

<<破除魔咒>>

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内容概要

《破除魔咒：安吉拉·卡特童话反写作品中的身体与主体》试用福柯的身体与主体，权力与抵抗理论阐释卡特童话反写作品的主题，从而重新审视这些作品的女性主义价值。

本论文的中心观点是卡特的反写是以身体为视角，以主体探求为目的的双重结构：一方面揭示了经典文本中父权通过规训、惩罚、自我监视等身体手段塑造驯顺女性主体的过程；另一方面通过对叛逆女性的积极描写为女性在现有权力关系中通过身体寻求主体性提供可能。

《破除魔咒：安吉拉·卡特童话反写作品中的身体与主体》还将用福柯任何抵抗都只能来源于权力内部的观点解释卡特作品中存在的含混，并得出结论——卡特的童话反写从总体来说是女性作家在话语领域对以父权为主导的权力关系的抵抗。

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作者简介

穆杨，女，回族，1974年12月出生于辽宁省沈阳市。

2007年6月毕业于北京外国语大学英语学院获文学博士学位。

现任教于北京语言大学外国语学院英语系，讲师职称。

目前主要从事20世纪西方文学批评理论、英美小说等方面的研究，尤其侧重后现代主义、女性主义、新历史主义等理论与英美现当代小说批评实践的结合。

课题《当代英美女性作家童话改写研究》获2008年度教育部人文社会科学基金青年项目立项。

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章节摘录

版权页 : took her viscera in a stern hand and squeezed them very tightly" ("Axe Murders" 71) is a more obvious cultural symbol. Designed for waspwaist, the prevailing of the corset is not simply an aesthetic issue. For Bordo, The tight corset indicates self-restraint and control as "an ever present monitor" (162) . In a corset, a woman can barely sit or stoop, unable to move her feet more than six inches at a time, and suffering from regular fainting fits. And the nineteenth-century hourglass figure represents a domestic, sexualized ideal of femininity, rendering the female body unfit to perform activities outside the domestic range (181) . Either to monitor or to repress the female body, power aims to render it useful. In any patriarchal culture, the useful female body must first of all be obedient. Victorian culture makes a set of rules and regulations of dressing to train, shape and subjugate a female subject. For Carter, all garments are open to interpretation. She maintains that the nature of apparel is very complex. Clothes are so many things at once. Our dress in fact expresses our environment and it does so almost at a subliminal, emotionally charged, instinctual, nonintellectual level" ("Sixties Style" 85) . Clothes, as the external part of the body, communicate between the subject and the social environment. Lizzie's heavy and tight clothes reflect the environment and power relations she is in.

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