

<<寻找母亲的花园>>

图书基本信息

书名：<<寻找母亲的花园>>

13位ISBN编号：9787560092034

10位ISBN编号：7560092039

出版时间：2009-1

出版时间：外语教学与研究出版社

作者：翟润蕾

页数：142

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内容概要

美国西部神话产生于西进运动之后。

它以发现西部、征服土地、寻找自由为出发点，是美国人对自我身份的一次重新界定。

受到西部神话的影响，20世纪初的美国西部文学对自然与女性的描述有许多相似之处。

自然被女性化，其形象被大致归为三种原型：母亲、处女以及情妇。

这三种原型与女性在西部神话中所承担的角色极为相似，体现了自然与女性在西部神话中共同的“他者”身份。

同时，二者的模式化原型也剥夺了女性与自然在西部的发言权，无法真实而全面地反映西部拓荒生活，展现拓荒女陞的生活面貌。

相反，美国西部女作家却为我们提供了一个全新的视角。

她们往往不愿接受女性与自然在西部神话中的原型形象，并通过自己的作品对西部神话提出质疑。

笔者正是以此为切入点，研究美国西部女作家是怎样处理女性与自然的关系，并以何种方法重塑女性与自然在西部的形象的。

本篇论文主要研究美国西部被神化时期，即1900至1930年间四位重要的美国西部女作家的作品：多萝西·斯卡伯勒的《风》、埃德娜·费伯的《西马罗恩》、薇拉·凯瑟的《我的安东尼娅》以及玛丽·奥斯汀的《少雨的土地》。

这四部作品描述的都是从19世纪80年代到20世纪20年代美国西部拓荒者的生活状况，特别是女性拓荒者的生活状况。

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章节摘录

Influenced by these critics, some editors, in the fall of 1975, suggested to members of the Western Literature Association that one of the special topics at the annual meeting scheduled for Western Washington University in October, 1976, be : “ Women, Women Writers, and the West. ” The interest in women writers and the West was so intense that the book *Women, Women Writers, and the West* was published in 1980, which includes ten papers read at that meeting and eight solicited between then and the fall of 1977. The discussion in the book includes not only writers like Willa Cather and Mari Sandoz but also some long forgotten writers like Dorothy Scarborough and Gertrude Atherton. For the first time, women and women writers became a focus for the American Western literary study. Many women writers, from then on, were recovered and reevaluated, and their works began to receive serious critical attention. In recent years, people discuss Western women writers by dividing them into different periods, different regions, or even different writing styles. In 2003, Julie Danneberg published *Women Writers of the West: Five Chroniclers of the American Frontier*, in which five women writers are discussed and analyzed. Focusing on the period from the end of the 1800s to the beginning of the 1900s, Danneberg writes about how these five remarkable women (Helen Hunt Jackson, Jessie Benton Fremont, Louise Clappe, Mary Hallock Foote, and Gertrude Bonnin) succeeded in describing the frontier life when female ambition was considered a flaw, not an asset. In 2004, Cathryn Halverson published *Maverick Autobiographies*.

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