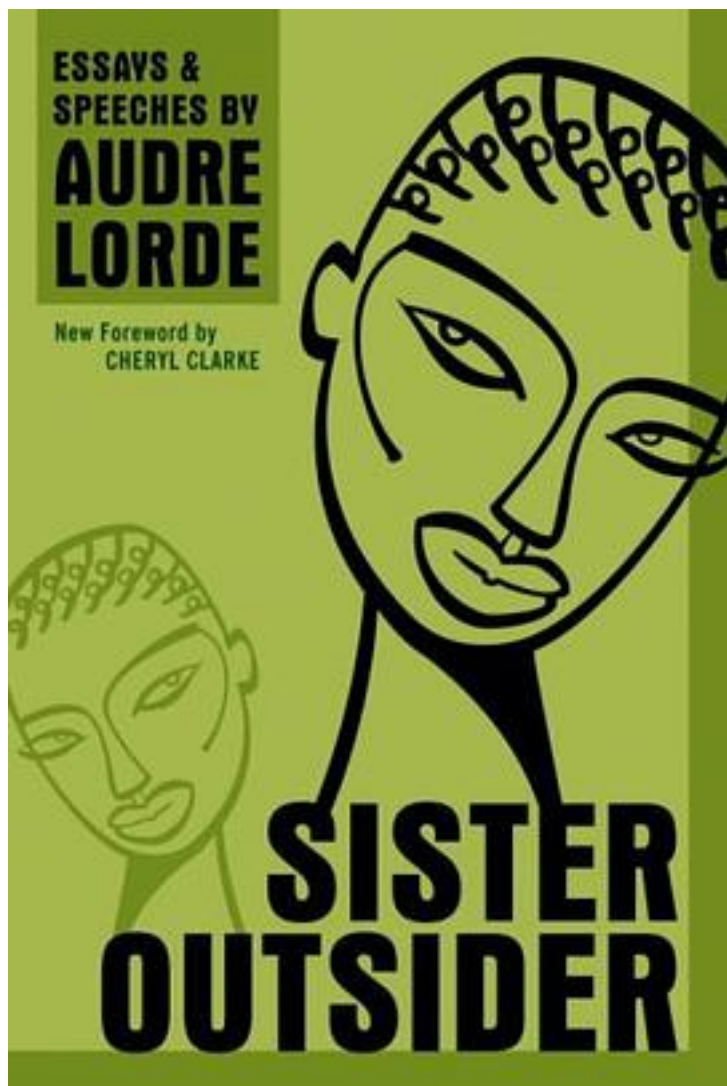


# Sister Outsider



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著者:Audre Lorde

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SISTER OUTSIDER presents essential writings of black poet and feminist writer Audre Lorde, an influential voice in 20th century literature. In this varied collection of essays, Lorde takes on sexism, racism, ageism, homophobia, and class, and propounds social difference as a vehicle for action and change. Her prose is incisive, unflinching, and lyrical, offering a message of struggle but also of hope—one that still resonates with us after more than 20 years. This commemorative edition is, in Lorde's own words, a call to "never close our eyes to the terror, to the chaos which is Black which is creative which is female which is dark which is rejected which is messy which is. . . ."

## 作者介绍:

Audre Lorde is a revolutionary Black feminist. Lorde's poetry was published very regularly during the 1960s — in Langston Hughes' 1962 *New Negro Poets, USA*; in several foreign anthologies; and in black literary magazines. During this time, she was politically active in civil rights, anti-war, and feminist movements. Her first volume of poetry, *The First Cities* (1968), was published by the Poet's Press and edited by Diane di Prima, a former classmate and friend from Hunter College High School. Dudley Randall, a poet and critic, asserted in his review of the book that Lorde "does not wave a black flag, but her blackness is there, implicit, in the bone."

Her second volume, *Cables to Rage* (1970), which was mainly written during her tenure at Tougaloo College in Mississippi, addressed themes of love, betrayal, childbirth and the complexities of raising children. It is particularly noteworthy for the poem "Martha", in which Lorde poetically confirms her homosexuality: "[W]e shall love each other here if ever at all." Later books continued her political aims in lesbian and gay rights, and feminism. In 1980, together with Barbara Smith and Cherrie Moraga, she co-founded Kitchen Table: Women of Color Press, the first U.S. publisher for women of colour. Lorde was State Poet of New York from 1991 to 1992.

## 目录:

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## 标签

女权

女性主义

女性

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性别研究

政治

英文

美国

## 评论

Audre

Lorde写作风格不是理论化的，她用的概念和论述都是生活化的，是诗意的提炼，但又都是战斗檄文一样的文体。这学期教下来这本书是最好读+最难讲，学生也会说读起来特别有感觉，为自己抒发胸口的憋气，但上课讨论往往还是陷入对她的语言的重复加上一些例子，经常感觉卡壳。

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我的天哪，这本书！每一篇都是经典。Lorde对silence的理解是独一无二的，并让我想起了语言表达中“停顿”的实际性效果。Lorde对白人女权主义的询问，对黑人男女之间的关系，对黑人女女之间的关系，女权与女同性恋主义之间的冲突的理解，这一系列涉及intersectionality的讨论都非常犀利。真的很可惜，至今这类思想家的作品都不在主流学术文化里，而我们这些在机制内部的人，常常要有点觉悟自己出去看看其他的风光。Lorde说的对，反抗压迫者，的确一部分也是我们自己的责任。

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数个午后，靠在小鹿怀里听她读书，好像灵魂都在共振。是女性特有的柔软和坚强啊。

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Audre Lorde, “Poetry is Not a Luxury”

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Black Feminism必读。语言简练很容易读，经常跳出很经典的句子。

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Lorde认为愤怒是一种适当的政治反应，它有助于维持一个政治策略。它是自由的，是

被创造出来的，它是能量的来源，它服务于与诚实交织在一起的进步和变革。愤怒不是无用的和破坏性的，相反它是力量的源泉。同时，愤怒不是仇恨，它不会去毁灭事物，它是寻求改变的东西。Lorde认为女性应该避免无用的内疚，而应该把内心的愤怒向外部世界表达出来。但对女性来说很难因为她们被社会化教育不能这么做，比如女性被认为是女族长，是女神，尤其是黑人女性特别代表承受苦难和宽恕他人的能力，这些形象否定了女性愤怒的真实性和合法性。Dr. Sadler指出愤怒是一种方式来表达一种对现实的认识，同时也表达人们的遭遇和同情。愤怒被释放为痛苦的激情，女性应该承认痛苦的愤怒，利用它来达到政治目的，克服障碍，相互倾听。

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《the uses of anger》

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In order to perpetuate itself, every oppression must corrupt or distort those various sources of power within the culture of the oppressed that can provide energy for change.

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感觉就是一记一记重锤。

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每一篇。

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年度最佳

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Lorde is my Heroine.

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读起来比较轻松，很容易用凝练抽象的语言引人共鸣。

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Move away from White western feminism, the Black feminists feel like they are underrepresented or falsely represented. Their values are degraded according to white normative. Intersectionality is thus vital in the diversity of feminisms, according to standpoint feminists view. It is important to realise differences and intersectional

nature of Fem

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书评

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