

<<美国女作家作品欣赏>>

图书基本信息

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### 前言

美国的妇女作家，无论从数量上，或是从她们创作的质量上来说，都是美国文坛一支不可忽视的力量。

自17世纪艰苦创业的殖民时期一直到波诡云谲、风云激荡的21世纪，阅历不同、风格各异的美国女作家们，以小说、戏剧、诗歌等不同的文学样式构筑了美国妇女文学的总体风貌，使其成为美国文学研究中一个专门的领域和美国大学英美文学专业中的一门课程。

美国妇女作家承袭了早期殖民时代玛丽·罗兰森（MaryRowlandson）、萨拉·肯布尔·奈特（SarahKemb~~Knight）等人写日记、回忆录的传统以及随后各时期女作家埃米莉·迪金森（EmilyDickinson）、萨拉·奥恩·朱伊特（SarahOrneJewett）、玛丽·威尔金斯·弗里曼（MaryWilkinsFree-man）、伊迪丝·沃顿（EdithWharton）、威拉·卡瑟（WillaCather）等人以当地女性经历为素材的特点，并逐渐形成了自己的创作特色。

文学与社会的发展是息息相关的，美国妇女文学也与欧美的妇女解放运动有着密切的关系。早在18世纪，西欧妇女即以法国大革命时期诞生的《人权宣言》为依据，要求享有与男子同等的权利。

1848年，美国妇女也在美国《独立宣言》精神的导引下，在纽约召开了第一次妇女代表大会，并草拟了《感情的宣言》（TheDeclarationofSentiments），呼吁妇女摆脱在家庭中的从属地位。

19世纪，欧美妇女运动的主要目标是获取受教育和就业的机会，并废除限制已婚妇女合法权利的各种法律。

到了20世纪初，英国妇女首先行动起来，组织了“妇女社会政治联盟”（Women'sSocialandPoliticalUnion），要求与男子享有同样的选举权。

在美国，也产生了相应的组织——“全美妇女选举权协会”（NationalAmericanWomanSuffrageAssociation）。

经过长期的示威、抗议、斗争，欧美各国妇女先后在二三十年代获得选举权。

在美国的妇女运动中，夏洛特·帕金森·吉尔曼（CharlottePerkinsGil-man）是一位杰出的人物。她到处作演讲，伸张女权，并著书立说，阐明她对妇女问题的立场和观点。

她还以文学创作的方式来揭示妇女在以男子为中心的社会中的遭遇。

她的著作《妇女与经济学》（WomenandEconomics，1898）曾被译成7国文字，并被作为大学教科书使用。

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### 内容概要

《美国女作家作品欣赏》一书收录不同时期的美国女作家30名，作品39篇(部分为节选)，时间上自17世纪殖民时期，下迄21世纪。

本书由作者简介、内容提要、作品选读和注释四部分组成。

作者简介包括作家生平事迹介绍与作品分析；注释内容力求翔实，以便尽可能地帮助读者阅读与理解原文。

本书可作为英语专业高年级文学课程的教材或课外阅读材料使用；对于一般的美国文学研究者与爱好者而言，它也不失为一本非常理想的读物。

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## 章节摘录

After she had the robes tucked around her she took another look at the woman who sat beside her on the back seat. She had met Mrs. Peters the year before at the county fair, and the thing she remembered about her was that she didnt seem like a sheriffs wife. She was small and thin and didnt have a strong voice. Mrs. Gorman, sheriffs wife before Gorman went out and Peters came in<sup>6</sup>, had a voice that somehow seemed to be backing up the law with every word. But if Mrs. Peters didnt look like a sheriffs wife, Peters made it up in looking like a sheriff. He was to a dot the kind of man who could get himself elected sheriff<sup>7</sup> - a heavy man with a big voice, who was particularly genial with the lawabiding, as if to make it plain that he knew the difference between criminals and non-criminals. And right there it came into Mrs. Hales mind, with a stab<sup>8</sup>, that this man who was so pleasant and lively with all of them was going to the Wrights now as a sheriff, "The countrys not very pleasant this time of year," Mrs. Peters at last ventured, as if she felt they ought to be talking as well as the men. Mrs. Hale scarcely finished her reply, for they had gone up a little hill and could see the Wright place now, and seeing it did not make her feel like talking. It looked very lonesome this cold March morning. It had always been a lonesome-looking place. It was down in a hollow, and the poplar trees around it were lonesome-looking trees. The men were looking at it and talking about what had happened. The county attorney<sup>9</sup> was bending to one side of the buggy, and kept looking steadily at the place as they drew up to it. "Im glad you came with me," Mrs. Peters said nervously, as the two women were about to follow the men in through the kitchen door. Even after she had her foot on the door-step, her hand on the knob, Martha Hale had a moment of feeling she could not cross that threshold. And the reason it seemed she couldnt cross it now was simply because she hadnt crossed it before. Time and time again it had been in her mind, "I ought to go over and see Minnie Foster" - she still thought of her as Minnie Foster, though for twenty years she had been Mrs. Wright. And then there was always something to do and Minnie Foster would go from her mind. But now she could come.

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