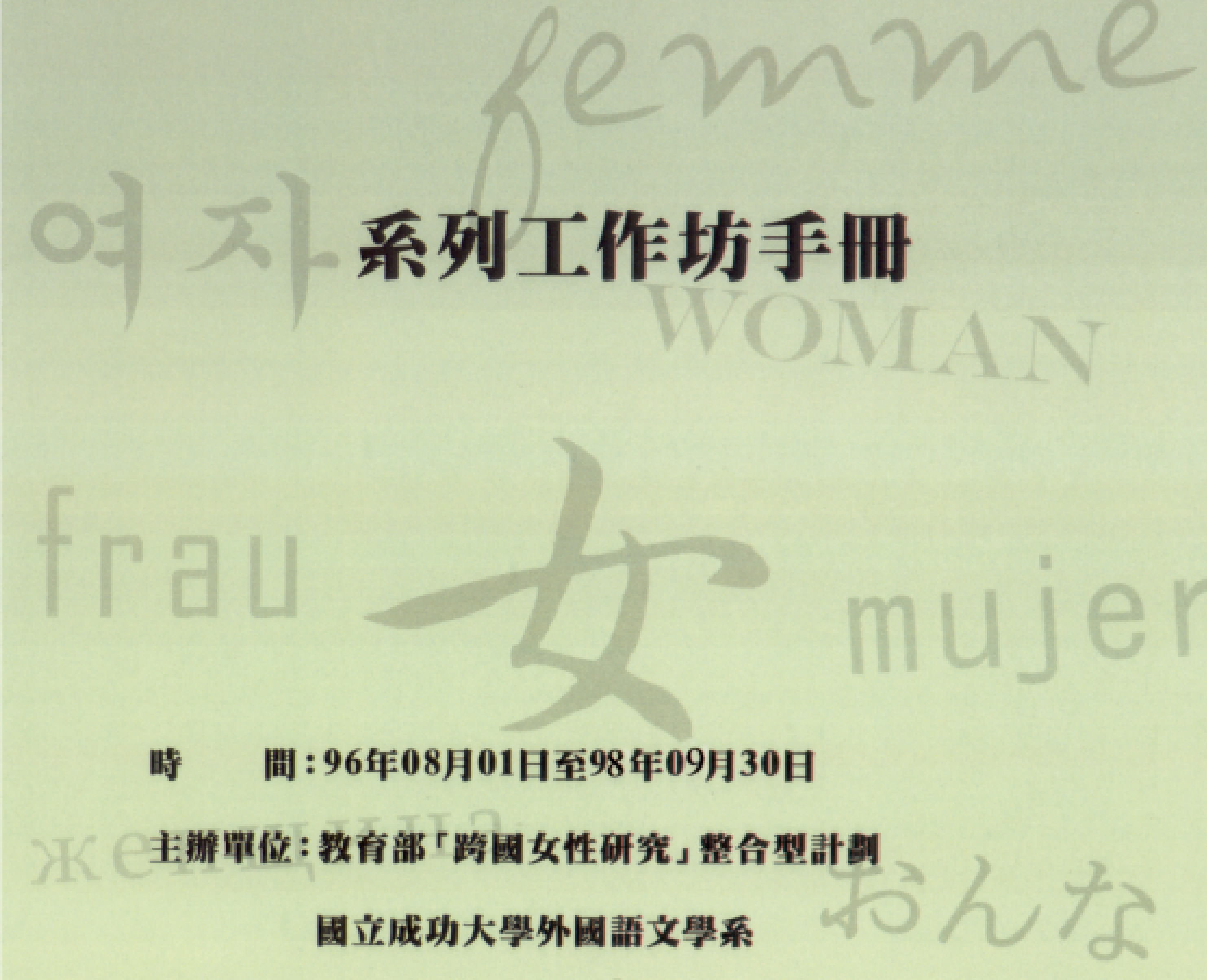
跨國女性研究
Transnational Women's Studies

# 系列工作坊手冊


femme
여자
WOMAN
frau
女
mujer
женщина
おんな
yuvaika

**時　　間**：96年08月01日至98年09月30日

**主辦單位**：教育部「跨國女性研究」整合型計劃
國立成功大學外國語文學系

**協辦單位**：國立成功大學雲嘉南區域教學資源中心

**指導單位**：教育部人文社會科學領域專題研究社群發展計畫

**補助單位**：教育部顧問室

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## 97 學年度

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# 跨國女性研究計畫
Transnational Women's Studies

# 資源整合工作坊

**時間：**96年10月19日(五)　13：00～15：00

**地點：**國立成功大學修齊大樓26412會議室

**主辦單位：**教育部「跨國女性研究」整合型計劃、
國立成功大學外國語文學系

**指導單位：**教育部人文社會科學領域專題研究社群發展計畫

**補助單位：**教育部顧問室

**聯絡方式：**(06) 275-7575 # 52222 楊鳳麟小姐

femme
여자
WOMAN
frau
女
mujer
женщина
おんな
γυναίκα

# 【一、簡介】

## 資源整合工作坊簡介

資源整合工作坊將邀請相關學者，
針對跨學科與跨文化領域的研究現況做發表，
利用座談會的方式，讓學者們針對相關議題分享經驗，
分享學者如何在提高工作效率及爭取社會資源外，
還能夠強化跨學校與跨學科間的資源分享與整合推廣，
利用其資源優勢，使其研究能應用創新。
期待透過本工作坊，學者們能共同研究如何運用有限的資源，
創造最大的可能，提升教學與研究品質，
讓學者與學子們共享專業教學環境。
期望未來能將計畫執行成果充分支援其他相關教學活動，
推動臺灣學術網路的整合運用。

時間：96年10月19日 (五) 12：00 ～ 14：00
地點：國立成功大學修齊大樓26512會議室

主辦單位：教育部「跨國女性研究」整合型計劃、
　　　　　國立成功大學外國語文學系
協辦單位：國立成功大學雲嘉南區域教學資源中心
指導單位：教育部人文社會科學領域專題研究社群發展計畫
補助單位：教育部顧問室
聯絡方式：楊鳳麟小姐 fengling@mail.ncku.edu.tw 或 (06) 275-7575＃52222
計畫網址：http://proj.ncku.edu.tw/tfs2007

# 【二、議程】

## 跨國女性研究整合型計畫

## 資源整合工作坊議程

一、時間：96 年 10 月 19 日 12：00～14：00。

二、地點：國立成功大學修齊大樓 26512 會議室。

三、出席者：劉主任開鈴(成大外文系)、李所長根芳(師大翻譯所)、陳副教授福仁(中山外文系)、陳副教授健宏(成大外文系)、賴副教授俊雄(成大外文系)、游副教授素玲(成大外文系)、林助理教授津如(高醫性別所)。

四、列席者：楊助理鳳麟等。

五、討論事項：

1、工作團隊介紹(游素玲老師)。

2、網頁介紹(馮堃齊助理)。

3、經費執行及分配(楊鳳麟助理)。

4、各項活動預計執行進度(游素玲老師)。

5、工作分配(游素玲老師)。

6、跨國女性研究通訊(杜婉寧助理)。

7、師生交流園地(杜婉寧、黃詩茹、盧天惠助理)。

# 【三、與會者名錄】

## 主持人

劉開鈴主任 (國立成功大學外國語文學系)

## 主講人

游素玲副教授 (國立成功大學外國語文學系)

## 與會教師、人士

李根芳 (國立台灣師範大學翻譯研究所所長)
陳福仁 (國立中山大學外國語文學系副教授)
陳健宏 (國立成功大學外國語文學系副教授)
賴俊雄 (國立成功大學外國語文學系副教授)
林津如 (高雄醫學大學性別研究所助理教授)

## 與會學生

江欣珍 (國立成功大學外國語文學系碩士生)
林玉立 (國立成功大學外國語文學系碩士生)
張亞尹 (國立成功大學外國語文學系碩士生)
王靜華 (國立成功大學外國語文學系碩士生)
杜婉寧 (國立成功大學外國語文學系碩士生)
岳宜欣 (國立成功大學外國語文學系碩士生)
盧天惠 (國立成功大學外國語文學系碩士生)
何瑞雲（國立成功大學外國語文學系碩士生）
黃詩茹 (國立成功大學外國語文學系碩士生)
劉彥良 (國立成功大學外國語文學系碩士生)
馮堃齊 (國立成功大學工程科學所碩士生)
陳　穎 (國立成功大學外國語文學系)
林書全 (國立成功大學外國語文學系)
林恩好 (國立成功大學外國語文學系)

## 工作人員

楊鳳麟 (教育部計畫專任助理)

# 【四、年度工作執行進度】

## 一、　本年度需執行活動

1．四個工作坊：資源整合工作坊、教學工作坊、研究工作坊、性別研究學程設計工作坊。

2．學程招生說明會。

3．年度期中報告(繳交期限：3.1~3.31，請參閱頁 18~28)。

4．年度期末報告(繳交期限：6.1~6.31，請參閱頁 29~39)。

5．成果總報告(繳交期限：8.1~8.31，請參閱頁 40~50)。

6．10 場經典研讀會。

7．開設暑期學程。

| 預定執行時間 | 活動名稱 |
|---|---|
| 96 年 10 月 | 資源整合工作坊 |
| 96 年 12 月 | 性別學程工作坊 |
| 97 年 1 月 | 教學工作坊 |
| 97 年 2、3 月 | 學程招生說明會 |
| 97 年 3 月 | 繳交年度期中報告 |
| 97 年 4 月 | 研究工作坊 |
| 97 年 5 月 | 學程工作團隊會議 |

|  |  |
|---|---|
| 97 年 6 月 | 繳交年度期末報告 |
| 97 年 7 月 | 開設暑期學程 |
| 97 年 8 月 | 成果總報告 |

## 二、 工作分配與規劃

### 1 · 經典研讀會導讀分配：

| **預定執行時間** | **預定負責導讀者** |
|---|---|
| **96 年 10 月** | 游素玲教授(成大外文) |
| **96 年 11 月** | 陳健宏教授(成大外文) |
| **96 年 12 月** | 賴俊雄教授(成大外文) |
| **97 年 1 月** | 劉開鈴教授(成大外文) |
| **97 年 2 月** | 陳淑卿教授(中興外文) |
| **97 年 3 月** | 李根芳教授(師大翻譯) |
| **97 年 4 月** | 陳福仁教授(中山外文) |
| **97 年 5 月** | 林津如教授(高醫性別) |
| **97 年 6 月** | 林怡君老師(成大外文) |
| **97 年 7 月** | 陳慧琴(成大外文博士生) |

**2． 活動規劃：**

| 活動名稱 | 督導人員 |
|---|---|
| 性別學程工作坊 | 劉開鈴教授(成大外文) |
| 教學工作坊 | 游素玲教授(成大外文) |
| 研究工作坊 | 陳健宏教授(成大外文) |
| 經典研讀會規劃 | 陳福仁教授(中山外文) |
| 學程招生說明會 | 賴俊雄教授(成大外文) |
| 中文網頁諮詢(師生交流園地) | 林津如教授(高醫性別) |
| 英文網頁諮詢(師生交流園地) | 李根芳教授(師大翻譯) |
| 研究通訊規劃 | 游素玲教授(成大外文)<br>陳福仁教授(中山外文) |
| 暑期學程規劃 | 劉開鈴教授(成大外文)<br>游素玲教授(成大外文) |

## 3· 研究通訊

# 跨國女性研究計畫　研究通訊

⊙**預計發行日期**：每月初

⊙**發行對象**：參與此計畫及讀書會之老師、學生。

⊙**第一期發行日期**：11 月 1 日

⊙**第一期內容**：請每位老師們寫一段關於對本計劃的期許。**10/26 截稿!**

⊙**研究通訊主要目錄**

1. 焦點消息:
   主要爲本期重點，可以介紹老師的相關消息或是相關活動宣傳。
2. 專書或文章介紹
   與計劃相關之文章或專書(中英皆可)。
3. 研究心得分享
   老師專欄
   研究生專欄
4. 研討會/演講等相關訊息

### 4．助理工作分配表

| | |
|---|---|
| 專任助理 | 楊鳳麟 |
| 經典研讀會助理 | 黃詩茹 |
| 網頁助理 | 馮堃齊 |
| 研究通訊助理 | 杜婉寧 |
| 帳務助理 | 岳宜欣 |
| 英文網站助理 | 盧天惠 |
| 師生交流園地 | 黃詩茹、盧天惠、杜婉寧 |

## 三、 已完成工作事項

1．「跨國女性研究」網頁規劃完成，網址爲：

http://proj.ncku.edu.tw/tfs2007，預計於 10 月底和教育部網頁聯結。

2．本學期「經典研讀會」規劃完成。

3．「性別研究學程設計工作坊」規劃完成。

4．「研究通訊」規劃完成。

5．已舉辦「資源整合工作坊」。

# 【六、籌備委員會】

## 召集人

劉開鈴(國立成功大學外國語文學系主任暨性別與婦女研究中心主任)
游素玲(國立成功大學外國語文學系副教授暨性別與婦女研究中心副研究員)

## 籌備委員

陳福仁 (國立中山大學外國語文學系副教授)
李根芳 (國立台灣師範大學翻譯研究所所長)
陳健宏 (國立成功大學外國語文學系副教授)
賴俊雄 (國立成功大學外國語文學系副教授)
林津如 (高雄醫學大學性別研究所助理教授)

## 助理名單

楊鳳麟 (教育部計畫專任助理)

跨國女性研究計畫
Transnational Women's Studies

# 教學工作坊

**時間：97年01月11日（五）13：00 ～ 16：30**
**地點：國立成功大學修齊大樓七樓會議室**

本工作坊將邀請在性別教學領域有傑出表現的學者，以座談會的形式來分享他們在性別研究上的教學經驗。

在全球化的衝擊下，兩性關係受到後現代、後殖民文化等挑戰，許多傳統價值觀在近幾十年內已逐漸不被新一代的學生所接受，身為教育工作者，在人文領域的教育現場，要如何帶領學生了解認同、差異與主體性等觀念，以及各種理論思潮的演變，如何將性別研究的發展與當今研究趨勢有系統地傳達給學生，刺激學生思考，將是本工作坊的目標。

| 時間 | 活動 |
|---|---|
| 13:00-13:30 | 報到 |
| 13:30-14:20 | 主題　輔仁大學古中學程建置經驗分享<br>主持人　劉開鈴主任　(國立成功大學外國語文學系)<br>主講人　劉雪珍副教授(輔仁大學英國語文學系) |
| 14:20-14:50 | 綜合座談 |
| 14:50-15:10 | 茶敘 |
| 15:10-16:00 | 主題　跨國女性研究暨教學經驗分享<br>主持人　張淑麗教授　(國立成功大學外國語文學系)<br>引言人　馮品佳教授　(國立交通大學外國語文學系)<br>劉雪珍副教授(輔仁大學英國語文學系) |
| 16:00-16:30 | 綜合座談 |

**主辦單位：教育部「跨國女性研究」整合型計劃、國立成功大學外國語文學系**
**協辦單位：國立成功大學雲嘉南區域教學資源中心**
**指導單位：教育部人文社會科學領域專題研究社群發展計畫**
**補助單位：教育部顧問室**
**聯絡方式：楊鳳麟小姐 fengling@mail.ncku.edu.tw 或 (06)275-7575#52222**

# 【一、簡介】

## 教學工作坊簡介

本工作坊邀請在性別教學領域有傑出表現的學者，
以座談會的形式來分享他們在性別研究上的教學經驗。
在全球化的衝擊下，兩性關係受到後現代、後殖民文化等挑戰，
許多傳統價值觀在近幾十年內已逐漸不被新一代的學生所接受，
身為教育工作者，在人文領域的教育現場，
要如何帶領學生了解認同、差異與主體性等觀念，
以及各種理論思潮的演變，如何將性別研究的發展與當今研究趨勢有系統地傳達給學生，刺激學生思考，將是本工作坊的目標。

時間：97年01月11日 (五) 13：00 ～ 16：30
地點：國立成功大學修齊大樓七樓會議室

主辦單位：教育部「跨國女性研究」整合型計劃、國立成功大學外國語文學系
協辦單位：國立成功大學雲嘉南區域教學資源中心
指導單位：教育部人文社會科學領域專題研究社群發展計畫
補助單位：教育部顧問室
聯絡方式：楊鳳麟小姐 fengling@mail.ncku.edu.tw 或 (06) 275-7575 # 52222
計畫網址：http://proj.ncku.edu.tw/tfs2007

# 【二、議程】

## 跨國女性研究整合型計畫教學工作坊

時間：97 年 1 月 11 日(五) 13：00～16：30
地點：國立成功大學修齊大樓七樓會議室

| 97 年 1 月 11 日 | | |
|---|---|---|
| 時間 | 活 動 | |
| 13：00-13：30 | 報 到 | |
| 13：30-14：20 | 主題 | 輔仁大學古中學程建置經驗分享 |
| | 主持人 | 劉開鈴主任（國立成功大學外國語文學系） |
| | 主講人 | 劉雪珍副教授（輔仁大學英國語文學系） |
| 14：20-14：50 | 綜合座談 | |
| 14：50-15：10 | 茶敘 | |
| 15：10-16：00 | 主題 | 跨國女性研究暨教學經驗分享 |
| | 主持人 | 張淑麗教授（國立成功大學外國語文學系） |
| | 引言人 | 馮品佳教授（國立交通大學外國語文學系）<br>劉雪珍副教授（輔仁大學英國語文學系） |
| 16：00-16：30 | 綜合座談 | |
| 16：30 | 賦 歸 | |

# 【三、與會者名錄】

## 主持人

劉開鈴主任 (國立成功大學外國語文學系)
張淑麗教授 (國立成功大學外國語文學系)

## 主講人

劉雪珍副教授 (輔仁大學英國語文學系)

## 引言人

馮品佳教授 (國立交通大學外國語文學系)
劉雪珍副教授 (輔仁大學英國語文學系)

## 與會教師、人士

李根芳 (國立台灣師範大學翻譯研究所所長)
陳福仁 (國立中山大學外國語文學系副教授)
陳健宏 (國立成功大學外國語文學系副教授)
游素玲 (國立成功大學外國語文學系副教授)
賴俊雄 (國立成功大學外國語文學系副教授)
林津如 (高雄醫學大學性別研究所助理教授)
劉盈慧 (長榮大學大眾傳播學系助理教授)
陳瑞卿 (中州技術學院應用外語系副教授)
孫毓德 （海軍軍官學校副教授）
喬德麗 （空軍軍官學校講師）
李傳生 (高雄縣茄萣鄉茄萣國民小學主任)
鄭美齡 (臺南市北區大港國民小學教師)
陳俐如 (嘉義縣興中國民小學教師)
藍昌正 （臺灣臺南地方法院檢察署法警）
洪玉真 （行政院衛生署臺南醫院護士）
黃惠玲 （臺南市立第四托兒所組員）
陳家菁 （國立臺南社會教育館組員）

## 與會學生

郭欣茹 (國立成功大學外國語文學系博士生)
李淑君 (國立成功大學台灣文學系博士生)
江欣珍 (國立成功大學外國語文學系碩士生)
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杜婉寧 (國立成功大學外國語文學系碩士生)
陳亞杰 (國立成功大學外國語文學系碩士生)
岳宜欣 (國立成功大學外國語文學系碩士生)
盧天惠 (國立成功大學外國語文學系碩士生)
何瑞雲（國立成功大學外國語文學系碩士生）
黃靖舒 (國立成功大學外國語文學系碩士生)
陳乃杰 (國立成功大學外國語文學系碩士生)
趙倍宜 (國立成功大學外國語文學系碩士生)
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張哲娬 (國立成功大學外國語文學系碩士生)
莊淵智 (國立成功大學外國語文學系碩士生)
陳彥宏 (國立成功大學外國語文學系碩士生)
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林恩妤 (國立成功大學外國語文學系)
沈郁君 (國立成功大學台灣文學系)

## 工作人員

楊鳳麟 (教育部計畫專任助理)

# 【四、引言資料】

## 一、 輔仁大學古中學程建置經驗分享

### 輔仁大學古中學程建置經驗分享

劉雪珍副教授 輔仁大學英國語文系所

**大綱**

- 歷年計畫案的發展
- 輔仁大學古中學程之計畫規劃理念
- 輔仁大學古中學程計畫之總目標
    - 分期目標—初期
    - 分期目標—中期
    - 分期目標—長期
- 現況分析
- 輔仁大學西洋古典暨中世紀學程課程架構圖
- 規劃新增西洋古典暨中世紀學研究所
- 91-95 年西洋古典暨中世紀文化學程具體成果
- 規劃新增教學中心

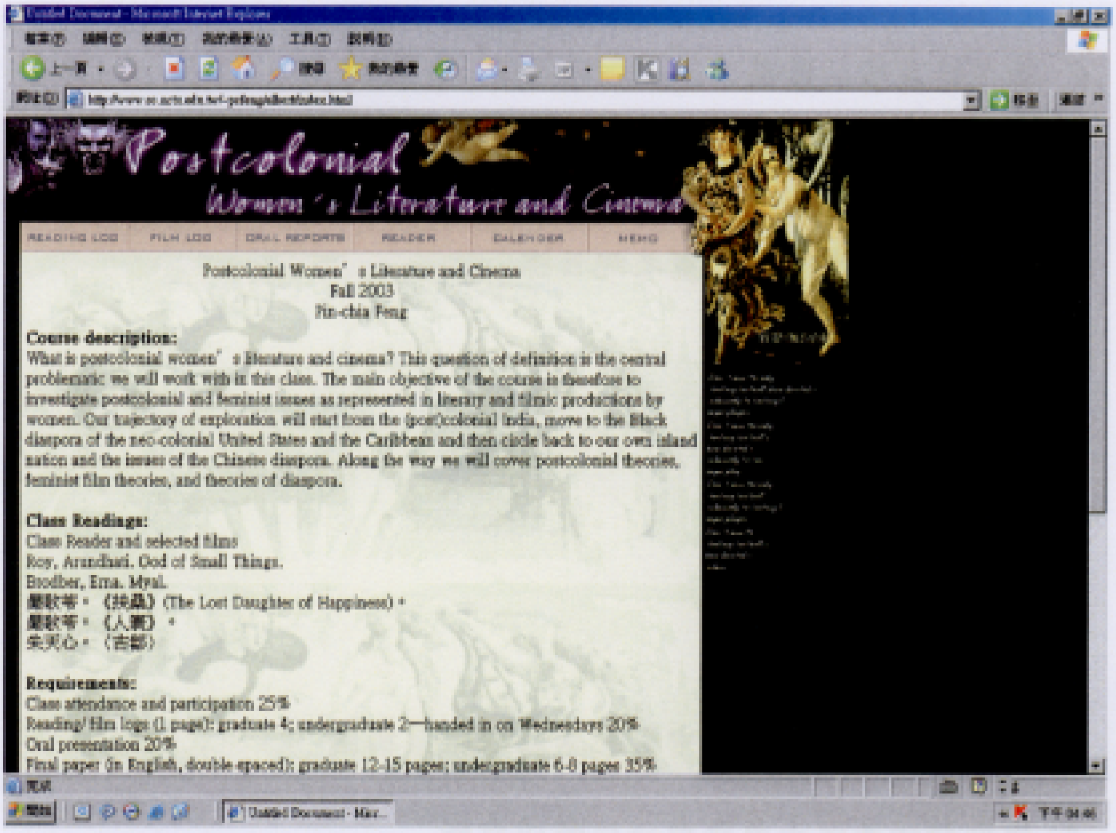
# 二、 跨國女性研究暨教學經驗分享

## 1‧後殖民女性文學與電影

馮品佳教授 國立交通大學外國語文學系暨語言與文化研究所

### 後殖民女性文學與電影(2003)

### Postcolonial Women's Literature and Cinema


Untitled Document - Microsoft Internet Explorer
Postcolonial
Women's Literature and Cinema
READING LOG
FILM LOG
ORAL REPORTS
READER
CALENDER
MEMO

Postcolonial Women's Literature and Cinema
Fall 2003
Pin-chia Feng

**Course description:**
What is postcolonial women's literature and cinema? This question of definition is the central problematic we will work with in this class. The main objective of the course is therefore to investigate postcolonial and feminist issues as represented in literary and filmic productions by women. Our trajectory of exploration will start from the (post)colonial India, move to the Black diaspora of the neo-colonial United States and the Caribbean and then circle back to our own island nation and the issues of the Chinese diaspora. Along the way we will cover postcolonial theories, feminist film theories, and theories of diaspora.

**Class Readings:**
Class Reader and selected films
Roy, Arundhati. God of Small Things.
Brodber, Erna. Myal.
嚴歌苓，《扶桑》(The Lost Daughter of Happiness)。
嚴歌苓，《人寰》。
朱天心，《古都》

**Requirements:**
Class attendance and participation 25%
Reading/ film logs (1 page): graduate 4; undergraduate 2—handed in on Wednesdays 20%
Oral presentation 20%
Final paper (in English, double-spaced): graduate 12-15 pages; undergraduate 6-8 pages 35%

(網址 http://www.cc.nctu.edu.tw/~pcfeng/albert/index.html)

# Postcolonial Women's Literature and Cinema

Fall 2003

Pin-chia Feng

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嚴歌苓。《人寰》。
朱天心。〈古都〉。

## Requirements:

Class attendance and participation 25%
Reading/ film logs (1 page): graduate 4; undergraduate 2—handed in on Wednesdays 20%
Oral presentation 20%
Final paper (in English, double-spaced): graduate 12-15 pages; undergraduate 6-8 pages 35%

## Schedule:

9/18 Introduction to postcolonial literatures and postcolonial studies
9/25 India Film: Earth; Appadurai
10/2 Film: Fire; Naficy"Accented Cinema"
10/9 God of Small Things; Friedman
10/16 Films: India Cabaret, Salaam Bombay; Arora, Lawrence, Freydberg
10/23 Film: Monsoon Wedding; Johnston, Mulvey, Gaines

10/30 The Black Diaspora Film: Mississippi Masala; Hesse
11/6 Film: Daughter of the Dust; Mellencamp, Erhart
11/10 Professor San Juan: “Pos-9/11 Reflections on Multiculturalism and Racism in the U.S.”
11/11 Professor San Juan: “Problems in the Project of Mapping Globalization”
11/13 Film: Eve’s Bayou; Gibson-Hudson, Stubbs, Naficy “Transnational Cinema”
11/27 Caribbean Myal
12/4 Film: Sugar Cane Alley; Pajaczkowska, Givanni, Conde
12/11 cultural studies lecture series (1:30-5:00 PM)
12/18 The Chinese Diaspora Films: Double Happiness, 《少女小漁》; 《扶桑》, 《人寰》
12/25 HK and Taiwan Film 《客途秋恨》;周美玲演講 (3:00-5:00 PM)

# Reader
# Table of Contents

## Postcolonial Theories:

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, eds. The Empire Writes Back: Theory and Practice in Post-Colonial Literatures. London: Routledge, 1989.

Spivak, Gayatri Chakravorty. “Resident Alien.” Relocating Postcolonialism. Eds. David Theo Goldberg, and Ato Quayson. London: Blackwell, 2002. 47-65. (RL)

Parry, Benita. “Directions and Dead Ends in Postcolonial Studies.” Relocating Postcolonialism. Eds. David Theo Goldberg, and Ato Quayson. London: Blackwell, 2002. 66-81. (RL)

Hesse, Barnor. “Forgotten Like a Bad Dream: Atlantic Slavery and the Ethics of Postcolonial Memory.” Relocating Postcolonialism. Eds. David Theo Goldberg, and Ato Quayson. London: Blackwell, 2002. 143-73. (RL)

## Film Theories:

Johnston, Claire. “Women’s Cinema as Counter-Cinema.” Feminism & Film. Ed. E. Ann Kaplan. Oxford: Oxford UP, 2002. 22-33. (FF)

Mulvey, Laura. “Visual Pleasure and Narrative Cinema.” Feminism & Film. Ed. E. Ann Kaplan. Oxford: Oxford UP, 2002. 34-47. (FF)

Cowie, Elizabeth. “Woman as Sign.” Feminism & Film. Ed. E. Ann Kaplan. Oxford: Oxford UP, 2002. 48-65. (FF)

Doane, Mary Ann. “Woman’s Stake: Filming the Female Body.” Feminism & Film. Ed. E. Ann Kaplan. Oxford: Oxford UP, 2002. 86-118. (FF)

Kaplan, E. Ann. “Is the Gaze Male?” Feminism & Film. Ed. E. Ann Kaplan. Oxford: Oxford UP, 2002. 119-38. (FF)

Studlar, Gaylyn. “Masochism and the Perverse Pleasures of the Cinema.” Feminism & Film. Ed. E. Ann Kaplan. Oxford: Oxford UP, 2002. 203-25. (FF)

Copjec, Joan. “The Orthopsychic Subject: Film Theory and the Reception of Lacan.” Feminism & Film. Ed. E. Ann Kaplan. Oxford: Oxford UP, 2002. 287-306. (FF)

Gaines, Jane. “White Privilege and Looking Relations: Race and Gender in Feminist Film Theory.” Feminism & Film. Ed. E. Ann Kaplan. Oxford: Oxford UP, 2002. 336-55. (FF)

Pajaczkowska, Claire, and Lola Young. “Racism, Representation, Psychoanalysis.” Feminism & Film. Ed. E. Ann Kaplan. Oxford: Oxford UP,

2002. 356-74. (FF)
Doane, Mary Ann. "Film and the Masquerade: Theorising the Female Spectator." Feminism & Film. Ed. E. Ann Kaplan. Oxford: Oxford UP, 2002. 418-36. (FF)
Kuhn, Annette. "Women's Genres." Feminism & Film. Ed. E. Ann Kaplan. Oxford: Oxford UP, 2002. 437-49. (FF)
Appadurai, Arjun. "Global Ethnoscapes: Notes and Queries for a Transnational Anthropology." Modernity at Large: Cultural Dimensions of Globalization. Minneapolis: U of Minnesota P, 1996. 48-65. (ML)
Naficy, Hamid. Introduction. An Accented Cinema: Exilic and Diasporic Filmmaking. Oxford: Princeton UP, 2001. 3-9. (AC)
---. "Situating Accented Cinema." An Accented Cinema: Exilic and Diasporic Filmmaking. Oxford: Princeton UP, 2001. 10-39. (AC)

**Different Areas and Individual Texts:**

Larkin, Alile Sharon. "Black Women Film-makers Defining Ourselves: Feminism in Our Own Voice." Female Spectators: Looking at Film and Television. Ed. Deidre Pribram. London: Verso, 1988. 157-73. (FS)
Gibson-Hudson, Gloria. "Aspects of Black Feminist Cultural Ideology in Films by Black Women Independent Artists." Multiple Voices in Feminist Film Criticism. Eds. Diane Carson, Linda Dittmar, and Janice R. Welsch. Minneapolis: U of Minnesota P, 1994. 365-79. (MV)
Stubbs, Frances, and Elizabeth Hadley Freydberg. "Black Women in American Films: a Thematic Approach." Multiple Voices in Feminist Film Criticism. Eds. Diane Carson, Linda Dittmar, and Janice R. Welsch. Minneapolis: U of Minnesota P, 1994. 481-91. (MV)
Lesage, Julia. "Latin American and Caribbean Women in Film and Video." Multiple Voices in Feminist Film Criticism. Eds. Diane Carson, Linda Dittmar, and Janice R. Welsch. Minneapolis: U of Minnesota P, 1994. 492-502. (MV)
Arora, Poonam. "The Production of Third World Subjects for First World Consumption: Salaam Bombay and Parama." Multiple Voices in Feminist Film Criticism. Eds. Diane Carson, Linda Dittmar, and Janice R. Welsch. Minneapolis: U of Minnesota P, 1994. 293-304. (MV)
Lawrence, Amy. "Women's Voices in Third World Cinema." Multiple Voices in Feminist Film Criticism. Eds. Diane Carson, Linda Dittmar, and Janice R. Welsch. Minneapolis: U of Minnesota P, 1994. 406-21. (MV)
Freydberg, Elizabeth Hadley. "Women of Color: No Joy in the Seduction of Images." Multiple Voices in Feminist Film Criticism. Eds. Diane Carson,

Linda Dittmar, and Janice R. Welsch. Minneapolis: U of Minnesota P, 1994. 468-79. (MV)

Erhart, Juila. “Picturing What If: Julie Dash’s Speculative Fiction.” Camera Obscura 38 (1996): 117-31.

Mellencamp, Patricia. “Making History: Julie Dash.” Redirecting the Gaze: Gender, Theory, and Cinema in the Third World. Eds. Diana Robin and Ira Jeffe. New York: State U of New York P, 1999. 99-126.

Givanni, June. “Interview with Euzhan Palcy.” Ex-iles: Essays on Caribbean Cinema. Ed. Mbye Cham. Trenton, NJ: African World P, 1992. 286-307. (EX)

Conde, Maryse. “Epilogue: Cinema, Literature, and Freedom.” Ex-iles: Essays on Caribbean Cinema. Ed. Mbye Cham. Trenton, NJ: African World P, 1992. 370-77. (EX)

Friedman, Susan Stanford. “Feminism, State Fictions and Violence: Gender, Geopolitics and Transnationalism.” Communal/Plural 9.1 (2201): 111-29.

## 中文資料

陳儒修。〈電影如何／為何憎恨女性？〉《第二屆全國婦女國是會議論文》。

李顯立。〈差異與觀影快感：談英美女性主義電影研究〉。《女性與影像：女性電影的多角度閱讀》。游惠貞編。台北：遠流，1994。頁：305-25。

楊遠嬰。〈女性文化語境中的大陸女性電影〉。《三地傳奇：華語電影二十年》。葉月瑜，卓伯棠，吳昊編。台北：國家電影資料館，1999。頁：146-73。

沈曉茵。〈結合與分離的政治美學—許鞍華與羅卓瑤對香港的擁抱與失落〉。《女性心／靈之旅：女族傷痕與邊界書寫》。簡瑛瑛編。台北：女書，1993。頁427-72。

曾文珍。〈春天一許金玉的故事~與女性政治犯對話〉。《婦研縱橫》67 (2003)：1-7。

周美玲。〈廝混在GAY BAR裡的拉子，用酒精釀出的同志愛情紀錄片~私角落〉。《婦研縱橫》67 (2003)：8-18。

顏蘭權。〈走過災區、走向自己〉。《婦研縱橫》67 (2003)：19-27。

游巧雯。〈漂浪之女後場切片一採訪朱詩倩導演〉。《婦研縱橫》67 (2003)：28-34。

## Booklist

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, eds. The Empire Writes Back: Theory and Practice in Post-Colonial Literatures. London: Routledge, 1989.

Appadurai, Arjun. Modernity at Large: Cultural Dimensions of Globalization.

Minneapolis: U of Minnesota P, 1996.

Carson, Diane, Linda Dittmar, and Janice R. Welsch, eds. Multiple Voices in Feminist Film Criticism. Minneapolis: U of Minnesota P, 1994. (MV)

Cham, Mbye, ed. Ex-iles: Essays on Caribbean Cinema. Trenton, NJ: African World P, 1992. (EX)

Goldberg, David Theo, and Ato Quayson, eds. Relocating Postcolonialism. London: Blackwell, 2002. (RL)

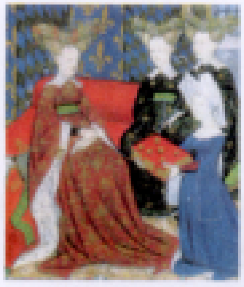
Kaplan, E. Ann, ed. Feminism & Film. Oxford: Oxford UP, 2002. (FF)

Pribram, Deidre, ed. Female Spectators: Looking at Film and Television. London: Verso, 1988. (FS)

# 2．中世紀婦女剪影　Medieval Women

劉雪珍副教授 輔仁大學英國語文系所

大綱



一、　中世紀對女性的看法

中世紀婦女的地位

二、　中世紀的聖母崇拜

三、　貴婦生活

四、　在鄉村及城鎮工作的婦女

五、　婦女的教育

兼談第一位女權主義者法國的克里斯蒂娜．皮桑

(Christine de Pizan, 1364～1430?)

六、　修道院：貞潔的生活

七、　中世紀神秘主義：聖女？女巫？

兼談 諾里奇的朱莉安 (Julian of Norwich, 1342～1416)

瑪格麗．坎普 (Margery Kempe, ca.1373-1438)

八、　結語

# 【五、參考資料】

## 輔仁大學古中學程

### 一、 簡介

一、依據：

由本校外語學院及相關領域之教師依本校學程設置辦法訂定之跨校、跨學系之整合性學程設立之。

二、 宗旨：

本學程之規劃旨在以跨學科之整合性課程，強調古典語文訓練與多元課題探討，以培養學生對西洋古典暨中世紀文化的研習興趣，提昇人文涵養，具備深度的文化包容力，及寬廣的國際視野。

三、 參與學校：

輔仁大學
中山大學文學院
台灣大學外國語文學系
靜宜大學英國語文學系
文藻外語學院
加拿大多倫多大學宗座中世紀研究院

四、 設置單位及組織：

本學程之設置單位為本校外語學院，並由參與之各校、院、系所教師組成學程審查委員會，九至十一人，每學期至少召開會議一次，負責規劃與研擬學程規則、課程規劃，應修學分數等相關事宜。

五、 學程審查委員會委員名單

康士林 輔仁大學英文系教授兼比較文學研究所所長
丁福寧 輔仁大學哲學系教授

黃懷秋 輔仁大學宗教系教授兼系主任
戴晉新 輔仁大學歷史系教授
劉雪珍 輔仁大學英文系副教授
鄧世安 台灣師範大學歷史系副教授
楊明蒼 台灣大學外文系副教授
沈清松 多倫多大學東亞系教授
翁嘉聲 成功大學歷史系教授

## 二、章程辦法

（一）輔仁大學（以下簡稱本校）「西洋古典暨中世紀文化學程」（以下簡稱本學程）由本校外語學院及相關領域之教師依本校學程設置辦法訂定之跨校、跨學系之整合性學程。

（二）宗旨：本學程之規劃旨在以跨學科之整合性課程，強調古典語文訓練與多元課題探討，以培養學生對西洋古典暨中世紀文化的研習興趣，提昇人文涵養，具備深度的文化包容力，及寬廣的國際視野。

（三）設置單位及組織：本學程之設置單位為本校外語學院，並由參與之各校、院、系教師組成學程審查委員會，每學期至少召開會議一次。學程審查委員會由參與之各校、院、系具有相關領域之教師九至十一人組成，負責規劃與研擬學程規則、課程規劃，應修學分數等相關事宜。

（四）師資：本學程開設之課程由本校各相關專業領域之教師擔任。或聘請國內、外專家學者擔任，其聘用辦法依本校相關規定辦理。

（五）修讀學生：本學程設大學部及研究所課程。凡國內各大學院校大學部及研究所學生均可申請修讀。大學部學生自第二學年起，研究所學生自第一學年起得申請修讀本學程，經本學程審查委員會核定後始得修讀。

（六）學分：本學程規劃課程學分數大學部為20學分，研究所為12學分。修習學程科目學分中，至少有1/2比例之學分數不得為學生主修系、所、雙主修學系及輔系之必修學分。抵免之認證由本學程審查委員會辦理。

（七）上課時間：為使各大學院校學生均有修讀之機會，本學程之修讀以寒、暑期二至三週之密集教學為原則，上課時數依本校相關規定辦理。

（八）課程：本學程規劃課程分為必修與選修，除古典語文課程外，開設之課程均為學期制。

必修：設核心課程。核心課程：二門，四學分，凡修讀本學程之學生均需在修業年限內修讀。

選修：課程內容包括古典語文、中世紀語文、西洋古代及中世紀史、哲學、宗教、藝術、文學等課程。學生可依興趣選讀相關課程，大學部學生需修讀20學分，研究所學生需修讀12學分。

（九）收費標準：依本校學分費之收費標準辦理之。

（十）凡修畢本學程規定之科目與學分數者，由本校發給本學程修讀證明書。

（十一）本規則經外語學院課程委員會通過後，提經校課程委員會會議通過，並報請教務會議核備後公佈施行，修正時亦同。

## 三、課程規劃

本學程課程規劃分為：一、核心課程 ，二、古典語文課程 ，三、選修課程。核心課程為必修課程。古典語文課程分為古典希臘文、拉丁文。選修課程依性質分別為：古典語文、中世紀語文、歷史、宗教、哲學、文學、藝術等。

本學程開設第一學年，除必修之核心科目外，古典語文以二至四門為原則，選修課程則依性質分別開設一至三門為原則，唯各項課程之開設均朝整合性之課程作為課程規劃之原則。往後各學年課程之開設視選修學生狀況，作適度調整。

**Ⅰ.必修核心課程 Required Courses：**

（1）古典研究導論 Introduction to Classical Studies

（2）中世紀研究導論 Introduction to Medieval Studies

**Ⅱ.古典語言課程 Classical Languages：**

1.希臘文 Greek：

（1）初階古典希臘文Ⅰ Introductory Classical Greek I

（2）初階古典希臘文Ⅱ Introductory Classical Greek II

2.拉丁文 Latin：

（1）初階拉丁文Ⅰ Introductory Latin I

（2）初階拉丁文Ⅱ Introductory Latin II

**Ⅲ.選修課程 Elective Courses：**

1.古典語文 Classical Languages:

（1）進階拉丁文Ⅲ Advanced Latin Ⅲ

（2）進階拉丁文Ⅳ Advanced Latin Ⅳ

（3）進階希臘文法 Advanced Greek Grammar

（4)希臘史家 Greek Historians: Reading in Greek of selected Greek historians. Special attention will be given to Herodotus and Thucydides

（5）希臘文學 Greek Literature: Reading in Greek of selected works of Greek literature.

（6）新約希臘文 The Greek of the New Testament

（7）進階拉丁文法 Advanced Latin Grammar

（8）拉丁史家 Roman Historians: Selected readings in Latin from the major Roman historians.

（9）拉丁文學 Latin Literature: Reading in Latin of selected works of Latin literature.

2.中世紀語文 Medieval Languages：

（1）中世紀拉丁文 Medieval Latin
（2）中世紀英文 Middle English
（3）中世紀法文 Medieval French
（4）中世紀德文 Medieval German
（5）中世紀西班牙文 Medieval Spanish
（6）中世紀義大利文 Medieval Italian

3.歷史 History：

A.

（1）希臘史 Greek History
（2）希臘化時期史 History of the-Hellenistic Age
（3）羅馬共和國 The Roman Republic
（4）羅馬帝國 The Roman Empire
（5）拜占庭帝國 The Byzantine Empire
（6）早期中世紀史 Early Medieval History
（7）中世紀全盛時期史 High Medieval History
（8）中世紀晚期史 Late Medieval History

B.

（1）希臘城邦 Greek Polis
（2）羅馬人日常生活史 Roman Common Life History
（3）希臘史學 Greek Historiography
（4）中世紀的封建社會 Medieval Feudal Society
（5）中世紀的城市與商業 The Medieval Cities and Commerce
（6）主教座堂與中世紀的歷史 Cathedrals and Medieval History
（7）希臘史 Greek History :Government and Society（From Mycenean times to the Roman Conquest）
（8）羅馬史 Roman History: Government and Society（A survey of Roman social and political history from 150 BC to AD 117）
（9）羅馬社會史 Roman Social History

4.宗教 Religion：

（1）新約神學 Theology of the New Testament

（2）中世紀密契主義 Medieval Mysticism
（3）Philo 哲學的轉移 Philosophical Transformation of Philo’s Thought
（4）希臘教父學 Greek Patrology
（5）拉丁教父學 Latin Patrology
（6）希臘神話 Greek Mythology

5.哲學 Philosophy：
（1）古代希臘宇宙觀 Classical Greek Weltanschauung
（2）古代希臘倫理學 Classical Greek Ethics
（3）中世紀宇宙觀 Medieval Weltanschauung
（4）柏拉圖《理想國》 Plato’s Republic
（5）亞里斯多德《尼科馬各倫理學》 Aristotle’s Nicomachean Ethics
（6）波其武《哲學慰藉》 Boethius’De Consolatione Philosophies
（7）奧斯丁《懺悔錄》Augustine’s Confessions
（8） 多瑪斯《神學大全》導讀 Introduction to Thomas Aquinas’Summa Theologiae
（9）中世紀哲學 Mediaeval Cultural Philosophy
（10）文化哲學 Philosophy of Culture

6.文學 Literature：
A.希臘文學 Greek Literature
（1）古典希臘文學 Survey of Classical Greek Literature
（2）希臘抒情詩 Greek Lyric Poets
（3）荷馬 Homer
（4）希臘悲劇 Greek Tragedy
B.拉丁文學 Latin Literature
（1）古典拉丁文學 Survey of Classical Latin Literature
（2）羅馬輓歌及抒情詩 Roman Satire
（3）羅馬諷刺詩〈諷刺文學〉Roman Satire
（4）維吉爾 Vergil
（5）羅馬戲劇 Roman Drama
C.中世紀文學 Medieval Literature
（1）中世紀文學Ⅰ Medieval Literature I (6th-10th centuries)
（2）中世紀文學Ⅱ Medieval Literature II (11th-13th centuries)
（3）中世紀文學Ⅲ Medieval Literature III (14th-15 centuries)
（4）中世紀詩 Medieval Poetry
（5）中世紀宗教文學 Medieval Religious Literature

（6）中世紀傳奇小說 Medieval Romance
（7）中世紀戲劇 Medieval Drama
（8）但丁 Dante
（9）薄伽丘 Boccaccio
（10）佩脫拉克 Petrarch
（11）喬叟 Chaucer
（12）喬伊斯 Chretien de Troyes
（13）沃爾夫拉姆・封・埃申巴赫 Wolfram von Eschenbach

7.藝術 Art：
（1）伊特拉斯坎與羅馬藝術 Etruscan and Roman Art
（2）希臘藝術 Greek Art（From the Dark Ages to the Hellenistic Period）
（3）希臘及羅馬建築 Greek and Roman Architecture
（4）中世紀建築 Medieval Architecture
（5）西洋中世紀藝術與美感精神研究 Topics on Western Medieval Art and Aesthetics
（6）希臘及中世紀音樂 Greek and Medieval Music
（7）中世紀圖像藝術與宗教 Medieval Art of Image and Religion

## 四、師資陣容

| 課程師資 | 職稱 | 最高學歷及學位 | 學術專長及研究專題 |
|---|---|---|---|
| 丁福寧 | 教授 | 羅馬額吾略大學哲學博士 | 知識論、形上學、士林哲學、當代分析哲學 |
| 康士林 | 教授 | 印第安那大學 比較文學 博士 | 拉丁文、比較文學、西方文學中的中國、華裔美籍作家作品研究、中英翻譯、小說 |
| Shadi Bartsch | 教授 | PhD.in Classics from University of California, Berkeley | Silver Latin Literature; Julio-Claudian Rome; the Ancient Novel; History of Classical Rhetoric; Roman Stoicism |
| 沈清松 | 教授 | 魯汶大學 高等哲學院 博士 | 中世紀哲學、中世紀宗教 |
| 彭文林 | 教授 | Tuebingen 大學哲學 博士 | 希臘哲學 |
| 劉千美 | 教授 | 魯汶大學 高等哲學院 哲學博士 | 中世紀美學、宗教藝術 |
| 衛欣齊 | 副教授 | Saint Vincent Seminary Divinity Masters | 拉丁文、古典語文 |
| 李燕芬 | 副教授 | 台灣大學外文博士 | 拉丁文、拉丁文學名著、古典後期與中世紀傳記文學 |
| 鄧世安 | 副教授 | 美國明尼蘇達大學博士 | 西洋史學史，西洋上古史，十七至十八世紀歐洲史 |
| 劉雪珍 | 副教授 | 輔仁大學英國語文學研究所碩士 | 中世紀文學 、美國文學、戲劇 |
| Carolyn Scott | 副教授 | 印第安那大學 博士 | Classical Tradition、Survey of Classical Literature、Survey of British Literature |
| 麥蕾 | 副教授 | 倫敦大學 法文/拉丁文 B.A. HONS | 拉丁文、古典語文、法文 |
| 徐學庸 | 助理教授 | Glasgow University 哲學 博士 | 西洋古代倫理學及政治哲學 |
| 花亦芬 | 助理教授 | 德國科隆大學藝術史博士(Universitaet zu Koeln) | 文藝復興藝術史/ 歐洲藝術史/ 文藝復興文化史/ 歐洲文化史 |
| Joel S. Ward | 講師 | New York University 古典文學博士班 | 古典語文、古典文學、歷史 |
| 胡宗文 | 講師 | 加州大學 Santa Barbara 古典文學博士班 | 古典語文、古典文學 |

# 【六、主講人、引言人介紹】

## 馮品佳教授

國立交通大學外國語文學系暨語言與文化研究所

### 一、學歷

- ◆Visiting Scholar, Harvard University (History of American Civilization Program) Fall 2002
- ◆Fellow. 1999 The International School of Theory for the Humanities, Santiago de Composetela, Spain
- ◆PhD English. University of Wisconsin-Madison
- ◆MIS Library and Information Studies. University of Wisconsin-Madison
- ◆MA English. University of Wisconsin-Madison
- ◆BA 臺大外文系

### 二、經歷

經 歷：

- ◆交通大學教務長（2005/08— ）
- ◆交通大學代教務長（2004/08—2004/10）
- ◆交通大學副教務長（2002/04—2005/6/30）
- ◆交通大學電影研究中心主任 (2004/02— 2004/10
- ◆交通大學外文系教授（2001/08—）
- ◆交通大學研發處學術交流與國際合作組組長（2001/01—2002/7/31）
- ◆交通大學外文系副教授兼代系主任（1998/05—2000/07）
- ◆交通大學外文系副教授（1994/08—2001/07）
- ◆中華民國比較文學學會理事長
- ◆中華民國英美文學學會理事

◆ 中華民國英美文學學會秘書長

◆ 中華民國比較文學學會秘書長

## 三、學術獎勵與榮耀

學術獎勵與榮耀：

◆94 年國科會人文處一級主持人費

◆93 年國科會傑出獎外文學門推薦人

◆90、91、92 、94 年度國科會研究計畫獎助

◆2002-2003 Fulbright Fellowship

◆83、84、85、86、87、88、89 年度國科會甲等研究獎勵

◆1990 迄今 βΦM The International Library and Information Science Honor Society

◆1987-1989 Vilas Fellowship, University of Wisconsin, Madison

◆1981 臺灣大學書卷獎

## 四、研究經歷

◆ "微物女神：南亞美國女性文學與電影"(3/1)
(NSC 93-2411-H-009-010) 2004/8/1-2005/7/31

◆ "加勒比海的法語女性敘事(3/3)"
(NSC 92-2411-H-009-002) 2003/8/1-2005/1/31

◆ "加勒比海的法語女性敘事(2/3)"
(NSC 91-2411-H-009-006) 2002/8/1-2004/1/31

◆ "加勒比海的法語女性敘事(1/3)"
(NSC 90-2411-H-009-006) 2001/8/1-2002/7/31

◆ "真理的危機：非裔加勒比海女性小說中的創傷與記憶(2/2)"(NSC 89-2411-H-009-017) 2000/8/1-2002/1/31

◆ "真理的危機：非裔加勒比海女性小說中的創傷與記憶(1/2)"
(NSC 89-2411-H-009-009) 1999/8/1-2001/7/31

◆ "一九九九年暑期赴西班牙進修計畫"
(NSC 88-2411-H-009-014)

- “十九世紀通俗小說研究--世紀末的志異恐怖小說：吸血鬼及其它志異文本”(NSC 88-2417-H-009-003-B7) 1998/8/1-2000/7/31
- “八十五年外文學門成果分析”
  (NSC 85-2745-H-009-004R) 1996/6/1-1999/12/31
- “漂泊離散中的加勒比海女作家”
  (NSC 87-2411-H-009-005-B5) 1997/8/1-1999/7/31
- “十九世紀通俗小說研究：煽情小說”
  (NSC 87-2417-H-009-003-B7) 1997/8/1-1999/7/31
- “加勒比海的黑人女聲： 四位英語女作家”
  (NSC 86-2411-H-009-005-B5) 1996/8/1-1997/7/31
- “十九世紀通俗小說研究： 女性志異與科學怪人”
  (NSC 86-2417-H-009-003-B7) 1996/8/1-1997/7/31
- “多元文化的聲音： 加勒比海的黑人女作家”
  (NSC 85-2411-H-009-005-B5) 1995/8/1-1996/7/31

## 五、開設課程

開設課程

1. 後殖民女性文學與電影 (Postcolonial Women's Literature and Cinema) 2003
2. 美國文學 2003 (American Literature 2003)
   Oral Report
3. 研究方法 (Graduate Research Practicum) 2003
4. 女性志異與奇幻文學（Female Gothic and Literature of Fantastic）2002
5. 珍・奧斯汀專題 (Jane Austen) 2002
6. 英國文學 II (English Literature II 2001)
7. World Literatures in English 2001
8. World Literatures in English 2000
9. 華裔美國文學與電影 (Chinese American Literature and Cinema) 1999

# 劉雪珍副教授

## 輔仁大學英國語文學系

## 一、 學歷

| | |
|---|---|
| 1979 | 輔仁大學英文系學士 |
| 1983 | 輔仁大學英國與文學研究所 |
| 1994 | 美國俄亥俄州立大學博士班 |

## 二、經歷

| | |
|---|---|
| 2003-2007 | Director, Multi-media Center, College of Foreign Languages, Fu Jen University<br>輔仁大學外語學院視聽教學中心主任 |
| 1999-2002 | Chair, English Department, Fu Jen University 輔仁大學英文系所主任<br>Advisor to English Department Student Association |
| 1998-1999 | Coordinator, English Department conversation and writing courses |
| 1995-1999 | Chair, English Department, Evening Division, FJU 輔仁大學夜間部英文系主任 |
| 1997-present | Associate Professor, English Department, Fu Jen University 輔仁大學英文系副教授 |
| 1993-1997 | Associate Professor, English Department, Providence University 靜宜大學副教授 |

## 三、學術獎勵與榮耀

| | |
|---|---|
| 07/2005 | 九十三學年第二學期「美國文學 (II)」經外審後，達 AA 級標準，獲選九十三學年第二學期「優良網課」 |
| 06/2005 | 獲頒九十三學年度「輔仁大學教學成果獎」 |
| 09/2004/ | 獲頒九十二學年度「教育部資深優良教師獎勵」表彰在教育界服務逾廿年樹人之模範，並於九十三學年度輔仁大學慶祝教師節暨表揚大會中接受表揚。 |
| 07/2002 | 高中教師進修網站及高職教師進修網站獲得教育部評鑑優 |

|  |  |
|---|---|
|  | 等奬 |
| 05/2001 | 獲頒九十學年度輔仁大學聖言會單位教師研究獎勵(Fu Jen University, SVD Faculty Research Award)：〈邱琪兒二劇《沼澤地》和《軟條子》中的主體研究〉"Subjectivity and Agency in Caryl Churchill's Fen and Softcops." 中山人文學報。 國立中山大學文學院主編。11(Oct. 2000): 1-16. |
| 09/2001 | 獲頒八十九學年度國科會甲種研究獎勵 (NSC Research Award) 以及 八十九學年度輔仁大學聖言會單位教師研究獎勵(Fu Jen University, SVD Faculty Research Award)：黑人女劇作家甘迺迪的「身體政治」: 對異「性」恐懼之呈現 |
| 09/1999 | 獲頒八十八學年度輔仁大學聖言會單位教師研究獎勵(Fu Jen University, SVD Faculty Research Award)：邱琪兒三劇中「主題」之研究。 |
| 09/1998 | 獲頒八十六學年度輔仁大學聖言會單位教師研究獎勵(Fu Jen University, SVD Faculty Research Award)：現代女性「成長」的省思: 艾特渥小說中後現代女性主義的風貌 |
| 09/1996 | 獲頒八十五學年度國科會甲種研究獎勵 (NSC Research Award)：現代女性「成長」的省思: 艾特渥小說中後現代女性主義的風貌) |
| 12/1995 | 獲頒八十四學年度輔仁大學傑出校友奬 (Distinguished Alumni Award, Fu Jen University ) |
| 06/1993 | 獲頒「教育部資深優良教師獎勵」表彰在教育界服務逾十年樹人之模範。 |
| 06/1983 | MA graduation with distinction (1st Place) |
| 06/1979 | BA graduation with distinction (1st Place) |

## 四、研究經歷

- 輔仁大學九十五學年度年度教育部獎勵大學教學卓越計畫 1.1.3.A：優質外語學習環境: 語言學習教室的重構。2006/09–2007/07
- 輔仁大學九十五學年度教育部獎勵大學教學卓越計畫 1.1.3.B: 建構國際數位化互動外語教學教室。 2006/09 –2007/07
- 輔仁大學九十五學年度第一學期網路教學課程發展計畫--「美國戲劇與文化」、「現代戲劇」和「當代戲劇」課程。輔仁大學教務處網路與遠距教學委員會補助 (95-1)。2006/09 - 2007/01

- 九十五學年度國科會專題研究計畫補助：Vision and Identity in the Katherine Group (中世紀凱薩琳隱修會作品中的視覺意象與認同)。2006/08–2007/07 (NSC 95-2411-H-030-008)
- 九十四學年度人文社會科學教育—主題導向之跨校合作計畫 (子計畫—希臘悲劇)。九十四學年度教育部顧問室跨校合作計畫補助。2006/02 –2006/08
- 九十三學年度人文社會科學教育──主題導向之跨校合作計畫 (西洋古典暨中世紀文化學程：荷馬史詩) 九十三學年度教育部顧問室跨校合作計畫補助。2005/02 –2005/08
- 輔仁大學九十三學年第二學期網路教學課程發展計畫:「美國文學(II)」輔仁大學教務處網路與遠距教學委員會補助 (93-2)。2005/03 –2005/06
- 九十三學年度國科會專題研究計畫補助：Subverting Discipline?—The Unruly Bodies in Three Morality Plays (教化乎？顛覆乎？——三部道德劇中反派角色的身體與文化呈現)。2004/08 –2005/07 (NSC 93-2411-H-030-012)
- 輔仁大學九十三學年度至九十五學年度整合型研究計畫--「外語學習環境之建構計畫：建制語言自學資料庫」輔仁大學研究發展處計畫補助。2004/05 -2007/06
- 輔仁大學九十三學年度至九十五學年度整合型研究計畫--「外語學習環境之建構計畫：建制語言自學資料庫」:子計畫五「英語常用字彙及會話資料庫建構」2004/06 -2007/06
- 九十三學年度教育部顧問室跨校合作計畫補助： 人文社會科學教育──主題導向之跨校合作計畫 (子計畫--愛與戰爭、神與英雄：荷馬史詩) 2004/08 -2005/07
- 九十三學年第一學期輔仁大學網路教學課程發展計畫:「美國文學(I)」輔仁大學教務處網路與遠距教學委員會補助 (93-1)。2004/09–2005/01
- 九十二學年第二學期輔仁大學網路教學課程發展計畫: 「現代/後現代英國小說」。計畫主持人。輔仁大學教務處網路與遠距教學委員會補助。2004/02-2004/06
- 九十二學年度國科會專題研究計畫補助：Body into Text: A Dialogic Reading of The Book of Margery Kempe (身體與文本的對話：《瑪喬芮．坎普之書》)。 2003/08 -2004/07 (NSC 92-2411-H-030-010)
- 九十一學年度國科會專題研究計畫補助：Female Roles in All-Male Casts: Representations of Women and the Female Body in the English Mystery Cycles. (英國中世紀聖經劇中女性角色之身體政治與文化再現)。2002/08 -2003/10. (NSC 91-2411-H-030-011)

- 九十一學年度輔仁大學研究發展處專題研究計畫補助： Virgin Mary and the Female Body in the English Mystery Cycles. (中世紀聖經劇中聖母身體/主體性與女權論述). 2002/08 -2003/07 (FJU 349-1-2002-1-239)
- 九十一學年度至九十四學年度教育部「提昇大學基礎教育計畫」：迎向二十一世紀-全人教育課程面臨之問題與規劃-提昇大學基礎教育計畫分項計劃一：卓越大學英文網。計畫協同主持人。 2002/09 -2006/07
- 九十一學年度至九十四學年度教育部「提昇大學基礎教育計畫」：迎向二十一世紀-全人教育課程面臨之問題與規劃-提昇大學基礎教育計畫分項計劃一：卓越大學英文網/ 子計畫四: 線上自修室。分項計畫主持人。2002/09 - 2006/07
- 九十學年度國科會專題研究計畫補助：The Semiotics of Medieval Bodies in the English Mystery Cycles (中世紀聖經劇中「身體/聖體」符碼的意涵)。2001/08-2002/07 (NSC 90-2411-H-030-007)
- 九十學年度教育部非同步遠距教學計畫補助：大專院校非同步(網路)遠距教學課程：「當代美國戲劇」。2001/09 - 2002/01
- 九十學年度教育部「人文社會科學教育教學改進計畫」：英文系文學課程的多媒體輔助教學－英國文學 I (中古至十八世紀)。2001/09 - 2002/01
- 八十八學年度荷蘭基金會研究計畫補助：Construction and Revision of Internet-Assisted Courses: The Bible and Literature, Medieval English Literature and Culture, Medieval Drama and Theatre Studies. (網路課程建構與規畫：聖經與文學，中世紀英國文學與文化，中世紀戲劇)。計畫主持人。1999/12 - 2000/08
- 八十八學年度輔仁大學聖言會單位專題研究計畫補助：The Woman Warrior Re-Visioned: Ntozake Shange's "Choreopoems." （女戰士「再現」：談熊戲的舞蹈詩）。SVD Research Grant for 1999-2000.
- 八十八學年度國科會專題研究計畫補助：Adrienne Kennedy's Body Politic: (Hetero) Sexual Terrors in Her Plays. (黑人女劇作家甘迺迪的「身體政治」對異「性」恐懼之呈現)。1999/08-2000/07. (NSC 88-2411-H-030-009)
- 八十六學年度輔仁大學聖言會單位專題研究計畫補助：Subjectivity and Agency in Caryl Churchill's *Softcops, Fen* and *Cloud Nine.* (邱琪兒三劇中「主體」之研究)。 SVD grant for 1997/11-1998/11.
- 八十四學年度國科會專題研究計畫補助：Revising the Contemporary Women's Bildungsroman: Feminist Postmodernism in Margaret

Atwood's Major Novels. (現代女性「成長」的省思：艾特渥小說中後現代女性主義的風貌)。1995/08-1996/07. (NSC 85-2411-H-126-003)

- *Tragic Fools in Shakespeare and Beckett*, 1995.

## 五、開設課程

- 輔仁大學 (1983-present)

**Undergraduate**

- Literary Criticism
- 19th /20th Century English Literature
- Survey of American Literature
- Introduction to Western Literature
- Contemporary Drama/Novel
- English Literature I
- Medieval English Literature and Culture
- Renaissance British Literature and Culture
- Junior English Composition/Conversation
- American Drama
- Modern/Postmodern British Literature
- Modern Fiction
- 20th Century British Drama

**MA**

- Literary Criticism II
- Modern Drama/ Modern Novel
- 20th Century American Drama
- Medieval English Drama
- Irish Drama
- Contemporary Theatre in USA and Taiwan
- Modern Drama from Ibsen through the Theatre of the Absurd
- 20th Century British Drama Seminar: Pinter, Stoppard, Shaffer and Churchill
- Research and Bibliography
- Modern/Postmodern English Fiction

- 靜宜大學 (1983~1997)

**Undergraduate**

- Guided Reading
- Shakespeare
- American Literature
- English Literature I

**MA**

- Theatre as Education
- Modern/ Contemporary Drama

  - 19th Century English Literature
  - 20th Century English Literature
  - Western Drama
  - The Modern Novel
  - World Literature
  - English Composition/ Conversation

- 彰師大 (1984-1985)

  English Essay, Western Drama

# 【七、籌備委員會】

## 召集人

劉開鈴(國立成功大學外國語文學系主任暨性別與婦女研究中心主任)
游素玲(國立成功大學外國語文學系副教授暨性別與婦女研究中心副研究員)

## 籌備委員

陳福仁 (國立中山大學外國語文學系副教授)
李根芳 (國立台灣師範大學翻譯研究所所長)
陳健宏 (國立成功大學外國語文學系副教授)
賴俊雄 (國立成功大學外國語文學系副教授)
林津如 (高雄醫學大學性別研究所助理教授)

## 助理名單

楊鳳麟 (教育部計畫專任助理)

**跨國女性研究計畫**
Transnational Women's Studies

# 學術工作坊

本工作坊將邀請在跨國女性研究領域上的研究學者，
以座談會形式來分享她們在性別研究上的研究經驗。

時間：2008年6月1日（星期日）
地點：國立成功大學 光復校區修齊大樓 七樓會議室

| | |
|---|---|
| 12:30-13:00 | 報到 |
| 13:00-14:20 | 主持人：馮品佳（國立交通大學 外國語文學系教授）<br>發表人：賴俊雄(國立成功大學 外文系教授兼文學院副院長)<br>題目：女性歷史：《恥辱》中巴基斯坦的回教女性系譜學<br>發表人：陳健宏(國立成功大學外文系副教授)<br>題目：跨國/族的跨性意識：夏慕舟《特克薩柯》中的女門牛士<br>發表人：陳福仁(國立中山大學外文系副教授)<br>題目：The Primal Wound |
| 14:20-14:40 | 茶敘 |
| 14:40-15:30 | 主持人：簡瑛瑛（輔仁大學 比較文學研究所教授）<br>發表人： 劉開鈴(國立成功大學 外文系教授兼主任)<br>題目：美國第一波婦運的女性連結？- 以吉爾曼為核心的觀察<br>發表人：游素玲(國立成功大學外文系副教授)<br>題目：跨國情境下的第三波女性主義 |
| 15:30-16:20 | 主持人：張淑麗（國立成功大學 外文系教授）<br>發表人：李根芳(台灣師範大學 翻譯所副教授)<br>題目：性別研究學術專著的翻譯引介在台灣<br>發表人：林津如(高雄醫學大學性別所助理教授)<br>題目：跨國女性在台灣：經驗的流轉與生命的敘說 |
| 16:30 | 賦歸 |

主辦單位：教育部「跨國女性研究」整合型計劃、國立成功大學外國語文學系
協辦單位：國立成功大學雲嘉南區域教學資源中心
指導單位：教育部人文社會科學領域專題研究社群發展計畫
補助單位：教育部顧問室
聯絡方式：梁文怡助理wyliang@mail.ncku.edu.tw或(06)275-7575#52222

# 【一、簡介】

## 學術工作坊簡介

本工作坊邀請在跨國女性研究領域有傑出表現的學者，
以座談會的形式來分享他們在性別研究上研究的經驗。

在全球化的衝擊下，兩性關係受到後現代、後殖民文化等挑戰，
許多傳統價值觀在近幾十年內已逐漸不被新一代所接受，
希望藉由此工作坊不僅提供性別研究議題的新觀點，同時亦提供與性別研究相關重要議題之研究論文發表，期望能鼓勵研究，並培育新一代研究性別議題之後進及關懷社會平權關係實踐者，是本學術工作坊之目標及努力方向

時間：97 年 06 月 01 日 (日) 13：00 ～ 16：30
地點：國立成功大學修齊大樓七樓會議室

主辦單位：教育部「跨國女性研究」整合型計劃、國立成功大學外國語文學系
協辦單位：國立成功大學雲嘉南區域教學資源中心
指導單位：教育部人文社會科學領域專題研究社群發展計畫
補助單位：教育部顧問室
聯絡方式:梁文怡 wyliang@mail.ncku.edu.tw 或 (06) 275-7575 # 52222
計畫網址：http://proj.ncku.edu.tw/tfs2007

# 【二、議程】

時間：2008 年 6 月 1 日（星期日）

地點：國立成功大學 光復校區修齊大樓 七樓會議室

| 時間 | 議　　程 |
|---|---|
| 12:30<br>︱<br>13:00 | **報到** |
| 13:00<br>︱<br>14:20 | 主持人：馮品佳（國立交通大學 外國語文學系教授） |
| | 發表人：賴俊雄(國立成功大學 外文系教授兼文學院副院長)<br>題　目：**Herstory: A Feminist Genealogy of Pakistan Islamic Women in Shame.** |
| | 發表人：陳健宏(國立成功大學外文系副教授)<br>題　目：**The Transnational Transsexuality in Patrick Chamoiseau's Texaco** |
| | 發表人：陳福仁(國立中山大學外文系副教授)<br>題　目：**The Primal Wound in Transnational/racial Adoption Narratives** |
| 14:20<br>︱<br>14:40 | 茶　敘 |
| 14:40<br>︱<br>15:30 | 主持人：簡瑛瑛教授（輔仁大學 比較文學研究所） |
| | 發表人： 劉開鈴教授 (國立成功大學 外文系)<br>題　目：美國第一波婦運的女性連結?以吉爾曼為核心的觀察 |
| | 發表人：游素玲副教授 (國立成功大學外文系)<br>題　目：跨國情境下的第三波女性主義 |
| 15:30<br>︱<br>16:20 | 主持人：張淑麗教授（國立成功大學 外文系） |
| | 發表人：李根芳副教授 (台灣師範大學 翻譯所)<br>題　目：火星男與金星女的戰爭與和平:台灣兩性關係暢銷書中的女性形象 |
| | 發表人：林津如助理教授 (高雄醫學大學性別所)<br>題　目：跨國女性在台灣：經驗的流轉與生命的敘說 |
| 16:30 | **賦 歸** |

# 【三、簡報資料】

# Herstory: A Feminist Genealogy of Pakistan Islamic Women in *Shame*.

**By Chung-Hsiung Lai**

## Abstract

In this paper, my key theoretical thrust begins with the possibility of a feminist genealogy; namely, *her*story. This genealogical approach strives to put values to a feminist interpretation of history and brings forth the neglected voices of (Muslim) women into history as "the enunciated." I will examine two questions: first, under what contextual conditions were Pakistani women's feelings of shame constructed as repression in Rushdie's *Shame*? Second, is Rushdie's attempt to recover the silenced voice of women in history successful? A Nietzschean genealogical analysis proves valuable and helpful here as it reveals and highlights how patriarchal power is exercised through discourses of women's shame and how it is used for social and religious controls. After investigating the two genealogical intersecting conditions which constructs the criteria of Pakistani women's shame as ideological truth (in terms of power effects) in Rushdie's *Shame*, I will conclude that it is at the intersection of discourse that counter-discourses are produced and resistance becomes possible.

Key words: *her*story, history, Pakistan, Muslim, women, Rushdie, *Shame*, Nietzsche, genealogy, power

# Herstory: A Feminist Genealogy of Pakistan Islamic Women in *Shame*.

## Introduction:

> Herstory is history with a difference. (Paul Hamilton, *Historicism* 194)
>
> Repression is a seamless garment; a society which is authoritarian in its social and sexual codes, which crushes its women beneath the intolerable burdens of honour and propriety, breeds repressions of other kinds as well. (Rushdie, *Shame* 173)

The *re*-turning phenomenon of the repressed past (the histories of woman, the colonised, holocaust, the subaltern, black and so forth) as *imminence* in the postmodern/postcolonial/transnational era indicates the haunting of the *discursive spectres* cloaked in the crisis of historicity. In this paper, I will examine the "hertoricity" in Rushdie's *Shame* in terms of the emotion of shame. Hamilton rightly points out that "herstory is history with a difference" (194). If so, we may say that the contemporary haunting of *her*story has resulted in an increasing crisis for postmodern historicism. In truth, "it has been argued that past histories have generally been written by men about men, and that women have been rendered almost invisible, their roles, contributions, and achievements correspondingly minimised or totally ignored" (Southgate 1996: 94). Patriarchal power structure admittedly has reduced history *per se* into *his* story. Accordingly, the impact of feminist projects upon historical studies in the postmodern era, by contrast with the work done in the field of political, social, psychoanalytic and linguistic studies, has been comparatively late in coming, mild in striking and slow in reacting, but is nevertheless crucial and rigorous. Here, the main question is: under what social and religious conditions were Pakistani women's feelings of shame constructed as repression in Rushdie's *Shame*?

To be more specific, one may ask why a woman's body is seen, in many cultures, generally speaking, as the embodiment of shame? Why is sexuality, especially in the East, much more shamefully tabooed for women than men? Why should Eve, instead of Adam, be the one who is first tempted by the serpent to violate God's order, tasting the forbidden fruit which consequently causes the original sin, thus forcing humanity to live with shame in the world after being exiled from Eden by God? Why do Muslim women need to veil their faces and not Muslim men? Why do parents, in many countries, regard the birth of a baby girl as family shame and the birth of a male one as family honour? Why is it more difficult for women than for men to develop a less-shameful healthy personality and identity? These provoking questions lead us to throw new light on the long-neglected potential phenomenon of shame which is gender-based. It also shifts our attention to my last argument: the phenomenon of shame, like sexuality, can also be seen as an unchecked repressive phenomenon which has its own long history with considerable gender difference and has been politically manipulated by the mechanisms of male power.

In *Shame*, Rushdie shows the reader that he as author directly and actively involves himself in history's selection process in his metafictional narrative. Furthermore, in order to provide the reader with what he considers his major motivation for writing a novel about Pakistani history of women, he intrudes (or grafts) his own voice into the story at the very opening of chapter seven, "Blushing." This voice tells a meta-story outside the main matrix of *Shame*. It is a murder case (a Pakistani father killed his own beloved daughter in the name of family shame), which happened when he lived in London. According to Rushdie's own reminiscence, he was not only "appalled" by this stunning news, but also haunted by his own imaginary image of the murdered daughter who "danced behind [his] eyes." He "realised that to write about her, about shame, [he] would have to go back East" (116), to Pakistan. He recalls:

> Not so long ago in the East End of London, a Pakistani father murdered his only child, a daughter, because by making love to a white boy she has brought such dishonour upon her family that only her blood could wash away the stain. The tragedy was intensified by the father's enormous and obvious love for his butchered child, and by the beleaguered reluctance of his friends and relatives (all "Asians," to use the confusing term of these days) to condemn his actions (115).

This meta-story in *Shame* firstly highlights my argument that shame is not a natural bond between the doer and the deed but a socially constructed bond between human being (or between a doer and a non-doer) and his/her internalised contextual norms. Since the Pakistani father was not "the doer" of the shameful misdeed (he did not have sexual relations with the white boy), theoretically he is not the one who must bear the painful shame of the misdeed. He felt shame simply because of his internalised contextual norms which told him he "must" ashamed at his daughter's misdeed of transgressing Pakistani social, religious and ethic taboo—"making love with a white boy." Ironically, he was assured by his internalised norms to *feel no shame and guilt* for his own misdeed—murdering his only beloved daughter—but, on the contrary, a sort of destined honour to wash off his family dishonour. Moreover, surprisingly to most westerners, the murderer's Asian friends and relatives felt the same way and thus were reluctant to blame his supposedly outrageous deed.

Rushdie, as an immigrant, culturally half Asian and half Westerner, was also shocked and later puzzled by this "to be or not to be" shame complex after hearing this story. "The story appalled me when I heard it, appalled me in a fairly obvious way. I had recently become a father myself and was therefore newly capable of estimating how colossal a force would be required to make a man turn a knife-blade against his own flesh and blood. But even more appalling was my realisation that, like the interviewed friends etc., I, too, found myself understanding the killer" (115). Truly, different cultures, religions and countries have different criteria of shame thereby conditioning the feeling of shame differently.

However, when the cultures are crossed, for example in the case of the Pakistani father and daughter who, as bodies crossed two cultures, the boundary between the shame and honour is completely blurred. The non-biased objective judgement of this appalling behaviour, whether for Asian or Westerner, becomes an *aporia*. Furthermore, there is no place left from which the dead daughter can speak for herself. Was this immigrant girl ashamed to have sexual relations with her white boyfriend? The answer is probably another *aporia*; however, one thing is certain that she is only one of numerous victims in the name of women's shame. This story certainly highlights the importance of gender difference in the phenomenon of shame. Imagine what would happen if we replaced Rushdie with the daughter's situation (in fact, there are some similarities between Rushdie and the daughter, "Anahita Muhammad, known as Anna": they are both Asian immigrants and come from a Muslim family). Definitely, in this hypothesis, the Pakistani father might not be happy with this race-crossed sexual relation. But he would surely not be furious and shameful enough to butcher his son for making love with a white girl because, according to the criteria of shame in patriarchal society, it was the feminine gender who soiled her family honour not the masculine. That is to say: "if a man should violate a social norm, it may raise some concern, but if a women violates virtually any social norm, it becomes a calamitous event for her family with disastrous result for the women's future" (Weiss 132). Or even, in this case, with a no-trial death penalty for the daughter's presumed misdeed.

The different criteria of shame in this Pakistani story unmask a rigorous gender prejudice. Being of a supposed inferior gender to the male in patriarchal society, women have internalised more uncompromising and harsh norms of shame than men. Therefore, men can maintain, and legitimately affirm, the gender hierarchy with unspoken laws. By the same token, in "Challenges for Muslim Women in a Postmodern World," Antia M. Weiss also suggests that "the multi-faced system of norms and controls which has served to constrain female activities and mobility in traditional Muslim society does not exist mainly out of concerns regarding female promiscuity. Instead, as a form of social control, it is the notion of what is accepted as *respectable*" (Weiss 134).

It will be misleading, however, if I conclude my arguments by advocating that women, or even men, should erase all the internalised norms of shame because, in fact, "shameless" is just another extreme of shame. Being social beings, shame is the emotion we are all subject to. It is impossible and unnecessary to escape from the phenomenon of shame since one would prefer to live in shame than in shamelessness. The point is not to seek a powerless and non-authoritarian norm of utopian shame, nor a shameless world, nor to reverse the gender hierarchy of shame, nor just let it be what it used to be. Rather we need "to participate in whatever network of marginal zones is spawned from other disciplinary centers and which, together, constitute a multiple displacement of those authorities" (Butler xi). That is, one should not accept and internalise the contextual norms of shame without constantly and actively questioning and examining them. It is those authoritative social norms, adopted without examination, which produce inferiority complexes and various prejudices, racial or gender, and thus undermine the possibility of "a multiple displacement of those authorities" and the equal value of human beings.

Therefore, the main tasks of this paper are to genealogically explore and question the specific and intersected contextual forces that shape the internalised norms of Pakistani women's shame in Rushdie's *Shame*, in terms of "herstory"—a genealogical project of women's shame in Rushdie's *Shame.*

## The Social Repression: Women in Pakistani Patriarchal Society

> The very notion of "patriarchy" has threatened to become a universalizing concept that overrides or reduces distinct articulations of gender asymmetry in different cultural contexts. (Judith Butler 35)

Pakistan, literally "Land of Pure," seceded from India to establish an Islamic country and became independent in 14 August 1947 (just one day before the Independence of India) after the termination of British colonial rule (1858—1947).[1] Therefore, "[a]s in *Midnight's Children* so in *Shame*, Rushdie's concern is with contempo[1]rary history"

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[1] Although Pakistani Muslim separatism defeated Indian nationalism in 1947, Pakistan history is, as Rushdie points out, just like "[a] palimpsest which covers up what lies beneath. To build Pakistan was necessary to cover up Indian history, to deny that Indian centuries lay just beneath the surface of Pakistani Standard Time. The past was rewritten; there was nothing else to be done" (91).

(Singh 14), or, to be more accurate, with contemporary post-colonial history. Nevertheless, *Shame* does not intend to "swallow" or "pickle" all historical hard facts like *Midnight's Children* does. Instead, it problematises the historical "situations" and "phenomena" more than the official "figures" and "facts." With pitch-black humour, Rushdie's *Shame* can be read as a postmodern historical mimicry about the taken-for-granted phenomena of shame and about women's repression under two patriarchal tyrannical dictatorships (Zulfikar Ali Bhutto and General Zia Ul-Haq's) in the Pakistani post-colonial era.[2]

It is, I believe, a genealogy of women's shame as repression in Pakistan, in two related senses. The novel is genealogical first in the traditional sense of family history (see the diagram of three family trees in *Shame* 10). That is to say, *Shame* deals with the story of three family trees as continuity and of their entwined relations: in the Shakil family, the putative hero Ormar Khayyam Shakil, "a peripheral man," having three "shameless" mothers without a father, marries Raza Hyder's daughter, Sufiya Zinobia. Secondly, in the Hyder's family, General Raza Hyder is the only grandson of Bariamma (the matriarchal empire of Bariamma), marrying the daughter of Mahmoud, Bilquis. Finally, in the Harrappa family, Iskander Harappa marries Rani Humayun, the granddaughter of Bariamma's sister. In the respect of genealogical continuity, we can sense Rushdie's intention to contaminate the traditional patriarchal laws of descent with utopian matriarchal ones (such as "three mothers" and "the matriarchal empire of Bariamma"). Notwithstanding, in this novel, Rushdie ultimately asks not what is the authentic and continuous history of Pakistan nor what the "truth" is of Pakistan's history. Rather he seeks to question what an imaginative contemplation of various discursive constructions of such a case can tell us about culture, religion and politics in this postcolonial era of Pakistan.

This question leads *Shame* to engage with a genealogy of Pakistani women's shame as repression in the radical and political senses of Foucauldian genealogy as discontinuity, and as a historical study of knowledge as truth, through the analysis of discourses in terms of power. Discursive practices produce truth and "we cannot exercise power except through the production of truth" (Foucault, *Power/Knowledge* 93). In other words, this radical strategy of historical studies is designed to examine not only who has power, but rather the patterns of the exercise of power through a complex intersection of discursive forces. In this sense, I need to explore the particular historical conditions under which Pakistani women suffer from the unbearable feeling of shame as ideological truth and repression in patriarchal society, religion and politics.

Patriarchy is, technically speaking, a power structure controlled by men, either within the family or in society at large, with authority descending through the father. Since a matriarchal, not matrilineal, society does not exist in our human history, the recent feminist depictions of female-dominated societies or "prepatriarchal cultures . . . that would provide an imaginary perspective from which to establish the contingency of the history of women's oppression" (Butler 35) seem as quixotic as a utopian society or, rather, as a transcendental attempt to solve an urgent material-based problem.[3] Yet, Simone de Beauvoir, in the sixth chapter of *The Second Sex*: "Patriarchal Times and Classical Antiquity," writes women's history under and of patriarchal societies in different countries, cultures and religions, supplying us with a useful and materially-condition-based critique of patriarchy.

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[2] In "*Shame*: Salman Rushdie's Judgement on Pakistan," Sushila Singh claims the repressive and tragical life of Sufiya Zinobia is both the returning of the murdered Pakistani daughter, "Anahita Muhammed, known as Anna" to her country and the suffering of the Pakistani people. Rushdie does so by personifying in Sufiya's shame that of Pakistan. He writes: "Sufiya Zinobia, the deported Anna, repatriated to a country she had never seen, caught brain fever and turned into a sort of idiot. She combines in herself the shame and violence that resulted in the doom of the dictatorship in Pakistan" (19).

Beauvoir argues that patriarchal structure is the force field in which actual male power is exercised, bolstered, justified and protected; as a result, women, constrained in this structure, are "made" into a second sex. Women, whether unmarried as daughters or married as wives, are, for her, like material property in a patriarchal regime.[4] As men's property, a woman, of course, does not own other property. And "because she owns nothing, woman does not enjoy the dignity of being a person; she herself forms a part of the patrimony of a man: first of father, then of her husband" (88). That women are also the property of men in Muslim society is also clearly stated in "Women," the Suras (chapter) III of Koran: "Men are the managers of the affairs of women for that God has preferred in bounty one of them over another, and for that they have expended of their property. Righteous women are therefore obedient, guarding the secret for God's Guarding (III: 38).

In fact, in Asia, a female birth is greeted with much less enthusiasm than that which welcomes a male baby because a daughter is usually regarded as a child who is not worthy to raise and is perceived as a shame of family birth. This is partly because a girl, in a feudal or agricultural society, is supposed to be born with only a mouth while a boy also brings two hands and partly because the daughter, sooner or later, will be another parent's daughter-in-law and her future husband's "property." Thereby all her children will not carry her family name. That is why a married daughter is seen as "spilt milk"—wasted and unrecoverable.

Interestingly, parents in some countries, project their shame of female-birth inferiority and hope of redemption into the naming of daughter; therefore, in Fukeng province, China, for instance, some women are named like "Tsau-Die" meaning "expecting younger brother" or "Mom-Chie" meaning "the reluctance of raising." By the same token, in Pakistan, "sons are regarded as a necessity for the continuation of family name, for the strength and security of a family." Therefore, "a married women on the average still bears seven or eight children" (Shah 6) in order to increase the possibilities of family male-birth honour. However, when reporting the numbers of people in a family to the government, or chatting with a stranger, some Pakistani parents, if not all, especially in the rural areas, tend not to tell the truth by failing to count their daughters. It is because having daughters seems to them like an embarrassed or even shameful skeleton hiding in a family closet. Just as Shakespeare's well-known aphorism—"[f]railty thy name is woman" reveals men's universal contempt of women, so a daughter, in Pakistan, can be phrased as another aphorism—"shame thy name is daughter."

The "wrong miracle" in *Shame* is, perhaps, the best example of Rushdie's black humour on this gender discrimination. After marring Raza Hyder, the only grandson of Barimma, Bilquis is, of course, expected to fulfil the honourable task of bearing boys to carry on Hyder's family name. Therefore, when she is expecting a baby, Raza, as a soldier, is so excited and promised his wife "to win a great victory in honour of his forthcoming son" (78). Even Bilquis herself is also very confident that she is going to have a male baby so she, in private, comfort her frustrated friend, Rani, Iskander's wife, by proudly saying: "Never mind this war foolishness; the important news is that I am making a boy to marry your unborn daughter" (78). Indeed, Rani gives birth to a daughter. Bilquis has a boy; however, her first-born son is strangled to death in her womb.

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[3] Interestingly, matriarchal societies do exist in the four-legged wild animal world with elephant and reindeer for instance, in which the female is mentally, if not physically, stronger than the male, and thus becomes the leader and the guardian of the family groups, especially during the process of seasonal nomadic moving.

[4] Asian societies, in general, value a woman's traditional virtues (such as obedience, diligence and silence) more than their physical youth and beauty whereas men will be respected more for their success in wealth, fame and power than their physical strength and beauty. The expectations of society comprise the major sources of women's shame, which subjects Asian women as docile bodies like other men's properties.

Fortunately, before long, Bilquis was expecting her second baby who is called "the miracle." But, sometimes, the miracle goes wrong. This time she produces a girl, "the heroine of our story, the wrong miracle, Sufiya Zinobia" (*Shame* 89). "Sufiya, rejected as the 'wrong miracle'—a girl instead of the anticipated boy—is called 'Shame' by her mother. Mentally retarded and therefore 'pure', she became the repository of all the shame not felt by others, which became 'a beast' within her" (Fletcher 98). The aphorism is only a linguistic metaphor but an iron-cold fact—"shame thy name is daughter." Rufus Cook also points out that "[s]hamed to begin with simply because she was not born a boy, Sufiya becomes the vessel eventually of all the shame and humiliation in the world . . . The fact that she turns into a monster . . . is a warning of the violent consequences, in Rushdie's view, of social and psychological repression" (Cook 411).

Being the shame of Hyder's family, Sufiya Zinnobia, the "wrong miracle," has never been deeply understood as a woman crippled by internalised, unconscious shame. She is constantly driven into hanging the head, zipping her lips and making her body socially docile. Eventually, Sufiya turns from being a beauty into being a beast, from naiveness into craziness and from a little girl into a murderous woman, entering into a nightmare of merciless killing that turns intolerable shame into inhuman violence, a murderous violence as the outrage of her long-repressed shame as a daughter. Craziness and violent revenge, for Rushdie, become more potent symbols for the liberation of women's shame and for escaping women's repressive and intolerable conditions, than either silence or suicide.

However, "the revenge and revolts of the women in the novel, resulting in the destruction of male figures of domination, do not provide any liberating potential for women" (Grewal 37). As a result, Rushdie has been criticised for being pessimistic and for providing the reader with a passive image of women who seem to court self-destruction and violent retaliation as the only means of liberating themselves from their repression and suffering in the male dominated world (Grewal 24-42 and Moss 28-30). Little honour remains for a Pakistani daughter to live with. Little room remains for Pakistani women's positive and realistic resistance. Indeed, Rushdie's *Shame*, focusing on the destructive force of resistance, may be accused of neglecting the constructive force of resistance for women's better future in Pakistan.

Yet why does shame always accompany destructive violence? I shall now examine this phenomenon by dealing with the relation between husband and wife in terms of women's shame as repression. The story of Sufiya shows that in many cases shame and anger go hand in hand; accordingly, violence can be their immediate offspring. Having a love affair with another man is seen as a Muslim women's unforgettable and unforgivable shame and often ends up in a violent tragedy. In *Midnight's Children*, for instance, Saleem discovers his mother's shameful love affair with her ex-lover Nadir Khan at the Pioneer Cafe. In order to teach "a lesson to all unfaithful wives and mothers" (262), he projects his anger to his enemy Mr. Homi Catrack and his secret lover, Naval Commander Vinoo Sabarmati's wife, Lila. Saleem cunningly cuts letters from the newspaper and secretly glues them into a note to inform his "puppet" Commander Sabarmati that something shameful has occurred to him. After knowing his wife is having a love affair with another man, Commander Sabarmati's fury is immediately triggered by his intolerable shame. Consequently, violence as a means of punishment for his wife's wrongdoing becomes unavoidable: "he shot her (his wife) twice in the stomach at point-blank range and then shot Mr. Homi Catrack "once in the genitals, once in the heart and once through the right eye" (261).

Shame, then, is the alerting response to the imminent threat and affront to dignity which is the fundamental facade of the theatrical self, the self constructed according to the rules of our contextual conditions of existence. That is why, the anger caused by social or family shame leads Commander Sabarmati to risk his promising career and even his life, to win back his pride and honour rather than live with this unbearable feeling of shame in his mind any longer. As the furious Pakistani father murdered his own beloved daughter because she stained her family honour, so Commander Sabarmati shot his wife in the name of dignity. Nevertheless one needs to ask: whose authority lies behind the facade of so-called "family honour"? Isn't marriage, in Pakistani patriarchal society, the legal transferring of authority imposed upon women from father to husband? Needless to say, it is the father's and husband's authorities which, masked by the family honour, are violated by the daughter and the wife. That is why Foucault claims that "[f]or the wife, having sexual relations only with her husband was a consequence of the fact that she was under his control. For the husband, having sexual relations only with his wife was the most elegant way of exercising his control" (*Pleasure* 151). If so, then, adultery for Pakistani women is a painful shame and guilt because she violates the husband's authority while for a man it is only an embarrassment displaying *a lack of self-mastered power* as the "most elegant" use of his authority to restrict his sexuality.

Divorce and remarriage are perhaps two more unbreakable and unbearable chains of women's shame which may turn her marriage into a life-long prison if, for example, she suffers from her husband's indifferent ignorance or domestic violence. As Nasra M, Shah points out, "[d]ivorce is considered shameful and is therefore subject to underreporting. In some cases, a woman is forced to spend her entire life in misery in her husband's home without seeking divorce. . . Remarriage of widows and divorcees, though encouraged in Islam, is rare in Pakistan" (Shah 12). In *Shame*, owing to the failure to give birth to a baby boy to carry on the family's name and honour, both Raza's wife, Bilquis, and Iskander's wife, Rani are gradually neglected by their husbands. Nevertheless, neither Bilquis nor Rani dare to think about divorce or remarriage.[5] Being tabooed by their internalised shame and punishment, the only option they have is to lead a solitary and nun-like life at home rather than be despised and abandoned by the whole society.

For instance, while her husband (Iskander), is falling in love with his mistress (Pinkie Aurangzeb), Rani locks herself in her room and sighs, weeps or talks to herself in the mirror. In order to defend her shameful situation and release some repressive emotion, Rani even tries to find some reasonable excuses for her husband's (sexual) indifference. "'He knows,' she says to her mirror. Her beloved husband, her groom on the golden plate. 'A woman becomes looser after having a child,' she confides to the glass, 'and my Isky, he likes things tight.' Then her hand covers her lips and she runs to door and windows to make sure nobody has heard" (94). The existence and expression of shame is in itself another fountain of shame; therefore, there is a desire for covering one's lips or another's ears, and for fleeing away from the source of shame, accompanied by a feeling of alienation. Obviously, Rani's internalised criteria of shame not only forbids her to sue for divorce, to live with a women's dignity and to pursue a new life, but it actually forces her to painfully keep her repression and suffering to herself. "[T]he wife was protecting her husband against herself" (*Shame* 236).

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[5] According to both Koran and Pakistani law, women are entitled to sue for divorce if they have just cause. Nevertheless, not surprisingly, divorce, for Pakistani women, "though allowed by the religious prescription, is rare—less than 1 percent of the male's" (Shah 12).

To what extent, then does shame exercise its patriarchal power in terms of divorce and remarriage in *Shame*? There are, I believe, three patriarchal chains forged by internalised shame which prevents the women characters (Bilquis Hyder, Rani Harappa and Sufiya Zinobia) in *Shame* from legally freeing themselves when they encounter and undergo an unhappy marriage. First, women's acceptance of responsibilities for the family's well-being and honour, heightens their self-sacrifice and unwillingness to assert their own needs and rights. Secondly, their ignorance about self-liberation, arising from the enforced narrowness of their lives combined with their father's or husband's control seemed almost to incarcerate women in the life-long prison of shame. Finally, their internalised feelings of privacy reinforce their privatised roles within the family and lead them to believe their repression is too shameful to talk about and thus to discount their own needs and rights.

In Pakistan, the responsibilities of family honour, the enforced narrowness of life and the internalised norms of privatisation demanded by authority within the repressive and regulatory patriarchal structure, strengthen women's social oppression by making women's divorce and remarriage almost impossible. In other words, the internalised feeling of shame would seem to be synonymous with being female; therefore, prevents Pakistan women from defining themselves constructively to others and makes them vulnerable to further abuse. Daring not to violate the patriarchal norms of shame, Pakistani woman can only accept the unbreakable reality: marriage, for them, is a once-in-a-lifetime bet, a bet that is not taken by Pakistani women themselves but by their fathers. The indifferent relation between parent and daughter and the domestic violence of marriage in Pakistan are obviously constructed by the social norms of shame in a patriarchal society.

## The Religious Repression: Muslim Women in Pakistan

> If women's rights are a problem for some modern Muslim men, it is neither because of the Koran nor the Prophet, nor the Islamic tradition, but simply because those rights conflict with the interests of a male elite. (Fatima Mernissi *Women and Islam*: ix)

Why has the problem of women's shame in Pakistan consistently been overlooked so long? Truly, there is a tremendous degree of shame for women to talk about shame. But to what extent should post-colonial Pakistani women still feel shame as feudal and colonial women did? One may say simply because the traditional taboos surrounding a woman's body, sexuality and will-to-power are still well-preserved. Then we should ask: is this so-called Islamic "tradition" an invisible straight-jacket of women's rights in Pakistan? And why are these taboos long-kept as a "tradition" without the intervention of women's remedy or correction? In "Salman Rushdie: Marginality, Women, and *Shame*," Inderpal Grewal rightly points out that Islam, as a religion, has been condemned for oppressing women in the name of an Islamic "tradition" in order to exercise patriarchal power exerted by the Muslim fundamentalists.

However, Muslim women, instead of trying to challenge their Islamic religion, are suggesting that the traditional interpretation of the Koran needs to be re-examined. Hence, "Pakistani women, in their women's condition, in their women's organisation, the Women's Action Forum, do not blame their conditions; instead, they are showing how the Zia-supported religious hierarchy is reinterpreting the Islamic texts to validate the subordination of women" (131). Accordingly, Grewal accuses Rushdie of not only attacking a particular tradition in which Pakistani women are confined but also of neglecting the very concept of "tradition" in Islam—which really has conditioned women as a group for so long. She writes: "in *Shame*, Rushdie does not problematize the concept of 'tradition', suggesting only that fundamentalism does not 'spring, in Pakistan, from the people' and therefore will not work. . . Furthermore, he does not suggest the ways in which 'tradition' is being re-inscribed . . . he attacks a particular tradition, but not the very concept of tradition" (131).

For this reason, it is important for us to interrogate the problems deeply rooted in "the very concept of tradition" in order to challenge Islamic traditional interpretations of the Koran: the interpretations, such as the norms of women's veil, which are actually straightjacketing women's fundamental rights. From a hermeneutic approach, Hans-Georg Gadamer, in *Truth and Method* (1975), argues that all interpretation of a past text consists in a living dialogue between past, present and future since a text does not enter the world as a tightly and neatly parcelled bundle of interpretation. Rather all interpretation, Gadamer claims, depends upon the historical situation of the interpreter. Similarly, Bakhtin advocates the notion of a "Creative Understanding" of the text. He explains: "[*c*]*reative understanding* does not renounce its self, its place in time, its culture; it does not forget anything. The chief matter of understanding is the *exotopy* [finding oneself outside] of the one who does the understanding—in time, space, and culture—in relation to that which he wants to understand creatively" (*Speech* 109). In other words, Bakhtinian "creative understanding" asserts that "the author is a captive of his epoch, of his own present. Subsequent times liberate him from his captivity" (*Speech* 5). Therefore, "we can say that neither Shakespeare himself nor his contemporaries knew that 'great Shakespeare' whom we know now" (4). If so, there is no point, nor possibility, of squeezing either Shakespeare's plays into the Elizabethan epoch or Islamic texts into the Koran's time.

In the situation of Pakistan, it is the iterative male interpretation of the Koran which forms a patriarchal tradition. Therefore, successive attempts need to challenge and to bring this Islamic tradition into the contemporary horizon. Although the tradition is originally set up by a hero or a group of great men or leaders remain effective as a model, it is not an ontological brake on free and new interpretations. Rather it has become fused with the texts concerned with this model, enabling people to reopen the horizon of interpretation according to new criteria based on their on-going context. One of the root causes of women as subjected "halves" in Pakistani history is the religious interpretation that constructs the norms of women's shame through highly respected ancestors, who have been morally and dutifully accepted without demur by their progeny.

For this reason, all understanding and interpretation, I believe, should be *performative*, *productive* and *corrective*: each new interpretation will contain criteria concerning the correctness of interpretation in the Foucauldian notion of discourse of new truth as power subjection. By nature, therefore, the reinterpretation of the Koran should be cumulative and open to future discourses of criteria. This accumulation of interpretative tradition has become immense. However, this should not limit women's interpretation but should stimulate our thoughts as much as the text does. There are surely no normative rules of interpreting of tradition.

The debate about "the very concept of tradition" between Gadamer and Habermas may serve as an excellent illumination. Based on the Heideggerian notion of existential "understanding" and his own idea of "the fusion of horizons," Gadamer asserts that tradition is irresistible and inescapable in terms of a hermeneutic understanding of the text. It is because tradition is not only the textual or social source of traditional interpretations as completeness which normative authority always claims. But, rather, any new interpretation itself is subject to the reading of the tradition which is accorded to the present authority. In other words, the project of interpretation is already a fusion of the interpretations of a tradition. Thus, "tradition," as Eagleton points out, "holds an authority to which we must submit: there is little possibility of critically challenging that authority, and no speculation that its influence may be anything but benevolent. Tradition, Gadamer argues, 'has a justification that is outside the arguments of reason'" (Eagleton, *Ideology* 73). This hermeneutic concept of all-fusion tradition is actually not new to us, for it is quite similar to the Foucauldian New Historicists' belief of power as an all-embracing concept. Accordingly, history, for Gadamer, is a non-broken and "continuing chain" of tradition and there is no possibility of resistance.

In "A Review of Gadamer's Truth and Method," Habermas accuses Gadamer of being naive in his approach to tradition. He believes that tradition is not natural but needs to be socially critiqued for distortions in communication. Interpretation is, by nature, retrospective and looks back on the prejudices of a tradition and makes them transparent. As such, reflection has the power to confirm or break up our prejudices of tradition. "In this process the element of authority that was simple domination can be stripped away and dissolved into the less coercive constraint of insight and rational decision" (Habermas 358). But in order for interpretation to operate in this manner it needs a reference system outside of tradition, or language, which is the ontological ground of tradition. Like Bakhtin's theory of the meta-linguistics, Habermas believes in the social contamination of language and the possibility of non-dominant resistance outside of tradition, and thus contends that language is not the only means by which tradition is passed on, but is also the medium of domination and social power. In addition, language is shaped and fashioned by non-normative forces such as social labour and changes in production. In contrast to Gadamer, who argues that language determines our world, Habermas claims that the meta-institution of language is constrained outwardly by labour and inwardly by social power relationships (360-61). As such, tradition is not an all-encompassing reality but is related to other aspects of life, it is relative to systems of labour and domination. These, for Habermas, give us a reference point outside of tradition for interpretation.

It is reasonable for us to go along with Habermas' critique of Gadamer's denial of the subversive power of interpretation of tradition, but his attempt to ground interpretation in a frame of reference, a universal history, outside of tradition is problematic. The problem with Habermas' critique is that it presupposes ideological contents and instinctual energies which shape one's group identity and goals *prior* to tradition. The debate about tradition between Gadamer and Habermas does shed new light upon the question neglected by Rushdie: why women's shame as repression is kept quiet for so long so that it eventually becomes an entrenched tradition. Nevertheless, both Gadamer and Habermas, like Foucault, overlook the important fact of gender discrimination which is particularly repressed by the male authority and its interpretation of tradition.

In other words, traditional Pakistani religious interpretations of Islamic texts are not only the products of men's superiority complex but they themselves constantly produce and exercise patriarchal power, especially when they are reinterpreted by the dominant male elite, the Islamic Fundamentalists. Since the Islamic Sacred Book, the Koran (containing 114 Suras or chapters) is mainly based on the Prophet Muhammad's daily life and the ethical and legal relation between him and his wives and his Muslim community, a male-centred world is inevitably represented. Nevertheless, there is still enormous hermeneutic room for Muslim feminists to participate by interrogating the traditional norms of women's shame for their equal rights. Looking back historically, what the tradition of Islam did to Muslim women was actually a matter of what Muslim men did to the Koran, a matter of interpretation. If this is so, rather than concentrating on woman's subordination in the tradition rooted in male-centred interpretations, Muslim women should introduce their feminist readings of the Koran to challenge male power which lies at the heart of a traditional preunderstanding and interpretation of Islamic texts. In fact, like the Pakistani women's organisation, Women's Action Forum, which has begun to question the Muslim Fundamentalist religious interpretations, Fatima Mernissi, a Muslim sociologist, has contributed her feminist reading of Islam in her two books, *Beyond the Veil* and *Women and Islam.*[6]

In these books, she attempts to challenge traditional male interpretations by redefining some ambiguous words and concepts in the Koran. The word *hijab,* meaning the veil or curtain, which has become a Muslim emblem of women's oppression, and isolated Muslim women from the world, from the other and from God, and self-actualisation has become her important polemic ground. She opens and expands the horizons of the concept of *hijab* by pointing out that "the concept of the word *hijab* is three-dimensional, and the three dimensions often blend into one another. The first dimension is a visual one: to hide something from sight. The root of the verb *hijab* means 'to hide'. The second dimension is spatial: to separate, to mark a border, to establish a threshold. And finally, the third dimension is ethical: it belongs to the realm of the forbidden" (*Mernissi* 93). By expanding the dimensions of *hijab* from a piece of cloth preserving "modesty and conceal[ing] the shame of nakedness" (Watson 141) to the much broadened barrier separating "the public from the private, or indeed the profane from the sacred" (101), she argues that it was the traditional misinterpretations of the Koran which turned the *hijab* into a segregation of sexes.[7]

Similarly, Helen Watson also argues that the westerners' view of the *hijab* as the constraining veil is an exercise in misleading reductionism, given the diverse style of female dress both within and across classes in different Muslim countries. In addition, after contrasting the western angles of interpretation of the hijab with the Muslim one, she states that "the dialectical relationship between the 'constraining' and 'liberating' potentialities of the veil is therefore more complex than might be suggested by its appearance" (142). Surely, there are two dialectic sides of *hijab:* negotiating between the private and the public, between the profane and the sacred, between self-closure and self-opening, between the shame and the shameless, and between protection and control. Thus, one should not neglect the so-called positive respects of the *hijab;* for example, the *hijab* has the function of protecting Muslim women from being hurt, as Allah warned his Prophet: "O Prophet, say to thy wives and daughters and the believing women, that they draw their veils close to them; so it is likelier they will be known, and not hurt" (*The Koran* 434). Besides, "Purdah [veil] observance serves as a symbol of the family's respectability, religiosity, and high status" (Shah 18).

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[6] Syed Nawab Haider Naqvi, in *Pakistani Women,* points out that "despite the intensity of sex discrimination, the women in Pakistan are working for a gradual change within the framework of Islamic norms" (Naqvi xxvii). In fact, though Islam, as a religion, has been blamed for the patriarchal power exerted by the fundamentalists, Moslem women are suggesting that it is not the religion but the ways in which it has been interpreted that needs to be re-examined. Thus, the Pakistani women's organisation, the Women's Action Forum, do not blame Islam for their condition; instead, they are showing how the Zia-supported religious hierarchy is reinterpreting the Islamic texts to validate the subordination of women (Shah 131).

[7] Norms of a purdah society demand a clear segregation of the sexes—for example, separate workplaces or schools for males and females. In Pakistan, a majority of the primary and secondary schools as well as colleges are segregated . . . so typically Pakistani women grow up in a fairly sheltered environment. Most decisions affecting their lives are made by others (Shah 18-9)

In dealing with the most problematic and ambivalent boundary between protection and repression, between respectability and authority and between honour and shame in the respect of the *hijab*, Rushdie's *Shame* does not criticise the oppressive sides of Muslim women's veil. Instead, he sarcastically praises the glorified sides of *hijab* that protects not the female figures in the story but the notorious male dictator: Raza Hyder and his shameless son-in-law Omar Khayyam. At the end of the story, a furious crowd has been gathering and enveloping President Raza Hyder's palace, growing even more furious as it grows larger, while, inside the palace, Raza Hyder and Omar Khayyam are helplessly trapped. Realising the impossibility of escaping from the palace (beyond the angry crowd there are the military troops), Hyder began, for the first time of his life, to produce "the moisture of his eyes."

However, at this critical moment: "The door creaks; a women's feet crush scattered empty shells. Approaching across the pine-kernel droppings is—is the forgotten figure of Bilquis Hyder, who is carrying a heap of shapeless garments, a selection from the work of her isolated years. Burqas, Omar Khayyam realises, as hope bursts inside him; head-to-toe cloaks of invisibility, veils" (262). It is the protective invisibility of a "head-to-toe" women's veil which saves Raza Hyder and Omar Khayyam from the merciless butchery of the mob because "nobody questions women wearing veils. They pass through the mob and the ring of soldiers, jeeps, trucks" (262) without being suspected and questioned until they have almost reached the border on the last bus crossing the frontier. Believing they are transvestites, the bus driver "with tree-trunk arms" and the busload of gas-miners and bauxite quarrymen begin to sneer at them and start up "a racket of wolf-whistles, dirty laughs, obscenities, ululations, songs" (268). When these country folks are just about to tear off their protective veils, Bilquis Hyder wisely silences and embarrasses all these men in the bus by loudly speaking up with her women's voice:

> Shame should come to you, she cries in her unquestionably female voice, "have the men in this region sunk so low that ladies must be treated like whores?" A hush of embarrassment in the bus. The bus driver, blushing, orders three farm labourers to vacate their seats at the very front of the vehicle, 'to make sure, begums, that you are not molested further; yes, it is a question of honour for me, the dignity of my autobus has been dirtied' (269).

Again, Bilquis saves her husband and son-in-law by using the positive sides of the women's veil—"respectability" and "untouchability." Indeed, "women who adopt the veil are concerned with retaining 'repeatability' and 'untouchability'" (Watson 141) in most Muslim countries. However, one may argue that the veil does serve the functions of "protection," "respectability" and "untouchability" for women although not that men respect the veiled women as a person, a being with dignity but that women are viewed as a property belonging to other men, to other powers, to other authorities. That is, to touch the veil of a woman is like invading the territory of another country. Besides, many social psychologists, such as M. Strathern, C. A. Valentine and A. Strathern, believe that shame can be, in the social jungle, a protective camouflage to shield the perpetrator from the potential anger of others, who are supposed to be angry with the person who they think have done them wrong. Strathern, for instance, states:

> shame' can be regarded as a kind of social "cosmetic," a means of dressing up one's behaviours so as to appease others and forestall their anger. Possibly, indeed, an interactional paradigm can be set up, in which we see that "shame" behaviour is a means of averting the 'anger' of others, and conversely "anger" may be a means of creating "shame" in others, so they will take notice of one and be sorry for what they have done. (Strathern 105)

For these two reasons, one contends that the bus driver's shame is not the shame of having belittled or molested women as equal individuals but of violating his internalised norm of social respectability, of other men's territory. In other words, he suffers the shameful failure of the self-mastery of his power, overrunning other men's power in a patriarchal realm. By acknowledging his own shame, he averts the potential anger of Bilquis who represents the authority of other men. The *hijab*, as a religious and traditional rule of patriarchal power between men, functions not only as the symbolic wall which isolates a Muslim woman from the world but, more importantly, it serves as an authorised borderline between a man and other men. A woman's body is not only treated as the tangible signifier of woman's shame but also is regarded clearly as a territorial signified of one man's power, which should be respected by other men. Accordingly, the veil economically and effectively assures Muslim women's oppression and continues the hierarchy of sexes under the positive and beautiful names of "protection," "respectability" and "untouchability" and the holy name of God.

Exploring the male exercised authority hiding behind the veiled religious interpretation and tradition that condition Pakistani women in the name of shame, I want to emphasise that "[i]f women's rights are a problem for some modern Muslim men, it is neither because of the Koran nor the Prophet, nor the Islamic tradition, but simply because those rights conflict with the interests of a male elite" (Fatima Mernissi ix).[8] If so, Pakistani women need to realise that the Islamic "tradition," just like human "history," is not a fixed ontological past concept, but an on-running stream of *resistance*, of *negotiation* and of *messianic hope*, a rosy hope to come, if only they are not too *ashamed* to pursue it. In a nutshell, *Shame*, I believe, has contributed its *her*storical thrust to galvanise the dialogue between literature and women's history or between the historicity of a feminist text and the textuality of women's history. Therefore, Rushdie's fictional genealogy of women's shame as repression in *Shame* can be read as a feminist new historicist novel for the possibilities of lines of flight, of divergence and infiltration of the Pakistani patriarchal history.

## Conclusion: The Possibility of Resistance

Before concluding this paper, I need to emphasise that the repressive phenomenon of women's shame as an "untroubled" gender problem is not a particular property of Pakistani post-independence history. It is a universal phenomenon since the criteria of shame as a repressive and regulatory instrument that subordinates women is under the rubric of a transcultural notion of patriarchy in different classes, societies, religions and races. If women's shame in post-independent Pakistan is in demand of a genealogical scrutiny, it is not that a utopian world of power-free shame is a better society for Pakistani women to pursue. Rather, it is that the criteria of women's shame are not constituted according to gender-equality, and that the patriarchal criteria always intersect with social and religious modalities of discursively shaped identities. Hence, it becomes impossible to separate internalised women's shame from the male-dominant cultural, religious and political intersections where it is produced and maintained. However, to debunk the hidden discursive truth of women's shame or not is a woman's own choice, since women's shame is exactly what causes women to keep the truth of women's shame in darkness.

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[8] In *Islam, Globalization and Postmodernity* (1994), Akbar S. Ahmed and Hastings Donnan point out that "owing to the on-going global modernisation of Islam, Muslim women nowadays are being squeezed by the opposing forces—Islamic Fundamentalism and modernity. However, some Pakistani women intellectuals have predicted that many women's restrictions will be lifted; for example, in a decade none of them will be wearing the full body veil (burqa) typical of Pakistan" (14).

By ironically recapitulating the feudal and patriarchal nature of Pakistan, Rushdie may indeed fictionalise the Pakistani women's repressive contextual conditions in the post-independent period under his fiction, *Shame*. Nevertheless, the Pakistani women's straitjacket, tightened by the internalised norms of shame, is no fiction. It is worthy to assert Rushdie's ethical hope narrated in *Shame*, "I hope that it goes without saying that not all women are crushed by any system, no matter how oppressive" (173). Hope is always transcendental and utopian if it is not feasible. The masculine power imposed upon the norms of Pakistani women's shame is iteratively written as "Symbolic Law" "in the Name of Father." Therefore, the Symbolic Father's discursive formation of women's shame (that acts as a culturally, religiously and politically legitimated foundation for male-dominated hierarchy and the grammatological strategies of domination) self-guards the supremacy of the male signified and the signification of patriarchy. For this reason, I believe that, only if the very hierarchy of male dominance in the discursive norms of shame is deconstructed, can Pakistani women fulfil the hope of blushing without gender prejudice and repression. However, in what manner (global cultural negotiations, academic investigations or feminist political movements), and when, may this continual masochistic and power-based criteria of Pakistani women's shame be deconstructed? These are essential questions for not only the Pakistani feminist elite but for both Pakistani women and men in general to pursue and answer in the coming century.

By examining Pakistani Muslim women's shame as a social and religious repression in Rushdie's *Shame*, I have not only offered an alternative interpretation of Pakistani women's history, but also cast a new light on the traditional male-shadowed history and opened up the possibilities of a feminist new historicism, a feminist genealogy. Clearly from first-wave feminism (such as Virginia Woolf and Simone De Beauvoir) to second-wave feminism (such as Kate Millett and Elaine Showalter) the essential task most feminists here share is to defy the male-dominated world in respect of the social, political, economical and legal inequality and injustice. Accordingly, it is beyond argument that the subversive resistance of anti-phallogocentrism and anti-repression are also at the heart of every theory and practice of the surfacing third-wave feminist history in the postmodern epoch. However, one should keep in mind that, in *The History of Sexuality*, Foucault points out: "[w]here there is power there is resistance; and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power" (95). The arguable and inevitable irony, consequently, is that when feminism (or other marginal "isms") becomes institutionalised and universal they tend to replace the dominant authority which feminism itself eagerly questions and challenges. And then the danger is that they begin not only to lose their subversive force but also to exercise their own institutionalised dominant power.

This ironic predicament is perhaps the dangerous nature of any form of subversive resistance. Thus, in order to avoid being hurt by the double-edged sword of resistant power while making women visible on the history stage, what we need to do is to keep on challenging non-feminist *his*tory. Nonetheless, we do so not simply by unearthing uncovered facts of women's past, nor by desiring to replace its dominant position or usurping its power. Rather we do so by unmasking and attacking the foundations upon which the dominance and authority of this male-oriented history is based, offering new perspectives of the past and radical interpretations of politics. In so doing, it can open new horizons of *her*story where a male-centred historical vision has stopped short, thereby enriching the diversity and multiplicity of history in the 21st century. It is this horizon which the third-wave feminism needs indubitably to seek.

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# The Transnational Transsexuality in Patrick Chamoiseau's *Texaco*

## From the Negritude to the Creolity

> ——"La Martinique: la rencontre d'une merveilleuse
> complexité culturelle et d'une immense solitude".
> ("Martinique: the meeting of a marvelously complex
> culture and of immense solitude".)
> ——Milan Kundera (1929- )
> (Kundera 58/49)[1]

In the twentieth-century French Département d'outre-mer Martinique, generations of remarkable writers continued to cut a figure in the world literature. Always in full play, the postcolonialist literary creation on the Caribbean island can be divided into three periods in function of their causes and representative masterpieces. First, the Negritude (Négritude): *Une tempête* (*A Tempest*, 1969) of Aimé Césaire (1913-2008) inverts the relations of the colonized vs. the colonizer in the *Tempest* paradigm based on *The Tempest* (1611) of William Shakespeare (1564-1616). Second, the Antilleanity (Antillanité): Edouard Glissant (1928- ) comes to declare the lookout of the Antilleanity in *Le discours antillais* (*Caribbean Discourse: Selected Essays*, 1981), trying to get rid of the historical nightmare of colonialism. Third, the Creolity (Créolité): in *Eloge de la créolité* (*In Praise of Creoleness*, 1989), Jean Bernarbé (1942- ), Raphaël Confiant (1951- ) and Patrick Chamoiseau (1953- ) put forward a "collective imaginary" ("imaginaire collectif") which, they believe, would be able to liberate the Antilleans from the (post)colonial reality[2].

Outcome of this long-term struggle, Chamoiseau's *Texaco* (1992) sums up the historical, the cultural and the aesthetical of the political movement. Consciously severing from Césaire's Afrocentric and essentialist Negritude, the "imaginary of diversity" of the word scratcher ("marqueur de paroles") turns to the path of Antilleanity broken by Glissant. Chamoiseau aims to establish a Caribbean federation or confederation (Bernabé, Chamoiseau, et Confiant 56), while historically reconciling it with its unchangeable and unforgettable past, aesthetically amalgamating the autobiographic, historic and marvelous genres into a carnivalesque fusion, and politically seeking after the recognition of the creole multiculturalism by the international community which is under the thumb of globalization.

Born at Fort-de-France, Martinique on December 3, 1953, Patrick Chamoiseau studied law and social economics in France and became a social worker. Inspired by ethnography after his return to Martinique some time later, he took interest in disappearing cultural forms of his homeland (market djobeurs of Fort-de-France and old conteurs) and rediscovered the dynamism of his mother tongue the creole, the language he had been obliged to abandon at the moment of his entering in the elementary school.

In 1986 Chamoiseau published his first novel *Chronique des sept misères* (*Chronicle of the Seven Sorrows*, 1986), telling the collective experience of djobeurs and showcasing his new-forged style. Accessible to the readers of the Metropolis, the hybrid language yet contains socio-symbolic values of the creole, provocation and subversion. Then his second novel *Solibo magnifique* (*Solibo Magnificent*, 1988) followed up, exploring themes of the quest of a Martinican identity through cultural practices of the past. His third novel *Texaco* (1992) won him an international reputation, widely acclaimed by critics such as Milan Kundera (1929-      ) (Kundera 50-62) and Derek Walcott (1930-      ) (Walcott 45-48) and making him the star of the Creolity movement thanks to France's most prestigious literary award Prix Goncourt.

In conformity to the epic convention of beginning "in medias res" (Horatius 462), *Texaco* tells the story of three generations' sufferance. First, under the slavery of the late nineteenth century, Esternome, father of the narrator of the first narrative level of the novel Marie-Sophie Laborieux, finds his love for Ninon results in nothing after the fickle woman has perished in the eruption of the volcano Montagne Pelée on May 8, 1902. Second, during his migration to the En-ville, Esternome bumps into his second love with the blind girl Idoménée, who will later give birth to the Source. Third, in this day and age, the orphaned main character Marie-Sophie Laborieux wanders from a boss to another in the downtown of Fort-de-France and finally becomes the leader of Texaco's squatters in their combat with the mulattoes , with the békés, with the municipal authorities and with the oil company, the landowner of the neighborhood. A white urban planner turns from his original mission to level the district to the "urbanisme créole" ("Creole urban planning") (Chamoiseau 1992: 258/234). Ending with the conversion of the architect nicknamed the Christ by the residents of Texaco in the long run, the novel announces the inception of the bio-political age of postcolonialism and highlights transnational transsexuality.

## The Matadora in the Postcolonial Arena

> ——"Le pouvoir ne se fonde pas sur soi-même et ne se donne pas à partir de lui-même".
> ("Power is not founded on itself or generated by itself".)
> ——Michel Foucault (1926-1984)
> (Foucault 1977-1978: 4/2)

A Spanish term of bullfight, *matador* is "a formal killer of bulls, as a Mata Toros is only a bull butcher", as Ernest Hemingway (1899-1961) explains in the best English book on *tauromaquia* (bullfight) *Death in the Afternoon* (1932) (Hemingway 278). Following the rules of French word formation, Chamoiseau invents the feminine *femme-matador* to translate the Creole *matadò* derived from the Spanish *matador.* In turn, the translators of the English version of *Texaco* Rose-Myriam Rejouis and Val Vinkurov have recourse to the Spanish feminine in rendering it as *matadora.* Whereas *Matadò* originally designates one who triumphs or wins approval like a *matador* in the arena, it means in the current usage a strong-minded, respected and authoritative woman. Such is the main character of *Texaco* Marie-Sophie Laborieux, the archetype of *matadora* very different from the traditional sense of the term: "demi-mondaine" (Confiant 952)[3].

Recurrent in the history and literature of the Francophone Caribbean, the *femme-matador* resists life's trials courageously, even more courageously than man. Marie-Sophie

Laborieux's relations with her male counterparts repeat a trilogy of passion, gestation and separation while they turn out to be drifters (*driveurs*), in the proper and figurative meanings of the term. Most often revealed in the "opposition of the 'strong woman' and the 'weak man'" (Thomas 105), the gender identity (Stoller 220) in Francophone Caribbean literature proves fluid in gender transgression.

Neither transsexaulism (Benjamin 220) nor transvestism (Benjamin 219), transsexuality shows up in conduct and the social rôle (Moreno 518-523) rather than in biological anatomy. As the founder of the district Texaco, the intradiegetic-homodiegetic narrator of the novel and, above all, the only literate nègresclave, Marie-Sophie Laborieux, on the one hand, recounts "sa pauvre épopée" ("her poor epic") (Chamoiseau 1992: 424/388) which is *Texaco*. On the other hand, she bravely takes the responsibility as the leader of Texaco residents from the outset. At the end of the prelude narrated in flash-back, old Marie-Sophie realizes after her conversation with the urban planner charged to cross out Texaco:

> J'avais soudain compris que c'était moi, autour de cette table et d'un pauvre rhum vieux, avec pour seule arme la persuasion de ma parole, qui devrais mener seule—à mon âge—la décisive bataille pour la survie de Texaco.
> (I had suddenly understood that it was I, around this table with this poor old rum, with my word for my only weapon, who had to wage—at my age—the decisive battle for Texaco's survival.) (Chamoiseau 1992: 38/26-27).

During her many years of struggle with the postcolonial municipal authorities of Fort-de-France, Marie-Sophie leads the squatters of the district Texaco to win by natural right the *de facto* usufruct of their homeland after diaspora, always showing "ce goût de vivre au rire" ("a taste of living by that laughter") (Chamoiseau 1992: 51/40) inherited from her forefathers in addition to unfaltering resolution, inexhaustible vigor and undaunted bravery: "une vieille femme câpresse, très grande, très maigre, avec un visage grave, solennel, et des yeux immobiles" ("an old câpresse woman, very tall, very thin, with a grave, solemn visage and still eyes") (Chamoiseau 1992: 423/387). The narrator of the second narrative level remarks on her: "Je n'avais jamais perçu autant d'autorité profonde irradier de quelqu'un" ("I had never felt such profound authority emanate from anyone") (Chamoiseau 1992: 423/387).

The theme of transnational transsexuality of *Texaco* seems to be crystallized in a scene teeming with symbolic significance. Tired of long-lasting struggling, the béké comes to terms with Marie-Sophie. At last vanquished by the persevere nègresclave, the proprietor of the oil company rattles by himself incessantly about the "hiérarchie békée selon l'argent, le nom, la date d'arrivée de la famille" ("béké hierarchy based on money, name, the date of the family's arrival") (Chamoiseau 1992: 397/362). Even set in the postcolonial period, his confession betrays the hidden core of the patriarchy which is based on both economical colonization and political ideology of master-slave relations. It lays bare an inveterate binarism of the colonialist discourse which takes for granted the ambiguous contrast of the two distinct but indissoluble categories.

man : woman
white : black
France : Martinique
Europe : Africa
colonizer : colonized
dominator : dominated
master : slave
civilized : primitif
human : brutal
good : bad
.
.
.

Now that the matadora has broken into pieces the béké caste founded on the precisely-calculated percentage of pure Aryan blood, the crest-fallen béké advises in a threatening tone Marie-Sophie to marry herself well so that she would take a refuge in a marriage with a white man.

> Il était pensable qu'un béké eût négrillons dehors, mais crime impossible qu'une békée livrât son ventre à autre chose que la construction blanche de leur fragile esquif dans notre océan sombre. C'est la femme qui tenait le tout, assurait les passages d'une rive à

> l'autre; elle était plus ou moins difficile à obtenir en mariage selon que sa chevelure fût blonde, sa peau translucide, et que ses yeux ramenassent de loin des azurs de noblesse.
> ("It was tenable for a male béké to have blackids out of wedlock, but it was an impossible crime for a béké woman to give away her belly to anything other than the construction of their fragile white skiffs in our dark ocean. The woman is the one who held everything together, ensured the passage from one shore to the other; it was more or less difficult to get her hand in marriage depending on whether her hair was fair, her skin translucent, and on whether her eyes brought the azure of nobility from afar.")
> (Chamoiseau 1992: 398-399/363-364)

It is exactly owing to her fluid gender identity that Marie-Sophie is able to subvert the colonialist discourse from within the bio-political "dispositif" (device) (Foucault 1977: 63). What Marie-Sophie notices about her father's first love Ninon during the menstruation seems equally true about herself as a matadora: "La femme malgré tout, en secrète alchimie, transcendait cette mort pour créer de la vie" ("Woman, despite everything, transcended this death to create life, in secret alchemy") (Chamoiseau 1992: 163/145).

In *Texaco*, the landmark novel of the bio-political age of the postcolonialist trend, Marie-Sophie Laborieux's cause of the "nom secret" ("secret name") (Chamoiseau 1992: 323-324/294) is effectuated by two parallel and complementary ways: 1. the immaterial way of which the support is words: it is about writing the collective memory; 2. the material way of which the basis is the institution: the point is to found Texaco. Forerunner of the exploration of urban discourse in Francophone literature, Professeur Cilas Kemedjio of University of Rochester draws on Glissant in indicating that *Texaco* is the most significant landmark of the evolution of Americas' novel: a process from the novel of country like *Gouverneurs de la rosée* of Jacques Roumain (1907-1944) to the novel of city like Marie-Sophie Laborieux's story (Kemekjio 137). *Texaco* is closely concerned with the destiny of the black ethnic group and turns out to be tinted with existential metaphysics. As Marie- Sophie recalls, his father, a slave liberated before the abolition of slavery of April 27, 1848, realized after the eruption of la Montagne Pelée that cherished memory would prove "armes miraculeuses" (miraculous weapons) (Césaire 1946: 31) in the struggle against "*la* Force" ("Strength *itself*") (Chamoiseau 1992: 62/51). In the long run, the converted urban planner will abandon his mission to level Texaco especially because of the irreplaceable riches of memory the Creole city enjoys: "La ville créole qui possède si peu de monuments, devient monument par le soin porté à ses lieux de mémoire" ("Possessing so few monuments, the Creole city becomes a monument through the care given its places of memory") (Chamoiseau 1992: 369).

## Mémoire/contre-mémoire/histoire

> ——"... las estirpes condenadas a cien años de soledad no tenían una segunda oportunidad sobre la tierra".
> ("... races condemned to one hundred years of solitude did not have a sedond opportunity on earth".)
> ——Gabriel García Márquez (1927- )(Márquez 493/336)

As Milan Kundera (1929- ) points out cogently, the Caribbeans find themselves deprived of the voice which is within the reach of the world outside of theirs due to their subaltern status under the colonialist yoke. In consequence, they feel condemned to "une immense solitude" ("immense solitude") (Kundera 58/49) in that they are buried in the historical oblivion. Translation of the passionate aspiration to the multiculturalist recognition (Charles Taylor 25) and the justice owed to the exploited, the feeling of being "seul comme la lune que personne ne voit" ("alone as the unlooked-at moon") (Kundera 62/50) they have finally becomes a Leitmotiv as conspicuous as that of memory in *Texaco* and turns out to be the motor of the desperate campaign against the colonialist State reason. The writing of memory aspires to countercheck the "refus millénaire" ("millennial *no*") of the En-ville (Chamoiseau 1992: 327/298).

Chamoiseau remarks two memories in the Caribbean: peoples' memory which is rooted in the locale and the official memory of the colonial History. The latter endures while the former risks to disappear. Nowadays, all oral societies are going through a accelerated collapse of memory. Fragile et fugacious due to their oralness, the memory witnesses "une déperdition terrible" (a terrible loss) which leads to peoples' perdition. On this account, Chamoiseau recognizes an emergency to retrieve and take an inventory of a memory or several memories in course of vanishing (Plumecocq 128). By this token, Marie-Sophie, from the beginning of her story, opts neither for the reconstruction of the History nor for its rewriting, but for histories, above the History, "dont aucun livre ne parle, et qui pour nous comprendre sont les plus essentielles" (Chamoiseau 1992: 45): instead of "*une* Histoire" (*a* History), "une *tresse* d'histoires" (a braid of histories) which would give a sign of the diversity in Martinique (McCusker 725).

As says about Caribbeans Edouard Glissant, writer and fellow-countryman Chamoiseau quotes three times in *Texaco* (Chamoiseau 1992: 11, 354 and 421/vii, 322 and 385), "se débattre de (et dans) l'histoire est notre lot commun" (it is our common destiny to struggle about [and in] the history) (Glissant 1961: 10). Whereas his English-speaking Caribbean colleagues take History for nightmare from which they try to awake like Joyce's Stephen Dedalus (Joyce 34; Walcott 1974: 1; Lamming 9), the co-author of *Eloge de la créolité* (1989) makes efforts in an initiative and initiating attempt to seize the "mémoire vivante" ("living memory") (Chamoiseau 1992: 220/200) in function of which Esternome's words write the population of Texaco in a duration and vibrate over his zombified body. What has been discussed about memory and history can be summarized with the aid of the following diagram:

| category | memory | history |
|---|---|---|
| genesis | writing | writing |
| reference | individuality | collectivity |
| identification | personnality | ethnicity |

## Notes

1. Hereafter the first number in parentheses immediately after a quotation refers to the page number of the original while the second after a slant to that of the English version, if there is any available. Otherwise, all translations are mine.

2. For a concise introduction to the literary movements in twentieth-century Martinique, see Professor Beverley Ormerod's e-journal article "The Martinican Concept of 'Creoleness': A Multiracial Redefinition of Culture" (Ormerod).

3. Cf. Confiant's single-handedly wrought-out tour de force *Dictionnaire créole martiniquais-français* (2007) (Confiant 952).

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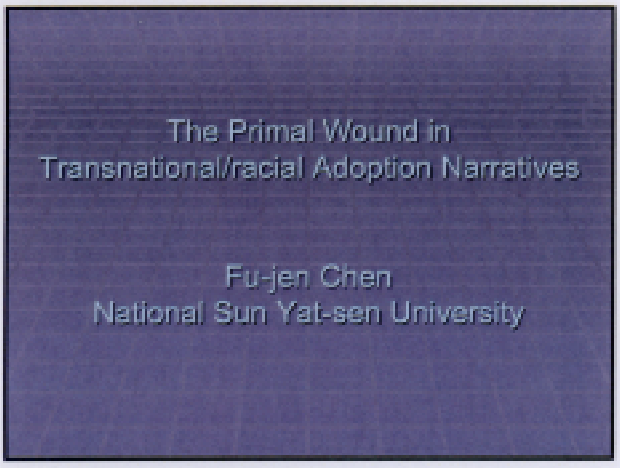
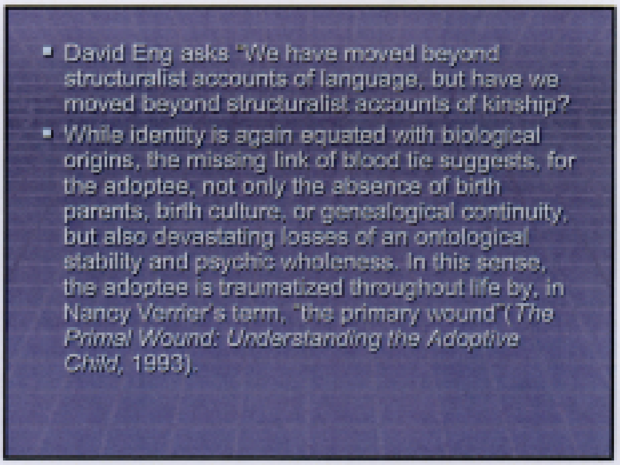
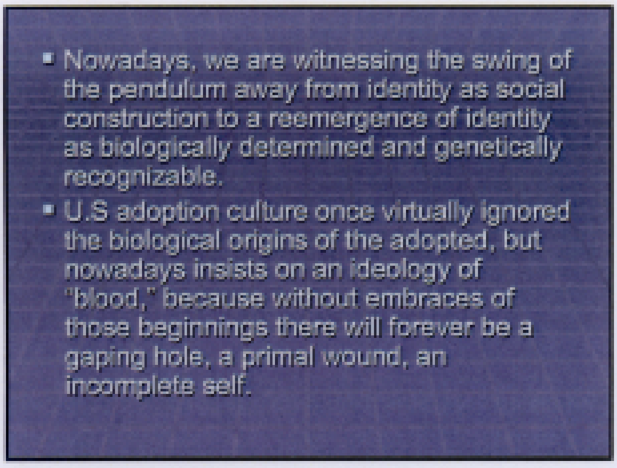


The Primal Wound in Transnational/racial Adoption Narratives

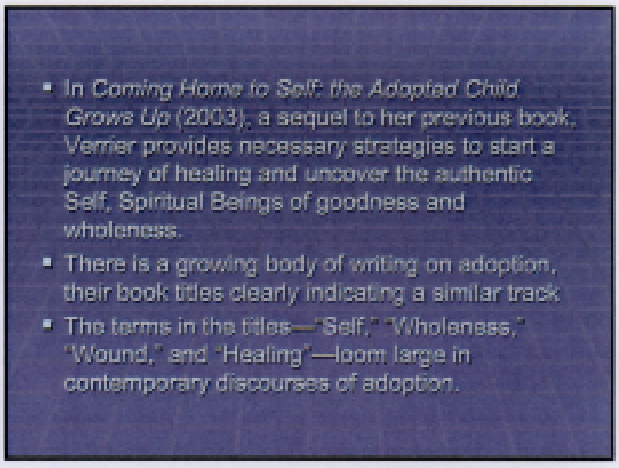
Fu-jen Chen
National Sun Yat-sen University



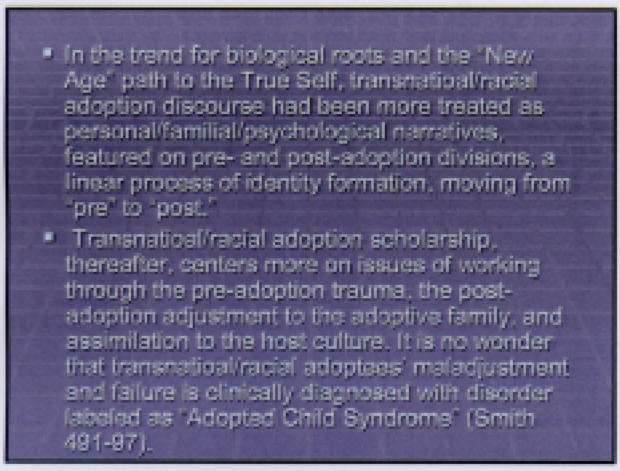
- David Eng asks "We have moved beyond structuralist accounts of language, but have we moved beyond structuralist accounts of kinship?
- While identity is again equated with biological origins, the missing link of blood tie suggests, for the adoptee, not only the absence of birth parents, birth culture, or genealogical continuity, but also devastating losses of an ontological stability and psychic wholeness. In this sense, the adoptee is traumatized throughout life by, in Nancy Verrier's term, "the primary wound"(*The Primal Wound: Understanding the Adoptive Child*, 1993).



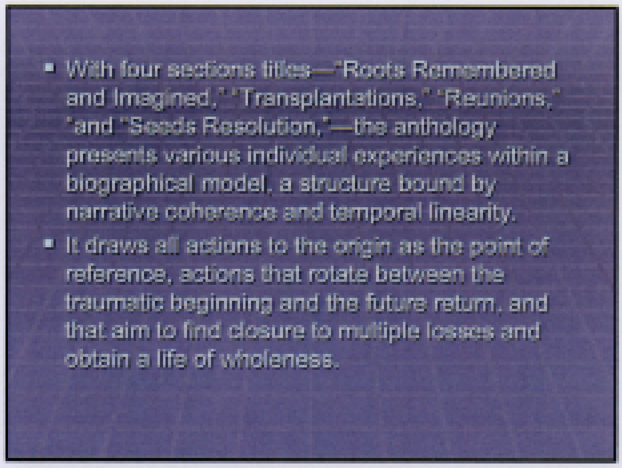
- Nowadays, we are witnessing the swing of the pendulum away from identity as social construction to a reemergence of identity as biologically determined and genetically recognizable.
- U.S adoption culture once virtually ignored the biological origins of the adopted, but nowadays insists on an ideology of "blood," because without embraces of those beginnings there will forever be a gaping hole, a primal wound, an incomplete self.



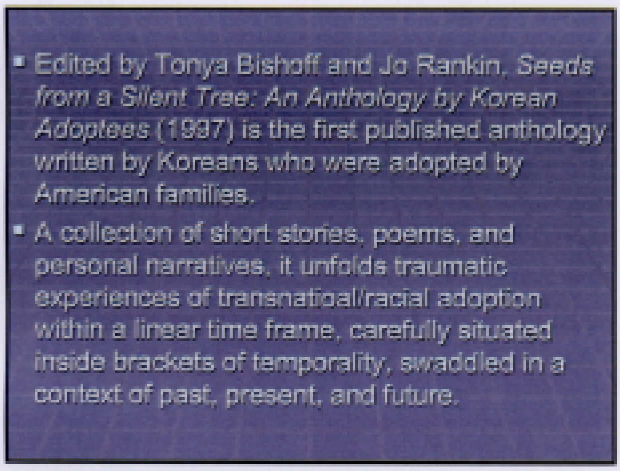
- In *Coming Home to Self: the Adopted Child Grows Up* (2003), a sequel to her previous book, Verrier provides necessary strategies to start a journey of healing and uncover the authentic Self, Spiritual Beings of goodness and wholeness.
- There is a growing body of writing on adoption, their book titles clearly indicating a similar track
- The terms in the titles—"Self," "Wholeness," "Wound," and "Healing"—loom large in contemporary discourses of adoption.



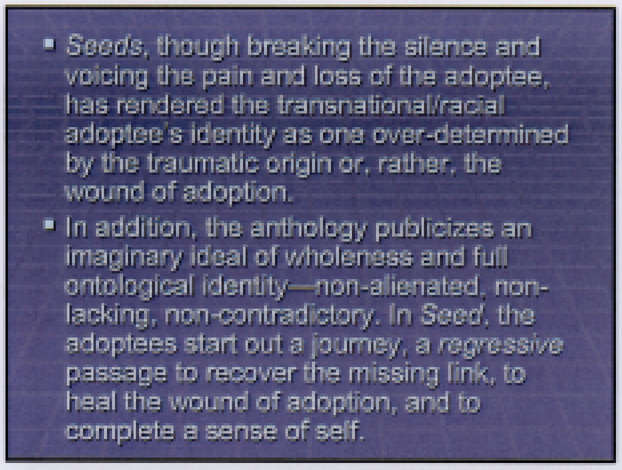
- In the trend for biological roots and the "New Age" path to the True Self, transnatioal/racial adoption discourse had been more treated as personal/familial/psychological narratives, featured on pre- and post-adoption divisions, a linear process of identity formation, moving from "pre" to "post."
- Transnatioal/racial adoption scholarship, thereafter, centers more on issues of working through the pre-adoption trauma, the post-adoption adjustment to the adoptive family, and assimilation to the host culture. It is no wonder that transnatioal/racial adoptees' maladjustment and failure is clinically diagnosed with disorder labeled as "Adopted Child Syndrome" (Smith 491-97).



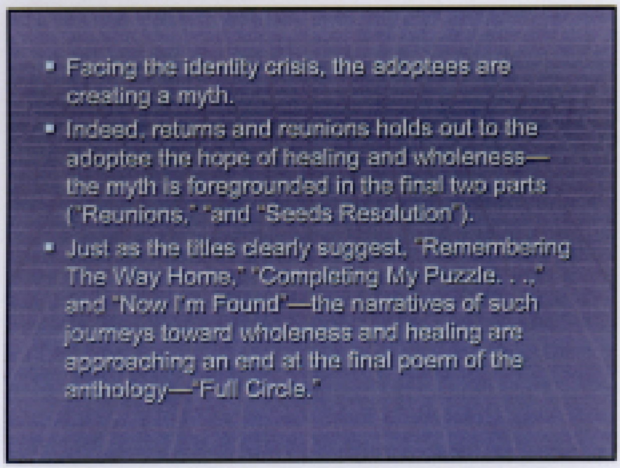
- With four sections titles—"Roots Remembered and Imagined," "Transplantations," "Reunions," "and "Seeds Resolution,"—the anthology presents various individual experiences within a biographical model, a structure bound by narrative coherence and temporal linearity.
- It draws all actions to the origin as the point of reference, actions that rotate between the traumatic beginning and the future return, and that aim to find closure to multiple losses and obtain a life of wholeness.



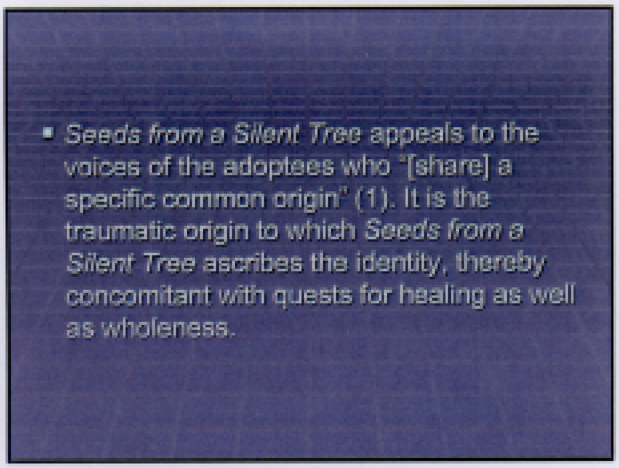
- Edited by Tonya Bishoff and Jo Rankin, *Seeds from a Silent Tree: An Anthology by Korean Adoptees* (1997) is the first published anthology written by Koreans who were adopted by American families.
- A collection of short stories, poems, and personal narratives, it unfolds traumatic experiences of transnatioal/racial adoption within a linear time frame, carefully situated inside brackets of temporality, swaddled in a context of past, present, and future.



- *Seeds*, though breaking the silence and voicing the pain and loss of the adoptee, has rendered the transnational/racial adoptee's identity as one over-determined by the traumatic origin or, rather, the wound of adoption.
- In addition, the anthology publicizes an imaginary ideal of wholeness and full ontological identity—non-alienated, non-lacking, non-contradictory. In *Seed*, the adoptees start out a journey, a *regressive* passage to recover the missing link, to heal the wound of adoption, and to complete a sense of self.



- Facing the identity crisis, the adoptees are creating a myth.
- Indeed, returns and reunions holds out to the adoptee the hope of healing and wholeness—the myth is foregrounded in the final two parts (“Reunions,” “and “Seeds Resolution”).
- Just as the titles clearly suggest, “Remembering The Way Home,” “Completing My Puzzle. . .,” and “Now I'm Found”—the narratives of such journeys toward wholeness and healing are approaching an end at the final poem of the anthology—“Full Circle.”



- *Seeds from a Silent Tree* appeals to the voices of the adoptees who “[share] a specific common origin” (1). It is the traumatic origin to which *Seeds from a Silent Tree* ascribes the identity, thereby concomitant with quests for healing as well as wholeness.

# 美國第一波婦運裡的女性連結：以吉爾曼為核心的觀察

劉開鈴

於跨國女性研究整合型計畫學術工作坊
2008年6月1日國立成功大學

## 緣起

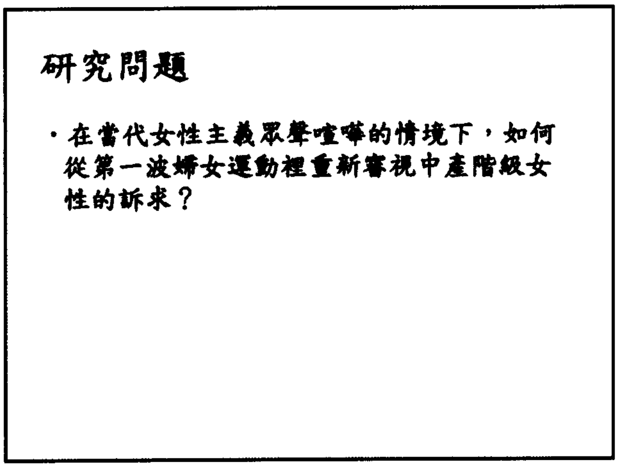
- 美國第一波的婦女運動大約從1848年The Seneca Falls Convention開始到1920年通過第十九號憲法修正案正式昭示婦女有投票權為止，所以一般也稱這一波運動為婦女投票權運動（Women's Suffrage）。

## 緣起

- 但是在這段時期裡還有許多由婦女所帶領或與婦女有關的運動或組織，例如American Female Moral Reform Society、Dress Reform 等等。

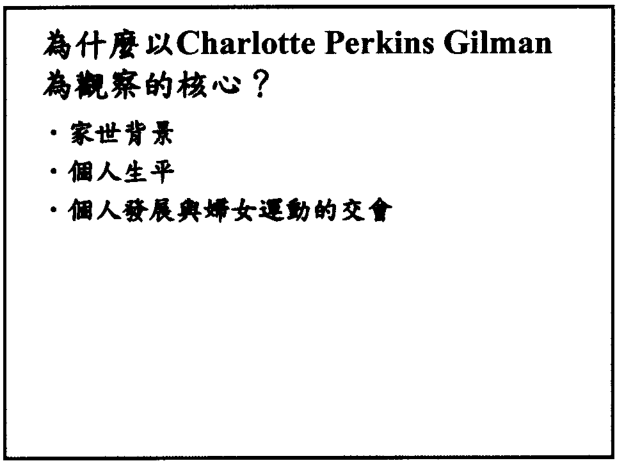
## 緣起

- 為什麼這個時期的婦女運動如此蓬勃？什麼樣的社會文化經濟情況促成這些發展？許多領導者和參與者為中產階級的白人女性，她們如何有能力和空間參與？有什麼物質環境有助她們的參與？這些不同組織的女性有何連結？如何連結？這些社會參與對她們個人而言有什麼意義？



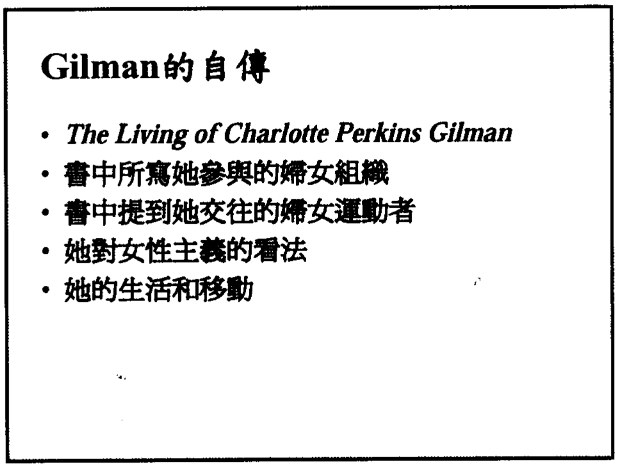
## 研究問題

- 在當代女性主義眾聲喧嘩的情境下，如何從第一波婦女運動裡重新審視中產階級女性的訴求？



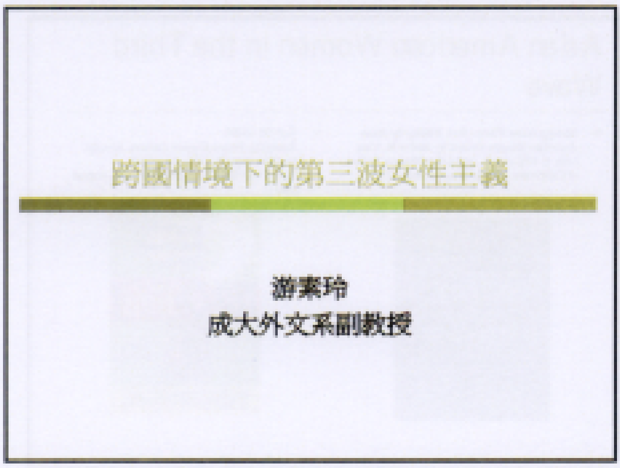
## 為什麼以Charlotte Perkins Gilman為觀察的核心？

- 家世背景
- 個人生平
- 個人發展與婦女運動的交會



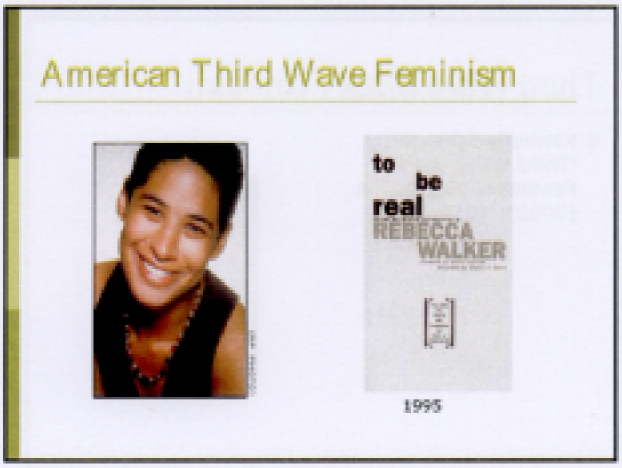
## Gilman的自傳

- *The Living of Charlotte Perkins Gilman*
- 書中所寫她參與的婦女組織
- 書中提到她交往的婦女運動者
- 她對女性主義的看法
- 她的生活和移動



# 跨國情境下的第三波女性主義

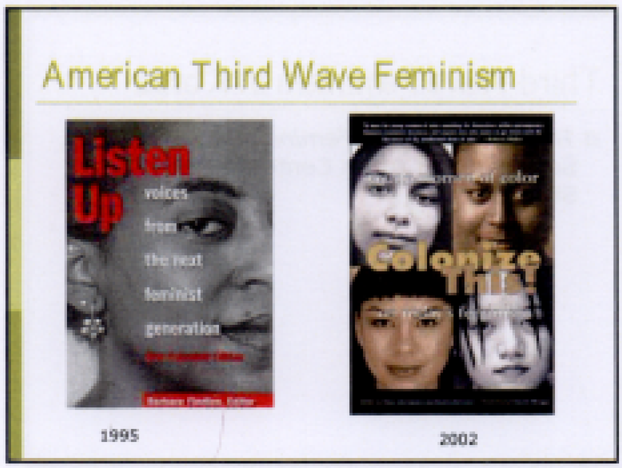
**游素玲**
**成大外文系副教授**



## American Third Wave Feminism

to
be
real
REBECCA
WALKER

1995

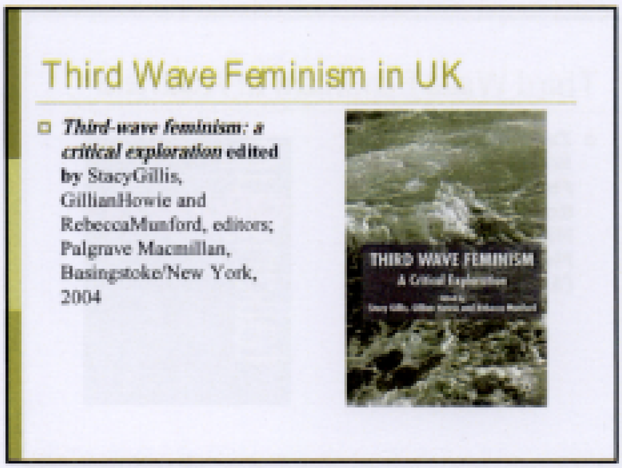


## American Third Wave Feminism

Listen
Up
voices
from
the next
feminist
generation
Barbara Findlen, Editor
young women of color
Colonize
This!

1995

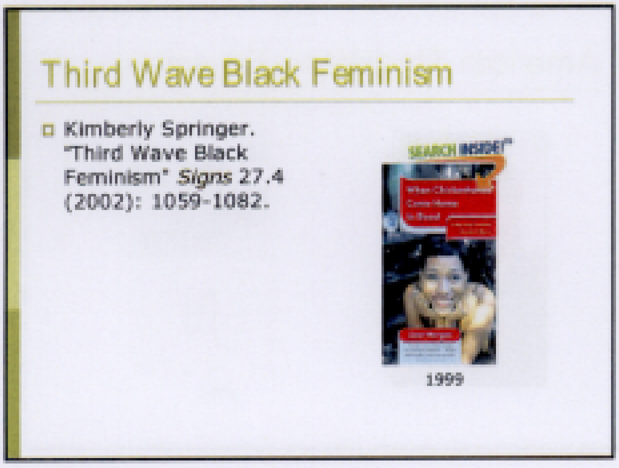
2002



## Third Wave Feminism in UK

- ***Third-wave feminism: a critical exploration*** **edited by** StacyGillis, GillianHowie and RebeccaMunford, editors; Palgrave Macmillan, Basingstoke/New York, 2004

THIRD WAVE FEMINISM
A Critical Exploration

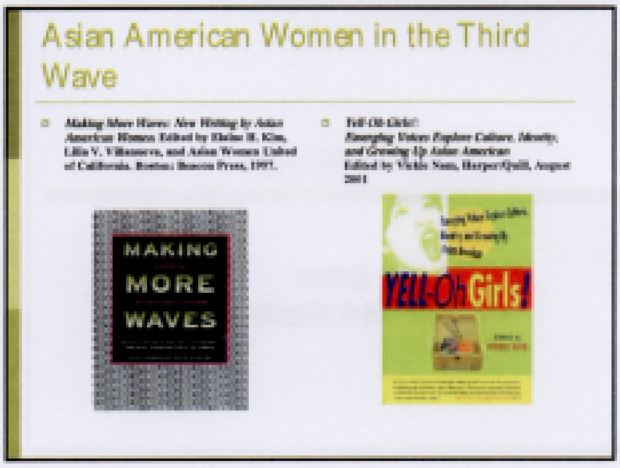


## Third Wave Black Feminism

- Kimberly Springer. "Third Wave Black Feminism" *Signs* 27.4 (2002): 1059-1082.

SEARCH INSIDE!
When Chickenheads Come Home to Roost
Joan Morgan

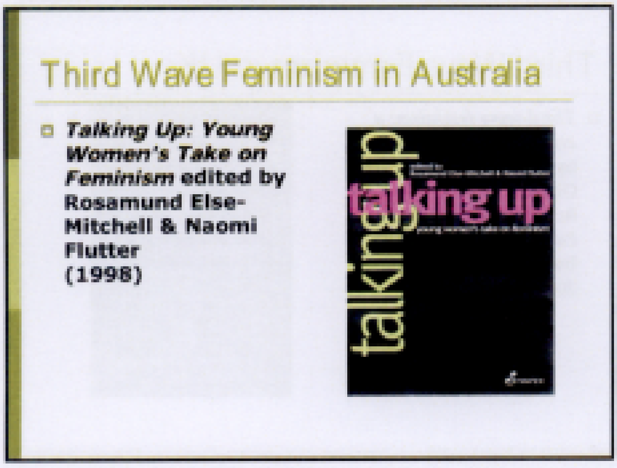
1999



## Asian American Women in the Third Wave

- *Making More Waves: New Writing by Asian American Women.* Edited by Elaine H. Kim, Lilia V. Villanueva, and Asian Women United of California. Boston: Beacon Press, 1997.
- *Yell-Oh Girls!*
  *Emerging Voices Explore Culture, Identity, and Growing Up Asian American*
  Edited by Vickie Nam, HarperQuill, August 2001

MAKING MORE WAVES
YELL-Oh Girls!



## Third Wave Feminism in Australia

- ***Talking Up: Young Women's Take on Feminism*** **edited by Rosamund Else-Mitchell & Naomi Flutter (1998)**

talking up
talking up
young women's take on feminism

## Third Wave Feminism in Korea

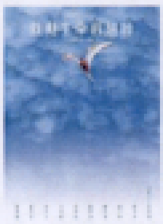
- *The Rise of Young Feminists' Power in Asia*, Seoul, Korea: Asian Center for Women's Studies,2005

## Is There a Third Wave Feminism in Taiwan?

□ 顧燕翎 (1996)
□ 第一波婦運(1972-1981)
□ 第二波婦運 (1982-1992)
□ 第三波婦運 (1993-)

## 鼓動生命的翅膀

□ 作者：林秀玲/編
□ 出版社：女書文化(吳氏總經銷)
□ 出版日期：2003年06月15日

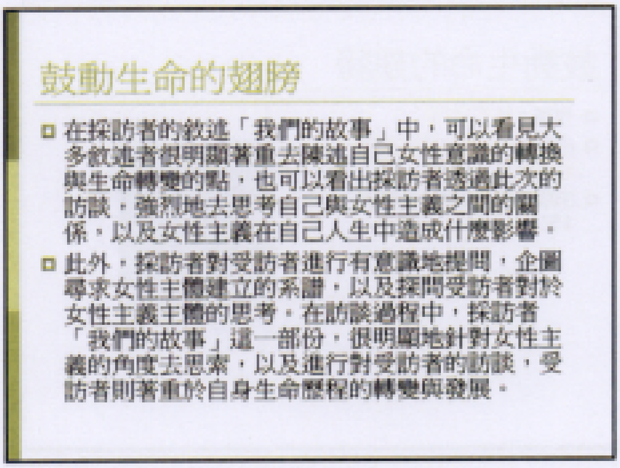


## 第三波女性主義之策略

□ 世代比喻
□ 個人敘述:女性多重身份
□「女性主義」的反思

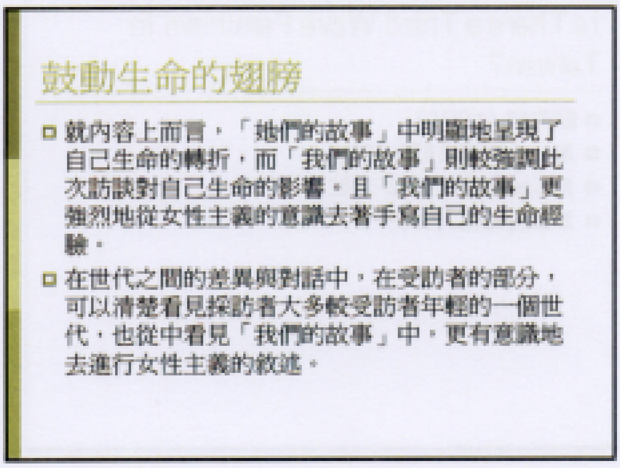
## 鼓動生命的翅膀

□ 這一本訪談敘述呈現了不同於以往女性口述史的呈現，在90年代台灣出現的女性口述歷史記錄當中，比較著重在較為無紀錄，書寫能力的女性，其建構歷史的意義十分明顯。
□ 《鼓動生命的翅膀》訪談中主要著重在事業有成的女性，可以清楚看出採訪者有意識地針對事業有成的女性，詢問並記錄她們的性別意識與女性主體的形成；以及她們在走出自我的過程中，如何與傳統抗爭，並進行協商。受訪者的主體建立的過程，可以看見很多女性在婚姻制度，原生家庭與社會體制中進行抗爭與協商，並在矛盾與衝突中，尋找並建立自己的主體。



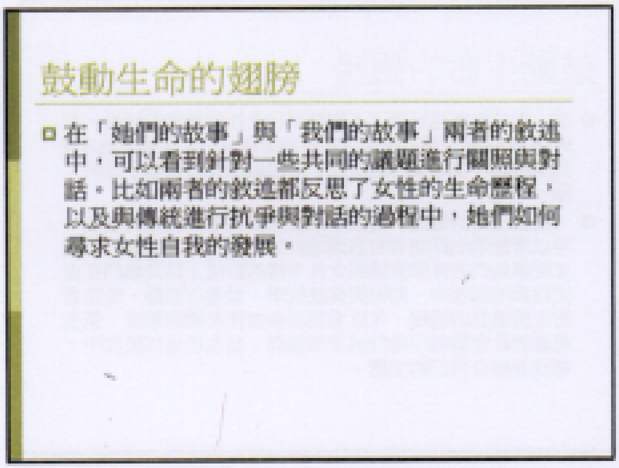
## 鼓動生命的翅膀

- 在採訪者的敘述「我們的故事」中，可以看見大多敘述者很明顯著重去陳述自己女性意識的轉換與生命轉變的點，也可以看出採訪者透過此次的訪談，強烈地去思考自己與女性主義之間的關係，以及女性主義在自己人生中造成什麼影響。
- 此外，採訪者對受訪者進行有意識地提問，企圖尋求女性主體建立的系譜，以及採問受訪者對於女性主義主體的思考。在訪談過程中，採訪者「我們的故事」這一部份，很明顯地針對女性主義的角度去思索，以及進行對受訪者的訪談，受訪者則著重於自身生命歷程的轉變與發展。



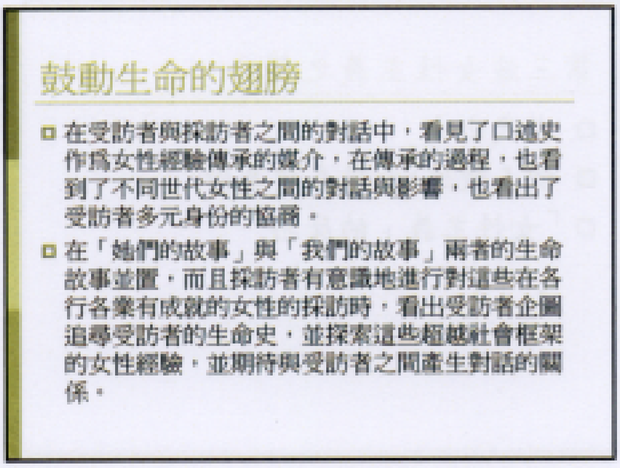
## 鼓動生命的翅膀

- 就內容上而言，「她們的故事」中明顯地呈現了自己生命的轉折，而「我們的故事」則較強調此次訪談對自己生命的影響。且「我們的故事」更強烈地從女性主義的意識去著手寫自己的生命經驗。
- 在世代之間的差異與對話中，在受訪者的部分，可以清楚看見採訪者大多較受訪者年輕的一個世代，也從中看見「我們的故事」中，更有意識地去進行女性主義的敘述。



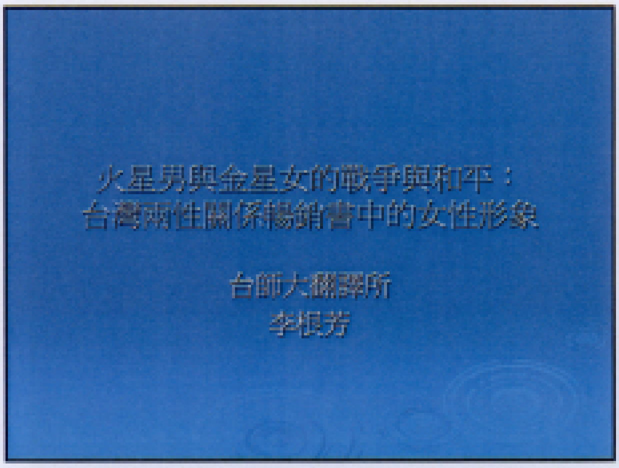
## 鼓動生命的翅膀

- 在「她們的故事」與「我們的故事」兩者的敘述中，可以看到針對一些共同的議題進行關照與對話。比如兩者的敘述都反思了女性的生命歷程，以及與傳統進行抗爭與對話的過程中，她們如何尋求女性自我的發展。



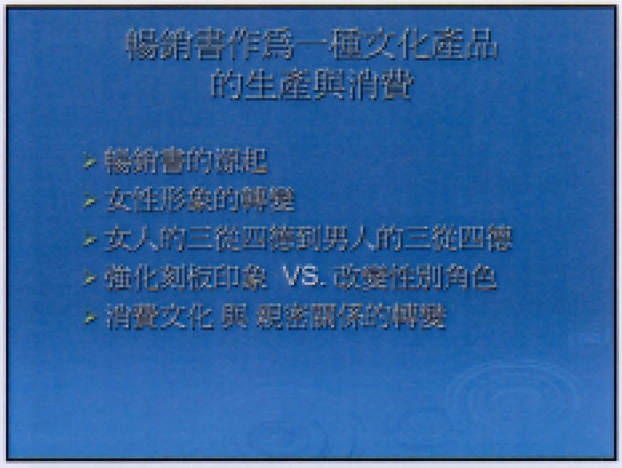
## 鼓動生命的翅膀

- 在受訪者與採訪者之間的對話中，看見了口述史作爲女性經驗傳承的媒介，在傳承的過程，也看到了不同世代女性之間的對話與影響，也看出了受訪者多元身份的協商。
- 在「她們的故事」與「我們的故事」兩者的生命故事並置，而且採訪者有意識地進行對這些在各行各業有成就的女性的採訪時，看出受訪者企圖追尋受訪者的生命史，並探索這些超越社會框架的女性經驗，並期待與受訪者之間產生對話的關係。



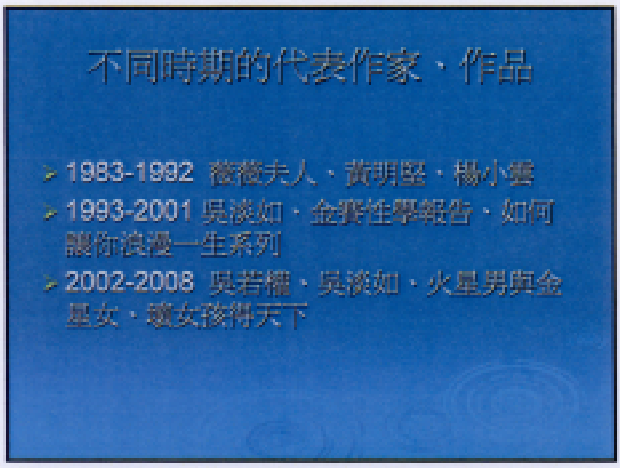
# 火星男與金星女的戰爭與和平：台灣兩性關係暢銷書中的女性形象

台師大翻譯所
李根芳



## 暢銷書作爲一種文化產品的生產與消費

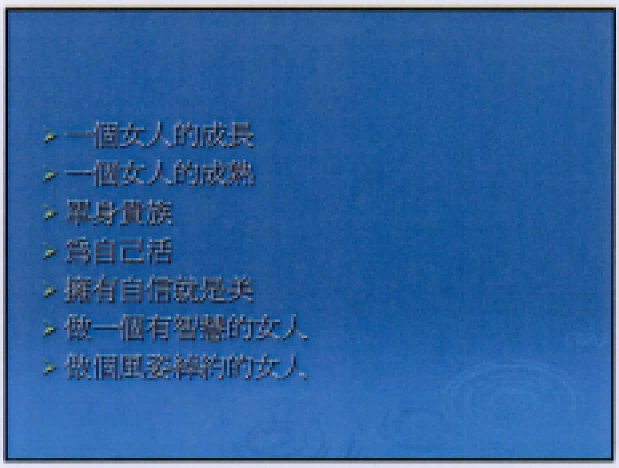
- 暢銷書的源起
- 女性形象的轉變
- 女人的三從四德到男人的三從四德
- 強化刻板印象 VS. 改變性別角色
- 消費文化 與 親密關係的轉變



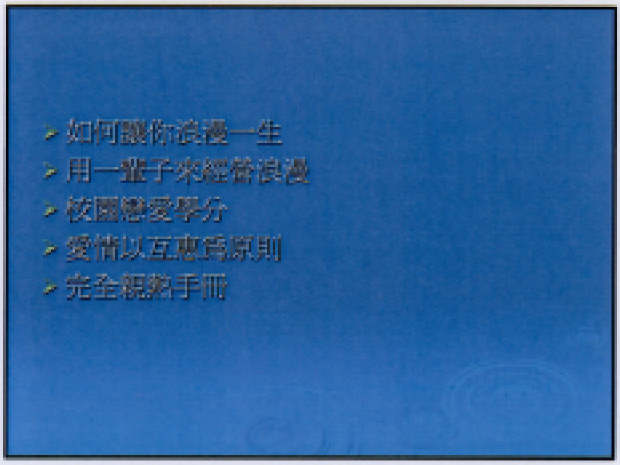
## 不同時期的代表作家、作品

- 1983-1992 薇薇夫人、黃明堅、楊小雲
- 1993-2001 吳淡如、金賽性學報告、如何讓你浪漫一生系列
- 2002-2008 吳若權、吳淡如、火星男與金星女、壞女孩得天下

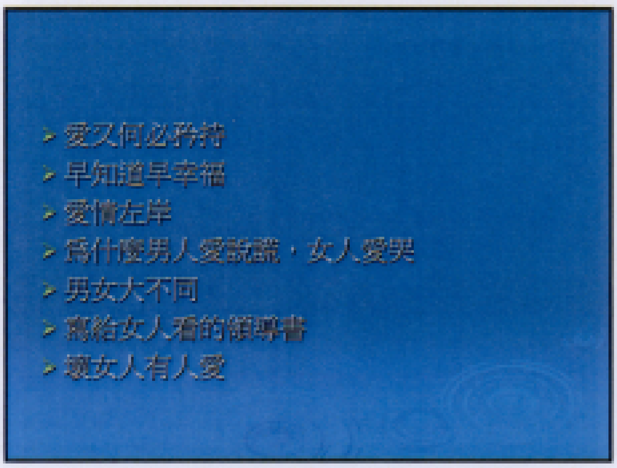
My Fair Lady



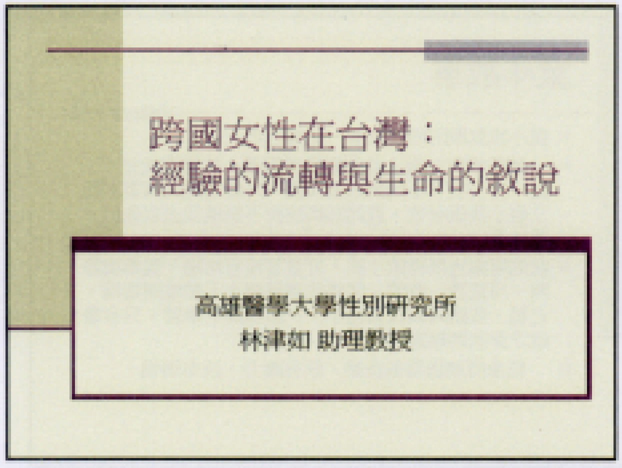
- 一個女人的成長
- 一個女人的成熟
- 單身貴族
- 爲自己活
- 擁有自信就是美
- 做一個有智慧的女人
- 做個風姿綽約的女人



- 如何讓你浪漫一生
- 用一輩子來經營浪漫
- 校園戀愛學分
- 愛情以互惠爲原則
- 完全親熱手冊

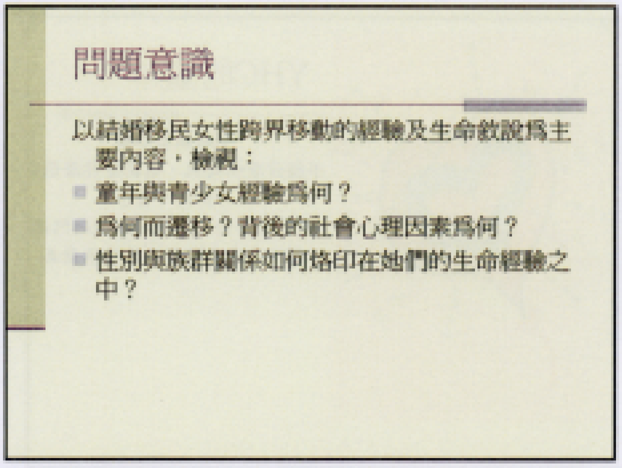


- 愛又何必矜持
- 早知道早幸福
- 愛情左岸
- 爲什麼男人愛說謊，女人愛哭
- 男女大不同
- 寫給女人看的領導書
- 壞女人有人愛



# 跨國女性在台灣：經驗的流轉與生命的敘說

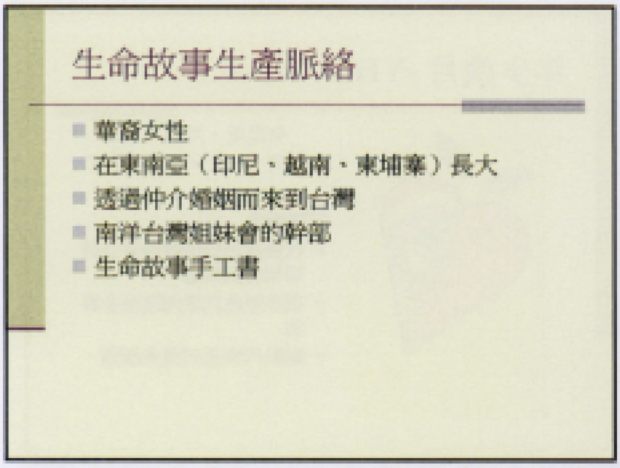
高雄醫學大學性別研究所
林津如 助理教授



## 問題意識

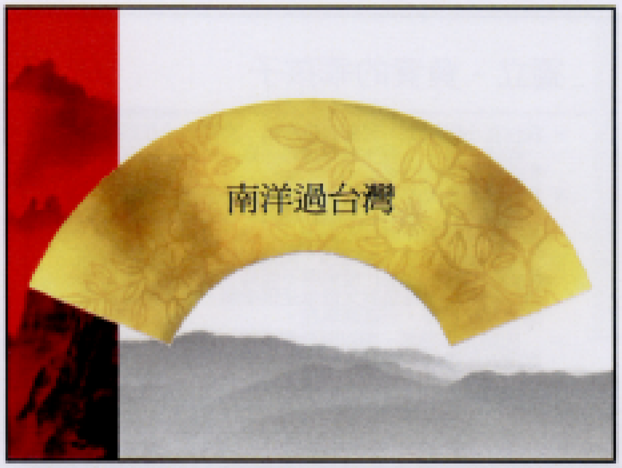
以結婚移民女性跨界移動的經驗及生命敘說爲主要內容，檢視：

- 童年與青少女經驗爲何？
- 爲何而遷移？背後的社會心理因素爲何？
- 性別與族群關係如何烙印在她們的生命經驗之中？

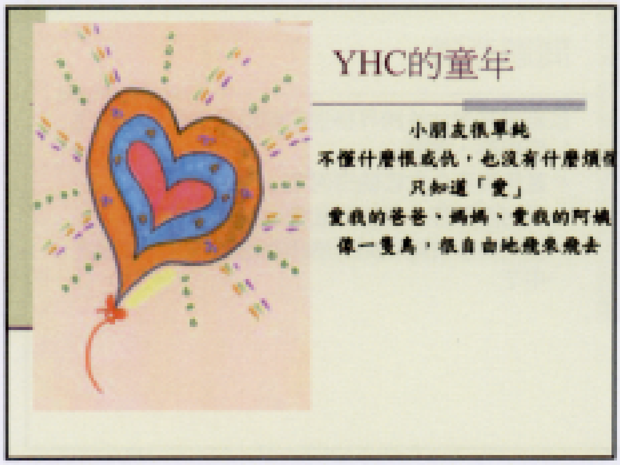


## 生命故事生產脈絡

- 華裔女性
- 在東南亞（印尼、越南、柬埔寨）長大
- 透過仲介婚姻而來到台灣
- 南洋台灣姐妹會的幹部
- 生命故事手工書

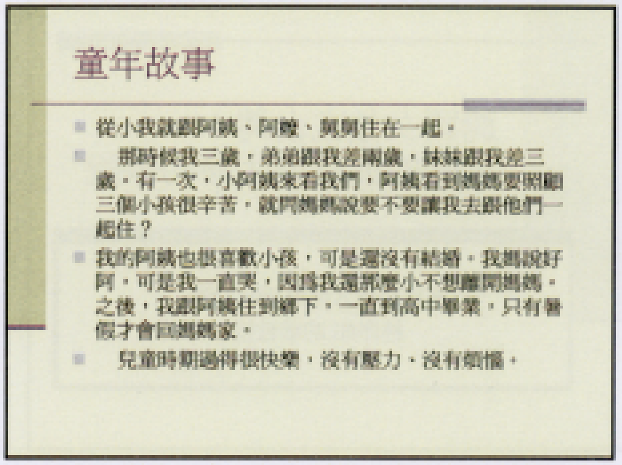


## 南洋過台灣



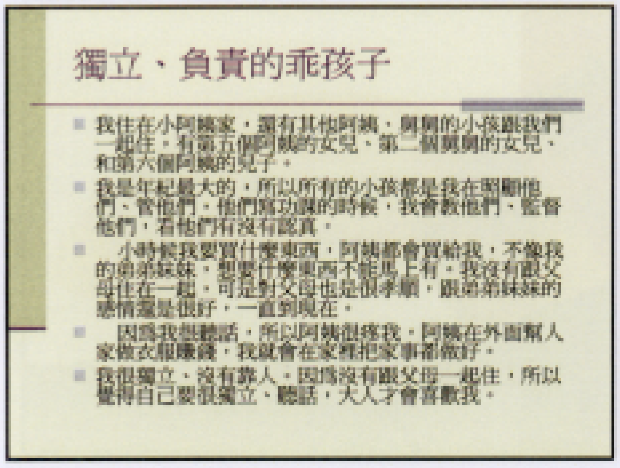
## YHC的童年

小朋友很單純
不懂什麼恨或仇，也沒有什麼煩惱
只知道「愛」
愛我的爸爸、媽媽、愛我的阿姨
像一隻鳥，很自由地飛來飛去



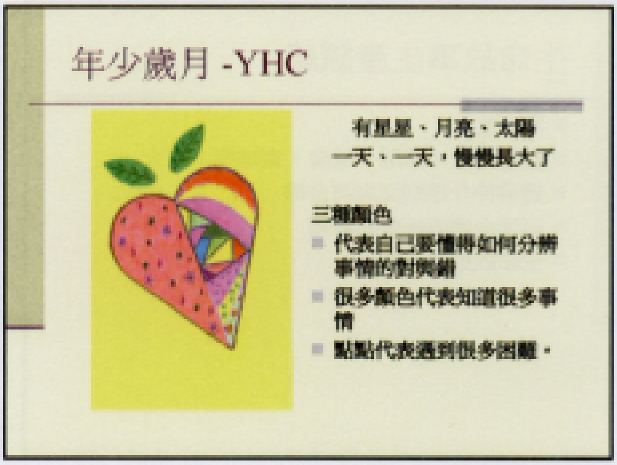
## 童年故事

- 從小我就跟阿姨、阿嬤、舅舅住在一起。
- 　那時候我三歲，弟弟跟我差兩歲，妹妹跟我差三歲。有一次，小阿姨來看我們，阿姨看到媽媽要照顧三個小孩很辛苦，就問媽媽說要不要讓我去跟他們一起住？
- 我的阿姨也很喜歡小孩，可是還沒有結婚。我媽說好阿。可是我一直哭，因為我還那麼小不想離開媽媽。之後，我跟阿姨住到鄉下，一直到高中畢業，只有暑假才會回媽媽家。
- 　兒童時期過得很快樂，沒有壓力，沒有煩惱。



## 獨立、負責的乖孩子

- 我住在小阿姨家，還有其他阿姨、舅舅的小孩跟我們一起住，有第五個阿姨的女兒、第二個舅舅的女兒、和第六個阿姨的兒子。
- 我是年紀最大的，所以所有的小孩都是我在照顧他們、管他們，他們寫功課的時候，我會教他們、監督他們，看他們有沒有認真。
- 　小時候我要買什麼東西，阿姨都會買給我，不像我的弟弟妹妹，想要什麼東西不能馬上有。我沒有跟父母住在一起，可是對父母也是很孝順，跟弟弟妹妹的感情還是很好，一直到現在。
- 　因為我很聽話，所以阿姨很疼我。阿姨在外面幫人家做衣服賺錢，我就會在家裡把家事都做好。
- 我很獨立、沒有靠人，因為沒有跟父母一起住，所以覺得自己要很獨立、聽話，大人才會喜歡我。

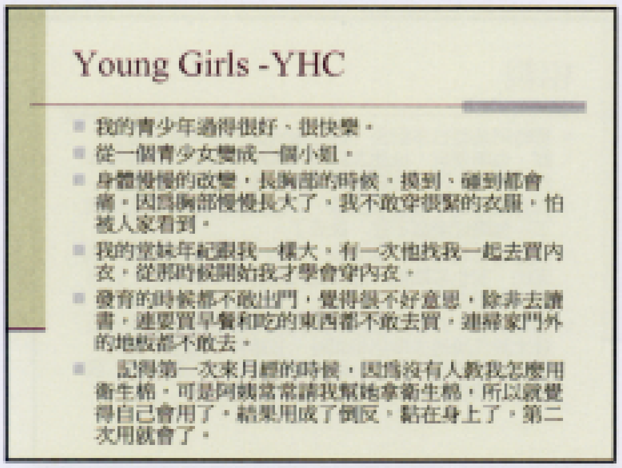


## 年少歲月 -YHC

有星星、月亮、太陽
一天、一天，慢慢長大了

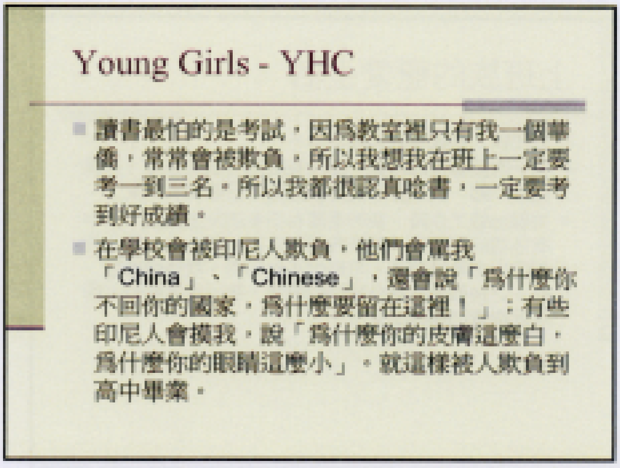
三種顏色

- 代表自己要懂得如何分辨事情的對與錯
- 很多顏色代表知道很多事情
- 點點代表遇到很多困難。



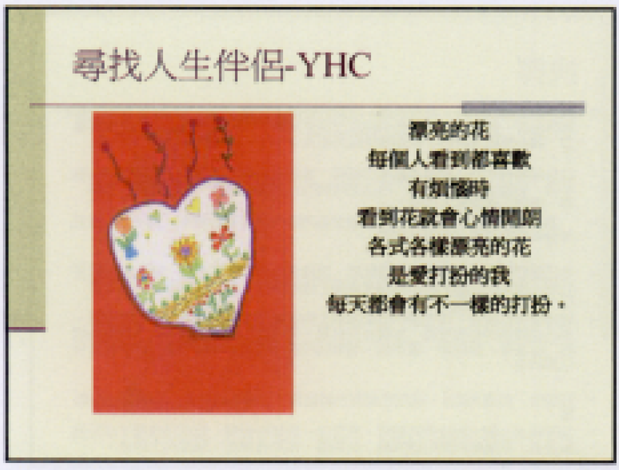
## Young Girls -YHC

- 我的青少年過得很好、很快樂。
- 從一個青少女變成一個小姐。
- 身體慢慢的改變，長胸部的時候，摸到、碰到都會痛。因爲胸部慢慢長大了，我不敢穿很緊的衣服，怕被人家看到。
- 我的堂妹年紀跟我一樣大，有一次他找我一起去買內衣，從那時候開始我才學會穿內衣。
- 發育的時候都不敢出門，覺得很不好意思，除非去讀書，連要買早餐和吃的東西都不敢去買，連掃家門外的地板都不敢去。
- 記得第一次來月經的時候，因爲沒有人教我怎麼用衛生棉，可是阿姨常常請我幫她拿衛生棉，所以就覺得自己會用了，結果用成了倒反，黏在身上了，第二次用就會了。



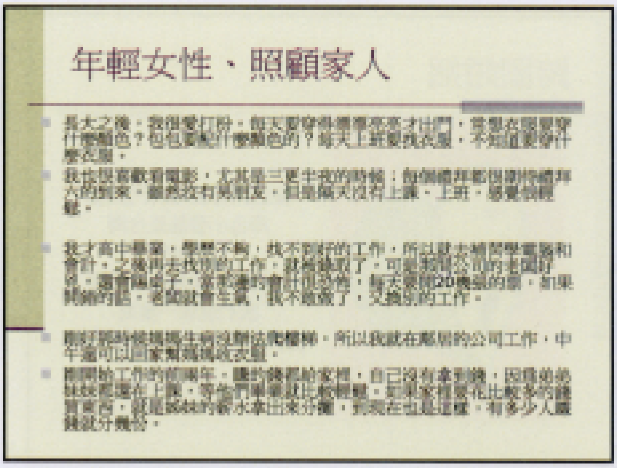
## Young Girls - YHC

- 讀書最怕的是考試，因爲教室裡只有我一個華僑，常常會被欺負，所以我想我在班上一定要考一到三名。所以我都很認真唸書，一定要考到好成績。
- 在學校會被印尼人欺負，他們會罵我「China」、「Chinese」，還會說「爲什麼你不回你的國家，爲什麼要留在這裡！」；有些印尼人會摸我，說「爲什麼你的皮膚這麼白，爲什麼你的眼睛這麼小」，就這樣被人欺負到高中畢業。



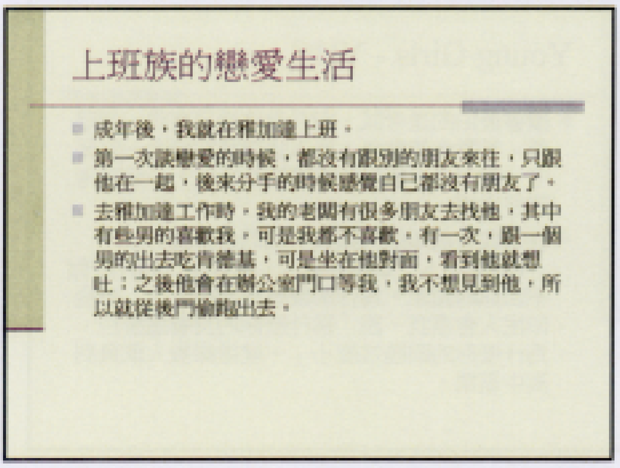
## 尋找人生伴侶-YHC

漂亮的花
每個人看到都喜歡
有煩惱時
看到花就會心情開朗
各式各樣漂亮的花
是愛打扮的我
每天都會有不一樣的打扮。



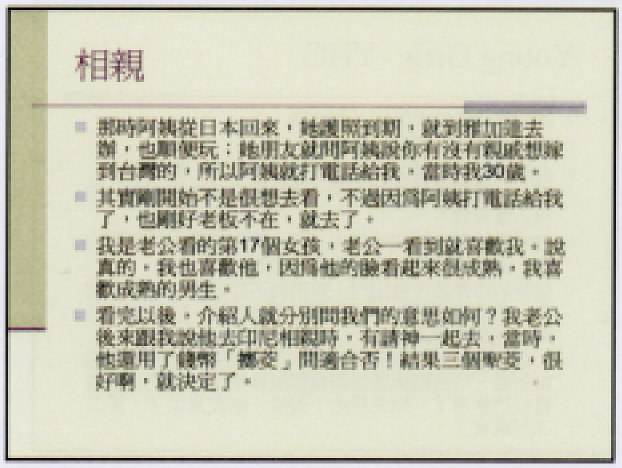
## 年輕女性、照顧家人

- 長大之後，我很愛打扮，每天要穿得漂漂亮亮才出門，常想在那要穿什麼顏色？包包要配什麼顏色的？每天上班要找衣服，不知道要穿什麼衣服。
- 我也很喜歡看電影，尤其是三更半夜的時候，每個禮拜都很期待禮拜六的到來，雖然沒有男朋友，但能隔天沒有上課、上班，感覺很輕鬆。
- 我才高中畢業，學歷不夠，找不到好的工作，所以就去補習學電腦和會計，之後再去找別的工作，就被錄取了，可是那間公司的老闆好兇，還會摔桌子，[illegible]，每天要做20幾張的單，如果轉錯的話，老闆就會生氣，我不能做了，又換別的工作。
- 剛好那時候媽媽生病沒辦法爬樓梯，所以我就在鄰居的公司工作，中午還可以回家幫媽媽洗衣服。
- 剛開始工作的前兩年，賺的錢都給家裡，自己沒有拿到錢，因爲弟弟妹妹都還在上課，等他們畢業就比較輕鬆，如果家裡要花比較多的錢買東西，就是姊姊的薪水拿出來分攤，到現在也是這樣，有多少人賺錢就分幾份。



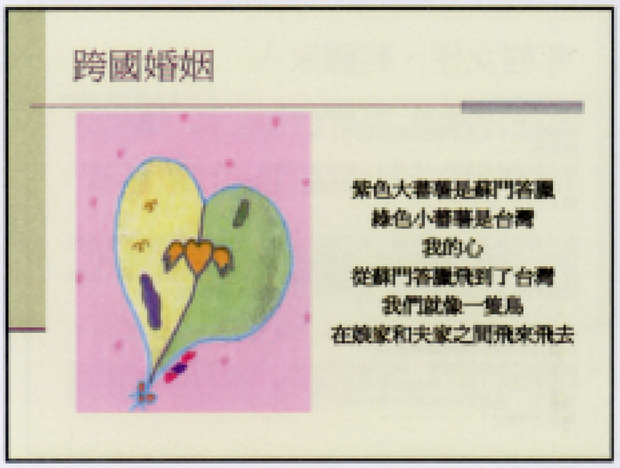
## 上班族的戀愛生活

- 成年後，我就在雅加達上班。
- 第一次談戀愛的時候，都沒有跟別的朋友來往，只跟他在一起，後來分手的時候感覺自己都沒有朋友了。
- 去雅加達工作時，我的老闆有很多朋友去找他，其中有些男的喜歡我，可是我都不喜歡，有一次，跟一個男的出去吃肯德基，可是坐在他對面，看到他就想吐；之後他會在辦公室門口等我，我不想見到他，所以就從後門偷跑出去。



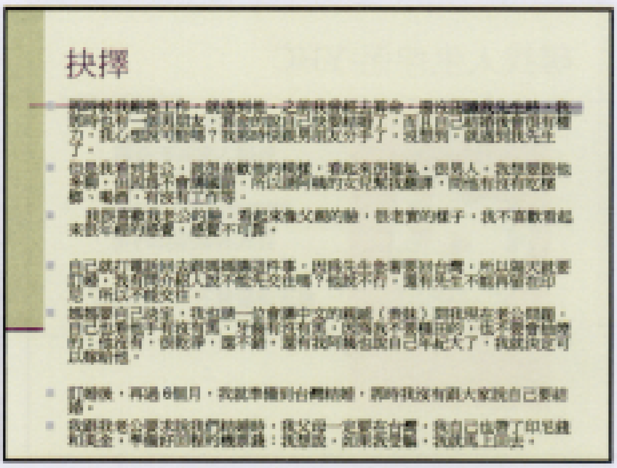
## 相親

- 那時阿姨從日本回來，她護照到期，就到雅加達去辦，也順便玩；她朋友就問阿姨說你有沒有親戚想嫁到台灣的，所以阿姨就打電話給我，當時我30歲。
- 其實剛開始不是很想去看，不過因為阿姨打電話給我了，也剛好老板不在，就去了。
- 我是老公看的第17個女孩，老公一看到就喜歡我。說真的，我也喜歡他，因為他的臉看起來很成熟，我喜歡成熟的男生。
- 看完以後，介紹人就分別問我們的意思如何？我老公後來跟我說他去印尼相親時，有請神一起去，當時，他還用了錢幣「擲筊」問適合否！結果三個聖筊，很好啊，就決定了。



## 跨國婚姻

紫色大蕃薯是蘇門答臘
綠色小蕃薯是台灣
我的心
從蘇門答臘飛到了台灣
我們就像一隻鳥
在娘家和夫家之間飛來飛去



## 抉擇

- 訂婚後，再過6個月，我就準備到台灣結婚，那時我沒有跟大家說自己要結婚。

## 等待

- 我剛跟老公答應要訂婚的時候，有高興也有害怕。
- 因爲我怕被台灣人騙去，我對台灣這個島也不熟，就像小孩剛要學習東西的情況，要重新學習對台灣的認識。
- 訂婚之後，等到六個月才來台灣，第一天到台灣，害怕的感覺又出現了，可是我自己選的這個婚姻應該沒問題的，我相信自己選的是最好的。

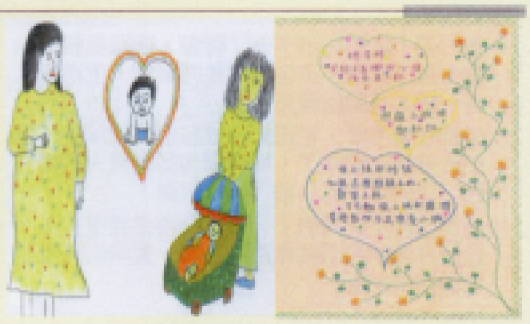
## 婚後培養感情

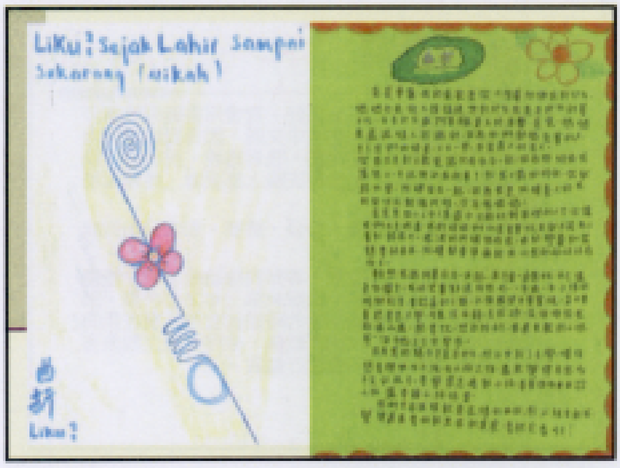
- 剛嫁來幾個月，語言不是很好，我會用畫圖來給老公看，問他這個東西要怎麼用中文講，因爲我嫁給閩南人，所以我也要學習閩南語，我看電視，民視每天晚上八點都要播連續劇，我每天晚上都要看，從裡面學閩南語。
- 我嫁的這個家庭還不錯，公公、婆婆、和老公都對我很好。
- 因爲我和老公沒有談戀愛，等到我嫁給他了，才慢慢培養感情，老公很疼我，我嫁來第三年才生小孩，因爲沒生過小孩，要照顧小孩的時候我會怕。現在我的小孩已經四歲多了，我很喜歡他，他好可愛，我很喜歡別人看到他的時候，會說好像我。

## 婚姻生活

- 我先生是公務人員，他是上班族的人，像種一些蔬菜，他都不懂，我本來也不會、也不懂，可是因爲我很喜歡，就學隔壁鄰居，看到他種什麼，我就種什麼，後來就知道什麼月份要種什麼菜。
- 我老公都不會買菜、煮菜等，我在忙的時候他也不會自動幫忙我，要等我叫他，才會幫忙，我感覺很開心了，因爲他會願意幫我。
- 我的婚姻到現在過得很好，希望會永遠到白頭偕老。

## 家庭與母職

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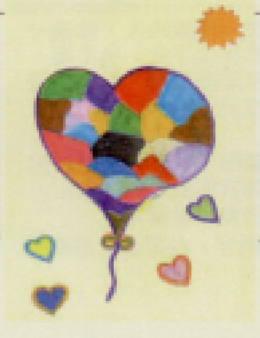
## 傷心童年-LY

- 童年的我，心被傷得很深。
- 小時候的我，雖然年幼，但，我還要擔任父親的角色照顧弟妹，我的心被「傷」很深。。
- 很幼小時的我，在記憶中滿是快樂的回憶，因爲漂亮、白嫩的長相，大家都很疼愛。
- 但長到8歲，快樂的日子停止了！父母親很傷我的心，父母無時無刻不在吵架，「早知如此，何必當初！」，把我跟弟妹生到世上，我好後悔有這樣的父母親，不負責任。
- 還記得父母分開時，我們兄弟姐妹苦苦哀求，希望親戚會高抬貴手，幫忙我們，可是他們看不起我們，不肯幫忙，餓了好幾天的肚子，但是還是要忍耐。

## 傷心童年

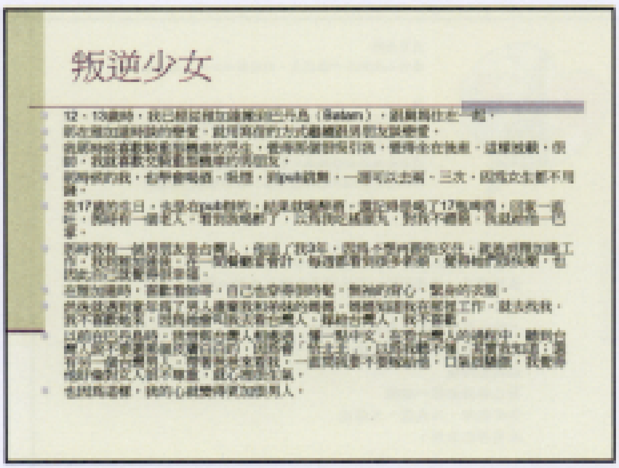
- 有一天，我們的日子有了轉變，因爲母親開始做生意，我們小孩也一起共同幫忙，生活像星星一樣，又開始發亮。
- 但是好景不常，在母親認識那個男人以後，我們的生活又變暗了，媽媽因爲那個男人丟棄我們，我們孩子的心被「傷」很深。
- 父親已經不要我們了，爲何母親還這麼忍心？母親好像把我們當作是拖油瓶，當時的希望是太陽儘快來臨。

## 心傷得很深的童年

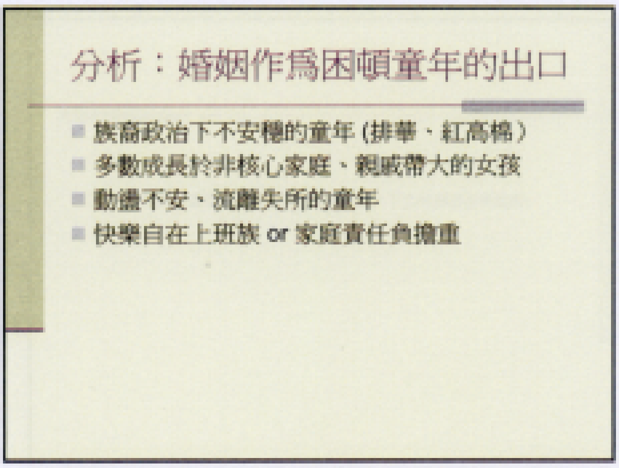


**生活上的我像一盒彩色筆**
**在我身邊充滿亮的顏色**

**亮色來代表快樂**
**暗色去代表沮喪**
**真希望我像個氣球**
**可以自由飛到天空**
**去看亮的太陽**
**但 我怎麼去飛**
**那個陰霾緊緊跟著我**

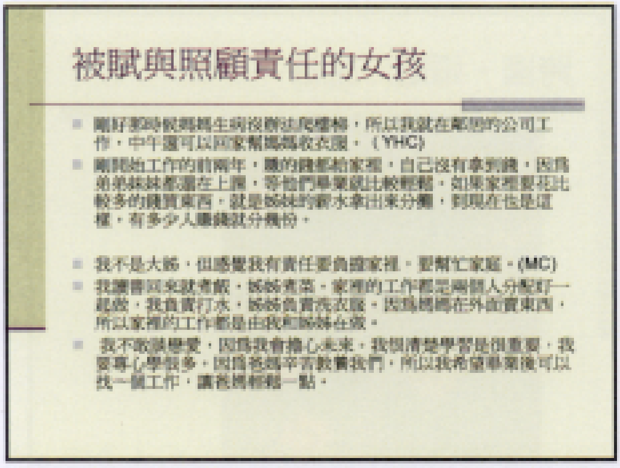


## 叛逆少女



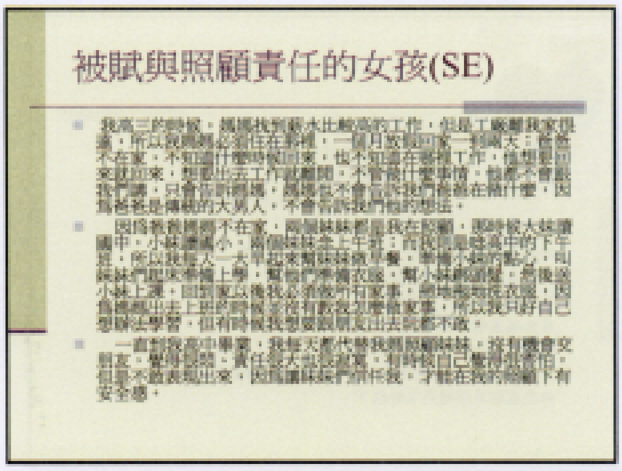
## 分析：婚姻作爲困頓童年的出口

- 族裔政治下不安穩的童年 (排華、紅高棉)
- 多數成長於非核心家庭、親戚帶大的女孩
- 動盪不安、流離失所的童年
- 快樂自在上班族 or 家庭責任負擔重

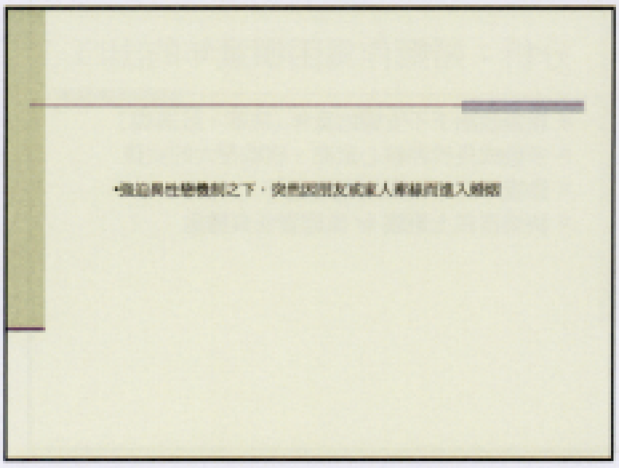


## 被賦與照顧責任的女孩

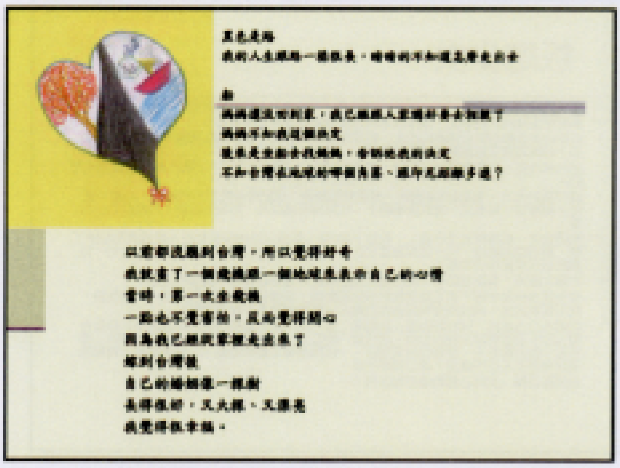
- 剛好那時候媽媽生病沒辦法爬樓梯，所以我就在鄰居的公司工作，中午還可以回家幫媽媽收衣服。（YHC）
- 剛開始工作的前兩年，賺的錢都給家裡，自己沒有拿到錢，因爲弟弟妹妹都還在上課，等他們畢業就比較輕鬆，如果家裡要花比較多的錢買東西，就是姊妹的薪水拿出來分攤，到現在也是這樣，有多少人賺錢就分幾份。
- 我不是大姊，但感覺我有責任要負擔家裡，要幫忙家庭。(MC)
- 我讀書回來就煮飯，姊姊煮菜，家裡的工作都是兩個人分配好一起做，我負責打水，姊姊負責洗衣服，因爲媽媽在外面賣東西，所以家裡的工作都是由我和姊姊分擔。
- 我不敢談戀愛，因爲我會擔心未來，我很清楚學習是很重要，我要專心學很多，因爲爸媽辛苦教養我們，所以我希望畢業後可以找一個工作，讓爸媽輕鬆一點。



## 被賦與照顧責任的女孩(SE)



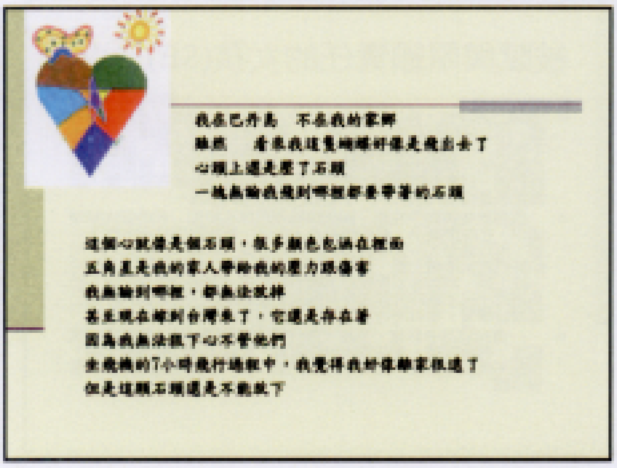
- 強迫異性戀機制之下，突然因朋友或家人牽線而進入婚姻



黑色是路
我的人生跟路一樣很長，暗暗的不知道怎麼走出去

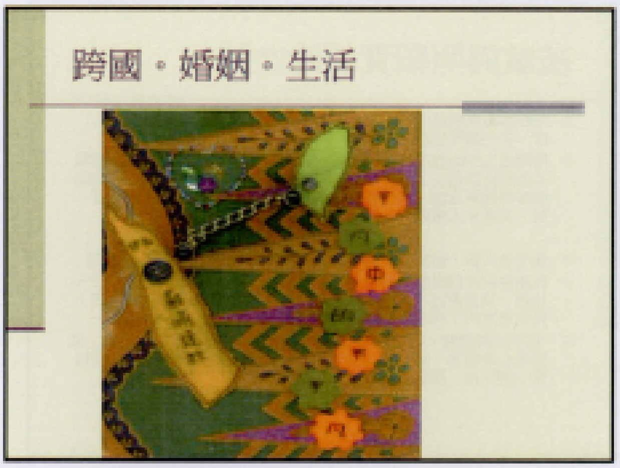
船
媽媽還沒回到家，我已經跟人家講好要去結婚了
媽媽不知我這個決定
後來是爸爸去找媽媽，告訴她我的決定
不知台灣在地球的哪個角落、跟印尼距離多遠？

以前都沒聽到台灣，所以覺得好奇
我就畫了一個飛機跟一個地球來表示自己的心情
當時，第一次坐飛機
一點也不覺害怕，反而覺得開心
因為我已經脫離家裡走出來了
嫁到台灣後
自己的婚姻像一棵樹
長得很好，又大棵、又漂亮
我覺得很幸福。

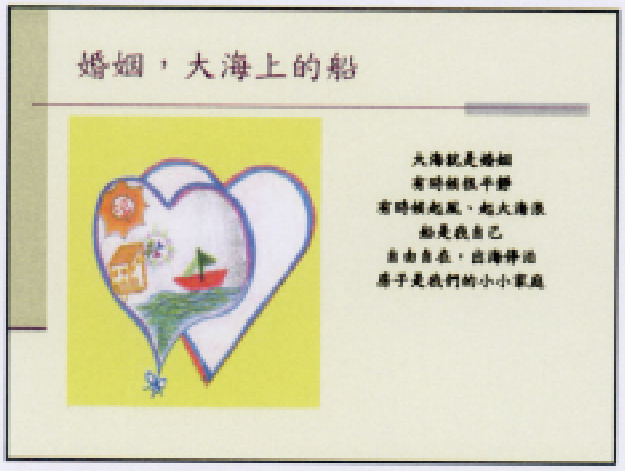


我在巴丹島　不在我的家鄉
雖然　看來我這隻蝴蝶好像是飛出去了
心頭上還是壓了石頭
一塊無論我飛到哪裡都要帶著的石頭

這個心就像是個石頭，很多顏色包涵在裡面
五角星是我的家人帶給我的壓力跟傷害
我無論到哪裡，都無法放掉
甚至現在嫁到台灣來了，它還是存在著
因為我無法放下心不管他們
坐飛機的7小時飛行過程中，我覺得我好像離家很遠了
但是這顆石頭還是不能放下

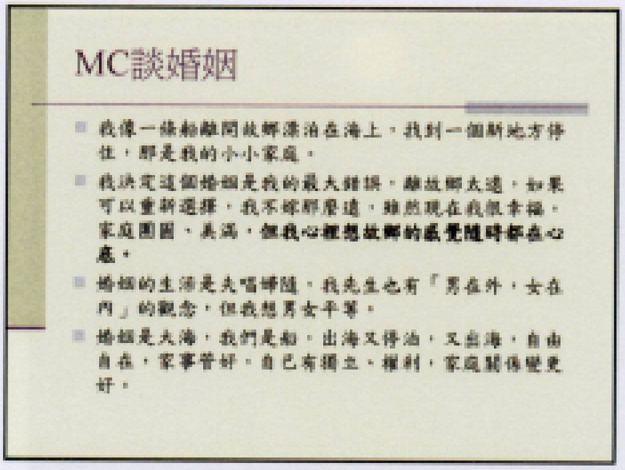


## 跨國‧婚姻‧生活



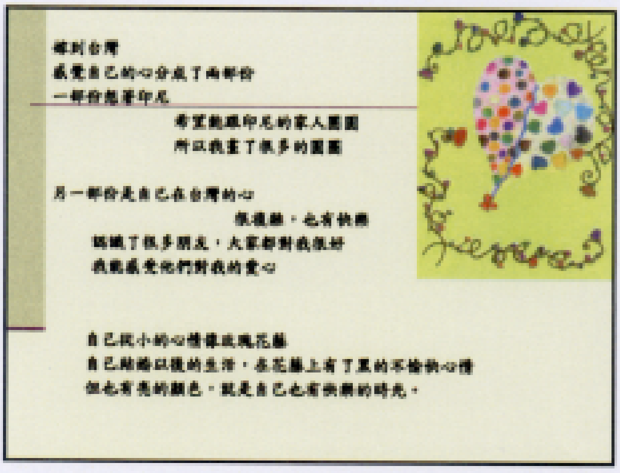
## 婚姻，大海上的船

大海就是婚姻
有時候很平靜
有時候起風，起大海浪
船是我自己
自由自在，出海停泊
房子是我們的小小家庭



## MC談婚姻

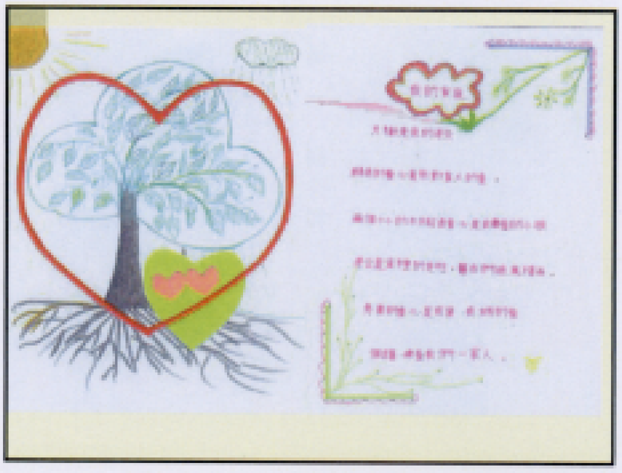
- 我像一條船離開故鄉漂泊在海上，找到一個新地方停住，那是我的小小家庭。
- 我決定這個婚姻是我的最大錯誤，離故鄉太遠，如果可以重新選擇，我不嫁那麼遠，雖然現在我很幸福，家庭團圓，美滿，**但我心裡想故鄉的感覺隨時都在心底。**
- 婚姻的生活是夫唱婦隨，我先生也有「男在外，女在內」的觀念，但我想男女平等。
- 婚姻是大海，我們是船，出海又停泊，又出海，自由自在，家事管好，自己有獨立、權利，家庭關係變更好。

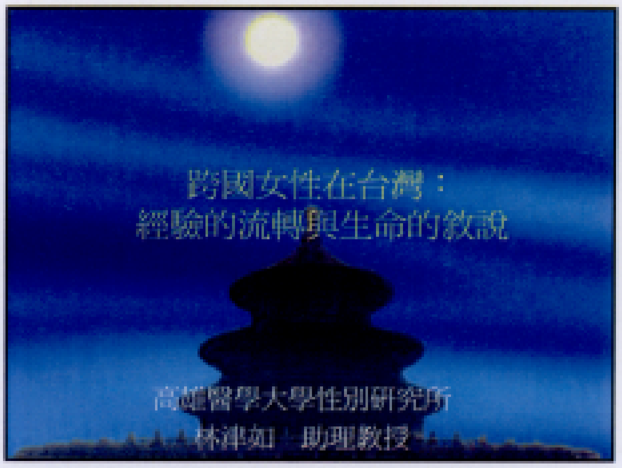


嫁到台灣
感覺自己的心分成了兩部份
一部份想著印尼
希望能跟印尼的家人團圓
所以我畫了很多的圓圈

另一部份是自己在台灣的心
很複雜，也有快樂
認識了很多朋友，大家都對我很好
我能感覺他們對我的愛心

自己從小的心情像玫瑰花藤
自己結婚以後的生活，在花藤上有了黑的不愉快心情
但也有亮的顏色，就是自己也有快樂的時光。





跨國女性在台灣：
經驗的流轉與生命的敘說

高雄醫學大學性別研究所
林津如　助理教授

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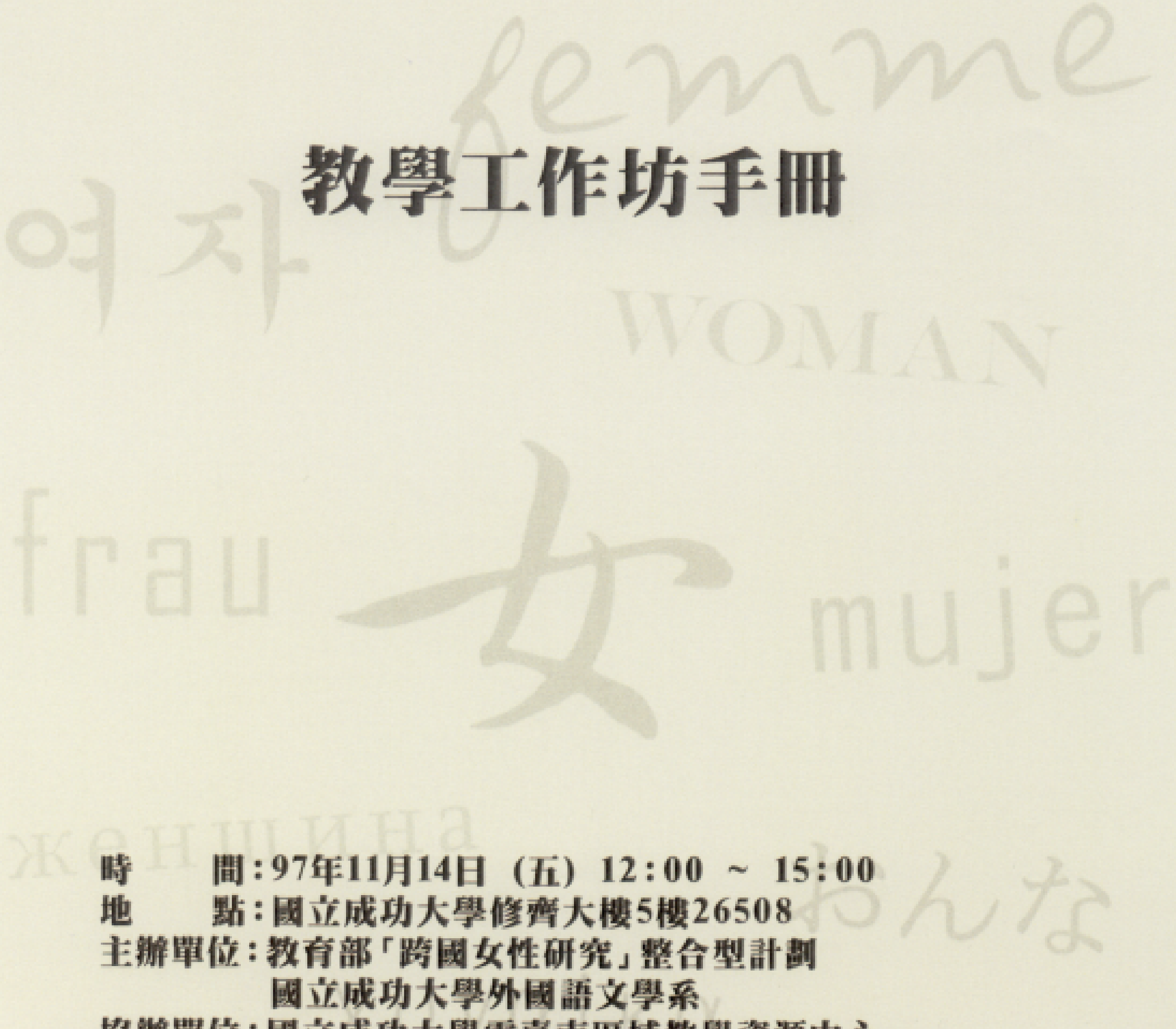
## 工作人員

梁文怡(教育部計畫專任助理)

跨國女性研究計畫

Transnational Women's Studies

# 教學工作坊手冊


femme
여자
WOMAN
frau
女
mujer
женщина
おんな

**時　　間：**97年11月14日（五）12：00 ～ 15：00
**地　　點：**國立成功大學修齊大樓5樓26508
**主辦單位：**教育部「跨國女性研究」整合型計劃
國立成功大學外國語文學系
**協辦單位：**國立成功大學雲嘉南區域教學資源中心
**指導單位：**教育部人文社會科學領域專題研究社群發展計畫
**補助單位：**教育部顧問室

# 一、『工作團隊』會議&教學工作坊

## 議程表

時間：97 年 11 月 14 日（星期五）12:00~15:00
地點：修齊大樓 5 樓 26508 教室
主持人：游素玲副教授
出席者：賴俊雄教授、劉開鈴教授、李根芳副教授
　　　　陳健宏副教授、陳福仁副教授、林津如助理教授
與會者：梁文怡、杜婉寧、林恩伃、陳伶慧
議程:

一、　暑期學程授課心得報告時間表

| 時間 | 議程 |
|---|---|
| 12:00~13:00 | 用餐時間 |
| 13:00~13:15 | 暑期授課心得報告人：陳健宏副教授 |
| 13:15~13:30 | 暑期授課心得報告人：劉開鈴教授 |
| 13:30~13:45 | 暑期授課心得報告人：賴俊雄教授 |
| 13:45~13:55 | 暑期授課心得報告人：李根芳副教授 |
| 13:55~14:05 | 暑期授課心得報告人：游素玲副教授 |
| 14:05~14:15 | 暑期授課心得報告人：陳福仁副教授 |
| 14:15~14:25 | 休息時間 |
| 14:25~14:55 | 報告及討論時間 |
|  |  |

## 二、 報告及討論事項：

1. 學生心得討論。
2. 報告目前論文工作坊報名情形。
3. 確定明年論文工作坊的舉辦時間。
4. 是否提出明年度第三年計畫申請？
5. 有關校外教師出席費事宜。

## 二、教師教學心得報告

# 跨國女性研究整合型計畫 教學工作坊

# 報告大綱-跨國族/群意識

### 陳健宏副教授

## 一、暑期學程授課時的心得感想：

暑期學程本質上屬於密集課程，最大賣點在於成效快速，立竿見影；而且所獲得學分受到校方、系方承認，對於縮短修業年限很有幫助。正是由於這種特性，吸引了不少有志向學的青年學子，利用暑假進修，更具彈性地完成學業。而且，暑假期間由於沒有其他課業的羈絆，更加可以心無旁鶩地專注於所修習的科目上面。

跨國女性研究是當代重要的學術議題，受到普遍的關注，由暑期學程的報名人數即可見一斑。此外，跨國女性研究牽涉到日常生活的各個層面，無論理論學說的探討或者實踐方法的摸索，在在引起廣泛的迴響與殷切的期盼，值得持續推廣宣揚。事實上，跨國女性研究暑期學程以及去年度所舉辦的一系列活動成果斐然，奠定未來相同議題永續發展的堅實基礎。跨國女性研究的目標無非追求更加和諧的兩性關係，拓展更加有智慧的世界觀，而由暑期學程各個學員期末報告的字裡行間，似乎可以嗅到陣陣花香。

## 二、暑期學程授課時遇到的困難：

本年度暑期學程中個人所擔任的選修課程涉及比較多非英語系的歐陸思潮，在教學所需英譯本的取得上比較不容易，因此今後在本校圖書採購的推薦上個人應該多加油，或者事先在講義的準備上需要更加提早。

暑期學程的學員來自各校的不同科系，專業學門的基礎訓練差異不小，背景知識方面比較不容易找到教學起點的最大公約數，尤其非主修英語的學員在閱讀英文文本上比較有障礙，容易產生挫折感；容或研讀的英文文本已經有中譯本，也是不盡達意，需要進一步釐清基本概念。

跨國女性研究屬於短期進修密集課程，一次上課即為連續三小時，如果缺課一次，就佔去整個學程相當大的比例，尤其學員當中有不少人是中、小學教師，九月初已經開學，不得不請假，以致影響學習成效。

## 三、對於明年的暑期學程建議事項（或是今年要改進事項）

暑期學程的學員當中有不少人是中、小學教師，九月初已經開學，勢必要請假。為了避免影響學習成效，建議將學程的上課時間提前一週。此外，也似乎應該明確規範請假規則，仿傚國外類似學程，除非不可抗拒力不可以請假；如果缺課時數超過一定比例，便無法獲得該科目修課證明。

學程報名時，建議收取相當比例的訂金，一方面避免任意退選，造成行政作業上的困擾；另一方面避免假意報名、選修，實則意在領取修課教材、講義，此等情事有違學界倫理，應該適當地予以機會教育，樹立是非典範。

暑期學程為期只有一個半月，相當密集，短時間內很不容易將教材仔細閱讀完畢，遑論含英咀嚼。建議暑期學程的教材、講義在開始上課前一個月即備妥，以便利學員事先閱讀完畢資料，初步思索相關問題，提高學習成效。

# 跨國女性研究整合型計畫 教學工作坊

# 報告大綱-主體再現研究

### 劉開鈴教授

## 一、暑期學程授課時的心得感想：

對於「跨國女性主體研究」這門課，我所期待達成的教學目標之一是能培養學生團隊合作的模式，所以在學習評量部份，除了一般性的出席、課程討論參與，以及個人引言報告以外，其餘兩部份設計為小組討論筆記以及小組期末研究論文。小組討論筆記從第二週開始，每週一次，共有三次，主要針對前一週的相關議題和論述閱讀教材做延伸討論。每組利用筆記的寫作培養討論的默契，並可對閱讀的材料做較深入的探討。小組期末研究論文則分三個步驟進行。一是在小組筆記討論階段，組員就漸漸凝聚論文的方向。二是研究構想或初稿的提出與討論。在交定稿前，各組則視需要分別與我約談。

我覺得論文和文本採取精讀的方式，對於論點及推理做落實的了解與思考比大量閱讀大部頭的文章來得實用，所以每週也只讀一篇文章，整個暑假也只讀一個文本。但是正由於讀的材料少，討論的時間增加很多。我可以慢慢帶學生學著問問題，而且養成發言的習慣。這樣的想法配合小組討論筆記的要求，而且是密集的兩天九小時課程，似乎效果不錯，印象中，第二週開始大概就有三分之二的同學主動參加討論。最後兩週，一直沉默思考的一兩位同學也能夠述說自己的意見了。對我自己來說，這樣不急不徐的讀書，真是一種享受。

此外，來選修且留下來的同學對這個主題有較強烈的學習動機，而且這個班級的組合裡，有幾位特別主動學習的人，因此也帶動了整班的學習氣氛，也讓我從跨領域的學生身上學到不同學門的素養，受益不少。

## 二、暑期學程授課時遇到的困難：

（一）因為我自己開始準備講義的時間較晚，所以無論在印製的品質，或發送給選課同學的時間都有改進的空間。

（二）不過，上述也不算什麼困難。若真有困難，與其說是困難，不如說是挑戰。因為學生來自不同學科和學習歷程，無論在方法學、思考模式、詮釋角度，甚至語言的駕御上都有顯著的不同，當老師有自己學科訓練和視野的限制時，如何開放心胸，去觀察放大各學科訓練的優點，轉化為跨領域分析的視角，是門功課。尤其當上課的文本是一部文學作品時，對較偏向社會科學訓練的學生就多少會覺得使不上力。這時候，去觀視文本的情境，經濟文化動脈就變的重要了。另外一個我覺得較大的挑戰，也是我自己要繼續努力學習的是，如何讓學生掌握議題而不是故事，脈絡而不是摘要。

## 三、對於明年的暑期學程建議事項（或是今年要改進事項）

（一）授課名單可以即早給授課老師，也許在設計課程時，可將學生背景納入考量。

（二）授課講義或書籍訂購可提早製作或訂購。

（三）可考慮在期初或期末有個所有師生茶敘的機會，促進彼此情感和學習上的交流。

（四）可考慮在學程開始前，或兩年期計畫結束前，針對跨國女性研究的研究方法和議題（國內外？），做整體的討論和歸納，一方面總結這兩年的計畫，另一方面則可植基於此成果，做延伸的討論和規劃。

# 跨國女性研究整合型計畫 教學工作坊

## 報告大綱—第三波系譜主義

### 賴俊雄教授

## 一、暑期學程授課時的心得感想：

每一個人一生中都有許多第一次，每一個第一次皆是一種興奮與期待。今年第一次在暑假開課，第一次面對近二十位充滿理想與抱負的年輕學子，犧牲暑假休息時間留在學校再次充電。整體而言，六周的時間雖短暫，但大家第一次用非常 intensive 的方式(每周九小時)，針對上課的議題做火力密集的研讀與討論。想想，君子不器，有教無類。在強調「多元」與「自主」的大學任教職，教學方法尤應以「合適」為準繩，追尋教師、學生與科目內容之間的「最大公約數」。因此，了解自己人格特質、系上學生需求與教學內容後，個人教學採取一種「合作式教學法」[i]的修訂版，或可稱為「新合作式教學法」（new cooperative learning）。簡言之，透過師生之間與學生之間合作性學習模式，以創意的 guidance，代替權威的 control；以活潑的 dialogues，代替僵硬的 spoon-feeding；以融會貫通的 concepts 與 examples，代替繁複艱澀的 descriptions 與 explanations；以大家努力學習的成果 sharing，代替班上個人與小組間的 competition，將學習內容有效地融入日常生活經驗，以營造較輕鬆與歡樂的學習氣氛。

因此，在小組合作學習的教學情境中，學生是學習的主角，擔負起課前、課中與課後的多元學習責任，教師則扮演整體規劃、創意對話、引導思考與耐心協助的角色。藉由明確的課程規則與目標、任務分配、自學與研究、小組討論、老師課外指導、課堂 PowerPoint 報告、學習提問、回應問題、聽講、討論、做筆記、作業，考試及計中網站運用等，來激發學生多面向參與的熱情及獨立學習的能力，促使學生不斷在歧見中學習建立共識，提升四方格教室內每次學習動態能量的多元與正向流動，分享彼此獨特的學習成果，促進師生教學相長的模式與情誼，建立一個共同成長的難忘歷程。

## 二、暑期學程授課時遇到的困難：

1. 學生程度不一，對該主題的了解亦有差距，因此在教學上進度的掌握成為一項挑戰。
2. 論文指導時間大部分僅有須在下周報告的同學使用，其餘同學未能善加利用 。

## 三、對於明年的暑期學程建議事項（或是今年要改進事項）

1. 建議制定每周三小時論文指導的詳細遊戲規則，以期學生充分運用此段寶貴的個人指導時間。
2. 建議能在一個月前即提供學生 syllabus 與書單，以便學子們能事先閱讀，俾利學習效率之提升

# 跨國女性研究整合型計畫 教學工作坊

## 報告大綱-研究方法

## 李根芳副教授

### 一、暑期學程授課時的心得感想：

暑期時我負責的是帶領同學閱讀 Caren Kaplan's "The Politics of Location as Transnational Feminist Practice" 以及 J. H. Miller's "Border crossings, translating theory: Ruth"，經由這兩篇文章，我試圖引發同學去審視自我的定位，與理論跨界旅行對台灣研究者所造成的影響與衝擊。同學在上課時均能提出有趣的問題，在回應報告裡亦就日常生活的觀察與在學校的課程裡提出反思。當我們在討論跨國女性主義時，勢必會觸及到「在地」的視角，與外來觀點的互動、衝突或拉扯。在引介西方理論時，我們往往會挪用西方觀點而忽略了台灣本身的歷史脈絡與文化背景，這是我在課程中特別想提醒同學注意的。另外，在討論性別議題時，我們往往會忽略階級、族裔、性取向的不同，而以單一的「女性」作為分類範疇，忽略更細微的差異。這門課由於上課同學來自不同科系背景，往往可以從同學的發言帶入跨科系、越界的思考與關懷。

### 二、暑期學程授課時遇到的困難：

因為是每個老師負責一個星期的課程，不是很清楚彼此在課程銜接上是否規畫得當。整體的效果是否如預期中能夠達成。

### 三、對於明年的暑期學程建議事項（或是今年要改進事項）

教材部分可以及早準備，若有一門課是由兩名以上老師授課，老師間可以事先協調，規畫課程的銜接，以及預期的課程目標。

# 跨國女性研究整合型計畫 教學工作坊

## 報告大綱-研究方法

陳福仁副教授

### 一、暑期學程授課時的心得感想：

這學期負責研究方法合授課程的最後一星期，特別感受到同學在不同授課老師的帶領，學習從不同批判方法或角度探討「跨國女性 」；其中互相差異甚至衝突的批判論述相信是學生最大收穫，借此，他們可擴展思維向度。來自不同科系背景的同學，彼此的分享，也讓我受益良多。

### 二、暑期學程授課時遇到的困難：

1. 因為同學來自不同科系背景，在英文讀、寫能力可能有些差距。在評分標準有點難以拿捏。
2. 對校外老師，個別指導論文該如何進行? 地點? 時間?
3. 有一位學生繳交的報告，部分內容文不對題，似乎有重覆同一報告之嫌。如何防範？

### 三、對於明年的暑期學程建議事項（或是今年要改進事項）

1. 期末報告請助理收齊再轉寄老師。
2. 希望在授課之前就能對學生背景與修課動機有所了解。
3. 因為是密集課程，學生必須要在短時間大量閱讀，上課講議最好二星期前交給修課學生。

# 跨國女性研究整合型計畫 教學工作坊

# 報告大綱－研究方法

## 游素玲副教授

## 一、暑期學程授課時的心得感想：

跨國女性研究暑期學程能順利完成，首先要感謝各位老師的犧牲奉獻，學生們的熱烈迴響，由於多方面經驗不足，尚有許多可以改進的空間。今日藉由此教學工作坊，期能與團隊老師交流意見，藉以提升學程整體學習品質。跨國女性研究方法為此學程課程必修的課程，當初規劃由團隊老師合授，採團隊接力的方式講授跨國女性研究領域必讀經典論文，並搭配老師們的專長，以奠定學生們的基礎研究能力，及擴展其研究視野。

輪到我授課時，我是針對指定教材所提到的第三世界女性定義加以討論，另外也討論了跨國女性研究的幾項基本的重要議題。

## 二、暑期學程授課時遇到的困難：

1· 然而，在選擇教材時，因必須考慮非本科系的學生背景，令我着實傷腦筋，後來發現，回應報告裡寫的最好的竟是非本科系的學生，他們的跨學科觀點真是令我刮目相看。

2· 由於有些學生之前也參加了我們所舉辦的研讀會，對跨國女性研究已不陌生。相反地，也有些初次接觸此論述的學生，則需較多的解釋說明。

3· 由於授課時間有限，很可惜的是我並沒有太多的時間可以讓同學們進行討論，或做口頭報告。

4· 當初規劃讓學生使用個別指導論文的時間，同學們似乎未能善加利用。

## 三、對於明年的暑期學程建議事項（或是今年要改進事項）

1． 必修課程內容銜接的規劃，如何循序漸進，達成教學目標。
2． 加強隨堂助理訓練，建立老師、學員及學程辦公室的緊密聯繫。
3． 鼓勵同學善加利用個別指導論文的時間。
4． 建議碩一或博一新生也能修習此學程。

# 學生暑期修課學程心得報告

跨國女性課程心得報告
課程名稱：第三波系譜主義
授課老師：賴俊雄教授
學生：成大外文所 碩士班陳彥宏

夏日的午後，窗外的天空很大很藍，深邃地好像將人吸進那片寬廣的拱形。白雲聚積成各自安逸的形體，在偌大的天空裡飄來晃去。

「應該出去玩的…」嘴裡咕噥著。

白熾的陽光烘烤著地面，在熱氣翻騰的台南市，我坐在教室裡聽第三波女性主義的來由、系譜學的哲學脈絡還有魯西迪的小說。

在那個特異的空間裡，在原本應該互不碰面的暑假，我們這群同學像是沒有明天似地吸食手裡的飲料，抵抗外面酷熱難耐的夏日午後。

我喜歡那個多數的概念，系譜學開展的歷史閱讀，一個事件並非來自因為什麼所以怎樣的單一思考，而是交錯而成的複雜脈系，陰錯陽差的匯聚。

或許更讓人印象深刻的，是那些藏於生活裡的案例，從台灣的外籍新娘到印度的代理孕母，從背景的爬梳到理論的運用詮釋，我想，我們腦內留下的是更深刻的思維，一個重新審慎思考女性的角度和視野。

跨國女性課程心得報告
課程名稱：跨國/族的跨性意識專題研究
授課老師：陳健宏副教授
學生：陳慧琴 外文所博士班四年級

陳老師是心理分析的專家，研究領域很廣泛，從後殖民小說到電影視覺文化都涉獵鑽研。加上老師授課很用心，要求也很高，因此在短短六週內提供許多相關而且受用的文學理論及文本知識。本篇報告可分三個方向討論：文學理論、文本分析、及論文寫作指導。

這次課程的前三週是理論介紹。我們閱讀法國哲學家傅柯提出的生命政治（biopolitics）及自我技術（technology of the self)。傅柯的見解讓我們看到政府的統制機制必須同時規範個人行為也滿足人民需求。此外權力雖無所不在，個人仍可以藉由知識、書寫及抵抗(resistance)試圖反制統治者的霸權進而實現自我目標。

文本方面我們討論西印度群島作家 Chamoiseau 的小說 Texaco。作者是法屬西印度群島馬丁尼克島的重要作家，不同於當地思想先驅法農（Franz Fanon）或 Aimé Césaire 倡導的尋根運動（the *négritude* movement），Chamoiseau 認為當代作家應超越以非洲母國的尋根運動，進而主張以 Creole 為主的融合精神，以推動並引以為傲當地特有的多重語言及文化。

文本也探討當地的跨性別意識現象，慘痛的殖民經驗讓大多黑人男性成為逃離現實、不負責任的丈夫及父親，馬丁尼克島的女性被迫成為「女鬥牛士」，同時擔任父職，負責養家餬口及養育下一代的工作。

筆者認為本課程最大的收穫在於陳老師的論文指導，老師很願意花時間與我們討論不同的寫作主題，閱讀學生的論文並提供寶貴的意見。我們常利用下課時間請教陳老師，而老師也不厭其煩細心的解說教難懂的理論或指出論文中辯證的盲點。在這次課程中學生獲得的不只是理論及文本知識，更幸運的是得以以近距離的方式學習老師嚴謹的研究態度。

跨國女性學程心得報告
課程名稱：跨國女性主體研究
授課老師：劉開鈴教授
學生：林怡君

早在念大學修女性作家課程時，就深受劉開鈴老師的啟發，對女性研究產生極大的興趣。此次的暑期學程，很榮幸的可以再一次成為老師的學生，修習「跨國女性主體研究」這一門課。劉老師的課程規劃，以全新的閱讀視角，「舊」瓶裝「新」酒，重新詮釋了 Gertrude Stein 的 The Autobiography of Alice B. Toklas 中，國族與家的概念。

在前兩週的課程當中，劉老師引導我們閱讀了共七篇理論方面的論文，由這些文獻去瞭解「家」的概念之變遷。在全球化時代裡，「家」不再只是傳統由建築物與家人建構出來的抽象意象，在當代，「家」的意象被肢解後又再重新架構，此次的課程，我們嘗試重探「家」、「家內」與「家外」的意像，在此過程當中，也試圖去重新定義女性在「家」中的主體角色。隨後的四週，則進入文本的閱讀與討論。

在文本的閱讀當中，劉老師經由討論的方式，讓同學們應用前兩週所學的理論來多面向的觀察文本，Gertrude Stein 和她的伴侶，Alice 皆是西方白人女性，終其一生，她們也只在美國與歐洲各國移動，在當時的社會氛圍下，此兩位女性亦屬於菁英階級，如此活躍於二十世紀初期的白人女性，和當代第三世界女性流動的跨國女性研究，似乎是風馬牛不相及的，然而，我們在四週的文本討論當中，檢視了 Gertrude Stein 對於母國美國的渴望與疏離感，美國是她的家鄉，但又不是她可以安身立命的地方，導致 Stein 必須出走尋找第二故鄉，在討論過程的激盪裡，我們重新檢視了文本，重塑了「家」的概念。

在女性主體的課上，最特別的地方，是有台灣文學研究所以及性別所的同學一同參與課程。一直以來，各個學系，向來鮮少交集，研究生們皆在自己的領域當中鑾頭苦幹。然而，這次的課程，有機會看到了外文學門以外的不同思維，這

是一個很特別的經驗，在同一個主題架構下，各個學門分享了不同的研究觀點。此外，不得不佩服劉老師過人的體力，一週共有九個小時的課程，劉老師全程上課，陪著我們討論，閱讀文本，看到老師這麼的熱情，讓我們也都更加兢兢業業的參與這次的課程。

此次學程除了課程的部分，另一個很大的收穫就是劉老師要求我們在報告的形式上，課程的三篇 journal 以及 term paper 採取合作的模式，在寫作的過程當中，組員之間的意見由分歧到統整的過程，劉老師也不厭其煩的聆聽以及給我們意見，在這樣互相的激盪之下，各組都完成了相當精采的報告。在這次的課程當中，在劉老師豐富以及熱情的諄諄教誨之下，學生們學到如何讓文本與理論對話，以及與同儕的合作，除了要再次的感謝劉老師，也非常的感謝跨國女性學程團隊提供給所有研究生一個難得的機會，讓我們有一個充實而回憶無限的暑假。

跨國女性課程心得報告
課程名稱：研究方法
授課老師：團隊教師
學生：外文所碩士班文學組　何瑞雲

由於本身平時對女性主義相關議題有很大的興趣，所以一開始聽說暑假會辦理跨國女性研究學程時，就決定一定要參加。學程所提供的課程很豐富，但經過時間與經濟因素考量，最後我只選擇修習「跨國女性研究方法」一門課。一來師資豐富，共有六名教授輪流上課；二來雖然課程內容算是基本的入門，要準備的內容與作業份量不少，所以想用充足的時間好好了解跨國女性的內涵。

雖然授課教師多，課程進行方式安排的卻頗有條理。一個老師負責一個星期的課程，授課內容則以該名教授專精的領域結合跨國女性主義的內涵為主。所有的教授都充滿熱誠，感覺得出來是有備而來，所以上起課來覺得收穫很多。也因此發現女性主義關注的不僅只性別一個面向而已，也可以因為切入角度的不同而擴大其關懷的範圍。比較可惜的是雖然每個教授都會要求我們繳交心得，但卻很少能給予我們相關心得回應。如果時間允許的話，希望能看到教授批改後的報告，相信這對我們的學習一定會有更大的幫助。

**跨國女性研究計畫**
Transnational Women's Studies

femme
여자
WOMAN
mujer
frau
女
женщина
おんな
γυναίκα

# 論文寫作工作坊手冊

**時間：**98年1月10日（六）13:00~17:30
**地點：**國立成功大學修齊大樓七樓會議室
**主辦單位：**教育部「跨國女性研究」整合型計劃、國立成功大學外國語文學系
**指導單位：**教育部人文社會科學領域專題研究社群發展計畫
**補助單位：**教育部顧問室
**計畫網址：**http://proj.ncku.edu.tw/tfs2007

# 【一、簡介】

## 論文寫作工作坊

本論文寫作工作坊，為98年4月研究生論文發表會之先導型活動。旨在協助有興趣投稿於研究生論文發表會之暑期學程修課研究生，進行論文寫作方面之進階指導、修訂及建議，盼能達到師生知識交流、研究經驗傳承之功能。

歡迎有興趣的研究生共襄盛舉

時間:98年1月10日（六）12:00~17:30

地點:國立成功大學修齊大樓七樓會議室

主辦單位：教育部「跨國女性研究」整合型計畫、國立成功大學外國語文學系
指導單位：教育部人文社會科學領域專題研究社群發展計畫
補助單位：教育部顧問室
聯絡方式:梁文怡 wyliang@mail.ncku.edu.tw 或 (06) 275-7575 # 52222
計畫網址：http://proj.ncku.edu.tw/tfs2007

# 【二、指導教授名錄】

指導教授:

國立成功大學外文系 劉開鈴教授

國立成功大學外文系 賴俊雄教授

國立成功大學外文系 游素玲副教授

國立成功大學外文系 陳健宏副教授

國立中山大學外文系 陳福仁副教授

國立台灣師範大學翻譯所 李根芳副教授

高雄醫學大學性別所 林津如助理教授

# 【三、論文發表人名錄】

| | | |
|---|---|---|
| 成大外文所 | 博士班 | 陳慧琴 |
| 成大外文所 | 博士班 | 林怡君 |
| 成大外文所 | 博士班 | 劉淑蕙 |
| 成大台文所 | 博士班 | 李淑君 |
| 成大外文所 | 博士班 | 汪素芳 |
| 成大外文所 | 碩士班 | 盧天惠 |
| 高醫大性別所 | 碩士班 | 何忻蓓 |
| 高醫大性別所 | 碩士班 | 江語喬 |
| 高醫大性別所 | 碩士班 | 莊玲如 |

# 【四、議事規則】

1. 本工作坊報告者使用英文或中文。
2. 會議進行中，請記得關閉手機，以免干擾會議進行。
3. 論文發表者的時間為 15 分鐘（時間到之前三分鐘一聲提醒講者，時間到時則響兩聲表示結束）。
4. 論文指導者的講評時間為 10 分鐘。

# 五、「跨國女性研究」論文寫作工作坊議程

時間：2009 年 1 月 10 日（星期六）
地點：國立成功大學 光復校區修齊大樓七樓會議室

| | |
|---|---|
| 12:00<br>｜<br>13:00 | **報到** |
| **13:00-13:05** | **主持人：賴俊雄教授** |
| 13：05<br>｜<br>14：20 | 發表人：陳慧琴（國立成功大學外文所博士生）<br>題　目：A Matadora's Conquest of City: Herstory in Patrick Chamoiseau's *Texaco*<br>講評人：陳健宏副教授 |
| | 發表人：何忻蓓、江語喬（高雄醫學大學性別所碩士生）<br>題　目：何處是我家：論林玉玲《月白的臉》家的意象翻轉及建構<br>講評人：陳福仁副教授 |
| | 發表人：莊玲如（高雄醫學大學性別所碩士生）<br>題　目：既身為女性，也要做自己：從跨國女性主義觀點重新認識女性<br>講評人：林津如助理教授 |
| **14：20-14：25** | **主持人：劉開鈴教授** |
| 14：25<br>｜<br>15：40 | 發表人：劉淑蕙<br>題　目：A Nietzsche's Umbrella to Keep off *Shame*<br>講評人：賴俊雄教授 |
| | 發表人：盧天惠<br>題　目：A Distorted Fairytale: The Concept of Feminism in Salman Rushdie's *Shame*<br>講評人：賴俊雄教授 |
| | 發表人：林怡君<br>題　目：The Veiled Her-story in Salman Rushdie's *Shame*<br>講評人：游素玲副教授 |
| 15：40-15:50 | 休息時間 |
| **15:50-15:55** | **主持人：林津如助理教授** |
| 15:55<br>｜<br>16:45 | 發表人：李淑君<br>題　目：試論無疆界女性主義(Feminism without Borders)的可能<br>講評人：李根芳副教授 |
| | 發表人：汪素芳<br>題　目：Re-configuring American-ness in Gertrude Steins *The Autobiography of Alice B. Toklas*<br>講評人：劉開鈴教授 |

# 【六、論文摘要】

# A Matadora's Conquest of City: *Her*story in Patrick Chamoiseau's *Texaco*

**陳慧琴　國立成功大學博士生**

This essay uses Foucault's genealogy of power to investigate the oppressions that shape the life of Marie-Sophie, a matadora in the French oversea department of Martinique. A genealogical study reveals oppressions from several sources: the white Béké bosses, the unstable status of the emancipated black man, and the structural change from plantation to industrialization. Despite the setback, upward mobility is made possible for these women through self development and interactions with white bosses. Marie-Sophie, for instance, gains literacy and eventual writing ability, while other slave women benefit from a new kind of kinship system through their reproductive capacity. These intersecting forces have influenced the lives of the French Caribbean women in Martinique and helped develop a recurrent image and cultural pattern of *femme matadors* that have undergone (trans)sexuality and redefined gender roles. Having established the genealogy of the matadora, this essay goes on to discuss how Marie-Sophie leads the fight to save her community of squatters living in the district of Texaco. Chamoiseau's text shows that "the muscles of civilization" has initiated the dialectics of place and resulted in a large number of squatters, whose insalubrious quarters threaten the public order. I will discuss what it means for Marie-Sophie to conquest the City, why it is important for her to pursue the work, and finally how she endeavors to improve the living qualify of her people. Through the Foucauldian framework of "technology of the self," this paper shows how the story's matriarch, after several failed attempts through lawsuit and petition, eventually manages to educate the urban planner with her narrative and obtains sanitized living condition for her people.

Keywords: Patrick Chamoiseau, French Caribbean literature, Foucault, genealogy, technology of the self

# 何處是我家：論林玉玲《月白的臉》家的意象翻轉及建構

高雄醫學大學 性別研究所 江語喬、何忻蓓

本論文主要研究一九九六年美國書卷獎得主林玉玲的作品《月白的臉：一位亞裔美國人的家園回憶錄》(1997)，探討林玉玲在背負多重身份認同、面臨物理環境的巨變與遷徙、衝撞社會文化疆界，持續解構與重構的情況下，如何透過書寫建立自我與家的對話，重新建構「家」的概念的歷程。研究者試圖以 Susan Stanford Friedman 的學說、陳其南對華人親屬的概念與畢恆達對「家」的物理空間與情感發展概念為分析工具，以林氏一生遷徙、安身立命的生命史歷程為時間軸，交織爬梳出林氏在書寫中所揭露的家的認同機是如何與社會背景、脈絡共變互動。漂泊離散一向給人負面的刻板印象，象徵一種疏離、無歸屬感，然而漂泊的經驗卻促使林氏提筆撰文，撰文尋根的同時亦是為文為認同紮根，本研究的第二個目的是呈現林氏如何藉書寫超越地理、物理上家園的消逝，並重新創造、建構家的概念，翻轉漂泊離散背負的既有負面刻板印象。

本文的結構分為兩章，第一部份：在馬六甲，搬家；第二部分：到美國之後，想家。第一部份呈現林氏於馬國的居住經驗，並說明林氏被迫離開馬六甲的情境如何使林氏在馬國的居住經驗成為其對家的感官的最初原型。第二部分首先呈現林氏來到美國後，居於異地，身處種族、階級、性別弱勢所遭受的疏離與邊緣化，接著分析林氏對上述經驗的自陳，最後挖掘林氏如何在論述中重建，又重建出何種家的意象。

# 既身為女性，也要做自己：從跨國女性主義觀點重新認識女性

高雄醫學大學 性別研究所 莊玲如

跨國女性主義的興起，與後現代（後結構）主義的思潮及晚期全球化資本主義的社會脈絡有關，因為階級、族群、性別等因素的交織影響，個別女性所遭遇的不平等處境並不全然相同，女性的多元化與異質性必須被重視，才能連結更廣大的跨國性團結力量。傳統女性主義在挪用馬克斯主義理論的過程中，運用階級概念分析性別關係，卻沒有考慮到理論產出的物質狀況，唯有結合性別、經濟、地理、歷史等多重觀點，以文化研究作為跨國女性主義實踐的方式，帶著具有「危機」的批判觀點探尋女性的生命經驗，從特定情境脈絡下理解女性主體位置被產製的過程，才能避免陷入自我與他者的對立角度。然而，即使團結的力量是來自於尊重多元差異，卻也絕非普同主義式的允諾，更不是秉持著同一個標準看待性別、階級、族群等差異；事實上，每個社會文化都無法容忍被其他文化所取代，因此跨國女性主義也必須尊重各種特殊文化的「不可容忍性」，同時凝具全球性的團結力量，以共同抵抗全球化資本主義的剝削。跨國女性主義的實踐橫跨了意識型態的改造，政府制度的推動，以及法令規章的修正等面向，雖然並非全然受制於資本主義體制的框架，但也必須避免被資本主義吸附成另一個商業市場，否則便會淪為跨國資本主義的共謀者。

# A Nietzsche's Umbrella to Keep off Shame

成大外文所 劉淑慧

It is the suspicion of global sisterhood that sheds light on my transnational reading of Salman Rushdie's novel, *Shame*. By casting a close look at Islamic women and tradition that Rushdie inscribes, this essay hopes to exemplify how transnational feminism accommodates the insufficiency and race-blindness of white Western feminism. *Shame* touches off a vigorous dialogue of feminist and anti-feminist literary debates. Through the dialogue, conflicts between women and nation are thus illuminated. While Islamic tradition circumscribes and tints Pakistani women with their unique cultural hue, instead of resorting to a homogenizing global sisterhood of white Western feminist perspective, a contextual examination on local Islamic background is imperative in exploring the culture-situated tension between gender and Islamism in *Shame*. By the contextual examination, this essay would further propose a Nietzschean anti-historical reading of *Shame* in the hope to introduce a transnational feminist engagement, an engagement that not only furnishes the insufficiency of global sisterhood of Western white feminism but also lessens the tension between Islamic women and their nation. Nietzsche's umbrella bears the gift to provide a positive sense of forgetting. Remembering is positive and negative. It bolsters tradition and makes one indulged in the past. Forgetting, on the other hand, is positive and negative as well. It erases tradition and liberates one from the girdle of the past. In light of Nietzsche's umbrella, therefore, one remains an in-between-ness through which one is able to locate the self to a traditional root, a root that does not confine but nurtures the self. It is the "active forgetfulness" that makes a transnational feminist reading of *Shame* possible. Instead of calling for a global sisterhood at the cost of Islamic tradition, Nietzsche's umbrella of "active forgetfulness" is helpful in looking at the tension between Pakistani women and Islamic tradition. Through the unfolding and folding of the umbrella, the remembering and forgetting, Pakistani women are enabled to cast a doubt to the Islamic patriarchal domination while remain the Islamic belief intact.

# The Veiled Her-story in Salman Rushdie's *Shame*

**成大外文所 林怡君**

Published in 1983, Salman Rushdie constructs a bizarre world in *Shame* which is about a duel between two Pakistani families. The main theme of this novel is the lives of Iskander Harappa and Raza Hyder and their relationship. Readers often view *Shame* as the history of heroes. Another story line is the constrained Pakistani women who live under the oppression of patriarchal power. Unfortunately, the veiled her-story of women is always neglected.

In this novel, Pakistani women are torn between tradition and gender. It is impossible for them to free themselves like western women in the feminist movements. Consequently, they develop their power as a "resistance literature." Accordingly, this paper will show how these women develop their own way to record the unknown and injustice critical "her-story."

The last chapter of *Shame* is named "Judgment Day." Rushdie describes the oppression Pakistani women's suffering as the "chains;" however, those chains will fight back to patriarchal history. Rushdie is argued by his role as a male narrator in *Shame*, but he doesn't deprive women's voice. On the contrary, by depicting their story, Rushdie reconfigures and embodies the potential power of Pakistani women's story.

# Re-configuring American-ness in Gertrude Stein's *The Autobiography of Alice B. Toklas.*

成大外文所 汪素芳、劉淑蕙、林怡君

The past criticisms on *The Autobiography of Alice B. Toklas* often focus on its renovating narrative strategy. Few have been working on the impact of Gertrude Stein's expatriate life on her national identity. Therefore, this paper aims to explore how Gertrude Stein, through her migratory journey away from her homeland, America, re-configures the contour of American-ness in *The Autobiography of Alice B. Toklas*. This paper traces Stein's reconfiguration of American-ness in three phases: before she came to Paris, her stay in Paris, and during the World War I and postwar. Guided by Susan Standford Friedman's home rhetoric, this paper will argue that Stein's silhouette of American-ness has been an on-going process, a process that not only proves Stein's radical gesture in contesting literary convention but also creates a textual home in her autobiography.

# A Distorted Fairytale: The Concept of Feminism in Salman Rushdie's *Shame*

成大外文所 盧天惠

Salman Rushdie's novel *Shame* had long been discussed and categorized as the combination of postmodernism and feminism; an attempt to glorify magical realism by taking it into the next level. Although Rushdie's way of story-telling serves little for the promotion of transnational feminism, it reverses the pattern of women's submissive role in the fairytale genre playing within the framework of the absence of the female voice. In reality, men as compared to women more easily escape censorship, especially severe and intensified censorship—any punishment a male receives do not decrease the punishment administered to the female. As a result Rushdie reflects and satirizes this acting of silencing through fairy-tale structure, in which female characters are traditionally voiceless. Rushdie proves that by distorting the familiar, and replacing it with something unfamiliar; we are able to examine the horror of reality through the violence in fiction.

# 試論無疆界女性主義(Feminism without Borders)的可能

學生：李淑君

Mohanty 在無疆界女性主義(Feminism without Borders)一書的導言中，提出女性主義應該跨越邊境來達到社會正義，也就是提出無疆界女性主義來進行新的政治結盟(politics of solidarity)，並取代「全球性的姐妹情誼」(sisterhood is Global)這樣的說法。

Morgan 提出的全球性的姐妹情誼(sisterhood is Global)的論點，已經在許多強調種族、階級、性取向的差異的女性主義理論遭到許多的批判。批判者多認為「姐妹情誼」事實上是將女性同質化，也忽略了邊緣女性跟擁有經濟優勢跟種族優勢的白人女性的問題是不一樣的。而且「姐妹情誼」的論點，是忽略了族裔女性、第三世界女性跟白人女性之間有直接的權力關係，所以批判者提出必須以其他方法來取代白人中產階級中心的女性主義論述。同樣的，Mohanty 則提出了結盟政治(politics of solidarity)來取代姐妹情誼的說法。

Mohanty 認為反殖民、反資本主義與結盟政治(politics of solidarity)是相輔相成的。女性主義必須以結盟來結合差異政治，並以經驗、認同與結盟來串聯女性主義的方法。如果以跨國女性移工為例子，目前資本主義世界經濟以跨國經濟為主，種族化女性勞工成為新的種族性議題，所以女性主義結盟應該以跨國勞工作為一個首要的結盟方法。因為跨國女性移工已經無法在單一國境之內來看她們所處的性別議題，她們在穿越邊境的同時，面臨的不是單一國家與單一體制的問題，而是資本流動、跨國企業、全球性生產線以及新的剩餘價值生產的問題。無疆界女性主義(Feminism without borders)跟去除邊界的女性主義(border-less feminism)不一樣，因為無疆界女性主義(Feminism without borders)有意識到因為邊界而存在的衝突與差異；但是無疆界女性主義(Feminism without borders)必須跨越邊境來達到社會正義與公民平等。[1]相反的，去除邊界的女性主義(border-less feminism)會犯了跟全球性姐妹情誼一樣的錯誤，就是誤認為女性之間具有共同壓迫的情境，此一共同壓迫情境是跨越邊界的，所以女人是可以因為同質性而進行整合。但是無疆界女性主義(Feminism without borders)是意識到女性處於一個關連性的社群，因此尋求成立女性主義的結盟的可能性。

但是無疆界的女性主義如何成為可能呢？

在 Spivak 的訪談中，她思考亜洲問題時，認為身為「亜洲人」這樣的身分本身就是需要再討論與再定義的。因為在論述中所出現的亜洲，可能僅僅是西方所創造的一個詞。[2]何況南亜與東亞，或是南亜內部，本身就具有很大的差異。所以「整體」或是「區域」的概念要如何形成呢？Spivak 在訪談中對全球化進行批判時，認為全球化是戴著社會主義虛假面具的資本主義體制。所以在這個體制

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[1] Chandra Talpade Mohanty，Feminism without Borders，頁 2。

[2] Spivak，Muse，頁 432。

之下，要如何形成 Mohanty 所提的無疆界女性主義呢？筆者認為因為資本主義是一個全球性的議題，所以要形成對體制的批判也必須進行全球性的連結，所以回到問題的一開始，在異質性很高的個體與區域，「無疆界的女性主義」如何成為可能？

在此，筆者要提出幾各概念企圖論述「無疆界女性主義」產生的幾個方法。首先，在跨國女性主義理論當中，不斷強調的位置(position)、地方(location)的問題，一再提醒我們回到歷史的時空脈絡下去理解「她者」。所以必須去思考與反省我們如何看、什麼位置形塑我們看的方法等問題。第二，必須去進行世界漫遊(word travelling)，這勢必是一個連結(coalition)的前提。也就是要進行心境漫遊。漫遊進「她者」的歷史與心境當中，去理解對方的議題，與產生議題的歷史背景，才能尋找到政治結盟的可能性。第三，必須理解不同區域之間的女性的議題，在全球的資本主義之下有什麼關聯。也就是第三世界女性不再是單純第三世界女性的問題，因為第三世界女性的議題是在與第一世界女性的問題有連結的情況下產生的。以台灣的東南亞看護工或家庭幫傭的議題為例，什麼原因使得她們被引進台灣私領域的家務勞動市場？必須去思考到因為台灣女性依然承擔家務勞動的問題。政府為解決台灣公/私領域二分的性別問題，所以引進移工來解決台灣女性面臨的問題，但是解決的僅是台灣中產階級婦女遇到的照顧措施不足的問題。當在全球資本主義的情境下，性別問題必須放置在多重關係下來思考，以台灣移工為例，必須同時將「家務有給職」與「家庭看護工」的問題並列來思考，因為台灣照顧措施不足，台灣女性必須擔任無給職的家務勞動，所以政府引進外傭來解決女性困在私領域的處境，但卻只是複製國際性別分工的問題。所以外傭的問題必須思考到台灣性別議題與全球勞動分工的問題，並看其中的關係與連結。

Mohanty 在＜第三世界女性與女性主義政治＞（Cartographies of Struggle：Third World Women and the politics of Feminism）一文中，提出策略性的第三世界的說法。文中提出第三世界不能以地理疆界簡單劃分，因為第三世界女性不能被視為一個整體，其界線也不容易劃分，所以「第三世界」作為一個通稱，是一個政治性的連結，而不是本質性連結，藉由政治性的連結來進行抵抗的策略。[3]這樣的政治性的連結意味著要尋找政治結盟的核心，而政治實踐的核心必然無法是單一、本質性的議題，必須是有複數的連接點與核心讓政治差異團體可以在不同脈絡下進行結盟。也就是女性主義論述與實踐越來越複雜的同時，必須去思考各種性別議題的連結，以及其策略性的抵抗方法。而無疆界女性主義所要思考的是在跨國情境下，女性議題之間如何對話，彼此的關係是什麼，並進而去形成新的行動與理論。

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[3] Mohanty， Cartographies of Struggle：Third World Women and the politics of Feminism，頁 46。

參考書目：

Chandra Talpade Mohanty，Feminism without Borders

Spivak，Muse

Mohanty， Cartographies of Struggle：Third World Women and the politics of feminism