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論文 名稱 (英)	Mother-Daughter Relationship and the Daughter's Search for an Integrated Self: An Object Relations Reading of Margaret Atwood's Lady Oracle
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關鍵字(中)	母女關係 客體關係理論 共生 無意識幻想 偏執—類分裂心理位置 過渡性客體與現象
關鍵字(英)	mother-daughter relationship object relations theory symbiosis phantasy paranoid-schizoid position transitional object and phenomena
摘要(中)	<p>《女神諭》是瑪格麗特·愛特伍的第三本小說。本論文認為這本小說在愛特伍處理母女關係與女兒身為藝術家的議題上，有過渡性的地位。在其著作中，愛特伍第一次詳細描繪女性藝術家由童年至早期成年期的成長。《女神諭》的主角瓊·佛斯特之創作歷程深受母親影響，包括親生母親與代理母親。透過這兩位母親角色，瓊內化了女性美的刻板形象及父權社會加諸於女性的種種限制。本論文主要探討此小說呈現的母女關係及其對女兒的心理發展之影響。除了分析瓊與母親對瓊的身體之控制權的爭奪，也檢視瓊在家庭場域以外的人際關係與創作歷程。本論文以客體關係理論為依據，特別是瑪格麗特·馬勒的共生觀念，梅蘭妮·克</p>

萊恩的無意識幻想與偏執一類分裂心理位置，以及 D. W. 溫尼考特的過渡性客體與現象，認為瓊的心理發展〔由自我分裂、多重角色的扮演至最終的儀式性死亡與重生〕彰顯她與母親的延長共生關係，之後逃避至幻想情節，卻能逐漸瞭解母親所受的限制及瓊被賦予的刻板形象。此外，透過創作過程，瓊獲得力量得以拒絕這些刻板形象。首先，本論文之引論嘗試將《女神諭》與女性作家關於母女關係的文本作比較，將其放置於母女關係文本的歷史脈絡中，並解釋為何此小說在愛特伍的小說作品中具有過渡性的地位。與此類早期文本比較，《女神諭》之特殊性在於瓊與母親的矛盾關係及她抗拒母親的過程中所遭遇之困難。此小說亦呼應第二波女性主義之後來自女性藝術家的多樣化聲音，並預示愛特伍中、後期小說中女藝術家的成長。第一章引用瑪格麗特·馬勒的共生觀念及梅蘭妮·克萊恩的無意識幻想與偏執一類分裂心理位置，分析瓊對母親欲操控她身體的反抗，以及她如何逐漸脫離母親。瓊的反抗過程其實包含對共生關係的渴望，然而母親與社會對她的排斥將她推向母女分離及類分裂自我。第二章探討瓊的成年期，尤其是她與男性友人的關係與藝術家身份的發展。瓊的心理仍無法擺脫母親和她童年的影響。依據溫尼考特的過渡性現象與潛能空間觀念，第二章闡述藉由創造性活動，如幻想、角色扮演和寫作，瓊一方面學習如何在父權社會操控她的人際關係，另一方面在創造過程中，類分裂自我逐漸邁向整合。藉由創造過程，她不但能抗拒某些加諸於女性的刻板形象，也對母親及女兒均面對的困境有新的認知。本論文之結論除了解釋由克萊恩至溫尼考特的客體關係理論之轉變如何對應本論文之結構，亦以潛能空間觀念，詮釋此小說模稜兩可的結局；此小說的結局亦是愛特伍為讀者開啟的另一潛能空間。

摘要
(英)

Lady Oracle is Margaret Atwood's third novel in my view, stands as a transitional work in her treatment of the issues of mother-daughter relationship and daughter as female artist. In Atwood's corpus, it is the first novel in which the daughter's growth as an artist is discerned from her childhood to early adulthood. What looms behind the daughter's creative process is her relationship with her mothers - her biological mother and her surrogate mother, from whom the novel's heroine, Joan Foster, learns the stereotypical image of female beauty and the constraints imposed upon women in the patriarchal society. This thesis is particularly concerned with the mother-daughter relationship and its influence on the daughter's psychological development. Specifically, it examines not only Joan's battling with her mother over her body in the domestic field, but also her interpersonal relationships in her social arena and her creative process. Based on object relations theory, especially Margaret Mahler's concept of symbiosis, Melanie Klein's concepts of phantasy and paranoid-schizoid position, and D. W. Winnicott's idea of transitional phenomena, this thesis argues that Joan's development through self-splitting, enactment of multiple roles, to finally performing a ritual of death and re-birth denotes first the daughter's prolonged symbiotic relations with the mothers, escapes into fantasies, and then her gradual realization of the mothers' limitations and the stereotypes imposed on her. Moreover, it is through creative activities that a genuine understanding of the

	<p>constraints both mother and daughter share is achieved, and Joan herself is empowered to reject some of the stereotypes. In the introduction of the thesis, I first place Lady Oracle in the context of literary history of female writer's writings on mother-daughter relationship and then explain the reason why this novel is transitional in Atwood's corpus. Joan's paradoxical relationship with her biological mother and her difficulties in rejecting her mothers make this novel an interesting contrast to the preceding women's texts on mother-daughter plot. Published in 1976, Lady Oracle echoes the multiple voices from mothers, daughters, and female artists since the second wave feminism and anticipates the growth of female artists in Atwood's later novels. The first chapter draws on Margaret Mahler's concept of symbiosis and Melanie Klein's concepts of phantasy and paranoid-schizoid position to explicate Joan's fight against her mother over the control of her body and her gradual separation from her mother. Joan's fight is interlaced with an unconscious desire to be fused with the mother, yet maternal and social rejection and her attachment to the surrogate mother later push Joan toward mother-daughter separation and split selves. The second chapter deals with Joan's adulthood, especially her relationships with men and her growth as an artist. During her adulthood, she is still haunted by her dead mother and her past. With the help of D. W. Winnicott's ideas of transitional phenomena and potential space, the second chapter argues that by engaging in creative activities, from fantasizing, role-playing to writing, Joan, on one hand, learns to maneuver her interpersonal relationships in accordance with patriarchal values, and on the other hand, moves from divided selves to an integrated self during the creative process, which not only empowers her to reject some stereotypes on women, but also leads to new understanding about her mother. Finally, in the conclusion, I explain how the development in object relations theory, from Klein to Winnicott, helps me structure the analysis of Joan's development. If Joan is able to reject stereotypes on women through the potential space she creates in writing, with the ambiguous ending of Lady Oracle, Atwood opens up another potential space for us readers.</p>
<p>論文 目次</p>	<p>Introduction Chapter One Mother-Daughter Symbiosis and Separation (I) Mother-Child Symbiosis and the Child's Phantasy (II) The Daughter's Boundarylessness in Gazing (III) Defying Maternal Rejection through Good-Breast Phantasy (IV) Toward Mother-Daughter Separation through Self-Splitting and Surrogate Mother Chapter Two The Daughter's Splitting and Integrating of her Selves in Potential Space (I) Transitional Phenomena and Potential Space (II) Dancing Behind Doors - Writing in Secret and Segregation of Reality and Fantasy (III) "a time-space door to the fifth dimension" - Game-Playing with the Royal Porcupine and Being Taken over by Fantasy (IV) Towards an Integrated Self - Fusing Reality and Fantasy without Confusing Them Conclusion</p>
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