New Woman in Early Twentieth-Century Chinese Fiction
Feng, Jin

Published by Purdue University Press

Project MUSE. muse.jhu.edu/book/10833.

For additional information about this book
https://muse.jhu.edu/book/10833

For content related to this chapter
https://muse.jhu.edu/related_content?type=book&id=284527
Index

“After Separation,” 132
“After Victory,” 142, 145
Anderson, Marston, 82
Autumn, 95
Ba Jin, 25, 84, 129, 173
baihua, 44
Ban Zhao, 130
Bao Tianxiao, 27
Barlow, Tani E., 153
Bing Xin, 118, 127
Butterfly fiction. See Mandarin Duck and Butterfly fiction
Cai Yuanpei, 25
cainü. See talented woman
Call to Arms. See Nahan
CCP. See Chinese Communist Party
“A Certain Night,” 187
Chambers, Ross, 16
Chatman, Seymour, 144
Chen Duxiu, 29
Chen Pingyuan, 25
Cheng Fangwu, 75
Chenlun, 26
Chinese Communist Party, 3, 24
Chow, Rey, 2, 63, 153
Chuangzao she. See Creation Society
Chuangzao zhoubao, 25
“Class Struggle in Literature,” 75
“Cong yewan sao tainliang. See “From Night to Dawn”
congliang, 34
“Creation,” 119
Creation Society, 23
Creation Weekly. See Chuangzao zhoubao
“Day.” See “Ri”
“Dian,” 88
“Diary of a Mistress,” 142, 146
“The Diary of Lishi,” 142
“Disillusionment,” 102
“Dixiong,” 49
Den’en no yuatsu, 72
Denton, Kirk, 22, 63
Ding Ling, 12, 149
Dolezelová-Velingerová, Milena, 37
Dongfang wenku, 25
Eastern Han, 45
Eclipse Trilogy, 103
Ershi nian budu zhi guai xianzhuang, 36
Family, 84. See also jia
“Farewell of a Shadow.” See “Ying de gaobie”
“Father,” 142
“Feizao,” 51
Fen, 49
Feng Xuefeng, 189
Feng Yuanjun, 12, 126, 196
Feuerwerker, Yi-tsi, 171
Flames, 146
“From Literary Revolution to Revolutionary Literature,” 75
“From Night to Dawn,” 179, 184
Fu Sinian, 29
Funü pinglun, 28
Funü sheng, 28
Funü shibao, 28
funü wenti, 28
Funü zazhi, 28
Funü zhoukan, 28
“Gaolao fuzi,” 51
“Gejue.” See “Separation”
“Gejue zhi hou.” See “After Separation”
Girard, René, 113
Gramsci, Antonio, 129
Great Proletarian Cultural Revolution, 3
“Gudu zhe,” 49
guixiu pai, 127
Guixian. See The Returning Wild Goose
Guo, Moruo, 75, 136
Guomin dang. See Nationalist Party
guomin xing, 40
“Haze,” 119
He, Danren, 188
Hesitation. See Panghuang
Honglou meng, 36
Hsia, C. T., 118
Hu, Shi, 25
Hu, Yepin, 171, 181
Hu, Ying, 13
“Huanmie.” See “Disillusionment”
“In the Hospital,” 189
“Intoxicating Spring Nights,” 62, 74
Ivory Ring, 146
Jia, 25. See also Family
Jiang Guangci, 75, 172
Jiliu, 88
Jin Ping Mei, 33
“The Journey,” 132

Kang, Youwei, 18, 21

Larson, Wendy, 9
Lee, Leo, 27
“A Letter,” 142
Li, Shizeng, 25
Liang, Qichao, 9, 18, 21
liangjia funü, 35
Liangyou huabao, 27
Libai liu, 26
Lieberman, Sally, 13
lienü zhuan, 32
The Light Is in Front of Us, 181
Lin, Yü-sheng, 3
Link, Perry, 112
Lisao, 48
Literary Research Association, 23
Liu, Lydia, 13, 42153
Love Trilogy, 88
Lu Xun, 23, 25, 26, 40, 189
Lu Yin, 12, 118, 126, 196
Lun zheng le yan kan, 40
“Lüxing.” See “The Journey”

Mandarin Duck and Butterfly Fiction,
102. See also yuanyang hudie pai
xiaoshuo
“Mangmang ye,” 63
“Manli,” 142
Mao Dun, 31, 101, 128, 140, 173, 177,
190
Mao Zedong, 193
May Fourth Movement, 2
McMahon, Keith, 34
“Mengke,” 151
Metzger, Thomas, 4
Midnight, 122
min, 31
Ming, 9
“Miss Sophia’s Diary,” 151, 152, 177, 180
Mudan ting, 37
Muqin, 154

Nahan, 25
“Nanqian,” 62
National Defense Literature, 191
Nationalist Party, 24
new woman, 1, 3, 5
New Youth. See Xin qingnian
Nie haihua, 35, 36
“1930 nian chun Shanghai (zh yi, zh i’er).” See “Shanghai, Spring 1930, Part I and II”
“Nora zouhou zenmo yang.” See “What Happens after Nora Leaves Home”
nü xuesheng, 2
Nü xuesheng, 27
Nübao, 28
Nüren de xin. See A Woman’s Heart
nüxing de wenzhang, 45
Niizi shijie, 28

“On the Satanic Power of Poetry,” 44
Opium War, 21
Outlaws of the Water Marsh. See Shuihu
zhuhan

Panghuang, 25
Peony Pavilion. See Mudan ting
Plaks, Andrew, 35
Plum in a Golden Vase. See Jin Ping Mei
“Poetry and Prose,” 119
Precepts for Women, 130
“Pursuit,” 103

Qian Xingcun, 75
qianze xiaoshuo, 35
Qing, 9
Qu Qiubai, 174
Qu Yuan, 48
Rainbow, 118, 121
Realism, 101, 190
Refeng, 49
“Regret for the Past,” 41, 189
The Returning Wild Goose, 140
Revolutionary Literature, 75, 141, 173
“Ri,” 151

“Sanba jie yougan.” See “Thoughts on March 8”
Sato Haruo, 72
Saturday. See Libai liu
Seaside Friends, 128, 140
“Separation,” 132
“Shafei riji dier bu,” 152
“Shafei nüshi de riji.” See “Miss Sophia’s Diary”
“Shanghai, Spring 1930, Part I and II,”
152
Shanghai Commercial Press, 25
Shangshi. See “Regret for the Past”
Shangwu yingshu guan. See Shanghai Commercial Press
shidai xing, 104
Short Story Monthly, 102. See also Xiaoshuo yuebao
Shuihu zhuan, 97
Sinking. See Chenlun
“Sinking,” 61, 62
Six Chapters of the Floating Life, 161
“Somebody’s Sorrow,” 142
Sommer, Matthew, 161
Song, 33
“Sophia’s Diary (II),” 179, 180
The Sorrow of Young Werther, 26, 136
Spring, 95
“Suicide Diary.” See “Zisha riji”
Sun Fuyuan, 30
Sun Society, 75
talented woman, 6, 9, 45, 161
“Talks at the Yan’an Forum on Literature and Art,” 193
“Thoughts on March 8,” 192
Three Cardinal Guides, 130
Tian’anmen Incident, 3
“Tianjia chong.” See “Tianjia Village”
“Tianjia Village,” 179, 186
tianren h yi, 21
Tötösy de Zepetnek, Steven, 17
Tsu, Jing, 63
“Vacillation,” 103
“A Victim of the Times,” 142
Wang, David, 118
Wang Jianhong, 174
Wang Yunwu, 25
Wanyou wenku, 25
Watakushi shosetsu, 72
Way, 21, 38
wei rensheng de yishu, 44
Wenxue yanjiu hui. See Literary Research Society
wenyan, 6
“Wei Hu,” 152, 173
“What Happens after Nora Leaves Home,” 41, 45
“When I Was in Xia Village,” 189
Wild Roses, 118, 119
“Wo de shilian,” 44
woman revolutionary, 83
A Woman’s Heart, 140
“Wu,” 88
Wu Woyao, 36
Wu Zhihui, 25
Xiaoshuo yuebao, 25
Xin chao, 29
Xin funü, 28
xin guixiu pai, 127
xin niuxing, 1
xin niuxing, 28, 30
xin niuxing pai, 127
Xin qingnian, 25
“Xingfu de jiating,” 51
Xu Guangping, 45
Xu Zhenya, 26
Xuesheng zazhi, 102
“Xueye,” 72
“Yang Ma de riji,” 184
Yan, Fu, 21
Yan Jiayuan, 118
Yan’an, 12, 188
Yang Xingfo, 25
yangqing, 27
“Yecao,” 151, 165
Yecao, 49
Ye qiangwei, 118
“Ying de gaobie,” 44
“Yinhuisse de si,” 62
“Yu,” 88
Yu Dafu, 11, 23, 25, 60, 128, 173
Yu Dafu’s Self-Selected Anthology, 76
Yü, Ying-shi, 21
yuanyang hudie pai xiaoshuo, 26
Yue, Mingbao, 8
Yuli hun, 26
Zeng Pu, 35
Zhaohua xishi, 49
Zheng Boqi, 81
zhishi fenzi, 21
Zhongguo funü wenti taolun ji, 28
Zhongguo jindai wenxue daxi, 35
Zhongguo xin wenxue daxi, 2
zhongjian wu, 44
Zhou Zuoren, 30, 44
“Zisha riji,” 151, 165
The New Woman in Early Twentieth-Century Chinese Fiction reveals that the "new woman" in Chinese fiction was paradoxically one of the ways in which male writers of the era explored, negotiated, and laid claim to their own emerging identity as "modern" intellectuals. Previous scholarship on fiction of the period probed occasionally the thematic implications of female characters in specific works but has not engaged in systematic study of the "new woman" as a figure through a discussion of the politics of the narrative form.

Jin Feng addresses both the general and the specialized audience of fiction in early-twentieth-century Chinese fiction in three ways: for scholars of the May Fourth period, Feng redresses the emphasis on the simplistic, gender-neutral representation of the new woman by re-reading selected texts in the light of the gendered discourse and by an analysis of the evolving strategies of narrative deployment for those working in the area of feminism and literary studies. Feng develops a new method of studying the representation of Chinese women through an interrogation of narrative constructions, ideological discourses, and gender relationships; and for studies of modernity and modernization, the author presents a more complex picture of the relationships of modern Chinese intellectuals to their cultural past and of women writers to a literary tradition dominated by men.

"In this thought-provoking book about a crucial period of Chinese literature, Feng argues that male writers such as Lu Xun, Yu Dafu, Ba Jin, and Mao Dun created fictional women as mirror images of their own political inadequacy, but that at the same time this was also an egocentric ploy to affirm and highlight the modernity of the male author. This gender-biased attitude was translated into reality when women writers emerged. Whereas unfair, gender-biased criticism all but stifled the creative output of Bing Xin, Fang Yuanjun, and Lu Yin, Ding Ling’s dogged attention to narrative strategy allowed her to maintain subjectivity and independence in her writings, that is until all writers were forced to write for the collective."

—Mabel Lee, University of Sydney

Jin Feng holds a Ph.D. from the University of Michigan, Ann Arbor, and has been interested in the dynamic interaction between narrative forms and their sociopolitical contexts. Her areas of interest include twentieth-century Chinese literature, the Chinese diaspora, narratology, comparative theory, and gender and women's studies. She teaches Chinese language and literature at Grinnell, Iowa, and is working on a new project focusing on narratives written by Chinese "foreign students" about their experiences in the United States.

Purdue University Press
West Lafayette, Indiana