

跨國女性研究整合型計畫

Transnational Women's Studies

研究通訊手冊



時間：96年8月1日至98年9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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1. 研究通訊簡介

- ◎發行目的：為促進跨國女性研究計畫社群之相互交流，藉由研究通訊之發行，可了解各計畫參與老師目前研究進度及方向，除此之外，對於參與經典研讀會及工作坊師生，在參與舉辦活動及本計畫網站之外，提供了解本計畫之另外一個管道。
- ◎發行日期：每月
- ◎發行形式：電子郵件，並可以至計畫網頁下載
- ◎發行對象：參與此計畫之老師、學生，包含參加經典研讀會及工作坊之師生。

最新消息

主要為本期重點，介紹計畫參與老師的相關消息或是本計畫相關活動宣傳。

專書及文章介紹

請計畫參與老師推薦與計畫相關之文章或專書(中英皆可)。

研究心得分享

- 老師專欄：每期請兩位計畫參與教師分享其研究心得
- 研究生專欄：請研究生發表其近期研究以及參與研讀會或工作坊心得

研討會及演講訊息

發佈國內外相關演講、研討會消息

跨國女性研究通訊 第一期 97.11.1

最新消息

* 賀!第一期研究通訊順利發行! 歡迎各位老師同學們批評指教。

在未來一年的每一個月初,我們都會發行研究通訊,在這裡可以看到本計劃最新動向,老師與同學們的研究心得,專書或是文章介紹,以及相關演講和研討會的消息!老師同學們若對本研究通訊或計畫有任何建議歡迎至師生園地和我們討論。有相關研討會、演講消息也可以張貼在師生園地,我們也會將它匯整至此通訊,將消息發布給大家。

* 賀!! “跨國女性研究”整合計劃-經典研讀會十月份場次,圓滿落幕!

由游素玲老師所帶領的十月份經典讀書會已經在10/25號圓滿落幕,這次與會者除了本校師生,更有從高雄遠道而來的三位老師,以及來自不同領域的朋友。作為經典研讀會的第一個場次,游老師所選的文章讓同學們對跨國女性主義有了一個基本的概念。會後的討論,也因為大家的參與而更加的豐富。另外,也歡迎大家至師生園地發表您的心得感想及問題,老師們會定期至師生園地回答您的問題。

* “跨國女性研究”整合計劃-經典研讀會十一月份也要於本月九日在修齊26412教室舉行,歡迎舊雨新知共襄盛舉!

十一月份的場次將由陳健宏老師導讀 Kaplan Caren “The Politics of Location as Transnational Feminist Practice.” 相關演講訊息請參閱網站訊息(點連結至此 <http://proj.ncku.edu.tw/tfs2007/main/view.php?id=15>)。陳建宏老師研究領域為法語系國家的文化研究及精神分析,也曾在當代雜誌發表數篇文章深入介紹法語系之人文藝術,以及有相關譯作。歡迎各位師生,在11/9下午一點,來參加我們的研讀會。

專書介紹

Scattered Hegemonies: Postmodernity and Transnational Feminist Practices

成大外文 游素玲老師

Scattered Hegemonies: Postmodernity and Transnational Feminist Practices 為著名的跨國女性主義者 Inderpal Grewal 與 Caren Kaplan 所編輯的論文集。此論文集所探討的是如何跨越文化差異進行女性主義研究，同時又不忽略文化之間的差異性。多位女性主義學者藉由閱讀和書寫來回應後現代主義、後殖民主義與女性主義那看似分散的霸權。在文化研究與後現代主義的情境下討論殖民主義與後殖民主義等議題，同時也希望帶進更多以往被女性主義者忽略的議題。此書期望將種族與種族主義置放於女性主義政治的核心，尋求跨越國家、種族、階級與性向的女性團結的可能性，並且同時了解主流與邊緣位置的女性如何在全球化的衝擊下產生對話。

Between Women and Nation 為 Caren Kaplan 與 Minoo Moallem 所編的論文集。書中第一部份集合了多位種族、跨國主義、全球化與女性主義理論的重要學者，於性別的情境下探討了國族主義、故鄉、國家、地區與地點的建構。第二部份則討論某些特定的民族國家機制如何影響女人的生活，而第三部份則是針對跨文化國家主義與全球女性主義，進行關於跨國身分認同的研究。

老師專欄

計畫主持人 / 成大外文 游素玲老師

我們的計劃終於一切步入正軌，開始上路了！

首先要謝謝教育部顧問室的肯定與支持，我們的計劃才得以順利推動執行，也要感謝所有團隊老師在籌備此計劃過程中全力配合，更要感激開鈴老師在籌備過程中一路相伴，大家的鼓勵與幫助另我點滴在心頭。另外，當然也要在此向我兩位勞苦功高的助理雅涵和亞尹同學致謝，沒有她們的協助，我的計畫書也就無法完整的呈現。

自從回國從事教學與研究工作，因為所受的外文學術訓練，我的研究興趣一直放在西方女性主義及當代美國女性作家，在教學方面，我則常思索如何將西方女性主義的相關議題引介給臺灣的學生。

最近，我也開始反思自己的研究議題不應只侷限在於西方女性，其它地區如亞洲女性，甚至台灣女性等切身相關議題，也很值得探討研究。尤其是在全球化與多元化的衝擊下，台灣女作家要何去何從，與何種方式與他者對話？更成為我近來研究的焦點。

我很期待這個團隊能聚集其研究與教學能量。

歡迎全國各大專院校對性別研究的師生多多參與及支持！！

共同計畫主持人 / 中山外文 陳福仁老師

我很榮幸能參與此計畫，以前曾書寫過女性主體性相關的主題，但是對台灣主體性的女性研究或跨國女性的議題還有點陌生，希望能藉此機會向其他學者學習。透過跨校、跨學科的合作，除了資源的整合及分享外，我相信參與的師生也能拓展更多元化的視野。並且藉由教學及研究的結合，我期盼此計畫在女性研究這個議題上，能吸引更多對此領域有興趣的年輕學者，激起更多的學術火花。這次計畫藉由不同工作坊的合作，更以座談會、經典研讀、演講等豐富的形式來達到知識交流，我也期望能透過這難能可貴的互

動，在自己實際教學及生活文化實踐，更進一步增長。

計畫參與教師 / 成大外文 陳健宏老師

女性主義的歷史發展從為弱勢族群發聲開始，由歐美湧起而風靡全球，如今更進一步關注雙重弱勢的「第三世界」女性狀況。個人長期鑽研法語系國家 (Francophonie) 的文化研究，尤其近幾年投入探討這個語系邊緣地區或國家的電影、文學創作，對照起國內的學術生態，實屬邊緣的邊緣。這次跨國女性研究的機緣，讓人驚覺研究主體與研究客體面臨同樣的情境。德國作家格拉斯 (Günter Grass, 1927-) 認為所有的文學來自邊陲，學術研究不也是如此？邊緣聲起，即以自身為中心，循著空氣的漣漪作用，傳到無須辨識身份的聽眾心板，產生回音，自成論述的場域。

計畫參與教師 / 師大翻譯所 李根芳老師

首先要說很高興可以加入這個計畫，可以和許多認真優秀的學者一起合作。隨著全球化趨勢撲天蓋地而來，我們可以看到族群、階級、貧富、性取向等議題與女性受壓迫的問題更加密不可分，跨國女性主義的研究讓我們看到性別的議題不能單獨討論，勢必要放在更大的脈絡來檢視。這個計畫可以讓我們把性別議題往下深耕，帶領各個科系的年輕學子認識到性別研究的發展、影響，以及對社會、政治、經濟、文化、教育等各層面可能帶來的改變。即便是在台灣這個島上，我們都可見到新移民、外籍配偶正在一點一滴地改變台灣的文化生態，了解跨國女性主義關注的焦點，或許也可以讓我們使台灣成為一個真正多元開放的社會。

計畫參與教師 / 高師大性別研究所 林津如老師

黑人女性主義與第三世界女性主義一直是我學術道路上最具啟發性的知識來源，也最能與社會底層的女性生命經驗產生連結。

我非常高興有機會參與這個跨領域的研究團隊，繼續在這個領域與不同學科的朋友

們切磋琢磨。謝謝素玲及成大外文系提供這個討論的平台。

計畫參與教師 / 成大外文 賴俊雄老師

世界正以「災難」與「進步」的雙腳，跌跌撞撞地，衝進二十一世紀的大門。因此，值此國際災難不斷，社會爭論四起之際，誠如龍應台教授在〈談二十一世紀大學生的「基本配備」：災難和教育的拔河〉中所強調與提醒，我們正活在「教育」與「災難」拔河的時代，「唯有教育，可以避免因愚蠢和偏執而起的血腥災難」。老師們站在教育的這一端，緊握繩索，齊身後傾，發揮團隊力量，實在沒有鬆手的選擇。換言之，晚期傅科告訴我們，在人類社會無所不在權力網絡中，個人（如我們大學教師）還是可以藉由一定情境下的「自我技術」，利用自己的方法與他人的協助（如此「跨國女性研究」計畫社群），讓教育成為一種「生命美學」的積極作用，「彰顯於身體、靈魂、思想、行為、或存有模式上，以便改造個人，使其獲得某種程度上的快樂、潔淨、智慧、完善、或不朽。」

二十一世紀情境下大學教育的核心價值，除了傳授專業知識外，應是培養學生四項當代知識份子的基本能力：一、全球公民意識；二、壓力下的獨立思考；三、非本質主義式的批判意識；四、對弱勢族群及不正義事件的關懷與行動。因此，學生要學習並不是老師的考試問題以及教科書上的標準答案。而是對內（自己）學會懷疑、思索、分析、研究、批判值得探討的問題。對外（他人）學會提問、表達、討論、同意、答辯、舉證、與接受差異的能力。

期望本「跨國女性研究」計畫，能藉由老師們跨校、跨學科的學術社群建立，引領學生瞭解當前跨國女性複雜的性別權力結構，進而思考、分析與研究當前跨國情境下，亞洲（與台灣）女性需要何種新的主體模式？該如何掙脫傳統的父權意識，同時又不會落入西方白人女性過分強調「差異」的後現代意識形態？老師們也可趁此研究與教學的社群激盪，在跨學科公共知識場域中，不斷地自我充實，善納「異」見，折衝捭闔，建構自己「質化」的論述立場，提出新議題，試探新策略，開展新論點，關懷弱勢與環境，進而才有能力培養學生，成為具有世界公

民意識、獨立思考能力、與人文關懷的知識份子。

研究生專欄

Mapping the Mixed Race Identity in *Black, White, and Jewish*.

中山外文所 廖冠惠

This thesis attempts to read Rebecca Walker's memoir *Black White and Jewish* as an investigation into the problematic of the social construct of race. It begins with an elaboration on the society's phobia about racial amalgamation owing to its potentiality to alter color boundaries, which are maintained through the manipulation of power. Born in a society where racial purity is highly postulated, Walker encounters an identity crisis that renders her double alienated and marginalized. What follows, thereby, is an examination of the identity formation of Walker as a mixed black and white individual, as well as a discussion of how racial hybridity may challenge essentialist racialization. With its fluidity and ambiguity, Walker's mixed race identity turns out to contest and further destabilize the immutability, stability, and homogeneity of essentializing racial categories. By cherishing the boundary-crossing capability a multiracial possesses, Walker could liberate herself from the shackles of the trauma of racism.

=>附 PDF(連接至 PDF)

Arundhati Roy's *The God of Small Things*: Ammu's Transgressive Love in Postcolonial India

/ 中山外文所 Siao-Jing Sun

“That a woman that they had already damned, now had little left to lose, and could therefore be dangerous,” writes Arundhati Roy in *The God of Small Things* (44). This foreshadowing turns out to be true: Ammu, in the story, breaks the Love Law that endangers Indian traditional caste system, a Touchable woman having an affair with an Untouchable. According to Baby Kachamma, Ammu, a divorced woman in postcolonial India, had no status anywhere at all. Why Ammu choose the most radical way to react against her postcolonial patriarchal society? Based on trauma theories, I will like to discuss what causes Ammu to act out her trauma by having transgressive love with Velutha. In the first part of my paper, I will focus on What kind of educational background helped form her personality, and which made her run away and have her first intercommunity marriage. In the second part, I will discuss how the men around her treat Ammu and eventually push her to fight against Indian patriarchal society. To have a transgressive love or not, does Ammu have the right to choose? In the third part, I will compare Ammu with Mamachi and Baby Kachamma, focusing on how these women oppress Ammu by living up to the patriarchal values. In terms of the influence of colonization: What significant impact dose Margaret make on Ammu? Under the repression of Indian postcolonial patriarchal society, Ammu pays the unaffordable high price for her struggle as a divorce daughter: “The cost of living climbed to unaffordable heights [...] Two lives. Two children’s childhoods. And a history lesson for future offenders” (Roy 336).

十月經典研讀會 心得分享

成大外文所 亞尹

因為參加了第一次跨國女性研究經典研讀會，才知道 *Scattered Hegemonies* 這本書對於女性主義研究的領域有多麼重要。從 Inderpal Grewal 與 Caren Kaplan 共同編輯的

Scattered Hegemonies 於一九九四年出版至今，已超過了十年，而這十年之間全球化的潮流與各國家不同歷史、社會情境的交互作用下，也持續對全球各地的女性帶來了深入生活各個層面的不同影響，而這些深淺有別的影響亦因此形塑了每個女性各不相同的生命經驗。但這些各不相同的生命經驗在九零年代以前似乎一直缺少主流女性主義者的關注，Inderpal Grewal 與 Caren Kaplan 恰好讓我們注意到九零年代之後女性主義研究的走向必須正視全球化情境下各國女性經驗的差異與交集。藉由參與這次成大外文系多位老師與外校老師共同導讀的跨國女性研究經典研讀會，我希望能夠更了解 Inderpal Grewal 與 Caren Kaplan 如何同時採取後現代主義的觀點，一邊為跨國女性發聲，一邊修正後現代理論的不足。然後也希望能在每次經典研讀會後的問題討論時間，和與會的各校老師、同學交換彼此對跨國女性研究的意見，進而學習到更多寶貴的知識。

相關研討會/演講消息

NWSA conference call for papers

(附連結 PDF)

跨國女性研究通訊 第二期 97.12.1

最新消息

* 賀! “跨國女性研究”整合計劃-經典研讀會十一月份場次，圓滿落幕!

這一次的經典研讀會我們請到成大外文的陳健宏老師導讀 Kaplan Caren 的文章，陳老師在導讀過程中提供了許多相關的研究議題，也因此使經典研讀會內容更加的豐富及精彩。歡迎有興趣的同學到我們跨國女性研究計畫網站觀賞當天導讀情況!

* 賀! 十一月份專題演講 the Discourse and Narrative of Engendered girls: Waris Dirie's Desert Serious 成功結束

宜蘭大學外文系的游依琳主任，在這次令人動容的演講中為我們講述跨國女性主義中的女孩敘述，介紹來自東非的 Waris Dirie 在其三本著作中描述自身女性割禮經驗及成長過程。之後我們會將演講內容放在本網站上，未來跨國女性研究計畫還會舉辦更多演講，請大家密切注意相關演講消息。

* 性別學程設計工作坊將於 12/2 如期舉行，歡迎大家共相盛舉。

本計畫的目的即在提供國內內性別研究相關系所與研究中心負責人及學者(含研究生)，針對性別研究學程的現況和未來發展做一交流與討論，進而探索資源整合的可能性。詳情請見網站說明。

* 經典研讀會第三場將於 12/7 在修齊大樓七樓會議室舉辦。

這次請到成大外文的賴俊雄老師來為我們導讀，賴老師精於文學理論及哲學，相信在賴老師的帶領下能讓我們對跨國女性這一個議題有深入的了解。當天我們備有點心飲料，歡迎參加。

專書介紹

淺析「生物性別」與「文化性別」

成大外文系 / 陳健宏 老師

自從女性主義的聖經——西蒙·德·波娃 (Simone de Beauvoir, 1908-1986) 的《第二性》(*Le deuxième sexe*, t. I-II, 1949)(Beauvoir)——出版以來，女性主義陳述 (feminist discourse) 大致可以歸結為三大探討途徑，而分屬三大範疇：一、廣義語言 (langage)：屬於表達方式 (expression) 的範疇，最著名的例子也是這個途徑的濫觴就是西克蘇 (Hélène Cixous, 1938-)，這位英美文學學者在〈美杜莎之笑〉("Le Rire de la Méduse", 1975) 中首開先河提出「女性書寫」("écriture féminine") 的觀念(Cixous 39)。二、權力結構：屬於社會地位的範疇。三、身份 (identity)/主體性 (subjectivity)/性別意識 (sexuality)：屬於意識型態 (ideology) 的範疇。事實上，這三大探討途徑往往水乳交融、糾結交纏，以多面體的形式結晶呈現，同時女性主義問題體系 (problematic) 的核心就是性別 (gender)/性別意識。

性別/性別意識這個概念的根源可以追溯到美國心理醫生史托勒 (Robert J. Stoller, 1925-1991)，他的名著《生物性別與文化性別》(*Sex and Gender: The Development of Masculinity and Femininity*, 1968) 是日後相關問題的學理基礎。史托勒是美國心理分析學界的第三代，出生於紐約，哥倫比亞大學 (Columbia University) 畢業後定居西岸，獲得加州大學舊金山分校醫學博士，旋即執教於加州大學洛杉磯分校 (University of California, Los Angeles)，並且在該校創立文化性別研究診所 (Gender Identity Research Clinic)，咸認為第二次世界大戰之後研究性變態 (sexual perversion) 與變性 (transsexualism) 問題成就最高的學者。《生物性別與文化性別》享譽全球，使得史托勒與傅柯 (Michel Foucault, 1926-1984)、拉格 (Thomas Laqueur)、伊莉莎白·巴丹德 (Elisabeth Badinter, 1944-) 等人並列為性別意識發展這個領域中最傑出的專家。

史托勒從數百個病例當中觀察分析，得出結論：有別於解剖學鑑識而得知的生物性別 (sex) 之外，人類還有另一種基於社會文化認同的文化性別 (gender)；前者區分男性 (male)/女性 (female)，後者區分陽性 (masculine)/陰性 (feminine)；前者屬於身理範疇，後者屬於心理範疇(Stoller 9)。英文 gender 一詞源於拉丁文 genus (起源、出身、種族)，法國心理分析學界使用 sexualité 或 genre，而在佛洛伊德 (Sigmund Freud, 1856-1939) 筆下則是 Sexualität。

觀念	生物性別	文化性別
涵義	固有的生物特性	社會文化認同
類別	男性/女性	陽性/陰性
範疇	身理	心理

為了更精確理解所謂的「文化性別」，我們不妨先從心理分析的觀點瞭解一點背景知識。眾多心理分析詞典當中，解釋佛洛伊德學說 (Freudianism) 的首推拉普朗煦 (Jean Laplanche, 1924-) 與彭達利斯 (Jean-Bertrand Pontalis, 1924-) 合著的《心理分析詞彙》(Vocabulaire de la psychanalyse, 1967)(Laplanche et Pontalis)，已經有英譯；而以拉崗 (Jacques Lacan, 1901-1981) 學說 (lacanisme) 為主的則是余摩摩 (Roland Chemama) 所編的《心理分析辭典》(Dictionnaire de la psychanalyse, 1995) 居冠(Chemama)，很遺憾至今尚無英譯。拉普朗煦與彭達利斯如此定義認同作用 (identification):「心理過程，主體藉以吸收他者某個層面、某種固有特質、某種特性，然後以之為模範，整個或部份地改變自己。人格就是透過一系列的認同作用而形成並且具有特色。」("Processus psychologique par lequel un sujet assimile un aspect, une propriété, un attribut de l'autre et se transforme, totalement ou partiellement, sur le modèle de celui-ci. La personnalité se constitue et se différencie par une série d'identifications."/"Psychological process whereby the subject assimilates an aspect, property or attribute of the other and is transformed, wholly or partially,

after the model the other provides. It is by means of a series of identifications that the personality is constituted and specified."(Laplanche et Pontalis 187/205) 因此，認同作用涵蓋模仿對象與模仿作用二個層面，結果就是人格的形成。主體的文化性別深受教育、文化、社會影響，可以說是後天的建構，甚至有可能是權力結構運作的產物。史托勒在《生物性別與文化性別》一書中更進一步指出，文化性別並非一成不變，甚至會與生物性別大相逕庭，所以他提出了「核心文化性別」("core gender identity")(Stoller 29) 這個概念，由之衍生而出「變性」(Stoller 89-90) 現象：「一個人的文化性別變動不居，可以輕易甩掉，隨心所欲創造一個新的。」("One's gender identity is so unstable that it can be easily dispensed with and a new one created at will".)(Stoller 28)

史托勒的《生物性別與文化性別》之外，拉崗二〇〇七年十一月出版的《研討班十八：論不屬表象的一種陳述》(*Séminaire XVIII: D'un discours qui ne serait pas du semblant*, 1971)(Lacan 2006) 提供了另一種思維角度。拉崗的著作出版是法國學術界的大事，早在二〇〇六年就宣佈付梓的《研討班十八：論不屬表象的一種陳述》，千呼萬喚，比版權頁標示的出版時間晚了整整一年終於上市。拉崗的著作當中對男/女性別意識著墨比較多的就是《研討班十八：論不屬表象的一種陳述》，一九七一年一月二十日第二堂課上，他極力向學生推薦史托勒的《生物性別與文化性別》，要求他們仔細研讀(Lacan 31)，而他所說的一段話值得細細品味：

性別認同不在於認為自己是男人或者女人，而是在於男生要考慮到女人的存在，女生要考慮到男人的存在。而且，重要的甚至倒不是他們的感受，容許我這麼說，這是現實狀況。事實就是，女生對男人而言是陽具，加以閹割；男生對女人而言也是陽具，加以閹割，因為她們先天沒有陰莖，沒有能夠擁有。一開始，男生、女生所冒的唯一風險在於他們自己所發動的慘劇，他們有那麼一個片刻是陽具。

("L'identification sexuelle ne consiste pas à se croire homme ou femme, mais à tenir compte de ce qu'il y ait des femmes, pour le garçon, qu'il y ait des hommes, pour la fille. Et ce qui importe n'est même pas tellement ce qu'ils éprouvent, c'est une

situation réelle, permettez-moi. C'est que pour les hommes, la fille, c'est le phallus, et que c'est ce qui les châtre. Pour les femmes, le garçon, c'est la même chose, le phallus, et c'est ça qui les châtre aussi, parce qu'elles n'acquièrent qu'un pénis, et que c'est raté. Le garçon ni la fille d'abord ne courent de risque que par les drames qu'ils déclenchent, ils ont le phallus pendant un moment."(Lacan 34)

《研討班十八：論不屬表象的一種陳述》裏，拉崗講述的重點就是日後紀傑克（Slavoj Žižek, 1949- ）最愛談論的現實界 (le réel/the real)：「對一位主體而言，象徵界介入而予以逐出現實的種種」("Ce que l'intervention du symbolique pour un sujet expulse de la réalité").(Chemama 278)。拉崗的心理分析拓撲學 (topologie) 中現實界、象徵界、想像界 (l'imaginaire) 三個範疇交互辯證，而另一方面與感知結果「表象」(le semblant) 吻合的現實界，始終如一地重返主體的心理世界 (psyché/psyche)，轉化成為象徵界的主宰符徵 (signifiant maître/master signifier) Φ ，最後促成主體的性別認同。拉崗的說法印證了二十世紀法國哲學思維的特色——「反面」(négativité/negativity) 辯證(Descombes 36)：同由異加以界定，自我由他者加以界定，♂/♀由♀/♂加以界定。

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老師專欄

歡欣鼓舞一個學術社群的成立——在成大外文系

成大外文系 / 劉開玲老師

「風簷展書讀，古道照顏色」。每逢看到人專心地看著書時，腦中總會浮現這兩句話，和伴隨著這兩句話而起的寧靜喜悅的感覺。古代雖有私塾、書院，但印象中的古人，總是寒窗苦讀，盼著金榜題名，升官發財。現代人可就不同了。雖然和古人一樣，也得苦讀，但是卻得一個人抗拒萬般紅塵俗事的騷擾與誘惑，狠下心無視親朋好友的呼喚，只為了成就一篇論文，這種內外相煎的壓力，人和人之間的競爭任人怎麼也無法喜悅起來。學術的生活就只能這樣殘忍嗎？記得好些年前，系上來了一群好夥伴，大家開始聚會，輪流分享各自進行的研究、組成 Judith Butler 的讀書會，傅柯的讀書會，藉由一個學術社群彼此相互切磋鼓勵，一路走來，輕鬆許多。不過曾幾何時，聚會成了系務會議的延伸，儘管這樣的討論也有它的重要性，那種心靈上的溝通和交流卻少了許多。現在有了

素玲這個「跨國女性研究」的讀書會，非常有組織地帶動（逼迫？）大家閱讀討論，參與的不只是系上的好友，還有好多系上的同學，好多跨校的師生。一個人孤寂的研讀可以成為聚會時光熱的討論，多好啊！期望這個社群的永續經營，期望這個社群帶動更多的社群！從此不寂寞。

The Reception of Virginia Woolf in Taiwan

師大翻譯所 / 李根芳老師

Virginia Woolf with her great talent as a writer and thinker stands high on the plateau of literary achievements. There is no doubt that she is one of the most distinguished modernist writers in the twentieth century. Poetic impressionism and indirect narration contribute to her innovative skills as a writer. In the meantime, her concerns about women's status and women writers' potentials also inspire many feminists onwards. Does her work, after being translated into Chinese, also influence her Chinese readers in Taiwan in the same way as its original to her English readers?

According to Itamar Even-Zohar, translated literature maintains a central position in the literary polysystem. He suggests that it participates actively in shaping the center of the polysystem. When Virginia Woolf was first introduced to Taiwan's readers in 1960, her works were indeed seen as a stimulus to the then literary production. Not until 1990s are her works translated into Chinese in a larger scale and more acknowledged by Taiwan's readership, yet only a certain novels are translated and in some cases, one novel has three or four different translations. Why are the delay and the repetition? Do her works also influence other systems beside literary production?

My research project aims to examine the reception of her translated works in Taiwan and explore the ways in which Woolf's various identities (as a fiction writer, reviewer, feminist, critic, pacifist and so on) are represented in Taiwan. For the past decades, she is

probably most well-known for her concerns about gender equality and her extensive and dexterous usage of the stream of consciousness in her novels. Her fame reached its peak in Taiwan especially after the film *The Hours* was shown in 2003. Superstar Nicole Kidman played the writer in this film, which made a lot of audience took interest in who she is. The fact that many heated discussions and queries of her on the websites appeared at the time can be a proof of her newly gained popularity in Taiwan. No wonder the critic, Catharine R. Stimpson suggests, 'given the age of spectacle and image in which we live, many people "see" Woolf before they read her' (xiii).

Due to the scope of this research, I will focus on Woolf's own works and attempt to investigate how her works are translated or NOT translated and to what ends. I'd like to ask the following questions: How her images as a novelist, essayist, critic, sapphist and feminist are evoked at different stages of dissemination of her works? Why some of her works are never translated and some of them have three or four translations? What triggers the transformations of her image and what effects such transformation may have on readers of her translated works? Further, I'll try to apply Even-Zohar's polysystem theory to examine how Virginia Woolf's translated works influences Taiwan's literary and cultural productions and how Taiwan's readers read and understand Woolf's works.

Beyond the Imaginary Relationship Between Western Feminists and Third-World Women

成大外文系 / 游素玲老師

This study reveals a postcolonial desire not only to redraw the boundary between Western and Third-World women, but also to investigate the imaginary relationship, or rather, the psychological dynamics involved in Western women's relationship with Third-World women. Rather than reduce the relationship between Western women and Third-World women

to simple opposition, it attempts to understand the ambivalence in their relationship. The study is driven by my desire to understand how Western feminists seek to identify with Third-World women, and how this can contribute to an understanding of postcolonial power relations and move beyond the assumed polarities of identity politics. I want to be able to think beyond a simple binary analysis of culpability and innocence toward an understanding of how differences among women can be seen as enriching and valuable.

This study is also a response to the psychoanalytic feminists' call for integrating race into psychoanalytic discourse. In fact, feminist psychoanalysis lacks a model to investigate "Third-World women." Despite the increased attention of psychoanalytic feminists to the complicated psychological relationship between white and black women in the United States, Western feminists disregard their relationship with non-Western women in their psychoanalytic discourse. Both Western feminists and Third-World feminists need to recognize that fantasy and desire, as unconscious processes, play a fundamental role in our imaginary relationships. Without attempting a complete analytical model, my study will offer suggestions for psychoanalytic feminist analysis of the relationship between the Western and Third-World woman.

跨國女性研究通訊 第三期 98.1.1

最新消息

* 敬請期待 1/11 (五) 教學工作坊!

本次工作坊邀請輔仁大學劉雪珍老師，以及交通大學馮品佳老師以座談會的方式來和大家分享在性別研究教學領域的相關經驗，討論如何在新時代潮流之下帶領學生了解認同，尊重差異，及認識自身主體性，以激發學生思考。頃參考跨國女性研究網站之相關消息。

* 歡迎參加 1/25 經典研讀會!

經典研讀會自本學期開始，已經邁入第四場了，每次導讀總是驚喜連連，皆由與會者與導讀老師激盪出不同的火花，歡迎大家繼續共襄盛舉。本次邀請從事女性研究及相關教學已有多年經驗的成功大學外文系主任，劉開鈴老師來為我們導讀，詳情請見活動網站。

* 12/7 經典研讀會，順利結束!

經典研讀會有越來越多校外同學及老師參加，在賴俊雄老師的帶領下，藉由不同理論的連結，研讀會已經超越文本本身，也引發熱烈的討論!

* 12/2 性別學程教學工作坊圓滿完成!

這次請到來自台大與清大等設立性別研究學程超過五年以上之學校學程負責老師，以及政大等已開設多門跨領域性別研究課程之老師，並加上成功大學婦女與性別研究中心之成員，不論是引言人或主持人皆具有豐富的性別研究教學經驗。本工作坊聚集北中南及東部之性別研究教學師資，結合各領域師資，為本校婦女與性別研究中心建立了性別研究網絡。也謝謝大家的參與。

專書介紹

評介邱琬雯：《性別與移動：日本與台灣的亞洲新娘》 / 高師大性別研究所 林津如老師

書名：《性別與移動：日本與台灣的亞洲新娘》

作者：邱琬雯

出版年：2003 年

出版社：時英

「外籍新娘」的研究，可說是目前台灣社會的「顯學」，從 1999 年起第一篇論文出現迄今，短短六年內發表的期刊及博碩士論文已有一百七十一篇，這尚不包括不計其數的會議論文與評論性短文。或許因為台灣學術研究多傾向是以「議題」為研究興趣的起點，再各自套入相關或不相關的學術理論為這個受到關注的社會現象做出論述，故而在這為數頗多的研究中，鮮少產生學術知識的累積。在這種情況之下，這個領域中僅有的二本專書就讓人特別期待：冀望這二本學術專書能豐富我們對於這個領域的知識。台灣第一本專書是夏曉鵬的《流離尋岸：資本國際化下的「外籍新娘」現象》(2002)。她以熱血澎湃的實踐研究為外籍配偶去污名化，並將跨國婚姻置入國際的政治經濟學脈絡來理解；她的研究不僅是把東南亞配偶相關議題從農村帶到學術領域的濫觴，她的論述方式也已成爲國內這個研究領域裡的重要典範。身為第二本相關研究的專書，邱琬雯《性別與移動：日本與台灣的亞洲新娘》(2003)，是否能在理論上或實証上帶來更豐富的知識與論述？在這篇書評裡，我先簡略介紹《性別與移動：日本與台灣的亞洲新娘》這本書的內容與架構，再從文獻回顧、研究方法與書寫方式三個面向，評論這本書的貢獻與侷限。

東南亞配偶的議題並不是邱琺雯的博士論文，那麼她如何進入這個領域？據邱琺雯書序所言是「因緣俱足、水到渠成」(p. 3)。邱琺雯開始研究起台灣的亞洲移民女性，緣自於她在日本讀書時已經選修過「移動、族群與文化認同」的國際社會學相關課程。她沒有直接受到女性主義的洗禮，但對於女性主體建構的認識，卻是在台北道場的比丘尼身上體悟 (p. 11)。學成歸國在南華大學亞太研究所任教的她，因緣際會之下，透過嘉義的社教系統接觸到識字班的教師與婚姻移民女性，而開始書寫相關議題。同時邱也想要針對自身留學的經驗裡受到的創傷，探索跨國移動的女性經驗，在這交互影響之下，「性別與移動」這本書的主要提問是：「為什麼女性要移動？移動與女性之間的關係？女性透過移動想要追尋什麼、又擺脫什麼？」(p4)。作者有其自身針對性別與移動的焦慮與疑惑想要處理，而希望藉由台灣婚姻移民的女性之研究，完成其心願，本書的書寫就建立於這樣的相互主體性上面。

本書分為七章，第一章明列性別與移動研究的相關文獻，邱將其區分為巨觀、中階以及微觀的層次。巨視結構的理論包含新馬克斯主義、依賴理論以及世界體系理論的政治經濟學解釋、同時也包含馬克斯女性主義者、第三世界女性主義理論的文獻探討。中階理論指的應是兼顧結構與個體的實証性研究。邱從既有研究中整理出二個面向：現代與傳統的辯論，以及移民網絡研究理論。微觀層次的研究，則專注在女性移民的族群意識與文化認同之理論與實証研究。邱琺雯成功地在這章節裡把大量且龐雜的文獻條理分別地一一列出。但因為中階理論與微觀層次的理論均同時包含結構性的分析與個體的認同，以中階與微視來區分容易讓人誤以為這些研究缺乏對結構與認同的雙重關照，筆者認為不如直接以研究的主題與內容分類，更能突顯出先行研究所關注的重點。

本書的第二、三、四章分別以專章處理日本農村的亞洲新娘、性產業中的菲律賓表演工作者、以及川崎市菲律賓新娘的社會參與。各章除了以第二手文獻來說明這些移民女性在移住國的生活處境與社會參與之外，尚有其獨立的文獻回顧，不僅兼顧女性主義、

族群理論、移民等重要理論，也同時引用國際政治經濟情勢、殖民與被殖民史、菲律賓與日本的買春文化與性別文化等為數不少的實証研究來解釋這些社會現象。

第五、六、七章探索台灣「東南亞新娘」的教育、工作與文化認同。第五章探討嘉義東南亞配偶識字班建制的歷史、檢討其成敗之因、並評量識字班的教材是否採同化主義或多元文化主義。第六章檢視東南亞配偶的工作是否能讓女性賦權。第七章則討論東南亞配偶對原生社會與台灣社會的認同，背後的結構性機制為何，以及個體如何在不同的認同過程中協商與妥協。這三章資料除識字班課程是邱親自訪談相關教師與外籍配偶之外，其餘二章的分析資料來源是邱在南華大學教授「族群移動與認同」這門課，請修課的七十五位同學在課堂之餘針對東南亞新娘「讀書、工作、與認同」三方面進行訪談調查結果。

《性別與移動》對於二手文獻的整理非常的詳盡而且細膩，可以算是本書最大的優點。本書超越了以一個理論背景來解釋某一時地下的移民女性的限制，也超越了一般的文獻的回顧不是重理論、輕實証，就是重實証、輕理論的偏頗。她的引用文獻不僅提到政治經濟學的批判、女性主義批判與各式的移民理論，同時也廣泛的引用亞、非、南美等移民在歐、美、日等各輸入國的實証研究，換言之，邱幾乎匯整了近二十年來世界各地的移民研究，雖然她所引用的文獻仍以日文文獻為主，但也包含了許多西方的重要研究，而且女性主義與多元文化批判的視角都沒有從文獻中缺席。邱璇雯能夠把這樣異質多元的文獻兼容並蓄並有條理的呈現，非常值得讚賞。這樣的寫作也讓我們看到除了夏曉鵬式的政治經濟學分析，台灣的婚姻移民研究尚有許多開展的可能性，比如：移入國對於移入女性的污名、移出國男性對於「我族」女性的想像、婚姻移民者的文化認同、她們的工作參與及賦權、多元文化在地實踐的可能性等等。但在這細膩的文獻分析下仍有二個缺點。

第一，邱琬雯做了不少匯整的工作，但卻少有自己的批判出現。許多的引用甚至是長達三頁地間接引用特定日本學者對西方文獻的整理，而完全沒有加入自己的意見。這讓人初讀之時欣喜於文獻的豐富，但再一細看卻驚覺這樣的書寫不像是批判性的文獻回顧，卻像是翻譯工作：作者不是沒有貢獻，但她的原創性隱而不顯。第二個缺陷是邱琬雯並沒有以同等慎重的心情來對待台灣的研究。整本書中，台灣的研究只以一個請他人整理的表格來呈現，沒有再花更多的文字說明，邱在其他章節也鮮少與台灣的研究對話。我們知道目前台灣對於外籍配偶的研究繁多，讀者想必非常盼望邱琬雯以整理文獻的長才為相關領域研究者指出目前台灣的研究趨勢如何與日、西文文獻相結合。非常可惜的是，我們沒有辦法在這本書裡得到這樣的解答，《性別與移動》乃是一本引介日、英文學術文獻為主的專書，它與台灣先行研究的連結異常薄弱。

儘管有這樣的缺陷，《性別與移動》的文獻整理仍可以讓讀者對目前台灣對相關問題的思索，帶來一些啟發。比如說，在談在日的菲律賓女性移民，邱引用伊藤的論文告訴我們，跨族裔、跨地域的文獻裡一致呈現出族群共同體的男性往往透過對於同族女性之管控，賦與其五項功能任務：「共同體或族群的共同財產」「族群價值傳遞者」「生育下一代的民族子宮」「易引發支配者對我族褻瀆的弱者」「被外來文化拉攏或統合的對象」(p. 151)。這幾個面向都是談論性別與國族的重要文獻，而且非常適合用來探討移民女性在台灣的污名，但在當前既有對外籍配偶的中文研究中卻少見其被運用。邱以中文來引介日文的完整文獻，可能可以讓台灣學者更清楚思考台灣現象該如何置於既有國際相關研究的脈絡下來探討，擴展出台灣目前問題意識非常侷限的移民女性研究。《性別與移動》充滿了這樣豐富的文獻整理，除了顯示出日文文獻的週全之外，也對照出當前台灣對移民女性研究提問的貧乏。

《性別與移動》一書不僅止於文獻整理，也包括實証研究。在豐富的文獻整理之後，讀者可能會相當期待台灣的「東南亞新娘」現象究竟如何被分析、如何與既有文獻對話。

在移民研究裡，不管提出的學術問題如何抽象，移民者都是最重要的主體，理應在書中佔有一席之地。可惜的是，儘管邱琺雯在序文裡宣稱自己從事「外籍新娘」的研究四年，談台灣東南亞配偶的文章也有三章，但訪談資料的運用不超過本書百分之十、東南亞配偶的主體性模糊、實証研究的分析過於簡略。這些都使得實証研究的部份成為本書中最弱的一環。或許對邱這樣擅長以二手文獻做研究的學者來說，走出書本邁向人群已是非尋常值得嘉許的一大步，但是從女性主義與質化研究的角度看來，則不得不對她實証研究之研究方法、資料分析與使用及書寫方式提出批評。

邱琺雯的研究資料來源有二，其一是她本人以滾雪球方法取樣的識字班研究，她訪談的重點多放在相關的社政教育界工作者，對於外籍配偶的受教經驗及其生命處境仍有相當的距離，讓人質疑她是否曾在三年的研究過程中走入被研究者的生活脈絡及其生命意義。第二類資料的來源則是學生的期末報告，資深研究者應該了解這是無訪談經驗者做出的二手資料，在使用這樣的資料時，應該檢討這個資料的限制性並以更深入的研究來寫成研究論文。但作者卻毫無疑慮地直接引用，並完全以此作為第六、七章研究資料的來源，這樣的研究過程顯得非常粗糙。

就資料分析而言，《性別與移動》一書的實証資料分析缺乏結構性的縱深。訪談資料頂多做到歸納整理，並沒有針對受訪者說話的情境、社會脈絡做更進一步的分析，也沒有針對質化資料做三角檢視，邱琺雯常常毫無疑義地引用官方說法、政策的宣示、受訪者的話語，使得引用的資料趨於浮面、平版且去脈絡化、明顯欠缺批判性。這樣平面的資料並不足以讓我們對於台灣婚姻移民的現況有清楚的了解，因為它沒有做出社會學式的結構性分析，也缺乏社會文化意義的闡述。舉例來說，第六章的核心提問「工作是否能賦權於移民女性？」我們會期待在實証的分析裡讀到台灣法令對於婚姻移民者之工作權利的規範、台灣婚姻移民者工作現況的分析與討論、移民者對於自己工作經驗的描述與思考、為何移民者沒有辦法從工作中賦權的結構性分析、以及相關社會行動者如何可以

協助新移民女性在工作上達到完全的發揮等等，結合結構性批判與主體認同的分析¹。但邱琺雯回答這個問題的方式卻是「剪貼式的」：她從文獻中整理出以移民者適應接待國的六個不同的工作階段，把一兩句台灣訪談資料放在某一個階段來證明台灣移民有類似這個階段的情況，而在最後的「控制階段」——也就是工作者是否能對勞動過程有所控制，甚至集結發聲——邱就以台灣的情況還待觀察一語帶過之後就切入外文資料來補充說明。

在此我們具體而微地看到《性別與移動》貫穿全書的寫作方式：二手文獻重於實証研究。藉由完整文獻整理，邱在每一章節開頭都提出了非常有意義的學術提問，而後卻以更多的外文文獻作為標準、片斷的訪談文字作為証據以衡量台灣外籍配偶之工作權、政治參與是否得以實踐。在資料不足以說明時，則再加上更多的外文文獻來回答她提出的問題。在她的書寫中，我們看不見外籍配偶對於受訪主題的主觀詮釋以及所她們受到的結構性歧視問題，東南亞配偶在這洋洋灑灑的文字之中，再度變成台灣社會中被凝視的客體，她們的主體被淹沒於以日、英文為主的文本分析之下，她們的敘說被支離破碎地切割來完成學術著作。儘管從事實証研究，邱琺雯似乎沒有辦法從台灣的實証資料中得出任何有意義的發現，只能反客為主地以他國文獻來推測在台灣東南亞新娘所面臨的認同議題可能受到什麼社會機制的影響；台灣的實証研究淪於瑣碎的資料拼湊，我們也無法透過《性別與移動》的實証研究來了解台灣社會運作的機制。這樣的研究成果和邱琺雯引用二手文獻中呈現出他國豐富的田野發現，形成相當鮮明的對比。

邱琺雯的研究焦點看似是「日本與台灣的東南亞新娘」，但從《性別與移動》的提問到結論，我認為她最大的興趣乃是「性別與移動」這個領域的學術興趣，而不是婚姻移民女性。²即使在她的思考中，她與「東南亞新娘」同屬女性、同樣移動，但她似乎忽略

¹ 這些都是移民的文獻所提出的問題意識，邱琺雯在第一章裡有非常完善的整理，但可惜的是她在分析時卻完全沒有與之相結合。

² 邱在序言即表明：「我從來沒有想要替外籍新娘代言請命」(p16)。在這個研究中，研究者與被研究者的相互的主體性有二：一是研究者與被研究者同樣具有移動的經驗，二是，「研究者研究自己、解決自己的

了大部份東南亞婚姻移民者與她有著不同的國家處境、語言文化、甚至是階級與教育背景，在這彼此交會的過程中，邱似乎未曾走進她們的生命故事。同屬女性、同樣移動，這樣的社會條件本身並不足以保證研究者對於被研究者的移動經驗必然相同，彼此必然有著相同的體驗。若研究者未能放下學術論述與各種差異，走入受訪者的經驗世界，再多的相似也不能確保研究的成功。

整體而言，《性別與移動》的確是本文獻豐富的學術著作，雖然她的文字書寫缺乏批判性，但她以中文引介了日、西文性別與移民的相關研究，並針對台灣的婚姻移民現象提出了許多重要的學術提問，對於當前實証研究掛帥但問題意識狹隘的台灣外籍配偶研究有著不可抹滅的貢獻。或許缺乏女性主義質性研究的訓練，邱琬雯在本書中並沒有辦法以台灣東南亞配偶的主體聲音與社會學分析來回答這些重要的學術問題，但我們可以期待未來的研究者能夠建基於這樣的基礎上，繼續以新的研究來豐富台灣女性移民研究這個學術領域。

本文曾刊登於《女學學誌：婦女與性別研究》，19：247--255。收錄於邱琬雯（2005）《性別與移動：日本與台灣的亞洲新娘》增訂一版，354-362，台北：巨流。

老師專欄

〈往事的臉龐：〈接骨師的女兒〉中的遺忘與記憶〉。“The Face of the Past: Memory and Forgetting in The Bonesetter’s Daughter.”

成大外文 / 賴俊雄老師

困惑是最原始的出發點，我只是透過外籍新娘研究來更進一步自我觀照，從受訪者的生命故事中吸取多元經驗，特別是她們如何建構移動這項行為的意義」(p.16).

The aim of this paper is to offer a Nietzschean reading of *The Bonesetter's Daughter* in terms of memory and forgetting. My main contention is, instead of attempting to recover the authentic face of the past, Asian American writers must take a pragmatic and strategic stance to create what Nietzsche calls an "art-life style" of history—artistically combining "forgetting" and "remembering"—to serve and engender their lives here and now. Accordingly, Amy Tan's fourth novel, *The Bonesetter's Daughter*, filled with historical complexity constructed by memory and forgetting in terms of the mother-daughter relation in three generations, can be seen as an art-life creation of the author (and the narrator) as an ethical response to the haunting face of the past in her particular Asian-immigrant context in the States. I will, through comparison, explore Nietzsche's ideas of forgetting and memory and Amy Tan's *The Bonesetter's Daughter* with the analysis of one opening up the possibilities of the other. That is, the face of past will be critically examined in relation to Nietzsche's theory and Tan's novel.

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將「全球化」與「錯置」性別化³

成大外文 / 劉開鈴老師 意譯

有時候世界上的每個人看起來都老是在移動著。好像已經很少人在他們的出生地過生活了。如果真有人在出生的地方活到老死，人家就會覺得這些人真是不尋常或是老古板。既然所謂的現代和移動與速度牢不可分，老待在一個地方看起來就是和時代不搭調。可換個角度看，「老是移動著」這事卻也漸漸被批評是現代生活許多問題的表徵。

³ 2007 暑假時發現一本有意思的女性研究入門的書，*An Introduction to Women's Studies: Gendering Globalization and Displacement*, ed. Inderpal Grewal and Caren Kaplan (Boston: McGraw Hill, 1999)。其中第四部份講 Gendering Globalization and Displacement。我想我就分次把這部份兩位編者的引言（頁 406-13）分批意譯，一方面是自己慢讀做個筆記，另一方面也和大家分享。唉，也免得一直備盡職的助理婉寧追殺吧！

研究生專欄

“The Time is Out of Joint”: A Derridian Reading of Virginia Woolf’s Mrs.

Dalloway

成大外文所 / 陳慧琴同學

成大外文系 / 賴俊雄老師

Virginia Woolf’s *Mrs. Dalloway*, originally titled “The Hours,” examines time as a critical force in shaping one’s life. In the fiction, time, like a guiding thread, weaves each character’s life, creating an ever growing, gigantic web that connects the conscious and unconscious, the individual bodies and the collective souls. More than sixty years after the publication of *Mrs. Dalloway*, Jacques Derrida (1995), in his paper “The Time is Out of Joint,” also commented on the otherness-oriented nature of time, with specific regard to *Hamlet*. Time is, as the title of his paper suggests, “out of joint,” and this disjuncture of time causes Hamlet’s madness. The present paper, therefore, attempts to examine how Woolf’s novel encapsulates Derrida’s idea of deconstruction in respect of time while discussing a new framework by integrating Derrida’s theory and the reading of *Mrs. Dalloway*. We will first explore the madness of time, expressed by Woolf and Derrida, and then discuss how the fragmentation of time renders man incapable of action. Finally, we will raise a possible solution arrived at by Woolf and Derrida: art-life theory as a positive *pharmakon* which can help us heal the wound of time and, more importantly, *learn to live* when time is *out of joint*. This paper will conclude by discussing how the continuum of the repetitive joint-disjoint-joint of time constitutes the impact of time on man.

本文曾刊登於《歐美研究》季刊 EuroAmerica Vol. 37 No. 2 (June 2007), 227-254

經典研讀會第三場心得

成大外文所 盧天惠

The connection of Spivak's idea of Strategic Essentialism and Deleuze and Guattari's Desiring Machine is an interesting link. But since Spivak's image of the woman's subjectivity is highly emphasized upon, yet Deleuze's view of desire does not talk about gender. I wonder whether if this link would broaden the aim of transnational feminism's goal, or would it lose its central concern in dealing with "third-world" women's problems? Deleuze and Guattari's desiring-production is based vaguely on the modification of Nietzsche's concept of "will-to-power". The will to power seeks for the individual's self-potential. Spivak's "strategic essentialism, on the other hand, is a sort of "temporary" solidarity for the purpose of social action, promoting women of the same ethnical group to find a common identity that can transform into power. The desiring machine of the "Woman", therefore, seems to be related more on how to break down the ideology of women's image. How does Deleuze's non-gender-concerned idea be theorized into women's issues, specifically transnational feminism?

跨國女性研究通訊 第四期 97.2.1

最新消息

* 2/22 下半學年度第一場經典研讀

本學期經典研讀會皆順利結束，感謝各位老師及同學的熱烈參與，下學期的經典研讀會從二月起至七月，將舉辦六場的研讀會，不同於上學期著重於理論的了解，不同於上學期著重於理論的了解，之後的研讀文本焦點會放在理論的實踐，如果您對跨國女性主義有興趣，歡迎來參加下半學年的經典研讀會。

海報網址：

http://proj.ncku.edu.tw/tfs2007/main/activity/photo/reading_2008.jpg

* 1/11 (五) 教學工作坊圓滿落幕!

本次工作坊邀請輔仁大學劉雪珍老師，以及交通大學馮品佳老師以座談會的方式來和大家分享在性別研究教學領域的相關經驗，討論如何在新時代潮流之下帶領學生了解認同，尊重差異，及認識自身主體性，以激發學生思考。請參考跨國女性研究網站之相關消息。

* 1/25 經典研讀會，順利結束!

經典研讀會自本學期開始，已經邁入第四場了，每次導讀總是驚喜連連，皆由與會者與導讀老師激盪出不同的火花，歡迎大家繼續共襄盛舉。本次邀請從事女性研究及相關教學已有多多年經驗的成功大學外文系及成大婦女研究中心主任，劉開鈴老師來為我們導讀，詳情請見活動網站。

專書介紹

《全球女性：新經濟的保姆、女傭及性工作者》一書簡介

師大翻譯所 / 李根芳老師

《全球女性：新經濟的保姆、女傭及性工作者》(*Global Woman: Nannies, Maids, and Sex Workers in the New Economy*) (2002)是由 Barbara Ehrenreich 及 Arlie Russell Hochschild 兩位女性所主編，共選錄了十五篇文章，探討在全球化的新經濟條件下，女性無論是在工作、家庭及角色扮演上所受到的種種衝擊和影響。

Barbara Ehrenreich 是個社會評論家、記者，也是暢銷書作者，較知名的作品為 *Nickel and Dimed* (2001)、《M 型社會白領的新試鍊》(*Bait and Switch: The (Futile) Pursuit of the American Dream*) (2005) (中譯本由時報出版社發行)。她長期關注社會議題，選擇參與各種形式的社會運動，有趣的是，她拿的卻是細胞生物學的博士學位，但為了積極改變社會，放棄走進實驗室當一名科學家，1998-2000 年間，她曾在加州柏克萊大學的新聞學院教授散文創作。

Arlie Russell Hochschild 是加州柏克萊大學社會學系的教授，不論是在教學或研究都極獲肯定，榮獲眾多獎項，她主要關切的議題是家庭在現代社會的功能、親密關係的轉變、情感與依附關係的探討等等。較知名的著作為 *The Time Bind* (1997)、*The Second Shift* (1989)、《情緒管理的探索》(*The Managed Heart: The Commercialization of Human Feeling*) (1983) (中譯本由桂冠出版社發行)。

我之所以推薦這本書是因為在全球新經濟網絡下，「女性貧窮化」(*feminized poverty*) 已日益受到重視。我們在討論跨國女性主義，勢必得面臨女性移工在寄住社會所承受的壓力和挑戰，其中牽涉的不僅是不同國籍、族裔的差異，當然還有語言文化、宗教信仰

及風俗習慣，以及階級等種種問題。全球化雖然使得金錢資本、人力、資訊等流動頻繁，但不容諱言的是，許多女性不見得是光鮮亮麗的「空中飛人」，她們的移動彰顯的全球化經濟的另一個面相。事實上，女性從事危險、吃重、骯髒等工作的比例（3D: dangerous, demanding and dirty）愈來愈高，不少女性不得不離鄉背井，到海外尋求相對而言報酬較高的工作機會，但是不容否認的是，她們往往從事的是傳統認為的家務工作：清潔打掃、照顧老弱、提供性服務。

本書所選的十五篇文章分析、檢視第三世界的女性到第一世界工作的諸多現況，這些女性擔任保姆、看護工、清潔婦、性工作者，其中所突顯的問題不僅是家務事的商業化，更重要的是，兩位編輯認為，第一世界現在對第三世界的剝削或依賴不再(只)是金銀礦藏、香料作物或其他原料，而是愛。「愛」與「照顧」也成了一種可以販售的「勞動力」，其中蘊含的議題實在值得我們深思。畢竟在台灣，我們也隨處可見外籍勞工的身影，我們對他們的依賴在全球化新經濟下可說是與日俱增，但我們是否也思考背後更深刻的議題？

研究心得分享--老師專欄

Body and Female Subjectivity in Cathy Song's *Picture Bride*

中山外文系 陳福仁老師

Identified as a Hawaiian, a Korean-American, or a Chinese-American poet, Cathy Song was born to a Korean-American father and a Chinese-American mother in 1955 in Honolulu, where she has spent most of her life and now lives with her husband and children. Despite having her maternal and paternal grandparents from China and Korea, Cathy Song first demonstrated her talent at the age of eleven by writing a "spy novel," short stories with

blonde heroines, and imaginary interviews with movie stars. Continuing to write in high school, Song worked with poet John Unterecker at the University of Hawaii for two years and left for Wellesley College, where she earned a degree in English literature. Then she entered the master's program in creative writing at Boston University, where she received an M.A. degree in 1981. She later attended the Advanced Poetry Workshop conducted by Kathleen Spivak. In 1987, along with her husband, a physician, and their children, she returned to live in Hawaii to teach creative writing at the University of Hawaii while also working for Bamboo Ridge Press with other local writers.

Her first book-length manuscript, Picture Bride, was selected by Poet Richard Hugo from among 625 manuscripts as the winner of the 1982 Yale Series of Younger Poets Award, one of the most prestigious literary awards for young poets. The manuscript was later published by Yale University in 1983 and was also nominated for that year's National Book Critics Circle Award. The success of her first book carried the young poet to national recognition and other awards followed for her two successive books. Winning the Shelley Memorial Award, the Hawaii Award for Literature, and *Poetry Magazine's* Frederick Bock Prize, Song has established herself as a significant "canonical" writer in Asian-American literature and also in the field of Hawaiian writing, though she herself refuses to be categorized as an "Asian American" or a "Hawaiian" poet. Her second volume of poems, Frameless Windows, Squares of Light, appeared in 1988 and her third collection, School Figure, in 1994. Her poems, mostly from Picture Bride, have been widely anthologized in influential works including The Norton Anthology of American Literature, the Norton Anthology of Modern Poetry, The Heath Anthology of American Literature, The Open Boat: Poems From Asian America, and Unsettling America: An Anthology of Contemporary Multicultural Poetry. The visibility of her poems has been a major breakthrough for Asian-American and Hawaiian poetry.

Song's poetry generally deals with her personal experiences in the roles of sister, woman, wife, mother, and especially child in relation to animals, people, and the land. Her inward exploration of her selfhood through various roles and her perceptions of the exterior world are filtered by the lens of her body (adult and child). Many of the individual poems depict the poet speaker's early childhood in the voice of a child or an adult speaker with a child's consciousness. Her poetry provides her physical understanding of selfhood, her relationship of body to body, her view of the bodily landscape, and her body as the sensuous and the sensual. The body overtly and implicitly pervades her poetic narrative. The body appears in images and symbols, in references to space, organs, and the five senses, in artifacts of paintings and clothing, and in the symbolic motion of running, sewing, and swimming. The body is present exteriorly in the domestic domains, landscape, or cultural artifacts; it is also internally embedded in desire, fear, love, and anxiety. Song's poetry is from the body, about the body, for the body, and to the body.

Critics have explained the highly visual characteristics of her poems (Fujita-Sato, American Diversity), its "organic" imagery (Lim), its connection of "the sensuous and the sensual" (Hugo), its female body images (Usui), and its representations of a female body (Schultz). Although critics have recognized the body as the core of her poetry, they do not explore the poetic body from the perspective of psychoanalysis. Their approach to the body significantly explicates the theme in mothering and daughtering with respect to a female identity in the social and cultural context. In the view of psychoanalysis, however, the body is the important point of junction of the Imaginary bodily ego and the Symbolic social identity since the ego formation unfolds in a series of identifications with and introjections of the bodily image of others and the externalized image of one's own body. In other words, the mapping of "the bodily ego" is an imaginary-order identity, a crystallization or sedimentation of images of one's own body reflected back to one by others throughout one's life. To

examine the body with respect to the ego in the view of psychoanalysis does not depoliticize Song's poetry; on the contrary, a psychoanalytic reading of the body clarifies how a "natural" Asian-American body is socially constructed in complicity with and in complementarity to the symbolic.

In Lacan, the imaginary is rooted in the subject's relationship to his own body or to the image of his body, and the body is essential to ego formation in the mirror stage. The mirror stage is supposed to occur between the ages of six months and eighteen months. During this period, the infant's nervous system is underdeveloped, but his or her visual perception is relatively more precocious than his or her motor skill. Although the infant is able to turn around and look at his or her mother or father (he or she does not see them as a separate other by the time the mirror stage occurs), he or she still lacks the mastery of his or her own body--a body that is still disjointed and stumbling. Lacan depicts the hypothetical scenario of the mirror stage as the moment when the infant between the ages of six and eighteen months sees his or her reflection, the body image in the mirror, perceived as a unified whole, a "gestalt" in contrast with the uncoordination in its real body. In fact, Lacan later rejects the mirror stage as a moment in the life of the infant, but sees it as a permanent structure of subjectivity in which one is endlessly caught and captivated by one's own image. That is, the imaginary-order identity focuses on the formative effect on one's ego of the introjection of the externalized image of his body throughout life. Concerning the imaginary-order identity, Mark Bracher explains that "in the visual, spatial, Imaginary register, our sense of identity or self-consistency is determined both by our lived, kinesic sense of our body as graceful or awkward, powerful or weak, coordinated or disjointed, and by our sense of how our body image measures up to an ideal body image produced by our culture. Our sense of bodily unity, integrity, and coherence is thus affected by both our physical, spatial environment (certain types of space and form can threaten our body ego, while others can reinforce it) and

by the visual forms of other people we encounter” (“Psychoanalysis and Racism” 6). The imaginary-order identity constituted at the level of the body ego is “a function of a specific imaging process that produces experiences of self-agency, self-coherence, self-affectivity, and continuity in time” (Bracher, Writing 36).

A poet who highly stresses the visual body image in her works, Cathy Song is categorized here as an Imaginary writer, one who mostly deals with the imaginary-order identity--the bodily ego. Her best known work, Picture Bride, is engaged in the mapping of the bodily ego by exploring the relationship of body to body and presenting the bodily image explicitly and symbolically. Picture Bride reveals Song’s corporeal interaction with animals and people including her grandmother, mother, sister, son, father, husband, and neighbors, and the book explicitly visualizes the body, and its parts, such as hair, hands, eyes, and lips, and also presents the body symbolically through descriptions and images of such spaces as Chinatown, Hawaii, home, the sugarcane field, and even weather. A collection of thirty-one poems, divided into five sections with the subtitles named after Georgia O’Keeffe’s floral paintings, Picture Bride begins by invoking the *real* body in its title poem, “Picture Bride.” Then, it shifts to the physical mother-daughter relationship in the next poem, “The Youngest Daughter,” and moves on to explore the relationship of body to body in other poems. Many of the individual poems depict the poet speaker’s early childhood in the voice of a child or an adult speaker with a child’s consciousness. It is through the body that the child perceives the world around her as sometimes threatening and sometimes protective; the surroundings are even perceived as an extension of the body, reflecting sometimes the intactness or sometimes the fragmentation of the bodily ego. Heard through the voice of an adult viewer of Kitagawa Utamaro’s prints and the persona of George O’Keeffe, the middle part of the book reveals the oppression of the patriarchal Symbolic by meticulously picturing female body images in the paintings and recording an artist’s declaration of independence. The book ends with an

assertion of the body as the one that has always been ethnicized and gendered rather than a body “natural” and “pure.”

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Body Matters: Reconstructing Japanese American Immigrant Women in Yoshiko

Uchida's Picture Bride

成大外文系 游素玲老師

Between 1907 and 1908, in response to growing exclusionist sentiments, the United States and Japan negotiated the Gentlemen's Agreement. This agreement facilitated thousands of so-called “Picture Brides” migrating from Japan to the United States, where they would marry men they had never met. The period of the picture bride was terminated by the U. S. Immigration Act of 1924 that barred the entry of “Asian aliens.” During the past two decades, scholars have endeavored to break the stereotypes of these picture brides and to reconstruct their lives in historical and cultural contexts. These studies typically have viewed picture brides as a valuable instrument of economic investment and communal building for Japanese Americans.

In this paper, however, I shall seek a more complex understanding of these early Japanese immigrant women whose bodies are encoded in an economy of racial and gender difference. These are some of the questions I aim to address: how is the Japanese female body framed by the fixity of the picture? What has shaped the bodies of these women and their sexuality in their movements across nations? By analyzing Yoshiko Uchida's novel *Picture Bride*, a representative text that depicts the struggles of those young Japanese women, I shall point out how an early Japanese immigrant woman's body is marked and circulates in a different social

and discursive arena. In Uchida, Hana's desire to escape the confinement of societal expectations in Japan leads her in America into even more strictly determined gender roles. As a sexualized, racially marked body, hers is forced to function in a context not of its own making. Consequently, the construction of Hana's body reveals social, historical, and political significance. I am specifically interested in examining how, as she crosses various borders, her body is marked by the intersection of race and gender. Ethnicized and gendered, Hana has to re-regulate her desire, make an attachment to a new world, and accept her new position as defined by America. But the status of Hana's body also necessitates confronting the history that has dictated the terms and the context within which that body has been constructed. During World War Two, as subjects of a national war discourse, Japanese picture brides registered neither as Americans nor as women but as alien "Japs." During the war, the Japanese American internment evoked an atmosphere of physical confinement and introduced a new restriction of her bodily movement. As Japanese/American, the female body thus became de-gendered and de-sexed.

此論文摘要已被 the 6th MESEA conference 研討會接受

研究心得分享--研究生專欄

治療中的女人：十九世紀醫學論述對女性身體的治理 Women in Cure – The Governmentality of 19th Century Medical Discourse on Women Bodies

成大外文所博士班 / 郭欣茹同學

本論文由十九世紀醫學/文學跨領域的研究著手，旨在探討當時患有神經衰弱症 (neurasthenia) 的女性作家夏綠蒂柏金斯吉爾曼(Charlotte Perkins Gilman)與知名醫師米契爾(S. Weir Mitchell)的醫病關係中，醫師如何挾龐大知識體系之力量成為女性患者身體的

閱讀者與權威的詮釋者，此精神醫學診療的過程可視為是病人意志與醫生意志之間的角力，而女性身體即成為知識/權力運作的展演場域。本論文主體分三部分，第一部分藉助傅柯(Michel Foucault)權力系譜學架構下規訓與治理(governmentality)的觀點，鋪陳十九世紀的醫學論述如何隱身為社會實踐的權力運作機制，以維持當時對女性宜家宜室、賢妻良母角色扮演的價值體系。第二部份藉由吉爾曼自傳《夏綠蒂柏金斯吉爾曼的生活》(*The Living of Charlotte Perkins Gilman*)，及其自傳性短篇作品《黃色壁紙》(*The Yellow Wallpaper*)的文本分析，檢視米契爾(S. Weir Mitchell)的休息治療(Rest Cure)對女性病人所進行的身體監控與智識活動的限制如何使其成為馴化的身體(docile body)，並檢視此種診療方式中所隱含當時十九世紀社會歷史情境有關性別預設與“道德再教育”(Moral Re-education)的假說。第三部份透過更深入的文本分析，探討吉爾曼如何將書寫轉化成為一種抵抗的力量，試圖在龐大醫學知識系統監視與觀察的診療機制中尋得一絲主體能動力的可能性 抗拒休息治療(Rest Cure)對女性身體的規訓、馴化、與治理。

1/11 教學工作坊心得

成大外文所碩一 Amanda

那天聽完劉老師的精彩演說，
被老師的學者丰采以及迷人嗓音所折服，
或許古老事物的氛圍總是比較吸引我，因此喚起共鳴。

投影片上的圖像神祕而華美，
被層層有形無形的框架所束縛，
是真的沉默嗎？或者，如老師所說的：“震耳欲聾”
我想，或許是無法讓自己的聲音被聽見，
因此內化後轉換而出的模式成了荒誕怪異，
與神的相遇成了幸與不幸，

只能以身體氣味或眼淚表達，
才有了 Margery Kempe，或是其他，
未進入論述場域而無法言說的女性。
女巫，聖母，蘋果夏娃，在後院浣衣的尋常婦女，想像力構建的 courtly love...
真實的風貌為何呢，
或許只能在後現代大大小小的火光中去捕捉朦朧的暗影，
解構再解構，discourse piles on discourse，
在廢墟中檢視，拼湊，或是找尋。

老師有提到對於文學的態度是"play" --> 玩文字
還有電影戲劇之類的延伸，
我覺得這是很棒的理念，
或許也是喜愛光影遊戲的緣故吧，
看電影，看人物，看拍攝角度，導演的視野，對白，走位，背景音樂...等，
或是讀劇本，讀思想，讀演員的詮釋都是一種興味，
一種自我提升的學習，不僅觸角延伸的更深更遠更綿長，
更是以學術為基礎來"free play"的態度，
從而有了更豐富的視野與面貌。

席間老師提及理想(興趣)與現實(開課)的拉鋸，
以及開課時以宏觀性出發，讓學生多方面涉獵與接觸，之後才能篩選，
我覺得這是很棒的理念，文學與學術聯結起來寬敞一如無邊無際的網絡，
無法一一深究，有個總體概觀的導覽後，至少"到此一遊"，
總會找到適合的學術場域和自我定位。

席後老師給我們 Sysiphus 的神話與十字架，
給我們一些小故事和旅行的熱情，
我覺得很高興，希望以後可以再聽到老師的演講，
也想謝謝企畫跨國女性研究計畫的全體老師與員工，
大家都辛苦了，謝謝 ~ 😊

研討會及演講訊息

Unsettling Women: Contemporary Women's Writing and Diaspora

The Second Biennial Conference of the Contemporary Women's Writing Network

University of Leicester, UK

11-13 July, 2008

<http://www.le.ac.uk/ee/news/unsettling.html>

跨國女性研究通訊 第五期 97.3.1

最新消息

* 3/8(六) 96 年度第二學期第二場經典研讀會

本學期第二場經典研讀會將在 3 月 8 日於成大外文系修齊大樓七樓舉行，時間是下午一點到三點，現場另備有精美茶點及飲料，歡迎大家來參加。請向林玉立助理報名 (06-27575755 轉 52222 或電子信箱 k2694112@mail.ncku.edu.tw)

海報網址：http://proj.ncku.edu.tw/tfs2007/main/activity/photo/reading_2008.jpg

* 3/15(六) 跨國女性研究學程招生說明會

本學程之規劃設立旨在期望修習本課程之學生能夠對「性別」、「女性」研究有更深一層的認識。同時，也希望能夠在這全球化的浪潮下，將女性議題、女性主體置於跨國領域之中探討，讓學生得以有機會接觸多國面向，了解不同的階級衝突、種族問題、文化差異，以培養學生多元的學術研究思維，使其能夠具備更深的文化包容力以及更寬廣的國際視野，也期許學生具備獨立思考研究的能力，應用於之後的論文寫作。本次說明會將於 3/15 下午 1 點至 5 點於成大外文系修齊大樓七樓舉行。

網站說明：<http://proj.ncku.edu.tw/tfs2007/course/index.php>

* 2/22(五) 96 年度第二學期第一場經典研讀會，順利結束!

本次研讀會由成大外文系專案教師林怡君老師的帶領下閱讀跨國女性經典，藉由林老師的詳盡的介紹，與會者對於跨國女性主義如何將理論置放在政治及社會領域下有很好的認識，也歡迎大家繼續參加跨國女性研究所舉辦的經典研讀會。

活動剪影：<http://proj.ncku.edu.tw/tfs2007/main/activity/reading/2008session1.htm>

專書介紹

書名：*Re-Writing Women: Multi-Ethnic Others in Contemporary Novels*

作者：賴俊雄（成大外文系教授兼文學院副院長）

出版社：功學出版社

出版時間：2007 年

出版地點：台南

頁數：268 頁

本書內容介紹：「女性主體」在後現代的觀點中，往往視為是由父權制度與文學想像所宰制與建構之論述。因此，「女性主體」可說是主觀的意識型態之產物，其早已成為一處開放的詮釋場域，不斷重被質詢、探討、甚至進行重新定義。在諸多學門中，例如文化研究、文學研究、美學、社會學、心理學等論述，族裔與性別間的議題早已不陌生。在曼（Susan Archer Mann）和霍夫曼（Douglas J. Huffman）所寫的〈解構第二波女性主義與第三波的興起〉一文中指出，第三波女性主義收納了四種不同論述的影響：由有色人種與不同族裔女性所發展出的「多元視野理論」（intesectionality theory）、後現代與後結構之女性主義、後殖民女性主義（即全球化女性主義）、以及新興一代女性主義者所關心之議題（57）。

由此鑑之，此書之宗旨在於對影響第三波女性主義（third wave feminism）的幾個主要論述進行批判性審視，特別是上述的第一種論述——由有色人種與不同族裔女性所發展出的多元視野理論。進一步而言，筆者將試圖從不同觀點切入，檢視當代小說中，族裔與性別間所呈現的多元視野關係。我們可以說，重探「女性」意義之潮流的興起，逼迫出父權、白人女性、與中產階級內所隱含的自戀般的霸權態度。據此，從第三波女性主義中的認識論與存有論的多元族裔顛覆性而言，我們必須質問多元視野理論的力量，如何帶出了當代小說中，以多元族裔女性為導向的他者性。本書亦即從解構的角度，試圖重寫當代不同面向的女性。

根據德希達，所謂解構式的質詢旨在推翻、攻擊、破壞、纏繞「在場」與「不在場」

的二元對立與階級性，以突顯出「組成要素的游移性、激進的不完整性、或文本、機構、文化、社會、和經濟結構的非整體性」(Critchley 163)。此無可避免的將造成焦慮感。然而，在焦慮的間隔中，存在著任何轉型都必須有的異質空間，以女性主義之例而言，指的便是從第二波轉向第三波。因此，本書共分七章，著重於對有色女人進行理論分析：第一章談任璧蓮《在樂土的夢娜》中，解疆域華裔美人女性離散認同；第二章處理譚恩美《接骨師的女兒》中出現的記憶與遺忘；第三章是魯西迪《恥辱》中，巴基斯坦的性別壓抑；第四章則分析小川樂《阿巴桑》中，日裔加拿大的混血認同；第五章剖析妮娜·拉森《流沙》與《熱情》中的非裔女性／別之議題；第六章探討童妮·《摯愛》中，奴役女性之批判性歷史；最後，在第七章中，則檢視瑪格麗特·愛特伍德《使女的故事》中，白人女性身為他者的女性敵托邦。

研究心得分享--老師專欄

The Heteroglossic Representation of Women's Community: The Grandmothers' Tales

成大外文系 / 劉開鈴老師

註：這是一篇已發表過國際期刊論文的摘要。在改寫中，開始閱讀 Benedict Anderson 的 *Imagined Communities*，擬由此將女性社群放入較大的框架中討論。

Abstract

In February 1994, Taipei Association for the Promotion of Women's Rights was established. The first mission this association undertook was the nation-wide call for the grandmothers' tales, which launched as the beginning of a movement reconstructing the life stories of women. As a prominent result, in September 1995, *The Grandmothers' Tales* [A ma de gushi], including stories of eighteen senior women, was published. According to their

different types, these women are classified into nine categories: radical Ama, aboriginal Ama, grannies who were adopted daughters-in-law, laborious grannies, grannies who shared their husbands with the second wife, foot-binding grannies, Japanese grannies, authoritative grannies, and grannies who transformed themselves. Biographically or autobiographically, these stories reflect the history of aged Taiwanese women whose life is closely tied with the social cultural contexts. Narratively, the stories are presented in such ways that representation becomes more important than presentation. Thus, a community seems to be under construction whose components involve a feminist activist group, the grannies whose stories are being told, and the narrators who represent these stories. However, given that these women come from various ethnic, national, cultural backgrounds and given the dynamic ways of representation, we must alert ourselves to the heterogeneity of this community and to the issue concerning who is representing what.

The purpose of this paper is to investigate the community building of the project of *The Grandmothers' Tales* by analyzing the community of those women whose stories are represented and examining the narrators representing these stories. It will further elaborate on the “intersubjectivity” between these grannies and their “representatives” as well as that between the writers and the readers. To conclude, this paper will evaluate the validity of the community-building of this feminist project.

《印度支那》(後)殖民主義辯證中的父之名

成大外文系/陳健宏老師

本文已發表於《中外文學》35.3/411

摘 要

法國電影《印度支那》(*Indochine*, 1992) 中艾田 (Etienne) 受洗的一幕，既樹立生父一方的父之名，也強化生母一方的父之名。艾莉安 (Eliane) 自始就啟動(後)殖民主義辯證，灌輸越南人主宰/奴隸關係的概念，最後佔據父之名，而這概念是殖民者刻意運用的父之名的固有特質。艾莉安身兼卡蜜 (Camille) 的養母、林西 (Lan-Sai) 農場主人、影片內在兼同質敘述者，是為父之名法律、經濟、陳述三大層面的化身。尚-巴提斯特 (Jean-Baptiste)、卡蜜、艾田圍繞著艾莉安打轉，形成父之名的分身機制。由於本片旨在於前後二代人的政治、文化啟悟，卡蜜與艾田遂成分身機制所確保(後)殖民主義辯證的目標。

關鍵詞：(後)殖民主義辯證、父之名、化身、分身、依賴情結、迭沓法、啟悟

The Name-of-the-Father in the (post)colonialist dialectic of *Indochine*

Abstract

In the French film *Indochine* (1992), Etienne's baptism sets up the Name-of-the-Father of the spear side and reinforces that of the distaff side. From the outset, Eliane launches the (post)colonialist dialectic and appropriates the Name-of-the-Father by instilling into the Vietnamese mentality the master/slave relationship which, inherent to its functioning, is wittingly manipulated by the colonizers. As Camille's adoptive mother, the mistress of the Lan-Sai plantation and the intradiegetic-homodiegetic narrator of the film, Eliane turns out to be the legal, economic and discursive avatar of the Name-of-the-Father. Jean-Baptiste, Camille and Etienne revolve around Eliane like a constellation, constituting a mechanism of its doubles. Since the film bears on two generations' politico-cultural initiation, Camille and Etienne are the objects of the (post)colonialist dialectic the mechanism of doubles secures.

Key words: (post)colonialist dialectic, Name-of-the-Father, avatar, double, dependence
complex, redoubling, initiation

2/22 經典研讀會心得

中洲技術學院 陳瑞卿老師

Could it be possible that some day all women, feminist scholars and writers in particular, from the developed countries and the Third World, undergo a reciprocal dialogue that is beyond the boundaries of race, ethnicity, religion and nation-state? Ien Ang, an expert in cultural studies, in her *On Not Speaking Chinese: Living between Asia and the West* notes that white feminists might still hold their racial bias, regarding women from the Third World as the other during the talk, for “the white/other divide is a historically and systemically imposed structure which cannot yet, if ever, be superseded” (186). This “white/other divide” over the last five hundred years, as Ang analyzes, results from the global “expansion of European capitalist modernity” (185). It makes white feminists tend to operate the hegemonic binary thought pattern to universalize and dislocate the non-Western women, leading to failure in the reciprocal dialogue.

This “white/other divide” has an unavoidably great impact on Ang’s formation of Asian identity as she lives in Australia of which nation-state boundaries are still Eurocentric and by no means reflect the dynamic differences of ethnic minorities, regardless of the governmental promotion of multiculturalism. Ang criticizes that Australian multiculturalism deals with “the politics of difference,” “an overall politics of inclusion” (191). It tends to universally represent

women by accommodating “all differences and inequalities” (191). For her, the only way to escape from the marginalized national identity is imagining a Utopian space, “a space without borders, a giant, limitless borderland of sorts where differences exist and intertwine without predetermined categorization” (191). To amend “the politics of difference,” Ang suggests that feminists should consciously adopt “a politics of partiality” to realize the limits of “a politics of inclusion” (192). After all, all women do not inhabit the same social and historical spaces; they live together in differences of hybrid cultures.

研究心得分享--研究生專欄

Reconstruction the Past: The Poetic Narrative In *Obasan*

成大外文所碩二 簡欣平

此論文摘要已被 2008 NWSA conference 接受

Abstract

Joy Kogawa writes about the dislocation experience during the World War Two in her novel *Obasan*. As a Japanese-Canadian, Kogawa tries to depict the traumatic life experience of the Japanese immigrant. In this paper, I would like to analyze Kogawa narrative style. The protagonist Naomi in *Obasan* suffers double oppressions from race and gender. Experiencing the disaster of dislocation in childhood, Naomi has to find the reconciliation in her silenced experience after World War Two. In this paper, “Reconstruction the Past: The Poetic Narrative In *Obasan*,” I focus on how does the alternative narrative skill helps the protagonist dealing with her past traumatic experience. At first, Naomi is stifled by her past as a blank. In order to reconstruct her past memory, she tries to deviate from dominant discourse---plain historical fact, and then finds reconciliation from her own personal historical narrative. The alternative narrative, defining it as poetic narrative, brings three significant realizations for Naomi being

capable of dealing with the past. The first is to recall the past memory. The second is to abolish the binary opposition and the third realization is to reconstruct her past memory beyond plain fact and reach the possibility for reconciliation. Kogawa's poetic narrative deviates from traditional narrative. In addition, this narrative brings Naomi the possibility for reconciliation.

跨國女性研究通訊 第六期 97.4.1

最新消息

* 4/18(五) 96 年度第二學期第三場經典研讀會

本學期第三場經典研讀會將在 4 月 18 日於成大外文系修齊大樓七樓舉行，時間是下午三點到五點，本場次邀請到的導讀者為中山大學外文系的陳福仁老師，主持人為成大外文系的賴俊雄老師。現場另備有精美茶點及飲料，歡迎大家來參加。請向林玉立助理報名(06-27575755 轉 52222 或電子信箱 k2694112@mail.ncku.edu.tw)

海報網址：http://proj.ncku.edu.tw/tfs2007/main/activity/photo/reading_2008.jpg

* 3/15(六) 跨國女性研究學程招生說明會 順利結束

網站說明：<http://proj.ncku.edu.tw/tfs2007/course/index.php>

* 3/8(六) 96 年度第二學期第二場經典研讀會 圓滿落幕

本學期第二場經典研讀會在陳瑞卿老師的帶領之下，順利結束。席間除了有陳老師精采的講解之外，因作者使用傅柯思想作為論述中心，參與研讀會的賴俊雄老師及陳健宏老師也針對傅柯的思想作了詳盡的說明，讓在場同學們對於傅柯有更深入的了解，也對整篇文章的論述有更清楚的認識。

專書介紹

書名：*Re-Writing Women: Multi-Ethnic Others in Contemporary Novels*

作者：賴俊雄（成大外文系教授兼文學院副院長）

出版社：功學出版社

出版時間：2007 年

出版地點：台南

頁數：268 頁

本書內容介紹：「女性主體」在後現代的觀點中，往往視為是由父權制度與文學想像所宰制與建構之論述。因此，「女性主體」可說是主觀的意識型態之產物，其早已成為一處開放的詮釋場域，不斷重被質詢、探討、甚至進行重新定義。在諸多學門中，例如文化研究、文學研究、美學、社會學、心理學等論述，族裔與性別間的議題早已不陌生。在曼（Susan Archer Mann）和霍夫曼（Douglas J. Huffman）所寫的〈解構第二波女性主義與第三波的興起〉一文中指出，第三波女性主義收納了四種不同論述的影響：由有色人種與不同族裔女性所發展出的「多元視野理論」（intesectionality theory）、後現代與後結構之女性主義、後殖民女性主義（即全球化女性主義）、以及新興一代女性主義者所關心之議題（57）。

由此鑑之，此書之宗旨在於對影響第三波女性主義（third wave feminism）的幾個主要論述進行批判性審視，特別是上述的第一種論述—由有色人種與不同族裔女性所發展出的多元視野理論。進一步而言，筆者將試圖從不同觀點切入，檢視當代小說中，族裔與性別間所呈現的多元視野關係。我們可以說，重探「女性」意義之潮流的興起，逼迫出父權、白人女性、與中產階級內所隱含的自戀般的霸權態度。據此，從第三波女性主義中的認識論與存有論的多元族裔顛覆性而言，我們必須質問多元視野理論的力量，如何帶出了當代小說中，以多元族裔女性為導向的他者性。本書亦即從解構的角度，試圖重寫當代不同面向的女性。

根據德希達，所謂解構式的質詢旨在推翻、攻擊、破壞、纏繞「在場」與「不在場」

的二元對立與階級性，以突顯出「組成要素的游移性、激進的不完整性、或文本、機構、文化、社會、和經濟結構的非整體性」(Critchley 163)。此無可避免的將造成焦慮感。然而，在焦慮的間隔中，存在著任何轉型都必須有的異質空間，以女性主義之例而言，指的便是從第二波轉向第三波。因此，本書共分七章，著重於對有色女人進行理論分析：第一章談任璧蓮《在樂土的夢娜》中，解疆域華裔美人女性離散認同；第二章處理譚思美《接骨師的女兒》中出現的記憶與遺忘；第三章是魯西迪《恥辱》中，巴基斯坦的性別壓抑；第四章則分析小川樂《阿巴桑》中，日裔加拿大的混血認同；第五章剖析妮娜·拉森《流沙》與《熱情》中的非裔女性／別之議題；第六章探討童妮·《摯愛》中，奴役女性之批判性歷史；最後，在第七章中，則檢視瑪格麗特·愛特伍德《使女的故事》中，白人女性身為他者的女性敵托邦。

研究心得分享--老師專欄

父系家庭與女性差異認同：中產階級職業婦女家務分工經驗的跨世代比較

高醫性別所 / 林津如老師

導讀：本文於2007年12月刊登於第六十八期《台灣社會研究季刊》。作者遵循第三世界女性主義對於歷史、脈絡與在地文化的強調，從台灣中產階級婦女的家務分工經驗出發，解析夫、妻、婆、媳、姑、嫂之間的家務分工與互動關係，詮釋父系體制與資本主義如何交織運作於戰後台灣中產階級家庭之中。

中文摘要

性別化的家務分工是女性主義者所關注的焦點議題，但在台灣的文化環境下，家務工作只是夫妻之間的事嗎？婆婆、媽媽、姑嫂、姐妹與褌姆在當代台灣社會的家務與育兒工作裡扮演了什麼角色？社會變遷是否改變了分工的模式？為什麼家務分工仍舊是性別化的？

本研究以婦女的口述史訪談為資料，探討工業化之後父系家庭中、不同世代之中產階級職業婦女的家務安排。筆者論證：父系作為規範親屬關係的原則，決定了家庭裡的家務分工，但它也在工業化的過程中逐漸改變。在 1970 工業發展的年代裡，過去高高在上的婆婆，為確保晚年安全不辭辛勞地到都市中帶孫子，年輕媳婦變得有權力但又想要當個乖媳婦；核心家庭中的妻子則想要專心當個完美母親。在 1999 年的後工業化社會中，核心家庭的性別分工漸趨平等，但折衷家庭裡，婆婆想要留下子媳，媳婦用盡辦法形成核心家庭，訓練先生做家事，再依附姐妹或者媽媽搭配著褓姆來照顧小孩。跨世代的兒童照顧工作，由婆婆轉換為媽媽，這或許是職業婦女以搬離夫家來抗衡父系的行動，所產生的預料之外的後果，但是卻默默地翻轉了從父居的父系原則。

本文以四十位女性的家務分工經驗呈現出父系家庭之下差異的女性認同，詮釋不同親屬位置的家庭成員如何援用各種資源來鞏固或對抗父系規範，最後總結：台灣中產階級的家務安排因市場經濟與父系親屬的交互作用而產生變遷，女性在父系家庭中的差異認同及抗拒策略雖然改變了父系規範，但有限的經濟資源，但卻又使得性別化的家務分工持續存在。

Identity Differences Among Women in Patrilineal Families: A Cross-generational Comparison of the Division of Domestic Labor of the Middle-class Working Women

This paper investigates complicated relationships between patrilineal kinship, divisions of domestic labor, and women's identities in industrial times. By analyzing the oral histories of two generations of new middle class working women with regard to their domestic arrangements, I argue that patrilineal kinship formed the basis of family interactions and affected the ways in which household chores were organized.

In the 1970s, during economic expansion, the generational hierarchy declined and young

daughters-in-law gained powers. To secure their old age, rural mothers-in-law might make efforts to take care of their grandchildren in the city. However, married young women were still trapped in the struggles between generation and gender. Meanwhile, in the newly formed nuclear family, women struggled to fulfill the image of a scientific good mother. In post-industrial Taiwan of late 1990s, the young working women gained greater autonomy than their counterparts in the 1970s. They left the patrilocal family to form nuclear families of their own. In nuclear families, they educated their husband to do housework and mobilized their matrilineal ties as resistance against patrilineal kin.

This case study shows that the interplay of patrilineal kinship and capitalism contributed to the transformations of divisions of domestic labor in post-war Taiwanese families. Women's diverse identities were shaped by patrilineality and yet their resistance contributed to transform patrilocal principles. However, constrained by the limited economic resources of the elder women, the divisions of labor in contemporary Taiwan society remains gendered.

《印度支那》(後)殖民主義辯證中的父之名 / 成大外文系/陳健宏老師

本文已發表於《中外文學》35.3/411

摘 要

法國電影《印度支那》(*Indochine*, 1992) 中艾田 (Etienne) 受洗的一幕，既樹立生父一方的父之名，也強化生母一方的父之名。艾莉安 (Eliane) 自始就啟動(後)殖民主義辯證，灌輸越南人主宰/奴隸關係的概念，最後佔據父之名，而這概念是殖民者刻意運

用的父之名的固有特質。艾莉安身兼卡蜜 (Camille) 的養母、林西 (Lan-Sai) 農場主人、影片內在兼同質敘述者，是為父之名法律、經濟、陳述三大層面的化身。尚-巴提斯特 (Jean-Baptiste)、卡蜜、艾田圍繞著艾莉安打轉，形成父之名的分身機制。由於本片旨在於前後二代人的政治、文化啟悟，卡蜜與艾田遂成分身機制所確保(後)殖民主義辯證的目標。

關鍵詞：(後)殖民主義辯證、父之名、化身、分身、依賴情結、迭沓法、啟悟

The Name-of-the-Father in the (post)colonialist dialectic of *Indochine*

Abstract

In the French film *Indochine* (1992), Etienne's baptism sets up the Name-of-the-Father of the spear side and reinforces that of the distaff side. From the outset, Eliane launches the (post)colonialist dialectic and appropriates the Name-of-the-Father by instilling into the Vietnamese mentality the master/slave relationship which, inherent to its functioning, is wittingly manipulated by the colonizers. As Camille's adoptive mother, the mistress of the Lan-Sai plantation and the intradiegetic-homodiegetic narrator of the film, Eliane turns out to be the legal, economic and discursive avatar of the Name-of-the-Father. Jean-Baptiste, Camille and Etienne revolve around Eliane like a constellation, constituting a mechanism of its doubles. Since the film bears on two generations' politico-cultural initiation, Camille and Etienne are the objects of the (post)colonialist dialectic the mechanism of doubles secures.

Key words: (post)colonialist dialectic, Name-of-the-Father, avatar, double, dependence

complex, redoubling, initiation

2/22 經典研讀會心得 / 中洲技術學院 陳瑞卿老師

Could it be possible that some day all women, feminist scholars and writers in particular, from the developed countries and the Third World, undergo a reciprocal dialogue that is beyond the boundaries of race, ethnicity, religion and nation-state? Ien Ang, an expert in cultural studies, in her *On Not Speaking Chinese: Living between Asia and the West* notes that white feminists might still hold their racial bias, regarding women from the Third World as the other during the talk, for “the white/other divide is a historically and systemically imposed structure which cannot yet, if ever, be superseded” (186). This “white/other divide” over the last five hundred years, as Ang analyzes, results from the global “expansion of European capitalist modernity” (185). It makes white feminists tend to operate the hegemonic binary thought pattern to universalize and dislocate the non-Western women, leading to failure in the reciprocal dialogue.

This “white/other divide” has an unavoidably great impact on Ang’s formation of Asian identity as she lives in Australia of which nation-state boundaries are still Eurocentric and by no means reflect the dynamic differences of ethnic minorities, regardless of the governmental promotion of multiculturalism. Ang criticizes that Australian multiculturalism deals with “the politics of difference,” “an overall politics of inclusion” (191). It tends to universally represent women by accommodating “all differences and inequalities” (191). For her, the only way to escape from the marginalized national identity is imagining a Utopian space, “a space without borders, a giant, limitless borderland of sorts where differences exit and intertwine without predetermined categorization” (191). To amend “the politics of difference,” Ang suggests that feminists should consciously adopt “a politics of partiality” to realize the limits of “a politics

of inclusion” (192). After all, all women do not inhabit the same social and historical spaces; they live together in differences of hybrid cultures.

研究心得分享--研究生專欄

Reconstruction the Past: The Poetic Narrative In *Obasan*

成大外文所碩二 簡欣平

此論文摘要已被 2008 NWSA conference 接受

Abstract

Joy Kogawa writes about the dislocation experience during the World War Two in her novel *Obasan*. As a Japanese-Canadian, Kogawa tries to depict the traumatic life experience of the Japanese immigrant. In this paper, I would like to analyze Kogawa narrative style. The protagonist Naomi in *Obasan* suffers double oppressions from race and gender. Experiencing the disaster of dislocation in childhood, Naomi has to find the reconciliation in her silenced experience after World War Two. In this paper, “Reconstruction the Past: The Poetic Narrative In *Obasan*,” I focus on how does the alternative narrative skill helps the protagonist dealing with her past traumatic experience. At first, Naomi is stifled by her past as a blank. In order to reconstruct her past memory, she tries to deviate from dominant discourse---plain historical fact, and then finds reconciliation from her own personal historical narrative. The alternative narrative, defining it as poetic narrative, brings three significant realizations for Naomi being capable of dealing with the past. The first is to recall the past memory. The second is to abolish the binary opposition and the third realization is to reconstruct her past memory beyond plain fact and reach the possibility for reconciliation. Kogawa’s poetic narrative deviates from traditional narrative. In addition, this narrative brings Naomi the possibility for reconciliation.

跨國女性研究通訊 第七期 97. 5 .1

最新消息

* 4/18 96 年度第二學期第三場經典研讀會，順利結束！

感謝大家的熱情參與，本次演講將跨國女性議題延伸至跨國領養議題，陳老師也提醒大家，當我們將女性議題拓展至小孩時，我們同時也該思考父親的定位，引起大家熱烈的討論，歡迎大家至師生園地討論，活動相關照片請至活動剪影。

活動剪影：<http://proj.ncku.edu.tw/tfs2007/main/activity/reading/2008session3.htm>

* 4/25 張瓊惠教授專題演講

張老師這次遠從台師大來成大演講，以反戰為出發點，將希臘神話「利西翠妲」與當代跨國女性議題連結，張老師將看似遙遠的希臘喜劇，置放在當代社會框架下，讓大家欣賞到希臘戲劇之美，極其不朽之處，也讓大家欣賞各國在兩千年後以反戰為出發點，重新詮釋這齣著名的希臘喜劇。

* 5/18 跨國女性主義國際論壇

歡迎大家參加跨國女性注意國際論壇，本次邀請到來自許多國外女性學者，也邀請到提出跨國女性主義研究之學者，Caren Kaplan 來演講，歡迎大家踴躍報名。報名截止日為五月十三日。

活動請見相關網站：<http://conf.ncku.edu.tw/comlit/ISGFLR/program.htm>

報名網址：<http://conf.ncku.edu.tw/comlit/ISGFLR/reg.htm>

* 5/30 96 年度第二學期第四場經典研讀會

第四場研讀會將於五月三十日於成功大學修齊大樓七樓會議室舉行，下午三點到五點，05月26日報名截止，由高雄醫學大學性別研究所助理教授林津如導讀，主持人為

游素玲老師，歡迎大家踴躍報名。

活動網址：<http://proj.ncku.edu.tw/tfs2007/main/view.php?id=55>

專書介紹

《婦女與美國經驗》

成大外文系 劉開鈴老師

讀了研讀會的幾篇文章，感覺若要討論女性的議題，特別需要掌握歷史和文化的情境，也就是說我覺得討論女性的議題，不太好只針對議題本身或論述本身大做文章，而需要去了解該議題或論述產生的緣由。例如像大家較熟悉的，母職對白人中產階級與勞工階級的婦女和對非裔亞裔不同階級的婦女有不同的意涵，因為這些婦女在各自的經濟社會體系有不同的資源，也被以不同方式運用。所以討論母職，似乎得對當時的歷史與社會有較全面性的了解，才不致於斷章取義，驟下結論，將議題視為一個跨越時空的男性和女性對立的議題。

從這個角度思考，我想簡單介紹一本研究美國婦女非常有幫助的歷史書籍。這是由美國 Barnard College 歷史系教授 Nancy Woloch 所寫的 *Women and the American Experience*。這本書和她其他許多本有關美國歷史的書一樣，已經成為經典之作，而且一再出版（分別出版於 1984, 1994, 1996, 2000 年）。全書分為二十章，每兩章成一單元，每單元的第一章聚焦分析單一的人或事，第二章則為該人或事的所處的歷史概觀。藉由這樣的設計，Woloch 希望能具體且宏觀地說明特定時期內女性的主題。二十個章節含括美國歷史四個時期：殖民與革命時期、1800-1860、1860-1920，和 1920 以後的美國。

由歷史脈絡，我們可以發現很多新的研究問題和研究方向。我個人對婦女運動與家務（domesticity）很有興趣，在閱讀過程中就發現我們所熟知的婦女爭取投票權運動，

其實和種族與階級權力關係複雜；私領域和公領域的分野則和經濟體系牢不可分。我引 Woloch 一段話，希望能吸引大家悅讀這本書。

Traditionally, women have been somewhere in the background of history, if not literally behind the scenes. In women's history, the stage revolves. . . . Since most of the changes with which women are involved are long-term, incremental changes, a new time frame is needed. . . . Most important, a new cast of characters appears. The stage is now filled with daughters and widows, housewives and midwives, congregants and missionaries, domestic servants and garment workers, clubwomen, settlement workers, and suffragists. Exploring their experience brings into view a new spectrum of concerns: courtship customs and marriage options, fertility patters and child-rearing practices, dower rights and property rights, female friendship and women's networks, gender consciousness and feminist consciousness. Once women are the center of attention, history has a different script. (Woloch v)

研究心得分享--老師專欄

“Men are from Mars, Women are from Venus”: Gender Identity and Translation of American Bestsellers in Taiwan

師大翻譯所 / 李根芳老師

This paper aims to examine how gender is represented in translations of bestsellers in Taiwan and how it helps to re-constitute gender identity or to reinforce gender stereotypes. Though bestsellers are normally considered as part of popular culture and the contents are

clichéd, there is no denying that they also reflect the social changes, the people's desire and to a certain extent, the Zeitgeist. As an American critic, Michael Korda, claims, the list is "like a mirror that reflects who we are, what we want, what interests us." Translation has always played a key role in Taiwan's publishing business, yet its impact on our culture and society is rarely investigated.

From a cultural studies' perspective, how bestsellers are produced, consumed and reproduced is worth investigating. To make things more complicated, translation of bestsellers involved the transmission and communication from the source culture/language to the target culture/language. The third-wave feminism emphasizes that there are cultural differences between/among women and it is wrong to assume the Third World women as a singular, monolithic and helpless victim who is waiting for the "advanced, modern" Western feminist discourses to enlighten them. Thus, how does the gender representation get translated in these bestsellers in Taiwan's context? Do Taiwan's readers consume these bestsellers and gain satisfaction from the Western exotic (for example, the chic women in *Sex and the City*)?

Keywords: cultural translation, gender representation, bestseller, identity politics

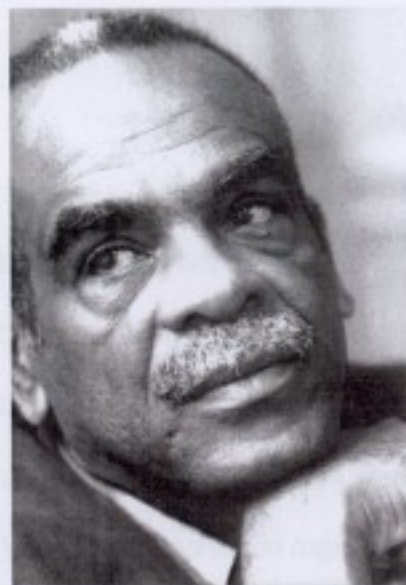
The Matadora in Patrick Chamoiseau's *Texaco* / 成大外文系 陳健宏老師

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 Bernabé (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 reality¹.



Aimé Césaire (1913-2008) in 1951



Edouard Glissant (1928-)

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.



Patrick Chamoiseau (1953-) at Paris on February 3, 2002

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 prize Prix Goncourt. This epic 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 Idoménee, 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" (Chamoiseau 1992: 258)/"Creole urban planning" (234). Ending with the conversion of the architect nicknamed the Christ by the residents of Texaco in the long run, the novel announces the beginning of the bio-political age of postcolonialism and highlights transnational transsexuality.

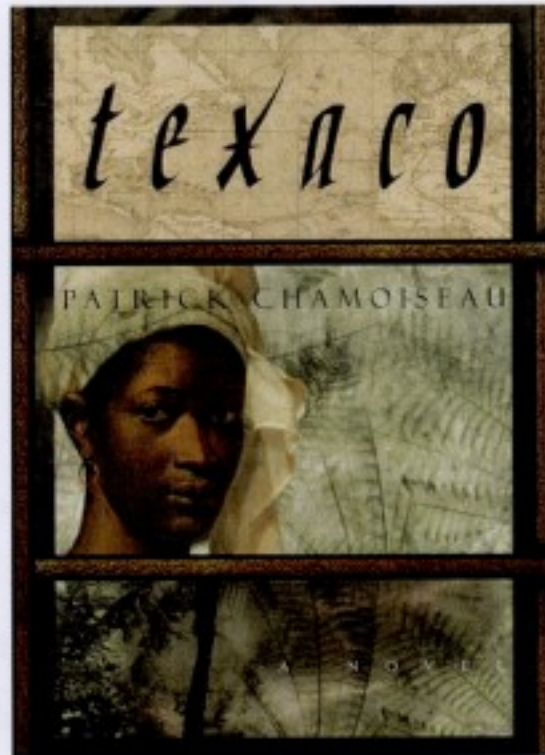


front cover of the original edition of *Texaco* (1992)

Chamoiseau exploits the style of his novel to an extent which no French writer has attained in stylistics, fusing apparently contradictory themes: the real and the imaginary, the superior and the subaltern, the serious and the comic, the written and the oral. This gives rise to a Rabelaisian carnivalesque penetratingly analyzed by Mikhail Bakhtin (Михаил Михайлович Бахтин, 1885-1975). The gamut of laughter ranging from the vulgar gaff to irony is situated at the core of Chamoiseau's aesthetic and turns out to be the dynamo of a dialogue of cultures.

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 term².



front cover of the English version of *Texaco* (1997)

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 in Francophone Caribbean literature proves fluid in gender transgression. 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" (Chamoiseau 1992: 51)/"a taste of living by that laughter" (40) inherited from her forefathers in addition to unflinching resolution, inexhaustible vigor and undaunted bravery:

"une vieille femme cypresse, très grande, très maigre, avec un visage grave, solennel, et des yeux immobiles" (Chamoiseau 1992: 423)/"an old cypresse woman, very tall, very thin, with a grave, solemn visage and still eyes" (387). The narrator of the second narrative level remarks on her: "Je n'avais jamais perçu autant d'autorité profonde irradier de quelqu'un" (Chamoiseau 1992: 423)/"I had never felt such profound authority emanate from anyone" (387).

Notes

1. 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).

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

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The Motherland and the World of Fairy Tales in Joy Kogawa's *Obasan*

成大外文(碩二) / 張亞尹

Set in rural Alberta, 1972, *Obasan* opens its criss-cross plot of present and past with Isamu Nakane's death. The trip to Uncle Sam's funeral not only brings grown-up Naomi Nakane back to the small hut where she spent her adolescent years, but also takes her back to unbearable childhood memories that for years she has no courage to deal with. Many readers and critics have been reading *Obasan* from the perspectives of language and silence, constructions of Naomi's personal identity as a Sansei Japanese Canadian woman, limitations of minority discourse, and so on. Yet, few of them think of the possibility to connect these issues with fairy tales and other children's books that Naomi mentions in this novel. Nevertheless, this issue should be discussed within the specific historical and spacial contexts that refer to little Naomi's forced evacuation from British Columbia coast to inland areas in Alberta during World War II.

Naomi's childhood experiences with mother's disappearance, the death of father and the forced evacuation lead her to be trapped in her memories which tangle with Naomi's peculiar dreams and her imagination as a protagonist of several fairy tales. The governmentally instructed evacuation not only forces Naomi to leave from her happy middle-class life in Vancouver to working class hardship in Alberta, but also leads her to her own retreat in the world of fairy tales and becomes silent about her inner feelings. Naomi's intermittent narration might result from her difficulties in constructing a stable and independent identity because the stories that applied by Naomi in her childhood range from Japanese folktale, Momotaro, Western fairy tale, Snow White, to books of Children's Literature, such as *Anne of Green Gables*. This article aims to explore the significance of fairy tales and children's literature in

Naomi's early childhood adolescent years, and then discuss this issue in three phases chronologically as she is evacuated with her brother and aunt from Vancouver, to Slocan and Granton. The Second World War not only denies Naomi any chance to contact her mother, but also puts the whole Japanese community in a delicate position which leaves trauma that takes lots of time to heal. Only through her own narration of the painful past, can grown-up Naomi set young Naomi free from the trauma of being betrayed by both her absent mother and her own motherland and the nightmare of being trapped in both the world of fairy tales and remote Canadian landscapes.

Key Words: Japanese Canadian immigrant, childhood trauma, forced evacuation, World War II, the absent mother

最新消息

* 7/4 經典研讀會：歡迎參加本學期第六場經典研讀會

最後一場經典研讀會將在七月四日於成大外文系修齊大樓七樓舉行，時間是下午三點到五點，本場次邀請到的導讀者為成大外文所的博士生陳慧琴同學，主持人為成大外文系的陳健宏老師。現場另備有精美茶點及飲料，歡迎大家來參加。請向林玉立助理報名(06-27575755 轉 52222 或電子信箱 k2694112@mail.ncku.edu.tw)

時間：97 年 7 月 4 日 (五) 15：00 ~ 17：00

地點：國立成功大學光復校區修齊大樓七樓會議室

*6/20 感謝參加 六月份經典研讀會

這次研讀會在李根芳老師的導讀以及陳健宏老師的主持下圓滿結束。李老師藉由將目前人力，家事外包放在跨國情境下討論，本次閱讀內容與台灣外籍工作者有密切關係，在場也引起熱烈的討論。

跨國女性研究通訊 第八期 97.6.1

最新消息

* 6/1 歡迎參加『跨國女性研究整合型計畫－教學工作坊』

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。歡迎有興趣之師生來一起共襄盛舉。

時間：97年06月01日(日)12:30~16:30

地點：國立成功大學光復校區修齊大樓七樓會議室

活動海報：<http://proj.ncku.edu.tw/tfs2007/main/activity/photo/academic.jpg>

* 歡迎參加 本學期第四場研讀會

本學期第三場經典研讀會將在6月20日於成大外文系修齊大樓七樓舉行，時間是下午三點到五點，本場次邀請到的導讀者為台師大翻譯所的李根芳老師，主持人為成大外文系的賴俊雄老師。閱讀文本選自 *Global Woman: Nannies, Maids, and Sex Workers in the New Economy*，李根芳老師也曾在研究通訊第四期介紹本書，有興趣的師生請至計畫網站下載閱讀。當天現場另備有精美茶點及飲料，歡迎大家來參加。請向林玉立助理報名(06-27575755 轉 52222 或電子信箱 k2694112@mail.ncku.edu.tw)

* 跨國女性研究學程開始報名囉

本學程將於今年七月二十八日開始上課，學分可為國內各大專院校承認，歡迎國內各大學院校之研究所學生報名參加。

，報名截止日期為六月十日，有興趣的同學請至相關網站。

學程說明網址：<http://proj.ncku.edu.tw/tfs2007/course/apply.php>

* 5/30 本學期第四場研讀會 順利結束

感謝林津如老師精彩的演講及各位老師和同學的參與，本次演講林老師從社會學的角度提供了跨國女性的實踐方法，非常的有意思。也歡迎大家繼續參加下一場的研讀會。

* Caren Kaplan 於成大舉行的三場演講皆圓滿落幕

Caren Kaplan 於五月16、18、19日於成大發表一系列演講，主要關注焦點以跨國

女性角度來思考軍國主義，為大家在跨國女性學習中注入一股新的能量。

專書介紹

簡介 *Seeds from a Silent Tree: An Anthology by Korean Adoptees* Edited by
Tonya Bishoff and Jo Rankin

中山外文系 陳福仁老師

Edited by Tonya Bishoff and Jo Rankin, *Seeds from a Silent Tree: An Anthology by Korean Adoptees* (1997; Pandal Press, San Juan Capistrano, CA) 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 transnational/racial adoption within a linear time frame, carefully situated inside brackets of temporality, swaddled in a context of past, present, and future. 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. Highlighting the temporal movement of episodes, the collection offers a beginning, a middle, and an end. *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 *Seeds from a Silent Tree*, 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. In the first part, "Roots Remembered and Imagined," a fantasy scenario that haunts the adopted Korean writers is staged repeatedly: the

(birth mother's) abandonment. Beth Kyong Lo ends her poem, "Explosions," with "a motherless, fatherless, / peopleless dust" (7). Jo Rankin in "Biological Mother" describes himself as "a lonely child / you left behind" (20). Again, Thomas Park Clement accounts his childhood as a street orphan before being one of the first waves of Korean Adoptee orphans adopted into American family. On the other hand, Kimberly J. Brown fantasizes the figure of birth mother, "someone without a name" (18) but who, as a haunted and haunting figure, insists on saying, "I am not gone / I promise. / I am with you" (19). The second part, "Transplantations," continues to elaborate upon the far-reaching consequence of the trauma, exploring the issue of identity crisis, resulted from "genealogical bewilderment."—either an alienation from roots or an awkward attachment to marginal race-ethnicity, "Koreaness." Ellwyn Kauffman confesses that "I was ashamed of my ethnicity" and "reluctant to write about my experience growing up as a Korean adoptee" (46; 172). Much worse, Young Hee once felt "white" and "hated other Asians because they forced [her] to see [herself] in them" (88). On the other hand, Melissa Lin Hanson, though not ashamed of her racial/ethnic heritage, cannot help wonder: "My heritage is a black hole" and "My past is lost / and questions pervade. / I have a family here, but / who am I?" (60; 63), while some adoptees feel trapped in between "two cultures," or "two realities," between "American branches" and "Korean roots," (93), but "pulled on both sides," David Miller grieves that "I lose a part of me" (107).

Facing the identity crisis, the adoptees are creating a myth. Lamenting the losses of "origin," "mother tongue," and "being," Leah Sieck questions: "How can I come home?" (96) Also unsure of "a way [. . .] to integrate [her] *false self* [. . .] into one *complete, whole self*" (66; emphasis added), Mi Ok Song Bruining resorts to go *Home*, claiming, "to find myself, learn more about myself, my birth country, my Korean heritage, my cultural identity, my mother tongue" (71). 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.” The poem ends with a sense of affirmation of fulfillment:

A final realization that both
The beginning and the end
Eternally hide within the depths
Of the unknown;
And the circle is complete. (164)

“Break a certain silence” (2) and “present[ing] a wide range of perspectives” on transnational/racial adoption (1), *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.

Rewriting Black Female Sexuality

成大外文系 賴俊雄老師

In the on-going process of re-writing multi-ethnic women in contemporary feminisms, black female sexuality is surely an issue which cannot be ignored. I will, in this short article, be considering generally how (homo)sexual and (bi)racial identities are “legible” in Nella Larsen’s novel, *Passing*, and in particular how the analytic categories of race, class and sexuality converge in her writing. I will discuss that how the reader will gain a more informed view of Larsen’s broader project, namely to address the historically specific problematic of the legibility of the color line (as well as the concomitant visibility/readability of the line separating homosexual and heterosexual identities). I further contend that she is intentionally “queering” the traditional Du Boisian discourse on racial uplift and double-consciousness by suggesting the possibility of a lesbian relationship into her text on racial passing. I will examine the different ways that the concept of “passing” is used in the text and consider its relation to the verb “to queer.” Discussing Larsen necessarily focuses attention on the specific difficulties of representing black female subjectivity/sexuality, and makes it important to look at the ways in which the figure of speechlessness, “the mulatto” and the lesbian gaze are fully exploited to disrupt the rather narrow textual spaces that Larsen is required to occupy.

Lee Edelman, in *Homographesis* (1994), argues that among the main demands placed on the queer theorist are “to make legible within our own criticism some distinctly gay theoretical enterprise” and “to confront the inscriptions of sexuality within the texts about which we

write" (1). One of the problems of such demands, he suggests, is the assumption that there is a readable or visible body which is clearly marked in some way as "homosexual." In other words, there is an assumption, which derives from the standpoint of compulsory heterosexuality, that there indeed is a straight body, which remains unmarked, authentic and non-representational, the limits of which are defined by a recognizable, exposable, and ultimately visible gay body. One result of such an assumed ease of readability is that all sexuality then becomes subject to a "hermeneutics of suspicion" (Edelman 5), whereby the very ability to read signs renders the reader "too knowing for his or her own good." Following Edelman, I have tried to find a way to avoid falling into the "hermeneutics of suspicion." Thus, I choose not to discuss texts in terms of textual bodies which are easily marked as "lesbian" or "gay" since I feel this approach is not helpful. Rather, I have elected to consider particular forbidden sexual acts which can inform a reading of racial and sexual identities, without a heavy reliance on such a totalizing (and totalized) epistemology which seeks to render all textual bodies as either "homosexual" or "heterosexual," black or white.

What I find important, then, about such a theorization of the visibility of the lesbian/gay body is the similarity it bears to claims regarding the legibility of the black body. Indeed, it is only meaningful to talk about the visibility of the homosexual body if we consider it in conjunction with another equally complex and totalizing set of assumptions that operate with regard to the myth of the racial body. It would not be inappropriate to assert that much of the canon of African American literature originates in opposition to an uneasy abjection of lesbian/gay desire, or on an insistence on the rigidity of the border demarcating black and white bodies. Indeed, in Nella Larsen's work, we can only make sense of her representations of the experience of racial passing if we also consider the simultaneous backwards and forwards sliding of her protagonists between different sexual and class communities, thus disrupting the borders between the analytic categories of gay/straight, black/white, middle-class/working-class.

One of the ways in which Larsen is able to interrogate "exposure" both in terms of skin color and sexual desire is through the figures of speechlessness and fainting. Time and again in

Passing (1929) the narrator, Irene Redfield, confronts her inability to hide her skin color and her desire for her female friend Clare, and this seems to result in a shattering of identity. This “breaking up” of identity is revealed in the text through the repeated use of figures such as broken objects, half read or destroyed letters, and gaps in the text where the narrator is rendered literally speechless.

Irene Redfield, the black, middle-class narrator married to a successful African American surgeon, recounts her friendship with Clare Kendry, a poor, black girl from Irene’s past, who has risen up the social ranks through her education and her marriage to a rich, white financier. When Irene first receives a letter from Clare after a long period of silence between the two women, Irene’s hesitation marks the fact that she is troubled by memories of the way in which her old friend has easily been able to pass successfully into the white community of New York and flaunts her sexuality in front of both men and women. The letter itself is described as “furtive,” “a little flaunting,” and “written on foreign paper of extraordinary size” (171), all of which suggest the exotic otherness of its sender. Holding the letter in her hand, we are told that Irene is “frowning” and that she “disliked the idea of opening and reading it” (172). Suggested from the outset, then, is a feeling that Clare represents something slightly threatening, a certain undesirable quality, but she is clearly a thing that Irene at once desires and fears.

The letter in fact renews the friendship between the two women, although their first meeting takes place by chance on the rooftop of a fashionable department store in Chicago, where both are passing themselves off as white and enjoying tea in a cafe reserved specifically for white, middle-class customers. Both women surely know that discovery of their African American identity would lead to their immediate expulsion from the cafe, and when Irene notices a woman nearby staring at her, she immediately feels “a small inner disturbance” and fears that the viewer knows that “here before her very eyes on the roof of the Drayton sat a Negro.” Here, Larsen makes explicit the link between seeing and knowledge: the intense gaze

of Clare could lead to the revelation of Irene's "true" racial identity and therefore to her forcible ejection from the exclusively white public space of the Drayton.

However, there is a second, more concealed aspect of the exchange of glances between the two women, which suggests a possible attraction between Clare and Irene. We are told that Irene finds Clare to be an attractive woman with her dark, almost black eyes and her mouth wide like a scarlet flower. Irene is also aware that her stare is being reciprocated, and under the scrutiny of Clare, she "feels her color heighten . . . and slid her eyes down" and then just to feed her curiosity she looks again and we are told that Clare is "still looking! What strange languorous eyes she had!" (177). Although clearly Irene is at first anxious about her racial exposure, there is clearly a homoerotic aspect of this exchanging of glances, almost as though Irene is seduced by the provocative Clare. Irene has at her disposal several possible ways of interpreting Clare's gaze. At this point in the text, Clare objects the sexual gaze, but in doing so she also fixes the racial gaze. It seems that each time Irene is made aware of the ease with which her racial (or sexual) identity may be read, she experiences a loss of consciousness, or at least an inner disturbance. The text reveals the obvious dangers of passing: on a superficial level, passing involves a kind of disguising of one's racial identity, but on a more significant level it is also a way of refusing important aspects of one's identity. Thus, Irene's insecurity about being "seen" as black, or later being "seen" to desire Clare, reveals to the reader that the narrator of this story is unable to adopt an integrated, empowering subject position, and it is this that leads to gaps in the text and to Irene's apparent speechlessness.

What is challenging to Irene in the subsequent behavior of Clare is not merely the fact of her racial passing, but that Clare employs passing strategies to avoid a myriad of identity traps. Through out the narrative, Clare passes for many things—white, wife, mistress, seductress—, but she always finally refuses to be confined by any one of these significations. What troubles Irene is the way in which Clare creates identity through a series of guises, masks, performances and

roles, in order to transcend the very social labeling that the more conservative Irene is bound by. In the scene at the Drayton, Larsen has set up a dynamic within the novel which acknowledges the visibility of the color line: in the down town shopping district of Chicago, and even later, in the Harlem nightclubs and parties to which the women go, whiteness (and heterosexuality) always remains unmarked, whilst blackness (and homoeroticism) is always “readable,” a visible mark that, at least for the knowing viewer, can be read despite the light skin tones and the carefully chosen of clothes and make-up of both Irene and Clare.

Race, however, can also be illustrated by a Levinasian “proximity.” Blackness is a sign that can be read, or mis-read, not only in terms of dress, manners, speech, hairstyle, or skin color, but also in terms of those other people with whom one associates. This is borne out in the final episode of *Passing*, in which Clare’s white husband, John Bellew, finally realizes the racial identity of his wife. This realization is not the result of some perceived physical change in his wife, but is rather the result of her frequent associations with more visibly black, female friends in Harlem. In fact, the first time that Bellew gains an understanding of his wife’s identity does not occur by seeing her at all, but rather stems from a chance meeting with Irene and her friend Felise, who makes no attempt to pass, and has dark skin tone and the curly black hair that would have signified the Negro at that time. Although Bellew has met Irene before in his own home, he now perceives her blackness as it is mirrored in the “curly black negro hair” of Felise and in the fact that the two women are walking arm in arm. The two women watch as Bellew’s gaze moves from one to the other and his expression changes from “understanding” to “displeasure”. In a bizarre chain of mirroring, Bellew at first recognizes Irene to be black, and then sees her as a dark mirror of his own wife. This occurs in the context of a street in Harlem, with the two women displaying their friendship and racial alliance by means of a linking of arms. For Bellew, then, this understanding is in fact the recognition of Clare’s African American identity. In this case, it is not a visual marker that represents the black body to the white, male, racist gaze, but rather this complex mix of mirroring and the social and geographical proximity of Clare with Irene and Felise. Irene is able

to see Bellew's gradual reinterpretation and she tellingly comments that she has "queered" the passing game by presenting an image that is tainted for Bellew. This "queering" serves as a prelude to Clare's death at the end of the novel when she is confronted by her husband in a room full of African American friends.

Considering the homoerotic subtext that has been established from the start of the novel, it is interesting that Larsen uses the word "queer" here, to suggest the exposure of a secret. As Judith Butler has pointed out, although queer did not have the meaning "homosexual" at that time, "it did encompass an array of meanings associated with the deviation from normalcy that might well include the sexual" (274). The use of "queer" here alludes to Irene's unintentional revelation of one of Clare's secrets: her racial identity. But the "queering" of Clare could also include revelations of her other forms of sexual deviation, such as her flirtation with Brian Redfield or her possible attraction to Irene. Indeed the ambivalence of Clare's racial and sexual identity is so great that it threatens to disrupt the smooth veneer of social respectability that Irene seeks to maintain. Through the combination of appealing letters and seductive glances, Irene has found herself caught up in Clare's game of seduction. She is also overwhelmed by the idea that Clare is having an affair with Brian, her husband, thus destroying the stability of family and married life that Irene has worked so hard to maintain. If Irene comes to hate Clare by the end of the novel, it is not so much because Clare lies to her own husband or betrays her race; rather, it is because through her game-playing, Clare is able to secure a tentative sexual freedom that Irene has denied herself.

In the final chapter of *Passing*, when Bellew discovers the "secret life" of Clare, he calls her a "nigger, a damned dirty nigger" (271), using a phrase that invokes his own pet name for his wife, "my nig." Here, the use of the name "nig" signifies a level of awareness that Bellew has always had, but has always necessarily disavowed. Indeed such a disavowal is central to his own sense of identity, for only by denying his association with blacks, and his desire for the dark skin

that finally marks his wife as irrevocably black, can Bellew retain a confident sense of the boundaries of his own whiteness. The realization of Clare's African American heritage, then, forces him to acknowledge his own proximity to the hated Other and the fact that the boundaries that secure his own whiteness can no longer be so easily fixed. With Bellew's final exclamation "Nig! My God! Nig!" Clare disappears out the window. Here again, the realization of the readability of racial signs leads to a literal breaking-up of the black body, as Clare falls to the pavement beneath and her body is shattered. The revelation of Clare's secret, racial identity leads to the black body being expelled from the room, and reveals the epistemological power contained in Bellew's racist naming of his wife. In this novel at least, the exposure of identity and the revelation of the ease with which the black body may be "read" lead to death. Clare's "passing" is read as having a double meaning: she is not merely passing from black to white, but is also crossing over from life into death.

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性別、跨國婚姻與親密性公民身份：以離婚之婚姻移民女性為例

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本文發表於第五屆家庭法律社會國際學術研討會，中正大學，2008. 5. 23.

公民身份往往以法律或者政治權益來定義，婚姻移民女性的公民身份亦是如此。本文希望藉由探討離婚之移民婦女之親密關係，把公民身份的意義延伸到性及親密關係的領域。東南亞女性移民到台灣的方式主要是透過婚姻，唯有透過婚姻的建立與維持，或是孩子監護權的取得，新移民女性才能取得台灣的公民身份。除了嚴格監控的國家審查機制以外，婚姻移民女性仍得面對父權的夫家、老公外遇及各種狀況，都讓她們無法順利取得台灣公民身份。若是婚姻移民女性想要採取激烈的方式抵抗，也會降低她們取得台灣公民身份的可能性。國家在此與父權體制形成同一陣線，公民身份的達成，往往預設了良家婦女、善意老公及完美的家庭關係。但是婚姻移民女性與她們的台灣老公也不完全被這些法律所定義，在法令控管之下，台灣男人及新移民女性雙方均期待法律的存在能協助他們形塑理想的家庭關係，透露出在結構限制之下，性別化主體的欲求與想望。

Gender, Transnational Marriage, and Intimate Citizenship: Experiences of divorced marriage migrants in Taiwan

Citizenship is usually understood in legal and political terms. Citizenship of marriage migrants are also often addressed with relation to their legal status and political rights. This paper intends to expand the meanings of citizenship to the sexual and intimate sphere, by drawing ten cases of divorced marriage migrants. I will argue that marriage migrants entered Taiwan on the basis of their intimate associations with their Taiwanese husband. This particular legal status constrains their behavior in the family. As 'non-citizens' in Taiwanese society, bound to the society only through intimate relation with their husband or child custody, their efforts to obtaining citizenship is far from easy. They might be punished by the misconduct of their husband or their resistance to Taiwanese patrilineal families. Although marriage migrants were

constrained by the law and the patriarchal family, they are no passive victims. In the end of the paper, I would explore the ways in which Taiwanese men and South East Asian women utilized the law with the hope to establish their idealized families in

研究心得分享--研究生專欄

Becoming Dark: the Heroine in Jean Rhys's *Voyage in the Dark*

成大外文所 杜婉寧

During the colonial period, the British Empire had taken control of economic, political, and even cultural aspects in their colonized countries. By exporting valuable materials and labors, the colony has been absorbed into the power network of Britain, and becoming the materialized part of the Great Britain. In Jameson's idea, the colonial experience had been masked under the rivalry between the empires, and thus it become invisible. Within so many works written in this period, there are few of the works concerning the colonial experience in Britain, and it is even fewer to have a book's hero as an adolescent female. Jean Rhys's Anna in *Voyage in the Dark* is one of the few heroines who comes from one of the colonies, Jamaica, and represents the gendered and bodily dimensions of the colonial experience living in Britain in the late nineteenth century.

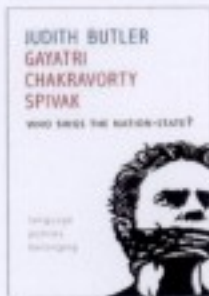
By asking what caused a teenage colonial girl's experience invisible to the colonized people and how a teenage colonial girl's body is materialized by the empire, this paper aims to prey into the discussion of the invisible experience that Anna, a vulnerable teenage girl without proper guidance of adults, has no power to resist the empire's hegemonic cultural industry, and thus falls into the manipulation of the commodification of British cultural control

upon her adolescent mind and body.

專書介紹

Athena ('Αθήνη) Back from Asia: Feminism in the Bio-political Age

成大外文系 / 陳健宏老師



Judith Butler, and Gayatri Chakravorty Spivak.

Who Sings the Nations-State? Language, Politics, Belonging.

New York: Seagull, 2007. 121 p.

—— "... ne pas résoudre le discours dans un jeu de significations préalables; ne pas s'imaginer que le monde tourne vers nous un visage lisible que nous n'aurons plus qu'à déchiffrer; il n'est pas complice de notre connaissance; il n'y a pas de providence prédiscursive qui le dispose en notre faveur".

(...not to resolve the discourse in a game of preliminary significations; not to imagine the world turns to us a legible face we will only have to decipher; it is not an accomplice of our knowledge; there is no prediscursive

providence which disposes it in our favor.)

—Michel Foucault (1926-1984)

(Foucault 55)¹

On May 6, 2006, the "Global States" Conference organized by graduate students in the Department of Comparative Literature at University of California, Irvine took place. Participants were requested to deal with the "state" and to explore the effect of the "global" on discourses of knowledge and power, literary analysis, and theories of subjectivity. The conference aimed to reconceptualize the global by delineating states of sentiment, desire, and affect, and examining their deployment on—or relation to—the global scene of political and economic states. From the outset, the multiple meanings of the term "state" evidently came into the picture: the institution, the condition, and the social position.

Two distinguished feminist scholars were invited to undertake a dialogue as the keynote event: Judith Butler (1956-) and Gayatri Chakravorty Spivak (1942-). The two leading theorists discuss alternative subjectivities and state forms in a "global state", from different perspectives but with the same penetration. The video-recording of this event appeared in the e-journal *Postmodern Culture* (Butler and Spivak 2006) and entailed a bookform publication under the title *Who Sings the Nations-State? Language, Politics, Belonging* (2007) (Butler and Spivak 2007).



The booklet consists of two distinct oral presentations stitched up by a brief exchange between the two interlocutors while three key words come out in relieve: life, nation-state, globalization. These three concepts respectively pertain to three crisscross spheres which gravitate to the private realm at the one end and to the public realm at the other: the subject(ivity), the institution, the situation. The dialogue seems to be in the vein of what Claude Lévi-Strauss (1908-) argues about the "sciences de l'homme" (man's sciences): every social fact may be considered as "un ensemble de systèmes symboliques" (a set of symbolic systems) (Lévi-Strauss xix) from the viewpoint of discourse dialectic. In a few words, the dialectic comes up in the light of the four methodological principles of discourse analysis: the principle of reversal, the principle of discontinuity, the principle of specificity, and the principle exteriority (Foucault 1970: 53-55). And four notions function as four regulating principles which are term to term in opposition to four others in the analytic operation:

event ↔ creation

series ↔ unity

regularity ↔ originality

condition of possibility ↔ signification (Foucault 1970: 55-56)

Therefore, in terms of "la politique de la vérité" (the politics of truth) (Foucault 1978b: 39), the discourse dialectic behind the dialogue of Butler and Spivak can be schematized as follows:

concept	life	nation-state	globalization
sphere	subject(ivity)	institution	situation
nature of discourse	individual discourse	regulatory discourse	collective discourse

Taking as starting point *The Origins of Totalitarianism* (1948) (Arendt 1948) and *The Human Condition* (1958) (Arendt 1958) of Hannah Arendt (1906-1975), Judith Butler

broaches the problematic of bio-politics in the wake of, in addition to the political philosopher of German descent, Walter Benjamin (1892-1940), Michel Foucault and Giorgio Agamben (1942-), deftly drawing on John Langshaw Austin (1911-1960) for the πράξις (praxis). The English analytical philosopher's "performative utterance" (Austin 6) helps effectuate what Foucault puts forward as bio-politics in the late 1970's and early 1980's when he engages himself in a critique of neo-liberalism, especially in contrast to the traditional political thought (Foucault 1977-1978; Foucault 1978a; Foucault 1978-1979; Foucault 1979; Lemke 190-207).

construction	problematic of territory	problematic of milieu
state reason	founding myth	founding speech
discursive form	monolithic history	founding tale
logic of territory	logic of uniqueness	logic of diversity
regime	government	governmentality
political object	territory	population
political objective	sovereignty	security

As the supreme state reason, sovereignty seems self-sufficient in making it possible to realize itself merely by what Walter Benjamin calls violence (Gewalt) in that the (state of) law governs in nature by violence: "Alle Gewalt ist als Mittel entweder rechtsetzend oder rechtserhaltend" / "All violence as a means is either lawmaking or law-preserving". (Benjamin 190/243) Judith Butler goes further to indicate freedom in virtue of citizenship of a democratic state effectuates itself paradoxically the same way as the violence in a situation of impasse: performativity of the claim to freedom. For her part, Gayatri Chakravorty Spivak appeals to the perspective of globalization already in full play in her then forth-coming *Other Asias* (Spivak 2008) in disarticulating the identity of state and nation. She comes up with the concept "critical regionalism" (Butler and Spivak 84) as a new analytics of power that puts territoriality and sovereignty in question.

Notes

1. In the present article, all English translations are mine unless otherwise indicated.

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研究心得分享--老師專欄

Is There a Third Wave Feminism in Asia?

成大外文系 游素玲老師

本論文發表於 The 2008 International Symposium on Transnational Feminisms and Local Responses, May 18, 2008, National Cheng Kung University

This paper not only discusses theories and practices of third wave feminist writing from a transnational feminist perspective, but also examines the possible interconnections and network exchanges between Western and Asian women in the context of third wave feminism. It seeks to address the following questions: How do we understand the production and reception of third wave feminism within a transnational framework? What are the implications of the transnationalization of third wave feminism for women in Asia? Does third wave feminism address the key issues that women face transnationally? How third wave feminism is variously deployed by feminists in different locations provides us with an opportunity to trace the direction of flows of information and “theory” in transnational cultural production and reception. Rather than reduce the relationship between Western and Asian women to simple opposition, this paper attempts to move beyond the assumed polarities of identity politics. My main concern will be with the question of how to negotiate the local and the global, or the particular and the universal. First, I shall examine the relationship between Western feminists and Third World women with an overview of the literature on difference and identity from the last two decades of feminist engagement with postcolonial and multicultural discourses. Next, I shall examine the rhetoric and writing of young feminists in the Asian context. After examining the issues and concerns of a new generation of Asian women, I will be concerned with the possibility of a transnational third wave feminist movement, and what effects such a

transnational movement might have on local communities. This project intends to initiate a platform for dialogue between Western and Asian feminist scholars so that we may build stronger transnational alliance.

Body Politic and Affect: Representations of Migrant Domestic in Two Taiwanese Documentary Film

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Taiwan started to introduce foreign workers in the early 1990s. Up to now, over 300,000 laborers, mainly from Indonesia, the Philippines, Thailand and Vietnam, take such jobs that local people found demanding, dirty and dangerous and refused to do. As many sociologists have investigated how international migration and household chores shared by “foreign maids” change Taiwan’s society, culture and the meaning of family, some film-makers also choose this subject to explore related issues visually.

In this paper, I aim to examine two documentary films made by two female directors, who tell the stories of foreign maids in Taiwan. Instead of looking at the human rights issues, I attempt to examine the body politics, the affect in the visual representations of these foreign maids. In “Hospital Wing 8 East”, three migrant domestics leave their own family behind and establish their close ties with either other migrant workers or their employer family in Taiwan. In “Yuning’s Return”, the Indonesian girl, Yuning yearned for a freer world outside but was forced to go back home to face her nearly broken marriage. I argue that the meaning of “family” is worth reconsidering and the affect and intimate relationship (body contact, emotional sharing and support etc) are also imbued with complexity and sophistication in the new care chain. To investigate how the migrant domestics are portrayed by two women film-makers may shed some light on how transnational feminist projects help to understand

women's changing role in the age of neoliberal capitalism.

Key words: body politics, the affect, foreign maids

研究心得分享--研究生專欄

Dislocations and Endangered Girls

成大外文碩三 / 林玉立

The specific group, girls or female adolescents, is now gathering more attention in the world as well as in the literary studies. It is not only for the fragility in their young age but also their gendered bodies as miniature women, which renders them more vulnerable in the patriarchal mandates. Dorothy Allison's autobiographical novel *Bastard out of Carolina* could be considered as a girl literature that addresses the issue of a working class girl victim, Ruth Anne Boatwright, nicknamed Bone. As an autobiographical novel that depicts Allison's personal childhood experiences, one might want to draw a parallel between the novel and Allison's real life experience. Yet, as Leigh Gilmore points out, "autobiographical identity and agency are not identical to identity and agency in 'real life'; rather, they are its representation, and that representation is its construction." In other words, authenticity is not significant, instead, re-construction and what she wishes readers to know about herself is of more importance. Therefore, in this paper I aim to explore how Allison constructs a single-parent working class white girl endangered in the patriarchal nuclear family and how she struggles and stoically tolerates her stepfather's physical and sexual violence for the sake of her beloved mother.

To look at the novel from a broader lens, I would start from the context of bone's birth

origin to discuss the foreshadowing of the conflicting forces and combat between the matriarchal lineage and patriarchal mandates imbued through the text. As a poor white American, Bone's extended family, the Boatwright is naturally designated as the "poor white trash," yet; the clanbased quality of the Boatwrights proves its value and strength in its offspring Bone, who instead could manage to survive in her association with the matriarchal lineage. As a single-parent child certified as illegitimate, her mother's marriage to Daddy Glen brings her into the patriarchal nuclear familial structure, in which Bone also aspires to take part and be recognized within the love circle. However, the unintelligible physical and sexual abuses from her stepfather allow Bone to oscillate between the Boatwrights and the patriarchal family. To complicate her plight further, Bone's identity as an adolescent girl and her desire to render her mother happy restrains her from telling. She, instead, chooses to remain stoically silent. In this decision, we can thus see a role reversal between the mother and the daughter, i.e. a mom-like daughter and a child-like mother. In fact, what the smothering silence represents is a more in-depth distrust and anticipation of love in return, which is despairingly repaid with a betrayal from her mom witnessing the vicious rape. The girl's simplest wish "to love and be loved and be safe together" seems destroyed forever. In addition to explore Allison's construction of Bone, I would as well seek to understand the complexities lies behind the girl's silent cry and treat the novel as a text of defiance, reversal and survival.

Key words: female adolescent, matriarchal lineage, patriarchal nuclear family, clanbased quality, stoic silence, love.

研討會資訊

Ninth International Women in Asia Conference 29 September to 1 October 2008

Call for Papers

Call for Nominations for Emerging Researchers Showcase (see attachment)

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<http://www.arts.uq.edu.au/slccs/>

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The Ninth Women in Asia (WIA) Conference will be hosted by the School of Languages and Comparative Cultural Studies, University of Queensland from 29 September to 1 October 2008. WIA conferences have been held regularly since 1981 and are supported by the Women's Forum of the Asian Studies Association of Australia. Participants include academics and students; representatives of NGOs and other organisations involved in aid and development; artists and performers; and interested members of the general public. The conference provides excellent opportunities for networking and getting to know others in the field.

The theme for the 2008 conference is *Transition and Interchange*, which we hope will stimulate discussion on temporal and geo-cultural changes and interactions that may be understood in many different ways and in many different contexts.

Contributions are invited from a broad range of participants from various disciplines on a large number of themes concerning the lives of women in Asia. Participants are encouraged to submit proposals for panels (with 3-4 papers per panel). Individual proposals are also welcome. Individual presentations should be no longer than 20 minutes in length. Panels will run for 1½ hours including question and discussion time.

The program highlights include a showcase of outstanding Early Career Researchers (see

separate attachment), a panel of experts roundtable discussion, and film screenings of some outstanding women's films from Asia with introduction and discussion by their directors including Japanese director Hamano Sachi and Chinese director Peng Xiaolian. For details, visit the conference website via the Women in Asia Conference link at <http://www.arts.uq.edu.au/slccs/>

We look forward to welcoming you to the University of Queensland's St Lucia campus from September 29 to October 1st.

Helen Creese, Tomoko Aoyama and Rosemary Roberts

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研究心得分享--老師專欄

外省女性的社群

成大外文系 劉開鈴

我曾經以 “The Heteroglossic Representation of Women’s Community: The Grandmothers’ Tales” 為題發表過一篇國際會議論文，企圖以後殖民女性主義的觀點藉由分析《阿媽的故事》裡各個故事的敘事觀點，或說敘事聲音，來探討這些女性歷史/生活史的主體〔敘述者〕與客體〔被敘述者〕的交互關係，並藉由這些討論來評估策劃這所謂創造「書寫女性」的婦女運動的女權會推手的角色。發表時有台灣的與會學者指出本書之詮釋應超越性別的面向，考量女權會成立的時機與此運動和政治權力的關係。微修後在去年外文營的討論裡，由主持人提出本文對「底層能否發言」這個議題的討論可做為「性別與國族」議題討論的批判，進而開啟我對女性與國族議題的關心，思考本書\本書寫運動在重建女性生命史的同時，在重建的是否是一個台灣女性的圖像？此處的台灣是否大寫，因為它\她也許才是認同這些女性的機制或者說才是使這些女性發聲的機

制。

但當我漸漸體會（認同？）自己是外省第二代時，我好奇外省台灣女性如何發聲？2006年9月，《人生，從那岸到這岸》出版了。這本書是永和社區大學「蒲公英外省女性·生活史寫作工作坊」課程的成果，共收錄了27篇外省台灣女人的生命紀事。除了三篇序文，一篇跋文外，全書分為三輯，眷村生活、嬋娟心事、情如憶證。敘述者在各自不同的生命點回顧書寫自己、親人、朋友、鄰居因為曾經共享的生活經驗或者因人相連的直接間接記憶。每位作者在文後亦附有小傳、「遷移路線」和「我的祖譜」。

為什麼會有這樣一個工作坊的出現，又為什麼會有這樣一本書的出版呢？根據工作坊計畫主持人王興中在本書第一篇序言所寫，這個工作坊是「外省台灣人協會（簡稱外台會）」所策劃的活動之一，乃是協會為「發掘外省人的多樣性」(8)，「還原外省族群的文化面貌」(8)的理念下，又考量「外省男性的經歷與形象，在藝文作品和學術文獻中俯拾皆是，但是卻很少人關注外省族群中的『第二性』」(8)，所以用寫作坊的形式，「讓〔女性〕寫作者在親身經歷的基礎上，保留主觀的情感和詮釋成分，．．．主動向自己提問，並且尋找適合自己的方式加以鋪陳和回答」(9)。⁴由此觀之，此工作坊與此書的產生和外台會的政治意圖（political agenda）息息相關，此意圖由外台會網站的協會緣起中可見其以台灣為國族的認同意識，提示外省人從離（開大陸的）家、等待回（開大陸的）家、安（置台灣的）家，到現在「隨著台灣民主化以及新國族論述的興起，許多外省人的國族認同遭到挑戰。他們一面跟隨著民主浪潮往前推進，一面卻頻頻回首，對巨變中的台灣以及自身處境產生極大焦慮」（<http://www.amt.org.tw/index.php>）。從離到安到對可能又要流離的焦慮，反應出個人和群體，家和國的不可分離。然而從性別的角度來思考，這樣勾勒出來的由遷徙而起的家國一體的意識是不是對外省男性和女性皆然呢？

在書末的跋文中，現任外台會理事長的張茂桂以其自家母親的經驗來談「女性書寫與家族問題」。⁵張茂桂提到自己母親身為軍人眷屬，隨著部隊移防而遷徙，提到母親雖

⁴ 王興中，〈起飛吧，蒲公英！〉，《外省媽媽書寫誌：人生，從這岸到那岸》，廖雲章主編，外省台灣人協會策劃（台北：印刻，2006），7-9。

⁵ 張茂桂，〈女性書寫與家族問題〉，《外省媽媽書寫誌：人生，從這岸到那岸》，廖雲章主編，外省台灣

然本姓黃，卻在婚後成為只有「張」姓，在婚後「離開自己的血緣家庭」(220)，到另一個家庭去經營一個新的位置。也就是說一位像「張媽媽」當她隨夫離開自己的家，進入到另一個家時，在某方面就像十九世紀美國西進運動裡隨夫開疆闢土的女性一樣，她要開拓的並不是國土而是家園。隨著遷徙她不像先生一樣一條家的線和一條國土的線重疊著，而是她自己的線始終都繫在家的線上，隨著出嫁，隨著遷徙，原來的線斷了，她要在先生所牽引的家國線上再重新劃出自己的家園。那麼，我們是否能從這些外省女性的敘事裡去體察到這個劃出的家園版圖有多大呢？是不是大到成為一個國家？張茂桂提到家中孩子照族譜命名排序，而「在臺灣除了張家的親人之外，媽媽是沒有任何其他親人的，此刻，她就是張氏來台的第一長輩」(220)，那麼除了每篇女性書寫文本中所繪製的版圖，文後所附的「遷移路線」和「我的祖譜」繪製的又是什麼版圖呢？

這些就是我在想的。

Limits and Beyond:

Greenblatt, New Historicism and a Feminist Genealogy

成大外文系 賴俊雄老師

Abstract

Note: This paper is published by *Intergrams: Studies in Languages and Literatures* 7, 1: 1-29. 2006.

Though one of the most powerful disciplines of contemporary literary criticism, New Historicism has faced attacks from various quarters. Accordingly, using Greenblatt's works as examples, I am going to explore the theoretical problems of New Historicism in detail by dividing its development into two stages—the first stage is the “panoptical past: language, self and power” and the second is “go-betweenness: wonder and resonance.” The former is

trapped a Foucauldian closure-structure of power relations with the politics of cultural despair, whereas the latter has tended to escape from this pessimistic trap with the strategy of "go-betweenness." Facing up to these aspects, rather than presenting a "shopping list" of improvements required for New Historicism, I will explain how New Historicism should be reconciled with the mainstream postmodernism, which is more diverse, affirmative and ethico-political than the formalistic and pessimistic theory advocated by Greenblatt. I will then examine the possibility of a feminist new historicism to show how New Historicism can revitalize its critique, cross its limits and thus reach beyond its traditional domain.

Key words: Greenblatt, New Historicism, language, self, power, wonder, resonance, feminism, genealogy.

研究心得分享-研究生專欄

The Dislocation and the Construction of Multilayered Gender Identities

in Doris Lessing's The Grass is Singing

成大外文碩三 陳亞杰

Gender studies based on transnational and transcultural perspectives have made it impossible for us to think according to one mode of standard because the boundary between marginal and center has gradually dissolved. In Doris Lessing's *The Grass is Singing*, we not only observe the result caused by this transnational contact, but also realize the traditional gender power relation has been reversed and challenged under this discourse. Mary and

Moses, in terms of biological sex, represent respectively femininity and masculinity, whereas in the colonial context the gender roles are reversed so that they each represent the colonizer, masculine White, and the colonized, feminine Black. However, the gender identities shift and reshuffle several times through out this novel. First, Mary performs patriarchal power embodied by the white by helping her invalid husband supervise the black. Second, Moses, the previously feminine colonized, reverses the former gender relationship under the colonial rhetoric again by murdering Mary and restores his masculinity temporarily. Nevertheless, the last reversion of gender roles can only be possible under the premise of Mary's mental breakdown and paranoia. Due to her divergent behaviors from other white people, those strict rules set up by patriarchal power of colonialists can be possibly transgressed. In this paper, I will discuss the transnational gender relation in terms of Mary's violation of the strict social confinement in South Africa and her paranoid characteristics.

Key words: gender, paranoia, colonialism, transnational, transcultural

最新消息

* 6/1 歡迎參加『跨國女性研究整合型計畫－教學工作坊』

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。歡迎有興趣之師生來一起共襄盛舉。

時間：97年06月01日(日)12:30~16:30

地點：國立成功大學光復校區修齊大樓七樓會議室

活動海報：<http://proj.ncku.edu.tw/tfs2007/main/activity/photo/academic.jpg>

* 歡迎參加 本學期第四場研讀會

本學期第三場經典研讀會將在6月20日於成大外文系修齊大樓七樓舉行，時間是下午三點到五點，本場次邀請到的導讀者為台師大翻譯所的李根芳老師，主持人為成大外文系的賴俊雄老師。閱讀文本選自 *Global Woman: Nannies, Maids, and Sex Workers in the New Economy*，李根芳老師也曾在研究通訊第四期介紹本書，有興趣的師生請至計畫網站下載閱讀。當天現場另備有精美茶點及飲料，歡迎大家來參加。請向林玉立助理報名 (06-27575755 轉 52222 或電子信箱 k2694112@mail.ncku.edu.tw)

* 跨國女性研究學程開始報名囉

本學程將於今年七月二十八日開始上課，學分可為國內各大專院校承認，歡迎國內各大學院校之研究所學生報名參加。

，報名截止日期為六月十日，有興趣的同學請至相關網站。

學程說明網址：<http://proj.ncku.edu.tw/tfs2007/course/apply.php>

*5/30 本學期第四場研讀會 順利結束

感謝林津如老師精彩的演講及各位老師和同學的參與，本次演講林老師從社會學的角度提供了跨國女性的實踐方法，非常的有意思。也歡迎大家繼續參加下一場的研讀會。

* Caren Kaplan 於成大舉行的三場演講皆圓滿落幕

Caren Kaplan 於五月 16、18、19 日於成大發表一系列演講，主要關注焦點以跨國女性角度來思考軍國主義，為大家在跨國女性學習中注入一股新的能量。

專書介紹

簡介 *Seeds from a Silent Tree: An Anthology by Korean Adoptees* Edited by
Tonya Bishoff and Jo Rankin

中山外文系 陳福仁老師

Edited by Tonya Bishoff and Jo Rankin, *Seeds from a Silent Tree: An Anthology by Korean Adoptees* (1997; Pandal Press, San Juan Capistrano, CA) 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 transnational/racial adoption within a linear time frame, carefully situated inside brackets of temporality, swaddled in a context of past, present, and future. 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. Highlighting the temporal movement of episodes, the collection offers a beginning, a middle, and an end. *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 *Seeds from a Silent Tree*, 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. In the first part, "Roots Remembered and Imagined," a fantasy scenario that haunts the adopted Korean writers is staged repeatedly: the (birth mother's) abandonment. Beth Kyong Lo ends her poem, "Explosions," with "a

motherless, fatherless, / peopleless dust” (7). Jo Rankin in “Biological Mother” describes himself as “a lonely child / you left behind” (20). Again, Thomas Park Clement accounts his childhood as a street orphan before being one of the first waves of Korean Adoptee orphans adopted into American family. On the other hand, Kimberly J. Brown fantasizes the figure of birth mother, “someone without a name” (18) but who, as a haunted and haunting figure, insists on saying, “I am not gone / I promise. / I am with you” (19). The second part, “Transplantations,” continues to elaborate upon the far-reaching consequence of the trauma, exploring the issue of identity crisis, resulted from “genealogical bewilderment.”—either an alienation from roots or an awkward attachment to marginal race-ethnicity, “Koreaness.” Ellwyn Kauffman confesses that “I was ashamed of my ethnicity” and “reluctant to write about my experience growing up as a Korean adoptee” (46; 172). Much worse, Young Hee once felt “white” and “hated other Asians because they forced [her] to see [herself] in them” (88). On the other hand, Melissa Lin Hanson, though not ashamed of her racial/ethnic heritage, cannot help wonder: “My heritage is a black hole” and “My past is lost / and questions pervade. / I have a family here, but / who am I?” (60; 63), while some adoptees feel trapped in between “two cultures,” or “two realities,” between “American branches” and “Korean roots,” (93), but “pulled on both sides,” David Miller grieves that “I lose a part of me” (107).

Facing the identity crisis, the adoptees are creating a myth. Lamenting the losses of “origin,” “mother tongue,” and “being,” Leah Sieck questions: “How can I come home?” (96) Also unsure of “a way [. . .] to integrate [her] *false self* [. . .] into one *complete, whole self*” (66; emphasis added), Mi Ok Song Bruining resorts to go *Home*, claiming, “to find myself, learn more about myself, my birth country, my Korean heritage, my cultural identity, my mother tongue” (71). 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.” The poem ends with a sense of affirmation of fulfillment:

A final realization that both
The beginning and the end
Eternally hide within the depths
Of the unknown;
And the circle is complete. (164)

“Break a certain silence” (2) and “present[ing] a wide range of perspectives” on transnational/racial adoption (1), *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.

研究心得分享--老師專欄

Rewriting Black Female Sexuality

成大外文系 賴俊雄老師

In the on-going process of re-writing multi-ethnic women in contemporary feminisms, black female sexuality is surely an issue which cannot be ignored. I will, in this short article, be considering generally how (homo)sexual and (bi)racial identities are “legible” in Nella Larsen’s novel, *Passing*, and in particular how the analytic categories of race, class and

sexuality converge in her writing. I will discuss that how the reader will gain a more informed view of Larsen's broader project, namely to address the historically specific problematic of the legibility of the color line (as well as the concomitant visibility/readability of the line separating homosexual and heterosexual identities). I further contend that she is intentionally "queering" the traditional Du Boisian discourse on racial uplift and double-consciousness by suggesting the possibility of a lesbian relationship into her text on racial passing. I will examine the different ways that the concept of "passing" is used in the text and consider its relation to the verb "to queer." Discussing Larsen necessarily focuses attention on the specific difficulties of representing black female subjectivity/sexuality, and makes it important to look at the ways in which the figure of speechlessness, "the mulattoo" and the lesbian gaze are fully exploited to disrupt the rather narrow textual spaces that Larsen is required to occupy.

Lee Edelman, in *Homographesis* (1994), argues that among the main demands placed on the queer theorist are "to make legible within our own criticism some distinctly gay theoretical enterprise" and "to confront the inscriptions of sexuality within the texts about which we write" (1). One of the problems of such demands, he suggests, is the assumption that there is a readable or visible body which is clearly marked in some way as "homosexual." In other words, there is an assumption, which derives from the standpoint of compulsory heterosexuality, that there indeed is a straight body, which remains unmarked, authentic and non-representational, the limits of which are defined by a recognizable, exposable, and ultimately visible gay body. One result of such an assumed ease of readability is that all sexuality then becomes subject to a "hermeneutics of suspicion" (Edelman 5), whereby the very ability to read signs renders the reader "too knowing for his or her own good." Following Edelman, I have tried to find a way to avoid falling into the "hermeneutics of suspicion." Thus, I choose not to discuss texts in terms of textual bodies which are easily marked as "lesbian" or "gay" since I feel this approach is not helpful. Rather, I have elected to consider particular forbidden sexual acts which can inform a reading of racial and

sexual identities, without a heavy reliance on such a totalizing (and totalized) epistemology which seeks to render all textual bodies as either “homosexual” or “heterosexual,” black or white.

What I find important, then, about such a theorization of the visibility of the lesbian/gay body is the similarity it bears to claims regarding the legibility of the black body. Indeed, it is only meaningful to talk about the visibility of the homosexual body if we consider it in conjunction with another equally complex and totalizing set of assumptions that operate with regard to the myth of the racial body. It would not be inappropriate to assert that much of the canon of African American literature originates in opposition to an uneasy abjection of lesbian/gay desire, or on an insistence on the rigidity of the border demarcating black and white bodies. Indeed, in Nella Larsen’s work, we can only make sense of her representations of the experience of racial passing if we also consider the simultaneous backwards and forwards sliding of her protagonists between different sexual and class communities, thus disrupting the borders between the analytic categories of gay/straight, black/white, middle-class/working-class.

One of the ways in which Larsen is able to interrogate “exposure” both in terms of skin color and sexual desire is through the figures of speechlessness and fainting. Time and again in *Passing* (1929) the narrator, Irene Redfield, confronts her inability to hide her skin color and her desire for her female friend Clare, and this seems to result in a shattering of identity. This “breaking up” of identity is revealed in the text through the repeated use of figures such as broken objects, half read or destroyed letters, and gaps in the text where the narrator is rendered literally speechless.

Irene Redfield, the black, middle-class narrator married to a successful African American surgeon, recounts her friendship with Clare Kendry, a poor, black girl from Irene’s past, who has risen up the social ranks through her education and her marriage to a rich, white financier. When Irene first receives a letter from Clare after a long period of silence between the two women, Irene’s hesitation marks the fact that she is troubled by memories of the way in which her old friend has easily been able to pass successfully into the white community of New York

and flaunts her sexuality in front of both men and women. The letter itself is described as “furtive,” “a little flaunting,” and “written on foreign paper of extraordinary size” (171), all of which suggest the exotic otherness of its sender. Holding the letter in her hand, we are told that Irene is “frowning” and that she “disliked the idea of opening and reading it” (172). Suggested from the outset, then, is a feeling that Clare represents something slightly threatening, a certain undesirable quality, but she is clearly a thing that Irene at once desires and fears.

The letter in fact renews the friendship between the two women, although their first meeting takes place by chance on the rooftop of a fashionable department store in Chicago, where both are passing themselves off as white and enjoying tea in a cafe reserved specifically for white, middle-class customers. Both women surely know that discovery of their African American identity would lead to their immediate expulsion from the cafe, and when Irene notices a woman nearby staring at her, she immediately feels “a small inner disturbance” and fears that the viewer knows that “here before her very eyes on the roof of the Drayton sat a Negro.” Here, Larsen makes explicit the link between seeing and knowledge: the intense gaze of Clare could lead to the revelation of Irene’s “true” racial identity and therefore to her forcible ejection from the exclusively white public space of the Drayton.

However, there is a second, more concealed aspect of the exchange of glances between the two women, which suggests a possible attraction between Clare and Irene. We are told that Irene finds Clare to be an attractive woman with her dark, almost black eyes and her mouth wide like a scarlet flower. Irene is also aware that her stare is being reciprocated, and under the scrutiny of Clare, she “feels her color heighten . . . and slid her eyes down” and then just to feed her curiosity she looks again and we are told that Clare is “still looking! What strange languorous eyes she had!” (177). Although clearly Irene is at first anxious about her racial exposure, there is clearly a homoerotic aspect of this exchanging of glances, almost as though Irene is seduced by the provocative Clare. Irene has at her disposal several possible ways of

interpreting Clare's gaze. At this point in the text, Clare objects the sexual gaze, but in doing so she also fixes the racial gaze. It seems that each time Irene is made aware of the ease with which her racial (or sexual) identity may be read, she experiences a loss of consciousness, or at least an inner disturbance. The text reveals the obvious dangers of passing: on a superficial level, passing involves a kind of disguising of one's racial identity, but on a more significant level it is also a way of refusing important aspects of one's identity. Thus, Irene's insecurity about being "seen" as black, or later being "seen" to desire Clare, reveals to the reader that the narrator of this story is unable to adopt an integrated, empowering subject position, and it is this that leads to gaps in the text and to Irene's apparent speechlessness.

What is challenging to Irene in the subsequent behavior of Clare is not merely the fact of her racial passing, but that Clare employs passing strategies to avoid a myriad of identity traps. Through out the narrative, Clare passes for many things—white, wife, mistress, seductress—, but she always finally refuses to be confined by any one of these significations. What troubles Irene is the way in which Clare creates identity through a series of guises, masks, performances and roles, in order to transcend the very social labeling that the more conservative Irene is bound by. In the scene at the Drayton, Larsen has set up a dynamic within the novel which acknowledges the visibility of the color line: in the down town shopping district of Chicago, and even later, in the Harlem nightclubs and parties to which the women go, whiteness (and heterosexuality) always remains unmarked, whilst blackness (and homoeroticism) is always "readable," a visible mark that, at least for the knowing viewer, can be read despite the light skin tones and the carefully chosen of clothes and make-up of both Irene and Clare.

Race, however, can also be illustrated by a Levinasian "proximity." Blackness is a sign that can be read, or mis-read, not only in terms of dress, manners, speech, hairstyle, or skin color, but also in terms of those other people with whom one associates. This is borne out in the final episode of *Passing*, in which Clare's white husband, John Bellew, finally realizes the racial identity of his wife. This realization

is not the result of some perceived physical change in his wife, but is rather the result of her frequent associations with more visibly black, female friends in Harlem. In fact, the first time that Bellew gains an understanding of his wife's identity does not occur by seeing her at all, but rather stems from a chance meeting with Irene and her friend Felise, who makes no attempt to pass, and has dark skin tone and the curly black hair that would have signified the Negro at that time. Although Bellew has met Irene before in his own home, he now perceives her blackness as it is mirrored in the "curly black negro hair" of Felise and in the fact that the two women are walking arm in arm. The two women watch as Bellew's gaze moves from one to the other and his expression changes from "understanding" to "displeasure". In a bizarre chain of mirroring, Bellew at first recognizes Irene to be black, and then sees her as a dark mirror of his own wife. This occurs in the context of a street in Harlem, with the two women displaying their friendship and racial alliance by means of a linking of arms. For Bellew, then, this understanding is in fact the recognition of Clare's African American identity. In this case, it is not a visual marker that represents the black body to the white, male, racist gaze, but rather this complex mix of mirroring and the social and geographical proximity of Clare with Irene and Felise. Irene is able to see Bellew's gradual reinterpretation and she tellingly comments that she has "queered" the passing game by presenting an image that is tainted for Bellew. This "queering" serves as a prelude to Clare's death at the end of the novel when she is confronted by her husband in a room full of African American friends.

Considering the homoerotic subtext that has been established from the start of the novel, it is interesting that Larsen uses the word "queer" here, to suggest the exposure of a secret. As Judith Butler has pointed out, although queer did not have the meaning "homosexual" at that time, "it did encompass an array of meanings associated with the deviation from normalcy that might well include the sexual" (274). The use of "queer" here alludes to Irene's unintentional revelation of one of Clare's secrets: her racial identity. But the "queering" of Clare could also include revelations of her other forms of sexual deviation, such as her flirtation with Brian

Redfield or her possible attraction to Irene. Indeed the ambivalence of Clare's racial and sexual identity is so great that it threatens to disrupt the smooth veneer of social respectability that Irene seeks to maintain. Through the combination of appealing letters and seductive glances, Irene has found herself caught up in Clare's game of seduction. She is also overwhelmed by the idea that Clare is having an affair with Brian, her husband, thus destroying the stability of family and married life that Irene has worked so hard to maintain. If Irene comes to hate Clare by the end of the novel, it is not so much because Clare lies to her own husband or betrays her race; rather, it is because through her game-playing, Clare is able to secure a tentative sexual freedom that Irene has denied herself.

In the final chapter of *Passing*, when Bellew discovers the "secret life" of Clare, he calls her a "nigger, a damned dirty nigger" (271), using a phrase that invokes his own pet name for his wife, "my nig." Here, the use of the name "nig" signifies a level of awareness that Bellew has always had, but has always necessarily disavowed. Indeed such a disavowal is central to his own sense of identity, for only by denying his association with blacks, and his desire for the dark skin that finally marks his wife as irrevocably black, can Bellew retain a confident sense of the boundaries of his own whiteness. The realization of Clare's African American heritage, then, forces him to acknowledge his own proximity to the hated Other and the fact that the boundaries that secure his own whiteness can no longer be so easily fixed. With Bellew's final exclamation "Nig! My God! Nig!" Clare disappears out the window. Here again, the realization of the readability of racial signs leads to a literal breaking-up of the black body, as Clare falls to the pavement beneath and her body is shattered. The revelation of Clare's secret, racial identity leads to the black body being expelled from the room, and reveals the epistemological power contained in Bellew's racist naming of his wife. In this novel at least, the exposure of identity and the revelation of the ease with which the black body may be "read" lead to death. Clare's "passing" is read as having a double meaning: she is not merely passing from black to white, but

is also crossing over from life into death.

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性別、跨國婚姻與親密性公民身份：以離婚之婚姻移民女性為例

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本文發表於第五屆家庭法律社會國際學術研討會，中正大學，2008. 5. 23.

公民身份往往以法律或者政治權益來定義，婚姻移民女性的公民身份亦是如此。本文希望藉由探討離婚之移民婦女之親密關係，把公民身份的意義延伸到性及親密關係的領域。東南亞女性移民到台灣的方式主要是透過婚姻，唯有透過婚姻的建立與維持，或是孩子監護權的取得，新移民女性才能取得台灣的公民身份。除了嚴格監控的國家審查機制以外，婚姻移民女性仍得面對父權的夫家、老公外遇及各種狀況，都讓她們無法順利取得台灣公民身份。若是婚姻移民女性想要採取激烈的方式抵抗，也會降低她們取得台灣公民身份的可能性。國家在此與父權體制形成同一陣線，公民身份的達成，往往預設了良家婦女、善意老公及完美的家庭關係。但是婚姻移民女性與她們的台灣老公也不完全被這些法律所定義，在法令控管之下，台灣男人及新移民女性雙方均期待法律的存在能協助他們形塑理想的家庭關係，透露出在結構限制之下，性別化主體的欲求與想望。

Gender, Transnational Marriage, and Intimate Citizenship: Experiences of divorced marriage migrants in Taiwan

Citizenship is usually understood in legal and political terms. Citizenship of marriage migrants are also often addressed with relation to their legal status and political rights. This paper intends to expand the meanings of citizenship to the sexual and intimate sphere, by drawing ten cases of divorced marriage migrants. I will argue that marriage migrants entered Taiwan on the basis of their intimate associations with their Taiwanese husband. This particular legal status constrains their behavior in the family. As 'non-citizens' in Taiwanese society, bound to the society only through intimate relation with their husband or child custody, their efforts to obtaining citizenship is far from easy. They might be punished by the misconduct of their husband or their resistance to Taiwanese patrilineal families. Although marriage migrants were constrained by the law and the patriarchal family, they are no passive victims. In the end of the paper, I would explore the ways in which Taiwanese men and South East Asian women utilized the law with the hope to establish their idealized families in

研究心得分享--研究生專欄

Becoming Dark: the Heroine in Jean Rhys's *Voyage in the Dark*

成大外文所 杜婉寧

During the colonial period, the British Empire had taken control of economic, political,

and even cultural aspects in their colonized countries. By exporting valuable materials and labors, the colony has been absorbed into the power network of Britain, and becoming the materialized part of the Great Britain. In Jameson's idea, the colonial experience had been masked under the rivalry between the empires, and thus it become invisible. Within so many works written in this period, there are few of the works concerning the colonial experience in Britain, and it is even fewer to have a book's hero as an adolescent female. Jean Rhys's Anna in *Voyage in the Dark* is one of the few heroines who comes from one of the colonies, Jamaica, and represents the gendered and bodily dimensions of the colonial experience living in Britain in the late nineteenth century.

By asking what caused a teenage colonial girl's experience invisible to the colonized people and how a teenage colonial girl's body is materialized by the empire, this paper aims to prey into the discussion of the invisible experience that Anna, a vulnerable teenage girl without proper guidance of adults, has no power to resist the empire's hegemonic cultural industry, and thus falls into the manipulation of the commodification of British cultural control upon her adolescent mind and body.

專書介紹

評介〈亞洲跨國婚姻女性的性別與流動〉

高雄醫學大學性別研究所 林津如

Constable, Nicole. (2005) *Cross-Border Marriages: Gender and Mobility in Transnational Asia*. Pennsylvania: University of Pennsylvania Press.

台灣的跨國婚姻研究已經沸沸騰騰，西文圖書是否有相對應的討論呢？在性別與移民這個研究領域，近年內研究的焦點從移民勞工轉換到婚姻移民女性，探討婚姻移民的性別化現象。原本研究香港移民勞工的 Nicole Constable 在 2003 年出版了 *Romance on a Global Stage*，討論中國與菲律賓女性如何運用跨國筆友社製造向第一世界國家流動的可能性，其中充滿了浪漫、幻想與美夢。二年後，Constable 又編了 *Cross-boarder Marriages* 這本跨國婚姻選集，綜合詳盡的各國研究，深入探討亞洲跨國婚姻現象，指出其複雜多元的樣貌。Constable 一改在「全球羅曼史」一書之中樂觀的想像與語氣，一起與書中的眾多作者質疑全球化下女性藉由跨國婚姻而移民，到底是一個「向上」的流動，或者是「向下」的流動。

許多台灣讀者對於婚姻移民的想像：跨國婚姻的女性來自於貧窮的家庭，為了改善家庭經濟而透過婚姻的方式，移民到其他國家。但這本書以更細緻複雜的觀點來描繪婚姻移民的狀況，挑戰這個刻板印象。在本書中，中國、越南、韓國、印度、菲律賓的女性，移居到日本、美國或加拿大。不少跨國婚姻的形成是同族群的通婚，只是男方可能早些移到第一世界國家，而後再透過鄉親介紹，娶原鄉的妻子到西方國家居住。如 Hung Cam Thai 的研究，越戰之時移民到美國的第一代越南男性，在美國的社會經濟地位可能不如

其在原生國度，但女方則可能因為原生家庭環境良好，有機會受高教育，而被期待「上嫁」到美國，即使老公在美國的社會經濟地位並不理想。本書也有三篇中國女性（包含少數族群女性）的跨國或跨族婚嫁經驗，說明跨國婚姻的多元與異質性。

綜觀之，各章節的研究主題圍繞著共同的提問：到底跨國婚姻對女性而言，是向上流動，還是向下流動？是培力婦女，還是婦女在全球化之下失去地位的展現？過去的文獻告訴我們，婚姻移民涉及了國與國之間不對等關係，而欲望的流動也往往與這樣的不對等關係相對應（夏曉鶻，2002；Constable，2003）。Constable 選集中的文章也透露出這樣的國際政治經濟背景：婚姻裡的男性雖然處於國際經濟發展相對優勢的國家。但是，跨國婚配的男性往往處於該國婚姻市場的弱勢：本身是移民或少數族裔、年輕較大、勞工階級或經濟較不穩定、或者身心障礙者（Thai, 2005; Constable, 2005b）。韓國的母親，就如同台灣的婆婆一樣，可能為了達成自己做母親的責任，而為兒子安排跨國婚姻（Abelmann and Kim, 2005; Suzuki, 2005）。婚姻裡的女性雖然來自於經濟發展相對弱勢的國家，但是該女子可能處於結婚市場上的弱勢：年過三十且學歷高（Thai, 2005）、或者喪夫、或者離婚（Constable, 2005b）、或者家裡貧窮但年紀輕（Oxford, 2005; Schein, 2005）。這些女性或者受到家人／朋友（仲介）的影響，或者對於外面的世界具好奇心，而與居住海外的同族人或者異國人結婚。

在婚配形成的過程中，來自弱國的女性往往對於海外生活有著夢想與期待，希望能夠形成一個更平等婚姻或者更富裕的生活，但是來自於強國的男性，則往往在當地尋找不到合適的婚配對象，而期待來自於弱國的妻子能夠好好地持家，對於婚姻有著傳統的期待。在這樣想像的明顯落差之下，以及階級、族群、性別、年齡、經歷等種種差異的條件之下，跨國婚姻徹底地挑戰了我們對於婚姻的當然預設。跨國婚姻的連結並不是那麼容易，少數傳統的男性修正了他們的想法與太太形成平等的家戶。至於那些不願意改變的丈夫，離婚雖然是一個出路，但並不是馬上且唯一的選擇。更多的女性留在婚姻裡面協商，

試圖改善婚姻的品質 (Constable, 2005a)

本選集有明確的性別觀點，生動的描繪也協助我們了解跨國婚姻形成的原因及其結構性的困境。但跨國女性在婚姻中的主體性仍然不夠清晰。過去美國探討跨國婚姻，常以郵購新娘視為人口販賣下的受難者，近年來較新的英文文獻已漸把婚姻移民女性描繪成有主體性的移民者。但就本書看來，這樣的書寫仍是有限的。選集中，中產階級的婚姻移民主體較鮮明(Constable, 2005b; Thai, 2005)，但鄉村女孩的主體性仍不明確。移民女性的主體也往往只呈現在作出移民決定的那個時刻，我們看不到這些女性如何看待與經營婚姻，如何在艱難的處境中形成新的主體，結婚之後的女性主體仍是有待開發的研究主題。

本書的族群面向亦不足。新移民女性在移入國往往被歧視，這歧視可能是性別的，但往往與她的族群習習相關。族群化的關係可以從婚姻形成的過程中追溯。在跨國婚姻中，族群差異如何被經歷、被協商？在娶親決定之中，是否有族群化的慾望流動與想像？亞洲／東方女性如何被想像？移入國又如何想像這些女性？而這樣族群化的想像，如何與性別化的想法交織形塑，形成一種特殊的對待方式？族群化的想像，如何影響了婚姻移民女性的家庭關係？以性別與族群交織的看法來看待跨國婚姻家庭，Constable 的選集尚有許多可以發展的空間。

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研究心得分享--老師專欄

Desert Queens:

Representations of Gender Identity in the Works of Cable and Bell

師大翻譯所 李根芳老師

Victorian lady travelers have set a model for later women writers in describing their travel experience in a distinctive way and also provided a vivid image of pioneering women travelers exploring the world. Interestingly, due to religious or scientific reasons, they often chose harsh and difficult places (even by today's standard) as their destinations.

The Trio (Mildred Cable, Evangeline and Francesca French) beat the heat and acknowledge cultural differences, by adopting the local garments, having Chinese names, eating the local food and learning the local knowledge for survival in order to spread the word of God and fulfill their mission in the Gobi. Gertrude Bell, the first woman ever to obtain a first-class degree in Modern History at Oxford in 1888, set out for the Middle East and spent several decades penetrating further into the desert than any other European women. During the war, she was the only female member of the British Expeditionary Force in Mesopotamia.

By examining in what ways their femininity is manifested, I would argue that more often than not what they provide is a travel account with a feminine (sometimes as well as feminist, especially in the Trio's case) touch. Unlike male adventure accounts, they do not stress the conquest, mastery and quest or possession of the territory. Instead, they observe and record. With a caring eye, they made friends with and won trust from peoples in the desert. However, to investigate their role in the desert in the period of high imperialism would be a more complicated task when we take the racial, gender, religious, and class registers into account. To disentangle these complex issues should shed some light on identity formation of women travelers and their representation of the desert in the early twentieth century. Furthermore, it helps re-form and re-formulate a canon of travel writing in the future.

Keywords: women travelers, femininity, gender identity, Orientalism, cultural

translation

Aesthetics of Existence in the Bio-political Age: Enlightenment and Critique of the Gaze in *Lust, Caution*

成大外文 陳健宏老師

Threading themes into a network of problematic, a leitmotiv runs from one end to the other through *Lust, Caution* (2007), well-structured film Ang Lee (李安, 1954-) adapts from a short story by Eileen Chang (張愛玲, 1920-1995) under the same title, while the ending echos the beginning: the gaze. Diverse subjects' seeings are interwoven into an intricate dialectic of the subject's eye and the Other's gaze whereas concealed dialogues between different categories come into light under the scrutiny: power vs. knowledge, public sphere vs. private sphere, reason of state vs. Name-of-the-Father, ethics vs. desire, governmentality vs. zoe/bios (ζωή/βίος), law vs. violence, flesh vs. psyche, "Lust, Caution" vs. *Lust, Caution*, literature vs. cinema. From Eileen Chang to Ang Lee, the mise en abyme/narrative embedding results in situational irony, proven one of the favorite devices of both. Meanwhile, the hierarchic relations between the universe the character's consciousness globalizes and that in which the reader finds himself/herself lead to enlightenment (Aufklärung) and critique (Kritik): pointing to the character's psyche, the inner universe constructed by the character has some bearing on the enlightenment; belonging to the domain of bio-politics, the outer universe the artwork presents is concerned with aesthetics of existence (esthétique d'existence) based on critical attitude. The present article draws on the psychoanalytic theory of Jacques Lacan (1901-1981) for the exploration of the former, on the doctrine of Michel Foucault (1926-1984) for the investigation of the latter. Despite the World-War-II setting of Hong Kong and Shanghai, the *conditio humana* characters of both

"Lust, Caution" and *Lust, Caution* have to face does not turn out to be different from that of our age of globalization. Insofar as the surveillance (surveiller) rooted in the governmentality has been escalating in direct proportion to the call for bio-political fluidity characteristic of globalization, how would the subject achieve a gratifying aesthetics of existence?

Keywords: bio-politics, gaze, state reason, Names-of-the-Father, power, knowledge,
aesthetics of existence

(abstract accepted by the 7th Cross-Strait Conference on Communication and Image Art, 2008, hosted by Graduate Institute of Sound and Image Studies in Management, National Tainan University of the Arts)

研究心得分享--研究生專欄

Molding a Nationalistic Romance: Ang Lee's *Lust; Caution*

清大外文所 / 梁書瑋

Even before its Asian premier in Hong Kong on September 22, 2007, Ang Lee's film *Lust; Caution* had already elicited colossal attention from all sides. While there are heated discussions about the explicit sexual scenes, few have attempted to investigate its delicate visualization/verbalization of Eileen Chiang's novella. For the audience, the rest of the scenes simply appear clichéd enough as a typical war-romance with a tragic ending showing women's unavoidable weakness and their paradigmatically altruistic love.

However, the thought of "nothing in particular of its plot" wipes off the potentiality of ambivalence in Ang Lee's *Lust; Caution*, which precisely is the thematic concern of this

paper: The film's appearance as a contextually-based romance that mourns for the tragedy of being woman is delicately in conflict with its insinuating disclosure which reveals the propaganda that enforces the imprint of sexual delimitation. As her masquerading identity as the agent Mrs. Mak is presented to be shaped by intended maneuvering, the heroine Wang Chia-chih's perfect image—brave, fortitudinous as well as suave—is paradoxically divulged at to be a *product* under manipulation, shown to be idealized by the expectation of that vexed time: this very image of a brilliant woman is impelled by the masculine and patriotic discourses, embodied by the male character Kuan Yu-min.

Consequently, to think about gendered/sexual ideals being inscribed for a specific period, Ang Lee's way of representing a particular woman and time—Wang Chia-chi and China in the late 1930 with its tremendous political upheaval—turns aptly significant. This paper argues that with Ang Lee's version of the heroine, the film becomes the testimony of such contextually-molded gender delimitation. The notion of Wang Chia-chi to be a woman of that time is therefore challenged alternatively, which regards her presence as symbolically formed by the requirement and demand of the nationalistic grand narrative.

專書介紹

Turning a Shadow-behind into a Light-ahead
in the Trans-culture Era:
Redeeming the Past of Race and Ethnicity in America

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History is not a “story” but the *telling* of stories. History is not a “fact” but the *interpretation* of facts. Moreover, the past is bound to be a captive of its own epoch, of its own historians and, to use Foucault’s term, of its own “discursive power.” Subsequent times, however, liberate the past from this captivity, and later historians are always called upon to assist in this liberation. That is, the past *per se*, being inherently heterogeneous and discontinuous, can never be fully revealed and neatly packed in the narrative parcel of history and thus always demands us a new interpretation to delimit and cross the given borders of the past. *Race and Ethnicity in America: A Concise History* edited by Ronald H. Bayor offers us just such a new and timely perspective to *redeem* a captive meaning of American past and a captive answer for the perennial question—“Who is the American?”—with respects to race, ethnicity and immigration.

This carefully researched and well written book provides us with a critical survey of the racial and ethnic configuration of the nation, exploring the racial and ethnic development of the U. S. from its origins as a land inhabited by Native American tribes and their conflicts with

different colonists in the early 1600s to the culturally diverse but united country that we see today. The book is comprehensive in its coverage of racial and ethnic groups and their experiences of *becoming* American. To be more specific, the experience of different immigrant and minority groups—Africans, Latinos, Irish Catholics, German, Chinese, Japanese, Mexicans, Jews and many others—are well presented in this book. Topics related to America's ethnic and racial history include: The Trail of Tear, the beginning of slavery, anti-Catholicism, the White City, Anglicization, the Civil War, the exclusion of citizenship, the Chinese Exclusion Act, The Mexican American War, the Ku Klux Kan, The Jim Crow laws, lynching, disfranchisement, the last Indian wars, Affirmative Action, residential segregation, the Black Power movement, bilingualism, school busing, dual identity, multiculturalism and so forth.

Of history one would make *the* river that sings its glorious events to the night of timeless memory. Unlike the conventional introduction of American history, which usually narrates the nation's glorious events as what Nietzsche calls "monumental history," this volume can be seen as a "critical history" or "a history of otherness." It shows that some racial and ethnical minorities, in four hundred years, were coercively assimilated, and forced to adopt the language, religion, customs and traditions of the white majority. Other racial and ethnical minorities were treated as *invisible men* or *resident aliens*, subjected to physical segregation and economic discrimination, and denied political right. Traces of continuous struggle by racial and ethnical minorities against oppression, discrimination and exclusionary laws can be found throughout the pages in each chronological chapter. Reading this book therefore reminds us of Walter Benjamin's well-known argument: "There is no document of civilization which is not at the same time a document of barbarism." The book also shows, however, various and continual efforts have been made to protect racial and ethnical minorities, as well as to regulate the potential conflicts between white and non-white races and ethnics. After

reading this book, readers are therefore urged to ponder on the most immediate problem faced by the conventional “monumental history”: How can it remain credible in the face of its “critical history,” or the history of the repressed, with which it must coexist.

The United States is a trans-racial/ethnic country. Its diversity of race, ethnicity and immigration was already notable in the early 1600s, long before there were any “Americans” and long before emergence of the “Melting Pot.” Bayor is thus right to say “America is a nation of nations.” Undoubtedly, we are now living in the era of both multiculturalism and human rights. The current studies of a critical history of race and ethnicity can certainly help us become more open to cultural diversity and more willing to accept the “others.” Accordingly, this concise and helpful volume, unpacking and redeeming the past of otherness, is able to hold a torch for us, turning a *shadow-behind* into a *light-ahead*, and is thus able to serve our life *now* and *here* in this increasingly trans-cultural era.

研究心得分享--老師專欄

Transnational/racial Adoption: Subject and Trauma in Life Narratives of Korean Adoptees and Gish Jen's *The Love Wife*

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Across disciplines, including anthropology, politics, psychology, and social work, there has been a rapidly growing body of scholarship on adoption. With the expansion of the global economy, transnational/racial adoption, in particular, emerges as a serious subfield of study

over the past decade in North America, the “Adoption Nation” as journalist Adam Pertman has called it. On the one hand, transnational/racial adoption provokes conventional issues of biological versus social determinism (nature over nurture, or vice versa), the adoption triad (the relationship among birth parents, adoptive parents, the adoptee), closed or open adoption arrangements (which refer to the degree of contact between the adopted child’s birth family and the adoptive family). On the other hand, transnational/racial adoption offers a new avenue for probing adoptive identity with reference to gender, race, hybridity, and class in the contexts of diaspora, post-colonialism, and the new global market. Adoptive identity is being questioned, re-experienced, and opened to negotiation.

Not only is identity in transnational/racial adoption complex and often ambivalent, but it also leads to contradictions and tensions in the lived experiences of such adoptees and in the scholarship on them. Is the transnational/racial adoption an act of altruism, salvation, exchange, or exploitation? Does it politically subvert or reinforce the existing social hierarchy? Do we patronize adoptees as a gift of love and see adoptive parents as caring-parent or adoptees as objects of consumption and adoptive parents as consumer-parents? Further, should we link the transnational/racial adoption to personal, familial, psychological narratives or to economic, political, global concerns? How do we deal with the impossible gap between abandonment and adoption, between biological origins and culturally chosen kinship, between a colorblind rhetoric and a race-conscious society?

In my essay, instead of being merely engaged in the debate defined by the binary positions, I explore the very ground that conditions these contradictions and the very gap in the shift of perspective of the discourse of transnational adoption. Using *Seeds from a Silent Tree* (the first published anthology written by Korean adoptees, 1997), Gish Jen’s *The Love Wife* (the first novel about Chinese adoptees, 2004), and *Outsiders Within* (the groundbreaking collection of critical essays and personal narratives exclusively by transracial adoptees about

their unique and complicated experiences, 2006), I begin with a comparative study of these three works, exploring controversial concerns about transnational/racial adoption, including “the primal wound” and “authenticity/authority.” According to the Lacanian view of subjectivity and trauma, I shall argue that the adoptees are not traumatized by the absence of origin but its over-presence, not by a harrowing history in the past, but the present-day symbolic deadlock of being excluded. In addition, due to the denial of the fundamental antagonism in the social and subject, transnational/racial adoptees are caught between binary oscillations and, thereby, asked or expected to perform as a bridge or a link. They tend to romanticize the country of origin as a stark contrast to an America viewed as a nation sustained by exploitation, and see birth mothers as unwilling victims as opposed to white adoptive mothers seen as ignorant and self-interested. As a result, since the discourse of transnational/racial adoption is, on the whole, gendered as feminine, the binary profiles of birth and adoptive mothers reduce the discourse to a battle of the representation of two maternal figures or, rather, to a brawl among three women—two mothers and an adoptive daughter. Males are, hence, out of focus, shunning—or evading—criticism of himself in this discourse. In coda, I try to answer my self-raised question: “how must we face the contradictions and tensions in the discourse as well as the practice of transnational/racial adoption?” Rejecting the lure of any easy way out (from assuming color blindness, through assimilative universalism as well as ethnic interpellation, and to celebratory multiculturalism or cultural hybridity), we should confront head-on the antagonism of the discourse of adoption by, as many current scholars assert, first restoring history to the process of transnational/racial adoption. What is more, following Slavoj Žižek’s critique of global capitalism and identity politics, I argue for a more radical position: not to define the discourse of transnational/racial adoption as one bound to a group-specific narrative of suffering, but as one that can articulate a universal complaint and launch a global assault on the system. It is in the Lacanian end/aim

of psychoanalysis that such a political and subjective breakthrough is suggested.

跨國現代主義：鬆脫現代性研究裡的歐洲本位主義*

「2004 國際論壇：多元文化與通識教育」

國立成功大學

台灣台南

2004 年五月 7-10 日

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我想以一個一直糾纏著我的故事開始。這個故事所講的奇特遭遇後來意外地帶來了高昂的情緒。那時我在上海，是 2001 年的七月，也是我到七個城市旅行的第三週。我坐在已經熟悉了的圓餐桌旁，同桌的是幾位復旦大學的老師和研究生。主人邱教授是中國研究維吉尼亞·吳爾芙首屈一指的學者之一，他致力研究吳爾芙的內在美學，並且將之與傳統中國詩學裡的暗示與隱語並比研究。我還發現他也是位太極拳師父。他和這些事情的牽連使他在文化大革命時吃盡了苦頭。幾位其他的老師和學生則陪坐桌旁；我們一邊吃著一道又一道的好菜，一邊又有一下沒一下地跟圓滾滾慢吞吞的蘇珊開著玩笑。

談著談著我們的話題慢慢遠離了太極拳——我才剛開始在麥迪遜學太極，我喜歡它那結合了沉靜的力道與伸展的連續動作，那緩慢而圓弧的美。我們開始談到上海的改變。我從來沒來過這個中國貿易與商業歷史上繁忙又活力十足的中心，可是我早就知道，這個原本由一些鄰近地區組合而成的城市直到 1992 年才開始轉變風貌，成為一個有巨型的摩天大樓和成群公寓的大城，這些公寓區裡的每一區都住著成千的居民。在這個可能是歷史上最快速的都會轉型中，老上海被毀滅了。最沒變的只有河邊頗有歷史的租借地，外商公司以前在這兒稱王，以前法國租借地裡的一整塊地方原封不動地留著供觀光客參

* 本文由成大外文系劉開玲老師摘譯，並感謝成大外文系林明澤於翻譯過程中之協助。

觀。其他所有地方現在都是大樓聳立——商用的大樓、住宅的大樓、供學校用的、市場用的、店舖用的大樓——大樓的頂端是我未見過的奇怪。我的朋友，北京大學的劉教授把它們叫做「中國帽兒」。城裡繁複的公路系統、交流道和高架道路比起洛杉磯在我看來是有過之而無不及，更別提它遠遠超過我所熟悉的美國中西部和東部的大都會了。有一條剛蓋好的高速單軌列車和這些公路的其中一條平行，但在它頂上、在一片模糊閃爍的霓虹燈采裡呼嘯而過——我可沒見過類似的景象。

有個研究生是個高高瘦瘦竹竿樣的女生，表情熱切。她主修政治學，那天下午參加我們性別的研討會。她一整天都沒說什麼話，可是上海閃電般快速的現代化的主題卻讓她突然變了。她神情激動，語帶哽咽的說，中國已經在狂暴的商業化過程中喪失了它的靈魂。西化帶來了「金錢第一」。她倒不是擔心星巴克和麥當勞。她在意的是西化摧殘了上海的週邊。她說她喜歡貝多芬和布拉姆斯的音樂，可她卻不懂中國的音樂。她說柏拉圖和亞里斯多德和霍布士和洛克很重要，可是在她的課程裡哪有研究中國任一個政治哲學家的呢？為什麼中國現代化就不能像日本一樣——建造世界第二大經濟強國但是仍堅持自己的不同，特別是它自己不同於世界其他各地的文化身分？我環視桌邊愣著的人。她正指責她的老師錯誤地教導了她，甚至更糟地否定了她通達中國性的路徑，最糟糕的可能是她的老師們把她搞得連那令人痛恨的日本人都比不上，而日本人還曾一度統治中國呢。有沒有人能介入化解這情況呢？有沒有人認識她的人能安撫她呢——因為她這麼公然地把她的焦慮和憤怒給曝露了出來？沒人說話。

我決定藉著分享我在上海和香港所受到的文化衝擊來回應。上海，特別是浦東，在短短的十年前還只是一片田野，但是今天上海卻是一個未來化的大都市，沒有什麼我「在西方」所看到的城市像上海一樣。而我三十年前住過的香港，露天的市場都不見了。在新界，代之而起的是一棟棟高大的公寓大樓，每棟大樓可以容納五千個人，大樓裡有居民自己的學校、餐廳、游泳池、和社區的組織服務設施等等。從外面卻看不到這一切。

在「西方」並看不到這些，那為什麼要把這種我在上海和香港生活的形式稱之為「西化」呢？雖然摩天大樓起自西方，但現在世界上最高的三棟建築物可是在台灣和馬來西

亞啊。再換個角度談，研究日常生活文化的人說，在過去三十五年裡最大的改變之一是人們聽音樂的方法。現在，大家都戴著耳機走來走去，沉浸在私人的節拍和歌詞的世界裡。但是在以前，音樂卻是一種社區的經驗。那麼這種「現代」聽音樂的方式是來自何處呢？那位女研究生說，來自西方。我說，錯了。隨身聽是來自日本。新力公司領軍帶領世界把電子運用到日常生活裡。任天堂起源自日本。手機文化則在香港與日本發軔。影像電話起自亞洲。日常生活的現代性最先誕生於亞洲的都會，到西方的都會，然後再慢慢擴及鄉間地區。如果沒有快速成長的亞洲經濟的推動，我們今天所知曉的資訊年代和全球化根本不會存在的。

那麼，我們為什麼不談西方的亞洲化？或者，我們至少不再以帶有優劣、先進\落後的心態來使用東方或西方這兩個名詞。至少，我們必須承認，今天「現代性」的形成是不可以被說成是「非西方國家的西化」，這樣的句子將現代化過於簡化成公式了。

我還舉了中國絲路的例子和明朝泉州國際商務發展的例子來說明所謂的全球化並不是今日才有的。那位女研究生說沒聽過什麼泉州商業發展等等中國的歷史。我說她可以再去學習這些，我也說到在美國有許多運動使得女性的書寫還有其他屬於少數族裔的作品得見天日，我還說到主流的權威如何剝奪了某些群體的歷史感和他們的傳統。我無法說出口的是，真正切斷她那一代和中國的過去的其實是文化大革命。僅以西化來解釋她這樣的年輕人為何不懂中國音樂是過於片斷的解釋了。歷史的改變絕不是一個社會對另一個社會完全的壓制那麼簡單的。

我以這個小故事來說明我目前的一個企圖。這個企圖是我想鬆動現在充斥在許多有關現代性、現代化與現代主義的論述裡的歐洲本位主義。我要先解釋一下我對這三個名詞的定義。現代性是指一個歷史情境的斷裂，或是感覺到歷史情境的斷裂。現代化是指順著現代性的方向所發展出來的一個快速變遷的歷史過程。現代主義則是指現代主義在美學上的表述，特別是那些具有自我反射的美學表述，和企圖找到能夠感知和再現那種斷裂感的新形式的美學表述。更進一步地，我要說我在談這三個名詞的時候是對歷史變遷本身抱持著一種懷疑的態度。就像我在其他地方談到的，現代性的概念也帶出似乎和

它相悖的一個概念--所謂的傳統。換句話說，現代性的這個概念假定了一個相對之下比較靜止的傳統。而從這個靜止的傳統來看，現代性代表的就是一種激進的分割。事情改變的越多，就變的越像。現代性的概念模糊了歷史的連續性，也使得要造成真正的改變不那麼困難。現代性指的是歷史情境的改變，沒錯；但它也指的是一種心態，意識到斷裂，相信與過去的分割，又嚮往未來。它常常是一種烏托邦的熱誠，卻混合著對想像中的過去的懷舊，又混合著廣泛的文化失憶症--一個存心要去遺忘的決心。

要處理歐洲本位主義的議題，我們得放開對時間面向的重視，而把空間的面向納為分析的架構。我們在做歷史分析時，也要做地理分析，我們要發展空間的修辭來理解現代性，現代化與現代主義。這樣的空間修辭注重一些觀念如接觸區，文化接觸，混雜性，跨文化吸納，在地性和全球規模的交換--物品的、思想的、人民的和文化運用的。這些觀念可以彰顯每日生活的現代性，也彰顯各種和邦國，經濟，教育，宗教等等制式的現代性。這並不意味以文化來取代社會，或以對權力的分析來取代不注意文化疆域的去歷史性的分析。我們要做的分析重視的是在時間面向下地區\地域性的差異和其間的互動。

瀰漫在現代性與現代主義研究裡的歐洲本位主義極易把世界做二分法的區隔，第一\三世界，西方\東方，北方\南方，中心\邊陲。這些二分區隔整體來看是區分為西方和其它。這樣的分野忽視了不同地點的多樣性，又把所有社會給階級化了。以 Inderpal Grewal 和 Caren Kaplan 的話來說，這樣的分野忽視了在跨國場域裡「各自為政的主流社會」。這種區分法以為現代性是西方的特質，這種特質起自首先在歐洲然後在美國興起的工業化與國家制度，而現代性就是以這種現代性為標準。後來發展到世界其他地區的現代性的形式則是從這個中心散播到周圍的結果。對社會學者同時也是研究現代性的專家 Anthony Giddens 而言，西方是「現代的」，自主的；而其它的則是「傳統的」，面對西方千軍萬馬之勢，毫無招架之力。他的觀點和那位上海的研究生不謀而合。就像她一樣，他也不確定全球化怎麼可能會和他現代性的模式扯在一起？Giddens 現代性的模式並沒有全球相互依存的概念，也不重視在歷史中不同地點互相組合的本質。

文學研究以及美學形式的現代主義就比 Giddens 的來的國際化些，可是就它的界限

分明來說，卻也不見得不那麼歐洲本位中心。我們不妨以 1999 年創立的「現代主義/性研究學會」的學會宗旨為例來說明：

現代主義/性研究學會致力於研究十九世紀末到二十世紀中，在各種社會、政治、文化、智識情境下的文藝研究。本組織旨在發展一個國際化而且又跨科技的論壇以鼓勵在現今這個活力十足、時時快速變化的現代化研究領域裡，學者彼此間的交流。(ww.jhu.etc.)

甚至從一個歐洲的立場來看，這裡的斷代--大約是 1890 到 1940 年代--忽視了許多大家所熟稔的人事，波特萊爾、福樓拜爾、還有形塑現代主義的法國象徵主義與印象主義，這些人或主義的出現都早於 1890 年；1890 年代這個紀元對英國，德國，俄國和義大利的現代主義的斷代倒是較正確的。這個斷代的終止年代--1940--卻又排除了和在亞洲，非洲，加勒比海等地興起的獨立國家發展中的現代主義；這時，像大英帝國、歐洲帝國、奧圖曼帝國和日本帝國則已分崩離析。

「現代主義/性研究學會」本身則不像它的宗旨所說的那麼侷限。學會在 1999 年舉辦的首次研討會，主題是「新現代主義 [複數]」。這個會議的籌備小組竭力地彰顯複數的、開放的研究方法。學會之後舉辦的研討會也都刻意在方法、斷代和地理等面向多方包容--甚至容納了由 Laura Doyle 和 Laura Winkiel 所領導的「地理現代主義」。但是學會的宗旨卻維持不變。宗旨裡的斷代把地理中心位置放在西方，因而使得它所標榜的跨科際與國際化的鶴的滯礙難行。「東西一散開了，中心就撐不了了」，葉慈在「The Second Coming」這首詩裡這麼寫著。不管用保守或漸進的方式，現代主義的研究總是設定了一個以後會散開的中心，一個植基於歐洲文化大都的中心。在這個量表之內，不管有什麼樣特別的政治立場被提出來，西方總是那個創始者、那個中心、現代主義典律的化身。有些人覺得西方要變成不毛之地了、要破產了，所以就到其他地方去尋找新的形式、不同的精神支柱，想著也許能將這些帶回去，再度活化西方。這就是諸如艾略特，史特文斯基，湯瑪斯曼，畢卡索，喬哀斯和佛斯特等人所展示的所謂的國際主義。然而，這種國際主義觀以及它所推動的閱讀策略再度證實後文藝復興所建構出來的西方是文明的頂

尖，也是現代性最榮耀又最難以滿足的發明者。地球上其他地方所產生的現代主義（複數）要不是被忽略，就是被當成西方美學產品的原料，或者被看成是西方現代主義毫無生氣的仿製品。歐洲和美國的全球霸權已經用它們將世界體系區隔為西方和其它、中心和邊陲的二分法，不知不覺地型塑了我們對現代主義下國際主義的理解。

現代性與現代主義的新地理需要一個不同的國際主義，一個不把世界體系分為中心與邊陲的國際主義。這樣一個不同的架構已經在社會與文化理論中，藝術與文學中浮現了。例如在《現代性的疑問》一書中，Timothy Mitchell 挑釁地問道，「如果現代無可避免地一定得跟西方的興起與擴張掛勾，那麼我們所覺得的『現代』的浮現打從開始就是一個世界性的現象，而且『現代』也不只是獨獨發生於歐洲又有什麼重要呢？」我們所稱的中世紀時期的伊斯蘭帝國總被從討論西方興起的敘事裡排除，這件事尤其助長了 Mitchell 所批評的假設，就是說—西方以其特異的稟賦和想當然耳的優越感創始了現代性。歷史考古學者及回憶錄作者 Amitov Ghosh 在《置身於古風之地》裡說了一個不同的故事。這本書是奇蹟故事，是做研究的回憶錄，也是一個被遺忘的新月徽章的歷史。這個徽章被輾轉流傳在牽涉了多文化、多宗教的西班牙，北美，伊拉克，伊朗，和印度之間。還有什麼其它的現代性比這個更能被「遺忘」呢？更能被西方國度裡有關現代性起源的權威敘事壓抑的呢？

Daedalus 這本學術期刊有兩個專號，一個討論早期的現代性，另一個討論多元的現代性，試圖推翻那種獨白似的敘事，進而推薦一種不同於傳統以時間為主軸的比較地理。這種比較地理包含了全球場域不同的現代性。「早期現代性」的專號並不爭辯歐洲現代性的重要性，但是質問：「其它的文明有類似的發展嗎？如果有的話，是什麼時候發生的？如果它們在這個時候發生，主要是因為彼此的擴散，還是因為在地的因素？」(Eisenstadt and Schluchter 1-2)。與其要找些可以統合現代世界的敘事，專號的編輯 Eisenstadt 和 Schluchter 描繪好幾個文明如何合併，同時都是中心又各自為政，又能產生它們各自的動力 (3)。他們聲稱，「規範現代性歷史的不是統合而是分歧」(4)。不同的社會藉由創造性的挪用彼此的想法而發展，其間的途徑是造成「多重現代性」的「文化網絡與溝通

管道的全球化」(5)。Sanjay Subrahmanyam 則在他為這期專號所寫的文章裡把這個過程描寫為「銜接性的現象，而非從一地傳到另一地的病毒」(100)。

順著銜接性與全球化架構的討論，接下來我要講的是現代主義的國際主義，以便提議如何發展一個跨國策略來閱讀全球場域裡彼此環環相扣，相互影響的各個中心。這個現代主義的地理需要我們注意到地點的異質性與多元性，以及現代性在全球不同空間點和時間點的產生。這樣一個關注是地點性的，貼近地理的獨特性和歷史的多重決定性，而使每一種表現能展示它自己特殊的表述上的變化。其次，這種跨國策略能理解到現代主義在一個地方的形成會一直受到各式各樣文化交換的影響--並不是僅指來自歐洲和美國「文化大都」的文化交換，還有來自其它大陸的。

這新的現代主義地理學要我們注意思想與文化形式的旅行，跨文化的對話，相互影響與在地化，還有文化的混雜。我要說的是，現代性是一個歷史的狀態，它強化了混雜和運動，而後二者會造成知識論上的與再現上的異位。我以為在各種多元的現代主義之間的界線是多孔且可滲透的，雖然會有衝突但也會彼此互相融合。但我並不是在推薦一個烏托邦意味的跨國混雜。權力關係在跨國現代性的文化形成裡扮演著一個重要的角色。我所提議的全球景觀並不只是個理想，而是一個真真實實的空間，它時時刻刻都進行著改變和交換，而這些改變和交換常常伴隨著暴力和征服。

我所提出的現代性與現代主義牽涉到強烈且繁衍不斷的接觸區。這些接觸區兼容並蓄各式各樣的差異，還有不斷交融混合的各種文化形式；它們交互包含、猛力擠壓、或者不自覺地演化。這種文化的混雜，不管它的地理位置或權力關係是什麼，都蘊含了 Eisenstadt 和 Schluchter 所稱的「創造性的挪用」，但我則喜歡用一個比較中性的名詞，稱它為「在地化」，取用自移民研究和人類學。我所說全球景觀裡的現代化包含了各種流動的思想、文化運作、機構、人民的高度在地化。薩伊德在他 1982 年的論文〈旅行理論〉裡稱此過程為「翻譯」或「移植」，而就像所有的翻譯一樣，這種組合不會是完全吻合的。這個在地化過程的結果是，旅行的這個意見\想法完全或部分地被調和或合併；就「某種程度而言，這個意見\想法是被它的新用途、它在新時空下的位置給改化了」(〔薩伊德〕

227)。

文化翻譯暗指從一種文化運作跨越到另一種文化運作，這其間無可避免地會有從一個地點到另一個地點之間的差距。這個差距就可能產生在地化的現象，文化上的同類相食，也就是會產生一種對他者的吸納，可是這樣的吸納同時會改變吃人的人和被吃的人。我知道把現代性和在地化、同類相食聯想在一起好像是一般我們把這些詞彙跟傳統與原始聯想在一起。也許文化移植的隱喻由於它和科學的聯想看起來比較合適些。但是我喜歡這些名詞所暗示的矛盾，因為我相信而且我在其他地方也清楚地說明了這些個代表現代化與傳統的概念是彼此相互組構的（〈定義的旅行〉—傳德曼教授的一篇論文，譯註）。

除此以外，這些名詞會改變我們對歐洲模仿非西方的他者的看法。舉例來說，畢卡索將非洲面具文化翻譯為《亞威農的女人們》畫作裡的裸女。與其把這說是挪用非洲文化形式，為什麼不說是畢卡索把這些面具給在地化，把它們給吸納進歐洲的藝術裡去呢？（其實是評者，而非畫者把畢卡索的畫作叫做「美術」，而把非洲的前輩叫做原始人的。）這個詞的改變—從挪用到在地化代表什麼呢？第一，它代表認可非洲面具的製造者是藝術文化的生產者，他們的藝術足以成為畢卡索模仿的對象。其次，它使我們注意到非洲人民和非洲文化長期以來就創造了許多藝術的傳統，包括在上個世紀末的西非就有人用歐洲的藝術形式來造就和畢卡索同時但是他們自己的現代主義藝術形式。

西方應用非西方的傳統而使其在地化的這個觀念同時也認可了西方的現代性和全球其它的現代性是同時組成的，而不是各做各的。另一個例子是英國的紡織工業。集中在孟加拉的新興紡織工業肇始於十六、十七世紀由蒙古、印度與波斯文化交換的過程中所產生的印度現代性。英國的紡織工業開始時部份就是靠著對印度比較先進的產品貿易，但後來英國卻完全停止了印度的產品。這個過程不只是因為蒸汽引擎的發明使用，還因為十八世紀在英國本土上英國殖民勢力的興起。類似的例子還有十九世紀末埃及的現代性。英國為了要擴張它在逐漸衰微的奧圖曼帝國的勢力，因此而扶植了埃及君主精英的權勢。二十世紀末中東的現代性霸權之所以高漲，部分是因為它利用了衰敗的奧圖曼帝國，減除了埃及沒有在地化的現代性。

旅行中文化及運作的在地化是多向而非單向的。在地化擔負了一個人類學家所說不斷進行的文化上的模仿。追究這個字的歷史到亞里斯多德，模仿一詞也是介於社會理論與詩學之間最好的橋樑。文化模仿牽動了不同表述相互的在地性。文化模仿則有助於銜接歷史現代性的討論和美學的現代主義。

這樣混合著歷史與美學的關懷促成了一本在 2003 年出版混雜的書，叫做《在德黑蘭閱讀羅利塔：回憶書》。這本書是回憶錄，是文學批評，是接受研究，也是教學論文。Azar Nafisi 寫後革命時期伊朗現代性的掙扎，寫她的家庭和朋友，特別是她的年輕學生。Nafisi 被她所任教的德黑蘭大學撤職，因為她拒絕戴面紗。伊朗和伊拉克戰爭時期，她到比較開放的大學教書，然後就從對女性歧視的公開場所退到自己家，在家裡暗中教一群女學生西方文學和波斯的古典文學。她在書中寫著，在伊朗顛沛的時候讀《大亨小傳》特別能感受到書中主人翁的情境和伊朗人情境的類似處，兩者都想藉由重覆過去來完成夢想，到頭來卻發現過去已死，未來也不在視線之內（145）。《大亨小傳》裡傳統與現代性的相互作用在五十年後革命時期的伊朗在地化了。對她那些被迫要接受所安排的婚姻又被限制了自由的學生而言，閱讀《傲慢與偏見》使她們看到珍奧斯汀當時的現代性——堅持婚姻要植基於雙方的互愛與互敬，而非由於家運和習俗。Nafisi 保守的男學生引用薩伊德批評奧斯汀和帝國與奴役的掛勾而覺得他們根本不該讀這本不道德的書，但對在她家裡才能拿掉面紗的女學生而言，奧斯汀對愛情和權利的重新形構替她們的未來發了聲，這是很有革命性的。

Tayeb Salih 棒極了的小說《遷徙季節》是另一個好例子來說明現代主義全球景觀現代性與在地性的交錯/會。這是當代阿拉伯文小說裡最著名的小說之一，作者是蘇丹當紅作家，出版於 1967 年，英文版則出版於 1969 年。直到今天，它在阿拉伯世界仍是引人議論，議者以為此書負面勾勒伊斯蘭世界。它的英文版則常被視為後殖民而非現代性或現代主義的讀本。從小說的背景來看，這本小說彷彿回應了康拉德的《黑暗之心》。但相反於 Kurtz 逐漸走入黑暗大陸的內陸，Mustafa Sa'eed，一位蘇丹的飽學之士，在 20 世紀初期由南向北遷徙，直到殖民都會的核心，從 Khartoum 到開羅，再到倫敦與牛津。就

像《黑暗之心》，Mustafa 的故事主要由一個年輕人敘述，這個年輕人像康拉德的 Marlow 一樣，他說的故事到後來變的越來越不可靠，在他說著那個神秘的陌生人的故事時，也漸漸透露了他自己的黑暗之心。就美學的層次來說，Salih 的這本小說十分現代主義，比康拉德還更遠離寫實主義的規範。

透過 Mustafa 和其他人，敘述者逐漸知道 Mustafa 在英國是個人物。他在那兒拿到學位，是英國左派的寵兒，寫書，還替行政者提供經濟與發展方面的諮詢。他對使他異國化的文化是又愛又恨，因此成了個「黑英人」，得到了他周遭人的疾病，就像 Kurtz 在剛果「變成當地人」一樣。他獵誘了許多白種女人。其中兩個沉迷於他的東方原始味兒，自殺了。他和第三個結了婚，又在一次性虐交時謀殺了這個老婆。英國法庭由於良知的罪惡感而只判了他很輕的刑罰，覺得他是個被殖民的受害者，剝除了他對他自己行為負責的自由與尊嚴。厭惡之餘，Mustafa 回到蘇丹，選了個尼羅河畔的村莊，突然出現在那兒買地，買農場，娶了個當地人當太太，幾乎就被當成一個有個不為人知的過去的陌生人一般看待。有一天，當他覺得一切都打點好了以後，他就消失了。村人以為他意外或自殺地被淹死了，但也有人說他秘密地回英國去了。在倒數第二章，敘述者打開了 Mustafa 沒讓任何人知道的秘密房間。這個房間在沙漠裡，是一個英國紳士圖書館的複製，裡面有書，還有個上面掛著他過世白人妻子照片的壁爐。震驚又絕望，敘述者到尼羅河游泳，游向北方。雖然敘述者選擇活著而不是淹死，這本小說的結尾卻沒能讓我們知道敘述者最後的命運，我們也不知道 Mustafa 最後到底怎麼了。

在一個訪談裡，Salih 用地理政治報復來解釋 Mustafa 的心態。這種報復依賴殖民主義把殖民者與被殖民者之間的關係性別化。Salih 說，「比喻來說，歐洲以暴力地強姦了非洲。Mustafa Sa'eed，書中的主人翁，曾經反向對抗強權統治，意圖報復。當他暴力地征服女人時，他是想把歐洲加諸在他族人身上的侮辱還諸歐洲。他想要以一個隱喻的方式來強暴歐洲」(Berkley and Ahmed 15-16)。

當然，這小說好生批判了非洲在後六零年代獨立時期的殖民主義和新殖民主義。更進一步地，Mustafa 之被刻劃成一個「黑英人」是本於法農的《黑皮膚，白面具》，再把

色情化了的親英者與恐英者他們被殖民者的心理給戲劇化。除此以外，Mustafa 和敘述者兩人最後未知的結局可以被解讀為對抗北方、現代性和現代化的道德訓誡。還有，Salih 文化模仿康拉德的小說展示了巴巴所說的「殖民仿擬」的特質。亦即被殖民者的模仿殖民者--有差別的模仿，而且這個差別使得本來看起來自自然然的殖民者的優越感與核心性變得不自然起來。

但是《遷徙季節》不只是《黑暗之心》的殖民仿擬或者對北方現代性所帶來的病態和污染預言性的警告。終究，這本小說拒絕簡單地二分北/南，殖民者/被殖民者，現代/傳統。相反地，Salih 顯示了在英國和蘇丹都發生的各種對立的交錯混合，更特別去探究現代性就是西方，傳統就是非洲的矛盾。Salih 刻意製造他自己和敘述者與 Mustafa 之間反諷的距離，藉此說明「傳統」總是一直在改變之中，而「現代」則永遠不會像它看起來那樣完全拒絕過去。北方和南方總是相互組成。性別與性才是探測絕對的文化差異只是一種幻想的途徑。Salih 把康拉德逕赴他者之心旅途的比喻給在地化成為一個暴露家鄉黑暗的方法。在康拉德的故事裡，汽船逆流航行在剛果河揭露了在剛果的歐洲（至少是比利時）帝國主義的虛偽；在 Salih 小說裡的北方之旅則不但揭發了北方的病態，還揭發了尼羅河蘇丹村落傳統的殘暴。要這麼去理解這本小說，我們就得注意小說裡處處都是的反諷和它細緻地挖掘在北方和南方都有的幻想。

對 Mustafa 和敘述者來說，尼羅河的村落是傳統生活的縮影，是一個單純而沒有變化的地方。但是經由小說，這個想法卻被揭發為一個靠著懷舊而存在的謊言，而這種懷舊又是從北/南，殖民者/被殖民者，現代性/傳統性這樣意識形態上的二分法發展出來的。

社會學家 Madan Sarup 說，「傳統是流動的。它總不斷地被再造。傳統是有關於變化的——那未被承認的變化」（97）。小說裡的村落並不像敘述者與 Mustafa 想像中的一成不變，它到處都有變化的痕跡，像邦浦代替了水車，像蓋了一半的醫院，像負責監工的敘述者的兒時友伴 Mahjoub。甚至 Mustafa 就是這些變化的催生者，他教 Mahjoub 現代財政、會計、和菲賓的社會主義，所以 Mahjoub 身為當地國家民主社會黨的領導者和農業發展委員會的主席才能現代化整個村落。Mustafa 還把他的事業經營教授給太太 Hosna，

訓練她自己做判斷，把她轉變成村人蔑稱的「城市女人」(66)。

村落裡技術的改變促成了性別化現代性通俗劇的上演，使殖民的復仇劇情更加複雜。Mustafa 誘姦白種女性的事情在這被傳統給保護著的村子裡也有相對的事情上演著。Mustafa 的未亡人 Hosna 拒絕了眾多的追求者，而只矚意被 Mustafa 指定為她兒子們的監護人的敘述者。她甚至找敘述者的爸爸，要他叫他兒子娶她。敘述者的媽媽很不屑 Hosna。敘述者雖然也對 Hosna 有意思，卻對自己能吸引 Hosna 感到不安，更不敢對 Hosna 有任何回應。不但如此，敘述者還替決意要娶 Hosna 的老不休 Wad Rayyes 說項。這老不休是敘述者祖父的好友。老不休有 Hosna 父兄的同意在握，有恃無恐，說道：「你們在學校學的狗屁玩意兒對我們一點兒用也沒有。在這個村子裡男人就是所有女人的監護人」(97-98)。雖然村裡有人開老不休的玩笑，要他別老牛吃嫩草，也有人糗他腦袋長到老二上去了，卻沒有人做任何動作來阻止他。Mahjoub 後來還跟敘述者說：「女人是屬於男人的，而且男人就是男人，即使是他老了也是一樣」(101)。

水車的現代化是一回事，摩登女人可是一定得制止。結果是悲慘的。Hosna 做了她告訴敘述者如果她被迫嫁給 Wad Rayyes 她會做的事--殺了他再自殺。有一晚村民聽到 Hosna 的慘叫卻不加理會，結果發現 Hosna 和 Wad Rayyes 雙雙死亡，滿是鮮血。Hosna 滿是咬傷抓傷，而 Wad Rayyes 則被捅了十來刀。

Salih 告訴我們，這個村子是部分被現代化了，但這現代性卻不包容女孩和女人還有家庭的律法。強暴不只是殖民剝削和後殖民報復的隱喻。它也是當「女人屬於男人」時就會發生的事。Hosna 的城市作風喚醒的不是只有不敢回應的敘述者，還喚醒了那個老不休--他那麼一味想要佔有她似乎就是個抗拒現代性的寓言。

再次地，為了解構簡單二分北方與南方，Salih 把村子裡的性別暴政與蘇丹南北的奴隸制度連結起來。奴隸制度預示了 Hosna 的命運。還沒告訴他的朋友他要娶 Hosna 的決心以前，Wad Rayyes 以一個故事款待他們。他說他綁架了「一個在下游的年輕女奴」，她在一個辦喜事的人家裡明艷照人，而後他很爽的一次又一次強暴她(74)。在 Wad Rayyes 強暴 Hosna 前幾天，敘述者的祖父和他的朋友盡興地享受這個下流故事強化了小

說反諷在表面平靜的村中生活裡的暴力。經由這麼做，Salih 在地化了康拉德《黑暗之心》的計畫。就跟康拉德暴露歐洲文明的虛偽，Salih 點明村子隱藏的殘暴，它對現代性的曖昧，它拒絕將來給女性安全和自由。在這些故事的情境之下，北方與南方的地理被重新形構了。這地理代表的不再是西方與非洲的競爭，「北方」和「南方」代表了內戰的地理，也代表了在蘇丹之內被護持著壓迫他者的暴力。

讓我再回到開始時所說的上海和那個研究生吧。拿 Azar Nafisi 把 Jane Austen 移植到德黑蘭的例子來看，我很好奇那位研究生會怎麼看我以在地化的角度來閱讀 Salih 的小說。當我在北美閱讀《遷徙季節》的英文本時，我如何把他的故事移入我要講的現代性的故事？那個研究生在抗拒她所說的西化時那麼在意的中國過去和那個「尼羅河邊的小村落，那由南往北流的河會一瞬間變的游西往東游」有什麼關係呢？老上海，老中國，也許不能這麼字面上的被劃進蘇丹的村子。可是那小說所提出的問題和我對上海那學生提出的問題是相關的。我想說的是，現代性並不是西方的財產而要被購買，販賣或者硬塞給其他的。現代主義並不只是在 1890 到 1940 年代間歐洲，英國，美國文化大都裡的美學表述。地球上沒有任何一個地方可以把自己孤立於其他地方旅行的思想，商品，技術，運用，和人民之外。我們需要一個新的現代性地理學和歷史學，它不能被限制在歐洲中心的定義裡。我們需要一個新的空間修辭來思考現代性與現代主義。我們需要這些才能在見識上全球化，具比較性，跨越歷史界線，才能呼應文化模仿和文化差異。

研究心得分享—研究生專欄

「不正確」的選擇—如何以齊澤克(Slavoj Žižek)來思索跨國女性主義？

這幾年，當薩依德，傅科，史畢娃克變成大家耳熟能詳的名字之後，新的學界當紅炸子雞又被創造出來了。齊澤克（Slavoj Žižek）正是這位紅透半邊天，卻又讓人望之怯步的理論明星。讀一讀最新 2008 的 *Violence*，倒是覺得挺有趣，這位大鬍子的後馬克思，居然可以將日常生活進行另一層次的想像。

2008/9/14

齊澤克（Slavoj Žižek）在 *Violence* 一書中，對「多元文化主義」進行批判，認為所謂的多元文化論中，不公正、剝削、與不公義的問題被淡化了，而文化差異被單純地簡化為「寬容」的問題。[1]也就是文化多元論要求文化差異與多元文化應該要被尊重與寬容，但是進一步追問尊重與寬容之後呢？誰在尊重誰？誰是寬容的主體？誰又是寬容的客體呢？很顯然地，是權力位階高者尊重其他的邊緣位置的文化差異，因為只有位階高者有「寬容」他人的權力；而位階低的人，根本無法參與遊戲規則的制訂，所以往往成為嚮往主流文化企圖改變社會位置；或是反抗主流文化創立並次文化來標新立異。因為，弱勢者從來就不是「包容」主流價值的主體。所以「多元文化論」是讓既有的體制與權力關係在貌似「寬容」的表面下被維持與鞏固。

宋國誠在〈《閱讀左派》理論蒼白？或實踐軟弱？—斯拉沃熱·齊澤克的「執爽真實」論〉一文中，提及「新的霸權是通過鼓勵、放寬甚至支持對它的攻擊並在取得「消耗戰」後的剩餘優勢下建立起來的，一如資本主義以最大限度的容忍和最多元化的平等，來收編和吸納一切對它的攻擊，一如全球化新自由主義告訴我們的，他們將以更多的承諾來換取當前的尚未兌現的承諾，以更多元的選擇來彌補今日在差異與分配不均下的有限匱乏。於是，抽象的承諾將今日具體的痛苦推向未來，精明的右派把自己打扮成激進左派，好讓左派看起來像個溫和的雅皮烏托邦。」[2]，新的霸權給予貌似多元的選擇，並且尊重反對的聲音來收編所有對資本主義體制的攻擊。所以多元文化論所提倡的寬

容，只是在維護傳統文化的同時，去維護這種文化在權力位置中的劣勢處境。

在性別議題中，「寬容」這一議題也成為女性主義者必須去思考的問題。當被要求要尊重文化差異的同時，被尊重的對象是否被留在「原地」等著被「觀看」？

比如「第一世界」的女性主義者如果要避免被指責為以拯救者的姿態來面對「第三世界」時，那麼抱持著「寬容」與「尊重」的文化多元論，是不是一個好方法呢？如此一來，白人女性主義可以避免被扣上以「白人菁英女性主義姿態『他者化』第三世界女性」的這一頂大帽子。但是在「寬容」的假面之下，被寬容的對象被放在既有的權力關係中被凝固了。所以在介入與不介入之間應該如何選擇呢？或是介入是否有其他方法呢？

宋國誠在詮釋齊澤克 (Slavoj Žižek) 時討論了在新霸權形成的情境之下，如何去產生新的行動來撼動難以被撼動的體制呢？文中認為應該如同列寧修正馬克思一樣，必須重新在思索與實踐的雙重層面上去修正馬克思主義。所以必須重新思考一種具有全球維度的、政治與經濟雙面鬥爭的社會主義革命方略。「這種方略不是那種針對『單一議題』(水污染、墮胎權、無核化……)的、窮追猛打的、微觀的社會干預行動，這只是一種試圖去挽救已經沒什麼可挽救的資本主義災難：不改變資本主義的生產邏輯，再激進的運動也挽救不了地球的暖化。另一方面，新的革命方略也不是那種『激進政治』所主張的，相信建構一種更自由、更民主、更多元、更包容的『民主形式』，可以用之克服資本主義的寡頭民主。這種以更多的民主參與來取代較少的民主參與的想法，實際上只是以同樣的民主取代另一種同樣的民主，就像換一個較大尺寸的同款衣服來穿一樣，根本上是一個資本主義的邏輯：以更大的市場去擴大市場，以更大的消費去滿足消費。」[3]，所以在複雜的全球化情境之下，「單一議題」的思考已經無法因應複雜歷史情境所產生的問題。必須去思索議題跟議題之間的相關性，所以女性主義者不能單純去思考女性或是性別問題而已，她必須去思考全球經濟、全球暖化、生態污染等各種問題之間的關係，如同思索跨國女性主義的問題時，女性議題已經無法被視為一種單一問題了，因為在各

種歷史結構跟歷史碰撞之下，女性主義的議題也必須跟其他議題、其他區域的女性相連結，才更能理解問題的形成。所以女性主義理論中所提倡的跨越學科疆界的問題，便是破除單一議題的思考方式，而且應該去看在全球父權資本主義體制之下，不同地區、不同時空、不同議題之間的問題如何產生連結。然後去思考如何進行女性主義行動與介入的可能。如同 Mohanty 在《無疆界女性主義》(Feminism without Borders)一書中，提出無疆界女性主義(Feminism without Borders)的概念。認為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。

那麼，在介入行動之前，必須先將「多元文化論」的假面戳破。

多元文化論是民主的「自由的選擇」嗎？什麼是「自由選擇」呢？事實上，因為當我們被賦予「自由選擇」的同時，我們經常在文化養成的過程中，被賦予什麼是「正確的」選擇。所以「選擇」的另一面不是「不選擇」，而是選擇「不正確的選擇。」，選擇「不正確」的選擇是不被允許的，所以「自由選擇」的項目中已經被體制所劃定。

齊澤克(Slavoj Žižek)在 *Violence* 中舉幾個例子來說明什麼是「正確的選擇」與「空姿態」。比如在日本，每個人一年有 40 天休假，但是他們被期待不要去使用這些權利，隱形的合約與同意認為不應該超過一半的假期被使用。或是在實際的情況中，當兩位好朋友為了工作升遷而競爭時，贏得升遷的那一位朋友，最好的方式是撤銷，讓友人得到升遷。而友人最好的方式是拒絕這個建議。這樣一來，兩人的友誼就可以持續。這事一種為了被拒絕而建立出來的姿態。但是如果情況不一樣，那麼情況會導致原本附屬於社會秩序的自由分解。這就如同社會本身的分解，社會連結的分離。革命也是如此，打破習慣。[4]那麼女性主義行動如何破除「我們擁有自由選擇」的迷思，去產生行動呢？首先，我們必須將對社會正義的關注拉回來，要重新思索社會公平與正義的問題，而不應該簡化為「寬容文化差異」的問題。另外，在「選擇」與「不選擇」之間，去想什麼是「不正確的選擇」，因為「不正確的選擇」才是可以打破被體制建立起來的習慣，進而去

打破體制。在「民主」與「寬容」的社會選項當中，應該拒絕既有體制提出的「選項」，因為要拒絕的就是「體制本身」，而非選擇。

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[1] Slavoj Žižek ，《Violence》，頁 119。

[2] 宋國誠，〈《閱讀左派》理論蒼白？或實踐軟弱？—斯拉沃熱·齊澤克的「執爽真實」論〉，《破報》，vol.443，2007。

[3] 宋國誠，〈《閱讀左派》理論蒼白？或實踐軟弱？—斯拉沃熱·齊澤克的「執爽真實」論〉，《破報》，vol.443，2007。

[4] Slavoj Žižek ，《Violence》，頁 136-138。

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最新消息

* 10/17 跨國女性研究工作團隊會議順利結束

跨國女性研究計畫團隊會議已於 10 月 17 日開會完畢。會中針對第 2 年計畫之活動於會議中討論並決定執行方向。

*11/14 教學工作坊圓滿落幕

為了讓團隊教師們分享跨國女性研究「暑期學程」授課心得，期望透過本工作坊，讓團隊老師們能共同研究如何提升教學及研究品質，讓老師們及學生們能共享專業教學環境，如何將跨國女性研究的發展與當今研究趨勢有系統地傳達給學生，讓學生們思考，將是本工作坊的目標。

*敬請參加 1/10 跨國女性研究論文寫作工作坊

論文寫作工作坊將於 1 月 10 日 (星期六)，下午 13:00~17:30 舉辦，此次工作坊集結本學期修習暑期跨國女性學程的同學們的學習成果，當天也會邀請老師們對學生的論文做出回應，歡迎大家來參加。

專書介紹

Life Is a Song: Transnational Feminine Carpe Diem Motiv in Cape No. 7

成大外文 陳健宏老師



“I feel like singing”, says Lauma’s (勞馬) father Olalan (歐拉朗) at a wedding banquet in the blockbusting film *Cape No. 7* (《海角七號》). Every character feels like communicating something to someone, be it by singing or writing: the Japanese teacher to Kojima Tomoko (小島友子/こじま ともこ), Aga (阿嘉) to himself first and then to the Japanese girl Tomoko (友子/ともこ) in apology, Lauma to his Lukai Princess (魯凱公主), Frog (水蛙) to his unrequited love, the un-listened-to national treasure Uncle Mao (茂伯) to his virtual audience, Malasan (馬拉桑) to his clientele, the speaker of Hengchun Town Council Hung Kuorung (洪國榮) to his fellow townspeople, Mingchu (明珠) to her daughter Dada (大大), the *enfant terrible* Da-Da to her unknown father..., etc. Even Tomoko of Japanese origin, deeply touched by the seven letters destined to her namesake (and hence her double/ *Doppelgänger* in the frame of the film), bids Aga to spare no effort to accomplish the delivery of the package

awaiting to be delivered (*en souffrance*, as it goes in French) the following morning of their budding amorous intimacy.

But they need a well-informed errand and a common *langage* to transmit the message otherwise the Lacanian *lettre* (letter) will always remain a Joycean litter as the opened package which is ditched away under the table by non-Japanese-speaking Aga: *aufgehoben* in Hegelian terms. "I don't understand Taiwanese", in turn replies the exasperated Japanese PR agent who, tired of arguing with Hung's men, takes refuge on the balcony, when the town council speaker who, lying aside on a deckchair in overlooking the bay at Kenting, asked her in the local dialect: "Don't you see how beautiful our sea is?" "Vicit Amor" (Ovid 26) (Love triumphs): this seems to be the only solution the director and playwright Wei Te-Sheng (魏德聖) provides. It begins with the night of a wedding banquet Aga faces up to and sympathizes with Tomoko: what a fool-proof device! On the point of quitting and in the once-abandoned girl's place, Tomoko addresses reproach to Aga, who seems to be the double of the Japanese teacher in failing to see it through to the end and, as a masculine, to prove worth the feminine.



The speaker/representative's *amour propre* stresses the horde of the hastily-picked-up unsuccessful musicians to team up as a real pop music band in two weeks so that the (g)local voice will be given a vent, just as the film itself, on the global stage even if it will be Laocoönian or Munchian. In this sense, Aga has a double mission whereas his twofold function in the film comes to chronologically, ethically and aesthetically reconcile the subject

with the self, the present with the past, Taiwan with Japan and, finally, the masculine with the feminine: as a mailman *ad interim*, he has to redirect the dead letters and pass them to the hand of the titular addressee; as the lead singer of the rock band, he has to compose and execute the *carpe diem* Motiv—"Dare to make merry!" (〈無樂不作〉). The consequence will have a bearing on every character in question: "*Carpe diem quam minimum credula postero*". (Horace 32) (Seize the day, trusting as little as possible in the future.)



"Millennial tradition repackaged"! As the advertising slogan of the autochthonous millet wine evokes, the physical supports of the collective memory seek after whatever aesthetic of existence it could be. It seems true not only for the characters but also for the director: to go global, one has to first take root in one's native land and then to make oneself heard. Whereas what Aga goes through is Oedipal and instinctual, what Tomoko realizes is postcolonial and transnational. While Tomoko is hesitating, Aga affirms his commitment: "Stay. Or I'll go with you."

... selon la formule même... de la communication intersubjective: où l'émetteur... reçoit du récepteur son propre message sous une forme inversée.... une lettre arrive toujours à destination.

(According to the very formulation of intersubjective communication... the sender... receives from the receiver his own message in an inverted form.... A letter always arrives at its destination.) (Lacan 1957: 44/30)

No wonder, it is Mingchu, who is unexpectedly fluent in Japanese and repeats her grandmother Kojima Tomoko's traumatizing experience, who will release to younger Tomoko the present-day coordinate of the Cape No. 7. The film manages to map the feminine truth while the discourse of desire succeeds in penetrating the membrane of national discourse in response to the interrogation "Che vuoi?" (What dost thou want?)(Cazotte 13; Lacan 1960: 815/) from the Other (A): *Jouis* (Enjoy)!/ *J'ouïs* (I heard) (Lacan 1960: 821/696).



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研究心得分享--老師專欄

女性電影新地景

師大翻譯所 李根芳老師

隨著女性意識的發展、性別議題的深化，近年來女性電影呈現出更加多采多姿的風貌，其中也有不少電影探討了跨國女性主義的重要議題。已有十五年歷史的女性影展今年(2008)就引介了許多相關的精彩電影，導演分別來自亞、歐、美等各洲，涵蓋的內容除了婚姻、家庭、母女關係外，還包括自立自強的拉美移工努力爭取權益、困守在屋內思考著戰爭與對立的巴勒斯坦女性心聲。過去女性主義者高喊著「私人的也是政治的」，現在，透過這些女導演的眼睛，無論是紀錄片或劇情片，我們會發現公、私領域的劃分已逐漸模糊，跨國勞工、器官移植、隔洲認養子女，都為我們這個時代帶來更多挑戰，也讓我們不得不去思考「我是誰」等身份認同的問題，進而描繪出一幅新的性別地景。

義大利導演艾莉娜·馬拉琪在《玫瑰之路》裡，嫻熟地結合了平面廣告、訪問、動畫、三名真實女人的日記，以及各種檔案影片，拼貼出六〇、七〇年代女性解放運動的歷程。如果這是一種用斷裂、跳躍的陰性書寫來撰述「大歷史」，有趣的是，在美國的卡拉·海洛德則用類似的手法，在她的第二部影片《老娘偏不嫁》描述個人的私密生活，帶著「媽媽要我嫁」的焦慮，她以輕鬆幽默的方式探討了不同世代女性的角色轉換與對人生的期待。

另一部探討母女關係的影片《我的媽咪愛轉彎》，讓我們看到一位特立獨行、與眾不同的母親，她早早離開婚姻，隨興而行，愛享樂、愛交男朋友，最後還給即將步入禮堂的十九歲女兒一個意想不到的禮物，顛覆了主流媒體所刻畫的犧牲奉獻的母親形象。《我和我的家事服務員》則是印度女導演妮莎塔·珍從家的私領域出發，去探問印度種姓制度、

階級制度等公領域的問題，這樣的制度造成人與人之間的隔閡與誤解，但這並不是不可跨越的疆界，在片中她和她的家事服務員便發展出令人動容的友誼。

重量級紀錄片導演芭芭拉漢默的《濟州島之歌》，再次展現她挑戰傳統性別再現的長才。採蚶阿媽為了討生活發展出堅毅強韌的個性，絲毫不讓鬚眉，漢默和這些採蚶阿媽一塊隨興跳舞的段落，讓我們看到姊妹情誼是跨國界的。至於在《夢醒洛杉磯》裡，我們看到來自墨西哥、薩爾瓦多等地的女性移工，長期在血汗工廠被剝削，最後站出來為自己爭取權益，瑪麗亞在抗爭的過程中逐漸了解自己，最後離開丈夫，自主快樂地撫養三個孩子；露波也了解到勞工的價值及資本主義的剝削，起而加入勞工組織，她用積木向不懂英文、資源有限的勞工解釋，「我們是整個金字塔結構的底層，如果我們團結起來，爭取自己的權益，撼動既有體制，那麼上層就會倒下來了。」這是我聽過最直接具象的馬克思主義入門，透過這部紀錄片，我看到了團結的力量，也看到了勞工挑戰剝削勞工的雇主、得到應得權益的可能性。另外值得推薦的一部作品是巴勒斯坦女導演阿莉亞·艾洛索利的《一線之隔》，她用非常女性意象的晒衣繩，劃分出內外空間與心理世界，同時表達出對戰爭、武力的控訴。

瑞典女導演 Marika Heideback《小荷莉復仇記》是部可愛的動畫，當我們想到瑞典人時，乍然浮現的應該是碧眼金髮的模樣，但是這裡出現的小荷莉卻是個黑皮膚的小孩，這提醒了我們：在這個全球化的年代裡，憑膚色是無法判斷一個人的國籍的。從性別的角度來看這部動畫，我們會發現，「女性反擊」和「女性主義」不是「以牙還牙」，而是用女性的方式使這個世界更美好，性別差異應受到尊重，不該是歧視的來源。上述這些豐富的影像編織出各種綺麗風景，展現出當今女性的世界、想法與態度，讓我們跟著女性影展一起旅行，共同探索種種新地景，在這些影片中，我們看見別人，也看見自己。

書寫/母職：以艾莉絲·沃克為例

成大外文系 / 游素玲

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長久以來，在西方傳統父權文化裡，母職和女性的文學創作一直被視為是格格不入的。亦即在二元思想體系下所呈現的母職與創作，母親與創作者身分，孩子和書籍總是相互對立的。然而，在此傳統的性別意識形態下，仍然有些女性作家不斷地透過書寫，挑戰並重新定義母職。其中，艾莉絲·沃克這位曾獲普立茲獎的非裔美國女作家的創作生涯代表了一位女作家尋求母職身分認同的最佳寫照。她的母職經驗和其作品反映出二十世紀黑人女作家與母職的衝突與矛盾。沃克的小說內容往往與社會和歷史相關，也因此她的小說描繪出主流社會對黑人母親的限制，身為母親的黑人女性如何受到種族與性別雙重歧視。本文將闡述她的母職經歷如何形塑其對母職的觀感和個人的創作生涯。沃克早期的作品《美麗蒂安》(Meridian)記錄了她處在母職與自我生涯規畫之間的衝突與矛盾的心情。透過美麗蒂安對母職傳統慣例的反抗，以及她另類母親的行為，沃克企圖挑戰黑人母職傳統的規範。她顯然沒有大力讚揚母親的偉大，因為她並不認可將母職浪漫化的意識形態，同時，她也不認為女性的自我建構僅僅來自於養育孩子以及對孩子的渴望。相反地，沃克挑戰單一的母職論述，進而呈現多元的黑人母職經驗。在她書寫《紫色姊妹花》時，沃克對母職有了更深一層的體認，她逐漸發現了「母職」對她的創作帶來的可能性及正面意義，沃克指出她仰賴女兒的存在以從事創作，並將她的成功之作「紫色姊妹花」歸功於她和女兒間的互動，因此，她為母職開闢了一項新的觀點，駁斥母職與創作間存在必然衝突的傳統。

研究心得分享--研究生專欄

談《月白的臉——一位亞裔美國人的家園回憶錄》中

混雜身份與無疆界女性主義

成大台文所 / 李淑君

這暑假一同修課的性別所同學提了"月白的臉"這一本書，去找出來之後，一口氣看完。

五年前讀了加勒比海女作家牙買家的"我母親的自傳"之後，感覺一直沒有一本小說超越牙買家(我心目中的女神)。直到月白的臉，才終於感覺到一本可以稱得上一樣好看的自傳小說。不過當然還是牙買家的功力強一些。

亞裔美人文學或是其他弱勢文學被理論家視為是一種「冒現文學(emergent literature)」，是一種向霸權挑戰，對抗WASP(白人、盎格魯—撒克遜、新教)威權典律的方法。[1]可以確認的是，關注少數族裔的書寫是受到後殖民論述、解構主義與第三波女性主義論述的影響，所以促使學術場域產生了論述焦點的轉移與轉向。

馬來西亞出生的亞裔美國人林玉玲的回憶錄《月白的臉——一位亞裔美國人的家園回憶錄》也被視為冒現文學(emergent literature)的一本重要作品。這一本回憶錄式的小說書寫了一位自出生在馬來西亞的華人、受英國殖民、移民美國、並身為女性主義學者的女性的生命經驗。在書中作者因為不斷遷移而面臨多重身份的衝擊，所以不斷去思考自己存在價值以及多元身份。所以這一篇文章要以作者書寫的混雜身份來談無疆界女性主義(Feminism without Borders) [2]的可能。

在這一篇文章當中，筆者企圖以跨國女性主義的方法進行閱讀的幾個策略。首先是文本本身呈現出什麼跨國情境之下才會出現的書寫內容？書中呈現了什麼樣的混雜身份？這種混雜身份是否可以讓女性主義論述中的無疆界女性主義(Feminism without Borders)成為可能呢？將作者的書寫位置脈絡化，因為書寫不是在真空中產生，而是跟作者身處的社會結構息息相關，所以是什麼位置造成她的書寫呢？另外，一個文本的生產空間是什

麼，讓這一本書可以被翻譯書來，並受到廣大讀者的喜愛？

《月白的臉——一位亞裔美國人的家園回憶錄》這一文本本身複雜性相當高，除了牽涉到複雜的馬來西亞被殖民以及移民的歷史之外，作者林玉玲多重遷徙以及多種血緣的身份，也讓整個文本更形複雜。所以筆者並不企圖在有限的篇幅內完整回答自己提出的幾個相關問題，但是希望能達到這幾個層次上的思考。

在書中，林玉玲一直在探究自己的身份，認為自己的身份絕對不是純粹的屬於某一種固定不變的位置。在回憶錄的一開始，以自己如何被取名、被命名的過程來表達身份的複雜性。因為取名字的過程就是一種複雜身份認同的過程。[3]在馬來西亞的殖民情境之下，林玉玲的父親嚮往西方文化而將她取了洋名「雪莉」，但是因為身為移民到馬來西亞的華人，所以父親又以象徵中國文化的「玉玲」來企圖保留住中國血緣與傳統的痕跡。所以在取名的過程，就看出一個馬來西亞華人身處於被大英帝國殖民的馬來西亞，且受到馬來人排擠卻有經濟優勢的華人處境。

作者成長於馬來西亞的文化，因為自己具有不被正面對待的華人身份，並且逐漸失去使用福建話的能力，她早已認為自己是非華人。另一面卻是無法完全融入馬來西亞文化，所以又產生格格不入感。加上英國的殖民，使她從小開使以英語成為主要語言。作者是一個曾具有經濟優勢的馬來西亞華人，但逐漸在環境中失去使用福建話的能力，也無法認同中國華人的身份，但卻又因為華人身份在馬來亞受到歧視，而抗拒馬來西亞文化。所以對「華人」一詞有深刻的反思，認為華人是無法包括台灣、馬來亞以及印尼等地的華裔，所以她企圖以「亞裔美人」來稱呼自己。這些多重複雜的歷史讓她認為「如此地混亂，卻從來不知道結局到底是喜劇還是悲劇。我母親是早已和馬來及西方文化同化、在馬來亞土生土長的華人。對他們來說，文化的混雜，中國的、馬來的、印度的、葡萄牙的、英國的、美國的，都是嘲諷作樂的題材，證明我們從來都不純」[4]，所以身份是什麼呢？身份是一種不屬於他們，也不屬於我們，「他們，我們，既非此也非彼，是道地的土生華人複製品、混雜種，除了自己，看起來和世上其他人都不一樣。」[5]。這種複雜歷史所型塑出來的複雜身份，道出了身份無法「純粹」的現象。這不單純是霍米巴巴

(Homi K. Bhabha) 所談的被殖民者對殖民者的「擬仿」(學舌)的混雜，因為書中所呈現的並不單純是被殖民者對殖民的學舌來企圖威脅殖民主權，而是多重抗拒、多重接收、也多重認同的複雜狀態。因為在《月白的臉》中，所呈現出來的是歷史碰撞之下複雜的曖昧性，身份無法被單一思考，而其混雜的身份更是書中不斷出現的主題。

身處於大英國協的殖民之下，受到英國殖民的歧視又一心想擺脫馬來西亞女性的困境。為了擺脫貧窮，所以必須努力學習殖民者的語言，但是如此一來勢必會落入被殖民者學習殖民者的困境中，那就是「唯一可學的語言，卻永遠都不可能像殖民主用得那麼好」。但是為了擺脫在馬來西亞的處境，她必須以殖民者的語言作為逃脫的出口。因此，在壓抑中尋找出口；在離開後又尋求回歸，其書寫的多重身份位置，也促成了多重的認同空間。

那麼回到林秀玲身為一個女性主義者的位置上來看，她這種多重身份的位置，是如何去思考女性主義的內涵與行動呢？

整本書可以看到作者的位置是跟作者身處的社會結構息息相關，因為多重的身份位置以及女性主義學者的身份，讓她有意識地去書寫對於「女性位置」、「女人該如何」進行思考。那麼她混雜的身份是否產生了女性主義論述中的無疆界女性主義(Feminism without Borders)的思考呢？

Mohanty 在《無疆界女性主義》(Feminism without Borders)一書中，提出無疆界女性主義(Feminism without Borders)的概念。認為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。Mohanty 認為 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。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。

林玉玲在《月白的臉》中也寫道「我領悟到了，其實會有人來幫忙的，這種感覺和兒

時經驗大不相同，在那個社會裡，人們若不真的彼此敵對，也是互不關心，而在這裡，女性朋友之間真心相伴，讓我瞭解到事情全然不是如此。這種一時之間的情誼非為了達到某種理想，也非展現某種理念，不過是一直在追求、耕耘、享用、供給、珍惜、不斷重複的一種經驗。沒錯，種族、階級、年齡、國籍等等不平等特權一直在分化女人，然而若是跨越這些藩籬，譬如說，不再把我自己和白種中產階級的女性區隔開來，或把我自己和年輕的墨裔美國人區隔開來，這樣我們就會看到其實彼此之間仍有共通之處。」[6]，「要是我們進入女性文學及女性主義理論的討論中，我們就安心了，因為在這裡，我們的處境是一樣的，我們不必光講別人或是只談自己。雖然有些談女性主義理論的人一說起『姊妹情誼』就認為這樣的觀念亂無章法，令人忸怩不安，然而這卻是我所能找到的、唯一的一個名詞，不但可以用來表達聯合必要、團結之必要，而且我們的社會一向認為性別是一種共通的經驗，『姊妹情誼』正可以說明在這樣的定義之下，女性之間相扶持的情愫。」[7]，另外，在訪談中，林玉玲也提出無論女性主義者們之間的論點跟立場有多麼不同，全球性的力量依然將女性一視同仁。「這些力量物化女性，只把我們當身體對待。當廣告業促銷某些特定身材與臉龐的女性意象，當全世界的女性為化妝品灑下大筆金錢，或是當女人，特別是某一世代的母親，寧願拿僅有的錢去買奶粉也不願哺乳，這些就是全球一致的力量，我們可稱之為父權機制下的資本主義（patriarchal capitalism）。」「我們可以思考全球女性主義，唯有我們組織團結起來，才能抵抗這些橫掃全球的力量。」[8]

林玉玲在這裡提出了全球女性主義應該組織團結起來，因為體制是全球化的；所以反抗體制也理應是全球性的。此外，她也提出女性強調差異的同時，不應該將女性的力量削弱與分化，試圖為一再受到批判的「女性情誼」辯駁。在這裡她混雜的身份，促使她去思考女性之間的同與異，因為身份不再是單一，所以身份的混雜性是更能去跨越藩籬，也更能理解女性之間的多重身份。林玉玲提出女性不應區隔開來，而要去看彼此之間的共通之處。在跨國情境之下，因為主體是受到多重歷史衝撞所產生的主體，要尋求「純粹的整體」已經是不可能，所以要尋求的是因為體制而產生的共通性，以及必須因為這

共同性來進行組織與團結。

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。認為「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，[9]林玉玲也同樣提出應該形成全球性組織的看法。而其不斷遷徙與多重身份，讓她明白單一身份的身份不存在，但是不能因為強調差異而分化女性。而身為一個女性主義者，總是企圖在說話位置(location)與歷史脈絡中尋求行動的可能，而其不斷遷徙的過程，以及複雜的身份讓她認為必須跨越藩籬，破除單一身份來尋找全球性的組織力量。

[1] 單德興、黃秀玲，〈冒現、翻譯、變易〉，《月白的臉——一個亞裔美國人的家園回憶錄》，序言，台北，麥田，2001，頁7。

[2] Chandra Talpade Mohanty, *Feminism without Borders*。

[3] 林秀玲著，張瓊惠譯，《月白的臉——一個亞裔美國人的家園回憶錄》，台北，麥田，2001，頁35-41。

[4] 林秀玲著，張瓊惠譯，《月白的臉——一個亞裔美國人的家園回憶錄》，頁40。

[5] 林秀玲著，張瓊惠譯，《月白的臉——一個亞裔美國人的家園回憶錄》，頁40。

[6] 林秀玲著，張瓊惠譯，《月白的臉——一個亞裔美國人的家園回憶錄》，頁257。

[7] 林秀玲著，張瓊惠譯，《月白的臉——一個亞裔美國人的家園回憶錄》，頁257。

[8] 《月白的臉——一個亞裔美國人的家園回憶錄》，頁380。

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

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感謝本次前來參加的老師及與會同學，本次論文工作坊我們聽到了同學們精彩的論文，老師們的建議也讓同學們能針對各項問題修改他們的文章，以其在四月份的發表會上有很好的成果。

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《跨國灰姑娘：當東南亞幫傭遇上台灣新富家庭》（行人出版社）

師大翻譯所 李根芳老師

討論跨國女性主義不可能避開全球化所帶來的家務勞動國際分工（international gender division of labor）與女性貧窮化（feminization of poverty）的議題，隨著第二波女性主義運動為女性帶來更多的升學就業機會，愈來愈多女性投身職場，特別是加入白領階級的陣容，在北方國家及南方新富國家裡，家庭勞務的空缺就由外來移工來填補，因此在 Barbara Ehrenreich 與 Arlie Russell Hochschild 所編撰的《全球女性：新經濟的保姆、女傭與性工作者》（Global Woman: Nannies, Maids, and Sex Workers in the New Economy）一書中，便有多篇文章討論到新自由主義經濟使得女性移工遷徙路徑更加複雜，女性之間的互動也更加多樣，女性彼此的連結未必是「姊妹情誼」，反而可能是新形式的「剝削」。另一方面，女性在工作上的待遇往往不如男性，以女性為家庭主要經濟來源的戶數日益增加，女性獲得社會資源的管道較為有限等，在在形成了女性貧窮化的問題。

台灣有不少學者關注女性移工對台灣的社會、文化、經濟、性別、階級等帶來的影響，以及這些女性移工在各種媒體與文化產品（如報章雜誌、書籍、廣告、電影與電視節目等）的再現。去年（2008年）台灣的出版界也發行了兩本令人感動讚嘆的精彩好書。一部是長期為勞工爭取權益不遺餘力的顧玉玲所著的《我們：移動與勞動的生命記事》（印刻出版社），另一部是台大社會學副教授藍佩嘉，將其多年來對東南亞移工與台灣雇主關係的觀察英文版著作譯寫為中文版的《跨國灰姑娘：當東南亞幫傭遇上台灣新富家庭》（行人出版社），兩部作品從不同面相去探討這些女性移工的生命經驗，也觸及了人權議題、工作保障、新的情感連繫、身份認同、新自由主義資本主義經濟體對性別分工與階級流動所造成的影響。兩位作者以平實的筆觸記錄了這些女性移工來到台灣後所面臨的衝擊與挑戰，也反映出全球化流動永遠跟在地經驗密不可分，彼此交錯糾結，串連出不同版本的「家庭」、「國族」、「性別」的定義。

值得強調的是，全球化移動從來不是「地球是平的」那樣的理想美好，移動的自由與階級、性別、地緣政治息息相關，因此美國家務勞工的「供應者」主要來自於薩爾瓦多、瓜地馬拉、墨西哥等，台灣的家務勞工「供應者」則來自菲律賓與印尼。台灣的仲介市場甚而發展出一套「菲傭聰明刁鑽 vs. 印傭單純溫順」的「品牌區隔」，這套資本主義邏輯如何強化了對國族文化、性別角色的刻板印象，值得在這塊土地共同生活的人深思，也是跨國女性主義者責無旁貸的課題。

p. s. 這是津如老師的研究領域，她的論文對相關議題有相當深入的分析。大家也可以參考。另外，有幾部紀錄片值得推薦：黃惠偵導演的〈八東病房〉、李淑君導演的〈印尼女傭尤尼希〉等。

研究心得分享--老師專欄

**Transgressive Flows:
Theorizing a Hauntology of Anti-Globalization**

成大外文 賴俊雄老師

The transgressive flows of anti-globalization have powerfully demonstrated the grass-roots counter-hegemonic process of "*globalization-from-below*." In this paper, I would argue that anti-globalization does not necessarily aim to assault globalization *per se*. Rather, it aims to deconstruct—not destroy—the rise of a U.S.-based form of imperial globality. Much effort has been made to define, support, warn of and/or denounce the phenomenon of globalization, which has been accelerating since the 1970s. However, studies of anti-globalization have received relatively less attention. Worse yet, the anti-globalization movement has frequently been distorted and smeared. By mainly using the Derridean "logic of hauntology" and the Levinasian "I-Other relation," I attempt to throw theoretical light upon the intersecting forces of spectrality, which give ethico-political meaning to the acts of anti-globalization. In so doing, I hope to show that the on-going transgressive flows of resistance in the economy of anti-globalization underscore a Levinasian belief: "The ethical resistance is the presence of infinity."

Keywords

transgression, flow, the Other, hauntology,

anti-globalization, globalization, justice

研究心得分享--研究生專欄

少女、受害與能動力：由《最湛藍的眼睛》及《卡羅萊納的私生女》中交織

探索性暴力

成大外文所 / 林玉立

在當今頗為興盛的少女研究中，學術界開始著重以交織研究的方式來探索少女的生命經驗。少女論述原本眾說紛紜，卻有學者將獨立且分歧的兩大論述「少女之能」及「拯救奧菲莉亞」並置在同一個脈絡下討論：當中產階級女孩較有能力實現「少女之能」時，一些因遭遇困難而被其排除在外的女孩，卻因「拯救奧菲莉亞」論述的存在受到關注。以全面性關照為目標，學者也提出從脈絡化的角度來個別檢視少女的狀況。唯有將個人的性別、階級、種族、位置、能力、性慾等因素的交織情形都列入考量時，每位女孩獨特的生命經驗才不至於被簡化。

利用交織運作來達到全面關照的前提下，過去的女孩經驗不應該被遺漏。故事時間點設在二十世紀中期的兩個文本，《最湛藍的眼睛》及《卡羅萊納的私生女》也應當被視為以少女為中心人物的少女文學。當兩位作者顧及女孩生活中的各個面向與因素時，對於讀者從脈絡化的角度來交織閱讀如何遭遇性暴力的期待，也就不言而喻了。以性暴力與被強暴的創傷經驗為主軸，本論文嘗試重新閱讀少女的生命經驗。首先，透過分章討論個別文本的方式，希望細說黑人女孩的身體是如何在種族主義充斥的社會中成為代罪羔羊；再者，窮困的白人女孩也免不了魚池之殃，在不公義的社會中遭受強暴。最後的章節，將強調種族、階級、及性別意識形態間繁複糾纏運作的結果。此外，也會著重女孩們是如何運用能動力來導向各自不同的命運。

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最新消息

* 1/10 跨國女性研究論文工作坊順利結束

感謝本次前來參加的老師及與會同學，本次論文工作坊我們聽到了同學們精彩的論文，老師們的建議也讓同學們能針對各項問題修改他們的文章，以其在四月份的發表會上有很好的成果。

研究心得分享--老師專欄

父系親屬與國境管理之交織：新移民女性離婚經驗初探

高雄醫學大學性別研究所 / 林津如助理教授

本文發表於親密關係：性、國家與權力研討會，東海大學社會學系，2008年5月23日
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摘要

本文探討台灣與東南亞籍形成的跨國婚姻家庭之中，東南亞籍離婚婦女的現況與處境。根據內政部統計 2007 年底，台灣男子與東南亞籍配偶的離婚率是 27.2 %。與本研究計劃合作的非營利組織也指出，離婚個案的協助已成近年的工作重點。在本文中我會先呈現離婚的原因，分析台灣中家庭性別文化的特色如何導致跨國婚姻家庭之婚姻解組。而後談論我們如何理解新移民女性「離婚」這件事情在全球化之下的意義，能否對她們抱持著浪漫化的主體想像？東南亞婚姻移民離婚之後面臨的處境為何？她們如何與國境管理搏鬥？最後從離婚女性的生存策略探討「婚姻移民」之所以為「移民」的原因何在。她們的生命經驗如何在跨國移動的脈絡下產生意義。

現代大學裡的跨國教育*

「2004 國際論壇：多元文化與通識教育」

國立成功大學

台灣台南

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[本文可視為傅德曼教授前一篇演講的延伸討論。中心議題仍是跨國的現代主義，但不同於前一篇討論的例子取自於文學的領域，這篇論文集集中討論大學教育的跨國現代主義（性）。前一篇的演講較偏重理論，而本篇則偏重實際生活特別是和我們有關大學生活與教育現代化的探討。]

威斯康辛大學麥迪遜分校是美國和世界上數一數二的公立大學，座落於美國的心臟地區，遠離東西南岸和南部邊界，這些地區有數以百萬計的移民來此希望過更好的生活。你在紐約聽到的是各國語言，英語只是其中之一，看到的也是各色人種。但是你走在麥迪遜的街頭，看到的大都是白種人，聽到的主要還是英語——雖然這兒有許多非裔美國人、亞裔美國人和西班牙裔美國人。

可是我們大學旨在造就世界公民，並且希望能因有這麼多樣的人種及多元的觀點而豐盛自己。不但我們大學一直爭取外國學生，連威斯康辛整個州都深信，我們的將來植基於州民們在全球化過程裡參與的程度。

我們大學的座右銘是「養成批判的思想和自由好問的傳統」，它激勵我們老師在全球的場域裡交換意見；這也應該是每一所大學要培養學生所具有的現代性精神。我們是否能適應新時代就看我們是否能擁抱這樣的多元文化、世界性、和跨國性了。

讓我們先從國家主義和跨國主義的角度來看現代大學的角色。像威斯康辛大學這樣強調跨國性，是不是就代表國家本位主義的消失呢？答案是否定的，它並未消失，而是在全球主義的影響之下，隨著跨國的市場及資訊科技而有了新的面貌。一方面我們看到各種文化形體的衍生和強化的混雜；另一方面，隨著這些改變而來的是更熱烈的國家情操，強調基本教義的本土意識和國家至上的主義。

當人民感覺遭到威脅時，愛國精神的呼籲就來得強烈。這種國家主義和愛國主義可見於世界各地，他們更強化了多數人壓制少數人，或少數人壓抑多數人的權力運作。

愛國的方式有許多，但愛國主義會同時造就一個民族會認為自己強過他國的優越感

和愛國心。國家主義可以集眾志成城，但也可以變成分化我們和他們，我們文明人和他們野蠻人的思想體系。偏偏有時候所說的他們並不是從其它地方來的，而是「我們」的一份子，只是他們不同於主流，又沒什麼權力。

那麼一所現代化的大學該怎麼做才能適應國家主義和跨國主義的種種要求、問題呢？我認為現代化的大學應該鼓勵它的師生具備全球公民的身份和世界跨國主義的胸懷。為了達到這個目的，我大膽的建議，大學應該培養所謂「現代」的精神。這種精神要能超越偏狹、自大、國家獨霸的門檻，把其它文化視為也具有初創性，且能兼容傳統與現代；它也能適應其它文化的移植和在地化。簡而言之，具有跨國性的大學向其它文化打開它的門，並且培育在校內外、國內外對多元文化的知覺。

從現代性和傳統的角度，我們怎麼看現代大學的角色呢？我要特別強調「現代」這個字。我不認為現代性和傳統是相抵觸的，我覺得所謂的「現代性」應有下列原則。一、現代性與傳統是相互組構的——二者缺一，另一個也成不了。我們感覺到傳統之所以傳統是因為我們感覺到我們在現代；反之亦然。因此，現代性是指把過去結合起未來的現在。第二個原則是傳統並非一成不變的，反而是它在改變之中締造了新的現代性。第三個原則是現代性並不是某一時空下的產物，而是在許多時空下的產物，但又顯現出各別文化的獨特性。第四個原則是現代性總是在一個全球的場域而非國家的場域裡才能發揮功能。第五、現代性的精神不是「基本教義的」。我用「基本教義」一詞，並不限於它在宗教上的用法，而是以它來代稱一種在認知上的唯我獨尊。

接下來，我要較具體地說，什麼是「現代化」的大學？從研究的立場來看，大學有二個功能，一是保存知識，一是開拓新知；就教學的立場來看，大學也有兩個功能，它要把過去的知識傳給新世代，也要教導新世代為了未來去發現新知。也就是說，大學是新舊交會，現代與傳統會合的地方。

我舉個例好了。文學研究裡有所謂的典律，只有能超越時間考驗的作家和作品才能被收到典律之中。但是我們發現典律並不是一成不變的。美國非裔作家也是諾貝爾獎得主 Toni Morrison 對典律有個有趣的雙關詞詮釋。Canon 指獨受重視的文學作品，cannon

則指武器裡的砲彈。在過去 30 年的文化論戰裡，邦國，還有國家主義的「砲彈」隱約置身於文學典律之爭的後面。Morrison 說，典律的建制就是帝國的建制。典律的保衛之戰就是國家的保衛之戰。不管是哪個領域的典律之爭，都代表著文化的衝突，所有相關利益都會參上一腳。

從 19 世紀批評家試著定義出一個明確的美國文學傳統以後，美國文學的典律就一直在改變之中。偉大的美國文學作品——所謂的「典律」的這個想法，世世代代都存在著，可是每個世代的美國文學書單都不太一樣，在 1920 年代之前，有 75 年的時間，梅爾維爾的《白鯨記》一直沒沒無聞；現在幾乎人人知曉的 Emily Dickson 在 100 年前也沒人聽過。過去 30 年的英國文學典律也是被修改過的，由於女性、少數後裔學者的努力，還有批評家們的挑戰，我們不再將傳統視為獨一無二，而去注意到複數的傳統。

例如我在 1960 時代還是研究生的時候，我根本沒讀過什麼女性作家或少數族裔作家。可是今天，在這同樣的大學，這些作家都在研究生必讀的書單上。造成這個改變的是現代大學裡求變的精神，這個精神和過去的傳統互動，進而為未來創造出新的傳統。

所謂跨國的教育又是什麼呢？什麼是一所現代的大學培養全球跨國公民的責任呢？大學擔當雙重的角色，一要能夠好好產出認真思量全球場域跨國主義的知識；一要培養有全球和國家觀點的師生。

我們大學列舉了五項未來發展的目標：「提升研究」、「促進學習」、「培育人文資源」、「擴大威斯康辛理念」和「加速全球化」。其中「擴大威斯康辛理念」是指要打破大學是象牙塔的框架思想，讓全州州民都能享用威斯康辛的資源。這個措施使威斯康辛涉足全球化，讓全州州民都能接觸世界網脈裡各式各樣的人、文化和經濟。

我們要怎麼做才能造就世界公民呢？首先，我們可以利用所有能促進國際交換的資源，建立國際性的學術合作關係，促進老師與學生的交換，舉辦國際會議——就像任院長現在舉辦的國際論壇，開放各種留學計畫、訪問學者計畫等。

第二呢，我們研究與教學的觸角可以延伸到世界各地的社會。例如我們大學所教授的語言有 66 種，我們新的語言中心會幫我們將觸角伸展到更多的語言和文化裡。以美國

來說，五〇年代冷戰時代開始的區域研究固然肇因於國家主義，但是這些區域研究卻使我們能夠開展對不同於我們的區域的人和文化的了解，而使我們跨過區域的疆界。

第三，我們可以促進全球各地不同社會的比較研究。我們可以促成一種認知上的典範轉移。以人文方面來說，我會思考女性和男性經驗的意義是什麼？是什麼造成了這些意義？藝術、哲學、歷史、文學、音樂、影片等等都可以生產讓人詮釋的作品。而我們人文學者就是要去研究這些作品，進而了解這些作品蘊含的意義和這些意義是如何產生的。我想我們首先必須發展一套跨國世界主義的新修辭方式。

以美國來說，多元文化本來是要彰顯在美國境內人種、性別、性取向、宗教、階級等各個面向上的不同。順著這個始自民權運動的趨勢，多元文化變成美國高等教育和社會裡一個十分重要的促成改革的力量，也因此促成美國社會對它的社會裡許多外來的移民者還有他們的子裔的認知和理解。

由於全球化的結果，美國境內的多元文化主義也開始跨越國界。例如，所謂流散 diaspora 這個名詞的廣泛流傳，就是個好例子。非裔美國人常常指出他們和各個美洲、英國、歐洲的關聯性。亞裔美國人則指向印度、中國、韓國、菲律賓等。這種「流散」的言說，強調人們文化與情感上的歸屬感並不會被拘泥於國家的疆域，反而是因移民遷徙而產生複雜的歷史和依附感。而移民在現在全球化的情境下，越來越隨處隨時可見。

本土和全球這個兩個概念和跨國主義息息相關，而這兩個概念又依附在兩個原則之上。第一是跨國主義或全球主義並不代表把世界文化同質化——或說把世界上所有文化都變得一樣。美國流行文化的在世界各地的湧現，並沒有抹殺在地的文化。想想看台灣有很多麥當勞店，可是也有更多當地的小吃餐飲店啊！

人們會批評全球主義，以為它會破壞在地文化。但是這種批評把在地的文化與社會視為被動、受害的吸收者，一點兒能動性也沒有。我想我們必須區分自主性 (autonomy) 和能動性 (agency)。自主性是指你可以毫不受拘束的做你要做的事情。在地的社會越來越難有此自主性，因為現代資訊把全球給縮小了，大家都越來越受科技的牽制。能動性則指你在受到限制時，能夠去對應處理的能力。在地文化可以擁有這種能力，而且能動

性反映人們反思世界、影響世界和詮釋世界的能力。

人們也會批評全球主義，以為它把世界給同質化了。這種批評的觀點以為全球化就是西化。就像我在前一篇講稿裡所提出的，這種觀點忽略了每個社會都會產出它自己的現代性的現象。我想我們應該正視全球主義在各地都有的事實。

跨國主義的第二個原則是，全球化並不會同質化在地，同樣的，在地化也不會排擠全球化。在人類文明發展的早期，我們就已經看到全球化以物資、習俗、人民、思想等各種東西交換的形式出現了。例如，中國絲路的交通就是個好例子。又如現在特別是南亞日常必備的 chili pepper 來看，大概是三百年前來自南美的。又以我們 Madison 這個城市來看。主要的大街上只有一家麥當勞、一家必勝客，其他則是各國風味的餐館，土耳其的、阿富汗的、中國的、日本的等等。那麼在麥迪遜，以食物來看，所謂「美國的」到底是什麼呢？

簡而言之，全球的多元文化並不是許多不同東西的並列。當文化交換越來越頻繁，跨國的現代性就會產生，我們越置身於不同文化，就會改變的越快。改的越好，就越容易和過去的傳統斷裂。但是就像我前一篇論文說的，這不代表真正的斷裂，而是舊與新的揉雜、合併、創新。

跨國主義的重點是在地持續不斷的製造異質性和差別性，而全球化則不斷促使在地所製造出來的差別性不斷反映來自全球化的影響。這麼說來，跨國主義的新修辭和權利的問題是息息相關的。亦即我們必須要注意到在跨國場域裏，全球與在地互動時的權力關係。全球化有時候是挾持著武力或經濟強權來進行的；又有時候隨著全球化而來的新東西不是受當地人歡迎的。我們也要注意，權力的進行不是單方向而是很複雜地循環地。就讓我舉文學的例子來說明吧！美國人文科系乃以國家為區別，像英語系及法語、德語系等等，然後有區域性的系所，例如東亞語言與文學、南亞、非洲等等。全球化則改變了這些系所的區分，把跨科際和多媒體的方法帶入了文學研究。以文學批評來說，它不再拘泥於各國文學傳統的批評，而指向注意跨越國家疆界的文化動態，來觀察分析在時間的發展下，人和文化的運動怎麼樣帶動了文化間的交流、思想的流動，還有這些文化

的移植與在地生根。隨此而產生的有一大串，有名詞，向流散、移民在地化、文化翻譯等等。

我要強調的是現今文學研究裏的分科比較以語言而不以國家來做分類。以我的英語系來說吧！我自己做現代文學和二十和廿一世紀的文化研究。我以前只做美國和英國的作家，我最近的研究則包括來自牙買加、蘇丹、摩洛哥、伊朗、印度和加拿大等國家的作者。我同事 Theresa Kelly，是位著名的浪漫時期研究的學者，她現在在做的是亞洲對浪漫時期英國詩人的影響。另一位做第二語言習得的語言學者 Jane Zuengler 在教授「英語作為一個全球語言」。還有許多其他例子。

跨國精神不但瀰漫在我們英文系，在我另一個單位，女性研究課程中心也是處處可見。世界各地的女性主義能接受女權就是一種人權的說法，但她們並不會以為所有的女人都能一統在「姊妹情誼」的大傘下，共同對抗男人。她們以為性別的各種組性固然對女性很重要，但這些組性和女人在各地在地性的互動，和族裔、宗教、性取向國籍等等交錯而產生許多差別性。

我覺得現代大學穩定地朝教育世界公民的路向進行，而非教育狹隘的國家主義的公民。在這個全球化的年代，每個人是否能存活端賴大學是否能有效地教導新世代以全球公民權。跨國全球化的影響不會淡去。現代大學有義務為年輕人開啟心智來看到這個複雜和多元的新世界，以期他們質問和獨立思考的能力可以抵制在全球化的過程裡在文化、財富、宗教和觀看人類經驗時可能會出現的二分現象。

研究心得分享--研究生專欄

A Nietzsche's Umbrella to Keep off Shame

成大外文所 劉淑蕙

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.

跨國女性研究通訊 第十六期 97.2.28

最新消息

* 3/10 史書美演講

講題：Indigeneity, Feminism, and Epistemology: Taiwan and the U.S

"This lecture will examine the different challenges indigenous feminists face in their negotiations between indigeneity and feminism in Taiwan and the United States. It will also explore how feminism in the indigenous communities is not just about gender issues but also about different systems of knowledge, i.e., epistemology."

時間：2009年3月10日 10:00~11:30

地點：國立成功大學光復校區 修齊大樓7樓會議室

主持人：游素玲副教授

活動海報：http://proj.ncku.edu.tw/tfs2007/main/activity/photo/lecture_4.jpg

歡迎研究生踴躍參加聆聽

專書介紹

女性與地理學

成大外文系 劉開鈴老師

跨國研究既為「跨」「國」，必定牽涉到地理疆界的設定與逾越，表示地理除了標示位置以外，此定位涉及權力劃分的政治角力。從上學期開始，我翻閱了幾本有關地理學的書，覺得很有幫助，簡介如下。

Crang, Mike. *Cultural Geography*. London and New York: Routledge, 1998. 文化地理主要的研究問題為「文化如何形塑日常生活？」本書可說是此方法學入門書，從文化定位，人物、地景、時間，家、疆域、空間，多媒介的空間，到國度、翻譯與知識傳播，深入淺出，很好讀。

黃宗儀。《面對巨變中的東亞景觀：大都會的自我身分書寫》。台北：群學，2008。可做為上本書的微觀閱讀。

Staeheli, Lynn A., Eleonore Kofman, and Linda J. Peake, eds. *Mapping Women, Making Politics: Feminist Perspectives on Political Geography*. 此論文集的論文從多重面向討論性別在政治操演和政治空間的角色。第一章序言清楚定義政治地理的意涵、範疇、關鍵

詞，章節則包括對南北半球國家主義、移動、選舉、社會運動、國家治理等議題。

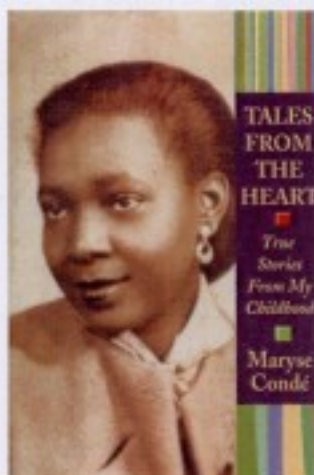
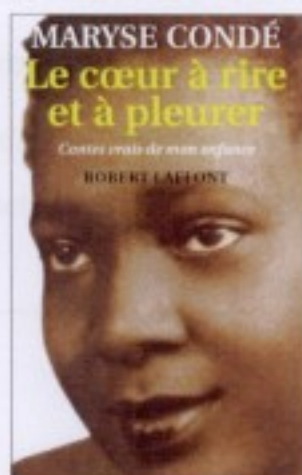
研究心得分享--老師專欄

The Pearl of the Francophone Caribbean Literature: Maryse Condé

成功大學外文系 陳健宏老師

Condé, Maryse. *Le coeur à rire et à pleurer: contes vrais de mon enfance*. Paris: Robert Laffont, 1999.

(E. t.: Maryse Condé. *Tales from the Heart: True Stories from My Childhood*. Trans. Richard Philcox. New York: Soho, 2004.)



Bidding adieu to the solitude which had accompanied her for more than two years,

Maryse Condé (née Boucolon, 1937-) took stock of her youth at the moment of her engagement with Olnel at the Quartier Latin. “Je m’avançais faussement éblouie vers l’avenir” (I went on toward the future, falsely dazzled): the Guadeloupean writer’s memoirs *Le coeur à rire et à pleurer: contes vrais de mon enfance* (1999) (*Tales from the Heart: True Stories from My Childhood*, 2004) end with these words. Nevertheless, Condé’s retrospections and reflections do not prove so falsely dazzling on the account of the perspective of her recalling and in spite of the twists and turns of her life before and after: in this book as well as in her other works, her creative and theoretical discourses are both steeped in feminism, anti-racism, the negritude and postcolonialism.

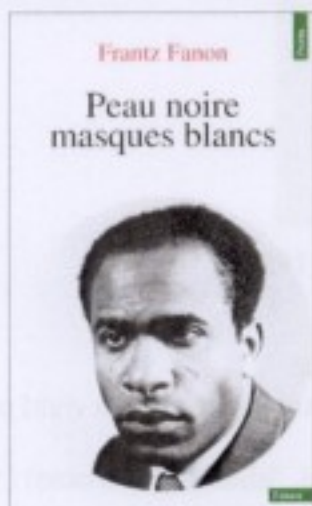
Born at Pointe-à-Pitre, Guadeloupe, in 1937, Maryse Boucolon left the French département d’outre-mer (overseas province) for the metropolis in 1953, to pursue her education at Lycée Fénelon and Sorbonne in Paris. In 1959, she married the Guinean actor Mamadou Condé, whom she had met in the French capital the previous year. Following her husband to return to his homeland, she taught in Guinea, Ghana, and Senegal (1968-1970). She divorced in 1981 and the following year married Richard Philcox, the English-language translator of most of her novels. In addition to her prolific literary creation, Maryse Condé, constantly contributing to important journals such as *Yale French Studies* and *Présence Africaine*, had a distinguished academic career (see the diagram below). Before she retired from Columbia University as Professor Emerita in French and Romance Philology in 2004, she had divided her time between New York and Guadeloupe, taking part in cultural and political struggle of her native island.



Maryse Condé in New York (1987)

Le coeur à rire et à pleurer: contes vrais de mon enfance starts with a vivid portrait of the author's parents as, in her elder brother Sandrino's word, "aliénés" (alienated) (14), while she recalls the interruption of her family's yearly vacation in France proper due to the World War II. Her father, a banker, and her mother, a school teacher, considered the period as "la plus sombre" (the darkest) they ever knew in life (11). For the high bourgeois negro couple, France was not the siege of the colonial power but instead the real "mère patrie" (fatherland) and Paris was "la Ville Lumière" (City of Light) which made their life radiant (11). After a mid-night rumination on the Hegelian master-slave mentality the colonialism deliberately aimed at, Maryse Condé came up with a definition of the alienated: "Une personne aliénée est une personne qui cherche à être ce qu'elle ne peut pas être parce qu'elle n'aime pas être ce qu'elle est". (An alienated person is a person who tries to be what he/she cannot be because he/she does not like to be what he/she is.) (16) She confesses the Martinican psychiatrist Franz Fanon's (1925-1961) *Peau noire, masques blancs* (1952) (*Black Skin, White Masks*, 1967) would be written for her. (85) At the height of "la négritude" (the negritude movement) which originated in Paris under the lead of Léopold Sédar Senghor (1906-2001), Léon-Gontran Damas (1912-1978) and Aimé Césaire (1913-2008), "la perle de l'écrin" (the pearl of the jewel box)

(84) of the Francophone Caribbean literature finally rose in rebellion in realizing "l'identité est comme un vêtement qu'il faut enfiler bon gré, mal gré, qu'il vous siée ou non" (the identity is like a garment one has to take on willy-nilly, whether it becomes or not) (103). Maryse Condé stooped to the pressure of the discourse of desire and don the clothes offered to her.



Maryse Condé's honors:

year	honor
1987	Grand Prix Littéraire de la Femme: Prix Alain Boucheron, pour <i>Moi, Tituba, sorcière noire de Salem</i> .
1988	Prix de l'Académie Française, for <i>La vie scélérate</i> .
1988	Prix Libératur (Allemagne), for <i>Ségou: Les murailles de terre</i> .
1993	Prix Puterbaugh, for all her works.
1994	50 ^e Grand Prix Littéraire des jeunes lecteurs de l'Île de France, for <i>Moi, Tituba, sorcière noire de Salem</i> .
1997	Prix Carbet de la Caraïbe, for <i>Desirada</i> .
1998	Honorary member de l'Académie des Lettres du Québec.
1999	Prix Marguerite Yourcenar (awarded to a French-language writer living in the U. S. A.), for <i>Le Cœur à rire et à pleurer</i> .

2001	Commandeur de l'Ordre des Arts et des Lettres.
2004	Chevalier de la Légion d'Honneur.
2005	Hurston/Wright Legacy Award (category fiction), for <i>Who Slashed Célanire's Throat?</i>
2006	Certificat d'Honneur Maurice Cagnon du Conseil International d'Études Francophones (CIEF).
2007	Prix Tropiques, for <i>Victoire, des saveurs et des mots.</i>
2008	Trophée des Arts Afro-Caribéens (category fiction), for <i>Les belles ténébreuses.</i>

研究心得分享--研究生專欄

**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

Abstract

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 Stanford 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.

最新消息

* Inderpal Grewal 演講 (Professor of Women's Studies in UC Irvine)

第一場 專題演講 Keynote Speech

講題：Feminist Politics and Research Projects: Security, and Liberalism in Transnational Contexts

時間：2009 年 4 月 24 日 (星期五) 13:00~14:30

地點：國立成功大學 光復校區 修齊大樓 7 樓會議室

主持人：劉開鈴教授

第二場 特別演講

講題：“War on Terror” Bestsellers: Feminism, Culture and Gender in Writings about Afghanistan

時間：2009 年 4 月 28 日 (星期二) 10:00-11:30

地點：國立成功大學 光復校區 修齊大樓 7 樓會議室

主持人：游素玲副教授

第三場 Inderpal Grewal 與研究生座談會

This is an informal gathering. Professor Grewal will share her research experiences and ideas and also answer students' questions concerning their research. Graduate students are welcome to join this lunch gathering with professor Grewal. Please sign up for this meeting first so that the lunch boxes can be prepared.

時間：2009 年 4 月 28 日 (星期二) 12:00 ~ 14:00

地點：國立成功大學 光復校區 修齊大樓 5 樓 26508

歡迎研究生報名參加

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、國科會、成大外文系

報名方式：林玉立 wylang@mail.ncku.edu.tw 或 (06) 275-7575 # 52222

(請註明姓名,系所及欲報名之場次 / 報名截止：第一場：4/2 · 第二、三場：4/25)

研究心得分享--老師專欄

Transnational Public Spheres: Revisiting Habermas's and Arendt's Public Spheres

成大外文系 賴俊雄老師

The aim of the chapter is to revisit Arendt's "public sphere" by differentiating her understanding the "public sphere" from that of Jurgen Habermas in terms of international public sphere in the era of the. Recent interpreters of Arendt's thought have responded to perceived difficulties in her work by attempting a synthesis of her political philosophy with discourse ethics. I believe this move to be misguided: not only does it distort and misrepresent Arendt's political philosophy, but it prematurely forecloses further examination of those aspects of her thought which are the most challenging. Arendt criticism has always been fraught with difficulty because of the idiosyncratic and original nature of her work. In retrospect it is possible to see that its critical reception has often labored under misapprehensions and misunderstandings precisely because of its originality. This goes some

way to explain the historical development of Arendt's criticism, the general contours of which take the form of a series of discrete and distinct phases, each followed by a reassessment and reevaluation. I will argue that the reduction of Arendt to a Habermasian model of the public sphere not only misses what is most important and distinctive in Arendt's thought but that Arendt steadfastly resisted this reading and that she had good reason to do so.

Taiwan.

Picture Books on Transnational/-racial Adoption

中山外文系 陳福仁老師

Picture books holds a privileged position on the road to individuality. Appealing to a wide age group, from infants through younger school-aged children, picturebooks not only help develop linguistic skills or oral response but also precipitate being to come into the subject—the path to understand oneself, others, and the world. Picturebooks might provide an initial response to the subject's questioning of his or her identity: Why am I what I am? Or, rather, why am I what you saying that I am? Choosing meaning over being or, rather, an entry into the Symbolic order in a Lacanian milieu, the infant/child (though whose choice is a matter of *must*) is enclosed in a culturally encoded representations, both visual and verbal. Caught up in a swirl of image, the infant/child assimilates images around physical-visual-spatial environments into a subtle modification in hopes that a visual gestalt—that is, the formation of ego—is established. At the same time, ensnared in the web of signifier, the child-as-subject is inaugurated insofar as it enters and participates in a signifying space that speaks the subject. Told in pictures as well as words, picture books invite the infant/child into the grammar of visual design and the realm of signification, thereby setting the stage in a Lacanian scheme for the advent of Imaginary self-coherence and Symbolic subjectivity (from the baby as the Real being by six months, through the infant as the ego in the mirror stage between the ages of six

months and eighteen months, and ultimately to the child as a subject in the Symbolic). The act of reading picture books is a dynamic exchange of “the text as psyche” and “the psyche as text” just as James Mellard claims “[f]or what the reader finds in the text, the text has found in the reader as well” and “a literary text is created as a textual unconscious and mirrors the human unconsciousness which, for Lacan, is an unconscious texture if not precisely a text” (*Using 5*; 143).

Likewise, picture books specifically on transnational/-racial adoption also help facilitate a child adoptee’s psychological and emotional development into a subject, answering the subject’s questioning of his or her symbolic title: Why am I that name—adoptee? What is it that makes me an adoptee? What does the Other want from me? What am I for the Other? Like most of children’s literature in today’s multicultural milieu, picture books on transnational/-racial adoption usually serve as a mirror and a window: as a mirror, they provide fictional characters or positive role models to mirror back to adopted children possibilities for identity construction and introduce their shared experiences in order to beget their future participation in community-building. As a window, they offers non-adoptive children a glimpse into a cultural experience that is not their own and cultivate an appreciation for the American multiculturalism that honors a nation of diversity in races, cultures, religions and others. In the field of children’s literature, picture books on transnational/-racial adoption particularly present some uneasy topics or circumstances, either verbally or visually—notably including the traumatic past, the unknown birthparents, the adoption process, biological origins versus culturally chosen kinship, a colorblind rhetoric against a race-conscious society, the celebration of adoption inevitably shadowed by the act of abandonment, and the portrait of Caucasian adoptive parents sided by that of their adopted children of color.

While identity in transnational/-racial adoption is complex and often ambivalent and while many tensions exist in the lived experiences of such adoptees and in the scholarship on

them, then what is the purpose of picture books on transnational/-racial adoption beside fostering the habit of reading or initiating an appreciation for the graphic arts? To what degree can the picture books communicate the uneasy topics and the extreme situations of transnational/-racial adoption to children whose orientation in time, place, and reality is very limited? How can we introduce the antagonism of the social against the lures of confining the adoption story to a narrative of victimization or salvation? Do the picture books, given the nature of the genre, convey via both pictures and words adoption-related experiences differently? Through examining selected picture books that are reasonably popular and well known, I, in my essay, explore these self-raised questions, my investigations anchored to the primary inquiry—the purpose of picture books on transnational/-racial adoption in the light of the Lacanian/Žižekian aim of psychoanalysis.

研究心得分享--研究生專欄

**Re-configuring American-ness in
A Distorted Fairytale: The Concept of Feminism in Salman Rushdie's
Shame**

Chloe 盧天惠

Abstract

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.

研究心得分享--老師專欄

《Transnational Public Spheres: Revisiting Habermas's and Arendt's
Public Spheres

成大外文 / 賴俊雄老師

The aim of the chapter is to revisit Arendt's "public sphere" by differentiating her understanding the "public sphere" from that of Jurgen Habermas in terms of international public sphere in the era of the. Recent interpreters of Arendt's thought have responded to perceived difficulties in her work by attempting a synthesis of her political philosophy with discourse ethics. I believe this move to be misguided: not only does it distort and misrepresent Arendt's political philosophy, but it prematurely forecloses further examination of those aspects of her thought which are the most challenging. Arendt criticism has always been fraught with difficulty because of the idiosyncratic and original nature of her work. In retrospect it is possible to see that its critical reception has often labored under misapprehensions and misunderstandings precisely because of its originality. This goes some way to explain the historical development of Arendt's criticism, the general contours of which take the form of a series of discrete and distinct phases, each followed by a reassessment and reevaluation. I will argue that the reduction of Arendt to a Habermasian model of the public sphere not only misses what is most important and distinctive in Arendt's thought but that Arendt steadfastly resisted this reading and that she had good reason to do so.

Picture Books on Transnational/-racial Adoption

中山外文 / 陳福仁老師

Picture books holds a privileged position on the road to individuality. Appealing to a wide age group, from infants through younger school-aged children, picturebooks not only help develop linguistic skills or oral response but also precipitate being to come into the subject—the path to understand oneself, others, and the world. Picturebooks might provide an initial response to the subject's questioning of his or her identity: Why am I what I am? Or, rather, why am I what you saying that I am? Choosing meaning over being or, rather, an entry into the Symbolic order in a Lacanian milieu, the infant/child (though whose choice is a matter of *must*) is enclosed in a culturally encoded representations, both visual and verbal. Caught up in a swirl of image, the infant/child assimilates images around physical-visual-spatial environments into a subtle modification in hopes that a visual gestalt—that is, the formation of ego—is established. At the same time, ensnared in the web of signifier, the child-as-subject is inaugurated insofar as it enters and participates in a signifying space that speaks the subject. Told in pictures as well as words, picture books invite the infant/child into the grammar of visual design and the realm of signification, thereby setting the stage in a Lacanian scheme for the advent of Imaginary self-coherence and Symbolic subjectivity (from the baby as the Real being by six months, through the infant as the ego in the mirror stage between the ages of six months and eighteen months, and ultimately to the child as a subject in the Symbolic). The act of reading picture books is a dynamic exchange of “the text as psyche” and “the psyche as text” just as James Mellard claims “[f]or what the reader finds in the text, the text has found in the reader as well” and “a literary text is created as a textual unconscious and mirrors the human unconsciousness which, for Lacan, is an unconscious texture if not precisely a text” (*Using 5*; 143).

Likewise, picture books specifically on transnational/-racial adoption also help facilitate a child adoptee's psychological and emotional development into a subject, answering the subject's questioning of his or her symbolic title: Why am I that name—adoptee? What is it that makes me an adoptee? What does the Other want from me? What am I for the Other? Like most of children's literature in today's multicultural milieu, picture books on transnational/-racial adoption usually serve as a mirror and a window: as a mirror, they provide fictional characters or positive role models to mirror back to adopted children possibilities for identity construction and introduce their shared experiences in order to beget their future participation in community-building. As a window, they offers non-adoptive children a glimpse into a cultural experience that is not their own and cultivate an appreciation for the American multiculturalism that honors a nation of diversity in races, cultures, religions and others. In the field of children's literature, picture books on transnational/-racial adoption particularly present some uneasy topics or circumstances, either verbally or visually—notably including the traumatic past, the unknown birthparents, the adoption process, biological origins versus culturally chosen kinship, a colorblind rhetoric against a race-conscious society, the celebration of adoption inevitably shadowed by the act of abandonment, and the portrait of Caucasian adoptive parents sided by that of their adopted children of color.

While identity in transnational/-racial adoption is complex and often ambivalent and while many tensions exist in the lived experiences of such adoptees and in the scholarship on them, then what is the purpose of picture books on transnational/-racial adoption beside fostering the habit of reading or initiating an appreciation for the graphic arts? To what degree can the picture books communicate the uneasy topics and the extreme situations of transnational/-racial adoption to children whose orientation in time, place, and reality is very limited? How can we introduce the antagonism of the social against the lures of confining the adoption story to a narrative of victimization or salvation? Do the picture books, given the

nature of the genre, convey via both pictures and words adoption-related experiences differently? Through examining selected picture books that are reasonably popular and well known, I, in my essay, explore these self-raised questions, my investigations anchored to the primary inquiry—the purpose of picture books on transnational/-racial adoption in the light of the Lacanian/Žižekian aim of psychoanalysis.

研究心得分享—老師專欄

《穿白絲綢的女人》：越南女性的生命政治寓言

成大外文 / 陳健宏老師



片名：《穿白絲綢的女人》(越南文: *Áo lụa Hà Đông*)

導演：劉皇 (Luu Huynh)

製作公司：Phuoc Sang Films

編劇：Luu Huynh

演員：張玉英 (Trương Ngọc Ánh, 飾丹 [Dần]), 郭慶 (Nguyễn Quốc Khánh, 飾郭 [Gu])

配樂：Đức Trí

發行公司：Phuoc Sang Films

上映時間：2007 年

影片長度：142 分鐘

國別：越南

語言：越南文

二〇〇七年發行的越南電影《穿白絲綢的女人》由劉皇執導，張玉英與郭慶領銜主演，宣傳海報上所用影片結尾的劇照則總結了全片的主題體系 (thematic)。中越濱海城市海安 (Hội An) 遭受美軍空中轟炸，一望無際的逃難隊伍當中，丹的二女兒玉米右手高舉著繫在棍子上的白絲衫，這是駝背父親剛剛奮勇從烈焰衝天的屋中搶救下來亡母的襖□ (áo dài)。只見丹超現實的魅影由丈夫攙扶著走出火光熊熊的茅屋，緊接著身穿這件襖□的女兒倉皇皇、踉踉蹌蹌逃離火場。震耳欲聾的爆炸聲為這靜音場景定出節奏，而這件襖□在逃難人群裏飄揚，彷彿一面乞求和平的白旗：父親曾經將這款民族服裝比喻為「美麗的和平」。然後，這段敘述意段群 (narrative syntagma) 餘下的部份，全螢幕的鮮艷血紅與經典的新聞照片更迭交替。



白色襖□衍繹而出層次繁複的主題體系，最後證明該片向越戰歷史背景下的母親致敬，而她就是國族寓言 (national allegory) 中后土 (terra mater) 的化身。從一開始，出身

寒微的丹命中注定經歷各種磨難；影片開場，法國殖民統治時期河內 (Hà Nội) 近郊小鎮河東 (Hà Đông)，女主人斥喝、咒罵、毆打如雨點落下，孤苦伶仃的鄉下女孩在艱辛坎坷的人生旅途上踽踽前行。直到一九五四年某個雨夜在無頂棄屋裏，總督府的棄嬰家丁郭贈予一件白色襖□作為嫁衣，二人祭拜天地私訂終生，丹才領悟到自己存在的理由 (raison d'être)。透過政治幻滅的視野，這對苦命鴛鴦具體代表往後以迄一九七五年浮生亂世裏的人類命運 (conditio humana)。這款越南傳統服裝作為全片核心要素，逐一表達了主題體系具體而微的肌理：父親剛出生在樹下被總督發現時身上所裹的襁褓 (出身不明與過去不可考證)、母親的嫁衣 (女性與母性)、大女兒安 (An) 與二女兒玉米共同的學校制服 (禮儀教養與長大成人)。《穿白絲綢的女人》贏得釜山影展觀眾票選最佳影片獎 (the Audience Award at the Pusan International Film Festival)，而片中這件白色襖□是社會地位的傳統象徵，一再受到修改，甚至不慎被玉米的墨水弄髒，實際上直指力爭上游的堅定信念：這似乎是弱勢族群力求脫貧唯一可行之道的自我技術 (technology of the self)。

丹為了給女兒添置得體的制服，曾經販賣乳汁哺餵年邁的富人童 (Thoon) 先生。她向激烈反對的先生表明，為了撫育子女，她甚至甘願為娼，因為她深信生而不養才是最大的恥辱。洪水 (丹三女兒的名字) 季節，大雨滂沱的河面上，丹僅僅為了給女兒再多買一件白色襖□，奮不顧身撿拾漂流木而溺斃以終。《穿白絲綢的女人》不脫自然主義 (naturalisme) 色彩，而丹的大女兒安早她一步搶先道出國族寓言的生命政治意旨，將女性主義發揮得淋漓盡致：老師要求安對全班朗誦自己出色的作文，她娓娓道來母親透過白色襖□的諄諄庭訓與辛勤付出；豈料炸彈適巧落下，一場無情空襲中讀六年級的安當場斃命。



越南式〈聖母憐子圖〉(Pietà)

文化研究的翻譯與旅行

師大翻譯所 / 李根芳老師

班雅明 (Walter Benjamin) 在其影響甚鉅的〈譯者的天職〉一文中，描繪翻譯是原作的來世。由於翻譯總是在原作之後產生，它勢必在某種程度上延續且擴展了原作的生命，其力量甚至可跨及數個世代。將這個來世與今生的概念套用在一個學科的發展，我嘗試檢視台灣過去數十年來文化研究的軌跡與路徑，並且希望透過文化研究的啟發及其影響，來探究人文學科未來的遠景。本論文擬以個人經驗做為一個出發點，將其當作是一個徵候，或是一個個案來探討。我於一九九〇年代初期在台灣的清華大學就讀文學研究所，當時陳光興教授剛從美國回來，開了文化理論等相關課程，可說是率先把文化研究帶進台灣的第一人。而台灣也在當時面臨解嚴的契機，社會產生了重大的轉變，許多長期壓抑的力量紛紛爆發出來，整個社會充滿了能量。

在八〇年代後期、九〇年代初期返國的學者恰恰把最新的理論和思潮帶回台灣，並且適

達報禁解除，他們的言論和想法有了很大的揮灑空間，無論是在報章雜誌上，或是他們創立的新刊物上，都展現了蓬勃朝氣，彼時翻譯還未受到智慧財產權的約束，許多學者看到值得引介的好文章就翻譯出來，對於當時的年輕學子而言，也產生了立即的衝擊與刺激。

經過十餘年的沈澱和積累，文化研究開始走向體制化，如台灣清華大學的亞太／文化研究室、台灣交通大學的社會與文化研究所、台灣文化研究學會的成立等，一九九九年〈文化研究的回顧與展望討論會〉算是台灣文化研究發展的一個重要里程碑，一方面驗收過去的研究成果，另一方面也展望未來的發展與可能性。

文化研究做為一門學科，不可避免地勢必需要透過翻譯，且往往旅行散播到各地。在移轉透譯的過程中，會產生何種新的質素，或是引發什麼刺激，的確是值得深究的課題。我嘗試檢視台灣過去數十年來文化研究的軌跡與路徑，並且希望透過文化研究的啟發及其影響，來探究人文學科未來的遠景。

關鍵字：文化研究。建制化。來生。翻譯。旅行。

研究心得分享--研究生專欄

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

高醫性別所/莊玲如

【摘要】

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。

研究心得分享--老師專欄

文化研究的翻譯與旅行

成大外文所 / 劉開鈴老師

大家好：

我自己說話時愛有人聽，所以總愛寫信，寫 email；也總在心有所感，信手拈來時寫的東西，才能「筆鋒帶著情感」（哪位五四時期的人說的）。跨國女性研究的團隊及種種隨著計畫的終結即將畫下句點，更重要的是這應該是我最後一次要交作業了吧，我就用這樣隨性的形式，跟大家聊聊。

在這些日子裡，我受惠最多的是視野的拓展。第一次有所感是閱讀自己所導讀的文章時，要查補充資料時體會到早年女性研究的讀本以女性生命史為編目其實只是一種主

流女性的觀點，和 Caren Kaplan 等人所編以議題為主的讀本是很不一樣的思考方向。繼而，我反問自己，跨國女性研究只能研究族裔的女性嗎？在跨國情境下，白人中產階級的女性的位置如何？她們是否只代表「霸權」、「主流」，因此只能是被批判的對象？這樣是否又落入女性二元對立？那麼如何能，是否能以跨國研究觀點去觀照白人女性之間層層紛雜的異與同？這是引起我去探測第一波婦女運動的起因。

在許多對話裡，我也感受到理論與實務，文學文本研究與社會運動的不同取徑。暑期授課時，不同領域的學生讓我思考和學習發展新的教學觀點和教學方式；備課時讀的文章，以及和同學的討論，使我對自己研究與發聲的立場更加敏銳：社群的建立總是在悅納同己時，排斥異己的。讀英文（霸權？）的文獻，讀外於「我們」的文化，看「我們」文化裡的「她」者，我自己究竟站在哪裡？這樣的問題在史書美和 Grewal 的演講裡有了些交流，特別是 Grewal 在三篇研究魯西迪論文發表場次裡的回應，讓我驚覺，我（們）所謂的尊重他者，傾聽了解，其實仍然不自覺的流於形式，因為我（們）還是太容易受限於自己個人的主體位置和主體意識。

如此，若沒有本土的關懷，時時刻刻回頭觀看自己所處的土地，所謂的跨國研究終究是為人作嫁，東施效顰。這片土地就有太多的題材待挖掘，太多的論述待開發。這一陣子翻閱王德威編選的《台灣：從文學看歷史》，意外發現兩篇日據時代在台日本人所寫的短篇故事；接著又發現竹中信子所寫四本《日本女人在台灣》系列（時報出版）。猛然驚覺，也許當我們在講「外配」、「原住民」、「少數族裔」，以為自己頗看見他者，尊重多元的時候，有多少程度我們看到的仍然只是表相，仍然只是站在門外（內）觀看（偷窺）他者，仍然在同質化他者。日本人是殖民者，但探頭進去看，才看到裡面也庭院深深，門戶眾多。跨國研究讓我在跨越之間看到「我們」，清楚感受「門檻」的跨不跨，有沒有跨，能不能跨。

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研究心得分享--研究生專欄

A Matadora's Conquest of City: Herstory in Patrick Chamoiseau's *Texaco*

陳慧琴 國立成功大學博士生

Abstract

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 quality 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

研究心得分享--老師專欄

成大外文所 / 劉開鈴老師

大家好：

我自己說話時愛有人聽，所以總愛寫信，寫 email；也總在心有所感，信手拈來時寫的東西，才能「筆鋒帶著情感」（哪位五四時期的人說的）。跨國女性研究的團隊及種種隨著計畫的終結即將畫下句點，更重要的是這應該是我最後一次要交作業了吧，我就用這樣隨性的形式，跟大家聊聊。

在這些日子裡，我受惠最多的是視野的拓展。第一次有所感是閱讀自己所導讀的文章時，要查補充資料時體會到早年女性研究的讀本以女性生命史為編目其實只是一種主流女性的觀點，和 Caren Kaplan 等人所編以議題為主的讀本是很不一樣的思考方向。繼而，我反問自己，跨國女性研究只能研究族裔的女性嗎？在跨國情境下，白人中產階級的女性的位置如何？她們是否只代表「霸權」、「主流」，因此只能是被批判的對象？這樣是否又落入女性二元對立？那麼如何能，是否能以跨國研究觀點去觀照白人女性之間層層紛雜的異與同？這是引起我去探測第一波婦女運動的起因。

在許多對話裡，我也感受到理論與實務，文學文本研究與社會運動的不同取徑。暑期授課時，不同領域的學生讓我思考和學習發展新的教學觀點和教學方式；備課時讀的文章，以及和同學的討論，使我對自己研究與發聲的立場更加敏銳；社群的建立總是在悅納同己時，排斥異己的。讀英文（霸權？）的文獻，讀外於「我們」的文化，看「我們」文化裡的「她」者，我自己究竟站在哪裡？這樣的問題在史書美和 Grewal 的演講裡有了些交流，特別是 Grewal 在三篇研究魯西迪論文發表場次裡的回應，讓我驚覺，我（們）所謂的尊重他者，傾聽了解，其實仍然不自覺的流於形式，因為我（們）還是太容易受限於自己個人的主體位置和主體意識。

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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

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研究心得分享--老師專欄

性別、跨國婚姻與親密性公民身份：以離婚之婚姻移民女性為例

高雄醫學大學 性別研究所 / 林津如助理教授

本文發表於第五屆家庭法律社會國際學術研討會，2008.5.23 中正大學法律學系。

公民身份往往以法律或者政治權益來定義，婚姻移民女性的公民身份亦是如此。本文希望藉由探討離婚之移民婦女之親密關係，把公民身份的意義延伸到性及親密關係的領域。東南亞女性移民到台灣的方式主要是透過婚姻，唯有透過婚姻的建立與維持，或是孩子監護權的取得，新移民女性才能取得台灣的公民身份。除了嚴格監控的國家審查機制以外，婚姻移民女性仍得面對父權的夫家、老公外遇及各種狀況，都讓她們無法順利取得台灣公民身份。若是婚姻移民女性想要採取激烈的方式抵抗，也會降低她們取得台灣公民身份的可能性。國家在此與父權體制形成同一陣線，公民身份的達成，往往預設了良家婦女、善意老公及完美的家庭關係。但是婚姻移民女性與她們的台灣老公也不完全被這些法律所定義，在法令控管之下，台灣男人及新移民女性雙方均期待法律的存在能協助他們形塑理想的家庭關係，透露出在結構限制之下，性別化主體的欲求與想望。

Gender, Transnational Marriage, and Intimate Citizenship: Experiences of divorced marriage migrants in Taiwan

Citizenship is usually understood in legal and political terms. Citizenship of marriage migrants

are also often addressed with relation to their legal status and political rights. This paper intends to expand the meanings of citizenship to the sexual and intimate sphere, by drawing ten cases of divorced marriage migrants. I will argue that marriage migrants entered Taiwan on the basis of their intimate associations with their Taiwanese husband. This particular legal status constrains their behavior in the family. As 'non-citizens' in Taiwanese society, bound to the society only through intimate relation with their husband or child custody, their efforts to obtaining citizenship is far from easy. They might be punished by the misconduct of their husband or their resistance to Taiwanese patrilineal families. Although marriage migrants were constrained by the law and the patriarchal family, they are no passive victims. In the end of the paper, I would explore the ways in which Taiwanese men and South East Asian women utilized the law with the hope to establish their idealized families in Taiwan.

研究心得分享--研究生專欄

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

成大外文所 / 怡君

Abstract

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.