

## 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](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

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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* [Ama 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 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.