
劳伦斯

墨西哥小说殖民话语与主体性嬗变



The Colonial Discourse in

D. H. LAWRENCE'S

罗 旋 著

Late Fictional Stories and
Its Subjective Metamorphosis



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著 者 / 罗 旋

出 版 人 / 谢寿光

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摘要 |

后殖民理论兴起以来，学界对刻画殖民社会的小说文本中潜藏的殖民者与被殖民者权力关系与身份定位的解读与阐释都具有鲜明的预设立场。较为新近的研究已经能够意识到，不管是自我认知层面，还是文化身份层面，殖民话语都是一种变化的、不稳定的连续谱系，永远处于重新发现的过程中。就像斯图亚特·霍尔所说，“我们不要把身份看作已经完成的、然后由新的文化实践加以再现的事实，而应该把身份视作一种‘生产’，它永不完结，永远处于过程之中，而且总是在内部而非外部构成的再现”^①。也就是说，人们不再以黑格尔式的主奴二元对立的辩证关系来看待殖民主义的历史影响，而是代之以“矛盾”“双向”“模棱两可”等概念。然而，大多数具有类似主张的研究似乎只针对处于边缘和弱势地位的被殖民者，说明他们在摆脱殖民统治后所面临的身份困境，以及殖民社会曲折的发展历程。极少有人注意到，散居状态下身份的流变对处于霸权地位的殖民者也同样适用。需要指出的是，这并不是否定霸权

^① 斯图亚特·霍尔：《文化身份与族裔散居》，载罗钢、刘象愚主编《文化研究读本》，中国社会科学出版社，2000，第212页。

的存在，殖民权力依然通过认知暴力以各种秘而不彰的形式对他们曾经的“属下”施加影响，只是在去殖民化运动之后，被殖民者已经开始有意识地反抗霸权，通过展开各种民族主义运动来抵抗殖民主义文化的影响，从而对西方产生一定程度的逆向影响。

概括来说，劳伦斯四部以墨西哥为背景的小说——《圣·马尔》（*St. Mawr*）、《骑马出走的女人》、《公主》（*Princess*）、《羽蛇》（*The Plumed Serpent*）体现了白人与他者文化正面交锋时所经历的对抗与对话。他的墨西哥小说总是在描述主人公复杂的心理变化，各种冲突不断，叙事线索也较复杂，这恰恰反映了跨文化边界状态下主体在他者持续搅扰下的流变，这也正是几部墨西哥小说早前被忽视的重要价值所在。由于跨文化、跨种族的边界状态比较复杂，具有即时性和相对性的特点，不管对个体还是集体而言，它都是一个各方矛盾力量相互交织、相互影响，蕴含着各种可能性的开放性场域。因此，我们可以从日常生活领域中的空间和身体两个维度以及公共领域的宗教和政治出发，来探讨边界状态中的主体与他者的互动，并以此说明劳伦斯墨西哥小说体现的一种更接近后殖民本质的阈限性混杂状态。殖民者主体与他者进行对抗与权力争夺的同时，也展开了交流与对话。这一过程对殖民者的主体意识与身份感产生了深刻的影响，殖民话语也不再具有稳定的性质，而是一条连续谱系上的不断滑动与定位。

首先，殖民行为本质上是空间上的扩张与占有，因此在殖民社会，空间上的碰撞最为明显。劳伦斯晚期的几部小说均以“出走”为主题，在立意上还是依附于殖民主义意识形态，体现

了征服与开拓的殖民者意志。而帝国背景也使得小说中的人物在物理和心理空间上都享有特权，其疆界能够无限延展。而一旦踏上异国土地后，殖民者便需要不断面对他者的挑战与限制，而他者首先以自然的形式存在。几部小说中的景观书写符合殖民进程早期遗留下来的叙事规范，既有美学视角，也有实用价值，而这两方面都体现了以征服和占有为目的的权力意识，在一定程度上印证了殖民话语中所隐含的认知暴力。与此同时，由于受到当时盛行的原始主义（primitivism）的影响，劳伦斯一直推崇原始文化的万物有灵论，因此也致力于在小说中呈现他的“地之灵”（spirit of place）理念。因此，他笔下的自然景观常常显示出一种与人对等的主体性，人与自然的关系也变成了主体间的对抗。此外，由于殖民者在异域定居之后也常常陷入与被殖民者争夺空间的斗争，小说《羽蛇》中日常生活空间的描述便揭示了这种对立的空間意识和活动，而殖民地的空间也经历了从隔离到共享的发展过程。因此，劳伦斯晚期小说中主人公的空间体验说明，殖民者意识并不是帝国意志的无限制扩张，而是处于一种不稳定的边界状态，与他者的互动致使主体不断修正自我的边界，而殖民者身份也在此过程中实现重新定位。

其次，身体是人与外界接触、塑造自我主体性意识的要素。在殖民地社会，身体还是划分社会群体、制定差异性社会规则的首要依据。劳伦斯晚期小说中的人物刻画体现了殖民地社会以肤色和服饰为标准所建立的严格的区分机制。这种以身体特征为依据的差异在殖民者与被殖民者之间划出清晰而绝对的界

线，这使得身体领域的对抗更为激烈，大多诉诸暴力。此外，在殖民地社会，异族通婚不可避免。有色人种希望通过与白人结婚来改善自身处境，而白人同样也在他者身上投射欲望，但出于对血统纯正性和人口素质的担心，白人又对种族通婚持否定态度。劳伦斯墨西哥小说中的白人对他者持一种矛盾和含糊的态度，这正是边界状态下他者不断挑战主体权威从而使其变得不稳定的结果。

除了日常生活领域的对抗与对话以外，小说也体现了公共领域的对话与交融，四部小说中，《羽蛇》对这一主题表现得尤为深入。小说《羽蛇》情节中融入了大量宗教和政治的相关叙述，以墨西哥当时的社会历史为背景，探讨西方文化与墨西哥传统文化对话的可能性。在宗教方面，劳伦斯引入了墨西哥在民族主义推动下进行宗教改革的历史背景，通过叙述一场墨西哥传统宗教的复兴运动，将基督教文明与墨西哥印第安人传统文化进行了融合。在政治体制方面，劳伦斯同样也是将自己的政治理念与墨西哥的历史经验相结合，指出了未来社会的发展方向。小说中宗教和政治领域西方与墨西哥元素的结合说明，自我与他者的对话与融合也在公共领域发生，这就是独立后的墨西哥社会混杂文化的印证。而不管劳伦斯是以什么角度、立于哪个阵营，他对墨西哥未来的关注本身就足以说明，“墨西哥”已经成为所有身处其中的人们共有的身份。

综上所述，劳伦斯几部墨西哥小说书写殖民者的边界体验是一种对抗与对话并存的状态。这说明边界状态下的主体性并不是一种绝对的本质主义的存在，而是一种即时的、连续变化

的状态。因此，对殖民话语的分析只能是一种定位，而不是定义。相较于传统的劳伦斯批评而言，他旅居美洲期间创作的几部以墨西哥为背景的小说一直受各种因素影响未受重视，即便有所提及，也有鲜明的预设立场，要么批判其中隐藏的帝国主义意识形态，要么褒奖劳伦斯对印第安人遭遇的同情，而这些互相对立的观点又进一步加深了人们对这几部小说的误解。本书为更好地理解劳伦斯的墨西哥小说提供了新的解读方式，有助于洞察第一次世界大战后欧洲社会殖民主义意识形态的流变。同时，通过这种对立的立场来理解特定历史时期欧洲殖民国家与独立后的墨西哥社会文化状况，一定程度上也有助于理解当今全球化进程中更为多元的文化现状。

| Abstract

Early literary studies on the location of identity and relationship between the colonizer and the colonized with the perspective of post-colonialism theory usually tend to take a stance. Yet recently the scholars have realized that both self-perception of the individual and the cultural identity of a group are constantly changing and can be rediscovered with a new location in a diagram. Stuart Hall's study confirms it by claiming that identity is not something that has been settled; on the contrary, it is always in the process of production. In that sense, the historical impacts of colonialism should not be approached with the Hegelian dialectic of lords and slaves but with other senses such as "aporia" "coordination" or "ambivalence". Even though people have learned to adapt their way of seeing the post-colonial phenomena, in most cases they like to attach their attention to the colonized, who are supposedly weak and marginalized, to illustrate the difficult situations they are faced with after the independence of their nation. It is rarely noticed that the flexibility of identity in the situation of diaspora can happen to the colonizer as well. This does not mean that hegemony stops existing,

and the power of the West still sheds light on the colonized through cognitive violence in invisible ways. However, people in the colonized regions had started their resistance against the Western hegemony through nationalistic activities, especially after the decolonization movements.

The four stories written by Lawrence on Mexico as their setting are about the conflicts and intercourse between the white people and the cultural others. These stories depict the antagonists' psychological changes, therefore, there are plenty of inner struggles, and the narrative clues are complicated, which reflects the evolution of subjectivity resulted from the interruption of the Other on the trans-cultural border. These are the most important values of the four Mexican stories, but they have long been ignored. As the trans-cultural and trans-racial situations on the border are immediate and relative, and both sides can influence each on a great deal, there are plenty of possibilities in the open field. This dissertation tends to discuss these situations in light of space and body on the individual scale and the religious and political issues on the collective scale, trying to explain the complexity of the liminal and hybrid situations in the post-colonial society which are demonstrated in Lawrence's four Mexican stories. This study finds that while the colonial subjects and the Other are fighting against each other for power, they are making conversation and coordinating as well, and this, in return, would affect the colonial subjects' sense of identity. As a

result, the colonial discourse is not static, and instead, it is in the process of location and relocation in a diagram.

First of all, colonial behavior is essentially spatial expansion and occupation. Therefore, the collision in space is the foremost conflict in colonial society. All of Lawrence's late novels are on the theme of "going away", attaching to the colonial ideology, embodying the will of the colonists who conquered and pioneered. The empire background also makes the characters in the novel enjoy privileges in both physical and psychological space, and its boundaries can be extended indefinitely. Once embarked on a foreign land, the colonists need to constantly face the challenges and limitations of the Other, which primarily exists in the form of nature. In that case, the landscape writing in those novels conforms to the narrative norms left over from the early colonial process with both aesthetic and practical values, only to reflect the power consciousness for the purpose of conquest and possession, with cognitive violence implied in narration. At the same time, due to the prevalence of primitivism, Lawrence has always advocated the animism of primitive culture, and is committed to presenting his "spirit of place" concept in the novel. Therefore, his natural landscape often shows a subjectivity that is equal to people, and the relationship between man and nature has become a confrontation between subjects. In addition, since the colonists often settled in the struggle for space between the colonists after they landed the foreign countries, the space of daily life in the

novel *The Plumed Serpent* reveals this opposing spatial consciousness and activities, and the colonial space also is processed from segregation to integration. Consequently, the spatial experience of the protagonists in Lawrence's late novels shows that colonial consciousness is not an unrestricted expansion of the imperial will, but an unstable boundary. The interaction with the Other causes the subject to constantly correct the boundaries of the self and the colonized. And their sense of identity is also repositioned during this process.

Secondly, the body is the contact between the human being and the outside world, shaping the elements of self consciousness. In the colonial society, the body is still the primary basis for the division of social groups and the creation of social rules. The character portrayal in Lawrence's late novels reflects the strict distinction established by colonial society on the ground of skin color and clothing. This difference in physical characteristics draws a clear and absolute line between the colonizer and the colonized, making the confrontation in the physical field more intense, and mostly it will resort to violence. In addition, in colonial society, inter-racial marriage is inevitable. Colored people hope to improve their condition by marrying the whites, while white people also project their erotic desires on the Other. At the same time, they have some deep concern over the contamination of their blood and quality of the population, so they hold description over inter-racial marriage. The white people

in Lawrence's Mexican novels show a contradictory and obscure attitude towards the Other, and this is the result of the challenge from the colonized people, and this challenge in return shatters the stability of their subjectivity.

In addition to confrontation in the field of daily life, the novels also reflect dialogue and integration in the public sphere. Among the four novels, *The Plumed Serpent* explores to the deepest on this subject. Its plot incorporates a large number of religious and political narratives, and explores the possibility of dialogue between Western culture and Mexican traditional culture in the context of Mexico's history. With regard to the religious affairs, Lawrence introduced Mexico's religious reforms under the impetus of nationalism. By narrating the movement of the renaissance for traditional Mexican religion, Lawrence integrated Christian civilization Mexican Indian traditional culture. In terms of the political system, Lawrence also combines his political ideas with the historical experience of Mexico, and thus points out the direction for its development. The combination of Western and Mexican elements in the field of religion and politics in the novel illustrates that dialogue and integration between the self and the Other is also taking place in the public domain. This is the confirmation of the mixed culture of Mexican society after independence. Regardless of the point at which Lawrence is based, his focus on Mexico's future is enough to show that "Mexican" has become a common identity for all people in it.

In summary, the boundary experience of the colonists written in Lawrence's Mexican novels demonstrate the state of the coexistence of confrontation and communication. This shows that the subjectivity in borders not an absolute essence but it is constantly changing and evolving. Therefore, the analysis of colonial discourse can only be a kind of positioning, not a definition. Compared with the traditional Lawrencian criticism, the Mexican-based novels composed during his stay in the America have never attracted enough attention. Even if they are mentioned, they are approached with some presuppositions or critical opinions. The critics either reproach Lawrence's hidden imperialist ideology or praises his sympathy for the Indians, and yet these opposing views further deepen the misunderstanding of these novels. Therefore, this study provides a new way to understand Lawrence's Mexican novels, which not only can help us know better about the evolution of European-centred colonialistic ideology after World War I, but it can also help us to understand the social and cultural conditions of the European countries and even the post-independence Mexico better, which will lend some insight in the understanding of the more diverse cultural status quo in the current trend of globalization.

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一 劳伦斯与“新世界”

D. H. 劳伦斯被雷蒙·威廉姆斯 (Raymond Williams) 称为“自学成才”的作家，终其一生都在为超越自己的阶级局限而抗争。1884年，劳伦斯出生于英国诺丁汉一个普通矿工家庭，年少时便崭露极强的艺术天分。在其母亲的支持和鼓励之下，劳伦斯完成了大学学业，毕业后曾在学校工作过一段时间，并在此期间开始尝试文学创作。劳伦斯最早为人所知是因为他在福德 (Ford Madox Ford) 创办的杂志《英语评论》(English Review) 上发表的短篇小说《菊馨》(Ode of Chrysanthemums)，此后长篇小说《白孔雀》(The White Peacock)、《越矩者》(The Trespasser) 以及《儿子与情人》(Sons and Lovers) 的出版进一步奠定了他职业作家的地位。尽管他的文学才能已经得到部分肯定，却有很大一部分同僚将其视为“不入流”的作家，正如作家约翰·沃森 (John Worthen) 所说，他“在二十世纪早期英国中产阶级文学界并没有一席之地”^①。由于受过良好教育，加上对智性的炽热追求，劳伦斯不再对父辈所在

^① John Worthen, *D. H. Lawrence: The Life of an Outsider*, London: Allen Lane, an imprint of Penguin Books, 2005, p. xxi.