

<<美国早期戏剧与电影中的中国人形象>>

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## 前言

在跨文化交流过程中，任何一种文化主体对他者的反应与接受都折射出两者之间文化与意识形态空间上的差异。

以文学艺术作品中的异国形象为研究对象，探讨的是异质文化间所存在的距离、造成对异质文化的多种反应与接受的决定因素以及期间调和与共存的可能性。

本书从美国早期戏剧与电影中对华人形象的再现入手，从文学的角度分析比较中美文化交流与互动在不同历史阶段特定社会条件下、在不同力量争斗与制衡中呈现出的文化现象，初步探讨跨文化交往中的冲突与交融及其蕴含的文化共性。

从19世纪中叶鸦片战争到20世纪中叶二战结束的约一百年中，中美两国乃至整个世界都经历了前所未有的变革，美国人对中国的态度也呈现出包含仰慕、歧视（甚至仇视）、恐惧、尊敬、怜悯和同情等种种情绪的剧烈变化过程。

各种态度更迭出现或是同时存在，相互排斥却又相互影响。

与二战后冷战期间美国与中国关系转为敌视与隔膜、而后重又开启新一轮交流循环相对照，上述时期美国对中国文化和中国人的态度变化形成了文化交往发展循环过程中较为完整而典型的一环。

本书的重点不在于对这近百年的中美文化交往做一个历史性描述，而是从中截取若干具有典型意义的文化交往特征，讨论其产生和变化与特定历史时期和社会环境的关系。

通过比较不同时期美国影、剧文本中华人角色塑造的变化与异同，同时以部分相应时期中国剧作中的美国人形象为参照，本书探讨文化冲突与交融在中美文化交往各个阶段的不同程度的表现，分析自身文化特性与需要之于对异质文化的反应和接受的决定性作用，讨论不同的反应和接受在历史中的相互作用及对后期文化交流与发展的参与，认为文化间（甚至同一文化内部）不同力量的对比对文化交流起着十分重要的作用，基于不同的文化特征，中美两种文化对他者的关照呈现出不同的特点，同时也存在着许多共性，而双方的相互借鉴，以及同一种文化内部对他者文化不同态度的相互作用均有可能对文化交流起积极作用。

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### 内容概要

《美国早期戏剧与电影中的中国人形象》讲述了：在文化交流过程中，任何一种文化对异质文化的反应与接受，投射在文学艺术作品中的是对异域形象的“再现”，隐匿于其后的则是进行着主体选择的“自我”，而这背后则反映了两者各自所处文化与意识形态空间的差距。

对文学艺术作品中异国形象的研究探讨的是异质文化间所存在的距离、造成对异质文化的多种反应与接受的决定因素以及其间调和与共存的可能性。

《美国早期戏剧与电影中的中国人形象》尝试从美国早期戏剧与电影中对华人形象的再现入手，比较不同时期美国影、剧作者塑造的华人角色的变化与异同，同时以中国作家创作的戏剧中的美国人形象为参照，分析中美文化在19世纪末20世纪初不同历史时期的交流与互动的条件下，在不同力量的争斗与制衡中的表现及其带给中美双方的欣喜与伤痛，初步探讨跨文化交往中蕴含的文化共性。

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## 章节摘录

插图：What is more, the Chinese, were thought to do more harm than grabbing economic benefit from the westerners, they were corrupting the society with their organizations. Slim Chunk Pin is a new type of Chinese character appearing on the American stage. As a representative of “the powerful Six Companies,” an organization accused of everything from slave trading to serving “the imperial designs of China” (Moy, 44), Slim Chunk Pin exerts high techniques in controlling Chinese labors and in the interactions with the Americans. Shaking off clumsy and passive features for Chinese characters in earlier plays, Slim Chunk Pin takes on an air of domination that later would appear in the Chinatown dramas. He controls some dirty business like the trade of Chinese women. By an order of “two dozen choice girls, between the ages of twelve and fifteen” detailed in price and delivery, the play hints on two-fold implications through the purchase of women in Chinese society. It testifies not only the Chinese community as crime-ridden and corrupt, in morality, but the replacement of Western population with a potential of reproduction through the import of women. This has an even stronger frightening effect to the audience, as Slim Chunk Pin said later, “We can do without the white people altogether. In ten years more, California will be ours” (Grimm, 96). It gives the audience an impression that the Chinese attempt to occupy the whole piece of land and corrupt the American society with their evil organizations. And his powerful role is best illustrated when he helps Ah Coy to claim for his delayed payment from Dora, the hostess. He threatens Dora that “[And] mark you, if you don't, your life won't be safe a minute.” Then he turns to warn Ah Coy, “This is the sixth time in eight months we have furnished you with a situation, and now you are on our hands again. If we had all such chickens as you, the importation of coolies would be a bad speculation. You have not half paid your passage money yet” (Grimm, 102). Carrying an air of the sinister gangs, this Slim Chunk Pin seems more threatening to the American society than any other Chinese characters. And Ah Coy, in turn, appears totally submitted to the power of Slim Chunk Pin: As “the play portrays the Chinese as virtual slaves to ‘the powerful Six Companies’” (Williams, 2000, 118), it further hints on the evil power of the “organization” and emphasizes its contradiction with the long cherished “American dream.”

编辑推荐

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