

<<澳大利亚文学批评和理论>>

图书基本信息

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内容概要

丛书的第7本《澳大利亚文学批评和理论》为我社首次出版，从出版的角度上来说并不属于原书，但是，该书不但与《当代北美批评与理论导读》《当代英国及爱尔兰批评与理论导读》《当代欧洲批评和理论导读》一起构成了西方文学批评和理论研究的整体，而且作者多为国外著名学者，对澳大利亚文学批评和理论颇有研究，因此，我们也收入本丛书，以飨读者。

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章节摘录

History The radical marginalising of Australian literature that occurred when English literature became the vehicle for disseminating English national culture throughout the Empire was reflected in the marginalisation of Australian history as well. History is intimately connected with cartography in the European construction of world space and time. As Dipesh Chakrabarty famously put it: Histories, whether 'Indian', 'Chinese' or 'Kenyan'.

become variations on a master narrative that could be called 'the History of Europe' (1992, 1). History as an authoritative discourse is a story of the impact of the West on the world. But fundamentally history is a narrative like any other, formed by a process of selection and exclusion. In this respect history is 'fictional' because it assumes that human time proceeds, that life is lived, in a linear way like a story. The narrative of imperial history translated very easily into national history, which becomes its reflection in the way it organises national memory. The progress of imperial 'civilisation' into the wilds of Australia is a movement of history into the prehistorical terra nullius of Australian place. There is perhaps no better image of this than the image, in Peter Carey's *Oscar and Lucinda* (1988), of a glass church being sailed up the Bellinger River. The allegory of this journey is the allegory of imperial history itself: the classic journey of civilisation into the wild on its historic mission to bring light into the darkness. On the face of it, the novel is an engaging story about a naive religious boy who follows what he believes to be God's will, leaves his father's church and makes his way across the terrifying sea to Australia, where he conceives and executes a fantastic plan to build a glass church and sail it up the Bellinger river as a vicarious act of love for Lucinda. But Oscar's journey is an ambivalent subversion of our usual assumptions about the progress of civilisation from Europe to Australia. The allegorical journey not only disrupts the fixity of history but also dismantles the teleology of history.

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