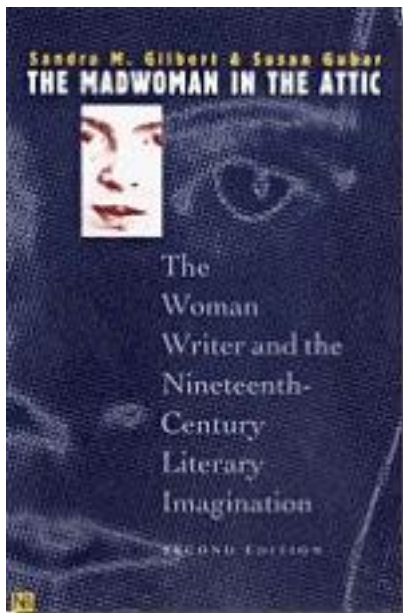


The Madwoman in the Attic



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著者:Sandra M. Gilbert

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Nominated for 1979 National Book Critics Circle Award in Literature (on the earlier edition).

Runner-up for the 1980 Pulitzer Prize in General Nonfiction.

This pathbreaking book of feminist criticism is now reissued with a substantial new introduction by Sandra Gilbert and Susan Gubar that reveals the origins of their revolutionary realization in the 1970s that "the personal was the political, the sexual was the textual."

"The classic argument for a women's literary tradition."—Scott Heller, Chronicle of Higher Education

"The authors force us to take a new look at the grandes dames of English literature, and the result is that they will never seem quite the same again."—Le Anne Schreiber, New York Times Book Review

"Imperative reading."—Carolyn G. Heilbrun, Washington Post Book World

"A masterpiece."—Carolyn See, Los Angeles Times Book Review

"The Madwoman in the Attic, The Woman Writer and the Nineteenth-Century, originally published in 1979, has long since become a classic, one of the most important works of literary criticism of the 20th century. This new edition contains an introduction titled "The Madwoman in the Academy" that is, quite simply, a delight to read, warmly witty, provocative, informative and illuminating."—Joyce Carol Oates, Princeton University

"A groundbreaking study of women writers. . . . The book brought the concerns of feminism to the study of female writers and presented the case for the existence of a distinctly feminine imagination."—Martin Arnold, The New York Times

"The authors are brilliant academics but they wear their erudition lightly. It remains imperative reading for those who want to understand better the grandes dames of English literature, and is still one of the most powerful pieces of writing from a feminist point of view. Argumentative, polemical, witty and thought-provoking, this is a book which will make the reader return to the original texts."—Yorkshire Post (Leeds)

"A feminist classic and still one of the best books on the female Victorian Writers."—Judith Shulevitz, New York Times Book Review

作者介绍:

Sandra M. Gilbert is professor of English at the University of California at Davis. Susan Gubar is professor of English and women's studies at Indiana University. They are the co-authors of the three-volume No Man's Land, also published by Yale University Press.

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标签

女性主义

Feminist

文学理论

女性文学

Feminism

#女性主义

日港台欧觅

文论

评论

没想到来西班牙最大的收获是毕业论文写得还算顺利...

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书评

那些胆敢握笔的女人:阁楼上的疯女人与性别意识 风雨书馆，2015.6.6

嘉宾：戴锦华，孙柏

2015年6月6日。在风雨书馆，有一场围绕女性主义的讲座。来的是戴锦华和孙柏（戴老师的学生）。海报上的巨大题目——胆敢握笔的女人：阁楼上的疯女人与性别意识，.

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by 谷立立

1645年，北美马萨诸塞湾殖民地总督约翰·温思罗普在其日志里记录了一个可怕的事实。一位名叫安妮·霍普金斯的女士因为长期痴迷于读书写作，“陷入了悲惨的动摇状态，失去了理解力与理性”。随后他语重心长地告诫世人，“如果她能更多地关心家庭事务，还有别的那...

《阁楼上的疯女人》提出了一个非常吸引眼球的联想：笔与阴茎，即将文学创造力等同于男性的性特征。通过诗歌创作中诗人对虚构性世界的占有行为、审美与男性性快感的联系等例子，进一步说明了文学创作属于父权的一种精神类型。由于笔握在男性手中，因此文本是男性的私有财产，而...

疯狂并非灾难性的叛逆后果，也不是自杀式的梦游状态，而是能够与“理性秩序”分庭抗礼的阁楼的一体两面——同时作为约束性质的囚所与在父性城堡内开辟出的私密空间。《阁》将混沌又暴烈的创作激情与内心矛盾识作女性构建主体性的原动力，并对维多利亚时代女性作家将双重言说作...

站在女性主义的视角来解读十九世纪女性作家作品的文学理论书籍。周云龙讲完课都好久了终于读完了。维多利亚时代的评论家们认为真正的艺术来自“男性特征”，所以说诸如简奥斯汀、勃朗特姐妹等女作家是握着“男人的阴茎”在创作？“阁楼上的疯女人”指的就是《简爱...

中文译本读得如此坎坷，没有强制要求，我可能不会找原版再去读了。标题的两个关键词:女性作家与19世纪文学想象。前者指涉简·奥斯汀、勃朗特、玛丽·雪莱、乔治·艾略特、艾米丽·迪金森。后者关乎囚禁与逃跑、王后的窥镜、孪生子与幽灵，等等。了解女性主义批评的必读之作。 ...

文/于青
在被典范与谦逊的规则禁锢下，那些手握笔墨的“疯女人”终于从时间的阁楼中走出来，弗吉尼亚·伍尔夫认为，在女性能够写作之前，必须“杀死”“屋子里的天使”，以及天使的对立面“怪物”——逃离男性创作的文本，不再成为“无足轻重的人”。在1979年，桑德拉·吉尔...

文/俞耕耘
在当下，女性主义批评早已成为一门显学，关于它的论著研究，瀚如星海，而几乎所有

著作都回避不了三十余年前的一部标志著作《阁楼上的疯女人》。“疯女人”形象的发现，直接生成了一套女性主义文学的批评话语。此作虽立足于文学文本，却着眼更广的视域，抱有更大的...

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