Abstracts

**PANEL 1: MALE BONDS AND WIVES IN MING-QING**

**Male Brothels, Urbanization and Xiaoguan Identity in Late Ming Fiction: The Forgotten Tales of Longyang**
Cuncun Wu (School of Chinese, HKU)

Published in 1632, Jingjiang’s Besotted with Bamboo Recluse’s The forgotten tales of Longyang (Longyang yishi 龍陽述史) is a short story collection focusing on contemporary male same-sex prostitution. Among the twenty tales, the stories narrate various forms of male prostitution from private agreements, to deals via go-betweens, to public male brothels. This diversity of venues and arrangements appears to reflect the instabilities in which male love was caught up as a result of late Ming urbanization as well as the growth of urbanization in separate regional centres.

This paper aims to assesses what the collection reveals concerning changes in late Ming male same-sex prostitution, including the increased social and spatial mobility of xiaoguan (catamites) and a range of factors determining their social identity. Changes in the organization of urban life appear to have led to the emergence of xiaoguan from feudal arrangements of bonded service only to enter the vicissitudes of the market place. These effects of urbanization and social change were not unrelated to wider redefinitions of masculinity and gender roles in the late Ming society. The impact on their customers had repercussions for the literati class’s understanding of their own social position, and the kind of homoerotic writing found in Longyang yishi was in part an attempt to come to terms with these changes.

**Sworn Brotherhood as a Framework for Polyandry in Qing China**
Matthew H. Sommer (Department of History, Stanford University)

In Qing legal cases, we find that polyandry (the sharing of a wife by two or more men) was often framed by chosen kinship, usually in the form of sworn brotherhood. What kind of masculinity did “brothers” perform when sharing a wife? Sworn brotherhood broke down separation of the sexes (the exclusion of outside males from inner/female household space) and fostered mutual dependence, resource-sharing, and deep emotional bonds. It helped contain the tensions inherent in wife sharing by creating alternative family forms, in which the shared wife might well become the effective head of household. These alliances helped participants solve problems that most people in Qing society tried to solve through normative patterns of marriage and family.

**Shen Fu’s Six Records of a Floating Life**
Paola Zamperini (Department of Asian Languages and Cultures, Northwestern)

The proposed paper aims at understanding masculinity in fictional sources written by Chinese male authors in late imperial novels, with a special focus on the construction of manhood through the performance and the display of sentiment. While much has been written about the cult of qing in late imperial culture, sentiment is often seen and coded as feminine and feminizing in Ming and Qing fictional sources. This paper argues that this picture should be enriched by exploring how masculinity itself is often predicated and articulated through emotions in ways that should not be read and reduced to feminization. Rather, as we see especially in mid to late Qing novels, much remains to be discussed in terms of the role played by energetic, enthusiastic, and ultimately manly display of feelings, in constructing manhood side by side to notions of martial prowess and learning.

**PANEL 2: MALE IDENTITY IN MODERN TIMES**

**Theatre and the Production of Literati and Mercantile Masculinities in Nineteenth Century Beijing**
Mark Stevenson (College of Arts, Victoria University)

With historians’ recognition of the growth in influence of the mercantile class in the Ming dynasty it is common to identify the appearance of contrasting and competing forms of cultural power along literati (shi) and mercantile (shang) lines in late-imperial Chinese society. In this paper I argue that literati production of huapu commentaries on actors in nineteenth-century Beijing represents a form of writing aimed at distinguishing the literati as a cultural group over and against merchants. While it is important to acknowledge huapu as a continuation of strategic representations of knowledge and gender that reach back to the late-Ming, they found a particularly potent space in the Beijing theatre world and the ongoing question of shi and shang masculinities.

**Sentimental Masculinities: The Articulation of Manhood in Late Imperial Fiction**
Paola Zamperini (Department of Asian Languages and Cultures, Northwestern)

The proposed paper aims at understanding masculinity in fictional sources written by Chinese male authors in late imperial novels, with a special focus on the construction of manhood through the performance and the display of sentiment. While much has been written about the cult of qing in late imperial culture, sentiment is often seen and coded as feminine and feminizing in Ming and Qing fictional sources. This paper argues that this picture should be enriched by exploring how masculinity itself is often predicated and articulated through emotions in ways that should not be read and reduced to feminization. Rather, as we see especially in mid to late Qing novels, much remains to be discussed in terms of the role played by energetic, enthusiastic, and ultimately manly display of feelings, in constructing manhood side by side to notions of martial prowess and learning.
The Manhood of a Pinshi (poor scholar): Gendered Spaces in the Six Records of a Floating Life

Shen Fu’s (1791-1846) Six Records of a Floating Life has long been celebrated for its detailed depictions of the conjugal attachment between his wife and himself with the kind of candor that is rare to be seen before. This paper seeks to read this autobiography as its author’s desperate attempts to come to terms with his own gender identity in the face of the dominant norms and values—ideals of hierarchy, loyalty, and mutual solidarity; notions of duty and sacrifice; and norms of cultural and familial respect. By examining the ways in which these norms are depicted in the novel, we see that male bodies were a legitimate human form for the performance of beauty and fashion by men. I build this argument through an examination of the mid-Qing novel Honglou meng and its author’s descriptions of clothing, dress, accessories and fabric. Through the novel we see that male bodies were a legitimate human form for the display of adornment and decoration.

Aestheticizing Masculinity in Honglou Meng—Clothing, Dress and Decoration

Louise Edwards (School of Modern Languages and Cultures, University of Hong Kong)

In contemporary societies all around the world men are rarely presented as ideals of “beauty”—rather, women are tasked with performing “aesthetic work” in our visual realms. In the case of China, this division of labor is a relatively recent phenomenon. My paper argues that in the first few decades of the 20th century, the advent of modernity rendered obsolete the mid-Qing inclusion of social and discursive space for men’s beautification. Modernity valorized functional practicality as the preferred manly style and required the eschewing of an earlier, longstanding enthusiasm for men’s self-adornment and the public performance of beauty and fashion by men. I build this argument through an examination of the mid-Qing novel Honglou meng and its author’s descriptions of clothing, dress, accessories and fabric. Through the novel we see that male bodies were a legitimate human form for the display of adornment and decoration.

The Manhood of a Pinshi (poor scholar): Gendered Spaces in the Six Records of a Floating Life

Shen Fu’s (1763) Six Records of a Floating Life has long been celebrated for its detailed depictions of the conjugal attachment between his wife and himself, with the kind of candor rarely seen before. This paper seeks to read this autobiography as its author’s desperate attempts to come to terms with his own gender identity as a Confucian literatus who had suffered numerous frustrations in life, shedding light on the identity crisis many educated males were experiencing in a time when career opportunities for educated males were rapidly dwindling and changing.

Two Hundred and Forty Portraits for a “Life of Unparalleled Glory” (1849): Ideal Manhood and the Rise of Pictorial Autobiographies in China

Binbin Yang (School of Chinese, The University of Hong Kong)

The first half of the nineteenth century in China witnessed the phenomenal rise of what would term “pictorial autobiographies” by men-in brief, a form of autobiography that made its visual impact on the audience by using an extensive series of self/ portraiture to recapture the subject’s life experiences. The governor Wanyan Linqing (元願麟德, 1791-1846), for example, commissioned and printed in wood blocks two hundred and forty portraits for himself in order to delineate—to quote one of his contemporaries—“a life of unparalleled glory” in every detail. Interpreting this trend certainly involves contextualizing it within China’s tradition of portraiture as a means of glorifying the “pillars of the state.” However, the leap to self-glorification, and particularly to one’s claim of what makes oneself the “ideal man” in every sense of the word in nineteenth-century China, in addition to one’s political feats—speaks of a critical moment in the development of Chinese autobiography. The gendered messages in this trend, moreover, shed light on the construction of gender ideals during this time, and provide crucial contexts for us to approach women’s self-construction as well.

The Manhood of a Pinshi (poor scholar): Gendered Spaces in the Six Records of a Floating Life

Shen Fu’s (1791-1846) Six Records of a Floating Life has long been celebrated for its detailed depictions of the conjugal attachment between his wife and himself with the kind of candor that is rare to be seen before. This paper seeks to read this autobiography as its author’s desperate attempts to come to terms with his own gender identity in the face of the dominant norms and values—ideals of hierarchy, loyalty, and mutual solidarity; notions of duty and sacrifice; and norms of cultural and familial respect. By examining the ways in which these norms are depicted in the novel, we see that male bodies were a legitimate human form for the performance of beauty and fashion by men. I build this argument through an examination of the mid-Qing novel Honglou meng and its author’s descriptions of clothing, dress, accessories and fabric. Through the novel we see that male bodies were a legitimate human form for the display of adornment and decoration.

Aestheticizing Masculinity in Honglou Meng—Clothing, Dress and Decoration

Louise Edwards (School of Modern Languages and Cultures, University of Hong Kong)

In contemporary societies all around the world men are rarely presented as ideals of “beauty”—rather, women are tasked with performing “aesthetic work” in our visual realms. In the case of China, this division of labor is a relatively recent phenomenon. My paper argues that in the first few decades of the 20th century, the advent of modernity rendered obsolete the mid-Qing inclusion of social and discursive space for men’s beautification. Modernity valorized functional practicality as the preferred manly style and required the eschewing of an earlier, longstanding enthusiasm for men’s self-adornment and the public performance of beauty and fashion by men. I build this argument through an examination of the mid-Qing novel Honglou meng and its author’s descriptions of clothing, dress, accessories and fabric. Through the novel we see that male bodies were a legitimate human form for the display of adornment and decoration.

The Manhood of a Pinshi (poor scholar): Gendered Spaces in the Six Records of a Floating Life

Shen Fu’s (1791-1846) Six Records of a Floating Life has long been celebrated for its detailed depictions of the conjugal attachment between his wife and himself with the kind of candor that is rare to be seen before. This paper seeks to read this autobiography as its author’s desperate attempts to come to terms with his own gender identity in the face of the dominant norms and values—ideals of hierarchy, loyalty, and mutual solidarity; notions of duty and sacrifice; and norms of cultural and familial respect. By examining the ways in which these norms are depicted in the novel, we see that male bodies were a legitimate human form for the performance of beauty and fashion by men. I build this argument through an examination of the mid-Qing novel Honglou meng and its author’s descriptions of clothing, dress, accessories and fabric. Through the novel we see that male bodies were a legitimate human form for the display of adornment and decoration.

Aestheticizing Masculinity in Honglou Meng—Clothing, Dress and Decoration

Louise Edwards (School of Modern Languages and Cultures, University of Hong Kong)

In contemporary societies all around the world men are rarely presented as ideals of “beauty”—rather, women are tasked with performing “aesthetic work” in our visual realms. In the case of China, this division of labor is a relatively recent phenomenon. My paper argues that in the first few decades of the 20th century, the advent of modernity rendered obsolete the mid-Qing inclusion of social and discursive space for men’s beautification. Modernity valorized functional practicality as the preferred manly style and required the eschewing of an earlier, longstanding enthusiasm for men’s self-adornment and the public performance of beauty and fashion by men. I build this argument through an examination of the mid-Qing novel Honglou meng and its author’s descriptions of clothing, dress, accessories and fabric. Through the novel we see that male bodies were a legitimate human form for the display of adornment and decoration.

The Manhood of a Pinshi (poor scholar): Gendered Spaces in the Six Records of a Floating Life

Shen Fu’s (1791-1846) Six Records of a Floating Life has long been celebrated for its detailed depictions of the conjugal attachment between his wife and himself with the kind of candor that is rare to be seen before. This paper seeks to read this autobiography as its author’s desperate attempts to come to terms with his own gender identity in the face of the dominant norms and values—ideals of hierarchy, loyalty, and mutual solidarity; notions of duty and sacrifice; and norms of cultural and familial respect. By examining the ways in which these norms are depicted in the novel, we see that male bodies were a legitimate human form for the performance of beauty and fashion by men. I build this argument through an examination of the mid-Qing novel Honglou meng and its author’s descriptions of clothing, dress, accessories and fabric. Through the novel we see that male bodies were a legitimate human form for the display of adornment and decoration.

Aestheticizing Masculinity in Honglou Meng—Clothing, Dress and Decoration

Louise Edwards (School of Modern Languages and Cultures, University of Hong Kong)

In contemporary societies all around the world men are rarely presented as ideals of “beauty”—rather, women are tasked with performing “aesthetic work” in our visual realms. In the case of China, this division of labor is a relatively recent phenomenon. My paper argues that in the first few decades of the 20th century, the advent of modernity rendered obsolete the mid-Qing inclusion of social and discursive space for men’s beautification. Modernity valorized functional practicality as the preferred manly style and required the eschewing of an earlier, longstanding enthusiasm for men’s self-adornment and the public performance of beauty and fashion by men. I build this argument through an examination of the mid-Qing novel Honglou meng and its author’s descriptions of clothing, dress, accessories and fabric. Through the novel we see that male bodies were a legitimate human form for the display of adornment and decoration.
**Panel 4: Screen Images**

The Male Hero in Jia Zhangke’s Films

Shelley Le (Department of Comparative Literature, UC Davis)

Jia Zhangke’s films are famous for their portrayal of ordinary Chinese people caught in the historic yet troubled transition of China from a socialist planned economy to a capitalist market economy. Male heroes (or more precisely, male anti-heroes) are central characters in many of his films. The filmic depiction of Chinese masculinity in crisis partakes of a more general description of the losses and discontinuities of a whole generation of people in socialist China. I focus on three male protagonists in three different films by Jia Zhangke: Xiao Wu 小武 (Xiao Wu, 1998), Han Sanming and Wei Liang (Still Life, 2004), and Song Weidong 童世东 (In the Ice Age, 2008). The characters suffer the trauma of losing their loved ones (girlfriend, wife, or lover), and have difficulty entering into satisfying relationships with women due to the fundamental social and economic transformations in the period of Reform and Opening.

Men, Movies, and More of the Same?: New Chinese Masculinities in Film

Staci Ford (Department of History, University of Hong Kong)

This paper considers some of the ways in which several recent Hong Kong/PRC/Taiwanese films chronicle changes in men’s lives and offer models of “new masculinities” in the Greater China context. The films I will consider include: FLOATING CITY and COLD WAR (HK), YOU ARE THE APPLE OF MY EYE and WILL YOU STILL LOVE ME TOMORROW? (Taiwan), and FINDING MR. RIGHT (PRC). In addition to discussing the multiple meanings of Chinese masculinity in these films, I will briefly reflect on how the films intersect with general public debates (in the media— including the blogosphere) about the rise of China and the decline of the West in the 21st Century, as well as the discourse of gender in recent best-selling books such as Hanna Roson’s THE END OF MEN, Amy Chua’s THE BATTLE HYMN OF THE TIGER MOTHER, and Sheryl Sandberg’s LEAN IN: WOMEN, WORK AND THE WILL TO

**Panel 5: Men and Sex in Hong Kong**

Purchasing Sex, Consuming Love: Masculinity of Male Clients in the Chinese Sex Industry

Travis S.K. Kong (Department of Sociology, University of Hong Kong)

Studies indicate that approximately 300,000-400,000 men visited female sex workers in Hong Kong in 2010. These men, known as male clients, are morally condemned and socially ostracised, and as a result usually hide their identities and live double lives. In spite of such a considerably sizable population, we know relatively little about them. Based on 20 in-depth interviews and 2 focus group discussions with Hong Kong men who have bought sex since 2012, this paper discusses these men’s involvement with commercial sex in relation to their male identity, e.g., why they buy sex, how such experiences relate to masculinity, and how they handle the stigmatized identity of a client. Through a sociological analysis of men’s commercial sexual experiences in Hong Kong, this research sheds new light on this assumed ‘deviant’ sexual behaviour and stigma in terms of male identity and coping strategies, and rethinks the ethics of sexual consumption in everyday life and ultimately the nature of masculinity, male desires, and human sexuality.

Sex/Text: Internet Sex Chatting and “Vernacular Masculinity” in Hong Kong

Joh Erni (Department of Humanities and Creative Writing, Baptist University)

This paper examines the highly popular practice of internet-based “sex chatting” and through it, attempts to theorize the rapidly changing forms, norms, and values of sex as a result of the digital revolution. Internet-based ‘sex chat’ refers to the casual exchange of vernacular views about sexual beliefs, rumours and behavior. Sociological, popular culture, and gender studies have suggested that internet-based social chatting about sex is an informal social practice pursued mainly by men, and as such, the chat room or forum is considered a space for the ongoing construction of particular modes of masculinity. This study is grounded in a detailed empirical study of three highly popular internet chat sites in Hong Kong, a city known to have a vibrant culture of internet forum chatting, and hopes to reframe our theoretical and political understanding of sexual values shaped by a profoundly quotidian source of meaning-making.

How Far Can We Say that Taiwan and Hong Kong Are the Same Chinese Society? Take Masculinity As An Example

Dian Hsiung 杨恩 (School of Modern Languages and Cultures, University of Hong Kong)

Yao Huiying (Faculty of Humanities and Social Sciences, University of Tsukuba)

This paper is a historical anthropology of masculinity in the Chinese societies of Hong Kong and Taiwan. Following Sauvage’s insight that the conventional value of a cultural category is defined by its relations to other categories within the same cultural scheme, we shall study masculinity in relation to ethnobiology, sexuality, marriage, family, and descent in the Chinese societies of Hong Kong and Taiwan, arguing that masculinity cannot be understood on its own but should be examined in relation to other cultural categories. However, the relationship between masculinity and other social categories varies with different societies. By comparing such a relationship in the Chinese societies of Hong Kong and Taiwan, we shall understand why the conventional value/meaning of masculinity differs in these two societies. We contextualize our study of masculinity in pre-colonial, colonial, and postcolonial Taiwan and Hong Kong, demonstrating how meaning of masculinity changes in different political regimes of these two societies. This paper ends with a theoretical question: if masculinity takes on different meanings in Hong Kong and Taiwanese societies, what do we mean when we say that they are Chinese societies?
ritects Lin Kong as the representative of Wen masculinity from the Western perspective, given Ha Jin writes the novel as a migrant writer in English and targeting mainly English-speaking readership.

All Dogs Deserve to Be Beaten: Negotiating Manhood and Nationhood in Chinese TV Dramas
Geng Song (School of Chinese, University of Hong Kong)

The interconnection between nationalism and masculinity in Chinese popular culture has attracted scholarly attention in recent years. Nationalist sentiments and the images of national heroes in Chinese media have increasingly become a unique Chinese characteristic of masculinity in a global age. Perhaps the most conspicuous examples can be found in TV dramas (dianshi lianxuju), a sweeping popular and influential form of entertainment in today’s China. This paper discusses the centrality of nationalism in the televi- sional construction of masculinity in post-socialist China, with a particular focus on a 70-episode series Dagou gun (Dogbeating staff), a national smash-hit drama series in 2013, and explores how television represents a “happy marriage” between state agendas and popular social desire through the representations of nationalism and masculinity.

Adapting Diaspora: China, Australia, and the American Dream in Mao’s Last Dancer
Jane Park (Department of Gender and Cultural Studies, Sydney University)

This paper looks at the diasporic movements of the Chinese American Australian protagonist in Mao’s Last Dancer; an Australian film based on the memoirs of ballet dancer-turned-stock broker, Li Cunxin, who defected to the US in the 1980s from the People’s Republic of China. The movie was a huge success in Australia, leading the domestic box office in 2009 and released the following in the US to mixed reviews.

Chinese Masculinities East and West in Women-oriented danmei literature
Tina Liu (Independent Scholar, Australian National University)

Danmei (耽美, literally indulged in the beautiful) literature is a women- oriented genre of fictional narratives depicting love and desire between men. It was first introduced to China in the early 1990s when East Asian popular culture from Japan, Taiwan and Hong Kong started to be hugely popular among Chinese women, thanks to the rapid growth of the Internet usage and the successive popularity of participatory online literary practices among urban youth since the mid-1990s. This paper uncovers how masculinity is constructed in this women-oriented literary production in China in the era of globalisation. It examines how Chinese masculinities are influenced by Western and East Asian cultures. It does so by analyzing Chinese male characters and their same-sex relationships in various global settings. These relationships range from characters from different races, the Chinese diaspora to returnees in sample popular danmei literary works.

Representation of Masculinity in Ha Jin’s Waiting
Laishu Su (School of English for Specific Purpose, Beijing Foreign Studies University)

The chapter uses wen-wu paradigm developed by Kam Louie to examine the representation and construction of Chinese masculinity in Ha Jin’s novel Waiting. The analysis focuses on the three following three characters: 1) Lin Kong, the protagonist, who is a representative of Confucian Wen masculinity; 2) Geng Yang, Lin’s antithesis, who is a representative of Wu masculinity; and 3) Bengshen, Lin’s brother-in-law as well as antithesis, who is depicted as a small man without moral integrity. The analysis reveals the society’s expectations that a man has to live with in a Confucian context, demonstrating Confucianism still defined Chinese mindset even in Mao’s era which saw huge effort to replace traditional ideologies like Confucianism with radical socialism discourse. The paper is also interested in how the writer critiques Lin Kong as the representative of Wen masculinity from the Western perspective, given Ha Jin writes the novel as a migrant writer in English and targeting mainly English-speaking readership.

Adapting Diaspora: China, Australia, and the American Dream in Mao’s Last Dancer
Jane Park (Department of Gender and Cultural Studies, Sydney University)

This paper looks at the diasporic movements of the Chinese American Australian protagonist in Mao’s Last Dancer; an Australian film based on the memoirs of ballet dancer-turned-stock broker, Li Cunxin, who defected to the US in the 1980s from the People’s Republic of China. The movie was a huge success in Australia, leading the domestic box office in 2009 and released the following in the US to mixed reviews.

Chinese Masculinities East and West in Women-oriented danmei literature
Tina Liu (Independent Scholar, Australian National University)

Danmei (耽美, literally indulged in the beautiful) literature is a women- oriented genre of fictional narratives depicting love and desire between men. It was first introduced to China in the early 1990s when East Asian popular culture from Japan, Taiwan and Hong Kong started to be hugely popular among Chinese women, thanks to the rapid growth of the Internet usage and the successive popularity of participatory online literary practices among urban youth since the mid-1990s. This paper uncovers how masculinity is constructed in this women-oriented literary production in China in the era of globalisation. It examines how Chinese masculinities are influenced by Western and East Asian cultures. It does so by analyzing Chinese male characters and their same-sex relationships in various global settings. These relationships range from characters from different races, the Chinese diaspora to returnees in sample popular danmei literary works.

Representation of Masculinity in Ha Jin’s Waiting
Laishu Su (School of English for Specific Purpose, Beijing Foreign Studies University)

The chapter uses wen-wu paradigm developed by Kam Louie to examine the representation and construction of Chinese masculinity in Ha Jin’s novel Waiting. The analysis focuses on the three following three characters: 1) Lin Kong, the protagonist, who is a representative of Confucian Wen masculinity; 2) Geng Yang, Lin’s antithesis, who is a representative of Wu masculinity; and 3) Bengshen, Lin’s brother-in-law as well as antithesis, who is depicted as a small man without moral integrity. The analysis reveals the society’s expectations that a man has to live with in a Confucian context, demonstrating Confucianism still defined Chinese mindset even in Mao’s era which saw huge effort to replace traditional ideologies like Confucianism with radical socialism discourse. The paper is also interested in how the writer critiques Lin Kong as the representative of Wen masculinity from the Western perspective, given Ha Jin writes the novel as a migrant writer in English and targeting mainly English-speaking readership.
The Decline of the Chauvinistic Model of Chinese Masculinity: A Research Report

William Jankowiak (Department of Anthropology, University of Nevada)
Xuan Li (Department of Psychology, Cambridge University)

In this paper we explore how gender configurations has been imaged, transformed, and performed across two different historical eras: 1980s danwei or work unit era and in the 2000s economic reform era. Specifically, we will examine the way men and women’s “suppose essence” has been objectified in folk ideology to form a cognitive or ideal model of gender. We argue that there is a decline in 1980s chauvinistic model of masculinity that centers around the two-axis model of wen and wu males, and is manifested by reservation of emotions, contempt towards women and perceived male superiority, to a newer form of masculinity that is organized around a greater sense of self and a hybrid mixture of wen and wu traits, featuring male confidence, decisiveness, politeness, a cool demeanor, along with a heighten respect for females.