I began my research on women’s written tanci works in 2008 with the encouragement of my PhD adviser, Professor Maureen Robertson, a leading scholar in early modern Chinese women’s poetry studies. After publishing my first book, *Women’s Tanci Fiction in Late Imperial and Early Twentieth-Century China*, with Purdue University Press in 2015, I found substantial amounts of understudied written tanci works, which led to this second book project. Over the last decade my study of tanci narratives has benefited from pioneering scholars’ works, particularly research by Mark Bender, Wilt L. Idema, Ellen Widmer, Maram Epstein, Hu Siao-chen, Wai-yee Li, Dorothy Y. Ko, Susan Mann, Grace S. Fong, Xiaorong Li, Patricia Sieber, and Maria Franca Sibau. Patricia Sieber’s rigorous commentary on the 2019 Association for Asian Studies (AAS) panel “Queer Renditions: From Late Imperial to Contemporary Sinophone Literature and Culture” inspired me deeply in the development of the structure of this book, particularly chapters 1 and 2. Tani E. Barlow’s powerful commentary on the 2020 AAS panel “Rearticulating Gender and Class in Postsocialist China: Women’s Literature as Method” and her important elucidations on the concept of “feminine becoming” in the Chinese and Sinophone contexts helped me immensely in improving the theoretical positionality of this study. I am sincerely grateful for the rich, nuanced, and constructive suggestions provided by the two reviewers of this manuscript. Part of chapter 5 has been published as a peer-reviewed chapter in *The Wiley-Blackwell Companion to World Literature* (volume 4, chapter 22, pages 2205–16). While developing this book, I have received important inspirations from recent innovative tanci scholarship published in Chinese as books or articles, particularly works by Bao Zhenpei, Sheng Zhimei, Zhou Wei, Zheng Zhenwei, Wei Shuyun, Tong Lijun, Li Lingnian, and Wang Zeqiang.
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