

The Art Spirit of Contemporary Feminine Poetry

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Abstract: Feminine poetry undergoes its characteristic evolutionary history in different countries. Compared with that of the western world, the development course of China's feminine poetry is more circuitous. In a traditional culture where patriarchy prevailed, the motif of feminine poetry was pathos and boudoir repining. Along with the collapse of the patriarchal ideology, feminist consciousness awoke, resulting in an attempt of the feminine poetry to undergo a spiritual revolt against the traditional poetry on which it formerly depended. In the modern and contemporary society, the patriarchal ideology underwent an unprecedented shock, and the feminist ideology of self-reliance and self-improvement laid the foundation for the rising of the feminine literature in the 20th century. After the May 4th Movement, feminine poetry headed for independence. At the beginning of the contemporary society, gender consciousness almost disappeared in feminine poetry; it solely eulogized human beings. Starting from Wang Shuting, feminine poets began to write with a conscious mind. When it came to the age of Wang Xiaoni, they began to seek their own language and construct their unique artistic ideal. The poetry in this era exhibited purity in its real sense. In the latter half of the 1980s, along with the appearance of "Soma Literature" and "Language Literature", feminine poetry fulfilled the task of the construction of its artistic ideal, featuring the theme of the meaning of life, hence the establishment of a contemporary artistic ideal of "singing for oneself" which solely belonged to feminine poetry. In its future development, feminine poetry aims to integrate itself with the prevailing value orientation and spiritual significance, hence a further sublimation of the feminist consciousness and the feminine poetic art.

Key words: gender consciousness; feminine poetry; eulogy of human beings; singing for oneself

观点选萃

东汉宦官犯罪的诉讼

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南开大学历史学院博士研究生师彬彬认为：东汉宦官犯罪的诉讼一般分为告劾、逮捕和审判三个阶段，汉律规定了官吏的诉讼责任。宦官犯罪的告劾以官吏劾奏为主，宦官互告者极少。东汉官吏劾奏宦官大多为惩治犯罪，有时成为政治斗争的工具，难免存在诬奏。司法机关接到告劾受理犯罪宦官的案件后，大多逮捕宦官下洛阳狱或廷尉狱，或下黄门北寺狱。东汉宦官犯罪的审判涉及一些程序，如案验、杂考、拷掠及判决。宦官犯罪的诉讼大多由司隶校尉、廷尉、黄门令或刺史负责，皇帝和其他官吏亦可参加。东汉宦官犯罪的诉讼具有特殊性，主要表现在宦官享有“有罪先请”的特权，东汉中后期，宦官“有罪先请”而免于刑罚较多。这表明了司法机制运行的复杂性，不仅体现了政府对特权阶层的法律优待，也体现了皇帝对司法权控制的加强。

(赵俊 摘编)