

<<写作就是施咒>>

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作者：林元富

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### 前言

记得2004年7月，我重访哈佛大学时，发现原先英文系的办公小楼已换成美国黑人文学研究所的牌子，后来听说杜克、康奈尔和艾默里等名校也建立类似的黑人文学研究中心。

我又到波士顿几家大书店走走，看到黑人女作家托妮·莫里森、艾丽丝·沃克和玛雅·安吉拉以及黑人男作家伊什梅尔·里德的作品都摆在突出的位置，很吸引读者。

我想，这也许是莫里森1993年荣获诺贝尔文学奖带来的旋风吧！

美国黑人文学研究出现了新热潮，值得我们关注和重视。

回国后，我细读了几本重要的外国文学杂志，感到国内学界也有新变化：评析莫里森小说的论文增多了，解读艾丽丝·沃克小说的论文也不少，但对里德，一篇论文都难找到。

我觉得可以做点工作。

我对美国黑人文学很感兴趣，曾译过沃克的长篇小说《紫色》，多次与她通信，请教过她许多问题；我也写过评莫里森长篇小说《最蓝的眼睛》的论文，还指导过两位博士生评论莫里森和沃克的两篇学位论文。

我读过里德的小说《芒博琼博》，深感其内容和形式都很有特色，曾想好好地评一评，总挤不出时间。

望着书房里书架上里德的小说《黄后盖的收音机破了》、《逃往加拿大》、《可怕的两岁娃娃》、《可怕的三岁娃娃》、《春季日语班》等，我陷入了沉思：要是有一位博士生来写里德。

那该多好！

不久，林元富同志来找我讨论博士论文的选题，我问他自己看上了哪位美国作家？

他说还没呢！

他希望我帮忙出出主意。

我随口向他推荐了德里罗、苏克尼克、欧芝克等作家，然后不经意地提到伊什梅尔·里德。

我接着说，写里德，难度极大，他的小说不算多，但结构怪诞。

想象奇特，英文深奥难懂，难怪国内至今难见一篇评里德的论文，更看不到他小说的中译本。

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### 内容概要

《论伊什梅尔·里德后现代主义小说的戏仿艺术》是林元富同志根据他的博士学位论文《论伊什梅尔·里德后现代小说戏仿艺术》修订而成的。它是我国第一部系统研究美国黑人作家伊什梅尔·里德的专著，具有较高的学术价值和现实意义。它有力地填补了我国学界里德研究的空白。

## 作者简介

林元富（1963.11-），男，汉族，福建泉州泉港人。  
1985年毕业于福建师范大学外语系，获学士学位，2001年获硕士学位；2008年获厦门大学外文学院英语语言文学专业博士学位。  
现为福建师范大学外国语学院副教授、硕士生导师、英语系主任，担任本科与硕士研究生的《英美文学》课程教学。  
主要研究方向为美国后现代主义小说、黑人小说和当代英美文论，独立完成或参与多项省级社科项目。  
2001年以来已在《外国文学》、《外国文学研究》等核心刊物上发表论文10余篇。  
社会兼职：福建省外文学会副秘书长、《外国文学研究》理事。

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## 章节摘录

African American cultural construct , and a literary method employed by Reed as well ( Martin 80 ) . Since the 1990s , booklength studies have expanded the Reed critical canon both in range and in diversity , as in Ishmael Reed ( 1993 ) by Jay Buyer , Ishmael Reed and the Ends of Race ( 1997 ) by Patrick McGee , and The Critical Response to Ishmael Reed ( 1999 ) by Bruce Allen Dick , who facilitated criticism on Reed with a bulky , collected Conversations with Ishmael Reed ( 1995 ) . At the turn of the century , studies on Reed's canon have related Reed's works to specific genres of the academic fiction , of the neoslave narrative and the African American satire. Worth noting is Darryl Dickson Carr's study that leads him to conclude that Reed's fictions already have "had a significant impact upon at least some of the younger satirical novelists of the 1980s and 1990s , most notably in their irreverence toward constructions of history that consciously exclude for the sake of maintaining inequalities , oppressive hierarchies , and false dichotomies" ( 163 ) In retrospect , Dickson Carr's analysis reiterates Gates' 1993 observation that Reed is the precursor to a number of young black artists who proclaim themselves " The New Black Aesthetic " in both philosophical orientation and artistic vision ( Loose Canons 145 ) . . . . .

编辑推荐

《论伊什梅尔·里德后现代主义小说的戏仿艺术》以伊什梅尔·里德的戏仿艺术为研究重点，依据后现代主义理论、当代黑人文学批评理论以及文化研究的相关成果，从功能研究角度探讨里德对西方小说传统的戏仿性改写技巧和他对该传统的认识论的解构。

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