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得獎專書：

- ◆ *Gendered Words: Sentiments and Expression in Changing Rural China*, New York: Oxford University Press, 2015

得獎簡評：

本書是作者二十年來調查女書的老書寫者與新傳承者的精彩成果。女書是流行於中國湖南省江永縣農村婦女的一種書寫系統。女書在書寫後，於婦女之間傳唱，並口述。女書或女歌主要用於表達婦女人生甘苦的心聲，主要有婚前「訴可憐」、婚後的「三朝書」、締結姊妹情等等類別。偶有以女書向神明祈願賜福。女書與女歌的搭配，在書寫與吟唱之間其表意與表情更具殊勝。其次，本書著重討論女書承載的情感（sentiment）與情感之外的情感（meta-sentiment）。總之，女書研究提供當代性別研究一個很好的參照點，更且在性別與階級方面，也有新的觀點。本書也成功地實驗了「生命史敘說」在民族誌書寫的可能性。

得獎人簡歷：

Fei-wen Liu is Research Fellow at the Institute of Ethnology, Academia Sinica. She received her Ph.D. in anthropology from Syracuse University of the United States in 1997. Before joining Academia Sinica, she had taught at Colgate University as Visiting Assistant Professor in 1997-98. She was a visiting scholar at Harvard-Yenching Institute during 2003-2004, and served as Curator of Museum of the Institute of Ethnology in Academia Sinica in 2013-2014.



Liu has conducted fieldwork in rural south China on the world's only "women's script" known as *nüshu* since 1992, a script that men could not read. Informed by an urgent sense of salvaging this endangered cultural heritage, she devotes herself to documenting *nüshu*, its social and humanistic significance, before it is too late. Considering *nüshu* not simply as a written script, but a form of expression (combining writing and singing), a social field for dialogical inspiration, and embodiment of women's voices, Liu expands *nüshu's* research scope from script itself to its practice, from text to the practitioners' personal experiences, social relations, and broad cultural and historical contexts. She is currently developing the theoretical construct of "expressive depths" and building an open-access *nüshu* database.

Liu has published in many flagship journals at home and abroad of the concerning fields: *Journal of Asian Studies*, *Modern China*, *Nan Nü: Men, Women, and Gender in Early and Imperial China*, *American Ethnologist*, *Journal of American Folklore*, *Taiwan Journal of Anthropology*, *Research on Women in Modern Chinese History*, etc. To promote interdisciplinary research, she has edited *Empathy, Affect, and Intersubjectivity: Anthropology and Psychology in Dialogue* (with Ruey-ling Chu). She has also produced a *nüshu* documentary titled *Calling and Recalling: The Sentiments of Nüshu* (with Yu-i Kuo and Chia-kuen Hsieh) to introduce *nüshu* to the public audience.

得獎著作簡介：

Gendered Words: Sentiments and Expression in Changing Rural China

This book is the first full-length ethnography on the world's only gender-defined written script known as *nüshu* 女書 (women's writing), a script developed by women in a Chinese rural community in Jiangyong County of Hunan Province, script that men could not read. Also heuristically, although in written form, *nüshu* must be performed in singing or chanting, instead of reading.

Since at least the nineteenth century, women in rural Jiangyong had used *nüshu* to construct sisterhood networks beyond the patriarchal kinship lines and village confines, compose biographic narratives to solicit support from the human world and supernatural realm, and proclaim women's virtue and delineate their vulnerability. However, if you ask "What *nüshu* was about and for?" The answer is only one: *su kelian* 訴可憐 or "lamenting one's misery."



The lamentation-tuned *nüshu* has quietly safeguarded women ever since, psychologically and socially. “Quietly” means that although being centuries-old, *nüshu* was largely unknown to the outside world until 1982, just as its use had nearly faded away.

The “discovery” of *nüshu* in 1982 provides us with a window into women’s lifeworlds, their sense and sensibility. As the world’s distinguished “women’s script,” *nüshu* helps uncover women’s nuanced sentiments and their self-reflective (meta) commentaries on societies. Writing history had long been the privilege of Chinese male elites. What does peasant women’s account of their life histories bring to the fore, epistemologically and historiography? *Nüshu*’s “sentiment-imbued” quality, furthermore, throws new light on emotion as an analytical construct. In China writing often carries a tinge of moral justification; in West, influenced by the Enlightenment, rationality enjoys quite a supreme privileged position. *Nüshu* as a genre for “lamenting one’s misery,” nonetheless, opens up a new horizon for exploring how emotion functions as a source of inspiration and field of transformation.

Thirdly, as an intersection of writing and singing, *nüshu* offers an intertextual reference for capturing the dialogical interplay between voice and forms of expression, especially when juxtaposed with illiterate peasant women’s singing tradition and literate gentry women’s writing world. Last but not the least, with *nüshu* now on the verge of extinction, the practice of *nüshu* embodies how the politics of salvaging this disappearing cultural heritage has molded the poetics of *nüshu* in contemporary society.

Based on twenty years of fieldwork, this book proposes an innovative triangular approach—combining writing, singing, and orality—along with practice-oriented and performance-sensitive perspectives to illuminate *nüshu*’s humanistic and social implications in areas of gender, class, voice, expression, and emotion, and to develop the theoretical construct of “expressive depths.” To better locate women’s social-prompted and diachronic-developed subjectivities, as group and as individual, I incorporate also the life narrative approach, centering around the life experiences of four women of different generations, born in the 1910s, 1930s, and 1960s respectively. As an anthropological project, this book is also an attempt to document, if not salvage, the true face of *nüshu* and restore it to history before it is too late. *Nüshu* was silent for so long, and history may just repeat itself if we let the “women’s script” become blurred beyond recognition and slip into oblivion.



得獎感言：

從事女書研究二十餘年，在田野中接觸人群，在資料堆中琢磨分析，在理論概念中遊走探索，每當下筆為文之際，不免反思：女書絕不是為學術而存在，它自有它生成的人文訴求。那麼在學術殿堂的論證與思辨之外，什麼是女書的人文訴求？確切地說，是什麼樣的道德情懷促使江永婦女以「訴可憐」來形塑女書的文體精神？

待筆者成書之際，女書的人文圖像於焉浮現，一如筆者在「致獻扉頁」上所寫道：

To those who stand strong, maintain their integrity, hold tight to an optimistic mindset in the face of life's challenges, and share stories to inspire one another.

生命不在苦難，而是在苦難中不失樂觀與意志，並以彼此的生命經歷，相互啟發，從絕望的黑暗中看到透出的微光。佛家所謂「千年暗室，一燈即明」，女書所呈現，或許正是那一道微光。