writers reveals surprising instances and modes of self-empowerment within the gender constraints of Confucian orthodoxy. Fong argues that literate women in late imperial China used writing and reading to create literary and social communities, transcend temporal, spatial, and social limitations, and represent themselves as the authors of their own life histories.

Women in Imperial China Bret Hinsch, 2016-09-22 This accessible text offers a comprehensive survey of women's history in China from the Neolithic period through the end of the Qing dynasty in the early twentieth century. Rather than providing an exhaustive chronicle of this vast subject, Bret Hinsch pinpoints the themes that characterized distinct periods in Chinese women's history and delves into the perception of female identity in each era. Moving beyond the traditional focus on the late imperial era, Hinsch explores how gender relations have developed and changed since ancient times. His chronological look at the most important female roles in every major dynasty showcases not only the constraints women faced but also their vast accomplishments throughout the millennia. Hinsch's extensive use of Chinese language scholarship lends his book a fresh perspective rare among Western scholars. Professors and students will find this an invaluable textbook for Chinese women's studies and an excellent supplement for courses in gender studies and Chinese history.

Writing Women in Modern China Amy D. Dooling, Kristina M. Torgeson, 1998 The past few years have seen a burgeoning effort to rethink questions of women writing and gender in modern China. Here 22 works of fiction, drama, autobiography, essays, and poetry, each prefaced by the author's photograph and a short biographical sketch, introduce women whose literary careers coincided with an era of tremendous social, political, and cultural turbulence. 18 illustrations.

Women's Poetry of Late Imperial China Xiaorong Li, 2013-05-03 This study of poetry by women in late imperial China examines the metamorphosis of the trope of the inner chambers, *gui*, to which women were confined in traditional Chinese households and which in literature were both a real and an imaginary place. Originally popularized in sixth-century palace

style poetry the inner chambers were used by male writers as a setting in which to celebrate female beauty to lament the loneliness of abandoned women and by extension to serve as a political allegory for the exile of loyal and upright male ministers spurned by the imperial court Female writers of lyric poetry ci soon adopted the theme beginning its transition from male fantasy to multidimensional representation of women and their place in society and eventually its manifestation in other poetic genres as well Emerging from the role of sexual objects within poetry late imperial women were agents of literary change in their expansion and complication of the boudoir theme While some take ownership and de eroticizing its imagery for their own purposes adding voices of children and older women and filling the inner chambers with purposeful activity such as conversation teaching religious ritual music sewing childcare and chess playing some simply want to escape from their confinement and protest gender restrictions imposed on women Women s Poetry of Late Imperial China traces this evolution across centuries providing and analyzing examples of poetic themes motifs and imagery associated with the inner chambers and demonstrating the complication and nuancing of the gui theme by increasingly aware and sophisticated women writers

Homoerotic Sensibilities in Late Imperial China Cuncun Wu,2004-08-02 Homoerotic Sensibilities in Late Imperial China is the richest exploration to date of late imperial Chinese literati interest in male love Employing primary sources such as miscellanies poetry fiction and flower guides Wu Cuncun argues that male homoeroticism played a central role in the cultural life of late imperial Chinese literati elites Countering recent arguments that homosexuality was marginal and disparaged during this period the book also seeks to trace the relationship of homoeroticism to status and power In addition to historical portraits and analysis the book also advances the concept of sensibilities as a method for interpreting the complex range of homoerotic texts produced in late imperial China

Writing Gender in Early Modern Chinese Women's Tanci Fiction Li Guo,2021-06-15 Women s tanci or plucking rhymes are chantefable narratives written by upper class educated women from seventeenth century to early twentieth century China Writing Gender in Early Modern Chinese Women s Tanci Fiction offers a timely study on early modern Chinese women s representations of gender nation and political activism in their tanci works before and after the Taiping Rebellion 1850 to 1864 as well as their depictions of warfare and social unrest Women tanci authors redefinition of female exemplarity within the Confucian orthodox discourses of virtue talent chastity and political integrity could be burgeoning expressions of female exceptionalism and could have foreshadowed protofeminist ideals of heroism They establish a realistic tenor in affirming feminine domestic authority and open up spaces for discussions of womanly becoming female exceptionalism and shifting family power structures The vernacular mode underlying these texts yields productive possibilities of gendered self representations bodily valences and dynamic performances of sexual roles The result is a vernacular discursive frame that enables women s appropriation and refashioning of orthodox moral values as means of self affirmation and self realization Validations of women s political activism and loyalism to the nation attest to tanci as a premium vehicle for disseminating progressive social incentives to

popular audiences Women's tanci marks early modern writers' endeavors to carve out a space of feminine becoming a discursive arena of feminine appropriation, reinvention and boundary crossings. In this light, women's tanci portrays gendered mobility through depictions of a heroine's voyages or social ascent and entails a forward-moving historical progression toward a more autonomous and vested model of feminine subjectivity.

Interfamily Tanci Writing in

Nineteenth-Century China Yu Zhang, 2017-12-13 Employing an interdisciplinary approach, this is the first monograph to frame three once widely read tanci fiction, a type of lyrical narrative from nineteenth-century China: Meng Yingyuan (1843), Yuxuan Cao (1894) and Jingzhong Zhuan (1895) as interrelated texts composed by three generations of members from one extended gentry family in South China. Based on the framework of family bonds, this book uses the three tanci works authored by a mother, her daughter and a nephew to examine the history of how the changing aesthetics of tanci developed over China's turbulent nineteenth century. It also demonstrates how the three writers used the genre of tanci to blur the boundaries of orthodox Confucian norms in order to depict the evolving nature of gendered power relations at the dawn of China's modernity.

Feminism/Femininity in Chinese Literature, 2016-08-22 The present volume of Critical Studies is a collection of selected essays on the topic of feminism and femininity in Chinese literature. Although feminism has been a hot topic in Chinese literary circles in recent years, this remarkable collection represents one of the first of its kind to be published in English. The essays have been written by well-known scholars and feminists, including Kang I Sun Chang of Yale University and Li Ziyun, a writer and feminist in Shanghai, China. The essays are interdisciplinary, covering several historical periods in poetry and fiction from the Ming-Qing periods to the twentieth century. In particular, the development of women's writing in the New Period post 1976 is examined in depth. The articles thus offer the reader a composite and broad perspective of feminism and the treatment of the female in Chinese literature. As this remarkable new collection attests, the voices of women in China have begun calling out loudly in ways that challenge prevalent views about the Chinese female persona.

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