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*Towards The Ideal and Freedom  
of Humanity: Sexuality in Patrick  
White's Fictions*

走向人性的理想和自由：  
论帕特里克·怀特小说中的性

陈 弘 著

 上海三联书店

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著 者 / 陈 弘

责任编辑 / 王笑红

装帧设计 / 范峤青

监 制 / 任中伟

责任校对 / 张大伟

特约校对 / 张向玲

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# 总 序

改革开放以来,我国对外交流日益扩大,外语教学蒸蒸日上。但是随着改革的日趋深入,社会各界对外语人才的要求越来越高,各高校的外语专业已不满足于培养学生听、说、读、写、译五大技能,对学生研究能力的培养已经成为一个热点话题,反映在高校外语专业的课程设置和大纲中。

华东师范大学正在努力建设成为一所高水平的研究型大学。学校定位和发展目标的变化,对各个学科的定位和建设提出了新的要求。作为这样一所大学的一部分,华东师范大学外语学院的英、日、德、法、俄各个学科也从原来的教学型学科发展为教学科研并重的学科。我们认识到,要培养学生的研究能力,首先要培养教师、尤其是中青年教师的研究能力。近年来,学院不断加大力度,在对教师提出科研要求的同时,采取了很多措施,鼓励教师申请项目,发表论文,出版专著。

2004年秋,学院决定建立“华东师范大学外语学院学术文库”,每年出版几本有一定学术价值的学术专著。由学院的教师提出申请,学院的学术委员会最后决定入选的专著。这些专著涵盖语言学、文学、翻译研究、社会与文化、国际关系和英语国家研究等领域,基本上代表了华东师范大学外语学院教师的研究水平。

我们希望,这个学术文库出版的研究成果能被国内外同行认可,从而提高学校的学术声誉。但是我们更希望这些成果能够引发更多的学术讨论和交流,为繁荣我国外语界的学术研究、提高学术水平,作出应有的贡献。

华东师范大学外语学院院长 张春柏  
2006年9月于华东师范大学丽娃河畔

# 怀特研究的新视角：代序

黄源深

帕特里克·怀特(Patrick White 1912 - 1990)是中国学者最感兴趣的澳大利亚作家,不但公开发表的关于怀特研究的文章很多,而且以他为题的硕士和博士论文也不计其数。一方面是因为怀特是诺贝尔文学奖获得者,而且是迄今为止澳大利亚唯一的一位,在世界文坛享有特殊地位;另一方面,怀特的作品艰涩难懂而内涵丰富,不但经得起恒久的开掘,而且往往能给开掘者带来鲜有的愉悦和成就感。正因为这样,我有三位博士生选择怀特作研究,陈弘就是其中的一位。

然而,怀特的研究者们已经对怀特作品的方方面面进行了探讨,如超验的主题、怪异的人物、象征的手法、空灵独特的用词、悲剧的色调、开放性的结尾、宗教的隐喻、自我身份的追寻等等,似乎再要想出一个值得进一步探索的话题,已经很难了。而博士论文却讲求独创和新意,这就给闯入这一领域的学子们带来了困难。正当我们将怀疑的目光投向那些后来者的时候,陈弘的博士论文提出了一个国内从未涉及的命题:怀特作品中的“性”。

在很长一段时期内,“性”在中国学界是一个表现和议论的禁区,这不但归因于当年大肆宣扬“革命”的、禁欲主义式的所谓“纯粹”,而且也与中国保守内敛的传统密切相关。在理论探索中,对“性”的长期疏离,使我们产生了一种思维定势:“性”与我们研究的各类课题是很少有关的。因此,陈弘的命题在某种程度上具有突破性意义,既为怀特研究提供了一个新的视角,也让我们看到,很多社会科学的问题是可以从“性”着手探讨的。

怀特这位作家本身也的确具备从“性”的角度切入讨论的条

件。一是因为几乎怀特的每部作品都与“性”息息相关,从早期的《人类之树》和《沃斯》,中期的《活体解剖者》,到后期的《特莱庞爱情》和《树叶圈》,都莫不如此,只不过程度上的差别而已;二是由于怀特自身的特殊性。怀特是个同性恋者,这是作者自己公诸于世的事实。而且他还曾强调,同性恋的身份有助于他踏入异性恋者的盲区,洞见常人所看不到的东西。《特莱庞爱情》中,作者通过主人公不断变换性别的尝试,来反映现代人不断寻找自我的徒劳,这一精心构思只能属于具有特殊身份的怀特的独创。

把“性”作为一个视点,显然是切实可行的。

陈弘从20世纪80年代后期就开始从事澳大利亚文学研究,多年来成绩卓著,尤其对怀特素有研究,翻译了澳大利亚著名传记作家戴维·玛尔的《帕特里克·怀特传》,发表了多篇论文。此外,著有《澳大利亚社会》、《澳大利亚文化简论》、《澳大利亚文学批评》等数部论著,其中《澳大利亚文学批评》获得澳大利亚政府颁发的年度最佳澳大利亚研究学术著作奖。同时,他还组织召开了多次澳大利亚研究国际会议,积极开展澳大利亚文化活动和中澳文化交流,他在这方面的贡献是有目共睹的。他还年青,在澳大利亚研究领域还有很多事情可做,我们期待他取得更大的成绩。

黄源深

2009年4月于紫藤斋

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Finally, thanks with love to my family, whose unfailing attention to my work is always to me an encouragement as well as an inspiration.



# 前 言

帕特里克·怀特(1912-1990)是20世纪澳大利亚最重要的现代主义小说家,曾于1973年获得诺贝尔文学奖,将“澳大利亚文学带到了世界的版图上”<sup>①</sup>。怀特具有深刻、独特的文学思想和创新的文学风格,在澳大利亚文学史上创立了怀特时代,奠定了“怀特派”小说创作潮流。

本书试图从“性”(sexuality)这一角度,来论述和分析性、性意识、性身份、性取向对怀特及其作品的影响。

怀特说过:“艺术作品中的创造活动与性活动的关系非常紧密。在那个源头,我获取了很多领悟。”(Marr 1994:339)怀特在另一封书信中更论及了自己的创作与同性恋的关系:“如果说我能够被称作一个作家的话,那么这是因为我是一个同性恋者。通过同性恋,通过凡俗的情感,我获得更多的领悟。”(同上:537)

怀特所说的“领悟”,不仅仅局限于对性爱的认识。“作为一个同性恋者,我深知身为局外人的感受。于是我更能够领悟移民的困境,感受到他们经受的厌憎和蔑视。”(Marr 1991:248)

在其12部长篇小说、4部短篇小说集、4部剧本以及众多的诗歌、散文作品中,性以及围绕性爱所产生的种种冲突与矛盾是一个重要的主题。尽管在怀特的作品中,对性活动、性行为的直接描写并不多见,但是性的影响体现在怀特作品的许多方面。

笔者对怀特的几部主要小说作品文本,包括长篇小说《人树》(*The Tree of Man*)、《沃斯》(*Voss*)、《姨妈的故事》(*The Aunt's Story*)、《特怀旁的爱情》(*The Twyborn Affair*)、《生者与死者》(*The Living and the Dead*)、《战车上的人》(*Riders in the Chariot*)、《坚实的曼陀罗》(*The Solid Mandala*),和自传《镜中疵》(*Flaws in the Glass*)进行了细致的研读,根据国内外对怀特的研究资料,运用现当代文学批评、文化研究和心理学相关理论,研究分析了上述作品

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① *The Times* (London), September 29, 1990

中所体现出的怀特对性的认识及其发展,以及性意识、观念和取向对怀特作品主题的展现与深化。

性对于怀特文学思想的形成,及其创作实践具有着重要的意义。澳大利亚、欧洲和美国的评论家们对怀特作品的各个主题进行了研究,涉及到不少领域,但对于性与其文学创作的关系问题的研究并不多见。在布莱恩·基尔南(Brian Kiernan)、彼得·沃尔夫(Peter Wolfe)的评论中,对怀特文学思想中的性有一定的论述。沃尔夫还探讨了同性恋对于怀特作品人物塑造的影响。戴维·玛尔(David Marr)的《帕特里克·怀特传》(*Patrick White: A Life*)和《帕特里克·怀特书信选》(*Patrick White Letters*)第一次为怀特作品的研究者提供了大量关于怀特本人对于性爱的个人认识,以及怀特本人的性经历等资料。西蒙·杜林(Simon During)1996年出版的《帕特里克·怀特论》(*Patrick White*)中专辟有一章,运用现代文化研究理论,分析了怀特作品中的性关系、同性恋和乱伦现象等问题。

但是,要对怀特的文学作品和思想进行全面的了解,必须从性和性意识、性取向等角度对怀特的文学思想的发展和形成,以及作品人物的刻画等进行深入分析。本书旨在填补此空白,基于对怀特生平、文学思想的研究,细致分析其主要作品的文本,力图指出,在曾经对同性恋的思想和行为长期压制的西方社会中,怀特作品中刻画出畸形的异性恋、双性现象,以及隐晦地涉及到同性恋倾向。怀特作品中对性的反映事实上也正是其“走出橱柜”(out of the closet)的艰难心路历程。

当代文化研究和心理学的研究,使得人们对性和性别等问题有了新的认识。弗洛伊德、拉康、荣格对于性和文学之间的关系的理论揭示了人物性意识和性身份的重要作用。当代同性恋理论(Queer theory)的代表人物朱迪思·巴特勒(Judith Butler)、伊丽莎白·格罗兹(Elizabeth Grosz),和伊芙·塞奇威克(Eve Sedgwick)关于性身份流动性的理论也使我们能够对怀特的性思想,以及对其作品人物的性身份的分析提供理论框架。

帕特里克·怀特的长篇小说《人树》和《沃斯》通过对异性恋关系的表现,隐匿了他的同性恋特征。在怀特创作的早期,社会与文

化条件不允许他在作品中流露出他的同性恋倾向,因此怀特在这两部小说中,表面上描写了普通的异性恋关系,但是这种关系往往是畸形的,其中暗示着怀特对于异性关系的失望和对其同性恋倾向的无奈。

通过弗洛伊德和荣格的理论,我们得以解构这两部小说中所体现出的人物的性身份的发展。怀特认为,具有强大、主宰的权威地位的母亲往往会钳制人物的性心理的自然发展。在两部作品中,压迫性的母亲形象化身为荣格所谓的“自然母体”,而小说人物在其影响下,性心理和行为也发生了扭曲,甚至在《沃斯》中,男女爱情被描写成一种非肉体的关系。劳拉与沃斯之间没有单纯的异性爱情。两人没有,也不可能真正的异性恋关系。换言之,在这里,同性恋被赋予了异性恋的身份,因而具有了行为性。

长篇小说《姨妈的故事》和《特怀旁的爱情》则通过双性恋特点和倾向,体现出一种对深受压迫的自身性身份的无奈。性是身份的象征。《姨妈的故事》的主人公,老处女西奥多拉被赋予了男性特征——胡须。这使得她始终处于性别关系的边缘。根据朱迪丝·巴特勒的论述,身体的物质性使得“性”具有一种“正常性”和“非正常性”。这种强加的文化规范使人们对于某一性行为方式加以认可与认同,同时性便不再仅仅是生理上的特质与表现,而更具备了社会意义。《姨妈的故事》中的异性婚姻被描写成庸俗、繁琐的关系和状况,而西奥多拉的男女共体使她获得了自由。

《特怀旁的爱情》中的 E 更具有性身份的流动性,小说开始时, E 是一位希腊人的情妇。在 E 离开法国回到澳大利亚后,又成了一个男性,在澳州的牧场上有异性恋和同性恋的经历。小说第三部分移到了伦敦,此时 E 又以女性形象出现,而当 E 死于纳粹德国对伦敦轰炸时,则又恢复了男身。性别的变化体现出身份的不确定性。怀特以这种隐喻的方式对待和表现深受压抑和压制的同性恋关系。

从帕特里克·怀特的自传《镜中疵》,和戴维·玛尔的怀特传记与书信选集中,我们得以对怀特生平中的性经历进行回顾和分析。对怀特来说,同性恋倾向深植于心,但是社会与文化的压力使他长期以来不能公开昭示自己的性取向。这种困境反映到了他的创作中。

无论是《特怀旁的爱情》还是《战车中的人》，都体现出这种无奈。

澳大利亚文学评论家戴维·塔西(David Tacy)的“母体”(the Matrix)理论阐释了专制的母体对个体性心理发展的扭曲和影响。在怀特的长篇小说《生者与死者》和《坚实的曼陀罗》，和短篇小说《信》中，不同的人物的幼年生活中都有一个专制的母亲和软弱的父亲。通过结合弗洛伊德的相关理论，我们可以发现在这三部作品中，事实上怀特试图通过隐喻的乱伦，来对抗和报复暴君式的母体专制。这种报复性的乱伦行为在《信》中表现得最为明显，而在《坚实的曼陀罗》中，则以易装行为(儿子穿上母亲的衣服)出现。尽管小说的主人公都试图尝试普通的异性恋来使自己从扭曲的性倾向中解脱出来，但大都失败，因为母体的专制影响不仅存在于他们的幼年和少年时代，而且一直不断地在塑造和再造他们的一生。

怀特作品中体现出三种性倾向，即异性恋、双性倾向，和同性恋取向与行为。怀特在作品中这样的表现方式和他所处的社会与文化环境是息息相关的。无论是披着异性恋外衣的同性恋，还是真正的同性恋关系，均不能圆满达成。在他的作品中，同性和异性的亲密关系均在不同程度上被扭曲变形，爱欲的释放受到种种的阻碍。正因为同性恋身份的边缘地位，使得怀特作品中的人物大多乖戾，既不为社会所了解，也不期求世俗社会的接受。显然，怀特将其自身受到社会排斥、压制的同性恋性取向，进一步投射到他对社会、人生的观察中，从而与边缘、弱势人物产生认同。

综上所述，怀特通过其作品体现的他对性的认识，正体现了他对人性的思考。在其自传《镜中疵》里，怀特认为自己的同性恋倾向使得自己能够同时从男性和女性的角度进行思考，进而有助于其小说的人物刻画。应该说，性对于怀特的文学创作和思想的影响远大于此。他的性意识的形成和发展，使他能够以“他者”的身份和角度，对各种文化、哲学和社会问题加以独到的思索。

## Preface

Patrick White (1912 – 1990) is the most important Australian modernist writer in the 20th century. He is to date Australia's only laureate of the Nobel Prize for Literature (1973), and has been commended by the Swedish Academy to have "put Australian literature on the world map"<sup>①</sup>. With his profound and unique literary thoughts and innovative style, White founded a new "White School" for Australian fiction writing, starting a new era in the history of Australian literature.

This book attempts to study the impact and influences of sexuality, including sexual acts, sexual consciousness, sexual identities and sexual inclinations on Patrick White and his writings.

White said in one of his letters. "I feel more and more that creative activity in the arts is very closely connected with sexual activity, and that an awful lot of the insights I have had have come from that source" (Marr 1994:339). In another letter, White commented on the relationship between his writing career and homosexuality: "If I am anything of a writer it is through my homosexuality, which has given me additional insights, and through a very strong vein of vulgarity" (*Ibid*: 537).

The so-called insights are not restricted in his understanding of sexual love. "As a homosexual I have always known what it is to be a refugee in Australia. It has given me added insight into the plight of the immigrant—the hate and contempt with which he is often received" (Marr 1991:248).

In his 12 full-length novels, 4 collections of short stories, 4 plays and many poems and essays, conflicts and clashes resulting from

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① *The Times* (London), September 29, 1990

sexuality and gender are often an important theme. Although White seldom made direct and explicit descriptions of sexual acts in his works, the significance of sexuality in his writings is often plain to the eye.

This research starts with a close textual reading of several of White's major works, including his full-length novels, in particular *The Tree of Man*, *Voss*, *The Aunt's Story*, *The Twyborn Affair*, *The Living and the Dead*, *Riders on the Chariot*, and *The Solid Mandala*, short story *The Letters*, and his autobiography *Flaws in the Glass*. Based on the study of books, articles and other academic researches on Patrick White, and employing relevant theories of the contemporary literary criticism, cultural studies and psychology, the author tries to study and analyse White's changing understanding and perception of sexuality, and the role that sexual consciousness, concepts and inclinations play in the expression and exploration of the themes of White's works.

This book has 7 parts.

The first part, *Introduction*, gives an overview of Patrick White, his writings and achievements. It then points out that sexuality plays an important role in the formation of White's literary thoughts and the practice of his creative writing. Critics in Australia, Europe and the US have studied various aspects of White's works, probing into a variety of fields. However, there are only a limited number of researches focusing on the relationship between sexuality and White's writings. Brian Kiernan and Peter Wolfe touch upon the expressions of sexuality in White's novels. Wolfe specially analyses the impact of homosexuality on White's characterisation. David Marr's *Patrick White: A Life*, and *Patrick White Letters* provide critics and scholars of Patrick White with first-hand information on White's personal ideas on sexuality and his personal experiences. Simon During's *Patrick White* (1996) sets aside an independent chapter discussing sexual relations, homosexuality and incest in White's fictions. using contemporary cultural theories.

However, to date there has been no comprehensive study of the

role that sexuality, sexual consciousness and inclinations played in White's literary career and ideas; no close analysis has been made to study how sexuality shaped and reshaped the characters in his works. Based on the author's study of White's works and his literary ideas, this study attempts to be the first research on this topic, looking into details of White's major works, trying to point out that because of the Western society and culture which used to be highly inhibitive on homosexuality, White had to write in a veiled, often distorted way about heterosexuality, bisexuality and homosexuality. The way that White employs to express his understanding of sexuality is in fact his painful progress to "walk out of the closet".

Chapter One, *Sexuality and Literature*, starts with definitions of sex, sexuality and gender based on contemporary cultural theories and psychology. The chapter discusses the Freudian, Lacanian and Jungian theories about the relationship between sexuality and literature. Attention has been specially paid to the role that the Oedipal complex plays on the formation and development of the individual's sexual awareness and sexual identity.

Reviews have also been given on the theories of the fluidity of sexual identity of queer theorists, including Judith Butler, Liz Grosz and Eve Sedgwick. With definitions of particular concepts and discussion of relevant theories, the author attempts to establish a theoretical framework for the analysis of White's ideas and thinking on sexuality, and the sexual identities of the characters in his work in the following chapters.

The second chapter, "*The Tree of Man Was Never Quiet*": *The Heterosexual Relations in Patrick White's Fiction* makes a particular study on White's novels. *The Tree of Man* and *Voss*. This chapter points out that in the early stages of his writing career, social and cultural conditions did not allow White to display his homosexual inclination in his novels. To circumvent this barrier, White wrote about seemingly common heterosexual relationship, which is often distorted, even

extraordinary, as a way to express his disappointment of heterosexual relationships, and his helplessness of his own homosexuality.

Freudian and Jungian theories have been adopted to analyse and interpret the development of the sexual identity of the characters of these two novels. White believes that strong, dominant maternity often inhibits the natural development of the individual's sexual psychology. In the two novels, the oppressive mother is often characterised in the form of the Jungian "Nature mother", which influences the characters and causes distortion to their sexual psychology and behaviours. In *Voss*, the love between man and woman is even described as non-physical. There is in fact no real simple heterosexual love between Laura and Voss. In other words, heterosexuality is here camouflaged homosexuality, which in this way acquires, in Judith Butler's term, its "performativity".

The third chapter, *Jardin Exotique: The Bisexual Expressions of Patrick White's Characters* studies bisexual inclinations and expression in White's novels, *The Aunt's Story* and *The Twyborn Affairs*. The author believes that sexuality is the expression of identity. The spinster, Theodora in *The Aunt's Story* has been imposed the male sexual characteristic, the moustache, which effectively marginalises her in sexual relations. According to Judith Butler, the physicality of the body endows sexuality with "normality" and "non-normality". Such superimposed cultural regulation forces people to acknowledge and conform to a particular way of sexuality. Therefore sexuality is no longer mere biological qualities and expressions, but a social construct. The heterosexual marriages in *The Aunt's Story* are depicted as philistine and fussy; on the other hand, the androgyny of Theodora in fact gives her true freedom.

E in *The Twyborn Affairs* is more representative of the fluidity of sexual identity. E is a mistress to a Greek man in the beginning of the novel. After leaving France for Australia, E becomes a man, experiencing heterosexuality and homosexuality on the Australian sheep



station. In the third part of the novel, E is again a woman in London, but during the Nazi bombing raid on London, E dies in the male form. Changes of gender indicate the indeterminateness of the identity. Using such metaphoric means, White expresses his frustration towards the inhibition and repression suffered by homosexuals at large.

The fourth chapter, *To Internalise the External: Homosexuality as Patrick White's Dilemma* surveys and analyses White's sexual experiences based on his autobiography, *Flaws in the Glass* and David Marr's biography and collection of his letters. The author believes that although homosexuality is deeply harboured in his personality, White's attempts to publicly express his sexuality were often frustrated by social and cultural pressures. Such a dilemma and helplessness have been reflected in his writings, as is clearly shown in *The Twyborn Affair* and *Riders on the Chariot*.

The final chapter is *The Matrix and its D is contents*, which uses the Australian literary critic, David Tacey's theory about the Matrix. The chapter focuses on the influences and distortions of the tyrannical Matrix on the individual psychological development. With the novels *The Living and the Dead* and *The Solid Mandala*, and the short story *The Letters* as examples, the author points out that in the early stages of their life, each protagonist has had a very strong mother and a very weak father. Using relevant Freudian theories, this chapter indicates that incest has been used by the protagonists as a weapon of rebellion against and revenge on the despotic Matrix. In *The Letters*, incest as a way of vengeance is clearly described. while in *The Solid Mandala*, the revenge is veiled in such forms as transvestism. Although the protagonists try to attempt ordinary heterosexuality to emancipate themselves from the repressed sexual desires and inclinations, they have all failed as the tyrannical repression of the Matrix is not only present during their childhood and adolescence. but constantly shaping and reshaping their whole life.

The last part of this book. *Conclusion* summarises the three sexual