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專書介紹

評介《亞洲跨國婚姻女性的性別與流動》

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Constable, Nicole. (2005) *Cross-Border Marriages: Gender and Mobility in Transnational Asia*. Pennsylvania: University of Pennsylvania Press.

台灣的跨國婚姻研究已經沸沸騰騰，西文圖書是否有相對應的討論呢？在性別與移民這個研究領域，近年內研究的焦點從移民勞工轉換到婚姻移民女性，探討婚姻移民的性別化現象。原本研究香港移民勞工的 Nicole Constable 在 2003 年出版了 *Romance on a Global Stage*，討論中國與菲律賓女性如何運用跨國筆友社製造向第一世界國家流動的可能性，其中充滿了浪漫、幻想與美夢。二年後，Constable 又編了 *Cross-boarder Marriages* 這本跨國婚姻選集，綜合詳盡的各國研究，深入探討亞洲跨國婚姻現象，指出其複雜多元的樣貌。Constable 一改在「全球羅曼史」一書之中樂觀的想像與語氣，一起與書中的眾多作者質疑全球化下女性藉由跨國婚姻而移民，到底是一個「向上」的流動，或者是「向下」的流動。

許多台灣讀者對於婚姻移民的想像：跨國婚姻的女性來自於貧窮的家庭，為了改善家庭經濟而透過婚姻的方式，移民到其他國家。但這本書以更細緻複雜的觀點來描繪婚姻移民的狀況，挑戰這個刻板印象。在本書中，中國、越南、韓國、印度、菲律賓的女性，移居到日本、美國或加拿大。不少跨國婚姻的形成是同族群的通婚，只是男方可能早些移到第一世界國家，而後再透過鄉親介紹，娶原鄉的妻子到西方國家居住。如 Hung Cam Thai 的研究，越戰之時移民到美國的第一代越南男性，在美國的社會經濟地位可能不如

其在原生國度，但女方則可能因為原生家庭環境良好，有機會受高教育，而被期待「上嫁」到美國，即使老公在美國的社會經濟地位並不理想。本書也有三篇中國女性（包含少數族群女性）的跨國或跨族婚嫁經驗，說明跨國婚姻的多元與異質性。

綜觀之，各章節的研究主題圍繞著共同的提問：到底跨國婚姻對女性而言，是向上流動，還是向下流動？是培力婦女，還是婦女在全球化之下失去地位的展現？過去的文獻告訴我們，婚姻移民涉及了國與國之間不對等關係，而欲望的流動也往往與這樣的不對等關係相對應（夏曉鶯，2002；Constable，2003）。Constable 選集中的文章也透露出這樣的國際政治經濟背景：婚姻裡的男性雖然處於國際經濟發展相對優勢的國家。但是，跨國婚配的男性往往處於該國婚姻市場的弱勢：本身是移民或少數族裔、年輕較大、勞工階級或經濟較不穩定、或者身心障礙者（Thai, 2005; Constable, 2005b）。韓國的母親，就如同台灣的婆婆一樣，可能為了達成自己做母親的責任，而為兒子安排跨國婚姻（Abelmann and Kim, 2005; Suzuki, 2005）。婚姻裡的女性雖然來自於經濟發展相對弱勢的國家，但是該女子可能處於結婚市場上的弱勢：年過三十且學歷高（Thai, 2005）、或者喪夫、或者離婚（Constable, 2005b）、或者家裡貧窮但年紀輕（Oxfeld, 2005; Schein, 2005）。這些女性或者受到家人／朋友（仲介）的影響，或者對於外面的世界具好奇心，而與居住海外的同族人或者異國人結婚。

在婚配形成的過程中，來自弱國的女性往往對於海外生活有著夢想與期待，希望能夠形成一個更平等婚姻或者更富裕的生活，但是來自於強國的男性，則往往在當地尋找不到合適的婚配對象，而期待來自於弱國的妻子能夠好好地持家，對於婚姻有著傳統的期待。在這樣想像的明顯落差之下，以及階級、族群、性別、年齡、經歷等種種差異的條件之下，跨國婚姻徹底地挑戰了我們對於婚姻的當然預設。跨國婚姻的連結並不是那麼容易，少數傳統的男性修正了他們的想法與太太形成平等的家戶。至於那些不願意改變的丈夫，離婚雖然是一個出路，但並不是馬上且唯一的選擇。更多的女性留在婚姻裡面協商，試圖改善婚姻的品質（Constable, 2005a）

本選集有明確的性別觀點，生動的描繪也協助我們了解跨國婚姻形成的原因及其結構性的困境。但跨國女性在婚姻中的主體性仍然不夠清晰。過去美國探討跨國婚姻，常以郵購新娘視為人口販賣下的受難者，近年來較新的英文文獻已漸把婚姻移民女性描繪成有主體性的移民者。但就本書看來，這樣的書寫仍是有限的。選集中，中產階級的婚姻移民主體較鮮明(Constable, 2005b; Thai, 2005)，但鄉村女孩的主體性仍不明確。移民女性的主體也往往只呈現在作出移民決定的那個時刻，我們看不到這些女性如何看待與經營婚姻，如何在艱難的處境中形成新的主體，結婚之後的女性主體仍是有待開發的研究主題。

本書的族群面向亦不足。新移民女性在移入國往往被歧視，這歧視可能是性別的，但往往與她的族群習習相關。族群化的關係可以從婚姻形成的過程中追溯。在跨國婚姻中，族群差異如何被經歷、被協商？在娶親決定之中，是否有族群化的慾望流動與想像？亞洲／東方女性如何被想像？移入國又如何想像這些女性？而這樣族群化的想像，如何與性別化的想法交織形塑，形成一種特殊的對待方式？族群化的想像，如何影響了婚姻移民女性的家庭關係？以性別與族群交織的看法來看待跨國婚姻家庭，Constable 的選集尚有許多可以發展的空間。

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研究心得分享--老師專欄

Desert Queens:

Representations of Gender Identity in the Works of Cable and Bell

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Victorian lady travelers have set a model for later women writers in describing their travel experience in a distinctive way and also provided a vivid image of pioneering

women travelers exploring the world. Interestingly, due to religious or scientific reasons, they often chose harsh and difficult places (even by today's standard) as their destinations.

The Trio (Mildred Cable, Evangeline and Francesca French) beat the heat and acknowledge cultural differences, by adopting the local garments, having Chinese names, eating the local food and learning the local knowledge for survival in order to spread the word of God and fulfill their mission in the Gobi. Gertrude Bell, the first woman ever to obtain a first-class degree in Modern History at Oxford in 1888, set out for the Middle East and spent several decades penetrating further into the desert than any other European women. During the war, she was the only female member of the British Expeditionary Force in Mesopotamia.

By examining in what ways their femininity is manifested, I would argue that more often than not what they provide is a travel account with a feminine (sometimes as well as feminist, especially in the Trio's case) touch. Unlike male adventure accounts, they do not stress the conquest, mastery and quest or possession of the territory. Instead, they observe and record. With a caring eye, they made friends with and won trust from peoples in the desert. However, to investigate their role in the desert in the period of high imperialism would be a more complicated task when we take the racial, gender, religious, and class registers into account. To disentangle these complex issues should shed some light on identity formation of women travelers and their representation of the desert in the early twentieth century. Furthermore, it helps re-form and re-formulate a canon of travel writing in the future.

Keywords: women travelers, femininity, gender identity, Orientalism, cultural translation

the Gaze in *Lust, Caution*

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Threading themes into a network of problematic, a leitmotiv runs from one end to the other through *Lust, Caution* (2007), well-structured film Ang Lee (李安, 1954-) adapts from a short story by Eileen Chang (張愛玲, 1920-1995) under the same title, while the ending echos the beginning: the gaze. Diverse subjects' seeings are interwoven into an intricate dialectic of the subject's eye and the Other's gaze whereas concealed dialogues between different categories come into light under the scrutiny: power vs. knowledge, public sphere vs. private sphere, reason of state vs. Name-of-the-Father, ethics vs. desire, governmentality vs. zoe/bios (ζωή/βίος), law vs. violence, flesh vs. psyche, "Lust, Caution" vs. *Lust, Caution*, literature vs. cinema. From Eileen Chang to Ang Lee, the mise en abyme/narrative embedding results in situational irony, proven one of the favorite devices of both. Meanwhile, the hierarchic relations between the universe the character's consciousness globalizes and that in which the reader finds himself/herself lead to enlightenment (Aufklärung) and critique (Kritik): pointing to the character's psyche, the inner universe constructed by the character has some bearing on the enlightenment; belonging to the domain of bio-politics, the outer universe the artwork presents is concerned with aesthetics of existence (esthétique d'existence) based on critical attitude. The present article draws on the psychoanalytic theory of Jacques Lacan (1901-1981) for the exploration of the former, on the doctrine of Michel Foucault (1926-1984) for the investigation of the latter. Despite the World-War-II setting of Hong Kong and Shanghai, the *conditio humana* characters of both "Lust, Caution" and *Lust, Caution* have to face does not turn out to be different from that of our age of globalization. Insofar as the surveillance (surveiller) rooted in the governmentality has been escalating in direct proportion to the call for bio-political fluidity characteristic of globalization, how would the subject achieve a gratifying aesthetics of existence?

Keywords: bio-politics, gaze, state reason, Names-of-the-Father, power, knowledge,
aesthetics of existence

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研究心得分享--研究生專欄

Molding a Nationalistic Romance: Ang Lee's *Lust; Caution*

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Even before its Asian premier in Hong Kong on September 22, 2007, Ang Lee's film *Lust; Caution* had already elicited colossal attention from all sides. While there are heated discussions about the explicit sexual scenes, few have attempted to investigate its delicate visualization/verbalization of Eileen Chiang's novella. For the audience, the rest of the scenes simply appear clichéd enough as a typical war-romance with a tragic ending showing women's unavoidable weakness and their paradigmatically altruistic love.

However, the thought of "nothing in particular of its plot" wipes off the potentiality of ambivalence in Ang Lee's *Lust; Caution*, which precisely is the thematic concern of this paper: The film's appearance as a contextually-based romance that mourns for the tragedy of being woman is delicately in conflict with its insinuating disclosure which reveals the propaganda that enforces the imprint of sexual delimitation. As her masquerading identity as

the agent Mrs. Mak is presented to be shaped by intended maneuvering, the heroine Wang Chia-chih's perfect image—brave, fortitudinous as well as suave—is paradoxically divulged at to be a *product* under manipulation, shown to be idealized by the expectation of that vexed time: this very image of a brilliant woman is impelled by the masculine and patriotic discourses, embodied by the male character Kuan Yu-min.

Consequently, to think about gendered/sexual ideals being inscribed for a specific period, Ang Lee's way of representing a particular woman and time—Wang Chia-chi and China in the late 1930s with its tremendous political upheaval—turns aptly significant. This paper argues that with Ang Lee's version of the heroine, the film becomes the testimony of such contextually-molded gender delimitation. The notion of Wang Chia-chi to be a woman of that time is therefore challenged alternatively, which regards her presence as symbolically formed by the requirement and demand of the nationalistic grand narrative.