

<<全球视野下的亚裔美国文学>>

图书基本信息

书名：<<全球视野下的亚裔美国文学>>

13位ISBN编号：9787560079547

10位ISBN编号：7560079547

出版时间：2009-11

出版时间：外语教学与研究出版社

作者：黄桂友，吴冰 著

页数：327

版权说明：本站所提供下载的PDF图书仅提供预览和简介，请支持正版图书。

更多资源请访问：<http://www.tushu007.com>

<<全球视野下的亚裔美国文学>>

内容概要

《全球视野下的亚裔美国文学》从文化研究（特别是后殖民理论）的角度，深入到一些文学作品的潜文体层面，分析了种族主义与内部殖民主义给亚裔美国人带来的深度精神创伤，同时也挖掘了作品中所隐含的少数族裔对主流文化霸权的一系列抵抗策略。

作者通过研究认为：美国少数族裔在当今提倡多元文化的时代面对的已经不再是公开的各族主义，但他们仍然无法逃避以各种面目出现的新殖民主义的影响。

这种影响在很多时候是无形的，令人难以识别，因此对人的心理和精神影响会更深，也更难愈合。

<<全球视野下的亚裔美国文学>>

书籍目录

The East, the West, and the Global in Asian American Literature . Race , Gender, and Hollywood ' S
Asians, 1984-2004 Reading Chinese American Literature as " Introspection Literature " Manzanar and Nomonhan
: The Relocation of Japanese / American War Memory in Tropic of Orange and The Wind-Up Bird
Chronicle The Gendered Representation of Memory through Fetallmagery : A Gesture Life and Comfort
Woman Reconstituting Memory : The Post-Colonial Travel Narrative in Eye of the Fish
. Re-Writing Viet Nam from Abroad The Myth of Home and Mobility in Shawn Wong S Homebase Wall
and Wave in the Writing of Mei-mei Berssenbrugge Female Narrative as a Strategy in Kingston S The Woman Warrior
and Tan S The Joy Luck Club The Global in Recent Asian North American Narratives Melancholia and the
Reconstruction of Subjectivity in Fae Myenne Ng S Bone The Rhetoric of the Double Negative : Canadian
Diasporic Chinese Literatures The Poetry of Cathy Song Challenging Racism with Pan-Asianism : Learning
Resistance through Failure in Frank Chin S " The Sons of Chan " Chinese American Manhood in Gus Lee ' S T
/ gers Tail Why Is There Orientalism in Chinese American Literature 7 The Reconciling Art of a Trickster Artist
: Reading Tripmaster Monkey in the Context of Asian American Gender Politics A Transnational Feminist
Reading of Kyoko Mori S Polite Lies Transpacific : Malaysia, California , and Female Mobility in Sister Swing Notes
on the Editors and Contributors

章节摘录

were portrayed by white actors outfitted with prosthetic eyepieces held in place by spirit gum and rubber bands attached to the tops of their heads to pull up their eyes. Korean American actor Philip Ahn, son of Dosan Ahn Chang-Ho, began his career in 1936 as an "eyemodel." Producers, argued that they chose white actors for these roles because there were no qualified actors of color. In fact they believed that whites could play Asians better than Asians themselves. Lest anyone think that representations of Asians have been steadily improving since 1919, we are reminded that almost a century ago, Sessue Hayakawa was a matinee idol before he left Hollywood to form his own production company so that he could make films that did not demean Asians. Bruce Lee forced Hollywood's anxieties about Asian masculinity to the surface. After struggling against Hollywood's racist refusal to cast him in anything but a peripheral role supporting a white character of lesser talent, Bruce Lee left for Hong Kong to launch a career that catapulted him into international stardom in the 1970s with films that centered on and showcased his skills and featured struggles against colonial domination and injustice. When Warner Brothers invited Lee to star in *Enter the Dragon* (1972), the studio moguls must have been uncomfortable with the notion of a Chinese star. Director Robert Clouse said, "The first thing we have to do is kick the strut out of Bruce Lee" because the Western audience would not like it.⁴ *Enter the Dragon* brings back the evil Asian villain with the iron claw for a hand, the harem of opium-addicted sexual slaves, and renders Lee's character as an asexual "spiritual" being possessing mystical knowledge, in contrast to the black and white men, who are seduced by the women. While Lee's character remains alone and aloof, the black and white men experience interracial male bonding.

版权说明

本站所提供下载的PDF图书仅提供预览和简介，请支持正版图书。

更多资源请访问:<http://www.tushu007.com>