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Regional Perspective and Gender Reconstruction: A Commentary on Qiao Yuyu's *The Phase of East Asian Women's Chinese Literature*

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Abstract: *The Phase of East Asian Women's Chinese Literature* focuses on the historical period marked by the prosperity and development of East Asian women's Chinese literature from the fifteenth to the nineteenth century. Using the "East Asian Chinese Cultural Sphere" as its methodological framework, the book elaborates on the "phase" of ancient East Asian women's Chinese literature. Based on women's writing in classical Chinese, the book extends its research to East Asian countries represented by Japan and Korea, revealing the living conditions, spiritual aspirations, and literary characteristics of East Asian female writers in different social contexts through such dimensions as creative psychology, literary genres, and thematic expression. The gendered writing of "female survivors," the reexamination of the marriages of "Heavenly Kings," and the canon formation of women's poetry in the Ming and Qing dynasties together present the overall landscape of women writers' literary production during the Ming–Qing period. Through horizontal comparisons among China, Japan, and Korea, the book demonstrates cognitive differences in women's literary talent and literary creation, teacher–disciple relationships, and role positioning, thereby promoting regional cultural exchange and further advancing research on the history of ancient Chinese literature in East Asia.

Keywords: East Asian Chinese Cultural Sphere; History of Ancient Chinese Literature in East Asia; Chinese Literature; women; gender studies.

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标题: 区域视域与性别重构——评乔玉钰《东亚女性汉文学的位相》

摘要: 《东亚女性汉文学的位相》一书聚焦 15-19 世纪东亚女性汉文学繁荣发展的历史时期,以“东亚汉文化圈”为方法论,阐述古代东亚女性汉文学的“位相”。全书在本土女性汉文学书写的基础上,将研究拓展至以日本、韩国为代表的东亚国家,从创作心理、创作体裁、创作题材等维度揭示东亚女性作家在不同社会语境下的生存状态、精神诉求和文学特质。“女遗民”的性别书写、“天壤王郎”的婚姻再审视和明清女性词的经典化构建囊括了明清之际女作家创作的整体情况,又在中国、日本、朝鲜的横向对比中,呈现对女性文才及创作、师生关系及角色定位的认知差异,推动了区域文化交流和东亚古代汉文学史研究的进一步发展。

关键词: 东亚汉文化圈;东亚古代汉文学史;汉文学;女性

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Introduction

“The term ‘cultural circle’ derives from the German word *Kulturkreis* and was coined by the German scholar Leo Victor Frobenius in 1898. The cultural circle theory posits that the world comprises multiple cultural circles, each composed of a core cultural origin and peripheral cultural reception areas.” (Liu Zhigang, 2020, p. 84) The “East Asian Han Cultural Circle”, also referred to as the “Confucian Cultural Circle”, “Chinese Character Cultural Circle”, and “Sinospheric Cultural Circle”, remains a concept with contested connotations in academic discourse. Nevertheless, it is undeniable that pre-modern East Asian regional civilizations shared core cultural elements including Chinese characters, Confucianism, and traditional canonical texts. Such cultural homogeneity laid a solid foundation for diverse interactive relations across East Asia, covering economic and trade exchanges as well as political communication. (Hu Lizhong, Wang Weimin, 2004) Nevertheless, East Asian countries represented by Japan have not only inherited Han cultural traditions but also carried out comprehensive localization of these imported cultures. Furthermore, following the Meiji Restoration, Japan embraced the ideological tenet of “leaving Asia for the West” and deliberately constructed the so-called “Greater East Asia Co-Prosperity Sphere”. Under the combined influence of internal and external factors, the traditional East Asian Han Cultural Circle underwent structural fission and eventual disintegration. In the second half of the 20th century, the acceleration of globalization facilitated robust progress in regional cooperation. Long-standing cross-cultural exchanges have enabled East Asian countries to adopt a principle of seeking common ground while reserving differences, thereby promoting equal dialogue and friendly cooperation. Against this backdrop, the East Asian Han Cultural Circle has entered a new phase of revitalization and reconstruction. (Cai Yu, 2013)

“The ancient Chinese literature of East Asia constitutes an extremely valuable cultural heritage created over more than a millennium by literati and scholars from various East Asian countries through the use of Chinese characters and intellectual traditions. It represents a colorful symphony of cultural exchange within the ancient East Asian Chinese Cultural Sphere.” (Written by Qiao Yuyu and prefaced by Bian Dongbo, 2026, p.22). Existing scholarship has produced abundant studies on the history of local Chinese literature in East Asian countries; however, most of these studies have selected male writers and their works as primary research materials. Comparatively little attention has been paid to women’s literature and its interaction with East Asian Chinese literature, nor have scholars sufficiently examined the development of the history of ancient Chinese literature in East Asia and the dissemination of Chinese literature across East Asian countries from a holistic perspective. Qiao Yuyu’s *The Phase of East Asian Women’s Chinese Literature* (2026) focuses on the historical period during which East Asian women’s literature experienced unprecedented prosperity from the fifteenth to the nineteenth century.¹ Centered on Chinese literature composed by female writers, the book investigates the “phase” of women’s Chinese literature from multiple perspectives, including creative content, creative psychology, and literary techniques, while endeavoring to demonstrate the literary achievements, gender characteristics, and spiritual world of another gender group within ancient East Asian Chinese literature. In this sense, the book undoubtedly serves as an important supplement to the study of the history of ancient Chinese literature in East Asia. Moreover, a systematic understanding of the history of ancient Chinese literature in East Asia is not only a careful retrospective of its own historical development, but also a prerequisite for promoting regional cultural exchange and friendly cooperation through the study of Chinese literature. As Zhao Jianmin stated, “With the economic development of East Asia, the establishment of regional cooperation organizations, the advancement of political cooperation among China, Japan, the Republic of Korea and the Democratic People’s Republic of Korea, and the growing demand for a regional security system, alongside increasingly frequent people-to-people cultural exchanges, the ‘Chinese Character Cultural Circle’ will exert a positive integrative effect on regional integration.”(2007, pp.113-114)

1. Multidimensional Perspectives: The Narrative Logic of East Asian Women’s Chinese Literature from the Fifteenth to the Nineteenth Century

In the introduction to *The Phase of East Asian Women’s Chinese Literature*, Qiao Yuyu (2026) elaborates on the book’s narrative logic and writing framework. The volume consists of nine chapters, excluding the appendix. The first six chapters focus primarily on the Chinese literary creations of local female writers, while the final three chapters examine the local characteristics of Chinese, Japanese, and Korean women in terms of literary creation, personal development, and spiritual pursuits from the broader perspective of the East Asian Chinese Cultural Sphere under shared thematic concerns. More specifically, the first three chapters begin

¹ 乔玉钰 (2026) : 《东亚女性汉文学的位相》。江苏人民出版社。以下引文只标注页码, 不再一一说明。

respectively with discussions of the laments of “female survivors” and “Tianrong Wanglang”, the selection and compilation of women’s poetry in the Qing dynasty, and critiques of women writers and their works. Approaching the subject from the perspectives of creative psychology, thematic expression, and literary genres, these chapters provide an overall account of the “phase” of women’s Chinese literature from the fifteenth to the nineteenth century and establish the major themes developed in Chapters Four through Six. Chapters Four through Six select three representative female writers—Wu Zao, Zhang Lingyi, and Gu Taiqing—on the basis of criteria such as the large number of extant works, high literary achievement, differences in geographical background, and preferred literary genres. Through horizontal regional comparison, these chapters reveal the living conditions and spiritual world of female writers, thereby echoing and deepening the discussions presented in the first three chapters. Chapters Seven and Eight take Yuan Mei of China and Rai Sanyō of Japan, both of whom supported the literary creation of their female disciples, as case studies to explore women’s living conditions and writing spaces in different social contexts through analyses of ideal marriage partners and teacher–disciple relationships. Chapter Nine focuses on Japan, a country with strong political independence, and examines the literary creations of the female writers Ema Saikō and Yanagawa Kōran in order to further investigate the localization and transformation of Chinese literature in Japan.

1.1 Gender Awakening and the Spiritual World of the Inner Chamber

“Survivors” constituted a special identity group during the dynastic transition between the Ming and Qing dynasties and possessed distinctive cultural attributes. Unlike men in ancient China, who could attain official recognition through the imperial examination system or military achievements, women were largely confined to the inner chambers, responsible for household affairs and lacking stable economic resources, thus depending primarily on men for survival. In addition to the nostalgia for the fallen dynasty and attachment to their homeland shared with male survivors, female writers also displayed distinctive gender characteristics and particular existential difficulties in their writings. Qiao Yuyu (pp.10-34) roughly categorizes the “female survivors” of the Ming–Qing transition into three types. “The first category consists of the wives and daughters of Ming loyalists or Ming survivors.” Traditional moral ethics imposed different expectations of loyalty upon men and women. Whereas men’s loyalty was generally directed toward the state and political order, women’s loyalty was more closely associated with bodily chastity and marital fidelity. Consequently, although these “women from loyalist families” embodied the noble spirit of fulfilling their husbands’ aspirations to serve the country, their writings inevitably expressed resentment, hardship, and anxieties about survival amid social turmoil due to economic difficulties. “The second category refers to the wives and daughters of officials who served both the Ming and Qing dynasties.” Under traditional Confucian ethics, the tension between loyalty to the state and loyalty to the family created a psychological dilemma for these women. Their satire and admonition regarding their husbands’ compromised chastity and loyalty precisely reflected women’s growing autonomy of thought. “The third category includes women whose fathers or husbands died before the fall of the Ming dynasty, those whose fathers and husbands did not serve either dynasty, or those who refused to

serve the Qing dynasty without necessarily being categorized as ‘twice-serving officials.’” Although the political attitudes of their fathers and husbands were often unclear, these women nevertheless possessed a strong consciousness of survivorhood. Growing up during the Ming–Qing transition, a period in which women’s cultural and educational levels generally improved, these female writers increasingly reflected on gender limitations and wrote from the perspective of everyday life. Their works either lamented the suffering caused by dynastic collapse and expressed emotional attachment to the fallen state, or articulated long-suppressed aspirations through the adoption of male literary voices. Although the three categories of “female survivors” differed in social identity, their writing styles and underlying psychological expressions all diverged in significant ways from those of “male survivors,” thereby presenting another female-centered dimension of ancient Chinese literature in East Asia.

Marriage was not only a crucial component of women’s lives in ancient society, but also an important experiential source through which talented women expressed their “lament of heavenly fate.” During the Ming and Qing dynasties, the publication and compilation of women’s literary works gradually flourished. The sorrow and resentment expressed in writings concerning marriages to unsuitable spouses not only attracted sympathy and criticism from readers, but also revealed the marital dissatisfaction and spiritual aspirations of talented women concealed beneath literary expression. Accompanying the improvement of women’s cultural and educational levels was the awakening of female self-consciousness and the construction of women’s own spiritual lineage. At the same time, the idealized marriages portrayed by male literati in the “talented scholar and beautiful lady” tradition further encouraged women to reflect upon the vicissitudes of marriage and fate. “The Lament of the Heavenly King” demonstrates that beneath the pride of talented women lay the helpless reality that women lacked autonomy in marriage and could only indirectly articulate gender boundaries and boudoir emotions through literary writing. Literary depictions of the suffering experienced by talented women in marriage not only intensified women’s self-pity and emotional anguish, but also became a form of spiritual consolation for literati who lamented the frustration of their own talents and ambitions. Such “lament of heavenly fate” and similarly tortuous psychological experiences are also reflected in the literary writings of Wu Zao and Zhang Lingyi. The recurring sense of loneliness in their works was internalized into an awakening of gender consciousness and a pursuit of literary reputation amid the unprecedented flourishing of women’s literature during the Ming and Qing dynasties. For instance, Wu Zao transcended conventional gender boundaries and established literary friendships with male literati, while Zhang Lingyi expressed her aspirations through dramatic writing in an attempt to break through gender restrictions and articulate her unwillingness to remain confined within the inner chamber. Although Gu Taiqing did not directly experience the sorrow of loyalist attachment to a fallen dynasty, the collapse of her family life following her husband’s early death caused her profound suffering. Consequently, in her rewriting of *Dream of the Red Chamber*, she expressed the ordinary desire for familial harmony and reunion, thereby revealing the contradictory psychology between worldly engagement and transcendence. Under the traditional moral dictum that “a

woman's lack of talent is a virtue," female writers collectively bore the pressure of public opinion that regarded women's literary activity as improper. As a result, they often justified literary creation either as a means of seeking moral instruction for future generations or as a pastime to relieve the tedium of women's domestic labor. Moreover, allusions similar to "The Lament of the Heavenly King" were not confined to the intellectual circles of the Ming and Qing dynasties; they were also widely employed by talented women in Korea and Japan, where they acquired distinctive localized characteristics in literary creation (pp.35–62, 91–144).

In addition to the widespread popularity of poetry among women, the selection of ci anthologies and the critical evaluation of authors also served as important criteria in the canon formation of women's poetry. The increase in both the number and proportion of works by female writers included in Qing dynasty ci anthologies directly demonstrates the growing influence of women writers within the ci literary world. At the same time, the inclusion of women's works in Qing dynasty ci anthologies was not merely the result of the compilers' curiosity. Rather, these selected works embodied the compilers' principles of ci poetics and were evaluated alongside male-authored works within the critical system involved in the construction of ci literary history. The Qing dynasty represented another peak period in the development of ci studies. Qing poets traced the origins of women's ci writing back to the Five Dynasties and the Northern Song dynasty, seeking legitimacy and historical continuity for women's ci poetry in the Qing period. Female poets regarded Li Qingzhao and Zhu Shuzhen as both literary models and spiritual companions within the inner chamber, while also harboring a long-standing aspiration to canonize their own works. Moreover, the intellectual independence of Qing women writers was reflected in their attempts to transcend established literary classics. Women's ci poetry often centered on the experiences of inner-chamber life and was constrained by sentiments of sorrow and perceived feminine weakness. Some female poets nevertheless emphasized feminine characteristics in their writings, insisting that poetry should serve as an expression of genuine emotion and thought. By contrast, other women writers deliberately obscured or transcended gender markers in their works, displaying the style and temperament traditionally associated with male literati. In doing so, they attempted to break through gender limitations and construct literary authority through a challenge to established classics. The image of the plum blossom frequently appears in the poetry of both Zhu Shuzhen and Wu Zao. In Zhu Shuzhen's poetry, the plum blossom is confined to the limited spatial world of the inner chamber. It functions not only as an object of melancholy contemplation, but also as a metaphorical image and a form of spiritual sustenance. In contrast, the plum blossom in Wu Zao's poetry grows within the broader world of travel and poetic composition beyond the boudoir, becoming a cultural and social symbol endowed with noble character and extraordinary elegance (pp. 63-107).

1.2 Cross-Border Dialogue in Chinese Literature

As teachers and patrons of female disciples, Yuan Mei and Rai Sanyō were both highly renowned in their respective eras, presenting a social image characterized by the support of women's literary creation and the promotion of female literary talent. As male literati, Yuan Mei's and Rai Sanyō's pursuit of ideal female

companions indirectly reflected the attitudes of Chinese and Japanese intellectuals toward women's literary talent. Meanwhile, from the perspective of female disciples, the teacher-disciple relationships surrounding Yuan Mei and Rai Sanyō reveal the differing literary spaces and social attitudes toward talented women in the two countries. In ancient China, men often regarded the pursuit of feminine beauty and romantic relationships as expressions of licentiousness, while the principle of strict gender segregation dominated social ethics. Adhering to the notion that "a woman's lack of talent is a virtue," society prioritized women's moral conduct over their literary ability. Consequently, women's literary creation became deeply entangled in anxieties surrounding the accusation of "literary transgression." Japan, while inheriting and localizing Chinese culture, likewise emphasized Confucian moral expectations regarding feminine virtue. Nevertheless, Japanese women demonstrated a relatively strong sense of independence in areas such as writing in classical Chinese. At the same time, the Edo-period literary world continued the tradition of "evaluating talent according to ability," although Chinese literary creation in Japan placed greater emphasis on "integrity" and "purity." More specifically, Yuan Mei attached primary importance to women's virtue while openly discussing elegant and romantic affairs associated with the literati culture of pleasure and sensuality. He also did not avoid describing the beauty and appearance of women such as Zuo Fen, Jin Yi, and Xi Peilan. However, when portraying the beauty of his female disciples, he frequently employed allusions to celestial female figures such as the Goddess of Mount Wu, Chang'e, and the Queen Mother of the West. He likewise compared himself to Buddhist masters and famous scholars such as Fosheng and Xiahousheng, thereby endowing his literary gatherings and lectures in garden settings with both transcendent elegance and the legitimacy of traditional pedagogy. As discussed earlier, the psychological tension between women's literary creation and worldly participation has already been examined and need not be repeated here. By contrast, although Rai Sanyō also recognized women's virtue, he placed greater emphasis on women's literary talent and learning. In his daily exchanges of poetry and prose with his female disciple Ema Saikō, he likewise implied emotional and romantic sentiments between men and women, while maintaining stricter standards only with regard to the "purity" and "elegance" of Chinese literary composition (pp.149-201).

The development of Chinese literature during the Edo period reached a remarkable peak, among which the Chinese literary creations of Ema Saikō and Yanagawa Kōran achieved particularly outstanding accomplishments. Their works reflect both the inheritance and the localized transformation of women's Chinese poetry within Edo-period Chinese literature. Japanese female writers were well versed in Confucian ethics and poetic culture, and their extensive use of classical allusions and poetic conventions provides compelling evidence of the shared origins and interconnected traditions of East Asian Chinese literature. Moreover, such features as the "presentation of different images of the same object," the selective acceptance and deviation from the doctrine of the "Three Obediences," and the incorporation of "local customs and national consciousness" in Japanese women's Chinese literature all demonstrate Japan's localized transformation of Chinese culture. Taking the "Three Obediences and Four Virtues" as an example, women

during the Ming and Qing dynasties generally regarded these principles as normative standards that exerted strong moral constraints. In Ema Saikō's poetry, however, texts such as the Four Books for Women functioned primarily as leisure reading and as classical materials for understanding Chinese culture and improving literary accomplishment in Chinese writing, rather than as sources of direct moral instruction. The relatively relaxed creative environment, comparatively equal family status, and more diverse moral concepts together shaped a distinct ecology of women's Chinese literary creation in Japan. As a result, women's Chinese literature in Japan, China, and Korea from the fifteenth to the nineteenth century developed different literary styles and creative characteristics (pp.204-223).

2. The "Chinese Cultural Sphere" as Method and Gender Narrative

Under the call to examine the development of the "East Asian Chinese Cultural Sphere" and literary exchange from a holistic perspective, Zhang Baiwei (2011) proposed the research approach of "the Chinese Cultural Sphere as Method," which seeks to transcend national and regional boundaries from the broader perspective of East Asian civilization. As an important component of the history of Chinese literature, women's Chinese literature reveals women's existential difficulties and spiritual aspirations through writings centered on the inner chamber, thereby supplementing the relative absence of discussions of marriage and family life in the writings of male literati through subtle depictions of everyday experience. From the perspectives of gender relations and marital relationships, such literature possesses significant literary and social research value. Over the past two decades, the introduction of Western gender theory has provided new perspectives for the study of East Asian women's Chinese literature. Beginning from the broader framework of the "East Asian Chinese Cultural Sphere" and foregrounding gender narratives constitute the central writing logic of *The Phase of East Asian Women's Chinese Literature*. Focusing on the development of local women's Chinese literature during the Ming and Qing dynasties, the book adopts such approaches as the mutual verification of historical materials and literary works, the combination of general creative patterns with representative female writers, and comparative analysis centered on shared themes. More specifically, the independent consciousness and gender characteristics projected in the writings of "female survivors," as well as the gender resentment concealed beneath the pride of talented women in "The Lament of the Heavenly King," are closely related to the overall improvement of women's educational and cultural levels during the Ming and Qing dynasties, the flourishing trend of literary collection and compilation, and the broader social context of the development of women's literature. When confronted with shared themes such as the recognition of literary talent and teacher–disciple relationships, differences in attitudes toward the East Asian tributary system, as well as varying degrees of acceptance of Chinese culture and Confucian moral norms, also shaped the distinctive styles of women's Chinese literary writing in different countries. In addition, the book primarily focuses on China, the birthplace of Chinese culture, and Japan, which maintained relatively strong political independence. Discussion of Korean women's Chinese literature appears only briefly in Chapters Eight and Nine, while

women's Chinese literary creation in other East Asian countries and regions such as Vietnam and the Ryukyu Kingdom is absent altogether. Although this limitation is partly attributable to objective factors such as the obscurity of female writers' lives and the loss of literary works, the inability to conduct a comprehensive comparative analysis of women's literary writing across ancient East Asian countries nevertheless constitutes a major limitation in the overall study of the "East Asian Chinese Cultural Sphere."

Conclusion

The Phase of East Asian Women's Chinese Literature closely centers on the keyword "phase," extending its scope from the study of local women's Chinese literature to East Asian countries represented by Japan and Korea. While narrating the development of local women's Chinese literary creation, the book also examines literary exchange from a holistic perspective, presenting the development of East Asian women's Chinese literature through multiple dimensions, including creative psychology, thematic expression, and literary genres, while revealing the underlying social and cultural motivations behind such developments. During the Ming and Qing dynasties, talented women's depictions of married life departed from the traditional literary emphasis on talented scholars and harmonious unions. Instead, these writings exposed the imbalance of power in gender relations, as well as the compromises and concessions women endured within marriage. Through classical Chinese poetry and prose, female writers attempted to transcend gender restrictions and articulate the concealed emotions and interests of the inner chamber that had long remained unspoken. In this context, both inheriting and transcending literary classics became essential paths toward the canon formation of talented women's writings during the Ming and Qing dynasties. This process also constituted a literary manifestation of the prosperity and development of women's literature during the period, as well as the strengthening of women's self-reflection and independent consciousness. In horizontal comparison with East Asian countries of the same period, social conditions continued to play a dominant role, while the attitudes of representative individuals toward women's talent and social relationships shaped readers' preliminary understanding of the creative ecology and living environment of women in different countries. In short, by centering on women's Chinese literary writing, the book supplements and corroborates male-centered Chinese literary history in terms of content, while also promoting the collaborative interaction between localized studies of Chinese literature and regional studies of the "East Asian Sinographic Sphere." It is a scholarly work of considerable academic value and well worth reading.

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