

<<文学文化与后现代蜕变>>

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内容概要

在后现代的今天，我们对经典戏剧（如莎士比亚）和“流行”文化（如007系列电影）的阅读方式和批评视角，都随着社会、政治、经济、文化的全球性变化而变得多元。

本书从后现代主义、后殖民主义、女性主义、电影符号学等视角，集中分析了英美戏剧、诗歌、小说和电影中极具代表性的部分文本。

本研究包括八个案例：（1）后现代文化语境中的莎士比亚；（2）奥登戏剧的“颠覆性和拼贴性”；（3）后现代英国诗歌创作的新内涵；（4）特德·休斯长篇叙事诗《沉醉》对西方精神废墟的批判；（5）托马斯·品钦《拍卖第四十九批》中的后现代性叙事、美国后工业社会的全景图及开放性阅读空间；（6）T.E.劳伦斯《智慧七柱》（及电影《沙漠枭雄》）的性别及后殖民文化解读；（7）美籍华人导演王颖电影中的华人身份再现；（8）好莱坞符号帝国与007视觉霸权的后殖民文化批判。

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毛思慧（Mao Sihui），获广州外国语学院英语语言文学学士（1982）、硕士（1987），英国Lancaster大学英语系当代文学文化研究硕士（1990），香港大学比较文学（电影文化）研究哲学博士学位（1997）。

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Although “ the death of the author ” has already been famously announced in the late 1960s by Roland Barthes , for the author Shakespeare it is not a simple matter of how to cease to be. There is the question of “ who is the author ” to begin with. It is true that professional Shakespearians , mostly those who work or teach at the universities , seldom seriously subscribe to the idea that we do not know who wrote the plays attributed to Shakespeare ; on the contrary , they might turn the mystery of authorship the other way round by thinking it mysterious why anyone should ever doubt that William Shakespeare from Stratford-upon-Avon is the author of the thirty-eight odd plays. Nevertheless there has been no lacking of enthusiasm over the years on the part of the skeptics who are convinced , for various reasons or motives , that William Shakespeare of Stratford did not write the works of Shakespeare , and are therefore determined to find out the true identity of the author. Despite overwhelming evidence as a result of painstaking scholarship which should have put the authorship controversy to an end , and established the position of the Stratford actor as the author beyond doubt , every now and then new candidates or new evidence for an old candidate will crop up to enliven the scene. In popular imagination these candidates include a Renaissance intellectual , Francis Bacon and a couple of aristocrats , among whom is the most promising Earl of Oxford.

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