

走进历史视野的 “她者”

美国华裔女性作家
关照下的文学写作

The 'Other' in Historical Perspectives

Literary Writing Under the Gaze of American-Chinese Female Authors

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华裔女性作家融合了自身族裔的文化传统与西方文化的碰撞，
书写华裔女性的经验、与性别意识，很多是亲身经历的，
在一系列女性主义写作的颠覆、拆解过程中，
为华裔女性作家赢得了话语权。

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走进历史视野的“她者”

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摘要

本研究沿着近代文学史学发展轨迹，探讨美国华裔女性作家的文学创作与书写，结合文化、教育、种族、身份、性别、之间的相互复杂关系，分析了美国华裔女性主体的多元结构以及与文学传统之间的关联，选取了部分具有华裔血统的女性作家（美国华裔女性作家）在美国用英语创作的部分文学作品作为研究对象，力图揭示在特定文化中的独特身份构成（身份认证）和女性作为写作的主体（种族与性别）的特点，以及其家庭环境使其所受教育造成的“边缘”化。

19-20 世纪，在美国华裔文学创作兴起，华裔女性作家尤其远远多于华裔男性作家，她们形成了具影响力的作家群体。以迪斯·莫德·伊顿（1865-1914）、黄玉雪（1922-2006）、聂华苓（1925-）、汤亭亭（1940-）、谭恩美（1952-）、任璧莲（1955-）为代表的美国华裔女性作家，以其自身的生活经历、细致入微的观察、深邃的思考，创作出大量的具有哲理的文学作品，打破了美国主流意识形态与种族主义的制约，从写作中探求出身份的认同 identity，并尝试修改美国文学的一些约定俗成的写作模式，其影响远远超过了美国华裔男性作家。

美国华裔作家的写作并存了美国文化与中国文化、美国开放式教育和中国传统的家庭教育，而对双语或多语内产生的

文化 bilingual culture、不得不承继的双重乃至多重传统 double traditions、传承 dual inheritance、身份 double identity、视野 diplopia/double vision 的展现，产生越来越清晰的跨国、跨文化、跨教育、跨思考、跨争辩的意识形态 ideology。

美国文学经典文集里，如《哥伦比亚版 1945 年以来的亚裔美国文学史》The Columbia Guide to Asian American Literature Since 1945^①或《希斯美国文学选集》The Heath Anthology of American Literature^②，美国华裔作家的作品均在其中留下了字迹。这些作品是美国华裔的历史真实写照，是难得的历史资料。华人在美国受到压抑、歧视、遗忘、甚至被埋没的故事，以及他们面临的身份危机及威胁，通过努力来尝试塑造自我的过程，作家们用写作的形式均加以描述。而美籍华裔女性作家的英语写作，写得多数是美国华裔女人的悲壮的故事、女人的历史、歌颂那些华裔女性的史诗，但由于语言隔阂，在国内很长时间不仅很少看到这些英文作家的真正研究，而且直接用英文来研究英文作品跟用中文研究翻译成中文的作品绝对不可同日而语。本书大多数研究资料均取自于英文，有些恰好有幸还没有被翻译成中文，可以说是第一手资料。

本研究从美国华裔移民历史及相关的美国华裔女性代表性文学中的“种族歧视”、“性别歧视”、“身份认证”和“文化认同”等问题入手，并把这样一个视角和相关的思考应用到海外华裔女

① Guiyou Huang, The Columbia Guide to Asian American Literature since 1945, The Columbia Guides to Literature since 1945 (New York, NY: Columbia University Press, 2006).

② Paul Lauter and Richard Yarborough, The Heath Anthology of American Literature, 7th ed., 5 vols. (Boston, MA; Lexington, MA: Cengage Learning; Houghton Mifflin; D.C. Heath and Co., 2014-1990).

性作品中的描述加以分析，尤其在部分作品中研究采用“话语分析”discourse analysis，展示每部/篇作品的复杂的心理、思想的碰撞、内心的挣扎等特点，完成美国华裔女性作家作为一族群独特的思考者、研究者和文学者的形象，从而达到美国华裔女性作家的书写从最初级的“自我”描述到女性主义的发展的“身份”认证，政治与社会的书写。从华裔女性批评视角，真实揭示美籍华裔的社会地位和心理变迁，打破西方主流文化所特有的传统文化的华裔女性，丰富了并拓展了海外华裔女性书写的理论研究。

本研究的重点与难点展现于五个部分。

第一部分通过回顾早期美国华人女性的移民历史，介绍了华裔女性的历史和华裔女性初级阶段写作的历史。第一章简介由于语言、文化、教育、种族、性别、“他/她者”the Other的存在，华裔女性实际上被“边缘”化了，其话语的权利和表述的自由基本被剥夺。重要的第一步是要写出自己的想法，发出自己的声音，通过写作争取的话语权，这些都是要通过寻找自我与认同身份来完成的。第二章通过探讨华裔女性独特的族裔身份认证，探索了华裔女性是如何通过自己的写作抵抗种族歧视、种间歧视、性别歧视、文化冲击等方方面面，同时抵抗种间男移民的蔑视与歧视。上述诸因素在华裔女性主体建构中密不可分，只有在众多的互动关系中华裔女性的主体性才能够得以建立。

第二部分研究论述种族华裔女性由于独特的身份，很显然其对男性的关照和与男性的关系受到种族身份的影响，其中既包括华裔男性，同时也包括其他族裔的男性。第三章研究重点是华裔女性如何认证自己的女性身份。基于特殊的社会背景，华裔女性成为家庭中的最重要的组成部分，她们除了与男性一起承受着种族歧视的压力，同时她们还要照顾孩子、老人、以及承担家务，

她们吃苦耐劳，支持着丈夫，照顾着子女，在女儿遭受种族歧视和性别歧视的时候，她们还要以自己的生活经历，给女儿力量与支持，为家庭的付出，她们功不可没。第三章以塑造“母女情结”和“女英雄”形象来表现母亲的伟大形象，从而，为女儿们树立了如何在种族和性别歧视下求生存的榜样。第三章还探讨了华裔女性处于东西方文化之间，而这两种文化迥然相异，其作用在华裔女性身上，相互冲突、互相碰撞，甚至互为反动，经过历史发展、权力争取、文化认证等多方面的妥协、协商与混杂，最终形成了她们“文化身份”认同的结果。

第三部分通过分析了华裔女性文化认同的混杂特性的区别，而这种区别极力反映了女性文化认同之处。而这种不同于区别，则在第四章中体现出来，探讨了华裔女性主体性与其相关联的文学创作，形成了华裔女性社会现实独特性的文学创作，大多作品中或多或少体现了神话性借用以及语言互用的文体的写作。

第四部分通过新移民女性的文学介绍，在第五章里，对新华裔或华侨女性文学批评的研究，探讨了女性在言语不通的境遇下，面临着新的挑战，她们面对着种族歧视、性别歧视、种内冲突、文化冲突。她们似乎不像以往的“女英雄”积极去寻找自己的“身份认证”，却像一群“怨妇”似的对中国的历史和运动给出的不准确的“哀诉”。其实，她们面临多方面的挑战，她们要抵抗当今的政治排斥的同时，希望她们提倡建立一种团结不同团体和种族，从而获得华裔女性最终的自我与自强。

对华裔女性作家的作品从主题意向表达和多元语境角度加以分类和分析，从而突出这些作品中的运用与表达，并进一步分析不同华裔作品的意蕴、内心世界、语言的表达和特点，这是本论文研究的一个重要问题，也是研究的难点所在。对美国华裔女性



作家从历史的发展及延续来合理分类，从而决定着进一步解读的意义，因此，合乎研究需要分析标准的确立是非常重要的。而最终对作品的重新筛选和整合，为新的分析视角和研究方式提供具有解剖价值的材料，对论文的完成效果具有更直接的决定性的意义。

关键词：

华裔女性作家、华裔女性写作、华裔女性书写



Abstract

The selection of the title of this dissertation has taken into consideration of the interactive relationship amongst culture, education, race, identity, and gender, in the writings of Chinese American women authors, with historical perspective. With an analysis of the modern poly-constructivism and literary traditions, this study endeavours to reveal the unique constitute of cultural identity (identity formation) and marginality (race and gender) as depicted in the writings of Chinese American women authors.

The past century saw more births of Chinese American women authors than their male equivalents, influential as the former are including Edith Maude Eaton (1865-1914), Jade Snow Wong (1922-2006), Nieh Hua-Ling (1925-), Maxine (1940-), Amy Tan (1952-), and Gish (1955-), as the representative of the Chinese American women authors. Their own experiences, in-depth observations, and profundity are fully exposed in their notable literature, beyond other works about mainstream ideology and raciality. Identity formation and development has been well attempted in their modification of some literary conventions in American literature, its influence far exceeds that of the Chinese American male writers.

Most Chinese American authors combined two cultures and two educations to expose interplay of bilingual culture, double tradition, dual



inheritance, double identity, and diplopia or double vision, thus deepening cross-national, cross-ideological, cross-educational, and cross-cultural thinking.

Voluminous collections of literary classics in the United States have traces of Chinese American writers, such as *The Columbia Guide to Asian American Literature Since 1945* or *The Heath Anthology of American Literature*. The works collected are a true reflection of Chinese descents in the United States, very much a rare historical data, recording Chinese American writers on themselves and others being op-/sup-pressed and discriminated against, ignored or buried figuratively or actually, as well as their identity formation and development, and how those are being formed in writing. Archived deep in some libraries are a large quantity of historical data, vastly idle and abandoned, that once dug up, opportunities are found to show the suppressed narrative and repressed people in their own lamentations and cries. Especially for those Chinese American women writers who write mostly in English, about their own tragedies, histories, or epics, leaving the mainlanders with a language barrier, they created vast research so real that most mainlanders seldom could fully understand, for studies on works in English and on translations into Chinese are worldly different. Most studies and references in this dissertation are in English, some of which have not been yet translated into Chinese, thus making them primary resources.

After the reform period in the 1980s, especially the opening up to the outside world, the number of emigrants from China increased greatly, forming a new group of overseas Chinese and Chinese-language writers. Residences overseas and hearts in China, these writers, and women writers as well, regrettably a large proportion of them, can only write in Chinese,



constrained in English, on top of the fact that they are far away from both the home and the local communities, having almost no experience of local life. Their works written about China and/or the Chinese American can be classified as “a playful depiction of Chinese American history” or even “storied Chinese history”, without much basis on scrutinised academic researches. There are also stories about the Great Proletarian Cultural Revolution (GPCR) period, either their own stories or heard stories, some falling into “Complaining Women” literature to satisfy the taste of part of the readers. This genre may not completely reflect authentic life among the overseas Chinese, hardly can they reflect life among female overseas Chinese. One chapter of this dissertation is dedicated to women authors from such background, pointing out some questionable misleading factors, as well as directions for further studies.

Starting from the historical perspective of Chinese American immigration, this dissertation focuses on some representative literature about “racial discrimination”, “gender discrimination”, “identity” and “cultural identity”, especially from writings of Chinese American women authors. Analysis of their works uses “discourse analysis” to reveal their complex psychological and ideological conflicts, and contradictions in thoughts. Chinese American women authors, as a unique group of thinkers, researchers and literary workers, will be exposed in a fuller picture. Such completeness starts with the initial writings of those Chinese American women writers, on the “self”, to the formation and development of feminist “identity”, to digging into political and social issues. From the perspective of critical Chinese feminism, this dissertation reveals changes of the social and psychological status of Chinese American, breaking away from the mainstream Western cultural



stereotypes characteristic of traditional Chinese American women, enriches and expands the theoretical perspective of overseas Chinese female writing.

The emphases as well as challenges in this dissertation are exposed in four parts.

Part One reviews the early history of Chinese American female immigrants, from which it leads into the earlier stage of Chinese American women writing. Chapter One introduces Chinese American women writers as a marginal group, being in fact deprived of the rights and freedom of speech simply for the available but not so familiar language, culture, education, race, gender, and “the Other” . For a start, they need to find the Self and their identity, break the silence, make their voice heard, and write their own ideas as a critical step. In Chapter Two Chinese American women are more aware of their unique ethnic identity, thus an examination of their writings and a weapon to resist the oppression of racism, culture shock, gender discrimination, and stigma and discrimination from their male cohorts. Inseparability of the multiple factors of Chinese American women in their identity building rules that the subjectivity of Chinese American women be built up in many forms of interactions.

The second part bases its exposition on the unique ethnic identity of ethnic Chinese women in the US, which explains obviously their relationship with men, both Asian and Caucasian, under the influence of their racial identity. The Third Chapter looks at Chinese American women as a focus on how feminine identity shapes them in almost any social reality into the ethnic Chinese women, the backbone of the Chinese family, enduring tough racial pressure with their men, at the same

time taking care of the family, provide children with a strong backing, empowering their sons, especially daughters, with their lived experience and wisdom, whenever their children suffer from racial and sexual frustration. In Chapter Two, Chinese American women also empower themselves in the “mother-daughter complex” as well as drawing strength from a series of “heroine” images from stories. Chapter Three explores Chinese American women living in two distinct types of cultures, Eastern and Western, forming a hybridity of “bicultural identity” . Such cultural hybrids are the final result of two cultures in which collision, conflicts, struggle for power, and identity formation and development via compromise and consultation.

The third part started with the mixed characteristics of the cultural identity of Chinese American females and the differences with postmodern mixes. This chapter tries to explore the construction of subjectivity of Chinese American women and its relationship to literary creation, shown as a series of works reflecting the social reality encountered by Chinese American women and its uniqueness as a literary tradition. Three styles are explored, myths, usage of language, and mixed style of writing.

Part Four centres on the introduction of literature by new immigrant women writers, in Chapter Five, the research on which seems to reveal a tradition of literature criticism: it is likely that faced with a language barrier, new racial and gender discrimination, and a new culture, Chinese American women have to meet new challenges. Unlike earlier heroines seeking their identities, the new group of immigrant women behaved more like a group of “complaining women” inaccurately “whining” about home history and story, mostly various movements through the years. Reality forced them, mostly, to face many challenges, and they have to



resist today political and other issues, in which we hope they advocate solidarity established amongst different groups in their new identity of independence.

One of the difficulties in this research is the analysis of connotation or understatement, the inner world of the authors, and characteristics of linguistic expressions. These are highlighted in the application and expression of the works by Chinese American women authors, who move usually from a theme or several themes, to or in a pluralistic context. Works of Chinese American women authors can be classified reasonably and interpreted effectively from historical development and continuation, therefore, in line with research needs and analysis, the establishment of standards is very important. In the end the works are filtered and integrated, to provide new perspectives and research methods with valuable analytical material, resulting in the finished dissertation of high calibre.

Keyword :

Chinese American women writers, Chinese female writing

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绪论

美国种族历史的回顾 对华裔女性书写的发展

美国华裔女性书写的概念可以定义为“女人写女人本身”，是在特定的历史背景、多元文化情况下所进行的一种特有的艺术文学的创作。美国华裔女性作家自身秉承了华裔文化传统与西方文化传统的相结合，在特定文化的境遇情况下，以美国华人女性的经历为出发点，从而创造出美国华裔女性意识、背景、书写的文学体系，也就是说这些作家在很大程度上都具有中华血统的美国女性公民，她们是以英语为主创作了她们的文学作品，这些美国华裔女性作家的书写揭示她们具有的多重文化身份和经历，使她们的写作更有文化的感受力，也有对经历的承受力、感染力、反抗力。

她们以独特的生活体验和对华裔女性的观察，尤其是华裔女性在东西方文化的碰撞下生存和人生抉择的深刻思考，独特的角度揭露了性别歧视，抨击了种族歧视，描写了华裔女性的经历。她们的写作包括纪实文学、自传体小说和自述性散文，不但揭示了种族的“他者”the Other 及性别的“她者”，还揭示了两个“他

/她者”的相互作用而加强了的女性“边缘化”的地位^①。

这种创作引起文学界的关注，成了女性文学创作研究一个重要的分支，也已经成为美国华裔女性作家，乃至一些作家自我实现的一种方式，这是海外华裔女性在女性书写和中国现当代女性自我书写的世纪文学的传承，也是一个现当代海外女性文学的一新领域。

美籍华裔 Chinese American 女性文学各自具有不同的作品特色，也对历史脉络作了较完整的关照。然而，出台的主要是少数在文学讨论会中依附了后殖民文化论述或女性主义观点所发表的论文。而对一般读者而言，借助他山之石或可攻玉的思考似乎也充满了一种期待，以为借助海外华裔的书写，或许会发现对中国一脉相承的传统文化与博大精深的政治结构的升华。然而，尽管同样是华裔，黄皮肤，黑眼睛，但这些美国华裔作者，尤其是 20 世纪以前的作者，对美国的华人社区颇感兴趣，而书写的移民历史、身份的认同，最终仍回归到了美国文学的主流传统中去，字里行间自然摆脱不掉一些属于她们的“本土”的观点，如个人主义的追求的“美国梦”的反省与重建。在 20 世纪 90 年代多元文化主义风潮下，美国华裔女性作者塑造的是她们在美国文化中的“正当”地位。在后人看来一些不堪的异国幻想或贬抑侮辱的观

^① Simon During, *The Cultural Studies Reader*, (London; New York: Routledge, 1993), <http://sociology.sunimc.net/htmledit/uploadfile/system/20110120/20110120230110412.pdf>
<http://faculty.georgetown.edu/irvinem/theory/Hall-Encoding-Decoding-CSReader.pdf>
<http://www.uta.edu/english/timothy/Lyotard01.pdf>
<https://paolaricaurte.files.wordpress.com/2014/01/adorno-horkheimer-the-culture-industry.pdf>
<http://www.julietdavis.com/COM443/articles/Political%20Economy%20and%20Cultural%20Studies%20-%20Nicholas%20Garnham.pdf>