

Contemporary Chinese Women Writers II

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Explore the impactful voices and diverse literary contributions of contemporary Chinese women writers. This resource sheds light on the influential female authors who are shaping modern Chinese literature with their compelling narratives and unique perspectives.

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Contemporary Chinese Women Writers II.

The essays in this volume consider the state of current writing of the world's best Chinese women writers. All the contributors relate their authors to the life and work of other contemporary Chinese women writers, and compare work coming from PRC, Taiwan and overseas Chinese. The essays make a contribution to the fields of Modern Chinese literature and women's studies, and although they are primarily intended to bear witness to the quality of women's writing, they also attempt to elucidate the complex issues of Chinese women's lives in the contemporary world.

Contemporary Chinese Women Writers, II.

A collection of short stories translated from Chinese to English.

Contemporary Chinese Women Writers II.

This book examines five of the most influential Chinese-born women writers of the post-war era: Nie Hualing, Yu Lihua, Chen Ruoxi, Li Li, and Zhong Xiaoyang. They have become a dominating force in Chinese literature today, although they presently reside outside their homeland. This book raises a clear and consistent voice in line with the literature of exile and self discovery. As these writers talk of the 'root'—the self, and their social, cultural, and historical identities— their varied voices share the unique characteristics of the literature of exile. These women, who continue to write in their native language, envision themselves as the literary mediators between their lost past and their newly adopted homeland. They compare each of these worlds in terms of the demons with which they have wrestled for identity, recognition, and freedom. The book is of interest not only to those with a particular interest in the phenomenon of these Chinese exiled intellectual émigrés and their role in the influence on the development of Chinese literature, but to those who seek to understand the development of women's studies and world literature as a whole, and the influence of East-West literary relations in particular.

CONTEMPORARY CHINESE WOMEN WRITERS 2

What does it mean to read from elsewhere? *Women Writers in Postsocialist China* introduces readers to a range and variety of contemporary Chinese women's writing, which has seen phenomenal growth in recent years. The book addresses the different ways women's issues are understood in China and the West, attending to the processes of translation, adaptation, and the grafting of new ideas with existing Chinese understandings of gender, feminism, subjectivity, consumerism and (post) modernism. By focusing on women's autobiographical, biographical, fictional and historical writing, the book engages in a transcultural flow of ideas between western and indigenous Chinese feminisms. Taking account of the accretions of social, cultural, geographic, literary, economic, and political movements and trends, cultural formations and ways of thinking, it asks how the texts and the concepts they negotiate might be understood in the social and cultural spaces within China and how they might be interpreted differently elsewhere in the global locations in which they circulate. The book argues that women-centred writing in China has a direct bearing on global feminist theory and practice. This critical study of selected genres and writers highlights the shifts in feminist perspectives within contemporary local and global cultural landscapes.

Seven Contemporary Chinese Women Writers

A presentation of eight contemporary Chinese women writers, representing two generations of women with different backgrounds and experiences. The selections explore esthetic, cultural and ideological problems that continue to challenge Chinese women.

Modern Chinese Women Writers

A collection of short stories translated from Chinese to English.

Seven Contemporary Chinese Women Writers

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 inter- and multi-disciplinary, 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.

Contemporary Chinese Women Writers, V

This book systematically studies the literary output of female writers in contemporary China within the frame of literary theories of feminism. With tools from psychoanalysis, structuralism and deconstructionism, the two female authors, Meng and Dai, analyze 9 important female writers from 1919 to 1949, including Yin Lu, Xin Bing, Ning Ding, Ailing Zhang. By decade, the authors provide a comprehensive depiction of these female writers' historic-cultural background as well as their reception by critics and audiences. Navigating the complex relation between mainstream literary trends and female writers' practice, this text represents a landmark of practice of literary feminist criticism within the Chinese language.

Contemporary Chinese Women Writers VII

Through the lens of modern Chinese literature, *Gender Politics in Modern China* explores the relationship between gender and modernity, notions of the feminine and masculine, and shifting arguments for gender equality in China. Ranging from interviews with contemporary writers, to historical accounts of gendered writing in Taiwan and semi-colonial China, to close feminist readings of individual authors, these essays confront the degree to which textual strategies construct notions of gender. Among the specific themes discussed are: how femininity is produced in texts by allocating women to domestic space; the extent to which textual production lies at the base of a changing, historically specific code of the feminine; the extent to which women in modern Chinese societies are products of literary canons; the ways in which the historical processes of gendering have operated in Chinese modernity vis à vis

modernity in the West; the representation of feminists as avengers and as westernized women; and the meager recognition of feminism as a serious intellectual current and a large body of theory. Originally published as a special issue of *Modern Chinese Literature* (Spring & Fall 1988), this expanded book represents some of the most compelling new work in post-Mao feminist scholarship and will appeal to all those concerned with understanding a revitalized feminism in the Chinese context. Contributors: Carolyn Brown, Ching-kiu Stephen Chan, Sung-sheng Yvonne Chang, Yu-shih Chen, Rey Chow, Randy Kaplan, Richard King, Wolfgang Kubin, Wendy Larson, Lydia Liu, Seung-Yeun Daisy Ng, Jon Solomon, Meng Yue, Wang Zheng

Nativism Overseas

Transgressive Transcripts examines the construction of women's subjectivity and the textual production of Canadian female voices orchestrated in history, culture, ethnicity, and sexuality. The book, stressing the dissemination and re-inscription of femaleness and femininity in Chinese Canadian history, employs critical models that defy the sexual/textual imaginary of the Canadian literary scene. Four fields of study are conjoined: feminist theories of the body, gender and sexuality studies, women's writing, and Asian North American studies. Analysing four writers, SKY Lee, Larissa Lai, Lydia Kwa, and Evelyn Lau, the book anchors its thematic and theoretical concern with female sexuality in the context of Chinese Canadian writing. Feminist narratives and gender politics in contemporary Asian North American literature are highlighted via the trope of 'transgression'.

Contemporary Chinese Women Writers Seven

The first book in English on women's history in twentieth-century Manchuria, *Resisting Manchukuo* adds to a growing literature that challenges traditional understandings of Japanese colonialism. Norman Smith reveals the literary world of Japanese-occupied Manchuria (Manchukuo, 1932-45) and examines the lives, careers, and literary legacies of seven prolific Chinese women writers during the period. He shows how a complex blend of fear and freedom produced an environment in which Chinese women writers could articulate dissatisfaction with the overtly patriarchal and imperialist nature of the Japanese cultural agenda while working in close association with colonial institutions.

Seven contemporary Chinese Women Writers. [Mit Portr.] - (2. print.)

Translated from the original French publication, this book provides a comprehensive analysis of 20th century Chinese literature and examines the relationship between Chinese literary theory and modernity. The author surveys the work of leading writers including Zhang Ailing, Beidao, and Mu Dan. The author seeks to answer some fundamental questions in the study of Chinese literary history, such as: How does contemporary Chinese literature go from historical narrative to the narrative of the I, where rhythm and epic merge into writing, and where the instinctive load of the rhythm substantiates the epic? What are the steps and the forms of mediation that allow such a transition? Is the subject the only agent of the transition? What is its status? What is the role of poetic language that led to the birth of the subject and which separates it from empiricism? What are the difficulties faced by Chinese writers today? Young Chinese writers set off in search of a totally new writing to rediscover subjectivity, which is in no way limited to literature; it also covers areas such as the law, and the expression of the I confronted to an overpowering we.

Seven Contemporary Chinese Women Writers

Chinese women's writing is rich and abundant, although not well known in the West. Despite the brutal wars and political upheavals that ravaged twentieth-century China, the ranks of women in the literary world increased dramatically. This anthology introduces English language readers to a comprehensive selection of Chinese women poets from both the mainland and Taiwan. It spans the early 1920s and the era of Republican China's literary renaissance through the end of the twentieth century. The collection includes 245 poems by forty poets in elegant English translations, as well as an extensive introduction that surveys the history of contemporary Chinese women's poetry. Brief biographical head notes introduce each poet, from Bin Xin, China's preeminent woman poet in the early Republican period, to Rongzi, a leading poet of modern Taiwan. The selections are startling, moving, and wide-ranging in mood and tone. Together they present an enticing palette of delightful, elegant, playful, lyric, and tragic poetry.

Seven Contemporary Chinese Women Writers

Chinese Women Writers and the Feminist Imagination, 1905-1948 provides a compelling study of leading women writers in modern China, charting their literary works and life journeys to examine the politics and poetics of Chinese transcultural feminism that exceed the boundaries of bourgeois feminist selfhood. Unlike recent literary studies that focus on the discursive formation of the modern Chinese nation state and its gendering effects, Haiping Yan explores the radical degrees to which Chinese women writers re-invented their lives alongside their writings in distinctly conditioned and fundamentally revolutionary ways. The book draws on these women's voluminous works and dramatic lives to illuminate the range of Chinese women's literary and artistic achievements and offers vital sources for exploring the history and legacy of twentieth-century Chinese feminist consciousness and its centrality in the Chinese Revolution. It will be of great interest to scholars of gender studies, literary and cultural studies and performance studies.

Women Writers in Postsocialist China

"This collection of stories by seven hands represents the best of fiction written by women in Hong Kong and Taiwan." -- Book jacket.

Better by Half?

The mention of Chinese women writers in diaspora immediately brings to mind Jung Chang (b. 1952) and her *Wild Swans: Three Daughters of China* (1991), which won the 1992 NCR book award and the 1993 British Book of the Year Award, and got officially banned in China. Despite its popular reception and crucial acclaim, Chang's work has invited a lot of attacks. Among the most common is the contention that it merely focuses on the experience of the privileged and does not tell the reader what other memoirs have not already revealed. *Chinese Women Writers in Diaspora* is a pioneering study that focuses on four Chinese women writers currently living in the United States and England, whose works have been popularly received—and are in many cases, highly controversial—but have received little scholarly attention: Xinran (b. 1958), Hong Ying (b. 1962), Anchee Min (b. 1957), and Adeline Yen Mah (b. 1937). The chapters illuminate how Xinran constructs her identity and her fellow Chinese women in dialectics of self and other; how Hong Ying evokes cycles of return that blend Western and Chinese philosophical concepts; how Min employs images of theatre and theatrical conventions to depict the entrapment and transgression of her protagonists; and how Mah transliterates and appropriates both Western and Chinese fairy tale motifs to fashion her Chinese feminist utopia. While Jung Chang's memoir seems confining, it has aroused interest in the genre of Chinese female autobiography, and Chinese women writers who live and write between cultures.

Seven Contemporary Chinese Women Writers

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