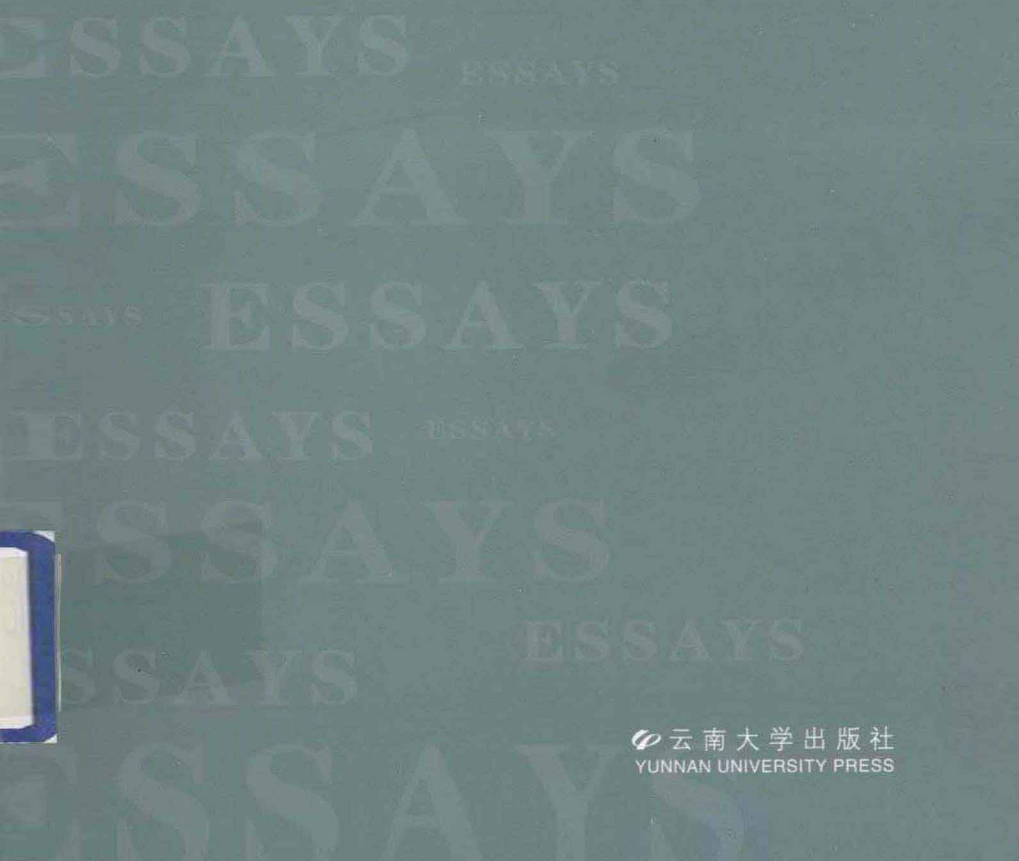


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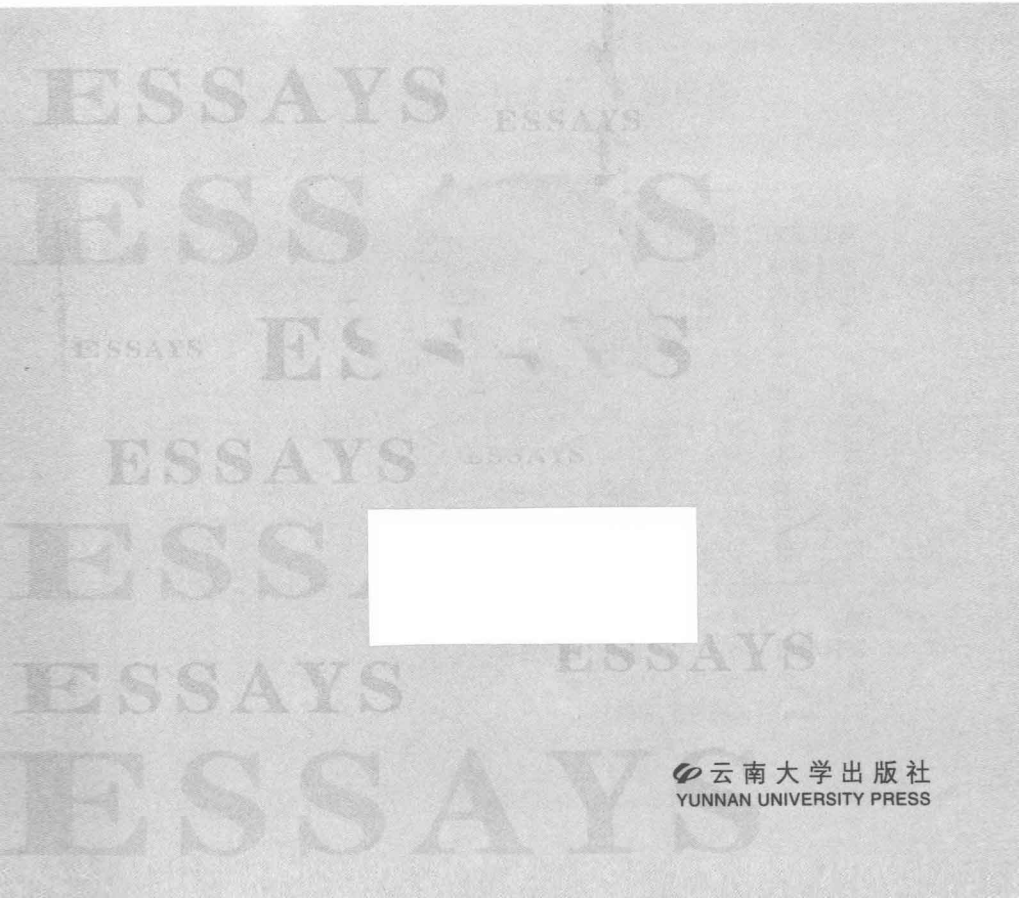
英语语言 文学文化论丛



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前 言

云南大学外国语学院英语语言文学系成立于 1942 年，已有 69 年办学历史。经过近 70 年的发展，外语学院英语语言文学系已形成了自己的学术传统和办学特色，向社会输送了大批高层次英语语言文学专业人才，在省内外享有良好的声誉。为把英语语言文学专业建设得更好，英语专业在前任院长周宝娣教授的支持下于 2006 年申报了“云南大学本科重点建设专业”并获得立项。围绕重点专业的建设目标，英语专业各位教师积极参与教材建设、精品课建设、多媒体课程建设以及科研活动。在学院领导的支持下，经过三年的努力，英语专业的各项建设项目均达到了预期目标。为使英语专业有更高的发展平台，2009 年，副院长刘晓红教授主持并负责了英语专业申报“云南省高校特色专业点”的工作，并成功获得立项，从而使英语专业成为外语学院的第一个省级特色专业，为英语专业建设创造了一个良好的平台。

项目立项后，英语专业根据项目建设目标积极开展各方面的建设工作。围绕语言与翻译、文学与文化和商

务英语三个方向构建课程体系的目标，英语系教师根据自己的研究方向积极投入到各个方向的课程体系建设工作中。经过两年多的努力，各个方向的课程建设均取得一定的成效，开出了“美国华裔文学与文化”、“语言学概论”、“英语国家国情”等特色鲜明的专业课程。在进行课程建设的同时，各位老师也努力进行科研，在教学中不断地研究、探索，创造新知识，开拓新领域。老师们将自己的研究成果应用于教学，做到了教学带动科研、科研促进教学。经过努力，老师们写出了一批英美文学、英美社会与文化、英语语言以及英语教学法方面的论文。外国语学院将英语专业、研究生公共外语研究室、大学外语教学部等几个部的教师撰写的部分论文收集起来，并以论文集《英语语言文学文化论丛》的形式出版。论文集作者有资深教授，有中青年骨干教师，也有青年教师。该论文集呈现了外语学院英语专业在“云南省高校特色专业点”项目建设中所取得的成果。

依据论文内容，本论文集共分为三个部分：英美文学研究、社会与文化研究、英语语言研究。第一部分为英美文学研究，该部分收集了11篇论文，主要包括美国华裔文学、黑人文学、英语诗歌赏析等，其内容主要涉及文学作品中文化意向、文化意识、自然意识、种族歧视的分析以及文学评论、文学批评等。第二部分为社会

与文化研究,该部分收集了4篇论文,主要涉及罗宾汉形象的文化内涵、美国和以色列的外交关系、美国妇女运动、美国西部印第安人的衰落等。第三部分为英语语言研究,该部分收集了12篇论文,主要涉及翻译中的跨文化成分、翻译中幽默的再现、商务翻译中招商文件的文体特点、英语教育、音义学在英语教学中的运用、衔接手段与语篇质量、语言学习策略、二语习得等。

本论文集是云南大学外语学院英语语言文学专业在“云南省高校特色专业点”建设项目中部分成果的体现。本论文集的出版要感谢云南大学校领导及教务处领导对外国语学院英语专业建设的关心和支持。同时,本论集的出版也要感谢外国语学院领导对英语专业项目建设的支持。最后,本论文集的出版要感谢英语专业各位老师对此项目的积极支持,正是英语专业各位老师的共同努力,才使得英语专业能够按计划完成各项教学及科研建设目标,才使本论文集的出版成为可能。

杨素珍

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英美文学研究

Making Peace: Transformation and Recuperation in Maxine Hong Kingston's *The Fifth Book of Peace*

Liu Xiaohong

Abstract: In her 2003 work *The Fifth Book of Peace*, Maxine Hong Kingston highlights the theme of making peace against the horrors of war in a critique of American foreign aggression before and after 9/11 by imagining a road to peace that is predicted upon lessons learned from the historical experience of Vietnam War. With focused discussion of cultural implications and significance of the Chinese legendary heroine Fa Mu Lan and the present-day American incarnation of the Chinese King of Monkey Wittman Ah Sing, this paper examines important spatial images Kingston deploys in *The Fifth Book of Peace* to transform and reconfigure America into a land of peace. By textual analysis of transformational images centered around a cluster of cultural symbols imbedded in Daoism and Buddhism, this paper suggests a psychological healing at work in the diaspora consciousness of pain and loss to create a sense of psychic wholeness that has a permanency in Chinese American imagination. In a transnational spirit, *The Fifth Book of Peace* transcends binary boundaries to create a landscape of communal healing through a geospatial imagination.

Key words: Maxine Hong Kingston; *The Fifth Book of Peace*; geospatial imagination; spatial images; transformation; healing

In October 1991, Maxine Hong Kingston, the acclaimed and most taught living author in U.S. schools and universities, lived through every writer's nightmare: a fire destroyed her only copy of her *Fourth Book of Peace*, a novel-in-progress — “156 good pages”. She was driving home from her father's funeral when the firestorm swept through her neighborhood in the Oakland-Berkeley Hills and inflamed her house. Standing alive in the fire, fatherless and “thingless”, she felt ideas pour into her: “I know why this fire. God is showing us Iraq. It is wrong to kill.” (13) Indeed, the fire holds the power to transform: it put Kingston on a decade-long journey to research the new narrative to “heal” the pains and wounds of war from what seems to be hostile and destructive forces and through rewriting the lost *Books of Peace* out of nothing. The result is her 2003 *The Fifth Book of Peace* — “an extraordinary personal primer on making peace” (Hood, 2003). Highlighting and writing against the horrors of war in a critique of American foreign aggression, Kingston engages the subject of how to resist violence and oppose the call to arms: Conscientious objection, writing to find the lost *Books of Peace*, even simply involved in communal partying. By deploying various literary strategies, Kingston imagines a road to peace that is predicated upon lessons that can be learned directly from the historical experience of the Vietnam War. Kingston's narrative shows how worlds coming apart can be put back again by opposing forces, how war trauma can be healed in a

community by making it conscious, and how making peace becomes possible by our common humanity, in our shared capacity for peace, love and understanding. The significance of Kingston's prescriptive book for peace, however, as Walter Lim argues, does not finally reside in any effectual proposition that the literary is capable of circumventing the horrors unleashed by military violence (Lim, 2008). The energies of *The Fifth Book of Peace* are located instead in the efforts expanded by its author to imagine America as a land of peace, a self-reflective concept that does not come readily. The book, beginning with the author's heart-breaking account of the October 1991 Oakland-Berkeley Hills fire and closing with the rejoicing homecoming story of the Chinese legendary female hero Fa Mu Lan, signifies a psychological healing in the diaspora consciousness that has come a long way with multi-facet transformations and reconfigurations. In a transnational spirit, *The Fifth Book of Peace* transcends binary boundaries to create a landscape of communal healing through a geospatial imagination.

Structured in four seemingly unrelated sections with an epilogue as the end, *The Fifth Book of Peace* may disappoint readers who expect the vivid characters and stories of Kingston's earlier work. The first section "Fire" is a true story about the author's experience running through the Oakland-Berkeley Hills, trying to save her novel-in-progress from the fire. The second section "Paper" accounts the history of the lost *Three Books of Peace* in China and the quests for them. "Water" recreates the burned book and follows Wittman Ah Sing and his family to Hawaii where Wittman seeks sanctuary during

the War in Vietnam. There is no dramatic unfolding of the plot or action, or “setting” enlarged to provide the ambiance for characterization or suggest the themes. Only the rewritten section “Water” is a fiction; the three other sections are memoirs that often have “the incomplete, almost aimless feel of journal entries” (Shulman, 2008). Kingston’s marveled skills to mix fiction with memory in the past make her “failure” to integrate the sections of the new book all the more “surprising”. How to understand the reemergence of the mythic figures and the main protagonists who feature Kingston’s two earlier books of mixed genres, particularly the Chinese legendary female Fa Mu Lan in the author’s 1976 autobiographical *The Woman Warrior: Memoirs of a Girlhood among Ghost* and Wittman Ah Sing in the 1989 novel *Trumpet Master Monkey: His Fake Book*? How can a book of peace based upon a family’s strategies to escape American conscription to fight in the Vietnam War revive a history of thousands of years with legendary heroes from Odysseus in Homer’s epic poem to Fa Mu Lan in Chinese folklore in the context of postmodern America waging theologically-sanctioned wars?

The *Fifth Book of Peace* requires historicist and self-reflexive interpretative approaches to understand its cultural implications and complexity. One means by which Kingston transforms and reconfigures America into a land of peace is through a geospatial imagination, a term offered by the geographer Rob Shields who makes the premise that “the spatial has an epistemic and ontological importance—it is part and parcel of our notions of reality, truth, and causality” (Shields, 1991: 7) and used by Shirley Geol-lin Lim in formulating

her own term of social spatialization to designate the social construction of the spatial and its formalization in both discursive and nondiscursive elements in Asian American literature. Combining myth, history, legends, familial and oral stories, personal memoirs, and autobiography through a geospatial imagination that encompasses the cultural logic of the spatial and its expression and elaboration in language and structural arrangements, Kingston transforms America from a site of racial and gender inequality to a site of transnational communal healing. The book specifies relations between many dimensions of class, race, gender and others-to-examine to arrive at strategies of “crossing, erasing and broadening boundaries” (390) and in so doing invokes a range of spatial metaphors. And the space invoked, in Lim’s words, is frequently “real” and “imaginary”, a “symbolic”, or a “metaphor-concept”, structuring some relation between “reality” and “metaphor” (Lim, 2006). Space functioning to connect history, ideas and imagery is not “dealt with as if it were a passive, abstract arena on which things happen” (Keith and Pile, 1993: 2). Rather it is mapped out to empower a new kind of spatial imagination to confront the past in a new way, to recuperate a consciousness of loss and pain, and to seek to balance opposing forces.

Kingston’s epic of peace begins in the U. S territory. With the Iraq War raging and the Oakland fire that destroyed Kingston’s manuscript of *The Fourth Book of Peace* as the context, the U. S flag becomes as a symbol of battle and war: “The Red, White, and Blue stands for competition and nationalism” (12). To make it stand for

peace and cooperation, Kingston imagines the homecoming story of the Chinese legendary female hero Fa Mu Lan in America. First transcribed in the *Musical Records of Old and New* in the 6th century, the century before the founding of the Tang Dynasty, Fa Mu Lan, disguised as a man, joined the emperor's all-male army in place of her father. She fought for 12 years and merited 12 ranks of rewards, which she refused and retired back home instead. Featured in Maxine Hong Kingston's 1976 autobiographical *The Woman Warrior: Memoirs of a Girlhood among Ghosts*, the Chinese legendary female hero is a swordswoman who, with a long list of grievances carved on her back—a list of more than 200 grievances originally tattooed on the back of the male warrior Yue Fei in China's Sung Dynasty, sets out to fight and revenge for her family, for her village and for all women suffering gender inequality, injustice and exploitation in the racially biased white America. When reemerging at the end of *The Fifth Book of Peace*, the Chinese legendary female leads her army home from war—home in America where people of various religious traditions from all over the world have come to live in community and in peace. Reconfiguring America is thus located in reciprocal contexts, the cultural interpretation of which moves beyond space that “denotes a limited area, a site, zone, or place characterized by specific social activities with culturally given names and images” (Lim, 2006).

The transformation of the Chinese legendary female hero Fa Mu Lan from a “battle-ax-type woman” into a “weaver” and “an artist” in America invokes a range of spatial metaphors that recuperate the devastating loss of peace because of war and of Kingston's *The Fourth*