

当代澳大利亚土著文学中的 身份主题研究

杨永春 著

A STUDY OF IDENTITY IN CONTEMPORARY
AUSTRALIAN ABORIGINAL LITERATURE



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Abstract

Identity issue is an important topic in the decolonization process of the postcolonial world. During the colonization, the identity of Australian Aborigines is distorted and stigmatized. Under the background of multiculturalism, the identity recreation becomes one of the most urgent and essential tasks for the contemporary Australian Aboriginal writers.

This dissertation mainly deals with the religious identity, gender identity and political identity recreation of the Aborigines in three key texts of contemporary Aboriginal writers in three different development periods. The hybrid theory of postcolonialism proposed by famous theorist Homi Bhabha is the main theoretical framework of the paper. It points out the in-betweenness or third space between the cultural borders.

The religious identity in Mudrooroo's *Wild Cat Falling* is the hybridized representation of Aboriginal Dreaming, existentialist and Buddhist thoughts in author's semi-autobiographical narrative. Dreaming is the epistemological basis of Aboriginal people. Dreaming philosophy is the solid foundation to identify and recreate the 'long-marginalized Aboriginal identity.

The transformation of the protagonist Wildcat goes through a juvenile bodgie, to a juvenile delinquent, to a post-convict, to a university art critic, to a milk-bar gang, to an enlightened Wildcat, to an attempted murderer, and finally to a jail bird. The protagonist's cyclical metamorphosis indicates that the Dreaming creation is shaping the many different images of the unnamed protagonist. This is the

“adopt” phase of Aboriginal literature development. Aboriginal writers at this phase adopt the white discourse forms such as novel or poetry to write the black contents as a tentative effort to construct religious identity.

Since the 1970s, the emergence of autobiographical narrative or life story of Aboriginal people started the journey to recreate the gender identity of contemporary Australian Aboriginal literature. The Aboriginal women bio-writers focus their narrative on the true life experience of their own or of such women characters as their mother, aunt and grandmother. The memory of “stolen generation” is the counter-memory to white documentations which justify their holocaust and cruelty as “civilizing mission and breeding out the black blood.” The sexual exploitation of Aboriginal women as “Black Velvet” was never mentioned in white discourses such as history or literature. But to set back the “true history” of dark side in colonizing mission, the Aboriginal women writers such as Sally Morgan, Ruby Langford Ginibi and Glenyse Ward try to fight against the white myth and deconstruct the distorted and stigmatized images of gender identity of contemporary Aboriginal women.

The root seeking literature of Aboriginal women writers with Sally Morgan's *My Place* as one of the key texts is the pilgrimage back to their ancestor's tribal countries to reeducate the long lost traditional Dreaming knowledge and reestablish the spiritual connection with the cultural root. Resistance literature uses the language and genres of the colonizers to get rid of its dominant ideologies. In other words, the colonized people are “writing back”, speaking either of the oppression and racism of the colonizers or the inherent cultural better-ness of the indigenous people. Counter-memory is writing back to the empire, or the metropolitan centre. It is a kind of counter-discourse which has the power to situate,

to relativize the authority and stability of a dominant system of utterances which even cannot countenance their existence.

This second phase is the “adapt phase” during which the Aboriginal writers adapt the biography and autobiography into the bio-writing of their own or their mother, aunt and grandmother.

The third phase is the “adept phase” during which the contemporary Aboriginal writers are adept at employing the white discourse forms such as magic realism and fantasy as their literary genres to shape their Aboriginal discourse in hybridity with their Dreaming mythological narrative. The political struggle and legal struggle such as lawsuits and vote replaced the street struggle such as demonstrations and slogans during this phase, especially after the Mabo decision and the Wik decision encouraged the Aboriginal people to fight for their land rights as the core value of their struggle.

Alexis Wright's *Carpentaria* is one of the representative texts of this phase. The book employs the magic realism and dreaming mythology to destroy and renew the white mining town Desperance in the Gulf of Carpentaria. The Native Title is the focus of this novel. This chapter is involved with land as the identity symbol and Native Title from discourse struggle to political struggle. The Native Title in this book is achieved through the elemental forces such as wind (cyclone), water (storm rain and flood), and fire (conflagration over the mine), helped by the ever-resting ancestral totemic Rainbow Serpent, because the pristine and quiet clay pan and ancestral land were disturbed and scarred by the greedy mining developers and white settlers. The ontological and epistemological relationship between land and Aboriginal people is different from the dichotomous self-other and possession relationship between the white people and land. The debris island after the destruction of cyclone and flood is the symbolical success of Native Title

struggle of the Aboriginal people. This period of struggle moves to political struggle under the inspiration of the Mabo decision and the Wik decision. And the claim for the compensation for the long occupied land is also strong from some Aboriginal community and political groups.

This book consists of five parts: the Introduction deals with literature review of the past research on the identity issue of contemporary Australian Aboriginal literature. Chapter one discusses the religious identity in Mudrooroo's *Wild Cat Falling*. The Dreaming is the identity construction and resistance for the young protagonist. Chapter two focuses upon the gender identity in bio-writing. It involves with Aboriginal women writer's biographical and autobiographical narrative about their root seeking journey to find their long lost identity. Chapter three handles the political identity in Alexis Wright's *Carpentaria* with the Native Title as the political focus. The Aboriginal people destroyed and renewed the white settlement and mining premises with the elemental forces from the ancestral Rainbow Serpent. The Conclusion summarizes the hybridized identity in contemporary Australian Aborigines. It points out the originality of the paper: the in-between nature of identity determines the hybridized identity of contemporary Australian Aborigines either in genre or in philosophical basis. Under the background of multiculturalism, the formation of Aboriginal identity is helpful to the reconciliation process in Australia.

Key Words: Australian Aboriginal Literature Hybridized Identity
Dreaming Bio-writing Native Title

摘 要

身份问题一直是后殖民世界解殖过程中一个广受关注的问题。在被殖民过程中,澳大利亚土著人的身份被歪曲和污名化。在当今多元主义政策背景下,重塑身份成为当代澳大利亚土著人最紧迫、最重要的任务之一。

基于后殖民主义重要文论家霍米·巴巴的“杂糅”理论和比尔·阿什克罗夫特等人提出的“帝国回写”等创作技巧,本论文专题讨论了当代土著作家三部重要文本中体现的宗教身份、女性身份和政治身份重塑问题。关于土著人宗教身份重塑,本文从马德鲁鲁的被公认的第一部土著人小说《野猫掉下来了》为入口,讨论其体现的宗教身份是对于土著“梦幻”哲学,欧洲存在主义哲学和东方佛教哲学的“杂糅”。在此过程中,土著人已经无法通过被殖民前的纯粹的、纯真的、单一的“梦幻”哲学来重塑宗教身份。在多元文化背景下,土著作家们借助“杂糅”理论,以“梦幻”哲学为基础,积极吸收东方佛教哲学和欧洲存在主义哲学,以期达到目标。三者的共同之处是宗教“杂糅”的基础。“梦幻”哲学所包含的循环时空观和万物有灵论与佛教哲学的轮回思想相似,它反映现实的虚无感与欧洲存在主义的荒诞论一脉相承,它们都共同反映了现实世界的虚无和无奈的悲观主义思想。小说中主人公土著青年“野猫”从被释放到回归监狱,从少年阿飞到少年犯,从囚犯到大学艺术评论家,从抢劫犯到顿悟的“野猫”发展过程契合了土著人“梦幻”哲学的循环时空观和佛教的“轮回”观以及存在主义的荒谬存在论。

自20世纪70年代以降,澳大利亚文坛刮起了一阵强劲的土著女性作家的“生命书写”的风潮。她们以白人的传记和自传等文学

体裁为基础,加之“梦幻”神话,侦探小说等形式以“杂糅”的艺术形式再现她们久被压抑的边缘话语。作家们以“寻根”为主线,与母亲及外祖母等人一起回归祖先部落,探访亲友,恢复历史记忆,真实再现“被偷走的孩子”和对土著妇女的性剥削等历史问题。以反记忆为基础的反话语有力回击了白人的霸权话语。这也是“帝国回写”的经典范例。它不仅解构了白人传记的叙事策略和叙事传统,颠覆了殖民地官方历史及霸权话语,而且在凸现澳大利亚文学的后殖民性,重塑土著女性身份方面起到了积极作用。结合土著女作家萨丽·摩根的《我的位置》,本文探讨了利用文类“杂糅”,“挪用”白人话语形式,土著女性作家们重述历史,建构土著女性身份。小说利用双关的标题既要在土著社会找到“我的位置”,体现寻根之旅,又要在白人社会找到“我的位置”,体现反抗霸权话语策略。作品利用母亲和外祖母在返归部落之后的回忆,揭示了白人历史上那段黑色一页。这种反话语策略可以从内部颠覆白人主流话语的欺骗性和蒙蔽性。

进入新世纪以后,土著作家们熟练运用白人的各种文学形式,尤其是魔幻现实主义等手法创作了一批充满政治色彩的作品。这一时期的政治斗争以索还土地权为核心,从话语斗争转向法律和政治斗争。在“马博”判决和“威克岛”判决的胜利鼓舞下,土著人在索还土地权等问题上展开了不屈不挠的斗争。

阿莱克西斯·赖特的《卡奔塔利亚湾》正是这方面优秀代表作品之一。该部作品以“想象奇特,文瑰丽”而获得2007年“迈克尔·弗兰克林奖”等近十项澳大利亚文学奖项。土著人与土地的亲缘关系和白人与土地的占有关系不同,他们认为祖先神灵栖息在动植物体内,山川河流,峡谷丛林等处,不容白人定居者采矿和畜牧等活动践踏他们神圣的,原始的土地。小说结合土著“梦幻”神话传说与白人魔幻现实主义手法,通过创世“虹蛇”的帮助,利用自然力(旋

风、暴雨、洪水和山火)使白人矿山和小镇 Desperance 毁灭和重生。作品结尾在海上形成的垃圾荒岛象征性地预示土著人的土地权斗争的胜利。白人小镇在天启式的旋风和洪水毁灭后,只有主人公 Will Phantom 和父亲及儿子三代人在“伊甸园式”的荒岛上幸福生活着。

本课题共分五个部分:绪论部分包括文献综述和理论框架,简述了国内外关于澳大利亚土著文学及身份建构等问题的研究成果。第一章探讨马德鲁鲁的代表作《野猫掉下来了》中体现的宗教身份。第二章探讨萨丽·摩根的《我的位置》中的女性身份。第三章分析阿莱克西斯·赖特的《卡奔塔利亚湾》中的政治身份。结论部分总结了宗教身份、女性身份和政治身份等三个侧面所形成的“杂糅”身份重塑。最后指出本论文的创新之处:身份建构的中间性(In-betweenness)决定了当代澳大利亚土著身份重塑的杂糅性。这种杂糅性身份体现在哲理基础和表现形式上。在多元文化政策成为澳大利亚国策的当下,澳大利亚土著身份重塑有助于加速其国内的种族和解进程。

关键词:澳大利亚土著文学 杂糅身份 “梦幻”哲学 生命书写 土地权

A List of Name Equivalents

Mudrooroo: Mudrooroo Nyoongar; Mudrooroo Narogin; Colin Johnson

Kath Walker: Oodgeroo Noonuccal

Doris Pilkington: Nugi Garimara

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Introduction

The Ancient Greek aphorism “Know thyself”, Greek: γνῶθι σεαυτόν, gnōthi seauton (also ... σαυτόν ... sauton with the ε contracted), was inscribed in the forecourt of the Temple of Apollo at Delphi. The maxim, or aphorism, “Know Thyself” has had a variety of meanings attributed to it in literature. It is also an abiding proposition pursued and delved by Socrates, the ancient Greek philosopher. To delve into the definite meaning of identity recreation, it is necessary to clarify the definition of “identity”. According to *Macmillan English-Chinese Dictionary for Advanced Learners*, the definition of “identity” is: (1) “who you are or what your name is”; (2) “the qualities that make someone or something what they are and different from other people”.

Aboriginal identity is distinctive not because Aborigines have different physical features of brown skin color, flat nose and curly hair, but because they were marginalized and suppressed in White discourse such as history and fiction. To answer the Delphic Oracle: “To know thyself”, they need to dismantle the distorted misrepresentation to establish the true “self”.

In politics, “identity” plays a central role in works on nationalism and ethnic conflict. Scholars across the world have devoted much new research to the “identity politics” of race, gender and sexuality. The politics of identity refers to an aspect of power whereby a subjugated group is turned into an object of knowledge. They lose the right to speak for themselves as the production of their identity is invested in experts and authorities

and mediated by institutions of the state system. James D. Fearson in Stanford University argues:

Identity is presently used in two linked senses, which may be termed “social” and “personal”. In the former sense, an identity refers simply to a social category, a set of persons marked by a label and distinguished by rules deciding membership and (alleged) characteristic features or attributes. In the second sense of personal identity, an identity is some distinguishing characteristic (or characteristics) that a person takes a special pride in or views as socially consequential but more or less unchangeable. (Fearson 1999: 2)

Aboriginality is the core value of Aboriginal identity, which defines the eligibility of being an Aborigine and decides the membership of an Aboriginal community. People of mixed bloods regard it as one of successful symbols to be accepted and merged into the tradition and Dreaming past in which they take much pride. In this sense, Aboriginality refers to both the personal and the social identities of Aborigines.

It is critical to conceptualize identity theoretically in the contemporary political context provided by postcolonial theory. Identity, religious or political, is not fixed. It is a product of ceaseless negotiations, in the presence of unequal power. The theoretical stance on conceptualizing identity will affect debates on religious identity, cultural identity, and conversion in places such as Australia with their histories of European Christian attempts to colonize, as well as debates of a more political nature.

For Bhabha, identity is not simply about claiming privileged epistemological positions as in ordinary multiculturalist agendas, which organize the debates on identity around pragmatic claims for pluralism, diversity, and difference. He argues that what effectively challenges the excesses of modernity (with specific