

Jennifer Feeley
Assistant Professor, Chinese Literature
Department of Asian and Slavic Languages and Literatures
The University of Iowa

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Iowa City, IA 52242

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EDUCATION

Yale University, New Haven, CT
Department of East Asian Languages and Literatures

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| Ph.D. | 2008 |
| • Dissertation: "Reconfiguring the Poetess: Gender and Canonicity in Early Twentieth-Century Chinese Poetry" | |
| M.Phil. | 2004 |
| • Degree papers: "On the Scene: Reinventing Realism in Contemporary Chinese Cinema"; "Death of the Poetess: The Confessional Mode and the Emergence of Chinese Women's Poetry" | |
| M.A. | 2003 |

Oberlin College, Oberlin, OH

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| B.A. | 1998 |
| • Creative Writing and East Asian Studies, with Honors in East Asian Studies | |
| • Honors Thesis: "Female Talent and Infertility in <i>Jin Ping Mei</i> and <i>Hong lou meng</i> " | |

ADDITIONAL TRAINING

Chinese Academy of Social Sciences , Beijing, China Research Affiliate at the Institute of Literature	June-August 2004
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Middlebury College , Middlebury, VT Intermediate Japanese Language Study	June-August 2002
Classical Chinese Language Study	June-August 1997

Shanghai Jiaotong University , Shanghai, China Advanced Chinese Language Study	February-July 2001
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St. Giles Language Teaching Center , San Francisco, CA Certificate in English Language Teaching to Adults (CELTA)	July 1998
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PUBLICATIONS

Book Manuscript (in progress):*Death of the Poetess: Confessionalism and the Emergence of Chinese Women's Poetry*

The flourishing of contemporary women's poetry from mainland China has been largely shaped by the introduction of American confessionalism (both as a mode and a movement) during the mid-1980s, sparking a decade of poems written from a discernable female viewpoint which tackle unsanitized, "women-centered" subject matter that previously had been taboo and absent from the more palatable writings of earlier canonical Chinese women poets. Nicknamed the black hurricane for its obsession with death and destruction, this literary phenomenon has been closely intertwined with the emergence of PRC women's poetry as a distinct discourse which attempts to reclaim and legitimize the degendered and exploited female bodies from the Mao era by modeling itself on the preexisting texts and trends of the American confessional school.

As presently envisioned, this book will be divided into three sections. The first section traces the introduction of confessionalism into China, comparing various Chinese-language translations of American confessional poetry with the source texts and with each other, as well as exploring the initial reception of these texts within China. My initial research suggests that most of these poems were mistranslated, leading to a crucial misunderstanding of confessionalism that launched a movement based on misinterpretations. In the second section I offer close readings of poems by some of the key figures in contemporary Chinese women's poetry, analyzing the relationship between gender and the confessional mode. I argue that contemporary Chinese women poets have not merely imitated this style but have transformed it to suit their own purposes and needs, discarding some aspects and reinventing others, employing it to ignite a powerful new discourse of women's poetry. As I demonstrate, however, it also launched a new stereotype for women poets, one that I term the "anti-poetess". In the third section, I investigate how contemporary Chinese women poets have abandoned the confessional mode in order to free their writing from this stereotype, charting the dramatic shift in their poetic output during the 1990s. While the focus of this study concerns PRC women poets, I also consider this transformation within a transnational context, drawing comparisons with writers from Taiwan and Hong Kong, as well as male confessional poets.

Articles:

"Heartburn on a Map Called Home: Yau Ching and the (Im)possibility of Hong Kong Poetry as Chinese Poetry." *Journal of Modern Literature in Chinese: Special Issue: Center and Periphery*, forthcoming.

"Three Ways of Looking at a Red Wheelbarrow." *Tinfish Net* 3 (special issue on translation) (August 2007): <http://www.tinfishpress.com/tinfneth3/feeley.html>.

"Wanyue zhi wai: minguo zaoqi xinshi zhong de xingbie yu jingdian" 婉約之外: 民國早期新詩中的性別與經典 (Beyond Diminutives: Gender and Canonization in Early Republican Period Poetry). Trans. Yang Wei 楊維. *Xinshi pinglun* 新詩評論 (New Poetry Review) 2 (2005): 64-87. In Chinese.

Other Works:

Review of Julia C. Lin, ed. and trans., *Twentieth-Century Chinese Women's Poetry: An Anthology* (Armonk, NY: M.E. Sharpe, 2009), *Chinese Literature: Essays, Articles, Reviews (CLEAR)*, in progress.

Review of Christopher Lupke, ed., *New Perspectives on Contemporary Chinese Poetry* (New York: Palgrave Macmillan, 2007), *Rocky Mountain Review*, in progress.

“From Hubei to the Iowa Women’s Hall of Fame: Hualing Nieh Engle Talks About Her Work, Her ‘Three Lives’ and the Founding of the UI International Writing Program.” *Full Tilt: A Journal of East Asian Poetry, Translation, and the Arts* (summer 2009), forthcoming.

Entries on Lu Qingzi and Fang Weiyi. *Biographical Dictionary of Chinese Women: Tang to Ming, 618-1644*. Ed. Lily Xiao Hong Lee and Sue Giles. Armonk, NY: M.E. Sharpe, forthcoming.

“Confronting the Multiple Deaths of the Chinese Language,” translation of an essay by Leung Ping-kwan, and “Musings on Poetry,” translation of an essay by Zhou Zan. *Chinese Writers on Writing*. Ed. Arthur Sze. San Antonio: Trinity University Press, forthcoming.

“Suddenly the Drawbridge Raises,” “The Invisible Rose’s Sleeve Dabs the Windowpane,” “Ci Qu Beauty,” “My Bad Begs My Good,” “The Queen of Oblique Lines,” “From Pears to Butterflies,” poems by Tang Danhong, co-translated with Eleni Sikelianos, and “Mr. Zhang San Rides Through This Town on a Mini-Bus,” “Death of Childhood,” “New Snow,” “The Spirit and Her Companion,” “Outside the Window,” poems by Zhou Zan, co-translated with Susan M. Schultz. *Another Kind of Nation: An Anthology of Contemporary Chinese Poetry*. Ed. Zhang Er and Chen Dongdong. Jersey City, New Jersey: Talisman House, 2007. 253-263, 411-427.

“American Women’s Magazines,” “The Ink Horse,” “If You Can Die, Then Go Ahead and Die,” translations of poems by Lu Yimin. *Field: Contemporary Poetry and Poetics* 67 (Fall 2002): 80-82.

“Ming” 明 (poem composed in Chinese). *Zhonghua “Ba xi bei” shige zhengwen da jiangsai huojiang zuopin xuan* 中華“八喜杯”詩歌徵文大獎賽獲獎作品選 (Prize-Winning Selections from China’s “Ba xi bei” Poetry Competition). Vol. 2. Ed. Chuan Mu 川木. Beijing: Zhongguo wenyi chubanshe, 2001. 951.

CONFERENCE PRESENTATIONS AND INVITED LECTURES

“Goodbye Stranger: Consummating the Human and the Mechanical in Hsia Yü’s *Pink Noise*,” presented at the Association for Asian Studies Annual Meeting, Chicago, March 2009.

“From Print to Cyberspace: Transformations in Chinese Women’s Poetic Communities, 1898-2008,” invited talk, Institute for Chinese Studies Future of the Past Lecture Series, The Ohio State University, Columbus, Ohio, February 2009.

“The Radio Strangles Springtime: Urban Anxieties in Postwar Chinese Women’s Poetry,” presented at the Rocky Mountain Modern Language Association Annual Convention, Reno, Nevada, October 2008.

“From the Boudoir to the Nation: Poetic In(ter)ventions of Gender, Space, and Modernity in the Women’s Press,” presented at the Rocky Mountain Modern Language Association Annual Convention, Calgary, Canada, October 2007.

“Heartburn on a Map Called Home: Yau Ching and the (Im)possibility of Hong Kong Poetry as Chinese Poetry,” presented at the Rocky Mountain Modern Language Association Annual Convention, Tucson, Arizona, October 2006.

“Beyond Diminutives: Gender and Canonization in Early Republican Period Poetry,” presented at the graduate student workshop Gender Myths, Gender Meanings, Harvard University, April 2006.

“Wanyue zhi wai: minguo zaoqi xinshi zhong de xingbie yu jingdian” 婉約之外: 民國早期新詩中的性別與經典 (Beyond Diminutives: Gender and Canonization in Early Republican Period Poetry), presented at the international conference A Century of New Chinese Poetry, co-sponsored by the poetry research centers of Beijing University and Capital Normal University, Beijing, China, August 2005. In Chinese.

“Cynicism, Social Criticism, and Women’s Literary Communities: Poems of the Wild Rose Society,” presented at the Graduate Student Conference on East Asia, Columbia University, February 2005.

“Problems of Gender and Canonicity in Twentieth-Century Chinese poetry,” presented at the Simmons International Chinese Poetry Conference, Simmons College, Boston, October 2004.

“Confessionalism and the Emergence of Contemporary Chinese Women’s Poetry,” presented at the Conference on the Chinese Body Politic, Harvard University, April 2004.

TEACHING EXPERIENCE

The University of Iowa, Iowa City, IA

August 2008-present

- Assistant Professor of Asian and Slavic Languages and Literatures

Courses taught and developed:

- Modern Chinese Writers: Canons and Counter-Canons in Modern Chinese Literature
- Seminar in Chinese Literature: Modern and Contemporary Urban Literature and Culture
- Asian Humanities: China
- Transnational Chinese Cinemas

- Transnational Chinese Cinemas: Fantastic Spectacles
- Contemporary East Asian Literature and Culture
- Contemporary Chinese Popular Culture
- First-Year Seminar: Road Maps for Cathay: Adventures in Translating Chinese Poetry

Yale University, New Haven, CT

- Teaching Fellow: History of China, 1600-2005 Spring 2005
for Jonathan Spence
- Teaching Fellow: The Classic Chinese Novel Fall 2004
for Charles Laughlin
- Teaching Fellow: Beginning Chinese Language 2003-2004
for William Yu Zhou

Yunnan University, Kunming, China

1998-2000

- Instructor: English as a Foreign Language

St. Giles Teaching Center, San Francisco, CA

July 1998

- Instructor: English as a Second Language

Oberlin College, Oberlin, OH

Spring 1998

- Teaching Assistant: English as a Second Language
for Linda Gates

Interlochen Arts Academy, Interlochen, MI

January 1995

- Visiting Instructor: Literary Translation for ESL Students

RESEARCH INTERESTS

Modern and contemporary Chinese women's poetry; gender and genre in Chinese-language cinema; Hong Kong poetry; translation

TEACHING INTERESTS

Modern Chinese literature and culture; Chinese cinema; East Asian poetics; popular culture; gender in premodern and modern China; literary translation; late imperial Chinese novels; the Chinese Diaspora

ACTIVITIES

Chair, Three Panels on Asian Comparative Literature and Film: International Migrations and Imaginations in Asian Literature and Film; Fantastic Bodies: The Sexualized Ethnic Other in East Asian Literature and Film; Traveling Genres and Aesthetics: Literary and Cinematic Interflows Within Asia, the Rocky Mountain Modern Language Association Annual Convention, Snowbird, Utah, October 2009.

Panelist, Roundtable on Issues in Contemporary Chinese Poetry, Simmons International Chinese Poetry Festival, Simmons College, Boston, October 2008.

Member, Working Group in Contemporary Poetics, Yale University, January 2007-May 2008.

Participant, Bridge across Time and Language: A Bilingual Poetry Reading, The Mansfield Freeman Center for Asian Studies, Wesleyan University, Middletown, Connecticut, December 2007.

Panelist, Against All Odds: Chinese Poetry Today, Poets House, New York, NY, October 2007.

Participant for roundtable discussion The Evolution of Contemporary Chinese Poetry and reader for Beyond the Ideogram: Readings from Contemporary Chinese Poetry, in conjunction with the launch of *Another Kind of Nation: An Anthology of Contemporary Chinese Poetry*.

Co-organizer, Contemporary Chinese Poets at Yale: Reading in Chinese and English, Yale University, April 2007.

Coordinator, Council on East Asian Studies Film Series, Images of the Cityscape in Hong Kong Cinema, Yale University, Spring 2006.

Organizer, Council on East Asian Studies Chinese Colloquium Series, Hong Kong Cinema and Culture, a lecture by Ping-kwan Leung, and Bilingual Poetry Reading by Ping-kwan Leung, Yale University, February 2006.

Panel Co-chair, A Century of New Chinese Poetry, co-sponsored by the poetry research centers of Beijing University and Capital Normal University, Beijing, China, August 2005. In Chinese.

Student Assistant and Coordinator, International Conference: Poetic Thought and Hermeneutics in Traditional China—A Cross-Cultural Perspective, Yale University, April-May 2003.

AWARDS AND DISTINCTIONS

Faculty Research Grant July-August 2009

- Center for Asian and Pacific Studies, The University of Iowa, for research in China and Hong Kong on contemporary Chinese poetry and film

Prize Fellowship June 2005-August 2008

- Yale Council on East Asian Studies, for dissertation research, fieldwork, and writing

Travel Grants August 2003, June-August 2004

- Yale Council on East Asian Studies, for pre-dissertation research and fieldwork in China

Prize for Outstanding Work 優秀作品獎 August 2001

- “Ba xi bei” poetry competition sponsored by the Lu Xun Institute of Literature 魯迅文學院“八喜杯”詩歌徵文大獎賽 for “Ming” 明 (poem composed in Chinese)

Oberlin Shansi Memorial Fellowship

- Yunnan University, Kunming, China

1998-2000

Honors for Senior Thesis

May 1998

- Department of East Asian Studies, Oberlin College, for “Female Talent and Infertility in *Jin Ping Mei* and *Hong lou meng*”

LANGUAGES

English (native)

Mandarin Chinese (near-native)

Classical Chinese (reading)

Japanese (intermediate)

French (reading)

PROFESSIONAL AFFILIATIONS

American Literary Translators Association

Association for Asian Studies

Modern Language Association

Rocky Mountain Modern Language Association