

Soul Mountain By Gao Xingjian

Other ShoreThe Other ShoreEscape & the Man who Questions DeathSoul MountainTowards a Modern Zen TheatrePolyphony Embodied – Freedom and Fate in Gao Xingjian’s WritingsInk Dances in LimboSnow in AugustXXXXXXThe Case for LiteratureInk Paintings by Gao XingjianSoul of ChaosGao Xingjian’s Idea of TheatreGao Xingjian and Transmedia AestheticsOne Man’s BibleGao XingjianTranscultural Aesthetics in the Plays of Gao XingjianGao XingjianGao Xingjian and Transcultural Chinese TheaterXXXX Xingjian Gao Xingjian Gao Xingjian Gao Gao Xingjian Yiheng Zhao Michael Lackner Jessica Yeung Xingjian Gao Xingjian Gao Xingjian Gao Kwok-kan Tam Izabella Łabędzka Mabel Lee Gao Xingjian Gérard Macé T. Coulter Xingjian Gao Sy Ren Quah XXXX Other Shore The Other Shore Escape & the Man who Questions Death Soul Mountain Towards a Modern Zen Theatre Polyphony Embodied – Freedom and Fate in Gao Xingjian’s Writings Ink Dances in Limbo Snow in August XXXXX The Case for Literature Ink Paintings by Gao Xingjian Soul of Chaos Gao Xingjian’s Idea of Theatre Gao Xingjian and Transmedia Aesthetics One Man’s Bible Gao Xingjian Transcultural Aesthetics in the Plays of Gao Xingjian Gao Xingjian Gao Xingjian and Transcultural Chinese Theater XXXX Xingjian Gao Xingjian Gao Xingjian Gao Xingjian Yiheng Zhao Michael Lackner Jessica Yeung Xingjian Gao Xingjian Gao Xingjian Gao Kwok-kan Tam Izabella Łabędzka Mabel Lee Gao Xingjian Gérard Macé T. Coulter Xingjian Gao Sy Ren Quah XXXX

presents five recent plays by the nobel prize winning author and includes commentary and selected criticism on his plays

when gao xingjian won the nobel prize for literature in 2000 he became the only chinese writer to achieve such international acclaim the chinese university press is the first publisher of his work in the english language indeed the other shore is one of the few works by the author available in english today the other shore plays by gao xingjian contains five of gao s most recent works the other shore 1986 between life and death 1991 dialogue and rebuttal 1992 nocturnal wanderer 1993 and weekend quartet 1995 with original imagery and in beautiful language these plays illuminate the realities of life death sex loneliness and exile the plays also show the dramatist s idea of the tripartite actor a process by which the actor neutralizes himself and achieves a disinterested observation of his self in performance an introduction by the translator describes the dramatist and his view on drama

this collection contains two plays by gao xingjian winner of the nobel prize for literature 2000 escape was written in 1989 in the wake of the june 4 student movement in tiananmen square in beijing with the publication of the play gao was expelled from the chinese communist party dismissed from his state appointment and had his house in beijing confiscated perhaps because of this controversy escape has become the most performed of all of gao's plays it has been staged in sweden germany belgium france poland japan ivory coast tunisia and canada wherever it was staged it was given a locally relevant interpretation and was well received which lends credence to gao's claim of the universality of the play he describes as the tragedy of modern man the man who questions death is the latest of gao's plays it is also one of the most exciting and powerful jackets

winner of the nobel prize for literature 2000 part travel diary part philosophy part love story soul mountain is an elegant unforgettable novel that journeys deep into the heart of modern day china

gao xingjian winner of the 2000 nobel prize for literature has been the most important and productive playwright in the powerful chinese experimental theatre movement

like artists important writers defy unequivocal interpretations gao xingjian winner of the nobel prize in literature is a cosmopolitan writer deeply rooted in the chinese past while influenced by paragons of western modernity the present volume is less interested in a general discussion on the multitude of aspects in gao's works and even less in controversies concerning their aesthetic value than in obtaining a response to the crucial issues of freedom and fate from a clearly defined angle the very nature of the answer to the question of freedom and fate within gao xingjian's works can be called a polyphonic one there are affirmative as well as skeptical voices but polyphony as embodied by gao is an even more multifaceted phenomenon most important for our contention is the fact that gao xingjian's aesthetic experience embodies prose theater painting and film taken together they form a gesamtkunstwerk whose diversity of voices characterizes every single one of them

in this pioneering study of the entire written works of gao xingjian ~~the~~ china's first winner of the nobel prize for literature jessica yeung analyses each group of his writing and argues for a reading of gao's writing as a phenomenon of cultural translation his adoption of modernism in the 1980s is a translation of the european literary paradigm and his attempt at postmodernist writing in the 1990s and 2000s is the effect of an exilic nihilism expressive of a diasporic subjectivity struggling to translate himself into his host culture thus dr yeung looks at gao's

works from a double perspective in terms of their relevance both to China and to the west avoiding the common polarized approaches to Gao's works her dual approach means that she neither extolls them as the most brilliant works of contemporary Chinese literature eligible for elevation to the metaphysical level nor dismisses them as nothing more than elitist and misogynist mediocre writings rather she sees this important body of work in a more nuanced way this book is suitable for all readers who are interested in contemporary Chinese culture and literature it is particularly valuable to students who are keen to engage with the issue of contemporary China West cultural relationships

from Gao Xingjian a winner of the 2000 Nobel Prize for literature comes a major drama about life *Snow in August* blends Eastern and Western cultures in form there are elements of Shakespearean and Greek tragedy but in spirit it embodies a uniquely Eastern sensibility Gao Xingjian *Snow in August* is based on the life of Huineng AD 633-713 the sixth patriarch of Zen Buddhism in Tang Dynasty China packed with the myriad sights and sounds of both the Eastern and Western theatrical traditions the play exudes wonder and mysticism the many koan cases and the story of Huineng's enlightenment afford the audience fascinating vignettes of Gao's vision of life and existence with an awareness of the void and the need for a personal peace with oneself

when Gao Xingjian was crowned Nobel laureate in 2000 it was the first time in the hundred year history of the Nobel Prize that this honor had been awarded to an author for a body of work written in Chinese the same year American readers embraced Mabel Lee's translation of Gao's lyrical and autobiographical novel *Soul Mountain* making it a national best seller Gao's plays novels and short fiction have won the Chinese expatriate an international following and a place among the world's greatest living writers the bold and extraordinary essays in this volume embody an argument for literature as a universal human endeavor rather than one defined and limited by national boundaries Gao believes in the need for the writer to stand apart from collective movements regardless of whether these are engineered by political parties or driven by economic or other forces not related to literature this collection presents Gao's innovative ideas on aesthetics and it constitutes the very kernel of his thinking on literary creation book jacket

this book brings together over sixty ink paintings by Gao Xingjian that are representative of his philosophy and painting style Gao believes that the world cannot be explained and that artistic creation offers the only way to escape from the madding crowd the images in his paintings show exactly those aspects of the world that he believes to be inexplicable the black and white inner world that underlies the complexity of human existence all his paintings are drawn in the traditional Chinese black ink on rice paper because he feels that the brushing and

spread of the ink on rice paper holds a definite kind of enjoyment for him gao s painting is characterized by the spontaneous overflow of the ink and his seemingly abstract images which are nonetheless figurative or metaphorical people admire his meditative images and evocative atmosphere by which gao intends his viewers to visualize the human conditions in extremity from publisher description

this book presents a collection of critical studies on various aspects of gao xingjian s novels and plays contributors include distinguished scholars in the fields of comparative literature theatre and chinese studies whose views form a critical dialogue on the writer s achievements in literature and the theatre

this book argues that gao xingjian s idea of theatre can only be explained by his broad knowledge and use of various chinese and western theatrical literary artistic and philosophical traditions the author aims to show how gao s theories of the theatre of anti illusion theatre of conscious convention of the poor theatre and total theatre of the neutral actor and the actor jester storyteller are derived from the far eastern tradition and to what extent they have been inspired by 20th century euro american reformers of theatre such as antonin artaud bertolt brecht vsevolod meyerhold jerzy grotowski and tadeusz kantor although gao s plays and theatre form the major subject this volume also pays ample attention to his painting and passion for music as sources of his dramaturgical strategies

a novel from the nobel prize winning author of international bestseller soul mountain unforgettable one man s bible burns with a powerfully individualistic fire of intelligence and depth of feeling new york times

gao xingjian has been lauded for his inventive use of chinese culture in his paintings plays and cinema however he denies that his current work participates in any notion of chinese this book traces the development of these forms and how they relate and interact in the french language plays of the nobel laureate

a reclusive painter living in exile in paris gao xingjian found himself instantly famous when he became the first chinese language writer to receive the nobel prize for literature 2000 the author of the novel soul mountain gao is best known in his native country not as a visual artist or novelist but as a playwright and theater director this important yet rarely studied figure is the focus of sy ren quah s rich account appraising his contributions to contemporary chinese and world theater over the past two decades a playwright himself quah provides an in depth analysis of the literary dramatic intellectual and technical aspects of gao s plays and theatrical concepts treating gao s theater not only as an art form but with gao himself as a significant cultural phenomenon the bus stop wild man and other early works are examined in the context of 1980s china influenced by

stanislavsky brecht and beckett as well as traditional chinese theater arts and philosophies gao refused to conform to the dominant realist conventions of the time and made a conscious effort to renovate chinese theater the young playwright sought to create a modern eastern theater that was neither a vague generalization nor a nationalistic declaration but a challenge to orthodox ideologies after fleeing china gao was free to experiment openly with theatrical forms quah examines his post exile plays in a context of performance theory and philosophical concerns such as the real versus the unreal and the self versus the other the image conveyed of gao is not of an activist but of an intellectual committed to maintaining his artistic independence who continues to voice his opinion on political matters

gao xingjian is the first chinese nobel laureate in literature this collection presents the diversity of gao s literary talents and includes selections from his essays stories plays and poems

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