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研究心得分享--老師專欄

《Transnational Public Spheres: Revisiting Habermas's and Arendt's Public Spheres

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The aim of the chapter is to revisit Arendt's "public sphere" by differentiating her understanding the "public sphere" from that of Jurgen Habermas in terms of international public sphere in the era of the. Recent interpreters of Arendt's thought have responded to perceived difficulties in her work by attempting a synthesis of her political philosophy with discourse ethics. I believe this move to be misguided: not only does it distort and misrepresent Arendt's political philosophy, but it prematurely forecloses further examination of those aspects of her thought which are the most challenging. Arendt criticism has always been fraught with difficulty because of the idiosyncratic and original nature of her work. In retrospect it is possible to see that its critical reception has often labored under misapprehensions and misunderstandings precisely because of its originality. This goes some way to explain the historical development of Arendt's criticism, the general contours of which take the form of a series of discrete and distinct phases, each followed by a reassessment and reevaluation. I will argue that the reduction of Arendt to a Habermasian model of the public sphere not only misses what is most important and distinctive in Arendt's thought but that Arendt steadfastly resisted this reading and that she had good reason to do so.

Picture Books on Transnational/-racial Adoption

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Picture books holds a privileged position on the road to individuality. Appealing to a wide age group, from infants through younger school-aged children, picturebooks not only help develop linguistic skills or oral response but also precipitate being to come into the subject—the path to understand oneself, others, and the world. Picturebooks might provide an initial response to the subject’s questioning of his or her identity: Why am I what I am? Or, rather, why am I what you saying that I am? Choosing meaning over being or, rather, an entry into the Symbolic order in a Lacanian milieu, the infant/child (though whose choice is a matter of *must*) is enclosed in a culturally encoded representations, both visual and verbal. Caught up in a swirl of image, the infant/child assimilates images around physical-visual-spatial environments into a subtle modification in hopes that a visual gestalt—that is, the formation of ego—is established. At the same time, ensnared in the web of signifier, the child-as-subject is inaugurated insofar as it enters and participates in a signifying space that speaks the subject. Told in pictures as well as words, picture books invite the infant/child into the grammar of visual design and the realm of signification, thereby setting the stage in a Lacanian scheme for the advent of Imaginary self-coherence and Symbolic subjectivity (from the baby as the Real being by six months, through the infant as the ego in the mirror stage between the ages of six months and eighteen months, and ultimately to the child as a subject in the Symbolic). The act of reading picture books is a dynamic exchange of “the text as psyche” and “the psyche as text” just as James Mellard claims “[f]or what the reader finds in the text, the text has found in the reader as well” and “a literary text is created as a textual unconscious and mirrors the human unconsciousness which, for Lacan, is an unconscious texture if not precisely a text” (*Using* 5; 143).

Likewise, picture books specifically on transnational/-racial adoption also help facilitate a

child adoptee's psychological and emotional development into a subject, answering the subject's questioning of his or her symbolic title: Why am I that name—adoptee? What is it that makes me an adoptee? What does the Other want from me? What am I for the Other? Like most of children's literature in today's multicultural milieu, picture books on transnational/-racial adoption usually serve as a mirror and a window: as a mirror, they provide fictional characters or positive role models to mirror back to adopted children possibilities for identity construction and introduce their shared experiences in order to beget their future participation in community-building. As a window, they offers non-adoptive children a glimpse into a cultural experience that is not their own and cultivate an appreciation for the American multiculturalism that honors a nation of diversity in races, cultures, religions and others. In the field of children's literature, picture books on transnational/-racial adoption particularly present some uneasy topics or circumstances, either verbally or visually—notably including the traumatic past, the unknown birthparents, the adoption process, biological origins versus culturally chosen kinship, a colorblind rhetoric against a race-conscious society, the celebration of adoption inevitably shadowed by the act of abandonment, and the portrait of Caucasian adoptive parents sided by that of their adopted children of color.

While identity in transnational/-racial adoption is complex and often ambivalent and while many tensions exist in the lived experiences of such adoptees and in the scholarship on them, then what is the purpose of picture books on transnational/-racial adoption beside fostering the habit of reading or initiating an appreciation for the graphic arts? To what degree can the picture books communicate the uneasy topics and the extreme situations of transnational/-racial adoption to children whose orientation in time, place, and reality is very limited? How can we introduce the antagonism of the social against the lures of confining the adoption story to a narrative of victimization or salvation? Do the picture books, given the nature of the genre, convey via both pictures and words adoption-related experiences differently? Through examining selected picture books that are reasonably popular and well

known, I, in my essay, explore these self-raised questions, my investigations anchored to the primary inquiry—the purpose of picture books on transnational/-racial adoption in the light of the Lacanian/Žižekian aim of psychoanalysis.

研究心得分享--研究生專欄

The Veiled Her-story in Salman Rushdie's *Shame*

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Abstract

Published in 1983, Salman Rushdie constructs a bizarre world in *Shame* which is about a duel between two Pakistani families. The main theme of this novel is the lives of Iskander Harappa and Raza Hyder and their relationship. Readers often view *Shame* as the history of heroes. Another story line is the constrained Pakistani women who live under the oppression of patriarchal power. Unfortunately, the veiled her-story of women is always neglected.

In this novel, Pakistani women are torn between tradition and gender. It is impossible for them to free themselves like western women in the feminist movements. Consequently, they develop their power as a “resistance literature.” Accordingly, this paper will show how these women develop their own way to record the unknown and injustice critical “her-story.”

The last chapter of *Shame* is named “Judgment Day.” Rushdie describes the oppression Pakistani women’s suffering as the “chains;” however, those chains will fight back to patriarchal history. Rushdie is argued by his role as a male narrator in *Shame*, but he doesn’t deprive women’s voice. On the contrary, by depicting their story, Rushdie reconfigures and embodies the potential power of Pakistani women’s story.