

The Rise of Female Writers in Ancient China—Taking the Qing Dynasty as an Example

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Abstract. In ancient China, under the constraints of traditional feudal ethics, women struggled to receive education and were often overlooked in literary circles. The Qing Dynasty, however, saw a significant awakening of women's consciousness, especially among female poets whose works far exceeded those of previous dynasties. This paper analyzes the rise of Qing Dynasty female poets using documentary analysis, exploring the reasons behind their awakening, their thematic focus, and the female consciousness reflected therein. The rise of these poets was supported by various factors: the economic development providing a material foundation, the social concept of "both men and women inherit the family", the emergence of women's poetry societies, and the influence of earlier talented women. Their works not only continued traditional themes like love and longing but also expanded to new fields such as landscape, historical odes, and portraits. These poets brought new literary aesthetics through their unique perspectives on nature and history. In conclusion, the rise of Qing Dynasty female poets marked a crucial turning point in ancient Chinese literature. It not only restored the real-life experiences of Qing women but also highlighted the value of women's literature, offering important insights for studying contemporary women's culture.

Keywords: Qing Dynasty; women; poets.

1. Introduction

As society transitioned from matrilineal to patrilineal clans, women gradually withdrew from the center of social culture and increasingly found themselves in a position of being marginalized, excluded, bullied, and discriminated against, ultimately becoming the appendages of a patriarchal society and the second sex under the control of male will. As Engels pointed out: "The overthrow of mother right was the world historical defeat of the female sex." [1].

Under the traditional Confucian culture in China, men and women have different social divisions of labor and different requirements. For men, it is said, "A scholar cannot but be ambitious and resolute, for his task is heavy and his road is long. To make humanity his duty, is that not a heavy task? To die only after the task is done, is that not a long road?" While for women, it is "When the woman is correct, the family is correct." "In speech, men should be modest while women should be more so." "Women should handle hemp and flax, deal with silk and cocoons, weave and embroider, and learn women's work to provide clothing." Such a culture has shaped a social division of labor where men are the mainstay and women are the auxiliary. Under the influence of culture, women gradually lost their independent personality and subjectivity. This situation is mainly reflected in women's self-"objectification" and "internalization," regarding themselves as tools for procreation or as a means to gain more benefits for their families. The so-called "obeying the father while at home, the husband after marriage, and the son after the husband's death" led to women gradually giving up their rights to education, political participation, and economic independence under the influence of society, and being confined within the boudoir.

Although there are poems in Chinese history, such as those in the "Flower Between" style written in a female voice, these are not entirely written by women and thus cannot specifically reveal the real spiritual world of women. Only women's own voices can truly express their pain, sorrow, and psychological oppression, vividly and sensuously revealing the delicate, unadorned texture of their lived experience. Thus, when we enter the literary garden of Qing women's writing, we come into intimate contact with their inner worlds—we may clearly discern their often-observed modes of

existence, listen to their long-silenced grievances and muted cries of resistance, and feel both their anguished collapse and their tenacious struggle within harsh conditions of survival[2]. Therefore, the purpose of this paper is to interpret the poetry of female poets in the Qing Dynasty, to understand the true voices of women of that era and their lives, and to explore the female consciousness conveyed in their literary works.

This study focuses on the rise of the group of female poets in the Qing Dynasty. It is of great significance for breaking the traditional male-centered literary world and filling a key gap in the study of ancient women's literature. It not only corrects some misunderstandings in the research of the history of Qing Dynasty literature. At the same time, it also provides an important historical example for the study of contemporary women's culture and the modern transformation of traditional literature. The study employs the method of documentary analysis to search for and read relevant materials and documents. The advantage of this method is that it can effectively mine historical materials and comprehensively clarify the works of women in different periods of the Qing Dynasty, avoiding omissions. It also makes the academic lineage of the paper clearer, making the thesis more targeted and avoiding the repetition of research topics. It can also more accurately restore the creative background and state of mind of Qing Dynasty female poets, thereby understanding the true emotions and connotations of their works. All of these are conducive to the progress of the paper. The ultimate goal of this study is to truly focus people's attention on the group of female poets in the Qing Dynasty. In order to achieve this goal, I have conducted the following research.

2. Background

Though the tide of history was predominantly led by men, it could not drown out the talents and voices of women. Throughout the long history of ancient Chinese literature, a group of talented women still emerged, breaking through the shackles. In the pre-Qin period, Lady Xu Mu, facing the crisis of her motherland, demonstrated her sense of family and national responsibility in "Zai Chi"; during the Han and Wei dynasties, Ban Jieyu expressed the tragic plight of palace women through her poetry. In the Tang Dynasty, Xue Tao integrated the emotions of parting into the vast scenery in "Seeing a Friend Off"; among them, Li Qingzhao of the Song Dynasty used her pen as a blade to break the millennium-old prejudice that "a woman without talent is virtuous," becoming a rare peak of female literati in the history of literature.

The Qing Dynasty was a period of awakening of female consciousness, during which women demanded to break free from the fate of being dominated by patriarchy for thousands of years, and called for complete spiritual independence and the integrity of human nature [3]. With the emergence and significant influence of the novel "Dream of the Red Chamber," female poets also became an important group of readers. They expressed their insights from reading "Dream of the Red Chamber" in their poetry, creating a unique poetic style characterized by the interplay of painting-like imagery and poetic sentiment, the fusion of reality and illusion, and the interweaving of personal experience with the novel's scenarios. It can be said that the female poets of the Qing Dynasty integrated their reading experience of "Dream of the Red Chamber" with the contemporary background, literary and artistic trends, and their own emotional experiences, forming a unique cultural landscape where the reader's experience and textual writing correspond to each other. In addition to reading "Dream of the Red Chamber," some female poets also continued the novel. For example, Gu Taiqing's poem "Crying for My Third Sister Xiangpei" reads: "The illusory realm of the Red Chamber has no basis; occasionally I take up my pen to continue it a few times. A long preface is written in excessive praise, and flowered paper is frequently sent to ask for the manuscript. (I occasionally continued "Dream of the Red Chamber" for a few chapters, titled "The Shadow of Dream of the Red Chamber," and Xiangpei wrote the preface. Before the manuscript was completed, she asked to read it...)" [4]. Many women poets transformed their reading experience of *Dream of the Red Chamber* into poetic expression, thereby giving rise to the distinctive genre of "Red-Chamber-themed poems" (*tihong shi*) [5].

The subjects of these poems were not limited to the novel itself, but also extended to its derivative cultural forms—such as theatrical adaptations, paintings, and other visual or literary reinterpretations—because *Dream of the Red Chamber* continued to circulate widely in multiple artistic media after its initial emergence.

The notion that "there is no literature without women" has long been recognized by society. However, for a long time, women have been on the periphery of the male-dominated society, and their literary creations are far less prominent compared to the mainstream male literature [1]. If not handled with care, they would be regarded as fierce floods and beasts and severely criticized: "Cai Wenji and Li Qingzhao's loss of chastity is debatable; Xue Tao and her ilk who leaned on the door are not worth mentioning; Zhu Shuzhen, who was hurt by sorrow and resentment, is also not a good wife." The earliest record of female writers and their works can be found in the "Book of Han: Treatise on Arts and Literature," which, however, only contains a few scattered words. In subsequent historical records, female poets are almost entirely absent. They were deliberately overlooked because, under the patriarchal society, "culture does not permit women to acknowledge and fulfill their basic need for growth, which is to realize their potential as human beings. That is to say, their gender roles must not hinder the prescribed needs." The notion that "a woman without talent is virtuous" led women to consciously submit to the constraints of feudal ethics, and they generally concealed their emotions, believing that "a woman should engage in weaving and embroidery to cultivate her filial piety and respect, and literary pursuits are not her concern."

So, what are the reasons for the rise of the group of female poets in the Qing Dynasty? They can be explained from three aspects. First is the economic aspect: The development of the commodity economy in the Qing Dynasty reached the peak of ancient society, especially among the gentry and merchants in the Jiangsu and Zhejiang areas. The southward shift of China's political and economic centers since the Tang and Song dynasties led the Jiangsu–Zhejiang region to become the most economically developed area in the country. During the Song dynasty, there was a well-known saying, "*When Suzhou and Huzhou have a good harvest, the entire realm is well-fed.*" In the Qing dynasty, it was noted that "the land tax contributed by Jiangnan accounted for three tenths of the national total; its refined goods for five tenths; in addition, the salt taxes from the Jiang–Huai region and the customs revenues from river transport were also concentrated here. Thus, a single province surpassed half of the empire's wealth." [6].

Such a robust economic level provided a solid material basis for the development of poetry. And these affluent families would hire specialized tutors for their daughters, enabling them to be literate as well. At the same time, it was fashionable at that time for "talented ladies to compose poetry." Some families, in order to enhance their family reputation, would proactively invest resources in the creation of poetry by their daughters and promote the influence of their works, enabling the works of these women to step out of the boudoir and enter the public eye. From a social perspective, the Qing Dynasty placed particular emphasis on family heritage. Many families held the belief that both men and women should carry on the family legacy. As a result, many women not only received education from their mothers and grandmothers but also guidance from their fathers and brothers. At the same time, many social spaces exclusive to women were gradually established. This allowed the previously isolated female writers to come together, to sing and respond to each other's works, and to critique one another. It not only broke the barrier that women were not allowed to socialize outside, but also enabled them to improve their creative level through communication, thus forming a large-scale group of female poets. The last point is the social and cultural atmosphere of that time. Society no longer simply promoted "male orthodox literature," but began to recognize and even collect the works of female writers. At the same time, the works of previous female writers started to be widely circulated, such as those of Li Qingzhao and Xue Tao. This provided women with spiritual leaders and propelled the awakening of the group of female poets.

Although they did not reach the literary heights of Song Dynasty masters like Li Qingzhao, the creations of Qing Dynasty female poets have surpassed those of previous generations in both the total number of poems and the quality of textual thought and artistic expression. No wonder Wang

Yunzhang exclaimed, "The spiritual beauty of heaven and earth is not bestowed upon men but upon women." [7]. If the literary world of the Qing Dynasty is likened to a "Collection of Hundred Flowers" that integrates the essence of literature from previous generations, then the creations of female poets are the unique scenery that combines the charm of both poignant beauty and outstanding spirit.

Before this, women's poetry creation was mostly confined to the context of the boudoir, with themes mainly focusing on lamenting spring and autumn, missing their husbands, and objects like makeup boxes and hairpins. Both their vision and emotions were hard to break free from the limitations of private life. The core breakthrough of Qing Dynasty women's literature lies precisely in the great expansion of the scope of themes. Their creations not only inherit the elegant charm of traditional boudoir themes but also extend their writing to many areas that women rarely touched before, such as travelogues, inscriptions on inkstones, inscriptions on fans, historical odes, object praises, family instructions, reminiscences of relatives, concerns about the times, and expressions of patriotism, covering almost all the thematic categories of classical poetry [2]. This transformation not only signifies that the horizons and intellectual pursuits of female poets in the Qing dynasty had fully transcended the physical and spiritual confines of the boudoir, venturing into the expansive realms of natural observation and social inquiry, but also that the depth of their emotional expression, the weight of their ideological engagement, and the breadth of their thematic scope far surpassed the established paradigms of women's writing in earlier generations.

Particularly noteworthy are the works of Qing Dynasty female poets that highlight the awakening of female subjectivity and address significant social issues such as the rise and fall of dynasties and the hardships of the people. These works contain profound and substantial ideological connotations. They not only break through the emotional shackles of traditional women's literature but also endow Qing Dynasty women's literature with a spiritual brilliance that had never been seen before. This paper intends to make a general combing of the creation types of Qing Dynasty female poets, in the hope of tracing the source of the text, encountering the soaring poetic thoughts, surging emotions, as well as the vivid and profound life experiences of women at that time.

3. Analysis of the Themes in the Poetry Creation of Qing Dynasty Women

The themes of Qing Dynasty women's poetry creation can generally be divided into two categories. One category is the classic boudoir theme that continues from previous women's creations. Based on real life, it incorporates the genuine emotional hues and personal experiences of women, presenting the vivid living conditions of women at that time. For example, Wu Zao's "Golden Thread Tune: As is well known, Wu Zao was an outstanding and bold female lyricist active during the Daoguang period of the Qing dynasty. In literary history as well as in subsequent scholarly studies, any discussion of Qing-dynasty ci poetry invariably includes reference to Wu Zao's works [7]. Frustrated and Wanting to Call Out to Heaven": Although some of her works break through the constraints of the boudoir, this poem focuses on the core personal emotion of "boredom" in the boudoir from the perspective of "the boudoir as a cage." It vividly exposes the "self-frustration" and "talent suppression" of Qing Dynasty women under the constraints of etiquette and teachings, making it a classic in the boudoir theme that "breaks through individual sorrow and reaches the spiritual predicament." The opening line "Frustrated and wanting to call out to Heaven, I ask the vastness: why do people in this world have to be ground down?" directly expresses the innermost feelings. The following lines "Being a woman, yet addicted to poetry" and "I wish to disguise myself and talk about swords, but alas, in this life, I am bound by the mist and rosy clouds" straightforwardly yet delicately pour out the suppression of unfulfilled talent in the boudoir and the melancholy over one's own situation, making it a typical example of "self-emotional revelation" in the boudoir theme. The other category represents the breakthrough of Qing Dynasty women's literature, with stepping out of the "boudoir" as the core, and broadening the scope of creative themes. In those themes that were previously only accessible to men, women began to show their talents. This part can further be divided into: landscape and travel poetry, historical and nostalgic poetry, women's awakening poetry, and portrait inscriptions.

3.1. Landscape

Since the Wei and Jin Dynasties, landscape poetry has become one of the most popular creative themes among poets, with each famous poet leaving behind a considerable number of landscape poems. However, women's works were relatively lacking in this genre, which originated from the fact that women at that time, influenced by traditional ethics and teachings, were confined within high walls. But in the Qing Dynasty, with the Manchus entering the pass and influenced by Manchu women, more and more women stepped out of their houses and into nature, becoming fascinated by the beautiful scenery. Therefore, during this period, a large number of landscape works by female poets were created. They either went on spring outings with their fathers and brothers when they were young, or visited famous mountains and rivers with their husbands after marriage, or were forced to leave their homes and wander around to make a living due to wars. Even in the Qing Dynasty, poetry societies exclusive to women were formed, where they often made appointments to climb mountains and recite poems. For example, the Banana Garden Poetry Society in the early Qing Dynasty, the Washing Flower Poetry Society in the late Qing Dynasty, and the largest and most influential women's poetry society in the Qing Dynasty, the Sui Garden Female Disciples. Extensive travels opened a small window for the female poets' souls to look out at society. They were able to break free from the stuffy and cramped boudoir, catch a glimpse of the much broader world outside, and their vision became sharper and broader as a result, and their thoughts also became more intricate and profound. Their poetic style also broke free from the previous softness and grace, and instead gained a few extraordinary momenta. The themes also became richer and more diverse. Landscape poetry is the natural creative result of their jumping out of the boudoir life.

Due to women's unique psychological characteristics and cultural temperament, their perspectives on and expressions of scenery always differ from those of men: men mostly regard nature as an independent object for objective aesthetic contemplation. Women, however, have an intimate connection with nature akin to kinship, often treating the beauty of nature as a trigger for their emotions and an equivalent to their spiritual world. In their descriptions of scenery, subtle and delicate subjective feelings quietly permeate the lines. Gu Taiqing's poem "On the Day After the Snow on Qingming Festival in the Year of Bing Xu, I Accompanied the Dowager and the Lady in Visiting the Temples on West Mountain" is a typical landscape poem. It depicts the scenery that Gu Taiqing saw while visiting the West Mountain with the Dowager and the Lady. The lines "Clouds shift, and countless mountains appear; Snow blankets the forest, and the trees resound" depicts the majestic and serene West Mountain with its misty peaks and snow-covered forests. The phrase "Odd rocks naturally form the crouching tiger's stance, Ancient pines, who bestows the reclining dragon's name?" compares the strange rocks to crouching tigers and the ancient pines to reclining dragons, vividly portraying the rugged rocks and sturdy ancient pines in the mountains. This reflects the female poet's unique powers of observation and delicate emotions.

3.2. Historical Odes

Historical odes are a common theme among poets. The earliest existing historical ode is "Ode to History" by Ban Gu of the Han Dynasty. During the Tang Dynasty, historical odes were particularly prosperous, especially from the High Tang to the Middle Tang period, which can be regarded as the golden age of historical odes. However, historical odes are not exclusive to male poets. Female poets of all dynasties have also produced many excellent works. Unlike male poets who often use historical odes to express their thoughts on family and country, their writing focuses more on the individual, using it to express delicate feelings of sorrow, resentment, and sadness.

By the Qing Dynasty, there was a significant shift in women's perception. After keenly realizing that they possessed an equally independent will to live and equally precious personal value as men, their historical odes more prominently featured the emotions and aspirations of the "individual self." Often using ancient people and events as vehicles, they skillfully integrated their own examination of history and contemplation of reality while tracing the past, giving their historical odes a more distinct personal stance and intellectual weight. For example, Qiu Jin's "Nostalgia for the Red Cliffs": "The

surging waters flow eastward to the river's end, where once the fire attack was made, as I've heard. No wonder on the day I come to mourn, the riverbank flowers still glow with a burnt red." Qiu Jin's historical ode breaks the traditional "sorrow and resentment" tone of female poets but still remains rooted in the "individual self" sentiment. The poem recalls the fire attack of the Battle of Red Cliffs. The line "the riverbank flowers still glow with a burnt red" does not focus on Zhou Yu's great talent or the war's impact on the family and country. Instead, it uses the perspective of "my" mourning and the concrete scene of "remaining red" to connect the historical flames of war with her own passionate pursuit of revolutionary ideals — she uses the "burning" of Red Cliffs to express her personal ambition of "willing to break the deadlock for the family and country." This not only reflects the Qing Dynasty women's adherence to "independent personality" but also gives history new contemporary significance through the "individual self" sentiment, rather than simply tracing the past.

3.3. Friendship

In the narrative of a patriarchal society, female friendship is often ignored, distorted, erased, or depicted as envious and combative. This phenomenon is not accidental but rather a result of fear and suppression of the power of women's connections, much like God's fear of humanity building the Tower of Babel. Men not only suppress women's power through various means but also use cultural and historical writing to disrupt the connections between women [1]. "Female bonds have been erased in cultural narratives, stripped of meaning within impoverished or fabricated discourses, and subsequently buried in collective memory. They have become not only difficult to articulate, but also rendered nearly unspeakable." In literary works, female friendship is often depicted as scenes of concubines vying for the emperor's favor and wives and concubines competing in wit, filled with jealousy and strife, while ignoring the existence of sincere friendships between women. Male friendships are endowed with solemn and noble hues, such as the ritualistic and mission-oriented nature of the Peach Garden Oath in "Romance of the Three Kingdoms." In contrast, the ways women express affection, like exchanging small gifts of hairpins and flowers, are belittled as childish and reckless, serving as a foil to highlight the nobility of male friendships. This selective narrative choice effectively erases the value of female friendships, burying it deep in the recesses of memory, making it hard to speak of and unspeakable.

The Banana Garden Poetry Society of the Qing Dynasty is a paragon of female friendship. This society was founded by Gu Zhijiong, and its members were mostly her relatives, such as Chai Jingyi, Feng Xian, Qian Fenglun, Lin Yining, and so on. They often held elegant gatherings and composed poetry, honing their skills with one another. After the Double Ninth Festival in the 15th year of the Kangxi reign, they held an autumn banquet at the Yuanpu Garden, where they met and made friends through poetry. They also frequently toured the lakes and composed poetry, showcasing their unique talents. Over the decades, in addition to the spring and autumn gatherings, they celebrated the birthdays of their elders, saw off their female friends, and mourned the deceased. For instance, after the deaths of Zhang Hao and Mao Ti, Qian Fenglun, Lin Yining, Chai Jingyi, and others all wrote poems in their memory. With poetry as the bond, they shared deep friendships, shattering the male-centric prejudice that women only harbor jealousy and exclusion towards one another. Instead, they demonstrated sincere and sisterly intimacy among women.

3.4. Portraits

Portrait inscriptions are poetic writings on portraits and are also an important part of inscriptions on paintings. There were few of these poems before the Qing Dynasty, but the number increased during the Qing Dynasty. Female poets of the Qing Dynasty were also an important group of creators of portrait inscriptions. Regarding the portrait inscriptions by Qing Dynasty female poets, only two articles by Zhuo Qingfen have explored the attire and creative significance in the self-inscriptions on their own portraits [8]. There is a large number of self-inscriptions on portraits in the poetry creation of Qing Dynasty women, and the richness of their content and themes far exceeds that of previous generations, further demonstrating the three-dimensionality of Qing Dynasty women's self-awareness.

As for the self-inscriptions on portraits by Qing Dynasty women, Zhuo Qingfen believes that they show "the psychological projection of Qing Dynasty women's self-observation, self-awareness, and self-positioning; and through inscribing their own portraits, it further highlights the subjective will of Qing Dynasty women's self-writing, self-shaping, and self-presentation." Moreover, "portraits mainly appeal to visual presentation, and when women inscribe their own portraits, they often particularly emphasize visual elements, carefully examining their appearance, makeup, expressions, and posture." [9]. In terms of expression, Qing Dynasty female poets mostly used the depiction of the figures' gestures, emotions, surroundings, and various objects in the paintings to indirectly highlight the main characters' identity traits, moral cultivation, and inner feelings through implication and symbolism. For example, in Gu Taiqing's inscription for her friend's portrait titled "Portrait of Sister Yunlin," the lines "Sparse bamboo shadows cast on the stone moss, she sits in silence with a zither, wandering in her thoughts" not only depict the figure's action of "sitting quietly with a zither" in the painting but also use the serene environment of "bamboo shadows" and "stone moss" to subtly match the friend's elegant and noble character. Without direct praise, she uses the scenery and actions to outline the portrait subject's temperament.

Particularly noteworthy is that when the portraits depict figures such as patriots or chaste women, their inscriptions take on biographical attributes—using biographical narrative techniques to clearly lay out the subject's life and deeds while emphasizing their spirit and integrity, achieving a dual expressive effect of "portraying the image" and "conveying the will." For example, Qiu Jin's inscription for the chaste woman Xu Jichen at the end of the Ming Dynasty titled "Inscription on Xu Jichen's Portrait" (Note: Although Xu Jichen was a figure at the end of the Qing Dynasty, she upheld her chastity and righteousness, and Qiu Jin's poem also follows the tradition of "inscribing on the portrait of a chaste woman"). The lines "Before she sacrificed herself for the nation, her heart was already pledged; her fame established, her will be remained unyielding" briefly mention Xu Jichen's support for the revolution and her adherence to her ideals, and praise her spirit and integrity with "her heart was already pledged" and "her will remained unyielding." This deeply integrates the "portraying the image" function of portrait inscriptions with the "conveying the will" function of biographies, becoming a typical example of this kind of inscription. The self-inscriptions on portraits by Qing Dynasty female poets have relatively complex aesthetic characteristics. They are not lacking in the male "gaze," that is, the written self-image often has the colors of beauty, gorgeousness, and melancholy. Some poems also show deep and complex emotional characteristics through profound self-analysis [10].

4. Conclusion

This paper, against the backdrop of the development of ancient Chinese women's literature, focuses on the awakening of the group of female poets in the Qing Dynasty. By sorting out the types of their creative themes, the reasons for their rise, and the core of their creation, and combining specific poems and literary society cases, it discusses the unique significance and value of Qing Dynasty women's literature in the history of Chinese women's literature. The core viewpoints are summarized as follows:

Firstly, on the basis of inheriting the achievements of previous female poets, Qing Dynasty female poets broke through the oppression of traditional feudal ethics and teachings, reshaped the spiritual world of women, and elevated the spiritual realm of women. They continued the tradition of boudoir literature, based on real-life experiences, and expressed their true emotions and life experiences more fully. This perfectly showcased the real living conditions and spiritual world of Qing Dynasty women to future generations, maintaining the core characteristic of women's literature to "move people with emotions." At the same time, they broke through the dual physical and spiritual shackles of the "boudoir" and extended their creative themes to multiple angles such as landscape and travel, object praise and nostalgia, and women's awakening. In competitions that were previously exclusive to men, female participants emerged to compete with men. Their creative themes almost covered the entire

scope of classical poetry, completely shaking off the thematic limitation that women could only write about "lamenting spring and autumn, missing their husbands, and reminiscing about the distant."

Secondly, the group of Qing Dynasty female poets, with their unique female perspective, injected an entirely new aesthetic and ideological dimension into traditional Chinese classical literature. In their landscape creations, they abandoned the traditional "objective contemplation" of the natural world and instead connected themselves with nature through a "kinship-like" perspective, integrating their emotions into the depiction of natural scenery. In the creation of historical odes, they broke through the traditional poetic constraints of "sorrow, resentment, and lamentation," and wrote about their examination of history and contemplation of reality from a unique "individual self" perspective. For example, Qiu Jin's "Nostalgia for the Red Cliffs" closely links personal will with the fate of the nation, endowing the nostalgic poem with new social significance and value, and more prominently displaying the independent and self-reliant personality of Qing Dynasty women.

Moreover, the rise and development of the group of female poets is a result influenced by multiple factors such as the economic foundation, social concepts, and cultural atmosphere. At the same time, the rise of the group also broke the shackles of traditional male authors' narratives about women, gradually enriching the female images in literary history. Economically, the peak of the commodity economy in the Qing Dynasty provided a rich material basis for the rise of female poets. In terms of social concepts, the social atmosphere of the Qing Dynasty that "talented ladies can compose poetry" made more families willing to give women the ability to read and write. At the same time, the exclusive poetry societies and the concept of "both men and women inherit the family" enabled women to break through the social fortress and communicate and create together. In terms of cultural atmosphere, the works of talented women from previous generations, such as Li Qingzhao and Xue Tao, were widely circulated, and the society's acceptance of women's literature at that time provided a direction for the creation of female poets.

To sum up, the rise of Qing Dynasty female poets is not the "end" of Chinese women's literature, but an important turning point on the road to the awakening of Chinese women's literature. They used their pens as blades to break the oppression of traditional patriarchal society on female creators. They not only preserved the real life experiences of women in society at that time, but also used their unique female creative perspective to show the unique value of women in the field of literary creation. They are also an important literary footprint of Chinese women on the road to pursuing themselves and striving for the right to be the main body

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