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*Feminist Activism in the Post-2010s Sinosphere: Identifying Issues, Sharing Knowledge, Building Movements.*

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Feminist and queer movements in China have undergone significant transformations since the 2010s, particularly in their formation, strategies, and alliances. These shifts have emerged in response to increasing state control over civil society and rising tensions within transnational movements (Kong et al. 2021). *Feminist Activism in the Post-2010s Sinosphere*, edited by Elisabeth L. Engebretsen and Jinyan Zeng, captures the contested yet dynamic nature of these movements within China's shifting geopolitical landscape. This volume brings together interdisciplinary feminist scholars to engage with the concept of the "Sinosphere" (Berry 2021; Zhao and Bao 2022), a term that addresses "a Sinitic geocultural context extending beyond China's geographical borders" and includes the study of "the global Chinese diaspora" (p. 1). Through analysing "border-crossing, translocalism, and transnationalism" (ibid.) within the Sinosphere, this volume explores how feminism and Chineseness are continuously negotiated within the complexities of contemporary global politics.

This volume is organised into three thematic sections: feminist movements and digitalisation; queer and trans politics in feminist activism; and transnational perspectives on the Sino-feminist movements. The first section examines the specific sociopolitical and technological contexts in which Chinese feminist movements navigate the multifaceted interplay of patriarchy, neoliberalism, and intensifying authoritarian control in digital spaces. It discusses phenomena such as the emergence of "pink feminism" (p. 20), a form of pro-state feminism that aligns with state discourse to legitimise its resistance to cyber-misogyny in heavily censored digital spaces (Chapter One). This section further explores new media platforms for feminist conversation, including feminist podcasts (Chapter Five), and also details the spread of "popular feminism" (p. 39) through television and market representations (Chapters Two and Three). Importantly, it offers an insightful reflection on the experiences of Uyghur women, who face intersectional oppression within the "Chinese" feminist movement (Chapter Four). The second section presents queer and trans perspectives on Sino-feminist politics. It examines how Chinese feminists and queer activists adopt non-confrontational approaches

to raise awareness in heavily censored spaces (Chapter Six) and includes an autobiographical analysis of the rise and decline of an annual LGBTQ+ forum under Xi's administration (Chapter Eight), deepening discussions on the interplay between authoritarian power and queer activism. This section also provides a trans perspective on how gender and sexual identities within the Sinosphere are shaped by global feminist discourses, while simultaneously being situated within localised forms of social and political mobility (Chapter Seven). The final section further conceptualises the Sinosphere through a transnational lens. It situates the transnational #MeToo movement within Chinese societies (Chapter Nine), illustrating how women's oppression extends across both digital and physical spaces. The volume concludes by offering a nuanced reflection on transnational feminist solidarity in the Sinospheric context by highlighting the intricacy of "Third World" feminist struggles and rejecting simplistic narratives of how feminist movements should operate (Chapter Ten).

Through a thorough examination of the diverse dimensions of organisational strategies, advocacy methods, and networking practices within feminist movements, *Feminist Activism in the Post-2010s Sinosphere* articulates the interplay between authoritarianism, patriarchy, and neoliberalism across both transnational and local contexts – an interplay that has shaped the particularities of Chinese feminist and queer movements over the past decade. The volume moves beyond the oversimplified perception of repressive states versus oppressed feminist subjects in authoritarian contexts. For example, the opening chapter details the rise of pro-state and nationalist feminism across China's digital spheres, an approach that may be criticised by liberal feminism. However, this contested form of feminism not only exemplifies the multidimensional entanglement between feminism and the state but also refuses the idea of the imagined homogenous global feminist identity that this volume seeks to critically reflect on. Meanwhile, this volume also seeks to understand Sinospheric gender and sexual identities within transnational flows. As detailed in Bao's case studies in Chapter Seven, the experiences of trans celebrities illustrate how transnational media circuits and globalised LGBTQ+ discourses intersect with localised cultural and political contexts, producing hybrid forms of trans visibility that both challenge and reinforce dominant gender norms in Chinese societies. Likewise, the concluding chapter critically engages with Chandra Mohanty's (1988) theories on transnational feminist solidarity, examining how Chinese feminist movements both align with and diverge from Western pathways, suggesting the need for contextually grounded theoretical approaches. This careful examination of both connections and divergences across borders exemplifies a nuanced understanding of transnationality that recognises the Sinosphere as neither isolated from transnational circuits nor simply derivative of Western models, but rather as a dynamic space where transnational exchanges are actively reshaped through local engagements.

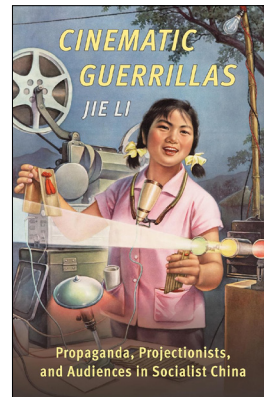
Undoubtedly, this volume presents a powerful analysis that deepens our understanding of feminist and queer activism in the Sinosphere. Its value also extends to how knowledge itself can be produced through decolonial and feminist approaches, as this volume features authors who embody what the text describes as "being an activist and/or a scholar" (p. 9). This dual standpoint enhances knowledge production and epistemological transformation, bridging theory and practice while attending to lived experiences of Chinese feminists. These

approaches show how Chinese feminist scholars navigate academia in a postcolonial context, transforming from being objects of study into subjects who actively produce knowledge and critically engage with feminist discourses imposed by Western liberal assumptions. While these engagements mark an important shift in feminist scholarship and Chinese studies, they should not be unquestioningly celebrated. We should also acknowledge the struggles and precarity involved in producing this scholarship. As illustrated in Zeng's chapter, cowritten with an anonymous author and addressing sensitive topics such as Uyghur feminism, knowledge production can become extremely precarious. These feminist scholars, particularly those from non-Han ethnic backgrounds, navigate complex ethical and political terrains, often at personal risk. Their work raises important questions about academic freedom, the politics of representation, and scholarly responsibility in sensitive contexts (Cui 2023). Their contributions advance feminist theory while embodying the political commitments that drive feminist activism itself.

*Feminist Activism in the Post-2010s Sinosphere* presents an updated and timely account of the transformations in feminist and queer movements in Chinese societies. While the volume provides insightful groundings for Chinese feminist and queer activism, it could further develop the connections between China, Taiwan, Hong Kong, and broader Chinese diasporic communities that the introduction suggests as a key area of inquiry. The "multi-directional flows of transnationality" (p. 3) in the Sinosphere would be significantly enriched by incorporating the lived experiences of Chinese diasporic communities and examining how feminist and queer movements across these different communities influence and shape one another. This broader perspective would strengthen the volume's transnational framework and provide a more comprehensive understanding of feminist movements in the Sinosphere. Nevertheless, this volume remains an essential analysis for researchers, activists, and students seeking to understand the nuanced realities of gender politics in authoritarian and transnational contexts.

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*Cinematic Guerrillas: Propaganda, Projectionists, and Audiences in Socialist China.*

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Jie Li's *Cinematic Guerrillas* opens with a striking metaphor. In the children's film *The Heroic Little Guerrillas* (*Yingxiong xiao balu* 英雄小八路, 1961), set during the 1958 Taiwan Strait Crisis when the Communists attempted to take Kinmen and Matsu back from the Kuomintang (KMT), a crucial electric cable is blown up, cutting off communication among the troops. In response, a group of primary school students links their bodies together, grasping the severed ends of the wire to form a human chain and restore the flow of electricity. Thanks to their sacrifice, the Communist headquarters receives the correct information, and the film ends with the symbolic fall of the Nationalist flag. As Jie Li argues, the Mao era was "not only an age of mass media but also an age of masses as media," in which "the Maoist guerrilla-inspired ideology and practices turned human beings into flexible extensions of media technology" (p. 3). Drawing on an impressive array of sources and interviews, Jie Li's compelling account of revolutionary cinema shifts the focus away from the films themselves – though many are analysed throughout the book – toward the bodily labour of projectionists, the sensory experiences of audiences, and the visual economy of what she terms "revolutionary spirit mediumship" (p. 16).

Between 1949 and 1983, cinema in China was no longer confined to indoor venues: the film exhibition network expanded dramatically, growing from 600 theatres to no fewer than 162,000 mobile projection units. Recent scholarship has highlighted the emergence of open-air screenings as a mode of nationalist resistance during the Sino-Japanese War (Bao 2015). However, in the early years of Communist rule, as Jie Li demonstrates, this practice evolved into a powerful medium "to provoke feelings of the sublime for a socialist modernity and to enhance Mao's personality cult" (p. 23). Cultural historian Chenshu Zhou has explored the alternative modernity embedded in Chinese moviegoing practices, revealing that, contrary to the assumptions of traditional film historiography, the Cultural