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A Comparative Philosophical Feminist Identity Study of Chinese Women Intellectuals and the Educational Implications

A Dissertation

Presented For the

Doctor of Philosophy Degree

University of Tennessee, Knoxville

Yan Cao
December 2008

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DEDICATION

This dissertation is dedicated to my beloved parents, Zhiren Cao and Lianfang Chen, my sisters Qian Cao and Jin Cao, my lovely nieces Yuqi Zhong and Linnan Fan, and my husband Chengdu Liang, for their endless love, care, and support.

It is also dedicated to my lovely baby William for all of the happiness and joy that this new life brings to me during working on this dissertation.

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ABSTRACT

As a female cross-cultural educator and scholar in the third space, I am deeply concerned about issues related to Asian Americans and especially Chinese women intellectuals. Problematic misinterpretations of Chinese women from Euro-western perspective center on Orentalism and newly arising problems during the post-Mao era in China such as problems with rising gender consciousness, invisibility issues of homosexuality, ethnic minorities, rethinking of class, and added social contexts in Chinese indigenous works. These problems demonstrate the need to pay attention to Chinese feminist scholarship and Chinese women's academic contributions. A better way to theoretically understand Chinese women and their scholarship from a philosophical perspective is suggested through this work. The researcher's perspective as a philosopher and cultural studies scholar is pragmatist, post-modern, and socialist feminist. I develop Chinese feminist identity theory on the basis of an interdisciplinary reflective critical analysis of Euro-western and Chinese feminist literatures and Euro-western identity theories. The academic identity of Chinese female intellectuals is represented as an ensemble of multiple factors including their gender/cultural/social selves that interplay with each other. I develop my own gender perspective – "relational gender perspective" – as an alternate to the "separate gender perspective" in Euro-western feminist Julia Kristeva's problematic argument. Relating theory to practice, I suggest educational

implications about how to create more inclusive multicultural learning communities.

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Chapter 1

Introduction

Research Objectives

My own cross-cultural educational and teaching experiences in mainland China (PRC) and the United States (USA) have motivated my thoughts on issues involving cross-cultural comparative education. I received my kindergarten through undergraduate education in mainland China and then worked as an English as Second Language (ESL) teacher for undergraduates in a Chinese university and as a volunteer Chinese teacher for adult students for about three years. I have attended graduate school in the USA since 2002. I have served as a volunteer Chinese teacher for Chinese American children in the local area for one year and worked for two months as a camp counselor for a Young Men's Christian Association (YMCA) camp in Louisville, Kentucky. Besides working with children, I also acquired teaching experiences with American undergraduates at the University of Tennessee by working as a teaching associate for a social foundation course for pre-licensure teachers, and working as a Chinese language teaching assistant for the Modern Language department of my current university for one year.

As a female cross-cultural educator and scholar, I am deeply concerned about issues related to Asian Americans and especially Chinese women

intellectuals. My curiosity for learning the story of the Chinese feminist movements and feminism scholarship was triggered by taking courses concerning American feminism and feminist scholarship during my graduate studies stage. However, Chinese women's images are not fairly and fully portrayed in the Euro-western feminist literature. Chinese women's scholarship is still often marginalized.

The problematic misinterpretation of Chinese women from the Euro-western perspective centered on Orentalism and newly arising problems during the post-Mao era in China such as problems with rising gender consciousness, invisibility issues of homosexuality, ethnic minorities, rethinking of class factor, and added social contexts in Chinese indigenous works. These problems demonstrate the need to pay attention to Chinese feminist scholarship and Chinese women's academic contribution.

I intend to suggest a better way to theoretically understand Chinese women and their scholarship from a philosophical perspective. The voices of Chinese feminists need to take a share in the forum of international feminism. I was inspired to complement this conversation from a Chinese female feminist perceptive. My exploration of the position of Chinese philosophy in the USA was also supported by taking courses on philosophy of education. These experiences have inspired me to improve the visibility of Chinese feminist scholarship and Chinese philosophy in the United States.

With the trend of "internationalizing" higher education in the USA and abroad, it is meaningful to demystify the images of female Chinese students and

scholars. Most Chinese, particularly Chinese women behave as a diligent but quiet group in US higher educational institutions. Belenky et. al. (1986) point out that in Euro-western culture the silent knower often is thought of as: “deaf and dumb, little ability to think, survives by obedience to powerful, punitive authority and little awareness of power of language for sharing thoughts, insights, and so on” (p. 395). However, Patrocinio P. Schweickart (1996), a Philippine feminist, argues that silence is highly valued in her culture and related to the symbol of wisdom and respect. She goes on to claim that her silence in classroom settings does not indicate a lack of intellectual engagement. Similarly, from a Confucian standpoint, an educated person should be a good humble listener in order to show respect to others. It is also crucial for students to go into a lesson with a humble mind, that is, with few preconceived notions, so they can learn from others rather than think they know it all and communicate that to the teacher. My work will set a framework for more inclusive multicultural learning communities through demystifying images of Chinese women scholars.

In this chapter, I will outline the reasons why we should examine the issue of academic identity of Chinese female scholars. I argue that Chinese women scholars are not fairly portrayed in the Euro-western feminist literature and problems exist in Chinese feminist literature as well. My original contribution is to develop my own Chinese feminist identity theory centering on Chinese women intellectuals. My assumptions with identity hold that self always interacts with others and possesses both subjectivity and objectivity. Each individual is a socially contextualized knower in-relational-to others. I will make Chinese

feminist scholarship more visible in the forum of international feminism. In addition, I will suggest a better way to theoretically understand Chinese women and their scholarship and nurture Chinese female scholars from a comparative philosophical feminist perspective.

Significance of This Project

This study is a philosophical argument using pragmatism and postmodern analysis to construct knowledge with historical contexts, deconstruct traditional epistemology, and explore epistemological equality. The experiences and equal rights of different races and ethnicities/class/gender are valued equally in the process of knowledge construction. My research will contribute to cultural studies by exploring what causes the invisibility and marginalization of Chinese female scholarship in educational fields from the lens of a comparative educational perspective. It will contribute to feminist theory and identity theory by making some comparisons between Chinese and American feminist theories, and it will explore the academic identity of the special group of Chinese female intellectuals and educational implications.

In contributing to philosophy of education, it will suggest some valuable ways to internationalize the female student's higher education and nurture Chinese and/or Asian female educators and researchers in the contemporary global age. In this dissertation project, I examine the meaning of academic identity of Chinese female intellectuals by comparing Chinese and Euro-western

feminist perspectives. I want to make suggestions on how to change the hegemony of invisibility, marginalization, and mystification of Chinese females' scholarship. The academic identity theory I develop never separates multiple identities but rather treats them as a whole. I will try to highlight academic identity with a relational, gender-sensitive, epistemological perspective, and then reconstruct the Chinese female academic identity in both China and the USA.

I would like to borrow the concept of "the third space" to identify my position in this dissertation project. The Indian literary theorist Homi Bhabha (1990) develops the concept of "the third space" relevant to issues like multiculturalism, cultural diversity and cultural difference in contemporary post-colonial discourse. The third space that Bhabha describes is a form of hybrid in-between space generating new possibilities. Bhabha also elucidates the third space as not merely one open and dynamic system but one crossing historical boundaries. Bhabha (1990) defines:

> The intervention of the third space of enunciation, which makes the structure of meaning and reference an ambivalent process, destroys this mirror of representation in which cultural knowledge is customarily revealed as integrated, open, expanding code. Such an intervention quite properly challenges our sense of the historical identity of culture as homogenizing, unifying force, authenticated by original past, kept alive in the national tradition of the people. (p.37)

Bhabha's work provides me with an accessible path to mark my forming hybrid identity. When I first came to the USA as an international student, I carried cultural curiosity for a culture new to me — the USA culture. Since arriving in the USA, I have experienced cultural loss like social incompetence, confusion, and isolation between my new culture and source culture—the Chinese culture. Then I experienced a gradual drifting away of my source culture and assimilation by this new culture, a sense of new cultural strangeness about my source culture. I gradually learned cultural selectivity and now embrace both valuable cultures to search for a comfortable position in-between. My current position is not an indigenous Chinese female scholar and educator. My own ethnic identity is always part of my deep-rooted self, and my studying and living in the USA has helped to shape who I am. Therefore, I see myself as a Chinese female scholar and educator in a third space. I position myself in a space between the East and West. I also position myself to learn from past female scholarship, contribute to the present, and envision the future; so I will also claim myself in the third space between the past and the future in this sense. My project also helps the people to see in the third space existing between the female and male.

Theoretical Framework of This Project

My work will employ multiple methodologies including cultural studies, socialistic feminism, pragmatism, and postmodernism. I start with cultural studies. My current graduate studies program-- cultural studies in education at the University of Tennessee--is the first program providing a Ph.D. in cultural studies in the USA. [1]

Cultural Studies scholar Handel Wright (1998) has listed multiple origins of cultural studies including the Folk Schools of Denmark in the 1920's, Highlander Folk School in North America's Appalachia in the 1930's, the Kamiruthu Project in Kenya, Africa in the 1970's, and the Center of Contemporary Cultural Studies (CCCS) at the University of Birmingham, England in the 1960's. Cultural studies scholar Stuart Hall (1996) holds that cultural studies programs in the USA "provide a focus point of interdisciplinary studies and research, and for the development of critical theory" (p.337). My dissertation project also follows this research tradition. Cultural studies scholars use descriptors such as inter-disciplinary, multi-disciplinary, anti-disciplinary, and post-disciplinary to describe the complexity of defining "what cultural studies is." These various and flexible research "disciplines" then help to widen the themes of "what cultural studies does."

The term of "culture" has been defined in many different ways by cultural studies scholars. From the view point of Raymond Williams (1958), culture is

[1] See this from program description from UT page. http://ithcs.utk.edu/culturalstudies.shtml

“ordinary” by addressing the lived experiences of the ordinary people in society. Williams (1958) states, “a culture is a whole way of life, and the arts are part of a social organization which economic change clearly radically affects” (p.6). My work also attempts to look at everyday life experiences of Chinese women. But John Fiske maintains that ‘culture’ in cultural studies “is neither aesthetic nor humanistic in emphasis, but political” (p.115). For Fiske, the factors of “culture” and “political” are internally embedded in cultural studies. Relating to my project, cultural and political differences between Chinese and American feminism will be analyzed in my work. For Stuart Hall (1996), culture studies helps to make sense of new ways of communicating involving social-historical changes (p.336). In this sense, cultural studies relates to the identity issue closely. Stuart Hall applies cultural studies theory for explaining social changes in the post-war British as they experienced “the loss of an old imperial identity and role and the difficulty of discovering a new cultural and national identity” (p.338). Concerning the fusion of personal identity and culture, Stuart Hall (1987) asserts:

> Identity is formed at the unstable point where the ‘unspeakable’ stories of subjectivity meet the narratives of history, of a culture. And since he/she is positioned in relation to cultured narratives which have been profoundly expropriated, the colonized subject is always ‘somewhere else’; doubly marginalized, displaced always other than where he or she is, or is able to speak from. (p.135)

So Stuart Hall emphasizes the unstable and marginalization status of personal identities in a post-colonial culture. Aligned with Stuart Hall, I will connect identity issues with culture factors and emphasize the marginalization of Chinese female scholarship as well.

The issue of power is elementary in cultural studies, specifically, the key questions are about “who has power?” and “what is truth?” Cultural studies scholar Antonio Gramsci (1971), who is an Italian communist thinker, activist, and political leader, theoretically and vividly describes the power and truth connection by creating the term “hegemony.” According to Gramsci (1971), hegemony is when dominant groups try to make their values and norms the common sense in society via numerous ideologically controlled practices and then make other subordinate groups accept an inferior position. As a consequence, the cultural beliefs, values, and practices of subordinate groups become marginalized under this practice.

“Orientalism”, the idea developed by cultural studies scholar Edward Said (1993), means that Euro-western scholars make biased authoritative assumptions about eastern countries and cultures. Generally, they (Euro-westerners) relegate the oriental female to a marginalized, oppressed and exotic role. My project intends to criticize the potential biased ideologies of Euro-western scholars to portray Chinese women based on the foundations of Euro-centrism and Orientalism. My work describes and documents their oversimplification and overgeneralization, and tries to demystify images of the Chinese female. I intend to reconstruct identity from a perspective of a Chinese

cultural studies scholar. My efforts intend to empower Chinese female scholarship. In sum, cultural studies will help me to develop my identity theory and discuss embedded power issues within knowledge construction.

My dissertation is a comparative feminist philosophical work. Thus, in addition to examining the project from the lens of cultural studies, feminist theories will be used in my analysis. The common beliefs of feminists are gender equality, opposition to the oppression of women in an androcentric—male-dominant -- society, and the pursuit of liberation of women. Feminists are devoted to making silenced women's voices heard in the public realm. Moving from center to margin, the development of feminism nowadays concerns itself with the empowerment of other marginalized and oppressed groups by adding diverse cultural/ socio-economical/ racial and ethnical and sexual orientation factors. I will follow these traditions and devote myself to making the voices of Chinese feminists and intellectuals heard. I utilize the narrative analysis feminists use. I bring the individual experience of Chinese female intellectuals into philosophical interpretation, analysis, and reflection in Chapter Two.

Numerous traditions of feminism are addressed by Costa and Guthrie (1994): critical feminist models consist of Marxist feminist, radical feminist, and socialist feminist. Marxist feminists take the factor of class more than gender into consideration and they argue for an elimination of class distinction and oppression to achieve a just society (p. 240); radical feminists are mainly concerned with the subordination of female bodies but fail to consider socio-economical differentiations and oversimplify and minimize women's experiences

from different cultural and social backgrounds (p.246); socialist feminists “believe that women’s oppression is rooted in both capitalism and male-dominance” (p.246) and they emphasize an organizational democracy and revolutionary demand for a reconstruction of social order (p. 247, 248). The linkage of gender, race, and class has been made by socialist feminism as well. I mark myself as a socialist feminist.

I never received any formal education about feminism when I was in China. But my mother, who is a medical doctor, gave me the spirit of feminism through her persistent professional pursuit, optimism, and stamina through hardships. I am always amazed by the impressive spiritual power from her short and lean body. My first time hearing the word feminism was from one of my professors in college. She attended the 4th World Women Conference in Beijing as the representative from my home province. Now she is a president for a women’s college in China. My previous experience in China influenced me to learn more about feminism in graduate school. Luckily, my professors at my current institution not only have provided me the courses relevant but also influenced me through their academic works and their life attitude.

My philosophical theoretical framework in this dissertation is pragmatism and postmodernism. My work will clarify any concept usage that ordinary language analysis (OLA) generally does. OLA examines issues like how concepts and terms are commonly used, “they try to clarify what is really there in a word, concept, or bit of writing. They insist on analysis, not interpretation” (Noddings, 2007, p.44). My work does not use the path of intuition to seek

essence of any phenomenon. The existential/phenomenological approach brings individual experience into interpretation, analysis, and reflection, which I consider also a foundation of feminism, so it is not necessary to do such duplicate work. My work does not use the Descartes (1596-1650)'s "method of doubt" that phenomenologist/existentialist Jean-Paul Sartre (1905-1980) repeatedly referred to, either (Noddings, 2007, p.70).

On the other hand, my work relates the theory of identity and Euro-western and Chinese feminists with the practice of Chinese female intellectuals. The approach that I use is also a reflective interdisciplinary critical analysis. Pragmatism sees "philosophy is criticism" (Dewey, 1917). It has influences on both critical theory and feminist theory, and they all three developed simultaneously. Pragmatists are practitioners, who focus on issues and problems relevant to current social contexts. The knowledge that I try to construct is contextualized knowledge. In my Chapter One, I use this approach to analyze Julia Kristeva (1977)'s work *About Chinese Women* and criticize the problematic Oritentalism in her work. I try to suggest a better way to fairly understand Chinese women contextually. In Chapter Two, focusing on gender and cultural factors, I want to explore how Chinese women situate themselves in specific social/historical contexts and how their ways of thinking and their experiences lead to knowledge construction.

My work also involves transnational contexts including contemporary China and the United States. One context in my research is the on-going modernization age in China. Recent economic expansions and developments in

other fields in China should be examined in the context of contemporary globalization, which refers to multiple exchanges and connectivity of different countries in various spheres such as politics, economy, culture, education, and others. But concerns and problems coming with economic reforms also should be taken into consideration. I want to explore how the Chinese context nurtures and shapes the academic identity of these Chinese female intellectuals. The other context is the United States, in which Chinese female intellectuals face and try to generate their "always-in-the-making" academic identity (Thayer-Bacon, 2000).

Following postmodernist philosophers, I want to explore how knowledge of Chinese female intellectuals is transmitted and legitimized. I will use the interdisciplinary reflective critique approach to search epistemological equality through my work. Simply put, the question concerns "whose knowledge counts as the legitimate knowledge?" through critique and reconstruction of Euro-western identity theories in my Chapter Three. As stated above, I intend to develop my own feminist academic identity theory. In my Chapter Three, gender and cultural factors will be considered in my analysis of Euro-western identity theories, including the works of Judith Butler, William James, George H. Mead, and Charles Taylor. My work is to help people see values of other cultures, other genders, other educational levels and backgrounds via philosophical inquiries.

Like postmodernist philosophers, the truth that I try to pursue is not a universal and fixed truth. In terms of truth, American feminist philosopher Nel Noddings (1995) holds that postmodernists reject the Capital-T truth (absolute

truth) but embrace a “local truth” which she further defines as “facts of the sort that we might agree upon either through common observations or through methodological conventions” (p.72). Noddings also states that “this rejection is accompanied by a challenge to the traditional field of epistemology” (p.72). Thayer-Bacon’s work in *Relational “(e)pistemologies”* challenges the traditional Euro-western individualism-centered male-dominant epistemology. She “redefines epistemology in a non-transcendent manner and reclaims the traditional epistemological concerns of standards and criteria for warranting arguments and determining truth and falsity”. [2] Traditional epistemology carries with it the transcendental assumption that shears knowledge from contexts and experiences; Thayer-Bacon (2003) redefines epistemology from a relational manner and asserts epistemology attaching to everyday experiences from a non-transcendental viewpoint. Thayer-Bacon claims that her theory is a feminist (e)pistmological theory. She begins with the assumptions that all human beings are contextualized social beings: “ I am a qualitatively self-in-relational with others. I am a contextual social being who has learned how to be critical and creative, to be constructive, with the help of many others” (p.9). In explaining relationality, she points to connections between the individual knowner and other knowners at a personal and social level. The personal level is the intimate level with mother and/or childcare provider and social levels are part of the larger social community. Thayer-Bacon also points out the connections between human beings with nature from an ecological perspective. Nel Noddings (2003)

[2] Book jacket, back description

comments that Thayer-Bacon's relational approach "avoids the most troubling errors of both individualism and communitarinism." (p.x) Following Thayer-Bacon, I will follow her lead to extensively develop my Chinese identity theory with rejection to absolute and universal truth. Relevant to identity theories, *identity* is a changeable, regenerated, created, interactional, multifold and hybrid image.

Reading Chinese Women and Chinese Philosophy as Erotic "Other "--- Euro-western Perspective

My argument is based on the background that although the American society embraces cultural differences and resists cultural assimilation, there still exits the hegemony of mainstream culture centering on European ideology. In this sense, other non-mainstream cultures are depicted as erotic "others." Asian cultures often relate to Orientalism, which originally implies the prejudiced outsider interpretations of eastern cultures and peoples. Scholars and critics often stress the colonialist role of Orientalism. Cultural studies scholar Edward W. Said (1993) descries "Orientalism" as "the oriental was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscape, remarkable experiences" (p.42).

Especially regarding women in the philosophy field, Japanese feminist philosopher Arisaka (2000) argues that the invisibility of Asian women in philosophy concerns Eurocentrism and Orientalism. She argues that Eurocentrism has caused the issue of Orientalism. Arisaka critically thinks that

“since both systematic philosophy and science developed primarily in Europe, the notions of ‘truth, universality, modernity,’ and ‘being Western’ came to be conflated in the minds of intellectuals” (p.8). Within this framework, the presumption is that “non-Western” is conceptualized as primitive, backward, and exotic “other.” With respect to Asian, it is part of the problem of “Orientalism.” For me, Orientalism can be understood as an arbitrary assumption and creation about eastern countries without considering cultural and political differences. Different from the Euro-western Christian dominant cultural system, China actually carried a long-term Confucian cultural ideology before 1949 and then was dominated by socialism ideology after 1949. The essence of Orientalism is that Euro-westerners romanticize and create their experiences and notions about eastern cultures. The knowledge that orientalists generated separates the subject from cultural / social contexts.

I start with a philosophical analysis of Julia Kristeva as an example of Euro-western perspectives about Orientalism. The reason why I make a deep analysis of Kristeva is because her work sets up need reasons for me to make the argument for this project. Kristina’s works concerning linguistic and semiotic studies, literature and psychoanalytic analyses tremendously contributed to Euro-western feminism as a forerunner. In her well-known essay “Women's Time," Kristeva (1986) discusses three types of feminism. She criticizes Simone de Beauvois’ rejection of motherhood as her critique- of the first type of feminism. Kristeva is interested in “self and subjectivity” and she calls the maternal body as “a subject-in-process.” She argues that the maternal body is more than mother,

feminine, woman but also a social and speaking being. Some feminists find that her notion of a subject-in-process is a useful alternative to the masculine body in the discussion of feminist theory and criticism. She criticizes that patriarchal culture and language and argues that women are the dominantly speaking beings as her second critique for feminism. She also argues that different sexual identities exist as the third critique. I see positive values of Kristeva for Euro-western feminism while also seeking to criticize the Orientalism in her arguments. Kristeva(1977) describes and interprets Chinese women's images in her work *About Chinese Women*. Kristeva originally wants to criticize Euro-western male knowledge structure and assumption, but she apparently shows how she is influenced by Orientalism thoughts even though she would not like to admit that. This work is criticized by Chinese female scholar Rey Chow (1991) as "China exists as an 'other', feminized space to the West, a space where utopianism and eroticism come into play for various purposes of 'critique'" (p.33).

The social/historical context of Kristeva's work is examined to develop a better understanding of the work. As a Bulgarian born in France, Kristeva has strong influences on various fields like philosophy, literary theory, semiotics, and psychology. As a feminist with a Euro-western white capitalistic middle-class monotheistic Christian background, Kristeva visited a culture significantly different from hers---the People's Republic of China (the PRC), in 1974, and then published her book *Des Chinoises*, [*About Chinese Women*]. The book was originally written in French and published in 1974, then it was translated into English and published in 1977. This book first explores the gender concept from

perspectives and values of Euro-western Christians and then elucidates various issues about Chinese women including the mother in the center in matrilineal society, Confucian family model, socialism and feminism, the Chinese Communist Party (CCP) and Chinese women.

Kristeva (1977) consistently positions herself as “alienate other” in her work. She locates herself in the monotheist/Christian capitalist society. She shares her feeling in China as “I feel like an ape, a martian, an *other*” (p.12). She further emphasizes the alienation as “the strangeness persists, then, through a highly developed civilization which enters without complexes into the modern world, and yet preserves a logic unique to itself that no exoticism can account for”(p.12). From a Euro-centric perspective, Kriteva looks at herself as belonging to the dominant Euro-western culture, and Chinese culture is the other, in other words, the marginalized culture.

Kristeva uses the dominant Euro-western Christian perspective to analyze the images of Chinese women. Before she makes her arguments to comment on issues about Chinese women, Kristeva (1977) constructs a foundation of critically analyzing the subordination of women and the biased divine power of men from a Euro-western Christian perspective. She shows the deficiencies and gaps in Euro-western discourse. The subordination of women is defined in various stories of the Bible. I agree with her points of view that Bible stories imbue the inferiority of women. These stories set up the dominance status of the male because the Lord makes the men according to his own image. Therefore, men’s image is closer to the power of the world. Woman’s body is generated from a

trivial part of the man's body, so the image of woman is just attached to that of the man.

Therefore, the relationship between two sexes is unequal in Euro-western Christian perspective, specifically; the female is inferior to the male in this premise. It leads to confrontation between two sexes, which Kristeva (1977) names as "the war between the sexes." The relationship between two sexes is not cooperative but antagonist with each other. Kristeva thinks that the Euro-western Christian perspective extremely draws the divide line between two sexes. She says: "No other civilization, therefore, seems to have made the principle of sexual difference so crystal clear: between the two sexes there is a cleavage, an abyss, which is marked by their different relationship to the Law (religious and political) and which is the very condition of their alliance" (p.19). Kristeva thinks that a clear separation warrants the divine paternal power. As we know, the core of Christianity is monotheism. The Lord is standing with the side of the male and backs up the powerful position of men, and women are a speechless image to guarantee men's divine power.

Kristeva critically holds that women's knowledge is devalued in the *Bible*. She (1977) states, "women's knowledge is corporeal, aspiring to pleasure rather than tribal unity: the forbidden fruit seduces the eye and the mouth of Eve. It is informulable knowledge, an ironic common sense; or else, when it serves social necessity, it is often in a roundable way, after having transgressed the most ancient of laws, the incest taboo" (p.18). The knowledge of the female is regarded as relating to the body, tangible and irrational, against the social orders

and social morality. Kristeva points out the biased dichotomy of body and mind in valuing women's knowledge according to the Euro-western Christian perspective. Kristeva is progressive to criticize the Euro-western patriarchy. However, like many Euro-western feminists, she seems to use the framework of gender relationship from Euro-western Christian perspective to reason the situation of Chinese women. It is not hard to understand why she emphasizes the victim role of Chinese woman.

In Kriteva's work, China seems not to contribute to modern epistemological construction but just simply is used to show differences between the Euro-western and the non-Western cultures. Chinese women are regarded as erotic "others." For example, when Kristeva analyzes Chinese women's roles in different family models, she first introduces mother in the center in the matrilineal society. The role of women is a mother for the tribe; the men in matrilineal society are situated in an inferior status and they are just maternal uncles, the children are recognized in terms of their identities according to their maternal line. Kirsteva tries to indicate the existence of a matrilineal model through historical and legendary facts. She employs the Chinese myths about "Yu the Great" and "The Queen Goddess Nugua", who is said to have a mixture of a snake head and woman's body, to talk about the roles of female and male in her work. Then she shows a series of evidence, like that the burial items in tribal women's tomb are more than that of the men, to show a more powerful position of women in matrilineal society.

Reading with Kristeva, Chinese women in matrilineal society possess a more powerful position than that of the male essentially based of their physical ability of reproduction and then contribute to the multiplication of their race. According to Kristeva, the core of matrilineal society is “genitality act.” Kristeva (1977) descries the role of a mother as: “the Ancestress and a place of sexual jousting represent the logic and the cohesion of the society” (p.49). The reason why women are superior to men is their function of carrying on the ancestral line. Additionally, she thinks that Chinese dances in matrilineal society in prehistorically age are regarded as eroticism. Kristeva makes her argument centering on the body images of Chinese women instead of their intelligence and wisdom even though the Chinese women have higher social status than that of men in this matrilineal society.

In addressing one branch of Chinese philosophy ---Confucianism, Kristeva (1977) seems to reduce it to the role of a cruel killer of Chinese women. In the chapter “Confucius--eater of Chinese women”, Kristeva argues that the Confucian ethnic family model replaces the matrilineal model and results in patriarchy in Chinese history. She (1977) says, “the Order of the Fathers replaces the Order of the Mothers, and the importance of the maternal uncle may be seen as a transitional step towards the patrilinear---and later patriarchal---institution of Confucianism” (p.69). According to Kristeva, historically, Confucian ethics caused the oppression of Chinese women because it provided the soil for a series of actions devaluing women like generalized exchange marriages including selling daughters and buying wives, one man marries several wives

including the principal wife and concubines, women's destination to housework and reproduction, women's conformity to all seniors and males in the family. Therefore, Confucian ideology is related to women's oppression.

Kristeva's criticism about Confucianism is based on a problematic mixture of early Confucianism (*the Analects, the Mengzi* and *Xunzi*) and neo-Confucianism (represented by Zhu Xi in the Song Dynasty (960-1279 AD)). It is not the case that early Confucianism causes the suppression of Chinese women; this is an inaccurate simplification. Neo-Confucianism, however, is the root of subjugating Chinese women. Through Zhu Xi's theory, Zhu "formulated the principle (li) as the foundation for everything, including truth and value" (Wang, 2004, p.56). Zhu set up rigorous principles for relationships with people. Zhu Xi and other neo-Confucians proposed both cruel spiritual and physical shackles on Chinese women, such as advocating women's chastity, widowhood, foot binding, and so on. I therefore agree with Euro-western and other Chinese scholars' critiques of neo-Confucianism.

Earlier Confucianism makes the idea of hierarchy existent in human relationships because Confucius claims "five relationships" which include the parent and child, elder brother and younger brother, husband and wife, friend and friend, and ruler and subject. But I want to highlight Confucius's emphasis is on ethical hierarchy rather than creating a social status hierarchy for the ordinary people. Ideally, Confucius expects "the idea of ethical hierarchy is considered necessary to create and maintain social harmony: everyone standing on the social ladder will know her or his place, duties, and responsibilities and the

proper way of performing these duties" (Gutek, 2005, p.19). According to Confucius, only the most moral person can be the ruler. For the people in Confucius's ethical hierarchy, duties and responsibilities are bilateral instead of unilateral for these two subjects are within one relationship. But neo-Confucianism moves out of the track of mutuality by emphasizing an unbalanced unilateral relationship. For example, when mentioning the gender relationship within a family domain, husband and wife should care for each other according to early Confucianism. But neo-Confucianism seems to connect the role of husband with authority and the role of wife with subordination.

On the other hand, I would like to argue that ethical hierarchy in early Confucianism does not necessarily result in Chinese women's subordination in history as the negative effects of neo-Confucianism. According to eco-feminist Karen Warren (1990), the idea of hierarchy is not inherently problematic as she illustrates in her discussion of the connection between the domination of woman and the domination of nature. Instead, she claims that hierarchy works for a better classification system but does not necessarily lead to women's oppression. Warren (1990) states, "hierarchical thinking is important in daily living for classifying data, comparing information, and organizing material. Taxonomies (e.g.,plant taxonomies) and biological nomenclatures seem to require some form of 'hierarchical thinking'" (p.201). It takes a second logical step of declaring a higher classification to be of higher value and superior to get to a logic of oppression and discrimination. Thayer-Bacon (2003) argues that Warren's "value

of hierarchical thinking" works for classification and further explains two logical steps of Warren's argument:

> Yet they do not make judgments concerning the value that is classified. We can even make value judgments and still not be guilty of oppression. It is what we do with our judgments, the way we use them to establish inferiority and then to argue that inferiority justifies subordination, which causes problems. The logic of domination is the step where subordination is applied (p. 200).

If I employ Warren's perspective to understand the hierarchy idea in early Confucianism, Chinese people utilize hierarchy to make classifications of human relationships and at the same time make their judgments to identify their own roles within these relationships, but hierarchy does not necessarily cause the oppression of Chinese women and patriarchy in Chinese society. We cannot simply equalize the idea of hierarchy with patriarchy.

Kristeva (1977) regards Taoism, one branch of Chinese philosophies, as a tool for the matrilineal society. Kristeva thinks that Taoism creates a path to allow Chinese women to slip through patriarchy. She uses Xi Wangmu [the queen-mother of the west], who is said to be the mother of the immortals in Chinese myth, to explain the connection between Taoism and matrilineal society because Taoists believe in transforming common human beings into immortals through Taoism practice. In this way, the queen-mother of the west is a powerful woman

image for Taoists. Taoism can be traced to the philosophical thoughts of Laozi [old philosopher] and Zhuangzi [Zhuang philosopher]. Their philosophical works *Daode Jing* and the *Zhuangzi*, are associated with three key concepts, compassion, moderation, and humility to understand the ways of the world. Taoism also emphasizes the harmonious relationship between humans and nature. Kristeva seems to oversimplify Taoism into a confrontational way that supports Confucian patriarchy.

I am not trying to argue that Kristeva cannot use Euro-western theories to judge non-Western research subjects---Chinese women and Chinese philosophy, however, the value and criteria that she employs sound problematic. She uses a dominant Euro-western hegemonic thinking model to value Chinese women when she uses the Euro-western Christian perspective to examine images of Chinese women and the relationship between the two sexes in a Chinese cultural context. She also utilizes reductivism to analyze Chinese philosophy in her work: Confucianism is oversimplified as the cause of subordination of Chinese women and Taoism is regarded as in conflict with Confucianism. Chinese culture is an obsolete, stagnant, rotten, and mysterious image different from Euro-western culture. Therefore, Orientalism is unavoidably shown in her work by portraying Chinese women, Chinese philosophy, and Chinese culture as erotic “others.”

Rey Chow is a feminist scholar born in Hong-Kong who received her education from British colonial and American institutes. Chow (1991) claims that Kristeva’s work “is trying to make a critique about Euro-western discourse, a characteristic of all of her work” (p.5), but actually this critique positions the

image of China into feminine. Chow provides a unique manner to analyze Chinese cultural issues from her own position, which is not fully aligned with China or with the West. Like me, she also situates herself in a space in-between. She rejects treating China as “an absolute Other” from the Euro-West standpoint although she calls herself a “Westernized Chinese woman” (p.3). Chow offers a critical view to those (mis) readings between China and the West in much of her work.

Chow(1991) argues that Kristeva makes points centered on Orientalism to view Chinese women and Chinese culture. For instance, Chow thinks that Kristeva(1977) emphasizes the significance of femininity when Kristeva talks about Chinese women’s foot binding issue. Kristeva discusses Freud’s view that Chinese women’s foot-binding serves as “a symbol of castration”. According to Chow, Kristeva goes further from Freud’s perspective, she does not show enough sympathy to Chinese women’s corporeal pain, yet she seems to enjoy the foot binding as “incredibly sophisticated, elegant and subtle” arts with feminine characteristics “because they are 4,000 years old” (p.6). Chow also thinks that Kisteva’s work misleads the reader to think that “the Chinese practice of maiming women’s bodies is Chinese society’s recognition, rather than denial, of woman’s fundamental claim to social power” (p.6). Therefore, Chow (1911) argues that Kristeva views Chinese and Chinese culture as the “negative” or “repressed” side of Euro-western discourse (p.7).

Kristeva (1977) thinks that the Chinese language is “pre-Oedipal, pre-syntactic, and pre-symbolic” (p.56). Chow thinks the prefix “pre- ” that Kristeva

uses is actually similar to " archaic" and Kristeva values Chinese culture as a existent contemporary culture for its "outside time" and "confined to its own immobility" (p.8). Thus, Chow argues that Kristeva also associates Chinese language with "primitivism" in a hidden way. From analyzing Kristeva's ideological framework and the hidden cultural assumptions, Chow tries to show readers how Kristeva ignores the modern aspects of China although Kristeva actually visited in China in the 1970's. Extensively, Chow tries to criticize the conventional Euro-western Orientalism perspective of "seeing China as women" and "seeing China as history at a standstill" (p.5). Chow (1991) shows readers how Chinese women play a part in Chinese modernization in her own work *Women and Chinese Modernity*: *the Politics of Reading between West and East* from the critical comparative literature perspective.

In addition to Orientalism, we need to pay more attention to cultural and political differences between China and the USA. By reviewing the work of a post-colonial diaspora Chinese feminist scholar, Jinhua Emma Teng (1996), I learn how views of Chinese women studies are perceived by Euro-western academics.[3] I establish my unique point of view as a Chinese feminist scholar in the third space to examine the images of Chinese women according to the perspectives of Euro-western scholars, diasporas, and indigenous Chinese scholars about Chinese women studies. Teng (1996) criticizes Euro-western scholars for ignoring social changes and paradigm changes in their research of

[3] Chinese scholars are divided into diaspora and indigenous scholars in this dissertation. Diaspora scholars are those Chinese scholars who live overseas while indigenous scholars still live in mainland China.

China. Some researchers also mix historical materials with contemporary models and ignore women from lower classes.

Generalization about Chinese women without considering ethnic and regional differences is another problem. Researchers mix perspectives of Chinese women from the mainland with women from post-colonized regions such as Taiwan and Hong Kong. In addition, there is a tension between tradition and modernization in the research. Traditional Chinese society always acts as a negative role in comparison with the modernization process at the turn of the twentieth century. China is positioned to be “the other” from prejudiced Euro-western feminist perspectives and they portray Chinese women to be different, feminine, and primitive. Teng criticizes that some Euro-western feminist scholars subjectively expect to find something missing in their own society and then exaggerate or create some exotic fascination about Chinese women’s subordination. For example, Adrienne Rich is criticized by Teng due to her statement of “how we can use what we have to invent what we need” (p.140). Teng thinks Rich adds her own subjective creation and invention from a Euro-western theoretical perspective in presenting the images of Chinese women and in understanding experiences of Chinese women. Teng believes that these biased perspectives construct a hierarchy of Euro-western theory and the Chinese subject (p.140).

Problems in Chinese Feminist Perspectives

Thus far, I have discussed how Chinese women and Chinese philosophy are treated as an “erotic” other by some Euro-western scholars through making a critical philosophical analysis of the work of Julia Kristeva. I also want to explore how Chinese women are “othered” in Chinese academic fields from a philosophical perspective in the third space.

For the case of the Chinese side, the Chinese feminist movement is mainly a political rather than academic practice in China before the 1980’s. Academic recognition and enhancement of Chinese feminist scholarship is crucial in contemporary times. In 1954, the constitution of the PRC stated: “Article 96: Women in the PRC enjoy equal rights with men in all spheres of political, economic, cultural, social, and domestic life.” Although gender equality for Chinese women was guaranteed by the constitutional law in the 1950’s, China lacked formal systematic academic women studies programs and courses in higher educational institutions before the 1980’s.

More communication and cooperation between All China Women's Federation (ACWF) and Chinese academia started in the 1980’s. Until 1981, the ACWF established the Chinese Association for Research on Marriage and the Family. Then in 1984, the ACWF sponsored the First National Conference on theoretical studies of women's issues but without participants from Tibet or Inner Mongolia. Chinese women studies began to rise up during the 1980’s, led by a group of forerunners in Chinese women studies. The phrase of “women studies”

was initially introduced into China academic field by Wang Shanping[4] in the journal of Studies of Social Sciences Abroad in 1982. In 1984, Rong Tiesheng, a professor in the History Department of Henan University, offered an elective course titled "History of the Modern Chinese Women's Movement." This is the first time that a curriculum concerning Chinese women's issues was created from an academic perspective within a higher educational institution. Then in 1985, Li Xiaojiang, a female professor in Zhenzhou University, Henan province, China, began teaching a course on household management ("Women in Home Economics") at the Henan Provincial Institute for Women Cadres, and then she taught a course of "Women's Literature;" and lectured on "Chinese Women's Self-Understanding." The first women studies center in China sponsored a "Founding Conference" for women studies in May of 1987 in Zhengzhou University (Arend, 2000).

As a subordinate organization of the CCP, the ACWF seems to be strongly influenced by the Marxism ideology during the Mao era. The ACWF routinely solves women's problems and examines women's issues through the factor of class. Euro-western feminism is politically criticized as bourgeois for its limited emphasis on gender only and its failure to take class into consideration. This criticism is acknowledged from the fact that later Euro-western feminism gradually added gender/race/class into consideration. On the other side, the weakness in Chinese feminists is their overamplification of the factor of class into

[4] I use the ordering of Chinese names, family names first followed by given names, to refer to those scholars from mainland China as a way of making their scholarship visible in this dissertation.

theoretical analysis and construction by treating class struggle as a panacea to solve all social issues and problems. Under this lead, Maoist gender discourse neglects femininity and gender consciousness.

Due to political influence, Mao's gender discourse problematically equalized gender neutrality as gender equity. Chinese citizens were encouraged and educated to transform themselves into gender-free social participants for the revolutionary social construction taking place in China. For Chinese women and girls, the sense of gender-neutrality was triggered by some slogans such as "women can hold half the sky." The term of traditional Chinese women [funu] is commonly pictured into a image of "oppression" in the old Chinese society (pre-1949) as "a married woman surrounded with pots and pans, diapers and bottles, sewing and knitting needles, and who hung around the neighborhood gossiping" (Wang, 2001, p.27). In the socialist new society, the ideal image of Chinese woman is called "iron girl," a synonym for "superwoman," which represents a woman who is equal with her male counterparts in every field. Chinese women and girls during the Mao era were strongly inspired by the idealistic, brand-new image of women.

Several examples are helpful for us to understand how Maoist gender ideology shaped Chinese women at the time. Zheng Wang, an associate professor in women studies at University of Michigan, recalled her experience of gender-neutrality in her youth during the Mao era in mainland China as "my strong conviction in the official ideology that 'male comrades and female comrades are the same' and my perception of being a non-gender youth coexist

with an unconscious conformation to feminine norms and an eagerness to establish my femaleness in a heterosexual world" (Wang, 2001, p.38). Naihua Zhang, an assistant professor at Florida Atlantic University, also expressed her self-expectation to be an "iron girl" when she talks about her youth in the Cultural Revolution era (1966-1976). She went to a small village after graduating from a middle high school in Beijing. Students were called on to work in production teams [Chadui] by the Chinese Government, which means, they went to the countryside and villages to work with peasants and learn from peasants during that special political era.

Aunt Sun, one of my father's middle school classmates, told me many stories about how she worked in production teams. She is a retired staff from University of New York at Buffalo and heard of me from my father's classmate's reunion. Aunt Sun's mother use to be a concubine of a Chinese National Party [Guoming Dang] officer, but Aunt Sun's physical father left for Taiwan and abandoned her mother, Aunt Sun, and her little sister when the communist party took over power in 1949. Later her mother re-married a communist party officer after the emancipation as the protection umbrella for their political status. By transforming her old capitalistic identity and choosing socialism, Aunt Sun went to work in the production teams after graduating from the middle high school; She learned from farm workers and worked like a machine. Regardless of the difference of physical strength between men and women, Aunt Sun as one of the many "iron girls", worked like a strong man, feeding pigs, ploughing the land, sowing seeds in the rice field, and shearing the rice paddy. Her sense of

femininity was totally thrown off from her mind. From these examples, it is clear that Maoist gender discourse actually leads Chinese women towards an intentional masculinization with the price of suppressing their sense of femininity and gender.

Chinese feminist scholarship has paid more attention to gender consciousness during the post-Mao era. Like Chinese feminist writer Xie Wangxin (1985) says: “Though women have been provided with constitutional guarantees, some of them remain ideologically backward, the main task of the women’s movements thus remains consciousness raising” (p.86). Wellland (2006) also describes post-Mao generations of Chinese feminist scholarship as “most recently post-socialist recuperation of feminine subjectivity, deconstruction of Maoist gender discourse, and contention with emerging commercialized forms of femininity” (p.945). The emphasis of women as participants of socialism construction and production gradually changed toward re-emphasizing femininity and motherhood during the post-Mao era. Post-Mao generations of Chinese feminists gradually generate an objective attitude to embrace femininity instead of forced or “brain-washed” repugnance of femininity or of simply relating femininity with the feudalism tradition and Euro-western capitalistic ideology. A necessary sense of labor division between two sexes will result in a healthy harmonious relationship rather than the contradiction between two sexes.

Yet numerous social problems come with the reemerging sense of femininity and gender besides the positive gender consciousness of Chinese women. According to Thakur (1997), women’s roles as childcare and housework

responsibility are re-emphasized in the Fifth National Women's Congress held in 1983. Parents seem to play unbalanced roles in family education. Thakur thinks that the official policy and documents indicate that Chinese women are expected to be largely responsible for the physical, psychological, and ideological development of the younger generation. Concerning housework, domestic appliances make Chinese women's lives easier but never eventually liberate women from the responsibility of housework chores.

A sense of gender consciousness is also represented by the rising attention of physical characteristics of Chinese women. Mayfair Yang, a professor who teaches and conducts research in various countries, conducted an anthropology study film about Chinese women. This film portrays the transformation of gender construction and sexual orientations of Chinese women in Shanghai since 1949 to post-Mao era. After reviewing Yang's film, White(1998) thinks Yang's film shows that "women and their bodies have been commodified and sexualized in this new consumer era, particularly focusing on the close relationship between a 'fast-developing male business culture' and the sex industry**."** Yang strongly criticizes that Chinese women's body images are associated with the commercial marketing aimed to appeal to the male perspective during the commercialized post-Mao era. Yang's critique enfolds a worrisome fact—the revival of patriarchy ideology in China during the post-Mao era.

Now, more attention and improvements are being made due to the newly-rising academic standards in China. Tani Barlow (2004)'s work, *The Question of*

Women in Chinese Feminism, provides a historical view of Chinese feminism. She introduces three generations of Chinese feminist leading figures. Ding Ling, as the first generation, relates to the May Fourth era (1917-1921) and the Mao era (1949-1976). Ding's early works describe women and their search for colonial modernity. During the Mao era, the theme of her work switches to women and Maoist nationalism. According to Barlow, the leading figure of the second generation is Li Xiaojiang in the 1980's. Her works relate to socialist modernization. The third generation is Dai Jinhua in the 1990's and her research primarily focuses on issues of globalization.

As a third generation of Chinese feminism representative figure, Dai Jinhua makes similar comments in her article "Rewriting Chinese Women: Gender Production and Cultural Space in the Eighties and Nineties" when she comments on some Chinese contemporary movies made by male producers. Dai (1999) states:

> ... as the eternal Other in a patriarchal society, women are made to act out a Chinese historical drama that replaces the Father's history with a new history of the Other, which is the self-Orientalizing male elite narrative... gory, cruel, and charming stories about women were not only going to resolve the strangeness and opaqueness of the complex Chinese male historical narrative but also win them a ticket 'to the world', or the attention of the West. (p.198)

Although Dai only talks about patriarchy and Eurocentrism ideologies when Chinese filmmakers portray the images of Chinese women to the world, some social issues in contemporary China actually reflect unhealthy developments with gender consciousness during the post-Mao era. For instance, women have fewer job opportunities because of their gender, women workers are allocated less wages than their male counterparts with the same workload or heavier, the reemergence of prostitution and pornography, and the concubinary phenomenon (White, 1998).

In terms of the gender issue, my critique for today's Chinese feminist scholarship is that it is largely based on the assumption of heterosexuality while homosexuality is still marginalized. Chinese women with homosexual orientations are still "invisible" in Chinese feminist literature. Although homosexual groups have their hidden non-governmental communities and meeting places, heterosexual people need access to more education to remove their homophobia and then develop an open and fair attitude toward homosexuality.

Homosexual behavior in China faces a misunderstanding that mixes with sexually promiscuous behavior like prostitution by the public. Homosexual orientation in China was recently attacked by Sung Haiying, one famous Chinese actor, as unacceptable behavior and a crime. Sung severely criticizes the movie "Broke Back Mountain" concerning gay issues, a movie directed by An Li, a Taiwan born Chinese male director. A small group of people even claim that homosexuals resort to "hooliganism" to hide their secret. Because of Confucian ideology claiming that without posterity as losing filial piety for the entire family

and clan, many Chinese people with homosexual orientations face the pressure of marriage when they get close to their thirties. These groups of people choose to marry for the family responsibility but still search for same-sex partners in a hidden way.

Recently, the situation is changing in a positive way. Devin Stewart interviewed the sociologist James Farrer, who recently attended an international conference about Chinese sex culture held by People's University in Beijing in June, 2007. According to Farrer (2007), many open issues like sexuality and implications and civil society in China were discussed in the conference. Scholars and young students in China started to engage in important themes like gay and lesbian life in China and policies of sex work in China. A few government officials and members from the ACWF also participated in the conference. The diverse conference participants show that Chinese people are changing to a more tolerant attitude regarding homosexuality issues.

Overall, I have analyzed the issues in Chinese feminist literature centering on gender. More academic attention on Chinese women is needed. I pursue this as a connected truth rather than a separate truth. Instead of individually addressing gender and sexual orientations, I suggest the need to look at this issue connecting with other factors including race, ethnicity, class, and sexual contexts in order to generate a better understanding of gender and sexual orientations. A lesson from the past is that the factor of class should not be forgotten in today's research for or against gender discourse during the Mao era. Otherwise, Chinese feminist research may swing from one extreme to the other.

Balancing the past and the present is an issue that should be addressed in the minds of today's Chinese feminist researchers.

In addition, with the further development of economic reform in contemporary China, the gap between the wealthy and the poor is growing rapidly and this should cause another wave of rethinking of "class" issues. Furthermore, race and ethnicity factors have been neglected in Chinese feminist scholarship for a long term. More research of the conditions of minority ethnic women in China is needed. A comprehensive consideration of gender and sexual orientation, race and ethnicity, and class should be emphasized in today's Chinese feminist research for a pursuit of social justice. Moreover, social historical contexts should be taken into consideration. How China women situate themselves within on-going Chinese modernization in a globalization atmosphere should be discussed in Chinese feminist scholarship construction.

Differences between China and the United States Feminist Scholarship

I have provided reasons why we should examine academic identities of Chinese women. For developing a profound and comprehensive understanding, differences between China and the United States must be discussed. The feminism movements in the United States are different from that in China due to cultural and political differences between these two nations. There are three main generations of the feminist movement in the USA. In the first wave of the feminist

movement, women struggled for abolition and suffrage during the nineteenth and early twentieth centuries. This generation of women sought equal rights with men. Women's scholarship was relevant to the movement at the time, and it addresses the value of seeing "home and domestics" issues (Shih, 2002).

The second wave of the feminist movement started from the early 1960's and lasted until the late 1970's. During this time, women fought for gender equality in the workplace, for education rights, and for economic parity with their male counterparts during this era. Female scholarship turned more attention to women's experiences and their cultures. Marginalization of other diverse cultural issues are addressed in the second wave but are not defining characteristics. The third wave is when white upper and middle class feminism is criticized by women of color, third-world women, working-class women, and lesbian women. Cultural diversity issues are brought into the conversation by reconstructing feminism to break down the universalizing of women experiences centering on experiences of white upper and middle class women. The intersection of gender, race and ethnicity, and sexual orientation are brought into feminist scholarship in this third wave.

According to Kristeva(1986), the third generation represents a retreat from sexism and argues for more space for every identity and individual. Feminists argue that female scholarship is treated as an unfavorable, marginalized, and invisible role in white male dominant academia in the United States. Feminist criticism centers on struggling for epistemological equality, equal rights for constructing and generating knowledge, and it challenges the masculine model

of scholarship with feminist analysis based on male rational ways of knowing. Many works of feminist and writer Rebecca Walker(1996), such as *To Be Real: Telling the Truth and Changing the Face of Feminism* can relate to this theme.

The Chinese feminist movement has a very different history. Feminist initiation and developments in China have a more intimate attachment with state-national political influences compared to American feminist movements. The origin of the Chinese feminist movement started from a movement of Constitutional Reform and Modernization (Li and Zhang, 1994). This movement is triggered by the national crisis because of Britain's invasion of China after the Opium War in 1840. Some male participants in this movement proposed women's education and monogamy and opposed foot binding. Then, women's issues were more openly discussed in the May Fourth New Culture movement in 1919, which was initiated by a national revolution movement of anti-imperialism and anti-feudalism under the influence of Euro-western civilization. These issues included women's free marriage rights, women's rights of inheritance, opposing women's virginity before marriage and widow chastity, women's education and work, opposing prostitution and foot binding. But before the May Fourth movement, there were indigenous Chinese attempts such as the gender egalitarianism espoused by the proto-communist Taiping Rebellion (1851-1864), or the female sisterhoods, a hidden form of lesbian, in the Pearl River Delta (Grossman, 2002).

Since the establishment of the People's Republic of China (PRC) in 1949, the official state feminist movement ensured social-economical equality in policy

and practice for Chinese women. The official institution of ACWF was established to guarantee women's rights. The famous slogan of "woman can hold up half the sky" comes out at this time period. Chinese women are called "female comrades," who are emancipated from traditional Confucian female stereotypes. They are encouraged to, and they enter the workplace with their male counterparts, and feudal remains of foot binding and prostitution are outlawed.

In the 1950's, women's equality is guaranteed by the constitution for the first time. Some Euro-western scholars call it the "1950's myth" to regard Chinese women liberation as a huge success; some even hold that it is even more advanced than Euro-western feminism movements. In fact, the downside of the 1950's myth is an imposed gender-neutrality for the Chinese women. The pursuit for femininity of Chinese women is related to capitalistic ideology because of the cold war climate at the time. For example, in keeping with anti-capitalist ideology, Chinese women only wear colors such as gray, black, green, and blue to distinguish from the so-called "capitalistic" women image. They are inspired to mark themselves as "revolutionary" women through social construction. Cloth designs are monotonous and like that of men, and wearing make-up is criticized as a capitalistic depravation. The images of Chinese women are supposed to be more revolutionary compared to the image of capitalistic women. Chinese women's liberation after 1949 is counted as part of Chinese socialism construction. The equal rights between men and women are emphasized starting from the establishment of socialistic China. Feminism in China is interrelated with

the socialist revolution and construction, and that is why I call it “socialistic feminism”.

In the era of the Cultural Revolution (1966-1976), women’s equal rights are still in progress, although the whole nation falls into political and economic chaos. Women’s imposed rejection of femininity is worse during this chaotic period. Class struggle is the key theme at the time. But Chinese long-term state feminism shapes Chinese women to form independent professional, economical, and educational pursuits. During the late 1970’s and early 1980’s, Chinese women are exposed to capitalistic ideology due to the national level economic reform proposed by the President of the PRC at the time ---Deng Xiaoping. Some Chinese indigenous feminists such as Li Xiaojiang claim that gender inequality in China unfortunately has reemerged since the 1980’s because of the market economy. China’s market economy degrades the state gender equality level and many Chinese women are harshly challenged in the competitive economic reform. However, Chinese females find their comfortable positions after adjusting to the changing economic environment since the late 1990’s. More theoretical research on Chinese women has emerged and these efforts are leading to continual progress. The gender roles of Chinese women in the female literature, both in the domestic and external world, display the new concept of the liberation of Chinese woman (He,1995).

Thus far, I have offered an analysis about the gender issue from a comparative feminist perspective, and then I will discuss the factor of race/ethnicity to enrich the gender issue from a relational epistemological

perspective (Thayer-Bacon, 2003). Related to the issue of race/ethnicity, the United States is a multicultural society and the dominant group is always regarded as the white male in feminist literature. The first and second wave feminism movements are women's opposition of andocentric hegemony, while the third wave is focusing on creating multicultural feminist epistemology. In China, feminism and feminist scholarship is also involved with multi-cultural issues. China consists of fifty-six ethnic groups including the Han as the majority and the other fifty five minority ethnic groups such as Zang Zu [Tibetan], Yi, Hui Zu [Muslim], Menggu Zu [inner Mongolian], Bai Zu, Weiwuer Zu [Uygur in Xiangjiang province], Chaoxian Zu [Korean in northeastern China], and so on. As mentioned above, Chinese feminism and feminist scholarship is a state authorized system, and minority females gain benefits for their ethnicity under its official influence. For those minority females both in China and the United States, there is an intersection of ethnic and racial self and gendered self. I think their racial/ethnic self mostly comes before gendered self. For example, a famous Chinese female singer, Song Zuying, recently hosted a solo concert in the Kennedy Center, USA. She is named as one of the famous Chinese minority female singers and her ethnic background is often addressed in the mass media. Song also continuously emphasizes her Miao minority ethnicity to the public. According to my personal living experience in the USA, the people around me regard me as "Asian," or more specifically, they think me as Chinese first, and then think of me as being a female.

The issue of class is another theme alongside with better understanding of the factor of gender and sexual orientation. Addressing the factor of class, minority feminists challenge the upper middle class women in the second wave in the United States. In *Feminist Theory: from Margin to Center*, African American feminist bell hooks (2000) claims:

> Bourgeois white women interested in women's rights issues have been satisfied with simple definitions for obvious reasons. Rhetorically placing themselves in the same social category as oppressed women, they are not anxious to call attention to race and class privilege. Women in lower-class and poor groups, particularly those who are non-whites, would not have defined women's liberation as women gaining social equality with men, since they are continually reminded in their everyday lives that all women do not share a common social status.(p.19)

As a Black feminist, hooks claims that experiences and understandings of the women in lower-class about feminism are different from that of bourgeois white women. The generalized feminist epistemology is not applicable for women of all classes. In current China, issues related to classes are weak because socialism centers on eliminating class distinctions, but regional and age distinctions still matter in China. Yet the gap between the wealthy and the poverty group can not be ignored for society stability.

In “On Problems of Chinese Feminism,” the Chinese indigenous feminist philosopher He Ping (1995) divides Chinese women into four groups according to their regional differences, educational status, and age differences. The four groups are: 1) urban highly educated women, who most benefit from the Chinese feminist achievements; 2) urban lower-educated women, who still benefit from state economic and other welfare; 3) women living in a communal system, who are guaranteed by the Chinese traditional Confucian family concept; and 4) women isolated from the socialistic system, which He [5] refers to as those rural young women without education or with lower education that commute to the city and would not be protected by national policies, medical care, and education. Women’s social status is generally lower than that of men, but for those women having children, they have higher status because they are mothers and they have higher social status than those junior men. I also think rural and urban distinctions unequally separate Chinese women into different social classes.

In sum, I have made an analysis of cultural and political differences between Chinese and American feminism and feminist scholarship in light of gender/race/class from a comparative feminist perspective. I reject an absolute and universal truth for feminism, for different countries vary in regards to distinct gender and sexual orientation, race and ethnicity, social class, and social historical contexts. This analysis will help me generate my Chinese feminist identity theory.

[5] “He” in this sentence is a Chinese last name instead of referring to the male.

Overview of This Project

I offer a road map of my dissertation here. **This chapter** outlines the reasons why we should study the issue of academic identity of Chinese females. **Chapter Two** is where I look at classical theories and different Chinese woman intellectuals to develop my own Chinese feminist identity theory by adding gender and cultural factors. In **Chapter Three**, I analyze Euro-western identity theories and then use this to discuss my own identity theory. **Chapter Four** offers consequential reasons (benefits of my theory) and educational implications.

Chapter 2

Academic Identity of Chinese Women Intellectuals

The previous chapter discussed a series of issues in Chinese feminist scholarship and provided reasons to examine the academic identity of Chinese women. In this chapter, I will demystify the images of Chinese female intellectuals different from Euro-western intellectuals and Chinese patriarchal male intellectuals. As discussed in Chapter One, the assumption of Euro-western scholars about Chinese female intellectuals is that Chinese women's experiences are excluded in the knowledge production in Chinese society. However, I argue that Chinese women's experiences are partially included in knowledge construction although their voices are not strong. Chinese women play the role of partial knowledge constructor.

The gender relationship in Chapter One emphasizes the confrontation between two sexes from the Euro-western Christian perspective. As a Euro-western feminist, Kristeva criticizes the sexist perspective of gender relationship, which holds the male is superior to the female. I agree with her critique of patriarchy gender relationship. However, I differ from her in that my framework of gender relationship in this chapter is from a relational perspective, which means a co-existing, imbedded, connected, cooperative, and mutually interactional perspective which emphasizes the compatibility of two sexes rather than their conflicts (Thayer-Bacon, 2003).

I employ two key concepts of early Confucianism, yin-yang (the female and the male, femininity and masculinity) and nei-wai (the insider and the outsider, home and public) to explain my perspective of gender/social roles from a Chinese feminist perspective. The doctrines of yin-yang were brought into early Confucianism (meaning the Analects, the Mengzi and Xunzi) discourse by Dong Zhongshu in Han dynasty (206 BC–220 AD). The yin-yang system in the Confucian philosophy often refers a ways of explaining the universe. All things in the universe can be explained to either yin or yang in relation to each other. Western scholars often relate yin and yang with gender issues which attaching yin with women and yang with men. I redefine the yin-yang concept to help construct my Chinese feminist identity theory along with relational epistemology (Thayer-Bacon, 2003). I hold that yin does not necessarily to the female and yang does not necessarily attach to the male.

Compared to yin-yang concepts, nei-wai concepts are often ignored. In the Confucius's moral self-cultivation concept, nei means "the internal virtue" and but wai means "the external wealth". In *Great Learning [Da Xue]*, Confucius argues that "virtue is the root and the wealth is the end result; if Junzi makes the wai the root and the nei the end result, then they will be in discord with the masses and teach them robbery." (10:7, 10:8) Rosenlee (2006) explains that "nei signifies the centrality of virtue ethnics in the Confucian project of self-cultivation, while wai signifies the external wealth that is merely the end result of a well-governed society" (p.71). In this dissertation project, nei means private and wai means the public arena. My focus is not the dichotomy of yin-yang and nei-wai

concepts but sees them as a synthesis. My emphasis is when the female and the male play yin or yang, nei or wai roles, they carry equal important values but with different functions in society. Additionally, each individual is a synthesis of yin-yang and nei-wai roles, meaning that it is possible for each person can play yin or yang, nei or wai roles at different times and locations. When explaining the yin-yang concept from an epistemological perspective, yang relates to the rational ways of thinking, yin relates to other ways of "knowing" like emotion, intuition, imagination, personal voices, and relational skills. My assumption of gender relationship is not only criticizing patriarchal standpoint but further emphasizing an equal and complementary one.

In this chapter, I will develop my own Chinese feminist identity theory based on Chinese classical and contemporary theoretical frameworks. I will cite Chinese women in Chinese classical and contemporary literature to support my case. The Chinese classical theoretical framework I refer to is the Confucian yin-yang and nei-wai concepts, the contemporary theoretical framework I refer to is the different modernization stages like colonial modernization in the May Fourth era (1917-1921), socialistic modernization in the Mao era (1949-1976), and global modernization in the post-Mao era (1976-1989)[6]. By academic identity of Chinese women intellectuals, I refer to their academic aspiration, motivation, participation, and achievements. The academic identity theory that I will develop is a relational, gender/cultural sensitive, and transformative identity, which relates

[6] The time period is between the death of Mao Zedong, who is the first leader of the People's Republic of China (PRC) in 1976 and the socialist market economy era in China in the late 1980s.

to the experiences and social contexts of Chinese women intellectuals. I will analyze how elements like gender relationships (the connections of two sexes) and social interactions help shape the academic identities of Chinese women.

Gender Relationships of Chinese Women Intellectuals and Their Academic Identity

I start with how Confucian philosophy influences gender relationships of Chinese female intellectuals from the Chinese classical theoretical framework. The motivation for discussing Confucian philosophy is because it still influences today the thoughts and lives of Chinese women intellectuals. As a traditional cultural value, Confucian philosophy has dominated the thoughts of Chinese intellectuals for more than 2500 years.

Though Chinese women intellectuals exist in an unfavorable position in Chinese intellectual history, Confucianism has played a large role in shaping their academic identities based on gender relationships and moral self-cultivation. It is necessary to understand two fundamental concepts in order to understand gender perspective in early Confucianism: “yin-yang” [the female and the male, femininity and masculinity] and “nei-wai” [the insider and the outsider, home and public].

I first discuss the yin-yang relationship. The metaphors of yin and yang were brought into Confucian discourse in Han Dynasty Confucianism by Dong Zhong Shu (c. 195 BCE–c. 115 BCE). The core spirit of the yin-yang symbol is to

emphasize a harmonious cooperative relationship in nature. Generally, Euro-western scholars often relate yin-yang theory to the gender issue. In *Confucianism and Women: A Philosophical Interpretation*, Li-hsiang Lisa Rosenlee (2006), argues that “the yin is resolutely female, passive, and nature-oriented as opposed to its negative counterpart, the yang, denoting male, active, and human society. The yin-yang metaphor in the Western eyes is a conceptual equivalent of Western paradigm of femininity and masculinity” (p.49).

The metaphor of yin-yang is cooperative, supportive, and compatible in Chinese culture. Either one side (yin or yang) does not construct an integrated image without the existence of the other. The gender relationship between the female and the male is often referred to as yin-yang mediation in Chinese culture. When employing the yin-yang metaphor to the gender relationship, the relationship of masculinity and femininity is not integrated without the existence of the opposite counterpart. In this premise, the gender relationship I discuss focuses on cooperative relationships between two sexes rather than gender contrast and differences.

In Chinese classical culture, images of women are not necessarily only passive, intuitive, submissive, and subjective images as some sexists describe. Some heroines in Chinese classic literature carry with them wisdom and strength competing with their male counterparts. From the following Mulan and women warriors of Yang Clan stories, both masculine and feminine features harmoniously synthesize within one individual. In the meanwhile, feminine

characteristics (yin) such as their reproduction, caring, and feminine physical attributes have their unique positive values.

Disney's animated movie "MuLan" recounts the story of a heroine in a famous Chinese poem "Mulan Ballad" written during the Northern Dynasty (AD 420-589). The poem emphasizes some characteristics of courage, physical capability, and intelligence as her male counterparts in the battle to shape the image of Mulan. The emphasis of Mulan's physical strength accompanies her gender consciousness in the poem. Her femininity is valued in the literature as well by describing how she joyfully wears make-up and jewelry at home after returning from the battle. I am very pleased to see the poem also address Mulan's feminine consciousness. This short description of her desire for feminine beauty in the poem also brings the value to yin (feminine) beauty.

Claims of appreciation for human beauty often cause hostile responses because it arouses thoughts like being superficial and shallow-minded. However, images of feminine beauty have inspired countless artists, musicians, and writers throughout human history. For instance, Chinese ancient women poets like Li Qingzhao, Zhu Shuzhen, Gu Chun described many details about girls and women's hair styles, jewelry designs, clothes and attire. Feminine beauty has enriched lives and leaves a spiritual legacy for the world.

Mulan is a Chinese girl image familiar to Euro-western audiences due to Disney's classic animated movie. Due to living in a patriarchal society, she still needs to hide her gender identity to be able to fight with the enemy in the battle like her male counterparts. From my point of view, women warrior images in

Warriors of Yang Clan are more meaningful to support my argument because they never hide their gender identity in the battle.

There are several constructive significances of the images of Chinese women warriors in *Warriors of Yang Clan.* This book is a classical fiction that describes the story of a family with prestigious military exploits in Song Dynasty (AD 960-1279) according to historical facts. These women soldiers include the wife, the daughters-in-laws, and a daughter of the general Yang[7]. The key person of these women warriors is the wife of Marshal Yang—Se Saihua. Saihua is born in a military family, so she trains in martial arts and military strategy. Saihua herself also earns the title of General because of her tremendous feats in the battle. When the Marshal Yang is anxious about a battle, Saihua calms Marshal Yang down as the role of a gentle wife. She also helps analyze the battle and provides professional advice as a military strategist. Her voice is heard although she plays the yin (female) role. When her husband and sons go to the battle, Sahua raises the young children and manages the domestic errands like most traditional Chinese women. She also teaches her children, daughters-in-laws, and servants the knowledge of martial arts and military strategy. Her image is not bonded to a passive woman; on the contrary, her professional skills and wisdom enrich her feminine image as a role of mother.

In the story, Saihua and Marshal Yang have eight children. In Chinese classic culture, women's reproductive ability often has positive significance

[7] Yang in the concept "yin-yang" refers to masculine characteristics. Yang in "Yang Clan" and "Marshal Yang" is a family name.

because the Chinese people believe multiple children means more fortune. This perspective makes sense in the ancient agriculture society with undeveloped technology and science. Large amount of work depends on human labor power, and women's fertility means the potential of a prosperous family. In this sense, yin means the source of new life.

The story describes Saihua's feminine attributes such as her caring nature, taking care of housework, wearing make-up, and attending to new clothes. Saihua's caring nature is shown by her consideration for the family and her servants as well as for her kindness to the common people. Due to her caring, her husband can fight the enemy in the battle with all of his strength, her children happily grow up, and her servants stay devoted to their jobs. She cares for the common people by providing free food and medicine for the poor. Her feminine caring provides a safe environment for her husband, children, servants, and others. Many people might equalize caring with nurturing and then mistakenly relate caring to be a solely feminine characteristic. But from a multicultural perspective, cultural understanding and tolerance are constructed among the people with diverse cultural backgrounds when they care for others.

Consequently, from women warriors in Yang Clan and Mulan's stories, women are not absolutely portrayed as the subordinate victim image in Chinese classic literature. Chinese women's experiences and thoughts are partly regarded by these authors as a resource of knowledge creation, although a patriarch ideology dominated the whole Chinese society for a long time beginning with neo-Confucianism in the Song Dynasty (AD 960-1279).

In spite of this patriarchy, gender consciousness, women's experiences, and emotions are still valued in classic and modern Chinese women's works. For example, women are often the object of works by female authors. Li Qingzhao (1084—about 1151) is a famous Chinese female poet in the Song Dynasty. Many of her works describe girls and women's inner emotions such as their joy and happiness of a Spring outing, curiosity and shyness of meeting with strangers, sorrow and yearning for faraway lovers, and sympathy and sentimentality for withered flowers and plants. Like a short movie, one of Li's poems vividly describes detailed emotions of a naughty young girl who happily plays on a swing in a garden, acting shy and runs away when visitors come close. The naughty girl curiously pretends to smell a green apricot but sneakingly observes visitors. Li took seriously women's experiences and emotions. The emotions of girl and women are often objects to construct knowledge by the female poet Li.

Classic Chinese women intellectuals like Li Qingzhao's work simply describe and record Chinese women's life and emotions. Further, Chinese women created a script different from the regular Chinese writing system. This script is originated in Hunan province during Shang Dynasty (ca. 1600 BC - ca. 1046 BC). Interestingly, the script is created by countryside Chinese women and also only circulates between women before 1949. Chinese women usually passed this script from mothers to daughters. They also meet at holidays to teach the script to each other and exchange information. Chinese women write this mysterious script on paper and then make it into books, draw it on paper fans, and do embroidery on silk fans and handkerchief. The script usually records

women's life experiences like their wedding ceremony, marriage and family life, sisterhood, life environments, episodes and riddles popular within the women's circles. Generations of Chinese women passed on this script to their daughters and created humorous ballads. The heroines in ballads are usually "superwomen" and the main content is about gender equity. Nu Shu [women's script] is a vivid evidence that Chinese women from lower classes also participated in knowledge creation during ancient times.

Women intellectuals in ancient times mainly took for granted their subordination and sympathized with women's fate in a patriarchal society. Moreover, academic identities of new Chinese women [Xin Nuxin] in the May Fourth era called for construction of Euro-western gender equality relationships. In this sense, Euro-western feminism positively influenced the gender relationship of the Chinese society at the time. At this period, women students with experience studying abroad began to publish women magazines or journals to enhance the education of Chinese women. (Thakur, 1997, p.40) Their efforts not only constructed a new gender relationship for women themselves, but also contributed to a social system for the entire nation.

The May Fourth movement [8] happened when China was a semi-feudal and semi-colonial society. Since this movement was initiated by a nation-wide anti-Japanese sentiment and then brought about a modernization era in China, it is appropriate to call it a colonial modernization era. Many female progressive

[8] It is an anti-imperialist, cultural, and political movement in early modern China. Taking place on May 4, 1919, it marked the upsurge of Chinese nationalism, and a re-evaluation of Chinese cultural institutions, such as Confucianism.
http://www.ibiblio.org/chinesehistory/contents/06dat/his.html#M

writers such as Bin Xin, Ding Ling, Lu Yin, Feng Chengjun, Xiao Hong, Shi Pingmei, Bai Mei, Yu Yuanjun appeared in this pioneering era. The motivations of female Chinese feminist writers were to criticize the oppression of traditional patriarchal society on Chinese women. Furthermore, they highlight values of modern new women including self-awareness, self-respect, self-strength, and self-independence while under the influence of forced colonial modernization. They fearlessly express anti-feudalism perspectives when they explore new meanings for love and marriage. They use their academic works as a means of actively interacting with social problems and searching for equal social identities for Chinese women. In their works, Chinese women found self-value when they walked out from the limited family boundary to larger open social settings.

As a celebrated feminist writer and social activist, Ding Ling's (1904-1986) work is most conspicuous among these women writers during the May Fourth modernization era. Ding Ling comes from Hunan, home to many famous revolutionists like Mao Zedong, Peng Dehuai, Liu Shaoqi, and He Long. Several of her works strongly challenged the feudalism patriarchy and pushed forward the image of modern Chinese women into a new historical stage. The modern Chinese women in Ding Ling's works are spiritually "tough" with thriving souls and vivid personalities and carry the beauty of masculinity. Ding creates the ideal urban women intellectual far from tame and docile in many of her works.

Quite different from the gentle, quiet, obedient traditional Chinese women, Sophie in Ding Ling's (1928) *Lady Sophie's Diary* is a typical representative of a new Chinese women intellectual image. She is unlike the passive and weak

Sophie in Rousseau (1762)'s *Emile* but similar to the strong-willed Scarlet in *Gone with Wind*. More progressive than earlier Chinese female scholars, Ding uniquely starts to value Chinese women intellectual's psychological experience. Ding's Sophie is a student who lives alone in the city away from her family. Ding describes the brave, assertive, crafty, and non-traditional Sophie through the story how she pursues her true love. Sophie was attracted by a masculine, handsome man full of knightly manners — Mr. Lin. From Sophie's attitude of pursuing love, Ding progressively passes on the gender equity ideology of Chinese female intellectuals of her time. Different from a traditional Chinese woman who is passively waiting for a man's pursuit or proposal at that time, Sophie actively pursues her lover, Mr. Lin, without hiding her true feelings. In Sophie's mind, love does not simply originate with beauty; the true love that she pursues is a perfect combination of body and soul. Sophie was attracted by Lin's handsome appearance at the beginning, but later she rejected his love when she discovered his weak, vulgar soul. Through Sophie's story, Ding examines the complicated changing psychological loving experiences of Chinese female intellectuals. The process of Sophie searching for true love is actually a search for her own identity in the chaotic social environment of the time.

Thus far, I have shown that Chinese female scholars regard women's gender consciousness, emotions and feelings, and physiological experiences as the topics in their works. During the post-Mao era (1976-1989), contemporary Chinese women intellectuals criticize some emerging patriarchy phenomena with the market economy. Their works show that their concern for the progress of

gender equality in the May Fourth era and Mao eras can degrade. They also touch on many new problems for Chinese women during the new era. For example, Zhang Xinxin's *On the Same Horizon* created the woman who was totally dedicated to her husband's needs and gradually lost her own self in the marriage, with the marriage eventually ending in divorce due to the unequal gender relationship. Wang Aiyi's *Lapse of Time* created the housewife character Ouyang Duanli who lived with her husband's entire large family. Duanli received a higher education, but the purpose of education is more like a trophy to marry a rich husband rather than self-fulfillment. Duanli seems to be very passive and her voice rarely opens up in public.

Among the newly-rising feminist writers during the post-Mao era, Zhang Jie is foremost in her concern for women's social position and gender consciousness. Zhang was raised in a single-mother family in Liaoning province in China, and many of her works are known all across China. She is regarded as a shining star in contemporary Chinese feminist literature. She is the only Chinese author to be at two-time winner of the Mao Dun Prize, one of the top literature prizes in China. She has gained an international reputation and some of her works have been translated into English, French, German, Norwegian, Finnish, Dutch, Italian, and Russian. She received the 1989 international Malaparte Literature Prize in Italy. A *New York Times* (1987) editorial on Zhang's work stated:

> Ms. Zhang has also been hailed as China's first feminist novelist for her fearlessness in 'lashing out at male supremacy, hypocrisy, corruption, bureaucracy, nepotism, and other malpractices holding up China's advance,' as Gladys Yang tells us in her preface to this book. These stories give the Western reader a true sampling of such social issues and, to some extent, of the author's realistic art.

Zhang's work *The Ark* (1983) described three divorced Chinese female intellectuals efforts to survive and struggle in the post-Mao Chinese society. Zhang created a female philosopher image, Cao Jinhua, struggling between the gendered self and professional self in this work. Jinhua extensively researched Marxist literature. To support her father, a former rightist who was deprived of his income during the Cultural Revolution[9], Jinhua married a forestry worker with low literacy. However, the education gap between the partners was a hidden fuse for future family problems. Their marriage was based more on Chinese style of family filial piety than true love. When Jinhua later underwent an abortion because of financial pressure, she aroused the anger of her husband who simply expected his wife to carry on the ancestral line and did not expect her to be an intellectual. He declared that he no longer wanted her as his wife if she refused to bear him a child, and their lack of intelligent communication led to divorce.

[9] A political, social, and economical chaos movement launched by Mao Zedong in 1966 and it ends in 1976 with the death of Mao and the arrest of Gang of Four.

Zhang disclosed the conflicts of being a so-called traditional woman role and modern professional woman. Later, Jinhua faced malicious sexual rumors at work due to her social status as a divorced woman. A leading Party[10] member in her organization promoted some of Jinhua's writings but people regarded his comments as a romantic involvement. As a female philosopher, Jinhua often ponders the simple happiness of being a woman and the hardship to keep her own professional standing. She is determined to push for gender equality, but her rejection of the traditional female role leads to unhappiness. Zhang vividly described the hardship of being a divorced professional woman in China in the 1980s.

Concerning gender equality, feminist writers in the May Fourth era emphasize the spiritual emancipation of women, and they seem to rely on outside social context to bring about the inner change of their identities. In other words, because they were situated in transformative times from a full feudal society to a semi-feudal and semi-colonial society, the female intellectuals in the May Fourth era were forced to change themselves to adapt to the challenges of the time. In contrast, Chinese female intellects in Zhang's works seem to more spontaneously transform themselves to reach self-perfection and self-emancipation from an intrinsic level. Zhang goes further and explores how to construct an ideal female spiritual world for women. Zhang provides the Chinese women intellectuals a means to identify their self-value and intelligently defend their self-position in the domestic and public arena. Zhang's work inspires them

[10] The Party means the Chinese Communist Party (CCP).

to take more active roles in social interaction and work as a master of their own fate. Zhang uses the eye of the female to evaluate women instead of using the male's gaze.

Social Interaction of Chinese Women Intellectuals and Their Academic Identity

The earlier section examined how gender relationships shape the academic identity of Chinese women by centering the yin-yang concept. This section looks at how social interaction is relevant to Chinese women's academic identity by focusing on the nei-wai roles of Chinese women intellectuals.

Nei [inner] means the domestic domain and wai [outside] means the pubic area. The typical model that Confucianism proposes is that the women take care of the domestic business while the men work in the public. The nei-wai relationship has to be understood within the historical social context. In the traditional agriculture-dominated Chinese society, women are limited to the domestic domain because their physical traits prevent them from the outside heavy-labor work. Men go out hunting for enough food to support the family. With time going on, men start to do less hunting and women also do gardening, food gathering, farming, and fishing. The relationship between women and men are mutually respectful and cooperative. They both work for the common interests of a harmonious family. Responsibility for the domestic or the public is just based on different labor divisions rather than inferiority or superiority.

In this section, I will show how Chinese women intellectuals in ancient times helped to construct social moral norms through their academic works. They play their wai roles through their academic works, which concern the entire society. Some early women's works involve the theme of Confucian moral cultivation. The concept of moral self-cultivation is vital in early Confucianism, which is represented by *the Analects, Mengzi* and *Xunzi*. Euro-western Confucian scholar Ivanhoe (2000) describes Confucian moral self-cultivation as "Harmonious relationship between people is the ultimate aim of and justification for moral self-cultivation." (p.xii) He further states "Kongzi focused on and continued to develop the notion of 'de' (virtue) as a moral term of art. He emphasized and possibly originated the idea that anyone could cultivate their 'de' (virtue). Moral self cultivation became the ideal of every 'junzi' (cultivated individual)". (p.xiii) Learning virtue and gaining knowledge are relevant to moral self-cultivation, according to Confucius. Through early women works, academic identities of Chinese women in ancient time are represented by their efforts in their moral self build-up.

Many early written works of traditional Chinese women pertain to the concept of Confucian moral self-cultivation connected to their virtue, and constructing their virtue is part of social interaction for these women intellectuals. For example, Ban Zhao (45-120 CE) is a famous early woman writer and her work *Nujie* [Admonitions for Women] addressed issues that served as foundations for later didactic texts. She was praised for being "broadly learned and highly talented" in *Hou Hanshu* [Book of the latter Han Dynasty (25-220)],

which was a royal historical record (Rosenlee, 2006, p.103). The other book, *Nufan Jielu* [Concise Selection of Model Women], was written by a woman, Liu, who discussed the compatibility of female talent and virtue. Liu thought that only when women were educated could they be proper in their conduct and be virtuous. In addition, the book *Great Learning* [Daxue] *for Women* [Lie Nu Zhuan] has to be named here for its detailed records of many biographies of model Chinese women. From these texts, we can see women's thoughts at the time are included into the moral self-cultivation of traditional Chinese women.

Besides relating women's virtue with Confucian moral-cultivation, patriotism is another theme in Chinese woman intellectuals' works. Chinese female intellectuals often show concern for their social context. As a Chinese politician and writer, Gu Yanwu in the Ming Dynasty (1368-1644) said: "The prosperity or decline of countries, each have a responsibility to the ordinary people". Chinese women see themselves as relational social beings of the entire Chinese society. As a long-term dominant ideology in Chinese history, Confucian ideology also deeply impacts Chinese women about how they look at the relationship between the individual and the society. The relationship that Confucius proposes is a network ranging from self→other→society. Confucius observes, "In order to establish oneself, one should try to establish others; in order to enlarge oneself; one should try to enlarge others" (*Analects* 6:28). The relationship between the people and the society in Analects is aligned with the perspective of relational epistemology. (Thayer-Bacon, 2003) Through social interchange and reciprocal relationships, human beings come into meaningful

existence which affirms a commonly experienced truth. In this sense, Chinese women intellectuals regard themselves as human beings related to others and extensively to the entire society.

Chinese women intellectuals are concerned with the fate of the whole nation. Their academic works connect with their ethnic and national self. In the earlier section, I mentioned Li Qingzhao (1084－about 1151), the famous Chinese female poet in the Song Dynasty (AD 960-1279) Many of Li's works relate to patriotism. During Li's time, the weak Song Dynasty was often attacked by valiant and brutal northern nomad tribes—the Jin. When the Jin army crossed the Yellow River into the central plains of China, thousands of Han people were displaced from their home and rendered destitute. Li saw the tragic scenes of the people and the sluggish response of the Song dynasty which lead to their eventual surrender. She writes with lofty sentiments and aspirations: "Real people should be heroes/heroines when alive, should be ghost kings when dead. I still miss Xiang Yu, who has refused to take over Jiangdong". Xiang Yu in her poem is a famous general with exuberant feats in Chinese history. Li's poem shows her deep concerns for the nation and the people, and her anger with the feeble government.

Qiu Jin(1875-1907) is a famous female anti-Qing Dynasty activist and revolutionist poet, and many of her poems concern patriotism themes and criticize the depravation of Qing Dynasty(1644-1911), colonized by Japanese imperialism. Many of Qiu Jin's works concern the theme of the horrific Japanese invasion into China's land. One of her poems is still well-known: "don't tell me

women are not heroes (as like men), my longquan sword rings every night (because it is eager to fight with enemy)". [11] Qiu chose a very unique path for her time. Leaving behind an unhappy marriage and her two children, she went to Japan to pursue a higher education in 1904. During these studies, she participated in several patriotic left-ideology organizations such as Tongmenghui led by Sun Yat-sen (1866-1925) and some others advocating the overthrow of the Qing Dynasty.

Later Qiu returned to China and became the head of the Datong school, where she secretly trained military rebellion revolutionists, led rebellions and uprisings, and eventually died for this cause. Interestingly, Qiu Jin chose to dress as a man to place emphasis on her actions and thoughts rather than her feminine looks. Also, because she was good at playing the sword, she earned the title "The Woman Knight of Mirror Lake". In 1906, she founded a radical women's journal with another female poet. She spoke for women's rights such as freedom to marry, freedom of education, and abolishment of foot binding. Her statue still stands at West Lake in Zhejiang province for her noble patriotism, tremendous aspiration for women's equality, and literary achievements. Both Li Qingzhao and Qui Jin showed their concern for their social times. Their ethnic/national self are vividly shown through their patriotic poems and actions.

Chinese women intellectuals often closely connect their work with social contexts. During the socialistic modernization in the Mao era, gender equity was guaranteed by the constitutional law and Chinese women achieved gender equity

[11] I translated this poem according to my own understanding and other translation references.

from the political interface. Certainly, the Maoist ideal of gender equity discourse tremendously enhanced the socio-economic status of Chinese women: Chinese women entered public life and worked as men as never before and as in few other countries. One example of gender equity is that Chinese women from mainland China still keep their maiden name after they are married to show their independence. This tradition continues today as a dramatic example of the impact of social change in the Mao era. Readers from outside China have long noted the use of maiden names in the works of Chinese women writers.

However, the limitation of Mao's gender discourse is the use of class distinction while ignoring gender differences. As I already discussed in Chapter One, Mao's gender discourse neutralizes the femininity of Chinese women at the time. On the other hand, class struggle is mistakenly regarded as a panacea for all social issues. Following the class perspective of Marxism, Mao regards proletariat (v.s. capitalists or bourgeois) are the most revolutionary class because they possess neither capital nor means of production. In China, poor and lower-class peasants are the backbone of proletariat during the socialist revolution during the Mao era. Under the call of Mao, other social members of the Chinese society like the working class, students, and intellectuals actively learn from the poor and lower-class peasants. Women of all classes dress like peasants during this political atmosphere. Femininity is described as "capitalistic corruption and degeneration".

In addition to participating in constructing Maoist gender discourse, women intellectuals also participated in socialism construction through their

scholarship and other ways during this time period. Mao proposed that "public arts serve the people", and many subjects and subject matters of artists and writers in Mao era are the working class and peasants. Under this call, Ding Ling, the female intellectual who gained a literary reputation in the May Fourth era, created many images of revolutionary modernist Chinese labor movements for women in the Mao era.

The social self of Chinese women intellectuals is evident when they address social problems. Like a notable Chinese saying goes, "echo sound of the wind, rain, reciting of students, all sound pleasant to the ear; the matters of family， state，the world, every matter concerns the heart". Chinese female intellectuals often consider a series of issues from their small family to the entire state and the world. They flexibly play the role of nei-wai in different times and locations. During the post-Mao era, Chinese president Deng Xiaoping (1904-1997) proposed the open door policy in 1978 which embraced the market economy and a new wave of modernization. After experiencing the repression of gender consciousness leading to gender-neutrality in Mao era, femininity and women consciousness became newly-popular topics in the works of Chinese women scholars during the post-Mao era. For instance, Zhang KangKang, a current Chinese woman writer, is famous for utilizing a “stream of consciousness” style to explore issues about women consciousness and the psychology of protagonists.

On the other side, Chinese women intellectuals also criticize governmental bureaucratism, corruption within the market economy, and global modernization

in the post-Mao era. A recently popular Chinese internet fiction *Female Attorney* created the image of Zhen Xiao, a female lawyer dangling in the moral dilemma between maintaining social justice and using the weapon of law against her own husband. Zhen originally came from rural China, went to law school in the city, and stayed on as an attorney. Her husband, Wu Zhiming, is the associate mayor in charge of city construction and development. Zhen is a positive professional woman full of sympathy and love. Like a knight-errant, she especially likes to help powerless, marginalized, common people living in rural and suburban areas. She ideally wants to help people in need through her expertise.

Zhen discovers the corruption of her husband when she is involved with a nationally-owned enterprise bankrupt case. In the story, those Chinese Communist Party officials are divided into two types. One type is honest and upright officials like the Mayor and Secretary of the Political and Legal Committee; the other type as corrupt officials like Zhen's husband, the Party Secretary, and Head of the police department. She found that her husband and other bad officials in the city played tricks and take advantage of benefits of the people. A complicated choice is in front of Zhen, one side is maintaining benefits of the common people and the other side is protecting her own home. She finally conquers conflicts in her heart and lets her sense of justice and conscience goes with the high moral ground.

The academic identity of Chinese women intellectuals is closely relevant to their social interaction from the ancient time to the present. Besides care for family life, women intellectuals also play an active role in social levels. Some

women writers in ancient time use their academic works to deliver and develop Confucian moral self-cultivation and then extend their social concern from the family domain to the entire society. Other female intellectuals in ancient time such as patriotic female poets Li Qingzhao and Qiu Jin directly use their academic works to express their love for the nation and concern for the people. Their social selves are intertwined with their national/ethnic selves. Female intellectuals such as women writers during the Mao era and the post-Mao era use their academic works to show their concerns with social issues and problems of their times.

My Chinese Feminist Identity Theory

Chinese women from ancient times did play a role in creating knowledge, even though they had a small voice in the overall society. I argue that Chinese women intellectuals in history are in fact a partial participant of knowledge construction as subjects and objects, instead of being completely excluded as described in Euro-western literature. Their academic involvement is gradually improving with the development and changes in society from ancient time to colonial modernization in the May Fourth era, and further still in the Mao and the post-Mao eras.

I have shown how gender relationship and social interaction are relevant to academic identities of Chinese female intellectuals. Their academic identity is a fusion of gender, cultural, and social selves. I have developed a relational

transformative, genderized self based on the yin-yang concept. Yin often relates to femininity and feminine characteristics rather than necessarily the female; yang connects to masculinity and masculine characteristics rather than necessarily the male. The relationship between yin-yang is cooperative rather than competitive, connected rather than separate, embedded rather than repellent. The gender relationship based on the yin-yang concept is a cooperative, supportive, and compatible relationship. Therefore, the gender self that I have developed is a relational gender self. I also argue the possibility of co-existence of femininity and masculinity within the same individual through a couple of examples such as the story of Mulan. The transformation of gendered self is shown from their feminine and masculine characteristics at different times and locations.

In addition, the congenial combination of yin-yang provides a possible reasonable path to explain why heterosexual and homosexual orientations coexist as a means of gender relationship. I argue that masculinity is not solely a male's characteristic and femininity is not solely a female characteristic. There is no direct conflict about the coexistence of femininity and masculinity within one individual. People show their multiple sides of femininity or masculinity in different time and locations. For one individual person, if their masculinity dominates their femininity, they will appear more masculine than feminine. Likely, if her/his femininity is more prevalent than masculinity, s/he will appear more feminine than masculine. Then there is the possibility that more masculine characteristics show

on a female individual and more feminine characteristics show on a male individual.

My other emphasis is both that yin and yang posses equal important values but with diverse classifications. When the yin-yang concepts employ the gender relationship, yin is not superior/inferior to yang. As I already argued in the Chapter One: concerning gender issue, the ethnic hierarchy of early Confucianism does not necessarily lead to Chinese women's oppression in patriarchic society as the negative influences of neo-Confucianism. I also utilized eco-feminist's Karen Warren idea of hierarchy to prove that hierarchy does not equalize patriarchy.

From an epistemological perspective, if we employ yin-yang theory as ways of understanding people, yin can be thought of as emotion, intuition, imagination, caring, and personal voice. This perspective is aligned with the "genderized thinking" that Barbara Thayer-Bacon (2000) discusses in her work, *Transformative Critical Thinking: Thinking Constructively*. For those Chinese female scholars in my project, both yin-yang ways of knowing play a role in shaping their academic identities. The female intellectuals can be both good at logical rational thinking and intuitive ways of thinking. For example, one Chinese female intellectual Lin Huiyin (1904-1955) is well-known as an architect, poet, and writer in Chinese modern history. She has left abundant scholarly works in the field of Chinese ancient architecture. Memorably, Lin also designed the national emblem for the PRC and participated in the design of the monument to people's heros in Tian'an Men Square in Beijing. Lin's logical and rational ways

of thinking are reflected in her rigorous architecture works and her critical attitude in scientific research. On the other hand, her conspicuous talents in literature and her feminine intuition and exquisite emotions are shown in her poems, prose, and fiction. Lin elegantly and flexibly dances between both logical/rational and intuitive/emotional ways of thinking.

From another important concept, nei-wai, I have shown how Chinese women intellectuals switch their roles within the family and public arena. I have shown how Chinese female intellectuals relate their moral self, ethnic/national self, and social self of Chinese female intellectuals with their social contexts. As partial knowledge constructors, the knowledge that they generate is "contextualized knowledge" in this sense. Their academic works are based on bringing the social contexts into consideration. They always position themselves and also treat the heroines in their works as relational social beings. During the war times, they relate their academic identity with the fate of entire nation and country. They often relate their social self together with social problems and issues during peace times. Rather than showing simple concern for their social contexts, these female intellectuals influence people at their times through their academic works. That is why I think of their knowledge as "social contextualized knowledge".

Similar to equal value but different divisions of yin and yang, when the female and the male play either nei or wai roles, they also follow the same rule. I go back to early Confucianism to explain this perspective. The idea of "five relationships" of Confucius includes: parents and children, elder brother and

younger brother, husband and wife, friend and friend, and ruler and subject. According to Confucius, each role has their specific social status but also carries certain responsibilities. “Harmonious and stable families, Confucius argues, lay the foundation for social and political harmony”. (Gutek, 2005, p.19) Confucius values the importance of the family. He indicates that each family serves as a cornerstone of the entire society. Follow this logic, the relationship between husband and wife is the basic relationship forming families.

My argument is basically constructed on the base of a family domain to discuss the equal values of nei and wai roles at first. Family or home is an important place from the ancient time to the modern society. When the male, or husband, and the female, or the wife fit for the nei and wai roles, they both carry equal value. For the male playing wai roles in traditional society, such as Marshal Yang in my earlier section, when he goes to the battle to fight with the enemy (playing wai role), he seeks the family as the rest place to enjoy the “ Tian Lu Zhi Le” [the family fun]. The nei role that the wife of Marshal Yang plays is an important balance for their relationship. If someone is over exposed to the public, the home or their private place is precious for them to readjust themselves. In a family, men or women share a part of nei-wai roles, it develops a healthy sense of responsibility for them and then constructs a more stable family.

Nowadays gender relationships are changing with the development of science and technology. The modernization in China provides more flexibility to challenge the traditional model which proposes “the male dominates the outside, and the female dominates the inside”. Women and men have more freedom to

play either “nei” or “wai” roles in certain of times and in certain locations. In today’s China, it is common that both women and men work in a professional area, and they both switch to “nei” or “wai” roles when it is necessary. With the developing economy, if one partner is out of work for a certain of time, the other partner then involuntarily plays “ wai” roles to support the family.

Further, yin yang and nei wai roles are connected never separated in Chinese cultural context. In Chinese families, it is not usual for grandparents to live with their married daughters and sons and then help with nurturing their grandchildren. For the case of a retired grandfather helping his daughter who has a professional job, this grandfather works in the public area before retirement, so we can say that he usually played a yang and wai role. When he helps his children with family errands and taking care of their grandchildren after retirement, then he switches to the nei role.

As relational human beings, many overseas Chinese female scholars voluntarily or involuntarily play both roles of “nei” and “ wai”, while being a part of harmonious social integrity. For instance, Oscar award winning film director An Li and his wife played “nei” and “ wai” roles in different periods. They both acquired graduate education in the USA. Before An Li found the job, he worked in his household for six years and his wife provided the main financial support. For many Chinese female students who come to the USA to pursue their graduate education, their spouse has to play the role of “nei” because of certain limitations such as language barriers and keeping their legal status. These Chinese female students play the role of “wai” before their spouses can be financially and

professionally independent. Their academic achievements are not independent of support from family and society support from the Chinese perspective.

As social human beings, Chinese female intellectuals have bound their fate with the nation and people from ancient times till the present. They carry a sense of social responsibility to probe problems in their social contexts. Their patriotism surges during war years; they are concerned with social stability in times of peace. Their social conscience urges them to explore solutions for solving social problems. Chinese female intellectuals have insight into the social contexts and often show their deep concern for social issues.

In conclusion, for the relationship of yin or yang, nei or wai, sexists might think that yin is inferior to yang; nei is always attached to women's roles and nei is inferior to wai; but the gender relationship that I want to construct utilizes both genders equally. I do not argue that women dominate men or are superior to men. My focus is on yin yang, nei wai roles that play equally and have different roles and values; their relationship is supposed to be cooperating and supportive each other. I want to emphasize the balance between them.

The academic identity of Chinese female intellectuals is represented as an ensemble of multiple factors including their gender/cultural/social selves that interplay with each other. In different historical and social contexts, their academic aspiration, motivation, participation, and achievements consistently and closely connect with their gender/cultural/social selves. Their gender selves are characterized by their flexible interconnection of nei-wai (domestic and public) roles in different times and locations and their ways of yin-yang (rational and

intuitive) thinking. Their cultural selves are featured by their deep-rooted Chinese culture. Their social selves reflect from their social concern, participation, and involvements in socials events at their times in China. Their gender/cultural/social selves are never separated but intertwine among each other.

Chapter 3

Critique of Euro-western Identity Theories

My previous chapter developed my own Chinese identity theory based on two important concepts—yin-yang and nei-wai. I also argued that Chinese women as partial knowledge constructors in Chinese history. The gender relationship that I developed is focusing on cooperation of both genders, therefore, both female and male philosophers' works will be used in this chapter.

In this chapter, I will employ a post-modern approach to analyze the identity theories of Judith Butler, William James, George H. Mead, and Charles Taylor as to their relevance for social contexts, gender/race/class of Chinese female intellectuals from the perspective of a social feminist and cultural studies scholar. Based on the analysis of their theories, I will further build up my own Chinese feminist identity theory. I explore how knowledge of Chinese female intellectuals is transmitted and legitimized. The identity image that I seek for Chinese female intellectuals is a changeable, regenerated, created, interactional, multifold and hybrid image.

Many Euro-western philosophers contribute to identity theories through the concept of self such as Plato's concept of self-mastery, the "soul theory" of the spiritualists, the associationist theory of Locke and Hume, Nietzsche's aesthetic self-making, Michael Foucault's notion of modern self, and the transcendental theory of Kant and the idealists. In this chapter, I will focus on four

philosophers: Judith Butler, William James, George H. Mead, and Charles Taylor. These four were chosen because of the relevance of their work to my identity theory. Moreover, I will concentrate only on the portions of these four philosophers' identity theories that are relevant to my own identity theory.

Judith Butler and the Gendered Self

I will first discuss Judith Butler's identity theory. Butler's work is epochal because she speaks for marginalized groups such as people with non-heterosexual orientations, and she challenges the dominant Euro-western, individualistic, male-dominant value and norms. As a Chinese woman feminist philosopher, I will use the study of Butler to provide me with a powerful framework to analyze the other three male philosophers' identity theories in this chapter. Her theory provides me a means to rethink the sex/gender issues and arouse my concern for homophobia in contemporary China. As I already stated in Chapter One, the issues of Chinese people with homosexual and bisexual orientations are still largely ignored by Chinese feminists.

Traditional feminists such as Susan B. Anthony and Elizabeth Cady Stanton often distinguish the notion of sex (male, female) and gender (masculine, feminine). The historical notion of sex and gender distinctions is that sex is a biological category and gender is a cultural category. Under this premise, traditional feminists accept the biological differences between women and men. Their criticisms focus on the dominant patriarchal biases but do not pay enough

attention to identify women within levels, which means women with different cultural backgrounds, race and ethnicity, social class, and sexual orientations. On the other hand, Butler rejects sex/gender distinctions and claims that sex itself is subjected to cultural construction and is also converted to social conventions. For Butler (1993), sex "is an ideal construct which is forcibly materialized through time. It is not a simple fact or static condition of a body, but a process whereby regulatory norms materialize 'sex' and achieve this materialization through a forcible reiteration of those norms" (p.2). She criticizes the gender/sex hierarchy with the presumptions of heterosexuality and calls for social justice for people with bisexual and homosexual orientations.

Judith Butler brings gender issues into the conversation of identity theories as a feminist philosopher. In *Gender Trouble: Feminism and the Subversion of Identity*, Butler (1999) bravely challenges the Euro-western dominant heterosexual hegemony and reconstructs identity from the perspective of anti-sexism. For Butler, identity is an illusion created by the performances of human beings. She (1990) says:

> In opposition to theatrical or phenomenological models which take the gendered self to be prior to its acts, I will understand constituting acts not only as constituting the identity of the actor, but as constituting that identity as a compelling illusion, an object of *belief* (p. 271).

The illusion that Butler opposes is the framework of reproductive heterosexuality as the norm. The “natural” belief of reproductive heterosexuality is actually socially influenced by the performance of the people around us.

Butler(1999) raises the point of view that “gender is performative” in *Gender Trouble*, which means that gender identity, is created by “a stylized repetition of acts” and the meaning of gender is constituted by norms in the dominant society (p.140). Through repeatable socialized performances, gender then becomes natural appearances of some bodies. Butler disagrees with the idea that genderized behavior of human beings are naturally born, instead contending that gender is performative. She defines the gendered self as: “There is no gender identity behind the expressions of gender... Identity is performatively constituted by the very 'expressions' that are said to be its results” (p.25).

Butler’s perspective about “gender is performative” makes senses for me. For the only girl living with other boy siblings and the only boy living with other girl siblings, they are very easily socialized by their siblings to learn the opposite counterparts’ genderized behaviors. In the Chinese countryside, some boys are raised as girls because it is believed to raise a healthier child if hiding their true gender identity according to the old mysterious superstition. When these boys grow up, they believe that they are girls and feel like they were born into a wrong body. These boys are intentionally exposed to all gender performance of girls for years, how can we expect them to still possess a male subject mind? I think that gender identity has to be discussed under the premise of social contexts. For the human being outside the framework of being social beings, it is meaningless to

judge their gender identity. Some newspaper ever reports finding a child living with wild animals such as wolf, lion, and tiger, these children observe and imitate animals' general performance and then their behaviors are like the subjects (animals) in front of them. What gender identity can we identify for them? Human beings have made a series of common social rules including gender identity norms in their long history and then practiced these norms for generations. Therefore, as a social being, gendered behaviors of human beings are socially educated by learning from the actions of other social subjects rather than naturally born.

The education of genderized behaviors varies in different cultural backgrounds. From my Chinese feminist philosopher perspective, gender distinctions are not taught from infancy in Chinese culture. In cultural context of the USA, baby items are often distinct as pink for girls and blue for boys in the store. From this evidence, knowledge for girls from infancy is set up in a genderized track in the USA culture. On the contrary, there is no such obvious color distinction for baby necessities in Chinese culture. Baby supplies of different colors are all provided to both girl and boy infants. Girls raised in Chinese culture atmosphere are not socialized to the pink color or playing Barbie dolls. Chinese parents provide the children with different toys, which might be considered as appropriate for girls or boys in the USA cultural context, and then let them to choose what they would like to play. According to my personal childhood experience, some of my girl friends actually liked to play toy cars and boats when they were young, while some boys liked toy cooking and sewing

items. From my point of view, the socialization of gender identity in the USA culture is much earlier than that in Chinese culture.

Butler (1999) thinks norms in the dominant society can be subverted. She identifies that her work is rooted in the tradition of French post-structuralism (p.x) and is devoted to the transformation of gender hierarchy and the norm according to dominant values of society. She challenges the traditional assumptions of gendered behaviors: normative heterosexuality. She (1993) claims that homosexual orientation is “constitutive outside” rather than “heterosexuality’s perverse opposite” (p.3). She questions those social and family bonds forcing people to conform to a hegemonic heterosexual identity. Her argument not only theoretically explains the rational existence of people with homosexual orientations, but also helps to decrease homophobia for heterosexual people.

I would like to employ Butler’s identity perspective about homosexuality to understand the single Chinese women groups—Zishu Nu [self-hair women] appeared in the later Ming (1368-1644) and early Qing dynasty (1644-1912). Due to the prosperous initial industry development in the Pearl River Delta area of southern China, some women workers were able to make a living by themselves like silk reeling and weaving cotton. For anti-feudal arranged marriage, these women determined to keep their single identity all their life and combed their hair like married women. They often lived with other Zishu Nu [self-hair women]. Their parents were not able to force them to marriage if they announced their determination and in the meanwhile, they also had to seriously abide by their commitment. These women were actually forerunners for emancipation in

Chinese history. Women of the self-hair group had a strong sisterhood and some of them had homosexual relationships. Within the self-hair women circle, if we employ their role to yin yang theory, people categorize their gendered identity to be yin or yang according to their performance closer to yin or yang characteristics. The heterosexual orientation theory does not apply for self-hair women.

To sum up, Butler criticizes the so-called legitimating knowledge of assumptions of normative heterosexuality through enfolding the nature of gender identity construction. She indicates more free choices for gender identities of human beings rather than forcing all to conform to hegemonic heterosexual standards for gender identity. The knowledge constructed by Butler effectively provides a bridge for people with hegemonic heterosexual orientations to understand the world from the angle of bisexual and homosexual orientations. Although I read Butler's identity theory from the angle of a straight person following the norm of what Butler calls "reproductive heterosexuality," her point of view is sufficient to develop my cultural understanding for people with bisexual and homosexual orientations. In my Chapter One, I pointed out that more attention is needed for homosexual groups in Chinese society and it is important to educate the common people to fight against homophobia and embrace social justice. Her argument helps me to better understanding the gender identities of Zishu Nu [self-hair women] in Chinese history. I am not against reproductive heterosexuality, but propose the harmonious coexistence of people with heterosexual/homosexual/bisexual orientation. In addition, Butler's work sets up

an example to challenge norms and standards of the dominant groups, which are often regarded as so-called legitimate knowledge. I will use her theory to critically analyze three Euro-western male philosophers' identity theories at the end of this chapter.

William James and the Introspective Self

The significance of addressing William James's theory aids in my examination of the psychological experiences of Chinese women intellectuals in my Chapter Two. In Chapter Two, I have analyzed the ancient female poet Li Qingzhao who records women and girls' different physiological experiences and the loving psychological experiences of Miss Sophie in the novel of the female writer Ding Ling during the May Fourth era.

James describes a theory of identity from the perspective of psychology and philosophy. In his (1981)'s classical chapter "consciousness of self," James employs the scientific psychological method – "introspective observation" to examine the nature of self. James claims that the consciousness of self is "a stream of thought" (p.378). He makes a distinction between the transcendental intuitive *I* and the objective empirical *Me*. I agree with such a distinction, but I propose to extend James' idea with the yin-yang concept developed in the Chapter Two. Yin is connected to the intuitive level *I*, which is often connected to the femininity; yang is relevant to the empirical *Me* and the masculinity. Whether for the male or the female individual, both of them have the intuitive and empirical

self within the same body. My emphasis is that both the transcendental intuitive *I* and the objective empirical *Me* have equal value for each individual but exist as different functions.

However, James seems to only take the male into consideration to make his argument from his description of the concept of empirical self. According to James (1981), multiple selves exist and interact with each other within the empirical *Me*. James made a general statement about the concept of empirical self from the emotional foundations:

> A man's Self is the sum total of all that he CAN call his, not only his body and his psychic powers, but his clothes and his house, his wife and children, his ancestors and friends, his reputation and works, his lands and horses, and yacht and bank-account. All of these things give him same emotions. If they wax and prosper, he feels triumphant; if they dwindle and die away, he feels cast down, --not necessarily in the same degree for each thing, but in much the same for all. (p.280)

As we can see, James' concept of empirical self is full of a male voice and he seems not to include female counterparts into his theory. Given that James' concept of empirical self refers to the objective self, then only the male is relevant to objectivity following his theory. Under this logic, James would argue that the objective ways of thinking is the male-dominated one. Different from him, my

identity theory argues that the each individual possesses both the objective and intuitive selves.

From the empirical view, James (1981) thinks that the mutation of selves includes the material self, social self, spiritual self, and the pure ego. Like James, I also hold there are several different selves within one human body. For Chinese women intellectuals in Chapter Two, they have their gender/ cultural/ social selves within the same body. These different selves organically connect with each other. In addition, I would argue that these different selves are not fixed but flexible and changing all the time. For instance, from the case of female poet Li Qingzhao, we see that her early academic works are attached to her gendered self: she wrote abundant poems about girls and women's experiences. Her social self is represented in her later academic works through her concern for the nation under invasion from the Jin tribes. Many details in her poems address women's culture in Song Dynasty such as their costume and decoration, activities and customs. Her cultural self connects to the Chinese cultural context in Song Dynasty closely.

According to James (1981), the material self refers to every concrete or abstract material attached to one individual such as physical body, clothes, immediate family, home, and property. All of these things makes the people generate a self-feeling, which equals the experience of "mine". The body is the "innermost part" of the material self. For Chinese female intellectuals, feminine beauty, which often relates to the body image, also serves as a source of knowledge in their academic works. For example, the Ballad Mulan, poet Li

Qingzhao's poems, and those female warriors in Yang Clan, all address the value of feminine beauty.

James's theory about social self also partially supports my identity theory. For the social self, James (1981) defines it as "the recognitions which he gets from his mates" (p.281). So James's social self involves the social relationship: the self cares for social awareness, acceptance, and attention from others. According to James, people identify a sense of self from interactions with others, so James' perspective of "social self" actually touches the self-other relationship. But James does not clearly state what is the exact relationship between self and other in his identity theory, meaning that self is a higher level than the other or perhaps a equal self –other relationship. In my own identity theory, I argue that the self-other are equal and mutually cooperative; the self gets value from others, and vise versa. Both self and other are equal factors in the process of knowledge construction. As I have analyzed earlier, James seems not to include the female into consideration in the concept of "empirical *Me*", so he unconsciously sees the male as "self" but women counterparts as "others." Consequently, James legitimizes the knowledge centering the male rather than the female.

In addition, James touches on the perspective of the social phenomena. James (1981) says: "The sense of our personal identity, then, is exactly like any one of our other perceptions of sameness among phenomena. It is a conclusion grounded either on the resemblance in a fundamental respect, or on the continuity before the mind, of the phenomena compared" (p.318). Therefore, each individual has sense of self through social phenomena and images. But

James's focus is not on social contexts; therefore, the knowledge generated on the basis of James's identity theory is not socially contextualized knowledge yet. I will analyze this point in more detail in the discussion of George Mead's identity theory. Different from James, my identity theory often relates the Chinese female intellectuals with the social contexts they are situated within in Chapter Two.

After discussing the ideas of material and social self, James starts to discuss the core idea of his psychology—the spiritual self. According to James (1981), "the spiritual self" is "a man's inner or subjective being" (p.283), he relates the concept of spiritual self with stream of consciousness and thoughts and regards people as the role of thinking beings. For the concept of "pure ego", James thinks that "it is the bare principle of personal Unity" (p.283), which is the nature of the self. Aligned with James's statement about "spiritual self", I also regard people as subjects with inherent thinking ability. I extend this perspective relating to the yin-yang concept in my Chapter Two: yin relates to the intuitive thinking model and yang relates to rational ways of thinking. I argue individuals possess both ways of ways of thinking, but they might show yin or yang ways of thinking at different times and locations. If people show yin or yang ways of thinking more, people naturally categorize them to be either yin or yang as a group.

James (1981) also ranks different selves: he thinks that the material self is more important than the immediate body, the social self is generally higher than the material self as a whole, and the spiritual self is most precious (p.300). We can see from this ranking that James definitely thinks mind is a higher level than

the body. Instead, I argue that the body and the mind possess different functions but have equal values, one is meaningless without existence of the other. The material self, social self and spiritual self are just different sides of the individual.

As one of the pioneers of pragmatism, James thinks that pragmatism is a method of solving philosophical problems and a theory of pursuing truth. He values the continuity of old and new experiences. He (1981) states: “I explained the continuous identity of each personal consciousness as a name for the practical fact that new experiences come which look back on the old ones, find them “warm’, and greet and appropriate them as ‘mine’ ” (p. 367). James tries to make meaning of identity through the continuous experiences of the individual. Like James, in my Chapter Two, Chinese female intellectuals regard experiences of girls and women as the sources of knowledge. However, Gale (2005) criticizes that James reduced the collection of identity to a series of body movements. In addition, Gale argues that James’ introspective perspective is not objective by only involving first-person criteria “I” and “me” and he proposes to use a third-person criteria in James’ theory.

In brief, I partially agree with James’ identity theory. James’s psychoanalysis approach is helpful to my identity theory about valuing women’s inner minds in addressing female poet Li Qingzhao’s analysis on girls and women’s inner emotions and feminist writer Ding Ling’s analysis on Miss Sophie’s loving experiences. James’s theory of “introspective self” is that he takes an inner psychological approach to examine the individual in order to understand the nature of self. James claims his functional psychology is a

scientific method. James thinks science provides required technologies for the world and then becomes the master of nature. Positively, he develops a systematic psychoanalysis to examine the inner self-consciousness of people's psychological status.

However, there are spaces in James's identity theory for further research. Though James touches on the perspective that the individual has the sense of self because of the phenomena around him/her, his emphasis is not on the social contexts. The knowledge generated on the basis of James's identity theory is limited, focusing on psychoanalysis but not studying the meaning of social contexts in the knowledge construction. The relationship between self and other is also unclear in his argument. He also over-emphasizes the function of science when he explains his scientific psychoanalysis. Further, other factors such as culture, gender, and race have not been addressed in his theory. James seems to only consider the individual from a male perspective and ignore women's issues. Women seem to be excluded in his consideration as knowledge constructor. On the contrary, based on yin-yang concepts, my identity theory fully considers multiple sides of female intellectuals including their gender/social/ cultural selves, closely related to their social contexts and knowledge construction.

George Mead and the Social Self

I value the Chinese female intellectuals' social interaction, so the third philosopher I discuss in this chapter is George Mead. He contributes to identity theory through the factor of society and his value of the social process, but I will add cultural and gender factors to my own identity theory.

Following James, Mead (1963) further develops the concept of "social self" in his famous work *Mind, Self, and Society: from the Standpoint of a Social Behaviorist*. But they have different emphasis on developing the idea of "social self." Mead thinks that:

> James recognized early the influence of the social environment upon the individual in the formation of personality, [but] his psychological contribution to the social character of the self was rather in showing the spread of the self over its social environment than in the structure through social interactions. (p.300)

So according to Mead, James seems to only address the social environment in the developing the concept of self but ignores the social interactions between self and other social members.

On the other hand, Mead's identity theory extends the concept of "social self" and focuses on social interaction between self and others and social contexts' influences on the identity formation. Mead (1963) brings contemporary

meaning to sociology with the notion of “social self” as a social pragmatist. Taking the social context into account, Mead contributes to the theory of identity intertwining the social conduct with the concept of self. Mead argues that the individual finds a “sense of self” through social actions towards others and is also affected by others, in a word, “self is a social emergent.” Mead states:

> It is only as the individual finds himself acting with reference to himself as he acts towards others, that he becomes a subject to himself rather than an object, and only as he is affected by his own social conduct in the manner in which he is affected by that of others, that he becomes an object to his own social conduct. (p. 374)

Mead’s perspective about social contexts is aligned with my identity theory about the Chinese women intellectuals in my Chapter Two who always relate their academic identity with their social interaction. Many Chinese female intellectuals such as the female poet Li Qingzhao in Song Dynasty who concerned the nation under the invasion by Jin tribes, Qiu Jin who rebelled the Qing Dynasty, and Ding Ling who attended Chinese socialist construction, and women intellectuals who took part in contemporary Chinese market economical construction, consistently relate their academic works with the social contexts of their time.

Different from James‘s concept of transcendental *I* and empirical *Me*, Mead differentiates the functions of a fictitious “I” and objective “me” from a social behaviorist perspective, which studies the behavior of a social group and regards

individual's social behavior as part of the group. Mead (1912) says: " The self-conscious, actual self in social intercourse is the objective 'me' or ' me's' with the process of response continually going on and implying a fictitious 'I' always out of sight of himself " (p.403). So for Mead, the sense of self is generated in the continuous mutual communication between self and others and he regards self as part of the entire social group.

This perspective can relate the concept of self to extension of experiences. Like James, Mead (1963) also talks about the significances of experiences. He thinks that people evolve their "selves" by recalling experiences. He also mentions the ever-changing social process of the identity by discussing conflicts of the "old self" and "new self." Mead (1963) thinks that "solution is reached by the construction of a new world harmonizing the conflicting interests into which enter the new self " (p.379). Mead's identity theory is more advanced than that of James by bringing about the meaning of social conduct into the conversation of individual identity and social reality around them.

When relating Mead's argument about experiences and self to my identity theory, Chinese women intellectuals change their academic identities from an " old self " to a "new self " with social contexts. For instance, the female poet and revolutionist Qiu Jin in Qing Dynasty used to be a mother and wife before she went to Japan to study. Qiu soon became a brave solider and female leader of the anti-Qing Dynasty when Japan colonists invaded the China. Being influenced by the social reality that China was under an invasion, Qiu generated a new self of revolutionary soldier from an old self of a mother and wife. As for the

representative of first generation Chinese feminist writer Ding Ling, Ding's academic identity mainly divided into two typical periods centering social issues: she wrote about women's emancipation and women intellectuals' psychological and emotional experiences before 1949 during the May Fourth era, and her academic works switched to socialist construction after 1949 when the communist party took the power. Ding was more concerned with middle class women images before 1949 and paid more attention to working class and peasant women images after 1949.

Besides addressing the social interaction of self and other, Mead (1963) emphasizes the value of mutual "social stimulation" between social members in his argument about mind and self. For Mead (1963), mind and self are generated from social interaction. This premise leads us to switch to another important concept in Mead's theory, which is "generalized others." Mead defines the social groups and community as "generalized others" for an individual. Mead says: "The organized community or social group which gives the individual his unity of self may be called 'the generalized other'" (p.154). He uses the example of children playing ball games to explain his rules for "generalized others":

> The attitude of the generalized other is the attitude of the whole community. Thus, for example, in the case of such a social group as a ball team, the team is the generalized other in so far as it generates-as an organized process or social activity-into the experience of any one of the individual members of it (p.154).

From the description about “generalized others”, I think that Mead regards socialization as important to shape one individual’s identity. He values others and thinks the self learns behaviors, values, roles, and customs from others. Mead views human society as made up of different “generalized others.” Each individual is related to different “generalized others” at different times but not limited to any one “generalized other.” The individual may see the common and the differences from “generalized others”. Mead explains his idea about social conflicts and the relationship of self and social group in this way and he values commonality while acknowledging differentiation.

As we can see, Mead contributes to identity theory through the factor of society and his value of the social process. He sees the value from others and mutual social stimulation between self and others. Therefore, both self and other are knowledge constructors according to Mead. This perspective also supports my identity theory. I argue that yin-yang and nei–wai possess a mutual cooperative relationship. Both sides learn value from each other and socially influenced by each other.

Mead’s concept of “generalized others” also supports my identity theory. I agree with Mead’s perspective that the individual may see the common and differences from “generalized others”. I add cultural and gender factors to enrich Mead’s argument. In my theory, each individual possesses both yin and yang characteristics but shows yin and yang more in different contexts. Each of them also plays either nei or wai roles at different times and locations. So it is possible for each individuals to see common and differences from others. For a man

playing nei role, he could find commonality within a female group (generalized others) playing nei roles as well. Likewise, a woman playing wai role will find common things from a male group (generalized others) playing wai role. But on the other hand, they also can find differences within their “generalized others” because of their gender differences (yin and yang roles). If we examine the Chinese female poet and architect Lin Huiyin from an epistemological perspective, she is good at rational ways of thinking, and then her gender identity (yin) does not prevent her from finding commonality from male groups carrying on with rational ways of thinking.

In addition, Mead’s support for women’s higher education is also helpful for my argument of regarding Chinese intellectuals as knowledge constructors. Different from James who establishes his identity theory on the basis of not taking the female counterparts into consideration, Mead supports feminism in his theory. Aboulafia (1993) thinks Mead challenges the problematic sexism assumptions about sex and gender in letters to his daughter-in-law. Mead encourages her to pursue a higher educational degree although women rarely received higher education during his time. In *Pragmatism and Feminism*, feminist Seigfried (1996) also holds that Mead supports women’s higher education. She (1996) specifically praises Mead’s helping women students as “like Dewey, Mead actively supports women’s suffrage and worked with Jane Adams and Ellen Gates Starr at Hull House” (p. 30).

In summary, Mead’s social self concept partially supports my identity theory such as his value of mutual stimulation between self and other and his

support for women's higher education. However, I disagree with Mead's assertion of "generalized others". He indicates to socialize individuals according to the common/ appropriate behaviors of the social group and communities around them. He seems to make a biased judgment to legitimate common others' social behaviors as appropriate actions. I would like to argue that the majority's behaviors do not necessarily mean right and just. For example, the majority of Chinese people lost their sense of rationality and then made many mistakes during the Cultural Revolution era (1966-1976). They blindly admired the president at the time –Mao Zedong as a cult because of lack of critical thinking skills. The Cultural Revolution movement, launched by Mao Zedong, originally aimed to strengthen socialistic construction by means of getting rid of "liberal bourgeoisie" and continuing class struggle. However, this movement later lost its control because Mao's psychical health became worse due to his age. Lin Biao, Mao's chosen successor and the Gang of Four led by Mao's wife, Jiang Qing, manipulated the Cultural Revolution movement and utilized it as a tool to consolidate their own political power by attacking and conquering their rivals in the Communist Party. Diverging from the initial goal of the Cultural Revolution movement, this event brought China into chaos. China almost came to the brink of another civil war. Some upright Party officers, intellectuals, and ordinary people were spiritually/ physically mistreated during the anarchy. Most of ordinary Chinese people voluntarily or involuntarily pushed forward the chaos because of their following of the flow. From this case, we can see the ideology and behavior of the majority does not necessarily mean the justice and rationality.

Not questioning the norms and legitimated knowledge of the majority sometimes can bring danger to the entire society.

Charles Taylor and the Modern Self

To incorporate the Canadian philosopher Charles Taylor's work in my theory, it is essential to recognize that China is now experiencing a tremendous modernization process which also brings about confusion in social order, in morality, and in the notion of modern self in today's Chinese society. Taylor's perspective will help me to explore a balance of tradition and modernization in the contemporary times. His valuing for moral goodness, which I understand to be moral justice, also pertains to my discussion of Chinese ancient women's moral self cultivation with their academic identity. His identity theory also relates to my discussion of the female intellectuals in contemporary times seeking for self moral goodness in market economy. Taylor makes a contribution to explain the identity and modernity with an open attitude to diverse cultures, which is helpful for me to enrich my identity theory from a multicultural perspective as well.

Taylor (1989) brings a changing notion of identity to his widely published book *Sources of the Self: The Making of the Modern Identity.* He develops the concept of "modern identity" with emphasis on personal and social interactions. Like Mead, Taylor also sees the mutual value between self and others, but he raises the needs of people seeking for moral goodness in modern Euro-western society. He defines the moral "good" as "in a highly general sense, designating

anything considered valuable, worthy, admirable, of whatever kind of category" (p. 92).

The old social order has been challenged with the emergence of modernity during the modern age. Many critics believe that moral goodness is degraded when different social changes unavoidably appear. Taylor disagrees with this view of point, however. He argues moral sources can not merely provide a foundation to alternate traditional notions, but lead to the development of modern notions of the self. Taylor (1989) defines identity as:

> To know who I am is a species of knowing where I stand. My identity is defined by the commitments and identifications which provide the frame of horizon within which I can try to determine from case to case what is good, or valuable, or what ought to be done, or what I endorse or oppose. In other words, it is the horizon within which I am capable of taking a stand. (p.27)

Taylor (1989)'s concept of identity is constructed in the framework of moral space. For Taylor, human beings are self-described and self-interpretated in the framework of searching for moral goodness and value. According to Taylor, human beings identify self through intentionally showing a good self-image to others during their social connections and contact with others. In this way, people seek for self moral goodness. He writes: " the notion of self which connects it to our need for identity is meant to pick out this crucial feature of human agency,

that we cannot do without some orientation to the good, that we each essentially are where we stand on this" (p.33). Taylor reemphasizes the connection of self with moral goodness. Also, he thinks that self is essentially defined by those things which are meaningful for people.

I agree with Taylor (1989)'s points of view that people need moral goodness in modern society. But my question is how to judge the moral good? According to whose value? For each individual, how do they define morally or spiritually or aesthetically good? In *Sources of the Self,* Taylor explores the Euro-western religious, philosophical, and aesthetic traditions. Therefore, Taylor makes the argument based on the Euro-western values and cultural backgrounds to develop his concept of "modern self" connecting to moral goodness. Taylor's approach leaves me space to work from eastern (Chinese) values to rethink what is moral goodness.

Taylor's modernity theories solve my wonder for his argument for moral goodness. In his later essay "Two Theories of Modernity", Taylor (1995) contends:

> Modernity is not that form of life towards which all cultures converge as they discard beliefs that held our forefather back. Rather, it is a movement from one constellation of background understandings to another, which repositions the self in relation to others and the good. (p.24)

Taylor here reemphasizes the interaction between self and others and the value of moral good. More important, he explains the value of modernity to generate cultural understanding for other cultures. From the perspective of valuing culture, Taylor sees the human society as "the picture of a plurality of human cultures, each of which has a language and a set of practices that define specific understandings of personhood, social relations, states of mind/soul, goods and bads, virtues and vices, and the like" (p.24). Taylor suggests making a distinction between theories of modernity which are “cultural” and “acultural”. According to Taylor, a cultural theory of modernity mainly means the newly-rising culture in modern Euro-west. Acultural theory refers to the transition in any other traditional culture. But it is not possible for the people to hold a position of either “culture” or “acultural”, what he suggests is a balancing attitude between these two. However, from my Chinese feminist perspective, although Taylor sees the world as a multicultural picture, somehow he seems to still put the modern Euro-west as dominant over other non-Western cultures when he explains the “cultural” and “acultural” theories, although this may be unintended.

As a modernist, Taylor’s argument brings the modern social context together with the shaping of identity. Taylor argues that modern changes were not to abandon the traditions but actually made through a long-term searching for moral good. Taylor also thinks the modern order can break down the traditional hierarchy of poverty and wealth from birth, which he calls “the affirmation of ordinary life.” There is less social mobility in past eras than today. Then, if people are born into poverty and low social status, they could do little to improve their

situation or that of their children. In this way, the hierarchy of social status is maintained for people from different classes. People in contemporary times have more flexibility and freedom to change their socio-economical status.

Contributing to multiculturalism, Taylor (1989) proposes moral equity for different races. He argues that “skin color or physical traits have nothing to do with in virtue of which humans command our respect” (p.7). Taylor (1992) sees people as carriers of culture and proposes the equal recognition for different cultures in his politics of recognition. Therefore, Taylor’s argument provides the space for minority groups to earn the same moral goodness as majority groups in society. He (1994) says:

> Equal recognition is not just the appropriate mode for a healthy democratic society. Its refusal can inflict damage on those who are denied it …The projection of an inferior or demeaning image on another can actually distort and oppress, to the extent that the image is internalized. (p.36)

Through seeking for equal recognition, Taylor argues for different cultural groups to have equal rights to acquire a universal dignity instead of imposing a superior culture on other minority cultures. Taylor’s theory is significant to today’s more open and multicultural society for its recognition of minority cultures and his pointing out the problems of majority. With the modern development in today’s Chinese society, equal recognition through moral goodness is meaningful for diverse cultural groups such as multiple ethnic groups in China, different social

classes, people in rural and urban areas, the male and the female, the young and the old. Especially in the context of my work, Chinese female intellectuals in the world of academy have sought recognition for a long time.

Taylor's argument illustrates a Euro-western identity version in modern age, and he strongly defends the positive development of modernization, which is crucial in my theory. Euro-westerners often pay attention to traditions in China but easily separate the image of China from the modern world. In my Chapter One, I already criticized Julia Kristeva's position that Chinese women's image is separate from modernization from the perspective of Orientalism. In addition, Taylor still makes his argument from a Euro-western, capitalistic, individualistic perspective rather than considering the relationship between self and others from a relational epistemological perspective (Thayer-Bacon, 2003). For instance, he turns to Plato, Augustine, Descartes, and Kant to search for moral sources of modern identity in *Sources of the Self*. He only uses these male philosophers adept at logical reasoning and rational ways of thinking to make his argument. This leaves me to make intuitive ways of thinking more visible from a Chinese feminist perspective. He makes his argument through exploring Euro-western religious, philosophical and aesthetic traditions. Therefore, the knowledge Taylor generates sounds like legitimate Euro-western values but ignores the possibilities for eastern cultural values. Taylor also fails to take gender factors into consideration in his argument.

Knowledge, Power, and Identity

Thus far, I have analyzed these four philosophers' identities theories. Their works are partially helpful to generate my own Chinese feminist identity theory from a relational, gender-sensitive, feministic, epistemological perspective. The key concepts in Chapter Two, yin-yang and nei-wai, have provided me a foundation to further build up my identity theory relating to these perspectives in Euro-western identity theories analyzed in this chapter. In a word, relating to yin-yang and nei-wai concepts, the academic identities of Chinese women never separate from their gender/cultural/social selves. They empower themselves and the world as knowledge constructors associating with both rationality and nature.

However, there are some problems with the three male philosophers' identity theories I discussed. I can use Butler's identity theory to make a critical analysis about their identity theories. Judith Butler challenges the hegemonic heterosexuality norm in society and brings us knowledge from the perspective of people with homosexual orientations. The flexibility between yin-yang in my identity theory easily explains the coexistence and possible transformation among heterosexual, homosexual, and bisexual orientations. In the case of heterosexuality, yin and yang are balanced for two sides. For one couple with homosexual orientations, both of them still play yin or yang roles at various times in their relationship. As I argued, each individual possesses both yin and yang characteristics within the same body, so there is thereof a possibility for some people to develop bisexual orientations.

William James contributes positively to the theory of identity from a scientific psychoanalytic perspective about self-consciousness. He positively realizes multiple facets of identity and the changing status of identity over time. His identity theory aids me to examine Chinese female intellectual's psychological experiences from an introspective level. However, the knowledge in James' identity theory argues that males are the objective beings who spread rational scientific knowledge, and ignores the existence of other forms of knowledge. The legitimate knowledge that James agrees with is the male objective scientific knowledge. Following James's identity theory, the male possess more power than their female counterparts.

But the world is made of both men and women; women's knowledge should be equally valued as that of men's. One important contribution of Judith Butler's identity theory is that she made a deep analysis to challenge the norm of majority knowledge. About James's identity theory, Butler would argue that men's knowledge should not be the so-called norm for both sexes and women's needs should be considered as well. On the other hand, my identity theory argues that each person has the integrity of both subjective and objective beings. Still relating to yin and yang, yin can refer to the subjective being and yang means the objective being. The coexistence between yin and yang characteristics within the same body supports my theory. Therefore, both the knowledge of women and men should share an equal power in the world.

The other two philosophers' theories partially support my argument about nei-wai relationship in my theory. George Mead contributes to identity theory

through the factor of society and his value of the social process. His identity theory supports me to construct the socially contextualized knowledge about Chinese female intellectuals which focusing on wai roles. However, as I criticized in an earlier section, Mead's embracing "generalized other" indicates that he agrees with majority knowledge as the norm for entire society. If we employ his identity theory into American society where white people are the majority, then Mead will hold that the dominant Euro-western culture values should be the solitary legitimate knowledge in current American society. If we employ his theory to Chinese society where Han Chinese are the majority, then Mead would think that other ethnic minorities should all regard Han cultural criteria as their legitimate knowledge.

According to Mead's theory, the power is always located in the hands of the majority. But where is the space for the knowledge of other minorities, especially that of minority women? I see that Mead's identity theory might dangerously lead to a trend of cultural assimilation by the majority knowledge. On the contrary, Judith Butler also agrees with me that experiences of white women of upper and middle class should not become the universal knowledge for all women with different cultural backgrounds. The voices of women with different race and ethnicity, gender and sexual orientations, social-economic class, age, and psychical status should be heard. Akin to Butler's theory, my Chinese identity theory also takes women with different cultural backgrounds into consideration. I further expand this point in Chapter Four.

Charles Taylor's work also helps me to explore the modern identity of Chinese female intellectuals and the value of moral goodness of Chinese women in academics from the nei level. However, the knowledge that Taylor develops is mainly from a Euro-western individual perspective. Butler would think that Euro-western individual knowledge should not be the norm for people from different cultures and countries. From my Chinese feminist philosopher perspective, Taylor's identity theory sometimes is not workable for Chinese cultural context. In Chinese society which is dominated by eastern collective culture values, it is a common family culture for different generations to live together; but this phenomenon might be regarded as interrupting the privacy of individual family members from a Euro-western individual perspective. In Chinese culture which particularly emphasizes the filial piety, juniors and young people often show special care and respect to seniors and aged people; their behavior might be mistaken as underestimating the ability and competence of senior and aged people from Euro-western individual perspective. In addition, In Chapter One, I already argued that Chinese women's images are different from Euro-western Christian women's roles. Butler would agree with me while Taylor would not.

Chapter 4

Conclusion: Theoretical and Practical Contribution of My Theory

I have revealed the difficulties arising from Julia Kristeva's unfair portrayal of Chinese women and Chinese philosophy from a separate gender perspective in Chapter One. The gender relationship in her argument is disconnected, confrontational and unequal, having one gender above the other. In Chapter Two, I initially developed my Chinese feminist identity theory based on two important concepts in early Confucianism—yin-yang and nei-wai. Chinese women as objects and subjects in literature were employed as well. My third chapter further developed my Chinese feminist identity theory through critically analyzing the identity theories of four Euro-western philosophers. I demonstrated what was missing from their theories and how my identity theory rectified this. The theoretical and practical contributions of my theory will be analyzed in this chapter. Theoretically, I will explain how I solve Kristeva's problem of portraying images of Chinese women from a relational gender perspective. The gender relationship that I espouse is a relational perspective, which means a co-existing, imbedded, connected, cooperative, and mutually interactional perspective which emphasizes the compatibility of two sexes rather than their conflicts (Thayer-Bacon, 2003). On the practical side**,** I will help American readers to see different

images of contemporary Chinese women. In the end, I will lay out educational implications through relating theory to practice.

Analytical Comparison of My Identity Theory and Julia Kristeva's Argument

I would like to make a comparison between Euro-western feminist Julia Kristeva's perspectives about Chinese women's images and gender perspectives in her argument and illustrate how my theory solves these problems. Firstly, Julia Kristeva and I have very different positions for our portrayal Chinese women. My position is as a Chinese feminist scholar in the third space: my years of studying and living experiences in the USA enabled me to develop a relational view about western and eastern cultures. The advantages and disadvantages of both Euro-western and Chinese cultures equally concern me. Therefore, the knowledge that I pursue is relational knowledge. In contrast, Kristeva delivers readers only separate knowledge because of her separate treatment of Euro-western culture and eastern (Chinese) cultures in her argument and also because she positions herself as "other and outsider" to Chinese culture in order to view Chinese culture and Chinese women.

My identity theory creates relational knowledge because my unique perspective as a Chinese scholar in the third space informs my examining images of Chinese women. My argument in Chapter Two gave examples of the role of partial knowledge constructor of Chinese women including Chinese

ancient female poet Li Qingzhao in Song Dynasty and Qiu Jin in Qing Dynasty -- who always associate themselves and their academic works with their social / cultural contexts. On the contrary, as I addressed in Chapter One, images of Chinese women in Kristeva's argument are separated from their social/ cultural contexts. Kristeva's argument sounds contradictory to me: she criticizes Euro-western patriarchic perspective when she portrays Euro-western women and argues for gender equity, but she still uses the patriarchal Christian perspective to discuss images of Chinese women. What Kristeva could do is to develop more cultural empathy for the tragic fate of Chinese ancient women rather than appreciating Chinese ancient women's "bonded feet" as a style of feminine vulnerable "golden lily" beauty from the aesthetical perspective of male gaze. Kristeva's position also shows her prejudice of repeatedly regarding Euro-western cultures as a more advanced culture than non-western (Chinese) culture when she comments on the image of Chinese women. Kristeva uses the value of Euro-western middle-class women as a standard to judge images of Chinese women without fully considering Chinese cultural contexts. The images of Chinese women are marginalized by Kristeva into absolute passive, deprived, illiterate, and naïve "victim" roles. Therefore, she shows a backward, ignorant, and uncivilized Chinese culture through emphasizing inhuman positions of Chinese women in her discourse. The positive social influences of Chinese women are not fully valued in Kristeva's discussion due to the influence of Euro-western ideology.

Secondly, as I analyzed in Chapter One, Kristeva constructs a premise with confrontation between two sexes from a separate perspective, which is grounded in Euro-western Christian cultures and traditions. The gender relationship is based on conflicts in Kristeva's argument, and gender differences are not positively valued by her. The unbalanced gender relationship results in one sex viewed as inferior to the other, one sex as above the other, and one sex as against the other, clearly an unequal power relationship between two sexes. It is clear that Kristeva's argument emphasizes a separate gender perspective.

I fully agree with Euro-western feminists like Kristeva's progressive critique about patriarchy. However, the premise of confrontation between two sexes is not constructive – it does not help reach real gender equity because of its emphasis on the gap between the two sexes. Under the premise of confrontation, men or women are divided into two separate groups, making men and women have totally different physical functions and ways of knowing. This separate premise sometimes leads to extreme conclusions such as women's complaints and hatred for men, and cannot solve the unequal power relationship between men and women. For instance, Duomi, the heroine in Chinese contemporary female writer Lin Bai(1997)'s *An Individual's Struggle,* has an strong aversion to all men due to her failure experiences with several male partners. Duomi eventually chooses to escape all men and close herself to anyone (including women). However, the ground of my identity theory focuses on cooperation between two sexes, and their relationships are mutually embedded and interrelated from the root of Chinese early Confucianism. My identity theory

values gender differences as natural and holds that it is impossible -- and unnecessary -- to pursue absolutely identical gender equity. For example, I criticized the intentional “gender neutrality” in the Mao era which tries to suppress the desire for natural feminine beauty of Chinese women. My theory focuses on mutual support for each other between two sexes and then emphasizes their equal value but different functions in realistic social practice.

Associating with issues of gender and sexual orientations, Kristeva’s argument is constructed on the basis of confrontation between two sexes with an emphasis on gender differences. It is therefore natural to reason that heterosexuality is the social norm while homosexual, transgender, and bi-sexual orientations are abnormal in society if following this premise. However, although Kristeva’s argumentation and Judith Bulter’s identity theory discussed in my third chapter progressively challenge the problematic legitimacy of only treating heterosexuality as the norm, they do not adequately solve the tension in gendered identity. Nevertheless, with its basis in yin-yang concepts, my identity theory provides the rationality of co-existence of femininity and masculinity within each individual who may demonstrate feminine/masculine characteristics at different locations and times. Both femininity and masculinity possess equal value but have different functions. Therefore, my theory naturally provides a path for co-existence of heterosexual, homosexual, transgender, and bi-sexual orientations. The gendered self is also a changeable characteristic for each individual. For example, a famous Chinese male singer and actor, Zhang Guorong, used to perform as a heterosexual but later recognized his gay nature

after some painful emotional experiences with several female actresses. This gender relationship is in stark contrast to the absolute roles in Kristeva's argument. My identity theory tries to show people the cooperation between two sexes and the space in-between, what Omi Bhabha calls the "third space", such as the realistic existent of gay and lesbian people in our society.

Following Kristeva's premise of confrontation between two sexes**,** she reasons that the gap between men and women causes their knowledge to be separate from each other as well. She does not question the unreasonable premise of necessarily portraying men and women in a confrontational position. She also follows this logic of confrontation to characterize the images of Chinese women as weak victims in the gender relationship. My identity theory, alternatively, focuses on the cooperation and imbedded relationship between two sexes, giving flexibility between different forms of knowledge. From a Euro-western feminist perspective, Kristeva criticizes the Christian bias that women's knowledge is related to the body while men's knowledge is more related to the mind. She tries to argue for equity between men and women's knowledge, but since her argument is based on a confrontation between two sexes, this premise will naturally lead to one sex being considered superior to the other -- making it impossible to reach true gender equity. Alternatively, my identity theory proposes an equal and cooperative gender relationship. Therefore, women and men's knowledge are functionally different but possess equal value.

Relating to nei-wai (domestic and public) concepts from a social perspective, the premise of confrontation between two sexes in Euro-western

feminist theory, leads to nei-wai roles that are not balanced: the wai role (public) is often more highly valued than the nei role. Kristeva would criticize the prejudiced perspective which often attaches males with wai role and females with nei role (private). I agree with her critique but think that her perspective still creates an unnecessary tension between nei-wai roles. My theory, alternatively, emphasizes the cooperation between two sexes; therefore, it creates a balance between wai and nei role for different genders, which leads to an easier access to equal value and common values for the two sexes on the family basis. If we employ this theory to gays/lesbians, it is usual that one of them still plays either “wai” or “nei” roles in their relationship. At the end, the equality between nei-wai roles will be helpful to construct a more equal, balanced, and cooperative social relationship.

Thirdly, I have illustrated that Kristeva positions the image of Chinese culture with history and tradition but separates it from modern civilization. Instead, my work aims to contribute to generate mutual cultural understanding between the world and today’s China and Chinese women. The knowledge that I try to create is relational knowledge connecting the past, present, and the future and linking China (as a representative of eastern cultures) with Euro-western cultures and other cultures.

As I analyzed in Chapter One, although Kristeva criticizes the devaluation of women in Euro-western patriarchal culture, she still uses the dichotomy of body/mind to consider the knowledge of Chinese women from a male perspective. Kristeva is conspicuously influenced by Euro-western Christian and

colonial culture's description of Chinese women images. Before the 19th century, there is a utopian fantasy about images of Chinese women: delicate, soft, erotic, graceful, and charming images such as tiny bonded feet, as described by metaphors like singing willow, jasmine, and peach flowers. However, with the Opium War in the 1840s, the British Force and then the Eight-power Allied Forces from Euro-western countries went into China and colonized most of the country. The Opium War marks the starting point of Chinese society turning from a feudal autocratic monarchy to a semi-colonial country. Chinese women, previously considered erotic, suddenly turned into an uncivilized image that reflects the backward and deprived nature of China at that time. Actually, while images of Chinese women kept changing with Chinese socialistic and economic reform, Kristeva's argument might mislead readers to generate their knowledge about Chinese women from a separate perspective. In other words, due to Kristeva's analysis, Chinese women are positioned as not being connected with modern civilization. Some of today's western visitors to China feel surprise to find that Chinese people also wear t-shirts and use cell phones and ipods because their impression of the Chinese people dates from the 1920s or before the1970s.

Overseas Chinese people are often asked by people with Euro-western prejudices "Is your country a hard place to live? Are there any computers/cars/cell phones in your country? "Do you work in a restaurant or Laundromat?" This is in stark contrast to the attitudes of Chinese people, especially the younger generation, who think that they are close to Euro-western popular culture. However, for people with Euro-western prejudices, the images of

China are frozen into a historical image with poverty and backwardness. They simply generalize all overseas Chinese people into restaurant or Laundromat workers. During my experience of working as a Chinese language instructor, one of my American students shared his family story with me about how his family reacted to his visit to China. He received grants to conduct an academic exchange program with a hard science research institute in mainland China during a summer vacation. His parents and relatives felt sorry for him because they thought that he would live in a country with poor material conditions and lack of life necessities. They also did not understand why he went to mainland China for hard science exchanges because they felt that most advanced education, sciences, and technologies were in the USA. Actually Chinese science and technology is rapidly growing in the fields of agriculture, medicines, biology, and space science.

Standing at the position in third space, I not only offer my critical reflective analysis about Euro-western cultures but also indigenous/diasporas Chinese cultures. The misunderstanding and oversimplifying of Chinese culture by Euro-western people, such as the stereotypic generalizations mentioned above, is also relevant to how indigenous /diasporas Chinese intellectuals portray images of Chinese culture and Chinese women. For instance, one Chinese contemporary female writer Jiu Dan keeps emphasizing those dispirited “victimized” prostitutes of Chinese women images in her works such as *The Crow* (2001). It is very challenging for indigenous /diasporas Chinese intellectuals to create a balance between historical and modern Chinese cultures. Sometimes the rich history and

traditions of ancient China limit creations and capabilities of indigenous /diasporas Chinese intellectuals. The image of Chinese cultures is often stereotypically described using typical Chinese historical elements like Peking opera, the four great inventions of ancient China (compass, gunpowder, paper, and printing), Chinese qin (seven-stringed plucked musical instrument), calligraphy, chess, and painting. While there is nothing wrong with modern Chinese people being proud of the rich history and traditions of ancient China, it is also crucial to concentrate on the modern civilization we can create. Comparisons and fusion with ancient civilization can help the world to know more about modern Chinese images and Chinese women in contemporary times. The opening ceremony of summer Olympic Games in 2008 was a good starting point for demonstrating the modernization and development in China to the world.

I view tradition and modernization in both Euro-western and Chinese cultures from a relational view as a scholar in the third space. As a miniature of Chinese culture, the changing images of Chinese women also reflect a series of changes in China before/after 1949 and during the past thirty years of socio-economic development. The image of Chinese culture not only relates to often-mentioned five thousands years of history, but also with modern civilization. Chinese women of contemporary times are both physically and intellectually as capable of constructing body/mind relational knowledge as their male counterparts. For example, almost eighty percent of the gold medals won by China are won by Chinese women athletes in each Olympic Game, and more than half of these female athletes have higher education degrees. Chinese

women scholars actively work in different professional fields like education, literature, hard sciences, technology, and politics. In my identity theory, I described some modern Chinese women images like Miss Sophie who bravely pursues for true love, and female architect and author Lin Huiyin who is good at both rational and emotional ways of thinking.

Like a thermometer changing with temperature, images of modern Chinese women change with modern Chinese culture. Recent economical expansion and rapid urbanization in China has brought about many criticisms from Euro-western countries -- such as environmental pollution due to economical development. Admittedly, many problems have been caused by China's rapid modernization in the past thirty years since China's open-door policy. But the world should leave more time for China's modernization and perceive more positive changes of Chinese people and Chinese culture. On the other hand, it is not necessary for China to over-react to every single criticism from Euro-western countries. More culture shocks will unavoidably appear with exchanges in different political/economical/cultural fields between China and other counties. Accordingly, images of Chinese women will likely continuously change with these cultural exchanges and "shocks". Chinese women should become more open, mature, brave, confident, and rational to face these criticisms from different cultures. Chinese women's knowledge is influenced by the modernization in China and the world; in the meanwhile, their knowledge can help accelerate the modernization process.

Fourth, I have criticized that Kristeva unfairly described Chinese philosophy to Euro-western readers by oversimplifying Confucianism into an "eater" of Chinese women and reductively assuming Taoism as the opposite of Confucianism. Disagreeing with Kristeva, I set apart early and neo-Confucianism and explained why classic Confucius's ethnical hierarchy does not necessarily result in patriarchy. Centering on gender issues, I generated a relational gender perspective in my identity theory by primarily focusing on two important concepts of early Confucianism (yin-yang and nei-wai) and further developing them on the basis of Chinese feminism literature and Thayer-Bacon's relational epistemology (2003). I then made a reflective critical analysis of identity theories for four Euro-western philosophers and different epistemological ways were discussed in the work. Therefore, my work contributes to Chinese philosophy, focusing on gender issues and identity theory from the perspective of a Chinese feminist philosopher.

My identity theory also contributes to philosophy of education centering on epistemology -- the way we acquire knowledge and what can be counted as knowledge. I extend yin-yang concepts from the epistemological perspective (centering on ways of acquiring knowledge) and argue for equal power and for the co-existence of feminine and masculine ways of knowing within the same individual. Each individual is comprised of a subjective and objective being. This Chinese identity theory holds that each individual maintains both yin and yang ways of knowing. For the male body that possesses more yin ways of knowing, then this male person demonstrates more conspicuous talents in fields dominated by emotional and intuitive knowledge like music and literature.

Alternatively, for the female body who has more yang ways of knowing, then this female individual reveals talents in fields requiring more rational knowledge like hard sciences. This identity theory argues that all fields require both yin and yang ways of knowing. My identity theory promotes the importance of a multiple-functional person good at both yin and yang ways of knowing.

In summary, I portrayed the identity of Chinese women intellectuals as an organic integrity of gender, cultural, and social selves that interact with each other. The relational, transformative, genderized self was developed with the yin-yang concept. Yin-yang concepts in early Confucianism ties “yin” to the female and “yang” to the male, but my theory holds that yin relates to femininity rather necessarily the female than and yang connects to masculinity rather than necessarily the male. The gender relationship between yin-yang is a cooperative, connected, embedded, supportive, and congenial relationship. The possibility of co-existence of femininity and masculinity exist within the same individual. The transformation of a gendered self is shown from their feminine and masculine characteristics at different times and locations. Yin and yang possess equally important values but with various classifications. In relating yin-yang concepts with traditional feminists’ points of view about gendered stereotypic ways of knowing, yin can be thought of as emotion, intuition, imagination, caring, and personal voice, while yang is the logical, rational way of knowing. My identity theory holds that the female/male possess both yin and yang ways of knowing. Furthermore, for those Chinese female scholars considered in this work, both yin-yang ways of knowing shape their academic identities.

Nei-wai concepts help me to reveal how Chinese women intellectuals can switch their roles between the domestic and public arena. Chinese female intellectuals generate “contextualized knowledge” because they often associate their moral self, ethnic/national selves, and social self with their social contexts. My argument is basically constructed on the basis of a traditional family domain to discuss equal values of nei and wai roles. In modern society, women and men play either “nei” or “wai” roles in certain times and in certain locations. In a family, men or women share a part of nei-wai roles and overexposing to nei or wai roles might make the male and female lose a balance in their lives.

Relating chapter Two and Three, it is clear that I always discuss yin-yang and nei-wai concepts with epistemological equity, which I mean, the equity of different ways of knowing from a relational, multicultural perspective to develop my Chinese feminist identity theory. Centering on yin-yang concepts, the epistemological equity that I have generated is about the equal value of subjective and objective knowledge, the equal value of body and mind knowledge, and the equal value of oral and written knowledge. Centering on nei-wai concepts, I argue for the equal value of domestic and social knowledge, the equal value of everyday life and academic knowledge. A cultural studies perspective enables me to consider equity in power and knowledge issues. Influenced by Thayer-Bacon’s relational epistemology, I never try to construct a split or confrontation relationship between these different forms of knowledge; rather, I always make the case and analyze these issues from a relational perspective to explore relevance with critical analysis.

Relating My Identity Theory to Practice

In this section, I will examine images of contemporary Chinese women through relating theory with the field of practice. The Chinese women images in my discussion will be examples of people who represent combinations of gender/social/cultural identities that flexibly balance both in yin-yang and nei-wai fields. In the end, I will offer my suggestions for educational implications. From the perspective of a cultural studies scholar, Stuart Hall (1990) suggests removing the gap between theory and practice through "developing a practice in its own right, a practice to bring together theory and practice" (p.18). When discussing feminism and cultural studies, Elizabeth Long (1996) holds that feminist culturalists keep a close connection between theory and empirical research:

> Feminist culturalists discuss the intersection of systems of subordination in the lived experiences of active and sense-making human beings, rather than as static determinant variables or as purely abstract theoretical categories that must somehow be brought together. (p.198)

I will follow the traditions of cultural studies and combine theory and practice to remove the division of knowledge.

Raymond Williams (1958) defines the term "culture" and discusses different forms of culture in many of his works such as *Culture and Society*, one

of his important works in cultural studies. In “Culture is Ordinary,” Williams (1993) distinguishes two senses of culture -- high culture and low culture as “we use the word ‘culture’ in these two senses: to mean the arts and learning -- the special processes of discovery and creative effort; to mean a whole way of life -- the common meanings” (p.6). Generally, high culture often refers to fine art, classical music, literature; low culture often refers to popular art and entertainment such as movies, hip-hop music, comic books, and advertisements. Williams asserts his attitude for both cultures as: “some writers reserve the word for one or other of these senses; I insist on both, and on the significance of their conjunction” (p.6). Simon During (1993) highlights the significance of contemporary culture as: “cultural studies is, of course, the study of culture, or, more particularly, the study of contemporary culture” (p.1). From the perspective of a cultural studies scholar in the third space, images of Chinese women in contemporary feminine literature (high culture) and living Chinese woman (popular/low culture) will both be analyzed.

Cultural Implications

I begin with a discussion of Chinese contemporary feminine literature. Although the relationship between two sexes is much more than love, as a representative of contemporary Chinese women, feminist writer/poet Shu Ting

vividly expresses her gender perspective in one of her well-known love poems "To the oak."[12] (1997) She writes:

If I love you
I won't wind upon you like a trumpet creeper
upvalue myself by your height
If I love you
I will never follow a spoony bird
repeating the monotone song for the green shade
not only like a springhead
brings you clean coolness whole year long
not only like a steepy peak
enhances your height, sets off your straightness
even sunshine
and spring rain
No, all these are not enough!

In the poem, Shu uses a metaphor of oak tree to be the image of "yang" role. Then she employs a series of images like trumpet creeper, spoony birds, springhead, and steepy peak to be "yin" images. She tells readers that these "yin" images are not the ideal "yin" image in her mind because they only play as an accessory of their partner but without their self-identity. These images clearly

[12] English translation of the poem please find from http://baike.baidu.com/view/114037.htm

reveal an unequal relationship between two sexes. They can relate to those Chinese vulnerable and passive women images in Kristeva's argument. Shu does not agree with situations like yin role totally depending on yang, sacrificing self for yang role, and looking up to yang.

The ideal gender relationships that Shu pursues are mutually supportive, cooperative, caring, trusting, and respectful of each other, which is in line with my identity theory. Yin and yang roles generate reciprocate understanding and sharing with each other in her description. She continuously writes; "I must be a ceiba by your side as a tree standing together with you." It is clear that Shu's perspective of "yin" role is an equal image as the oak (the "yang" image), for a ceiba is also a tree but with feminine characteristic like a blooming beautiful red flower. Shu emphasizes the masculine body image of oak like "strong stem and branches, dry copper iron sticks like knife, sword, and halberd;" but the ceiba tree "with large red flowers, like heavy sighs, heroic torches" indicates the feminine body image. Here yin and yang roles have their own different images, values, functions: they appreciate but could not replace each other. In Shu's description, gender differences are viewed as natural and should be complementary. Shu illustrates the mutuality between oak (yang) and ceiba (yin) because their "roots melt underneath and leaves merge in clouds." Relating to my identity theory, under the ground will be "nei" and above the ground will be "wai." Although yin and yang are two different images with their own body, their spirits blend with each other when they playing nei or wai roles.

Many living Chinese women can associate with the “yin” image in Shu’s poem. They possess self-identity and always pursue an equal gender relationship in both nei and wai sphere. The mathematician Wang Xiaoyun represents the new image of the contemporary Chinese woman. On the “wai” side, Wang is one of the world's most skilled code breakers and now she is a Changjiang scholar[13] and professor in Qinghua University. She led her research team to break five world’s gold standard codes like Message-Digest algorithm 5 (MD5) and the world’s toughest computer encryption program, the Secure Hash Algorithm (SHA-1). Her academic research pointed to the vulnerability in current computer encryption and raised higher standards for the national security standard and some well-known computer companies like IBM and Microsoft. Relating to my identity theory, Wang’s professional achievements show us the cooperative relationship of yin and yang ways of knowing. When Wang was interviewed by reporters from *Beijing Digest* about how she found the research path, she said that her strong intuition led her to find the solution method for the SHA-1 “puzzle” in addition to the rational ways of knowing as a mathematician. Her feminine tenacity and patience also support her through the long-term arduous research. Charanjit Jutia (2005), a cryptographer at IBM's Watson Research Center in Yorktown Heights, New York commented on Wang’s

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[13] Changjiang Scholar Incentive Program provides financial support to young and middle-aged leading scholars of certain disciplines who have studied abroad and are invited by Chinese HEIs as Special Professors or Lecture Professors. More information can be found from http://xn--vcsu3iq5jeq2a46q.cn/english/international_2.htm

persistence as: “Most people get tired and give up. She did not." For nearly ten years, Wang continued to lead her research team, which consistently worked on code encryption.

Wang’s case demonstrates that gender-limited orientation in science does not work and “good sciences” are not purely yang (rational/objective/scientific) ways of knowing. Knowledge is not only based on gender consideration. Women’s experiences and women’s ways of knowing can contribute to good science as well. Human knowledge includes more than male, objective knowledge. Sandra Harding (1990) has discussed including women’s voices and experiences in scientific research fields, and she questions the pure objectivity of scientific knowledge. She makes a significant contribution to postmodern tendencies in feminist theories about scientific knowledge, contending that scientific knowledge cannot avoid subjectivity. In my theory, I hold that each individual possesses yin and yang ways of thinking. It is therefore possible for each individual to generate both subjective and objective knowledge. Like the mutually complementary relationship between yin and yang, it is not only unnecessary but also impossible to make a clear division between objective and subjective knowledge. What I want to propose is a cooperative arrangement to create subjective knowledge and objective knowledge, which values them equally.

On the “nei” side, Wang shares with housework, nurturing child, pursuing feminine beauty, and enjoying home decoration. She is a caring mother for her daughter and a considerate wife from the perspective of her husband. She is a

good cook who spends much time and develops meticulous steps to cook dishes for her family. Wang's realistic life details are totally different from Chinese women images in the works of some contemporary Chinese feminist writers. For example, in Xu Kun (2002)'s Baihua prize-winning work *Kitchen,* the heroine Zhizi is a capable businesswoman who really despised "trivial" housework when she was young. She disliked her monotonous boring life, so she divorced her husband and left her young child behind. In the end, Zhizi eventually succeeds in her business but still regrets having disliked her family life. Although the image of Zhizi portrays for readers a Chinese superwoman image, the gender perspective of her story also presents the separate relationship between two sexes that I criticized in Kristeva's argument. Zhizhi's story also shows a tension between "nei" and "wai". But my identity theory proposes a cooperative relationship between yin-yang and nei-wai. Different from Zhizi, Wang's feminine ways of leadership style actually contributes to her professional development and makes her research team cooperate closely with her. Wang cares for her graduate students like a mother. She invites her graduate students to her home and cooks for them. Due to her habits as a mathematician, she always remembers the digital numbers of license plates when she sends students to take a taxi in case they met "bad guys." Wang plants many beautiful flowers on the balcony of her home and always keeps her home tidy and clean.

"Gender neutrality" during the Mao era has already become a past for Chinese women in the post-Mao era who actively pursue feminine beauty. However, some Chinese feminist writers fail to reflect social changes in

contemporary China and still create woman intellectual images that date from the Mao era. Like Kristeva, they also separate Chinese women images from social/historical contexts in which they are situated. For instance, in Zhan Rong(1980)'s *Middle Age*, the woman physician image, Lu Wenting, always wears dirty pants and regards feminine beauty as trivia. However, although Wang is an excellent mathematician, she spent several hours shopping for shoes when she went to London for an academic conference. She wore a jade necklace and pink jacket in the newspaper picture of her receiving an award. My identity theory also argues that it is not necessary to have tension between pursuing feminine beauty and successful professional achievements. But, I understand that it takes effort for people to balance both. In reality, many of my Chinese female friends are overseas graduate students; they combine their academic achievements and feminine beauty smoothly in their everyday lives.

Educational Implications

Thus far, I have examined both Chinese feminist literature and living Chinese women examples which contribute to Chinese cultural studies. In relating educational issues to my theory, I will mainly talk about four educational recommendations: how to 1) educate children about gender equity instead of gender-limited ideology, 2) educate children about gender cooperation and remove gender conflicts, 3) educate students to generate mutual cultural

understandings between straight and gay, lesbian, bisexual, and transgender (GLBT)-oriented youth, 4) examine gradual complexities of students' families in today's society.

Simone de Beauvoir (1989) strongly lashed out against women's oppression in a patriarchal society and made her famous assertion, "One is not born, but rather becomes, a woman" in her well-known work *The Second Sex* (p.301). Her perspective pointed out the phenomenon of gender socialization that is in line with Judith Butler's (1999) assertion that "gender is made rather than born." de Beauvoir (1989) says: "we are exhorted to be women, remain women, become women" (p.149). Although de Beauvoir's work particularly concerns women issues, her profound insights apply to gender socialization of all people.

Children are often instilled with gender socialization ideology and then shaped into their "normal" gender roles in society from their birth: parents will teach boys that tears are signs of weakness for their gendered identity but allow girls to express their emotions freely. Parents will educate children that boys playing with dolls and girls playing with cars are "inappropriate" gender behaviors. I still remember that adults often told one of my good girl friends during childhood that she was not "girly enough" because of her aggressive behavior. In *The Way Schools Work*, deMarrais (1999) elucidates her perspective about gender socialization as:

> Children's gender determines the ways in which they are socialized, first by their families and later by school personnel, to learn what are

> considered to be appropriate male and female roles. Different patterns of behavior are learned by boys and girls through interaction with their caretakers and peers. Sex role stereotyping occurs when children are socialized to behave primarily in ways that are considered to be gender appropriate. (p.290)

Gender-limited ideology often results in sex-stereotypical behaviors and establishes sex differences in the pattern of courses that children take. Based on stereotypical gender considerations, gender-limited ideology promotes a biased assumption that girls are not good at yang (rational/objective/scientific) ways of knowing and boys do not well in yin (subjective/emotional/intuitive) ways of knowing in the children's knowledge construction. When students go to school, parents and teachers often indicate to girls that they are more talented in music, language, fine arts, and literature, while they indicate to boys their strengths in sciences and sports. On the contrary, those boys who like music but perform poorly in sports are often laughed at by their peers; girls who are good at sports will be thought to be "tom boys."

However, for other children who are not influenced by "normal" gender-stereotypical ideology in society, the complex interactions with society, home, and school motivate students to generate different conceptions of gender-related "yin-yang" and "nei-wai" roles. During my teaching Chinese language for Chinese-American adolescents, one Chinese-American girl wanted to be a physicist due to the influence of her senior scientist mother. From her mother's

experience, this girl acquires the positive significant achievement predictors that women can possess both yin-yang ways of knowing. From my conversation with one Caucasian-American boy when I worked as a YMCA camp counselor, it is not regarded as abnormal gender behaviors for this boy that the male play “nei” role and the female play “wai” role because his father is a writer working at home and his mother works in a science institution in Huntsville, Alabama. These two children are not geared into “normal” gender-oriented roles due to their life experiences. Gaining different parents’ expectations and self-aspiration helps these two children generate different gender considerations in their knowledge production.

Relating to my theory that holds both the female and male can play yin-yang and nei-wai roles by showing different functions at different times and places, we educators could help children construct different conceptions from “appropriate” social norms about gender-stereotypical roles. I criticize Kristeva’s separate gender perspective, which always emphasizes the gap between the two sexes and reveals a confrontational gender relationship. Those gender-stereotypical behaviors and course-taking patterns construct the basis of a gender-separate perspective.

My theory admits gender differentiation but emphasizes gender cooperation in classroom teaching and students learning activities. My theory will therefore help to construct a more inclusive gender-equality learning environment for students. In elementary classroom settings in China, two students often share one related desk and bench. Teachers often arrange a pair of girl and boy to sit

together, which I consider a good opportunity for increasing gender interaction. In contrast, the war between boys and girls is absolutely natural if we follow Kristeva's separate gender perspective. A gender-cooperative learning model between boys and girls will help students in knowledge inquiry and construction, facilitate problem-solving skills, and enrich students' learning experiences. Students of opposite sexes can mutually exchange thought and expand each other's ways of knowing through gender-interaction activities. They could benefit each other through practicing both yin and yang ways of knowing.

In addition, friendships will be made between boys and girls in their gender-interacted learning process, which will help students generate healthier feelings about the opposite sex, which will facilitate their mutual trust in adulthood. Separate gender perspectives fail to encourage positive cooperation but create gender gaps between students of different sexes. These gender gaps likely result in students generating biased knowledge regarding their counterparts of different sex as opponents. Instead, my theory helps students to perceive more inclusive supportive gender relationships. My parents have kept lifelong friendships with their classmates of the opposite sex since elementary and high schools due to their gender-interaction and learning experiences in their early ages.

We educators often propose to make a safe learning environment for all students. However, many GLBT students suffer from school violence, harassment, homophobic attitudes, and disrupting silence in school. Students with GLBT orientations often experience a complex negative perception about their own gendered identities such as self-confusion, self-frustration, self-

ambivalence, self-suspicion, self-isolation, and even self-hatred. Since societies in general regard heterosexuality as the social norm, students with GLBT orientations must often situate themselves in a homophobic climate which makes them feel “deviant” or “abnormal” as compared to straight students. My identity theory will make GLBT youth students feel more self-acceptance, self-reorganization, self-emancipation during their process of self-identity inquiry.

My theory also suggests more mutual cultural empathy and cultural understandings between GLBT and straight youth. Because school is the major component in student’s social environment, the relationship among students is one of the most essential social connections in adolescent development stage. Students highly regard their peers’ opinions of them during their inquiry for self-identity. In a climate of only regarding heterosexuality as social norm, a wall definitely comes into being between straight and GLBT students due to their different sexual orientations in their searching process for gendered identity. Promoting cooperative interactions between straight and GLBT students can improve their knowledge about gendered identity.

Sometimes students might become confused and misjudge their gendered identity due to their gender-limited ideology. One Christian boy committed suicide due to peers who regarded him as gay in a homophobic school environment. Other students misjudged this boy as a homosexual just because of his anti-gender-stereotypic hobbies like cooking and sewing. However, my theory proposes that every individual possess both femininity and masculinity, and helps students to remove bias gender-stereotypic ideology. We educators can provide

more knowledge for students to explore their gendered identities during their interactive learning activities.

Associating nei-wai concepts with epistemology, the question, we as educators, need to ask is what does epistemology mean to different groups of students in relation to their everyday lives? Students are always a part of their family. From a relational view, their domestic and everyday life experiences can be thought of as enriching students' views about academic issues in the classroom setting. Emotional and financial support from the family should more fully shape their academic identity as well.

As a Chinese feminist philosopher in the third space, I also try to see nei-wai roles with education from a comparative cultural perspective. Based on the concept of "nei," family is a good place for students to start to practice the important Chinese value of collectivism. American educators also agree with this point: for example, Rothstein-Fisch, Greenfield, & Trumbull (1999) hold that "collectivism is a cluster of interrelated values that emphasize the interdependence of family members. Within this value system, children are taught to be helpful to others and to contribute to the success of any group they belong to – beginning with the family " (p.64).

If we apply this collectivism practice in the family to Dewey (1916)'s "transactional relationship," concept, children will learn the value of "others" from their daily interactions with their parents and siblings at home. On the other hand, elders are also influenced by, and can learn from, their children. As a source of knowledge, children often stimulate the inspiration and passion of artists and

musicians in their creative works. One woman survived in a car accident under the arduous situation without food and water for five days due to her strong feelings for two young children. Two students saved their teacher's life during the tremendous earthquake in Sichuan, China in 2008. Therefore, like the mutual relationship of "nei-wai", the relationship between children and adults are bilateral rather than unidirectional, they will mutually enlarge each other's ways of thinking, help each other to see the world differently, and provide strength for each other.

We educators need to expand and redefine the "nei" (family) concept in today's changing society. I will discuss the gradual complexity of "nei" concept in today's society based on three analytical categories including gender/sexual-orientation, race and ethnicity, and social classes. From the gender/sexual-orientation perspective, many different types of families appear to challenge the traditional heterosexual family domain, for example gay-lesbian parents. Judith Butler's identity theory also teaches us, as educators, to challenge the traditional family model of married couples. My identity theory provides mutual cultural awareness and encourages interpersonal interaction between gay-lesbians parents and their children, gay-lesbian parents with traditional heterosexual parents, and children from heterosexual and gay-lesbian families.

Using race and ethnicity as a category to analyze the family, there are Han Chinese families and other minority families in Chinese society. Fifty-six ethnic groups are like fifty-six siblings who live in a big family. In America, Caucasian Americans, African Americans, Latino Americans, Native Americans, and Asian Americans are like different family members. The ideal family

atmosphere is harmonious, loving, and caring. In Chinese, the word for nation is translated into “Guo Jia,” which means, national family. Relating to Chinese cultural context, my understanding about this word is that different small families make up a whole nation, without families there would be no nation, and vise versa, without the nation then families would not exist. Family and nation are closely connected and support each other. Nei-wai relationship is equally and mutually interrelated, and students from different ethnic groups should share their culture on an equal basis. The mutually supportive nei-wai relationship is very similar to what John Dewey (1916) calls a “transactional relationship,” which means here an interdependent relationship between individuals and society.

From the socio-economic perspective, traditional family structure is gradually changing with the rapid developing market economy in today’s China. Some new family models appear like grandparents as parents, single parents, and step-parent families. It is getting more pervasive for many grandparents to take care of grandchildren in the countryside and cities. Besides, some special “single-parent” families appear because one member of couple leaves home to make money to support the entire family. For many overseas female Chinese students, they send their babies and children to mainland China to be taken care of by grandparents because of the financial burden and heavy study/work-load.

Therefore, we educators must face growing complexities in different families and work with students from various family types. We should always connect the family with the school setting to create a more inclusive space for students. We educators always should equally value and balance between

subjective and objective knowledge, minority and majority knowledge, body and mind knowledge, upper/middle and working class knowledge, written and verbal knowledge.

Conclusion

In conclusion, I will discuss my contributions, anticipate potential future directions, and examine limitations to this research. I employed an interdisciplinary reflective critical approach to this work across the fields of cultural studies, feminist and identity theories, and philosophy of education. About Chinese cultural studies, I made efforts to criticize and analyze the invisibility and marginalization of Chinese women and make more Chinese female scholarship visible. I challenged the hegemony of the heterosexual norm and provided a path by developing my own identity theory. I closed the division of knowledge through making analysis about Chinese feminine literature and Chinese women figures in literatures from ancient time to contemporary times. From the low culture side, my future Chinese cultural studies will include film, music, and commercial culture studies in the current era, which some Chinese scholars call the “post-socialistic” period due to rising market economy. I will also continue ancient and contemporary feminine literature research from the high culture perspective. My future research will make Chinese cultural studies, which is still a newly-rising research field in China (recently introduced in the 1990s), more visible to international cultural studies.

Regarding feminist studies, I made a comparative study about the Chinese and American feminism theories. Through reflective critical analysis, my work not only introduced Chinese feminism and feminist scholarship to Euro-western audiences but also compared cultural and political differences between Chinese and American feminist studies from the position in the third space. My future research could further build up feminist theories through exploring potential intersections between feminist theories and educational issues like pedagogy and curriculum. In addition, I developed my own gender perspective – "relational gender perspective" – as an alternate to the "separate gender perspective" in Kristeva's problematic argument. My future feminist studies could further develop my gender perspective and make a contribution to gender theory.

I have learned that transgender is not a simple combination of both females and males. Different categories of transgender people exist including transexuals, transvestites, drag queens kings, and androgynous people. The gendered identities of transexuals are the opposite to their biological sex, and they live or wish to live as their opposite biological sex. Transexuals often transform to their preferred gendered identities through medical means. Transvestites often motivate to performance as their biologically opposite sex and they prefer to wear the clothing of the other sex. Drag queens/kings refer to those biological females or males who perform part-time their opposite sex for entertainment purposes such as singing, lip-syncing, or dancing. Androgynous people are biologically born with both female and male genital organs and they can choose their preferred biological sex through medical treatments.

Transgender is a state for people to make choices to their “gendered identities” and identify themselves as female or male rather than being bonded to their assigned biological sexes.

Regarding identity theory, I developed Chinese feminist identity theory on the basis of yin-yang and nei-wai concepts in early Confucianism, the relational epistemology of Thayer-Bacon, and critical reflective analysis of four Euro-western philosophers’ identity theories. I will continue research to make my own identity theory more complete through studying other identity theories and comparing them with my identity theory. For example, I will study mind-brain identity theory, which means mental states are identical with brain states, every mental activity can be localized in the identifiable areas of the brain. Many modern materialists turn to mind-brain identity theory for finding the plausible identification of mind and physical states in the discussion of body/mind problems. Mind-brain identity theory can deepen my identity theory through bringing in modern materialist perspectives.

In this dissertation project, the focus of my identity theory is synthesis and connections rather than discontinuities and disconnections. But I also understand synthesis and connections can cause problems. For instance, in collective-culture oriented Chinese society, when people enter into marriage relationships, their marriage does not only mean synthesis for both partners but actually constructs the connection between two larger entire families of both partners. Sometimes, Chinese people feel pressure to face those complicated relative relationships of their partners. They wish to seek disconnections from relatives

and simply focus on their own marriage relationships. In Chinese cultural contexts which strongly value family cultures, for some Chinese women who live in unpleasant relationships with their partners, they often maintain their failed marriages rather than bravely discontinue their negative relationships. On the other hand, connections sometimes limit viewpoints of the people in society. Since everyone is a limited person who possesses limits to time and energy, a strong connection with certain people, groups, and communities, in the meanwhile result in disconnection from other people, groups, and communities. I do not intend to pursue an- ideal romanticized harmonious synthesis and connection that ignores or downplays social reality. It is important to make a balance between synthesis and disconnections. I am aware of positive values of discontinuities and disconnections, which I plan to research in future projects.

Regarding philosophy of education, I made a critical philosophical analysis about Euro-western feminist Kristiva's work and demystify stereotypic "erotic victim" images of Chinese women. The Chinese women images that I show are a synthesis of gendered/cultural/social selves and represent flexible balances between nei-wai and yin-yang roles. I value women's experiences and regard them as sources of knowledge. I closed the gap among Chinese elite women, working-class women, and countryside women. Though this study mainly examines Chinese intellectuals, I included the experiences of working-class lesbians by discussing Zi Shu Nu [self-hair women]. I also tried to close the gap between urban and countryside women by discussing Nu Shu [women's script], which demonstrates the fact that Chinese women from the countryside can be a

source of knowledge. I created “contextualized knowledge” about Chinese women through always relating Chinese women subjects in my discussion with their social/cultural/ historical contexts. I brought the transnational contexts including China and the United States in the analysis of contemporary Chinese women students.

Centering on yin-yang and nei-wai concepts from the epistemological perspective, I contributed to Chinese philosophy of education through relating Chinese classical philosophy and Thayer-Bacon’s relational epistemology in the third space and then offered educational implications about K-12 education. I will continue to bring Chinese philosophy together with Euro-western philosophy in the field of philosophy of education from the third space. Like Williams (1993) asserts “culture is ordinary,” I also want to affirm “philosophy is ordinary” in my future research though bringing together cultural studies and philosophy of education. I am interested in exploring a broad range of philosophical reflections of contemporary cultures like popular songs, cartoon figures, movies, and television programs, and then discuss their educational implications. For example, one famous Chinese woman scholar, Yu Dan, gave a lecture on a television program about her reflections of *Analects of Confucius.* Her clear interpretation and vivid presentation even enthralled my 10-year-old niece. Yu’s relating classical Chinese philosophy with contemporary culture through the tool of mass media provides me with an exciting potential research direction as well.

There are, understandably, a number of ways to extend and improve this study. For example, more depth in the field of cultural studies, feminist and

identity theories, and philosophy of education would be beneficial. Being a limited "knower," I reject absolute and universal truth but search for truth "always-in-the-making" (Thayer-Bacon, 2000). I will continue Chinese ways of being a humble "silent listener" to listen to "others" voices and always remind myself what is "unknown" and remove the prejudiced assumption of " known" in my future research. I am hoping that my readers not read this project as an intentional challenge to Euro-western feminism but a critical reflective philosophical analysis from the third space to propose a relational gender perspective for all women. My purposes aim to make Chinese feminism, Chinese cultural studies, and Chinese philosophy of education more visible intentionally through this project. My future research will aim to continue to explore these fields of study, and my particular questions and concerns, through an inquiry of different cultures.

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