



THE P(LOVER) PARADOX

A Fictocritical Poetics of Detection

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Thesis submitted for the degree of

Doctor of Philosophy

in the

Discipline of Gender, Work and Social Inquiry

University of Adelaide, Australia

December 2005

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Abstract

This thesis is a work of fictocriticism.

The exegesis is both an alphabetical poem that works as an introduction and overview to the material, with further exegetical elements placed throughout the fictional, autobiographical and the poetic. It is not a factual or conventional historical or autobiographical account but rather takes up questions of the place of memory in the construction of subjectivity. It argues that the self is, in part, a product of discourse. The work is set in Queensland but ventures into parts of Australia to think about questions of travel and nomadology. It develops a notion of a domestic archive where the home is seen as a kind of museum of the self and family. The work is based around a mother and a daughter who is written as the persona of detective. One of the elements is the telling of an incest story. The mode of telling attempts to break from standard modes of writing in order to develop ideas of how memory structures lives and the ways in which the ordinary and the mundane become ways in which events can be read, as registers of pivotal moments. The work builds on ideas about place and landscape.

It works with anecdotes, stories and secrets in the construction of autobiography. It plays with the idea of a narrator through the use of poetry and fictocritical writing. In an attempt to disrupt the cohesion of dominant narrative modes the work moves between events and ideas, shifting perspectives are used as a way of achieving this. It uses the techniques of collage or montage in an effort to disrupt realist representation. In this way questions of subjectivity and history are put forward. These ficto-critical writing practices are made possible through recent developments in theory and practice. The work uses mixed genres producing a form of hybrid writing that interweaves poetry, prose and theory.