

► 跨文化交际与英语教育系列丛书之一

白色神话的破灭： 福克纳文本世界中的女性

武月明/著

The Faulknerian Ladyhood : Construct Historical and Cultural

河 海 大 学 出 版 社

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— A Study of the Female Characters in

The Sound and the Fury, As I Lay Dying, and Absalom, Absalom!

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武月明，女，1969年生人，籍贯北京。1994年6月毕业于南京师范大学外国语学院，获硕士学位，2002年6月毕业于南京大学外国语学院，获博士学位。现为南京师范大学外国语学院副教授，硕士生导师，主要从事美国文学研究，已主持完成了省部级科研项目2项，在全国核心期刊发表学术论文数十篇，如《天使/妖妇：〈喧哗与骚动〉中的凯蒂形象解读》（《外国文学》2002年第1期），《历史的伤痕：昆丁形象的文化读解》（《当代外国文学》2002年第2期），《从卫希礼和昆丁所经历的精神危机看南方的悲剧》（《外国文学研究》2002年第3期），《男/女或女/男：从福克纳之女权主义研究谈起》（《四川外语学院学报》2005年第3期）等，主编了《商务英语常用词用法词典》（中国矿业大学出版社），编著、译著超过百万字。

**To my parents, husband and son
with gratitude**

序

福克纳在美国乃至世界文学中的地位自不待言,对他主题、思想、文学特色和技巧、作品意义等方面的批评探讨,颇有形成“福学”之势。要以此为题,撰写论文著作,需要的确实不仅是勇气,更需要独特的视角、敏锐的洞见和扎实的研究工夫。武月明在其博士论文《美国南方历史与文化视域下——福克纳与南方淑女神话解析》中,没有在福克纳“南方情结”的平面上打转,而选取了其中的重要内容之一“淑女神话”,以女性特有的敏感和学者应有的严谨,分析了福氏三部代表作《喧哗与骚动》、《我弥留之际》、《押沙龙,押沙龙!》所表现的这一神话,并揭示了这一神话的本质。欣闻武月明的这部论文能以著作形式出版,不仅她经多年辛勤研习终成“正果”,而且此“果”也将为福克纳研究作出一个颇有特色的贡献。是以为序。

张 冲

2005年6月

自序

威廉·福克纳(1897~1962)是20世纪美国最重要的小说家。他一生中的绝大部分时间都生活在密西西比州的奥克斯弗镇,因此,他的历史、他的思想、他的小说同这个偏僻的南方小镇、密西西比、乃至整个南方都息息相关。

回顾美国的历史,我们发现,南方在地理位置、历史进程、政治制度、生产方式和文化传统等方面都迥异于美国的其他地方,尤其是北方。这种相对的独特性和独立性使南方人对自己的历史与传统产生了难以割舍的浪漫主义情结,凝聚成一股浓郁的地域主义意绪。近百年来的经济发展已经使美国南方与北方连为一体,地理上的隔阂业已成为历史,但南方人挥之不去的地域意识,却始终萦系心头,犹如陈年黄酒,愈久弥浓。福克纳对这种“南方情结”有着深刻的体会,他说,南方“是美国惟一还具有真正的地方性的区域,因为在那里,人和他的环境之间仍然存在着牢固的联系。在南方,最重要的是,那里仍然还有一种共同的世界观,一种共同的生活观,一种共同的价值观”(LIG, 72)。

身为南方的继承人,福克纳一方面热爱并珍视它的历史、文化和价值观;另一方面,他又能正视旧日南方的残忍与罪恶,特别是各种非人道的宗教、道德和社会势力对女性的摧残。作为人道主义者,福克纳操起文学创作的利器,勇敢地解剖关于旧日南方的白色传说,而南方淑女神话正是这个白色传说的基石与门楣,因此,

白人女性在福克纳小说中占据了极为重要的地位。本书从历史与文化批评的视角出发,通过重点分析福克纳的三部代表作《喧哗与骚动》、《我弥留之际》、《押沙龙,押沙龙!》(在这三部公认的杰作中,福克纳比较集中地描写了南方淑女神话对女性的压抑及由此造成的严重后果),旨在揭示所谓南方淑女神话,只不过是服务于南方传说的活道具,是南方同北方进行政治斗争的产物,而南方的男权社会则借此“良机”,运用传统、宗教、道德、舆论等手段,压抑南方女性的声音,抹杀女性的主体身份,从而达到巩固男性主导社会性别秩序的目的。南方的淑女是南方淑女神话的受害者,而她们在 20 世纪初的觉醒与新生则预示着南方的觉醒与新生。

本书从文化研究的视角出发,主要运用了新历史主义、福柯的权利与话语理论、拉康的后结构主义精神分析等批评方法,从历史与文化两个层面,解读福克纳文本,旨在考察福克纳的文学创作与美国南方神话之间的互动关系,揭示福克纳作为小说家如何从历史话语与文学话语中汲取力量,通过文本创作,积极参与与南方的历史进程,参与对二十世纪初叶南方现实的构塑。

与传统历史主义批评的不同在于,历史在本文中不是一个为文学阐释提供参考根据的事实领域,也不是为文学文本提供说明性或支持性的客观背景或稳定语境,而是处于学术讨论的前沿。换言之,文本不只是被动地再现所谓的历史现实,而是一种为现实创造历史意义的力量。因此,本书中南方的历史是指福克纳文本参与创造的南方历史,而福克纳文本则是南方历史的文本。福克纳取材于南方的历史与传说,包括其个人及家族的“历史碎片”,同时又打破历史与现实的界限,确立了新历史主义的所谓边缘性创作策略:他一方面质疑并解构了史学家们描述横向进程的主流“大

历史”(history),另一方面构建了关于被压抑、被排斥、被忽略的他人“小历史”(histories),从而重构了“大历史”横切面上的社会边缘层面的“小历史”话语。福克纳笔下的南方历史是多声部复调、多元共生的“小历史”。通过过去可以印证现在,历史与文学呈现多元互动的关系。

本书在批判二元对立思维范式的基础上进而指出,女权主义文论半个多世纪以来关于福克纳究竟是厌女主义者,还是同情女性者,甚至亲女权主义者的喋喋纷争,充分表露了其试图以女性/男性的新二元对立来推翻男性/女性对立的思想倾向。因此,本文主要运用文化批评的方法,将福克纳文本置于美国南方神话的历史与文化的双重重视域下,实施解剖、解析、揭秘、解构的有序系统工程,旨在揭开南方淑女神话的真相,并在此基础上进行新的话语整合,形成对南方女性的新认识。

福克纳笔下的女性世界与传统的庄园小说大相径庭。庄园小说中的白人女性都是玉洁冰清的淑女,是“云天上闪烁着眩目光芒的雅典娜”(Cash, 1941:89)。与此相反,福克纳的主要小说(特别是他的前期作品),在探索旧南方分崩离析的根源的同时,试图揭示作为旧南方的象征,南方淑女神话对妇女,尤其是上层社会妇女的控制、压抑与迫害,这种“女人要么就是淑女,要么就不是”(SF, 127)的死亡逻辑,一方面无情地抹杀了女性的自然欲望与天赋权利,另一方面也破坏了家庭的凝聚力,加速了南方内部的腐朽与瓦解。

本书以凯洛琳·康普生和艾迪·本德伦为例,分析了福克纳笔下的母亲们由于深受南方淑女神话与清教思想的双重毒害,几乎丧失了所有的女性情感和哺育子女的母性,“几乎无一例外都是

一些可怕的人物”(Fowler and Abadie, 1984:67),她们的冷漠与失职不仅深深地伤害了孩子们的心灵,而且直接导致了家庭的解体。本书又以凯蒂·康普生和朱蒂斯·萨特潘为例,通过分析福克纳塑造的叛逆者形象,揭示了他本人对南方淑女神话的强烈否定,以及对南方新女性挑战传统,并进而构建女性主体身份所抱有的既同情又困惑、既理解又矛盾、既支持又保留的复杂心态。概言之,福克纳笔下的女性人物在南方特定历史时期的生存范式,表现出一种超越文本的集体性经验。

本书讨论的女性人物只涉及到了福克纳塑造的中上层白人女性,远不够全面,但是从这些人物身上,我们仍能看出他热切关注南方的历史与传统,勇于进行道德上的反思与艺术上的探索。同乔伊斯、普罗斯特等二十世纪的文学巨匠一样,福克纳总是走在时代的前沿,甚至于在斯人乘鹤西去四十余年后的今时今日,我们仍然致力于同福克纳建立有效的沟通,以避免发生误读与误解。福克纳及其文本的深奥性与超越性可见一斑。

武月明

2005年6月于随园

Acknowledgments

I feel it gratifying to have at last finished this book on William Faulkner, after three years' research while at the same time bearing the full teaching load. The whole accomplishment depends on, rather than an individual at work, a far-flung community, without which it would have been impossible.

My greatest debt is owed to Professor Zhang Chong, my supervisor, for his immense erudition and expert guidance in instructing me to finish my doctoral project. He first encouraged me to undertake the Faulkner research and believed that I could manage it. His kindness and patience greatly impressed me and supported me from the planning of this book to its completion. He was always willing to take time from a heavily committed schedule to discuss any ideas, comment on early drafts, and write extensive responses to what I often thought were finished insights. Because his criticisms were always couched in the most constructive and supportive language, he managed to prompt me to refine my manuscript again and again without making me feel discouraged. Without his support, this book would not have taken its present shape.

During the course of researching and writing this book, I have been fortunate to have a sustaining community of scholars. I would like to thank the School of Foreign Studies at Nan-

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How can I ever repay all of you your faith in me!

Abstract

This book is a multi-faceted examination of the theme: Faulkner's texts, the myth of the South, the mythic Southern ladyhood and its being technologised in the historical context of the American South. Due to the specific historical, political, economic, social and cultural shock and shift brought by the Civil War which agonizingly but fundamentally resulted in the collapse of the Old South and the reconstruction of a new South, there has been an increasing visibility and technologisation of the mythic ladyhood in the "post-war" Southern fiction, among which William Faulkner's work ranks the most remarkable and representative, which parallel an increasing awareness of femininity and gender issues in American literature in general.

This study begins conceptually with Faulkner's gender-coded representation of female characters in the canonical novels under scrutiny, namely *The Sound and the Fury*, *As I Lay Dying*, and *Absalom, Absalom!*. It is attempted to position the Southern ladyhood in the reading of Faulknerian work in an effort to decipher how the Southern women have been subjected to contending historical, social and cultural forces and how they have been re-imagined and re-constructed in Faulkner's fictional discourse. The major objective is to make fresh inquiries about what has happened to the Southern women in the historical context of the South, their feelings, emotions, desires,

pleasures and pains. Images of the traditional femininity as the other object of virginity and purity, of fears and desires, of scorn and ridicule, of madness and disease in the Old South are mixed with rebellious and very often controversial images of the modern femininity charged with awakening and rebellion, contradiction and perplexity, despairs and failures, reiterating an appeal for a genuine understanding of the femininity and its own sexual politics as a re-invented discourse for historical, political, social, and cultural progress. It is also expected to locate a number of important landmarks in Faulknerian literary texts in their historic-sexual context, to analyze the multiple aspects of debates about the femininity and the representation of the female body in this period of immense, dynamic change, and to interpret how Faulkner, by means of literary creation, became involved in the social, historical, cultural and political rebirth of a new South.

Also, as a side but related and important issue, this book intends to explore the relation between Faulkner's own gendered subject position and his rendering of female characters. The purpose is to contend that Faulkner's representation of the Southern women demonstrates an unfixed and incoherent nature of his discourse of sexuality which exposes his responses to the ongoing reformulation of gender in the culture at large and to such specific manifestation as the rise of women.

Methodologically, the research rejects a single partisan approach. What lies behind the thinking about Faulkner's novels is primarily cultural, a pluralistic practice with special debts to New Historicism, Foucauldian analysis of power rela-

tions, and Lacanian psychoanalysis. By making use of different schools of thoughts and discourses, this study is an interdisciplinary critique of the major representations of female characters in Faulknerian world with a focus on the historical analysis of Faulknerian ladyhood represented in the context of the South. Different from old historical methodology, history does not function as backgrounds against which Faulkner's work is analyzed, but is in the foregrounds of the discussion. Thus, history here is the histories that Faulkner's texts participate in making. In other words, Faulkner wrote up the history of the American South while it was happening in his specific way, and his work has become a necessary part of the Southern history, which has exerted a powerful influence on people's understanding and acceptance of the American South.

Structurally, this book is classified into clearly focused sections, which are grouped together in accordance with their thematic coherence. The study first attempts to set up the historical and cultural framework for the demystification of the myth of the South by employing two influential theoretical terms in contemporary cultural studies, the concepts of myth in modern sense and Foucault's power relations. With such contextual support, the discussion then explores the representations of the Southern ladies in both the plantation novels and Faulkner fictions as the hybrid processes of historical and cultural formation, deformation, and reformation.

Having laid down the historical and cultural framework, the study is then devoted to the investigation of Faulkner's most ambitious negotiation of the sacred Southern motherhood and

his most ambivalent attitudes towards the mothers in both real and fantasy worlds. Through the detailed analysis of Caroline Compson in *The Sound and the Fury* and Addie Bundren in *As I Lay Dying* as failing mothers, the present study is ventured to argue that the mythic motherhood is an eternal emblem of the forever lost past, but it would be a guilty denial of the inevitable modernization of the South and the ineluctable progress of women's social roles by clinging to the celebration of the mythic South and its motherhood.

Finally the study takes as its object for discussion of how Faulkner inquires about and responds to what has happened to the Southern belles, the descendants of the Southern mothers, in the transitional age from the Old South to the New South. By exploring the tragic fates of Caddy Compson in *The Sound and the Fury* and Judith Sutpen in *Absalom, Absalom!*, this book attempts to conceive that Faulkner's images of New Women are suffused with awakening and rebellion, contradiction and perplexity, despairs and failures, exposing the author's own gendered subject position as he responds to the ongoing reformulations of gender roles in the culture at large.

List of Abbreviations

<i>AA</i>	<i>Absalom, Absalom!</i>
<i>AILD</i>	<i>As I Lay Dying</i>
<i>FN</i>	<i>Faulkner at Nagano</i>
<i>FIU</i>	<i>Faulkner in the University</i>
<i>GB</i>	<i>A Green Bough</i>
<i>LIG</i>	<i>Lion in the Garden</i>
<i>LIA</i>	<i>Light in August</i>
<i>MF</i>	<i>The Marble Faun</i>
<i>SF</i>	<i>The Sound and the Fury</i>