

<<显现中的文学>>

图书基本信息

书名：<<显现中的文学>>

13位ISBN编号：9787310033317

10位ISBN编号：7310033310

出版时间：2010-1

出版时间：南开大学出版社

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页数：357

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前言

From the perspective of the majority culture , Asian Americans may very well be constructed as different from , and other than , Euro-Americans. But from the perspectives of Asian Americans , we are perhaps even more different , more diverse , among ourselves : being men and women at different distances and generations from our "original" Asian cultures ; cultures as different as Chinese , Japanese , Korean , Filipino , Indian , and Vietnamese . Asian Americans are born in the United States and born in Asia ; of exclusively Asian parents and of mixed race ; urban and rural ; refugee and non-refugee ; communist-identified and anti-communist ; fluent in English and non-English speaking ; educated and working class . As with other diasporas in the United States , the Asian immigrant collectivity is unstable and changeable , with its cohesion complicated by intergenerationality , by various degrees of identification and relation to "homeland , " and by different extents of assimilation to and distinction from "majority culture" in the United States .

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内容概要

本书集历史语境、理论研究与文学阅读实践于一体，通过多方位地采纳当今美国亚华裔文学及文化批评领域内外的研究理论——美国亚华裔移民史、族裔与后殖民主义文学及文化研究、文化翻译、心理分析及女性主义理论——来着重解析横跨20世纪后半世纪的美国华裔女性作家的作品，以及环绕着华裔文化认同及其文学所展示出的多维文化协商、抗争和跨文化的变迁。

与此同时，本书亦从多方位的女性主义视角出发，对这些女性作品中所反映出来的性别、种族、社会阶层、时空及文化相交叉的女性问题进行了单一的解析。

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章节摘录

Chapter Four, through a rereading of the controversial works of Jade Snow Wong and Gish Jen, *Fifth Chinese Daughter* (1945) and *Typical American* (1991), contests the trope of assimilation that figures in both U.S. ideologies of acculturation and anti-assimilationist Asian and Chinese American literary-cultural discourse. It argues against the grain to demonstrate how the "assimilated" Chinese American protagonist's identification with the American Dream of upward mobility simultaneously gestures towards a subtextual articulation of the mimic (woman) men's exclusion and immobility as the racialised Other and race subject. By revealing the double-layered textual voices, this chapter exposes not only the disparity and ambivalence of American ideals, but also demonstrates how, in the uncanny repetition of the Dream metaphor, the Dream narratives of Wong and Jen enunciate its metonymic displacement and transformation. Drawing on the concept of heterogeneous temporalities and the Habermasian feminist psychoanalytic notion of an intersubjective self-other relation, Chapter Five engages with a rereading of Maxine Hong Kingston's *The Woman Warrior* (1976) and Amy Tan's *The Bonesetter's Daughter* (2001). It illustrates how inhabiting spaces between conflictual and often incommensurable temporalities creates, for second-generation Chinese Americans, an experience of internal splitting and ambivalence, of negotiation and transculturation. In fashioning an emergent multivocal self that hybridises and transforms past and present temporalities, as represented by the maternal Chinese talk-stories and the "symbolic order" of mainstream American society, this chapter postulates a metamorphosed transcultural identity that is, defying the either/or binary fixity, multifacetedly neither one nor the other yet both.

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