

当代加拿大小说中的《圣经》 解释与家族历史：维伯与劳伦斯

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[英文提要]

The Bible has influenced world literary culture in many ways, providing authors of every period with a rich treasury of ideas, plots, characters and themes, as well as resonant turns of language and an extensive register of wise aphorisms. In Canadian literature, one of the most pervasive aspects of biblical influence pertains to the way in which the experience and the history of particular families have been recorded and interpreted. This is evident not only in diaries and informal histories, but in the best work of prominent novelists. Two contemporary novelists who will illustrate the informative power of biblical narrative for a fictive fashioning of family saga are Margaret Laurence and Rudy Wiebe.

Laurence, widely known for her strong female protagonists, has in her most famous novel, *The Stone Angel*, drawn on both Old Testament patriarchal narratives and their New Testament interpretation to create a powerful study of the spiritual and psychological relationship between rebellious self-assertion and self-inflicted bondage. The basis of her subtle analysis also turns out

to be biblical—a strongly internalized paradigm of the overall argument of the Bible, especially of its prophetic writers like Isaiah.

Wiebe, who comes from the pacifist Mennonite Christian community of the Canadian prairies, is concerned in his *Blue Mountains of China* to show how the fragments of a disjointed and scattered multi-family generational history can obtain a sense of coherence, meaning and eventually closure through a process of relating all of the complexity of life's events to the covenantal, providential conception of history found in the Bible. Here too, the interpretative model is internalized from the Bible. But in Wiebe's case, it is drawn specifically from the New Testament teachings of Jesus and a strong sense of the immanent possibilities of grace, redemption and future hope.

加拿大小说中给读者印象最深的内容之一就是古老的身份问题：我是谁？我从哪里来？我到哪里去？这些问题通常不是以个人身份的措词，而是以寻求集体的和文化的身份的表达方式传达出来的。诸如《我和我家》和《两度孤寂》这样的作品，以一种比较自觉的方式向读者提供了一些显而易见的历史原因来解释这种兴趣的集中，这些原因已广为人知，这里不必复述。^①然而，寻求对自我的一种亲属关系或人际关系的理解仍然很典型地突出了当代文学坚持不懈地探索加拿大文化属性的面貌，这种文化属性，即执迷于家庭，的确值得更深入地研究。

^① 事实上，19世纪美国文学中也有一些类似作品，不过，即使是19世纪的美国幻想常常也被惊人地个性化了，例如惠特曼的作品。