

<<寻找心灵的家园>>

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内容概要

《当代人文学学术文库·寻找心灵的家园：陈染和谭恩美小说比较研究》旨在从比较文学和文化研究的角度探讨中国当代女性作家陈染和华裔美国女性作家谭恩美小说中所体现出的女性自我意识的迷失和重构。

陈染和谭恩美尽管身处不同的社会文化语境，但两人的创作均源自女性内心的独特感受，以个人言说的方式，关注女性在特殊的家庭背景和强大的父权话语影响下的心灵成长历程。

除绪论和结语外，《当代人文学学术文库·寻找心灵的家园：陈染和谭恩美小说比较研究》共分六章。

绪论回顾了陈染和谭恩美的个人经历和创作阶段，并对两者的可比性进行了详细的阐释。

第一章为文本研究的铺垫，介绍了《当代人文学学术文库·寻找心灵的家园：陈染和谭恩美小说比较研究》的研究问题和选材依据，并讨论了本书涉及的研究方法和核心概念，包括新批评理论、身份认同理论、女性主义各阶段特征及其后现代转向。

作者还对关于两位作家的文献研究进行了细致的梳理和分析，以突出本书的切入点和研究意义。

第二章至第四章分别结合后现代女性主义理论、心理分析和身份认同理论对陈染和谭恩美小说中所表现出的母女关系、两性关系和女性情谊进行了文本细读式的比较研究。

在横向比较的同时，作者在每章第一部分又纵向梳理了每一主题在中美文学传统中的表现及演变，并结合当时的社会历史环境详细分析了主题演变的原因，以期对陈染和谭恩美作品的共性、差异及意义进行更深入的探讨。

在前三章主题对比的基础上，本书第五章重点分析了两位作家作品中的文体学特征。

通过挖掘主人公的梦境、幻觉以及小说中关于镜子和鸟的意象隐喻，可以看出陈染和谭恩美在创作中渗透的女性主体性的觉醒和潜意识下对女性身份危机的忧虑。

本书最后一章旨在从作家写作策略的角度回顾陈染和谭恩美在主题和意象赋码中体现的异同之处。

笔者从文化研究的立场出发，详细解读了陈染的“个人化写作”和“超性别意识”以及谭恩美“讲故事”的叙事策略和对母性谱系的追寻。

两位作家在特定的社会文化语境下所采取的差异化的写作策略从某种程度上解释了两人在主题表现和意象隐喻上的不同侧重。

在重拾女性身份意识的过程中，陈染和谭恩美分别选择了从女性情谊和母女纽带中汲取精神力量，但两者又不谋而合地采取了“个人叙事”的写作策略。

无论是陈染笔下现代女性的身体体验和生存之痛，还是谭恩美作品中华裔移民几代母女的艰辛历程，都寄托了作家对精神独立、自由平等的人类理想的向往。

本章还从后现代女性主义的视角考察了陈染和谭恩美作品中共同体现的女性主义意识。

陈染对女性身体的审美再现及其“超性别意识”对性别范畴的解构与西苏“身体写作”和巴特勒“性别表演”的思想异曲同工，而谭恩美为了重建断裂的母性谱系而使用的多元交叉式的叙事技巧与伊利格瑞关于“女性谱系”和克里斯蒂娃对母性理论的论述不无相似之处。

在这场跨越时空的对话中，陈染和谭恩美以各自精湛的笔触向读者展示了女性心灵的寻根之旅和对心灵家园的不懈追求。

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作者简介

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主要研究方向为比较文学和翻译理论与实践。
2005年赴法国担任联合国教科文组织执委会和大会同传译员；2010-2011年赴美国路易维尔大学访学；
累计为百余场国际会议提供了高质量的同声传译服务。
出版有《大学英语快速阅读》、《英语翻译三级阳译》、《十里店：一个中国农村的革命》等教材和译著，并在国内外期刊和文集中发表论文十余篇。

书籍目录

INTRODUCTION

- A. Chen Ran and Amy Tan-A Biographical Sketch
- B. Rationale for a Comparison between Chen Ran and Amy Tan
- C. Organization of the Book

CHAPTER I SETTING THE SCENE AND A LITERATURE REVIEW

- A. Research Questions and Selection of Materials
- B. Research Methodologies
- C. Previous Scholarship on Chen Ran and Amy Tan

CHAPTER II MOTHER-DAUGHTER RELATIONSHIP-FROM REBELLION TO RECONCILIATION

- A. Representations of the Mother in Contemporary Western and Chinese Narratives
- B. A Thematic Comparison on Mother-Daughter Relationship

CHAPTER III HETEROSEXUAL RELATIONSHIP-FROM ATTACHMENT TO BANISHMENT

- A. Awakening Identity in Western and Chinese Female Literary Tradition
- B. A Thematic Comparison on Heterosexual Relationship

CHAPTER IV SISTERHOOD-FROM CONSOLATION TO SALVATION

- A. Sisterhood Is Powerful
- B. A Thematic Comparison on Sisterhood
- C. Acceptance of Sisterhood: A Cross-Cultural Comparison

CHAPTER V A COMPARISON OF METAPHORICAL IMAGERIES

- A. Dreams, Illusions and Women's Identity Crisis
- B. The Mirror and Women's Self-Recognition
- C. Birds and Women's Dream of Independence

CHAPTER VI WRITING STRATEGIES OF CHEN RAN AND AMY TAN

- A. Chen Ran's Personalized Writing and Gender-Transcendent Consciousness
- B. Amy Tan-Talk Story and Matrilineal Reconstruction
- C. Divergent Strategies, Same Pursuit

CONCLUSION

REFERENCES

章节摘录

According to Hirsch , "the impetus to return to a pre-oedipal , pre-verbal moment of origin" through mother-daughter bonding is meant to "provide an instrument for binding the fragments of self , " and serves as the foundation for "a definition of genderdifference" and a framing structure of subject formation that displaces fathers and other male figures from the "feminist family romance" (130) . Such a view is supported by psychoanalytic feminists such as Nancy Chodorow , Luce Irigaray , Julia Kristeva and Helene Cixous from the postmodern school of thought. For Chodorow , American feminist sociologist and psychoanalytic , female identity is not based on the oedipal expulsion of the mother , but on the pre-oedipal identification with the mother: "The character of the infant's early relation to its mother profoundly affects its sense of self , its later object-relationships , and its feelings about its mother and about women in general" (Chodorow 77) . According to Chodorow , the role identification of a girl is determined by her on-going attachment to her mother as the primary caretaker. Different from a boy who is supposed to "detach his heterosexual orientation from his mother" and identify himself with the father out of the fear for castration so as to resolve the Oedipus complex , a girl's "relationship of dependence , attachment , and symbiosis to her mother continues" as she enters into the Oedipus stage (129) . Although according to psychoanalysts an oedipal girl "oscillates between attachment" to both of her parents , given the "normal situation of parenting" and personality composition , fathers cannot match mothers as "emotionally exclusive oedipal object" for girls (ibid.) . In other words , women's "closeness to the mother" instead of their "shift of allegiance to the father" defines their development process in culture (Hirsch 132) . As Chodorow claims , "the mother is very important in the daughter's psyche and sense of self , such that core psychological and interpersonal experiences for women can be understood in terms of this internal mother-daughter lineage" (Chodorow viii)

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