

<<美国后现代主义小说详解>>

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前言

A Study of American Postmodernist Fiction by Professor Chen Shidan has eventually met the readers. This is a monograph in English which can be used as a textbook of American Postmodernist Fiction, a course of undergraduates and postgraduates of English major in our colleges and universities. Because it is the first English textbook of this course, its publication has an unusual meaning. Since the publication of *Catch-22* by Joseph Heller in 1961, the American postmodernist fiction has been continually developing for more than 40 years up to the present. Many famous postmodernist works of fiction have already entered the classrooms of American colleges and universities and have become the books that graduate students must read. Since 1996, the Translations Press in Nanjing has published "A Series of American Postmodernist Novels," translated and introduced more than 10 masterpieces. But the textbooks of intensive reading and extensive reading for the college students of English major in our country have not yet included the original texts of American postmodernist fiction. Though a few English departments of colleges and universities have set up the course American Postmodernist Fiction, the teachers and students are puzzled for having no appropriate textbooks. A Study of American Postmodernist Fiction by Professor Chen Shidan has duly met the need of teaching for English graduate students.

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### 内容概要

《美国后现代主义小说详解(英文版)》以一篇篇经典的代表性作品为具体例证,系统阐述了后现代主义在小说解构、重构、元小说、反体裁、语言游戏、戏仿、拼贴、蒙太奇、迷宫、黑色幽默、零散叙事、滑动能指、零度写作、通俗化倾向、后现代主义文学代码的语义学和句法学特点等方面的艺术特征。

它将后现代主义理论探讨与小说文本分析相结合,将小说主题思想讨论和艺术风格分析相结合,全方位地把握其发展脉络和社会影响,使读者能对美国后现代主义小说有一个深刻而全面的认识。

该书可用作我国高等院校英语语言文学专业本科生和研究生“美国后现代主义小说研究”课程教材,同时亦面向高校文学院外国文学专业本科生和研究生、从事文学批评和文艺理论研究的学者,以及广大外国文学爱好者等。

## <<美国后现代主义小说详解>>

### 作者简介

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1995年以来主持完成省、部级科研项目5项、国家社会科学基金项目1项“美国后现代主义小说主题与艺术手法论”（97CWW004），目前正在主持进行国家社会科学基金项目“美国作家库尔特·冯内古特研究”（06BWW017）。

已出版各类著作《冯内古特的后现代主义小说艺术》（英文版，2009）、《美国后现代主义小说精读》（英文版，2009）、《虚构亦真实》（2005）、《美国后现代主义小说艺术论》（2002）等15部；发表国家核心期刊学术论文《：一种诗性的语言结构》、《论中熵、多义性和不确定性的迷宫》（2007）、《论后现代主义小说之存在》（2005）等50多篇。

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## 章节摘录

"The Absurd Social Reality," the first part of this chapter, discusses the theme of Heller's novels: the absurdity and corruption of American ruling bloc, the confusion and madness in American society. Through the description of the war, *Catch-22* as the epic of the 1960s indirectly represents a mad world and exposes the corrupt nature of the collusion of bureaucrats with capitalists and their crimes of bringing endless suffering and death to ordinary people in American society while *Closing Time* as the sequel of *Catch-22* directly represents the indulgence of *Catch-22* in wanton massacre or persecution in the 1990s, in which it has caused human beings and itself to go towards the closing time——death.

"The Grotesque Fictional World," the second part, dissertates on the important role played by postmodernist techniques such as black humor, language games ( including the ambiguity of words, the contradiction of the paradox type, and discontinuity ) , and the tendency of popularization in deepening the themes of novels. Black humor prominently represents the absurdity of the world around the characters and the social oppression upon individuals, manifests the mutual inconsistentness between environment and individual ( namely, the self ) with a sneering attitude, magnifies, distorts and deforms the phenomena of the mutual inconsistentness so as to make them absurd and ridiculous, and thereby helps man acquire a kind of spiritual extrication. Postmodernism considers that everything is uncertain and that there is not any transcendental or objective meaning in the world. Writing is only the writer's introspective process of symbolization, that is, a kind of information that indicates itself, expecting to gradually establish its own meaning in the process of exploring the writing itself. Value roots in invention and meaning is produced in the differences of the language signs, that is, it is the effect of the permutation and combination of language signs.

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