

## 跨國女性研究通訊 第七期 97.5.1

### 最新消息

#### \* 4/18 96 年度第二學期第三場經典研讀會，順利結束！

感謝大家的熱情參與，本次演講將跨國女性議題延伸至跨國領養議題，陳老師也提醒大家，當我們將女性議題拓展至小孩時，我們同時也該思考父親的定位，引起大家熱烈的討論，歡迎大家至師生園地討論，活動相關照片請至活動剪影。

活動剪影：<http://proj.ncku.edu.tw/tfs2007/main/activity/reading/2008session3.htm>

#### \* 4/25 張瓊惠教授專題演講

張老師這次遠從台師大來成大演講，以反戰為出發點，將希臘神話「利西翠妲」與當代跨國女性議題連結，張老師將看似遙遠的希臘喜劇，置放在當代社會框架下，讓大家欣賞到希臘戲劇之美，極其不朽之處，也讓大家欣賞各國在兩千年後以反戰為出發點，重新詮釋這齣著名的希臘喜劇。

#### \* 5/18 跨國女性主義國際論壇

歡迎大家參加跨國女性主義國際論壇，本次邀請到來自許多國外女性學者，也邀請到提出跨國女性主義研究之學者，Caren Kaplan 來演講，歡迎大家踴躍報名。報名截止日為五月十三日。

活動請見相關網站：<http://conf.ncku.edu.tw/comlit/ISGFLR/program.htm>

報名網址：<http://conf.ncku.edu.tw/comlit/ISGFLR/reg.htm>

#### \* 5/30 96 年度第二學期第四場經典研讀會

第四場研讀會將於五月三十日於成功大學修齊大樓七樓會議室舉行，下午三點到五點，05月26日報名截止，由高雄醫學大學性別研究所助理教授林津如導讀，主持人為游素玲老師，歡迎大家踴躍報名。

活動網址：<http://proj.ncku.edu.tw/tfs2007/main/view.php?id=55>

### 專書介紹

《婦女與美國經驗》 / 成大外文系 劉開鈴老師

讀了研讀會的幾篇文章，感覺若要討論女性的議題，特別需要掌握歷史和文化的情境，也就是說我覺得討論女性的議題，不太好只針對議題本身或論述本身大做文章，而需要去了解該議題或論述產生的緣由。例如像大家較熟悉的，母職對白人中產階級與勞工階級的婦女和對非裔亞裔不同階級的婦女有不同的意涵，因為這些婦女在各自的經濟社會體系有不同的資源，也被以不同方式運用。所以討論母職，似乎得對當時的歷史與

社會有較全面性的了解，才不致於斷章取義，驟下結論，將議題視為一個跨越時空的男性和女性對立的議題。

從這個角度思考，我想簡單介紹一本研究美國婦女非常有幫助的歷史書籍。這是由美國 Barnard College 歷史系教授 Nancy Woloch 所寫的 *Women and the American Experience*。這本書和她其他許多本有關美國歷史的書一樣，已經成為經典之作，而且一再出版（分別出版於 1984, 1994, 1996, 2000 年）。全書分為二十章，每兩章成一單元，每單元的第一章聚焦分析單一的人或事，第二章則為該人或事的所處的歷史概觀。藉由這樣的設計，Woloch 希望能具體且宏觀地說明特定時期內女性的主題。二十個章節含括美國歷史四個時期：殖民與革命時期、1800-1860、1860-1920，和 1920 以後的美國。

由歷史脈絡，我們可以發現很多新的研究問題和研究方向。我個人對婦女運動與家務（domesticity）很有興趣，在閱讀過程中就發現我們所熟知的婦女爭取投票權運動，其實和種族與階級權力關係複雜；私領域和公領域的分野則和經濟體系牢不可分。我引 Woloch 一段話，希望能吸引大家悅讀這本書。

Traditionally, women have been somewhere in the background of history, if not literally behind the scenes. In women's history, the stage revolves. . . . Since most of the changes with which women are involved are long-term, incremental changes, a new time frame is needed. . . . Most important, a new cast of characters appears. The stage is now filled with daughters and widows, housewives and midwives, congregants and missionaries, domestic servants and garment workers, clubwomen, settlement workers, and suffragists. Exploring their experience brings into view a new spectrum of concerns: courtship customs and marriage options, fertility patters and child-rearing practices, dower rights and property rights, female friendship and women's networks, gender consciousness and feminist consciousness. Once women are the center of attention, history has a different script. (Woloch v)

### 研究心得分享--老師專欄

“Men are from Mars, Women are from Venus”: Gender Identity and Translation of American Bestsellers in Taiwan / 師大翻譯所 李根芳老師

This paper aims to examine how gender is represented in translations of bestsellers in Taiwan and how it helps to re-constitute gender identity or to reinforce gender stereotypes. Though bestsellers are normally considered as part of popular culture and the contents are clichéd, there is no denying that they also reflect the social changes, the people's desire and to a certain extent, the Zeitgeist. As an American critic, Michael Korda, claims, the list is “like a

mirror that reflects who we are, what we want, what interests us.” Translation has always played a key role in Taiwan’s publishing business, yet its impact on our culture and society is rarely investigated.

From a cultural studies’ perspective, how bestsellers are produced, consumed and reproduced is worth investigating. To make things more complicated, translation of bestsellers involved the transmission and communication from the source culture/language to the target culture/language. The third-wave feminism emphasizes that there are cultural differences between/among women and it is wrong to assume the Third World women as a singular, monolithic and helpless victim who is waiting for the “advanced, modern” Western feminist discourses to enlighten them. Thus, how does the gender representation get translated in these bestsellers in Taiwan’s context? Do Taiwan’s readers consume these bestsellers and gain satisfaction from the Western exotic (for example, the chic women in *Sex and the City*)?

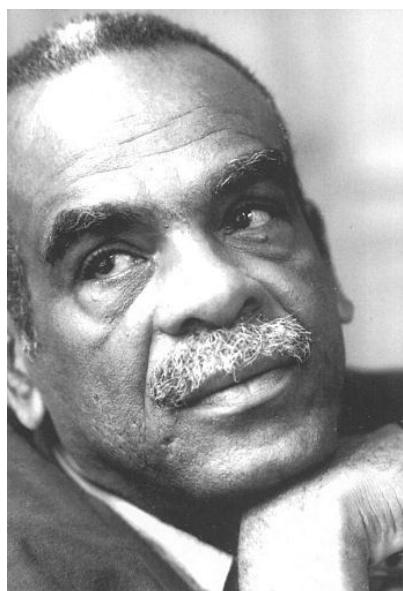
**Keywords:** cultural translation, gender representation, bestseller, identity politics

#### The Matadora in Patrick Chamoiseau’s *Texaco* / 成大外文系 陳健宏老師

In the twentieth-century French Département d’outre-mer Martinique, generations of remarkable writers continued to cut a figure in the world literature. Always in full play, the postcolonialist literary creation on the Caribbean island can be divided into three periods in function of their causes and representative masterpieces. First, the Negritude (Négritude): *Une tempête* (*A Tempest*, 1969) of Aimé Césaire (1913-2008) inverts the relations of the colonized vs. the colonizer in the *Tempest* paradigm based on *The Tempest* (1611) of William Shakespeare (1564-1616). Second, the Antilleanity (Antillanité): Edouard Glissant (1928- ) comes to declare the lookout of the Antilleanity in *Le discours antillais* (*Caribbean Discourse: Selected Essays*, 1981), trying to get rid of the historical nightmare of colonialism. Third, the Creolity (Créolité): in *Eloge de la créolité* (*In Praise of Creoleness*, 1989), Jean Bernarbé (1942- ), Raphaël Confiant (1951- ) and Patrick Chamoiseau (1953- ) put forward a “collective imaginary” (“imaginaire collectif”) which, they believe, would be able to liberate the Antilleans from the (post)colonial reality<sup>1</sup>.



Aimé Césaire (1913-2008) in 1951



Edouard Glissant (1928- )

Outcome of this long-term struggle, Chamoiseau's *Texaco* (1992) sums up the historical, the cultural and the aesthetic of the political movement. Consciously severing from Césaire's Afrocentric and essentialist Negritude, the "imaginary of diversity" of the word scratcher ("marqueur de paroles") turns to the path of Antilleanity broken by Glissant. Chamoiseau aims to establish a Caribbean federation or confederation (Bernabé, Chamoiseau, et Confiant 56), while historically reconciling it with its unchangeable and unforgettable past, aesthetically amalgamating the autobiographic, historic and marvelous genres into a carnivalesque fusion, and politically seeking after the recognition of the creole multiculturalism by the international community which is under the thumb of globalization.

Born at Fort-de-France, Martinique on December 3, 1953, Patrick Chamoiseau studied law and social economics in France and became a social worker. Inspired by ethnography after

his return to Martinique some time later, he took interest in disappearing cultural forms of his homeland (market *djobeurs* of Fort-de-France and old *conteurs*) and rediscovered the dynamism of his mother tongue the creole, the language he had been obliged to abandon at the moment of his entering in the elementary school.



Patrick Chamoiseau (1953- ) at Paris on February 3, 2002

In 1986 Chamoiseau published his first novel *Chronique des sept misères* (*Chronicle of the Seven Sorrows*, 1986), telling the collective experience of *djobeurs* and showcasing his new-forged style. Accessible to the readers of the Metropolis, the hybrid language yet contains socio-symbolic values of the creole, provocation and subversion. Then his second novel *Solibo magnifique* (*Solibo Magnificent*, 1988) followed up, exploring themes of the quest of a Martinican identity through cultural practices of the past. His third novel *Texaco* (1992) won him an international reputation, widely acclaimed by critics such as Milan Kundera (1929- ) (Kundera 50-62) and Derek Walcott (1930- ) (Walcott 45-48) and making him the star of the Creolity movement thanks to France's most prestigious literary prize Prix Goncourt. This epic tells the story of three generations' sufferance. First, under the slavery of the late nineteenth century, Esternome, father of the narrator of the first narrative level of the novel Marie-Sophie Laborieux, finds his love for Ninon results in nothing after the fickle woman has perished in the eruption of the volcano Montagne Pelée on May 8, 1902. Second, during his migration to the En-ville, Esternome bumps into his second love with the blind girl Idoménée, who will later give birth to the Source. Third, in this day and age, the orphaned main character Marie-Sophie Laborieux wanders from a boss to another in the downtown of Fort-de-France and finally becomes the leader of Texaco's squatters in their combat with the mulattoes , with the *békés*, with the municipal authorities and with the oil company, the landowner of the neighborhood. A white urban planner turns from his original mission to level the district to the "urbanisme créole" (Chamoiseau 1992: 258)/"Creole urban planning" (234). Ending with the conversion of the architect nicknamed the Christ by the residents of Texaco in

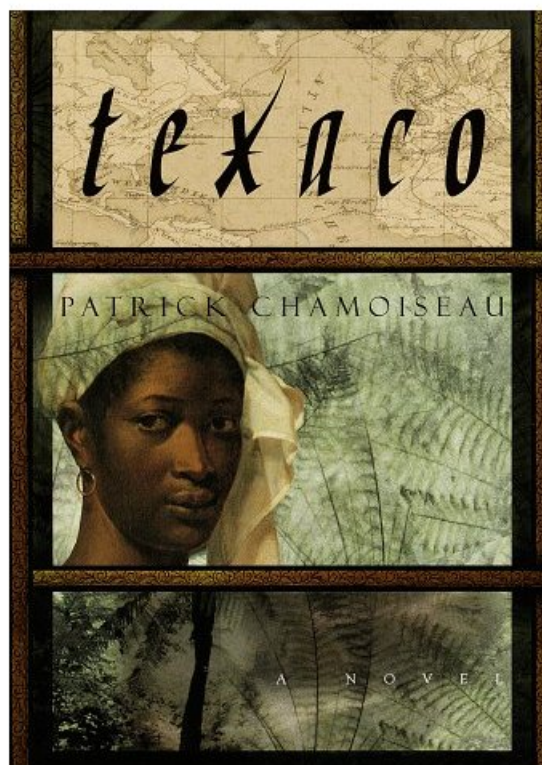
the long run, the novel announces the beginning of the bio-political age of postcolonialism and highlights transnational transsexuality.



front cover of the original edition of *Texaco* (1992)

Chamoiseau exploits the style of his novel to an extent which no French writer has attained in stylistics, fusing apparently contradictory themes: the real and the imaginary, the superior and the subaltern, the serious and the comic, the written and the oral. This gives rise to a Rabelaisian carnivalesque penetratingly analyzed by Mikhail Bakhtin (Михайл Михайлович Бахтин, 1885-1975). The gamut of laughter ranging from the vulgar gaff to irony is situated at the core of Chamoiseau's aesthetic and turns out to be the dynamo of a dialogue of cultures.

A Spanish term of bullfight, *matador* is "a formal killer of bulls, as a Mata Toros is only a bull butcher", as Ernest Hemingway (1899-1961) explains in the best English book on *tauromaquia* (bullfight) *Death in the Afternoon* (1932) (Hemingway 278). Following the rules of French word formation, Chamoiseau invents the feminine *femme-matador* to translate the Creole *matadò* derived from the Spanish *matador*. In turn, the translators of the English version of *Texaco* Rose-Myriam Rejouis and Val Vinkurov have recourse to the Spanish feminine in rendering it as *matadora*. Whereas *Matadò* originally designates one who triumphs or wins approval like a *matador* in the arena, it means in the current usage a strong-minded, respected and authoritative woman. Such is the main character of *Texaco* Marie-Sophie Laborieux, the archetype of *matadora* very different from the traditional sense of the term<sup>2</sup>.



front cover of the English version of *Texaco* (1997)

Recurrent in the history and literature of the Francophone Caribbean, the *femme-matador* resists life's trials courageously, even more courageously than man. Marie-Sophie Laborieux's relations with her male counterparts repeat a trilogy of passion, gestation and separation while they turn out to be drifters (*driveurs*), in the proper and figurative meanings of the term. Most often revealed in the "opposition of the 'strong woman' and the 'weak man'" (Thomas 105), the gender identity in Francophone Caribbean literature proves fluid in gender transgression. During her many years of struggle with the postcolonial municipal authorities of Fort-de-France, Marie-Sophie leads the squatters of the district Texaco to win by natural right the *de facto* usufruct of their homeland after diaspora, always showing "ce goût de vivre au rire" (Chamoiseau 1992: 51)/"a taste of living by that laughter" (40) inherited from her forefathers in addition to unfaltering resolution, inexhaustible vigor and undaunted bravery: "une vieille femme câpresse, très grande, très maigre, avec un visage grave, solennel, et des yeux immobiles" (Chamoiseau 1992: 423)/"an old câpresse woman, very tall, very thin, with a grave, solemn visage and still eyes" (387). The narrator of the second narrative level remarks on her: "Je n'avais jamais perçu autant d'autorité profonde irradiée de quelqu'un" (Chamoiseau 1992: 423)/"I had never felt such profound authority emanate from anyone" (387).

### Notes

1. For a concise introduction to the literary movements in twentieth-century Martinique, see Professor Beverley Ormerod's e-journal article "The Martinican Concept of 'Creoleness':

A Multiracial Redefinition of Culture" (Ormerod).

2. Cf. Confiant's single-handedly wrought-out tour de force *Dictionnaire créole martiniquais-français* (2007) (Confiant 952).

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### 研究心得分享--研究生專欄

The Motherland and the World of Fairy Tales in Joy Kogawa's *Obasan* / 成大外文(碩二) 張亞尹

Set in rural Alberta, 1972, *Obasan* opens its criss-cross plot of present and past with Isamu Nakane's death. The trip to Uncle Sam's funeral not only brings grown-up Naomi Nakane back to the small hut where she spent her adolescent years, but also takes her back to unbearable childhood memories that for years she has no courage to deal with. Many readers and critics have been reading *Obasan* from the perspectives of language and silence, constructions of Naomi's personal identity as a Sansei Japanese Canadian woman, limitations of minority discourse, and so on. Yet, few of them think of the possibility to connect these issues with fairy tales and other children's books that Naomi mentions in this novel. Nevertheless, this issue should be discussed within the specific historical and spacial contexts that refer to little Naomi's forced evacuation from British Columbia coast to inland areas in Alberta during World War II.

Naomi's childhood experiences with mother's disappearance, the death of father and the forced evacuation lead her to be trapped in her memories which tangle with Naomi's peculiar dreams and her imagination as a protagonist of several fairy tales. The governmentally instructed evacuation not only forces Naomi to leave from her happy middle-class life in Vancouver to working class hardship in Alberta, but also leads her to her own retreat in the world of fairy tales and becomes silent about her inner feelings. Naomi's intermittent narration might result from her difficulties in constructing a stable and independent identity because the stories that applied by Naomi in her childhood range from Japanese folktale, Momotaro, Western fairy tale, Snow White, to books of Children's Literature, such as Anne of Green Gables. This article aims to explore the significance of fairy tales and children's literature in Naomi's early childhood adolescent years, and then discuss this issue in three phases chronologically as she is evacuated with her brother and aunt from Vancouver, to Slocan and Granton. The Second World War not only denies Naomi any chance to contact her mother, but also puts the whole Japanese community in a delicate position which leaves trauma that takes lots of time to heal. Only through her own narration of the painful past, can grown-up Naomi set young Naomi free from the trauma of being betrayed by both her absent mother and her own motherland and the nightmare of being trapped in both the world of fairy tales and remote Canadian landscapes.

**Key Words:** Japanese Canadian immigrant, childhood trauma, forced evacuation, World War II, the absent mother