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用文字谱写乐章： 论黑人音乐对莫里森小说的影响

李美芹 著
Li Meiqin

 ZHEJIANG UNIVERSITY PRESS
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专家评语

李美芹的论著分析了黑人圣歌主旨、布鲁斯主旨和爵士乐主旨及其技巧在莫里森小说主题和写作技巧中的体现，认为莫里森通过借用黑人音乐主旨和技巧，探讨了非裔美国人对古老传统文化与现代西方文化之间关系、新文化身份与创痛的黑人身份之间关系的处理；认为莫里森将黑人音乐善于适应和兼收并蓄的特点作为论述的模版，从美国黑人的视角出发成功地改写了文学传统；其作品因丰富的历史文化渊源而具有丰富的隐喻特征，其中探讨的文化民主理念则与黑人音乐中蕴含的开放、动感、民主等文化民主精神息息相通。

北京大学外国语学院院长、博士生导师 程朝翔

该专著把黑人圣歌主旨与莫里森作品中黑人在精神荒原上追寻精神家园的主题、布鲁斯主旨与其作品中黑人所处困境的主题、爵士乐主旨与黑人重构自我的心路历程对比分析，认为莫里森作品和黑人音乐特别是爵士乐的共同精髓是文化独立、文化融合、文化杂交、开放、统一、多元化、稳定、集体主义和团结等理念所支撑的文化民主主义思想，莫里森通过探讨这些理念，指出了黑民族于痛苦失落中崛起，于精神流散中重塑自我、创造精神家园的复兴之路。莫里森通过作品所表达的文化民主主义理念既是非裔美国人解决自己作为非裔人和美国人双重身份困境的良方，也是对二元对立思维模式和排斥异己行为的批判。

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序

郭继德

随着莫里森的小说一部部地问世，中国对莫里森作品的研究热也不断升温，且一直热度不减。评论者用各种批评方法，从各种视角出发，对莫里森作品中所体现的各种主题进行探讨，但真正从莫里森作品与黑人音乐之间的关系对其所有小说进行综合论述的却寥寥无几。李美芹撰写的这部《用文字谱写乐章：论黑人音乐对莫里森小说的影响》从某种意义上可以说是填补了这方面的空白。

李美芹在博士阶段重点研究莫里森及其作品。这部专著是其博士论文的持续研究和深化。当初她和我讨论本书的选题时，我听后感喜忧参半。高兴的是，经过博士阶段撒家舍子的艰苦锤炼，博士毕业后她仍然对学术有如此大的热忱。担忧的是，她虽然略通音律，年轻时会弹一点吉他，但毕竟对音乐缺乏系统的了解，更何谈把黑人音乐和作家作品结合。果然她写得很辛苦。她不仅首先要从理论上搞明白灵歌、布鲁斯和爵士乐等黑人音乐之间的渊源和所要传达的主旨，而且还要通过亲临其境倾听黑人音乐来真正领会音乐所传达的主旨。好在现代社会媒体发达，各种音乐都可以在网上下载倾听，听音乐也为她艰苦的创作过程增添了些许情趣。终于，在优美凄婉的布鲁斯旋律陪伴下，她交出了一份令人比较满意的答卷。相信在她以后的学术生涯中，黑人音乐所传达的精神解放、知难而进和动感开放的精神会始终成为激励她的力量。

本书从音乐和文学文本相结合的视角评论了莫里森的小说主题和创作技巧，对莫里森作品乃至其他各种文学文本的解读从理论和实践上提供了有效的范例。莫里森的作品因其丰富的历史文化渊源而具有丰富的隐喻特征，而其中探讨的文化民主思想理念则与黑人音乐中隐

含的开放、动感、民主等思想息息相通。本书在分析文本和音乐相通性的同时，考证了美国黑人文学及艺术中所表达和蕴含的文化民主思想理念，认为莫里森对非文学文本的种种“挪用”和“改造”也会对研究美国所谓“正史”之外的历史提供有力的佐证材料，并为研究美国文化多样性和黑人种族性等提供了有力的支撑；莫里森用写作不仅重构了美国黑人历史，而且在美国奴隶制历史源头的历史语境下，融汇了她对历史、种族、文化、性别和“爱”的再思考。作者所探讨和关注的主题如奴役、精神创痛记忆、女性努力摆脱囚禁她们心灵和肉体牢笼的痛苦等都对研究美国历史、文化以及非裔美国人的经历有直接的现实意义。

这本书即将付梓之际，我从她的言行中看到了一种坦然，一种淡然，一种超然，一种笃定，一种接纳，一种放弃，一种包容，一种理解，一种开放，一种感激，一种憧憬，一种省思，一种执著……可能是长久浸染黑人音乐的缘故吧。

虽然作者已在学术上取得一定成就，但在学术界还是新手上路，还需要进一步发展和提高。希望她能以此书的出版为今后从事英美文学教学和研究的契机，再接再厉，争取更大的突破。

导 言

黑人音乐是由黑人传统艺术形式演化而来的，是一种能使黑人在受压抑的环境下较安全地表情达意的艺术形式。黑人们通常通过自己的音乐来表达喜怒哀乐、爱恨情愁，以寄托希望或哀思。因为音乐能使这些非裔美国人尽情地表达他们所感受到的最深切复杂的精神或情感现实，在语言不能表达情感时，他们往往借助音乐来抒发自己的感受。对他们来说，音乐不仅能治愈创伤，而且是一种生存技能。许多非裔美国作家骄傲地宣称他们写作的灵感来自于音乐的启迪，因为音乐能超越种种限制，在记录奴隶制种种罪恶的同时，使备受摧残几至崩溃的灵魂得以存活。作为文化同化和文化认同的产物，黑人音乐特别是爵士乐具有“节奏强、即兴性、合奏性、个性化和开放性”等特点。

托妮·莫里森是第一位获得诺贝尔文学奖的黑人女作家。自1970年发表第一部小说以来，迄今为止发表的每一部小说都会在评论界掀起一阵波澜，其魔幻现实主义手法、透彻的社会分析、激情洋溢的哲学关照和对黑人美国的诗化描述享誉全球。然而迄今为止，除了几篇论述《宠儿》和《爵士乐》中音乐审美的文章外，很少有人尝试系统地分析其作品中的音乐主题，这也是本书得以成文的初衷。因此本书意在系统地分析莫里森的音乐审美是如何影响她作品的主题和她的创作哲学的，或者说这些因素如何互相作用，相辅相成，使她的作品产生荡气回肠、解放心灵的效果。

莫里森熟练地把自己对于音乐的理解诉诸笔端，使她的作品与黑人文化密切相关并充满动感。她用音乐的形式表达文学的内容，把音乐主题融于创作中，使黑人圣歌中黑人在精神荒原上追寻精神家园的凄婉、布鲁斯中黑人所处困境的悲壮、爵士乐中黑人重构自我诉求的心路历程都得到淋漓尽致的表现。

音乐在黑人自我定义的过程中起着举足轻重的作用，因此在莫里森的作品中，爵士乐和布鲁斯的影子随处可见。通过借用音乐的表达形式，莫里森使边缘化了的黑人表达内心的呼声。一方面，黑民族的审美能力与他们文化和社区价

值的保存息息相关，黑人音乐使充满着文化失落感、异化感和碎片感的非裔美国人能自我疗治饱受创伤的心灵；另一方面，黑人音乐是文化同化和文化认同的产物，这有助于消解白人逻各斯，使黑人不再意味着缺席、否定和邪恶，而是在场、肯定和善良。莫里森把主题意蕴建立在黑人音乐的基础上，实际上是想把黑人从令人窒息的窘境中自我解救出来，把黑色意义从霸主语言的阴影中解放出来，并在黑人文本中证实其意义。

因此，本书的结构也是基于莫里森作品和三种音乐主题旋律的关系而展开的。除了引言和结论，第一章至第六章构成了本书的主体部分。其中，第二章至第五章主要论述莫里森作品主题与黑人音乐主旨之间的对应关系，第六章主要论述其作品和黑人音乐在叙事风格上的异曲同工。

第一章“奏响灵魂深处的旋律：美国黑人文学中的黑人音乐传统”介绍了黑人音乐作为象征表达的作用和作为文化同化和文化认同的历史进程，介绍了美国黑人文学中的黑人音乐传统以及休斯诗歌对黑人音乐的创新性借鉴和埃里森通过借鉴黑人音乐特别是爵士乐构建的文化观。

第二章“用音乐治疗创伤：审美能力与文化保持”探讨了莫里森作品中黑人音乐在黑人日常生活和审美中的作用。黑人音乐作为文化同化和文化认同的历史过程与莫里森音乐审美共同说明了美国黑人的音乐审美能力与文化保存和社区价值息息相关。因此黑人音乐是饱受流离失所、文化异化和支离破碎之苦的美国黑人治疗他们受伤心灵的金玉良方。在莫里森塑造的小说人物中，有的人能于困顿失意时有效地表达自己的情感，而有的人则在创痛苦闷或不能与自己的亲人取得联系时没有一种艺术形式抒发自己的郁闷之情或融于社区亲人之中，两种人物形象形成了鲜明的对比。那些不能用音乐表达自己感受的人往往不具备健康的人格和完整的身份，也无法与别人培养种族社区亲情。而那些能通过音乐或别的艺术形式抒发情感的人则能与其民族和社区形成互惠关系。麦克蒂尔一家、耐尔·赖特、贝比·萨格斯、保罗·迪等奴隶们能在贫穷困窘时以歌唱抒发被压抑的情感，因而免于心灵困顿；而布里德洛夫一家、秀拉、蔡尔兹一家则因缺乏有效的艺术形式宣泄伤痛之情或融入黑人社区而或困顿或丧失亲情。作为黑人社区的集体表达形式，黑人音乐还帮助奶人·戴德找回了自己的家系和失落的文化身份，因而精神上不再“死亡”；而社区黑人的合唱则使瑟斯如受洗礼般获得精神新生。由此可见，黑人社区和音乐叙事是非裔美国人保存文化的模板和治愈创伤的金创药。

第三章“莫里森的黑人圣歌：荒野中的精神栖息地”着力描述黑人的困境。与黑人圣歌表达黑人在精神荒野上寻求精神栖息地相呼应，莫里森在作品中塑造

了一群生活在精神荒野上的人，他们因缺少精神家园而对之孜孜以求。这些人有的丧失了主体性，有的则丧失了黑人性。前者包括丧失了自我意识的耐尔，受不自信煎熬的佩科拉、波琳·布里德洛夫和海伦娜·赖特，把自己幽禁在父权家庭中的戴德家女性和科西家的女人们（科西家的女人们同时也是女性窝里斗的受害者），和把自己的意志凌驾于其他人之上的伊娃和秀拉（这是丧失自主权的另类表现）；男人们则因白人的拒斥而丧失男子气概和男性本色。后者则包括否定自己的黑皮肤的佩科拉、波琳·布里德洛夫、杰拉尔德和海伦娜·赖特，不能在白人文化霸权中维护自身利益的佩科拉，抛弃自己的家族亲情和种族亲情的梅肯·戴德及蔡尔兹一家，以及实施黑人种族主义和报复行为，既伤害了白人也害苦了自己同宗亲人的“七日社”和父权制下的鲁比镇。但即使精神荒芜、居无定所，有些黑人还是在黑暗中奋力抗争，努力寻求精神栖息地，争取浴火重生。

第四章“莫里森的布鲁斯：从痛苦与挣扎中的痛哭到宣泄痛苦”通过描述黑人所受的苦难，解释了黑人精神困顿的原因。与布鲁斯表达和抒发人们的痛苦郁闷之情相呼应，莫里森通过探讨造成这种苦闷情感的原因并描写他们宣泄郁闷或治疗创伤的方式表达了黑人郁积在内心最深处的苦闷创痛。奴隶制不仅肆意蹂躏了像瑟斯这样的奴隶们的肉体，而且践踏了他们的心灵和尊严；作为操纵黑人的手段，奴隶制给黑人的误称和取名又使得他们失却自己的真实身份；他们的居住地的商业主流社会以各种方式强行灌输主流文化价值，佩科拉、波琳、哈加尔、爱尔玛和雅丹等在强大的主流文化攻势下失却方向，盲目接受了主流文化的审美价值观和强大的大众传媒所渲染的主流形象；双重意识使他们对自己的种族身份感到茫然，因而不知道是应该以自己的民族文化为荣还是融入白人文化；大迁移和文化孤儿感使处于文化漂移中的黑人由于身体匮乏、情感紊乱而心灵扭曲。所有这些因素使黑人跌入痛苦沮丧的深渊。有的黑人诉诸武力以泄恨或解痛，而有的则超然于痛苦之外，通过治疗受伤的心灵而解脱痛苦。

第五章“莫里森的爵士乐：通过文化杂交重构身份的框架”阐述了莫里森通过作品所提供的重构黑人身份的解决方法。通过借用爵士乐为参照依据，莫里森使人们看到了黑人通过文化杂交或文化交流与融合重塑自我的可能性。爵士乐通过以海纳百川的气度包容异己，吸收与自身格格不入的文化、体裁、乐器和表演形式，同时又保持自身的精华在美国众星璀璨的乐坛中闪闪发光。莫里森用文学语言谱写的爵士乐章讲述着黑人在美国的痛苦遭遇，刻画了黑人重新继承黑人文化遗产、唤醒黑人民族文化意识、努力促成非裔文化与西方文化的融合、决心走出历史阴影创造未来、矢志参与交流与联合并通过超越强加给他们的名字重塑自我身份的心灵历程。这个历程也是打破黑白、男女、个体和群体、南北、城乡之

间二元对立界限、学会包容异己的心路历程。唯有如此，美国黑人才能在多民族的美国由边缘向主流位移。

第六章“莫里森小说中融入的音乐元素”关注的是《最蓝的眼睛》、《所罗门之歌》、《宠儿》和《爵士乐》中莫里森所借用的黑人音乐创作技巧。除了主题上的对应之外，莫里森的叙事技巧也与黑人音乐有异曲同工之妙。这些技巧包括叙事层面上的布鲁斯叙事、呼应、即兴创作、重复、即兴演奏会、角技及开放结尾和语言层面上的拟声、重复和标点等。

以上论述得出的结论是：莫里森的创作受黑人音乐影响很大。黑人音乐的显著特征是文化独立、文化融合、文化杂交、开放、统一、多元化、社区和民族交流、稳定、集体主义和团结等理念所支撑的文化民主主义。这也是莫里森作品的精髓所在。莫里森通过探讨这些理念，也指出了黑人民族于痛苦失落中崛起，于精神流放中重塑自我、创造精神家园的复兴之路。因而文化民主主义的理念既是非裔美国人解决自己作为非裔人和美国人双重身份困境的良方，也是对二元对立思维模式和排斥异己行为的强烈批判。

本书在论述上以莫里森的著述为基础，力图通过详细的文本分析，阐述莫里森的文学创作主张。本书在论述时没有按照莫里森作品的先后顺序，而是按照作者所借鉴的三种音乐形式的产生顺序，把其作品的主题观照（也是本书着力论述的）分三个问题进行阐述，分别是：什么（黑人处于什么境地？）、为什么（为什么他们会处于如此境地？）和怎样（怎样改变这种处境？）。

本书除了分析白人女孩对黑人女性瑟斯姐妹般的帮助之外，很少涉及美国白人在黑人身份重建过程中所做的努力。实际上，没有白人的合作，黑人想完全重构自我是不可能的。因此，莫里森是如何反映白人在美国黑人重构自我过程中的作用的，仍然是一个值得探讨的问题。

关键词：黑人音乐影响；托妮·莫里森；精神荒野；重构身份

Abstract

Black music as art is one of the black traditions that have been transmitted to provide a safe location where black people have come to voice. Black music unites the joy and the sorrow, the love and the hate, the hope and the despair of black people. Blacks sing everything in music when spoken language fails to communicate since music provides the African Americans with the adequate expression for the deepest and most complex spiritual and emotional realities. Music is not only a healing and therapeutic power, but also an effective survival technique to them, which can be found in jazz and the blues. Many African-American writers have employed music in their literary medium and state with remarkable pride that their work is definitely informed by African-American music since in an act of transcendence, song can record the terrible price of slavery while sustaining a spirit that might otherwise, and sometimes does, break. As a historic process of acculturation and cultural identification, Black music, especially jazz, bears such qualities as “‘swinging’, improvising, group interaction, developing an ‘individual voice’, and being ‘open’ to different musical possibilities.”

As the first African American Nobel Prize laureate in literature, Toni Morrison made her debut as a novelist in 1970, soon gaining the attention of both critics and a wider audience for their inventive blend of realism and fantasy, unsparing social analysis, passionate philosophical concerns and her poetically-charged and richly-expressive depiction of Black America. However, no one has ever attempted to probe systematically into the music motifs embedded in her eight novels published up to now except for a few articles briefly mentioning the music qualities in her *Beloved* and *Jazz*.¹ That's

¹ These articles include: Lars Eckstein's "A Love Supreme: Jazzthetic Strategies in Toni Morrison's *Beloved*," Jürgen E. Grandt's "Kinds of Blue: Toni Morrison, Hans Janowitz, and the Jazz Aesthetic," Cheryl Hall's "Beyond the 'Literary Habit': Oral Tradition and Jazz in *Beloved*," and Paula Gallant Eckard's "The Interplay of Music, Language, and Narrative in Toni Morrison's *Jazz*."

why this book comes into being—to study systematically how Morrison's music aesthetics influence her motifs and her philosophy, or rather to say, how these qualities interact with one another to form her soul-liberating texts.

Knowing the importance of music, Morrison skillfully employs music in her texts to form intricate connection with cultural patterns for communicating ideas that are commonly found in Black music as representative of the African-American oral tradition. Like Black music, her stories should, as is maintained by Morrison, solicit a dynamic response. Based on three musical forms in Black music, she deliberately engages in a process of assimilating form and altering content that is consistent with an established pattern of adaptation in African-American culture by modeling her texts on Black music. The three motifs in accordance with the three Black musical forms in her fiction are: the spirituals, which express the longing for, and assurance of, a home, a resting place in the wilderness; the blues, which wail through pain and turmoil to a release; and Jazz, which echoes familiar themes toward a new recognition.

Music has occupied a special place in black people's expression of their self-definitions. In Morrison's fiction, jazz and the blues presence and influence are constantly felt, some way or other. Through the music, Morrison lets the marginalized group utter their voices. On the one hand, since Black people's aesthetic sensitivity is closely related to the conservation of culture and community value, Black music is the source for the culturally displaced, alienated and fragmented Black Americans to heal themselves of their wounded psyche. On the other hand, since the formation of Black music points to the fact that it's a process of acculturation and cultural identification, and it poses a way to de-center the white *logos* and to create a universe where blackness will no longer connote absence, negation, and evil but will come to stand instead for affirmation, presence, and good. Through writing on motifs based on Black music, Morrison is in fact writing to lift the black self out of the hole, to bring Black meanings out of the semantic shadows of the Master's language and to affirm these meanings in a medium which can truly be called a black text, a text whose margins are ruled by the black *logos*.

Accordingly, the structure of this book is also based on the relationship of Toni Morrison's fiction and her three musical motifs. Apart from the Introduction and the Conclusion, Chapter One through Chapter Six forms the main body of the book, with Chapter Two through Chapter Five focusing on the thematic correspondence of Morrison's fiction with Black music and Chapter Six discussing narrative correlation

of her fiction and Black music on the level of structure and language.

Chapter One "Playing the Rythem Deep in Soul: Black music Tradition in African American Literature" investigates the function of music as symbolic expression and as a historic process of acculturation and cultural identification, tracing the creative borrowing of Black music by Langston Houghs and the culture perspectives expressed by Ralph Ellison through Black music, especially Jazz.

In Chapter Two "Healing the Wound through Music: Aesthetic Sensitivity and Cultural Conservation," functionality of music as appears in Morrison's Black people's daily lives is examined. Black music as a historic process of acculturation and cultural identification in collaboration with Morrison's music aesthetics points to the fact that Black people's aesthetic sensitivity is closely related to the conservation of culture and community value. Therefore, Black music is the source for the culturally displaced, alienated and fragmented Black Americans to heal themselves of their wounded psyche. In her fiction, those who can express their feelings from confinement toward release form sharp contrast with those who are devoid of an artful expression to either release their pains or integrate into the Black community when suffering from frustrations and setbacks or failing to connect themselves to their people. Any lack of musical expression seems to have a serious effect on Morrison's characters, preventing them from developing an identity and cultivating a communal relationship with other people, while those who are capable of expressing themselves through music and other art forms can also form reciprocal relationships with their ethnicity and their community. The cases of the MacTeers, Nel Wright, Baby Suggs, Paul D and the slaves, who can express their feelings from confinement toward release, form sharp contrast with those of the Breedloves, Sula Peace and the Childs, who are devoid of an artful expression to either release their pains or integrate into the Black community when suffering from frustrations and setbacks or failing to connect themselves to their people. As Black music is also a certain kind of collective community expression, it certainly helps the spiritual transformation of its members such as Milkman Dead and Sethe. Milkman Dead finds his genealogy and further his lost identity through the song his aunt Pilate sings and thus becomes "undead" spiritually; the chorus of the Clearing People baptizes and restores Sethe into a new life of wholeness and a radical spiritual transformation. Therefore, in Morrison's works, the Black community and the musical narrative are described as matrixes of conservation for African-American culture and two of the methods to heal the wound.

Chapter Three "Morrison's Spirituals: a Home, a Resting Place in the Wilderness" focuses on the Spiritual motifs in Morrison's fiction. In correspondence with the Spiritual's function as an expression of Black's longing for a resting place in the wilderness, Morrison's fiction creates a variety of people who are in their respective spiritual wilderness therefore both in want of and in search of a spiritual home. These people have either lost their subjectivity or lost their black identity. Among the former, there are women who have lost their female subjectivity by losing their me-ness (Nel), by suffering from bad faith (Pecola and Pauline Breedlove, Helene Wright), by confining themselves in their patriarchal houses (the Dead women and the Cosey women), by waging war against each other (the Cosey women) and by exerting their wild subjectivity over others (Eva and Sula), which is another expression of loss of subjectivity; there are also men who have lost their male subjectivity because of being "emasculated" by the denial of the whites. Among the latter, while there are people who are unable to realize the beauty of their black images (Pecola and Pauline Breedlove, Geraldine, Helene Wright), fail to defend their rights (Pecola), and finally isolate themselves by breaking off with their families and communities (Macon Dead II, the Childs); there are also people who practice the wild racism (the Seven Days, the Ruby Patriarchs) which harms both the whites and the blacks alike without any benefits for themselves. In spite of their state of being in the spiritual wilderness, some of them still fight against the darkness by trying to look for a spiritual home.

Chapter Four "Morrison's Blues: Wailing through Pain and Turmoil to a Release" examines the pains and turmoil suffered by Black people as described in Morrison's fiction, providing the reasons for Black's being in spiritual wilderness. In correspondence with the blues' function as an expression of people's painful feelings and the release of such feelings, Morrison expressed the pains suffered by Blacks by first examining the reasons to cause these sufferings and then describing their efforts trying to vent their painful feelings. Slavery renders the slaves (Sethe) and their descendants to suffer not only from physical abuses, but also from psychic violence; As a manipulative instrument, misnaming and naming under slavery further render them to lose their true identity; Commercial society in which they live popularizes the dominant culture's values, brainwashing and pressuring such people as Pecola, Hagar, Pauline, Elma Estée, Jadine into accepting cultural dominance and controlling images disseminated by mass media; Double consciousness renders their racial identity into

perplexity, thus failing in deciding whether to extol the ethnic culture of Africa or to fit into the Euro-American culture; the Great Migration and cultural orphanage bring about the destructive and distorting effects of physical and emotional dislocation on culturally mobile blacks. All these combined together to throw Blacks into the “bluest” state. Some of them vent their anger and express their miseries by resorting to violence; still others transcend and release their pains by restoring and re-clothing their wounded psyches.

Chapter Five “Morrison’s Jazz: Reconstituting Identity through Cultural Hybridity” probes into the solution offered by Morrison through her fiction in reconstituting the Black’s identity. Morrison’s literary jazz tries to tell the traumatic experiences of black people in America and tries to break the binary boundary by writing about Blacks’ effort to reconstruct identity through cultural democracy. She makes use of jazz as the framework to reconstitute identity through cultural hybridity or as the consequence of cultural interaction and assimilation. Jazz is a musical form incorporating disparate cultural, stylistic, instrumental and performative elements into its diverse repertoire while still remaining essentially itself. Morrison’s literary jazz also tries to break the binary boundary of White and Black, men and women, individual and community, south and north, countryside and city. Therefore, she writes about their re-inheriting black cultural heritage and awakening black cultural consciousness, their effort to fuse African culture and Western culture, their resolution to create future out of shadows of history, their determination to participate in communications and bonds and to reconstruct identity through transcending their given names. Only in this way, can Black Americans remove themselves from marginalized position into the mainstream.

Chapter Six “Music Reflected in Morrison’s Narratives” focuses on the specific use of Black music techniques in Toni Morrison’s fiction as represented by *The Bluest Eye*, *Song of Solomon*, *Beloved* and *Jazz*. Morrison not only bases her themes on Black music, but also bases her narrative techniques on it. These techniques include call-and-response, improvisation, repetition, jam session, cutting contest, open ending on the narrative level; onomatopoeia, repetition, and punctuation on the language level.

The above analyses logically lead to the conclusion that what Morrison asserts and preaches are greatly influenced by Black music. Morrison’s fiction narrates a resurrection ritual of people called to make a home on the site of exile and lift/remake

themselves from the pain of loss and longing through cultural democracy based on cultural independence, cultural hybridization, openness, amalgamation as well as pluralism, communication among community members, solidarity, collectivism and unity. As distinct characteristics of African-American music, these are also solutions to African-American people's dilemma of being both Africans in culture and Americans in citizenship. Therefore these solutions embody a powerful critique of dualistic thinking and exclusionism.

As far as the process of the argument is concerned, it is guided by the detailed analysis of Morrison's works. By analyzing her fiction in detail, the author attempts to find out Morrison's assertions and preachings in literary creation. This book does not base its argumentative order according to the publication order of Morrison's fiction, but according to the chronological order of the appearance of the three musical forms. This also helps to structure the thematic concerns of Morrison's fiction (as well as the book) into three main questions: the what (What situation are Blacks in?), the why (Why are they in such a situation?) and the how (How to solve this problem?).

This book is not dwelling much on the Whites' participation in the reconstruction of the Blacks' identity except for Amy's sisterly help extended to Sethe. As a matter of fact, Black people cannot reconstruct their identity to the full extent without the cooperation of white Americans. It remains a question deserving our consideration and exploration in the future as to how Morrison writes about the cooperation of white Americans.

Key words: influences of Black music; Toni Morrison; spiritual wilderness; reconstruction of identity

Abbreviations

This book uses the following abbreviations of Toni Morrison's works in the text:

<i>BE</i>	<i>The Bluest Eye</i> , 1970 (《最蓝的眼睛》)
<i>SL</i>	<i>Sula</i> , 1973 (《秀拉》)
<i>SS</i>	<i>Song of Solomon</i> , 1977 (《所罗门之歌》)
<i>TB</i>	<i>Tar Baby</i> , 1981 (《柏油孩》)
<i>BL</i>	<i>Beloved</i> , 1987 (《宠儿》)
<i>JZ</i>	<i>Jazz</i> , 1993 (《爵士乐》)
<i>PD</i>	<i>Paradise</i> , 1997 (《天堂》)
<i>LV</i>	<i>Love</i> , 2003 (《爱》)
<i>MC</i>	<i>A Mercy</i> , 2008 (《仁慈》)