

ANP 489

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### Annotated Bibliography

Du, Lanlan. "Figuring modernity: four types of women images in Chinese women writing." *Forum for World Literature Studies*, vol. 5, no. 3, 2013, p. 481+. Academic OneFile,

This journal article written by Du gives an insightful analysis of the four types of woman characters portrayed in Chinese literature throughout the 20th century. Du's model is crucial for my research, especially the way she categorizes each female role according to its association with modernization process. For my research paper, the transition from "The Strong Woman" (1946-1976) to "The Feminine Woman" (1980s), and how this transition impacts the fourth mode "The Bad Girl" (1990s), is essential to understand how globalization and other social/political factors influenced the portrayal of women in Chinese literatures in the 90s and beyond. In her analysis of literatures produced in the 90s, the female subjectivity associates with contemporary Chinese feminists' idea of "new women" is also essential for my research. Therefore, I will use her model as my main theoretical framework.

Tam, Kwok-kan. Yip, Terry, Siu-han. *Gender, discourse and the self in literature: issues in mainland China, Taiwan and Hongkong*. Chinese University Press, 2010

This journal collections provide various analysis on how social and political dynamics impacted the representations of gender representations in literatures produced in China, Hong Kong, and Taiwan. The first section discusses the development of female subjectivity in Chinese literature from a historical point of view. The second section, on the other hand, compares the literatures produced in

the three regions, through which the readers can understand how different political/social factors uniquely shape the formation of female subjectivity in these three regions, as well as the portrayal of female sexuality and its association with feminism movement in late 90s China. For my research I will mainly focus on those analysis of mainland Chinese writers, especially whose work was published around 1990.

Gender in Tradition xi xiii xvi

Fourth World Conference on Women 1995 xviii xxi

Male authors' ego xxiii

Urban city and feminine subjectivity xxiii-xxiv, 147 159

Materialism in 1990s 160 162

Da, Nan Z. On the Decipherment of Modern China and Spurned Lovers: Zhai Yongming's *Most Tactful Phrases*. *Journal of Women in Culture and Society*. University of Notre Dame. Vol.40, No. 3, 2015

This essay provides an in-depth analysis the works of one of the most renowned contemporary Chinese feminist poet, Zhai Yongming. Zhai has been promoting feminism through her works since early 80s, which allows me to see if the transitions of Du's models can fit in her archive. This essay particularly deal with Zhai's work produced in early 21st Century, in which Da discusses how Zhai connect the idea of 21st century feminist poets with China's modernization. Therefore, this piece is crucial to understand the development of feminine identity and its association with China's modernization in the new century.

Du, Lanlan. "Gendered Narrative of Suffering in Mo Yan's Big Breasts and Wide Hips." *Neohelicon* 43.1 (2016): 27-44.

This is a literature review of Mo Yan's *Big Breast and Wide Hips*. Despite the fact that this novel was published in late 90s, the story is rather retrospective and focuses on a struggle of one single household from pre-independent China till the economic reform in late 70s. The portrayal of women in this novel, especially the role of the mother, is rather unorthodox comparing to others that resemble a Maoist era female identity, namely his bold and sometimes controversial emphasis on female body and sexuality. Therefore, this novel provides a new understanding of feminine identity from a male's perspective. It also allows me to observe the complexity of mainland China's contemporary feminist ideas and female subjectivity by comparing this novel with other works I select.

Sheldon H. Lu; *Popular Culture and Body Politics: Beauty Writers in Contemporary China*. *Modern Language Quarterly* 1 March 2008; 69 (1): 167–185.

This research article scrutinizes a group of contemporary female writers rising from the late 90s mainland China, whose works particularly deal with an unprecedented and bold representation of female sexuality. According to the article, the authors would often play with the stereotypical female subjectivity while recklessly exploring the beauty of female body. The author argues that this group of female writers have inspired other aspiring younger female writers to pursue the similar topic. These beauty writers' works definitely align with Du's model of 90s "Bad Girl" and indicate a more recent phase of feminist ideals in contemporary mainland China. I will compare these with other works I select, especially those of Zhai, in order to observe the influences of modernization on

female subjectivity and sexuality portrayed in contemporary Chinese literatures.