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# Gao Xingjian and Transcultural Chinese Theater

SY REN QUAH

# Gao Xingjian And Transcultural Chinese Theater

**Izabella Łabędzka**



## **Gao Xingjian And Transcultural Chinese Theater:**

**Gao Xingjian and Transcultural Chinese Theater** Sy Ren Quah, 2004-04-30 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

### **Transcultural Aesthetics in the Plays of Gao Xingjian** T.

Coulter, 2014-05-02 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

**Polyphony Embodied - Freedom and Fate in Gao Xingjian's Writings** Michael Lackner, Nikola Chardonens, 2014-06-23 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

### **Gao Xingjian's**

**Post-Exile Plays** Mary Mazzilli, 2015-11-19 Awarded the Nobel Prize for Literature in 2000 Gao Xingjian is the first Chinese writer to be so lauded for his prose and plays Since relocating to France in 1987 in a voluntary exile from China he has

assembled a body of dramatic work that has best been understood neither as expressly Chinese nor French but as transnational In this comprehensive study of his post exile plays Mary Mazzilli explores Gao s plays as examples of postdramatic transnationalism a transnational artistic and theatrical trend that is fluid flexible and encompasses a variety of styles and influences As such this innovative interdisciplinary investigation offers fresh insights into contemporary theatre Whereas other publications have considered Gao s work as a cultural and artistic phenomenon Gao Xingjian s Post Exile Plays Transnationalism and Postdramatic Theatre is the first study to relate his plays to postdramatic theatre and to provide close textual and dramatic analysis that will help readers to better understand his complex work and also to see it in the context of the work of contemporary playwrights such as Martin Crimp Peter Handke and Elfriede Jelinek Among the plays discussed are The Other Shore written just before he left China in 1987 Between Life and Death 1991 compared in detail to Martin Crimp s Attempts on her life Dialogue and Rebuttal 1992 and its relationship to Beckett s Happy Days Nocturnal Wanderer 1993 Weekend Quartet 1995 and the latest plays Snow in August 1997 Death Collector 2000 and Ballade Nocturne 2010

Gao Xingjian's Idea of Theatre Izabella Łabędzka,2008-08-31 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

New Makers of Modern Culture Justin Wintle,2016-04-22 New Makers of Modern Culture will be widely acquired by both higher education and public libraries Bibliographies are attached to entries and there is thorough cross referencing

*New Makers of Modern Culture* Wintle Justin,2013-05-13 New Makers of Modern Culture is the successor to the classic reference works Makers of Modern Culture and Makers of Nineteenth Century Culture published by Routledge in the early 1980s The set was extremely successful and continues to be used to this day due to the high quality of the writing the distinguished contributors and the cultural sensitivity shown in the selection of those individuals included New Makers of Modern Culture takes into full account the rise and fall of reputation and influence over the last twenty five years and the epochal changes that have occurred the demise of Marxism and the collapse of the Soviet Union the rise and fall of postmodernism the eruption of Islamic fundamentalism the triumph of the Internet Containing over eight hundred essay style entries and covering the period from 1850 to the present New Makers includes artists writers dramatists architects philosophers anthropologists scientists sociologists major political figures composers film makers and many other culturally significant individuals and is thoroughly international in its purview Next to Karl Marx is Bob Marley next to John

Ruskin is Salmon Rushdie alongside Darwin is Luigi Dallapiccola Deng Xiaoping runs shoulders with Jacques Derrida Julia Kristeva with Kropotkin Once again Wintle has enlisted the services of many distinguished writers and leading academics such as Sam Beer Bernard Crick Edward Seidensticker and Paul Preston In a few cases for example Michael Holroyd and Philip Larkin contributors are themselves the subject of entries With its global reach *New Makers of Modern Culture* provides a multi voiced witness of the contemporary thinking world The entries carry short bibliographies and there is thorough cross referencing There is an index of names and key terms

*Denationalizing Identities* Wah Guan Lim, 2024-07-15 *Denationalizing Identities* explores the relationship between performance and ideology in the global Sinosphere Wah Guan Lim s study of four important diasporic director playwrights Gao Xingjian Stan Lai Sheng chuan Danny Yung Ning Tsun and Kuo Pao Kun shows the impact of theater on ideas of Chineseness across China Taiwan Hong Kong and Singapore At the height of the Cold War the Bamboo Curtain divided the two Chinas across the Taiwan Strait Meanwhile Hong Kong prepared for its handover to the People s Republic of China and Singapore rethought Chinese education As geopolitical tensions imposed ethno nationalist identities across the region these four dramatists wove together local foreign and Chinese elements in their art challenging mainland China s narrative of an inevitable communist outcome By performing cultural identities alternative to the ones sanctioned by their own states they debunked notions of a unified Chineseness *Denationalizing Identities* highlights the key role theater and performance played in circulating people and ideas across the Chinese speaking world well before cross strait relations began to thaw

**Dionysus on the Other Shore** Letizia Fusini, 2020-01-13 In *Dionysus on the Other Shore* Letizia Fusini argues that throughout his early exile years late 1980s 1990s Gao Xingjian gradually moved away from Absurdist Drama to develop a dramaturgical system with tragic characteristics Drawing on a range of contemporary theories of tragedy this book reconfigures some of the key tropes of Gao s post 1987 theater as varied articulations of the Dionysian sparagmos mechanism They are the dismemberment of the dramatic self the usage of constricted spaces the divisive nature of gender relations and the agony of verbal language Through a text based analysis of seven plays the author ultimately aims to show that in Gao s theater tragedy is an ongoing and mostly subtextual dynamism generated by an interplay of psychic forces concurrently cohesive and divisive

**Diversity, Inclusion, and Representation in Contemporary Dramaturgy** Philippa Kelly, 2020-03-25 *Diversity Inclusion and Representation in Contemporary Dramaturgy* offers fresh perspectives on how dramaturgs can support a production beyond rigid disciplinary expectations about what information and ideas are useful and how they should be shared The sixteen contributors to this volume offer personal windows into dramaturgy practice encouraging theater practitioners students and general theater lovers to imagine themselves as dramaturgs newly inspired by the encounters and enquiries that are the juice of contemporary theater Each case study is written by a dramaturg whose body of work explores important issues of race cultural equity and culturally specific practices within a wide range of conventions venues and

communities The contributors demonstrate the unique capacity of their craft to straddle the ravine between stage and stalls intention and impact By unpacking in the most up to date ways the central question of Why this play at this time for this audience this collection provides valuable insights and dramaturgy tools for scholars and students of Dramaturgy Directing and Theater Studies Encyclopedia of the World Novel, 1900 to the Present Michael David Sollars, Arbolina Llamas Jennings, 2015-04-22 Praise for the print edition a useful and engaging reference to the vast world of the novel in world literature *The Facts on File Companion to the World Novel* Michael Sollars, Arbolina Llamas Jennings, 2008 **The Cambridge Companion to Modern Chinese Culture** Kam Louie, 2008-06-05 A wide ranging and accessibly written guide to the key aspects of elite and popular culture in contemporary China Re-producing Chineseness in Southeast Asia Chih-yu Shih, 2017-10-02 Identity politics can impede Chinese identification in southeast Asia because the migrant population particularly the intellectual aspect of that population have to consider the political effects of their intellectual and social activities on the survival of Chinese communities Similarly these communities have to deal with the necessity of nation building in the aftermath of the Second World War which required integration rather than the exaggeration of differences Consequently restriction on self understanding as well as self representation has become more than apparent in Chinese migrant communities in southeast Asia With this in mind identity politics can inspire self understanding among the migrant communities as intellectuals rediscover how humanism can enable a claim of Chineseness that can be registered differently and creatively in a variety of national conditions Migrant communities generally understand the importance of political accuracy and this being accurate involves subscribing to pragmatism something which is apparent in the scholarship and creative outputs of these communities Humanism and pragmatism together are the epistemological parameters of self representation whereas civilizational and ethnic studies are their methodological parameters This book was originally published as a special issue of Asian Ethnicity **Asian Theatre Journal** , 2008 *Tiananmen Fictions outside the Square* Belinda Kong, 2012-05-04 An exciting analysis of the myriad literary effects of Tiananmen Belinda Kong's Tiananmen Fictions Outside the Square is the first full length study of fictions related to the 1989 movement and massacre More than any other episode in recent world history Tiananmen has brought a distinctly politicized Chinese literary diaspora into stark relief Kong redefines Tiananmen's meaning from an event that ended in local political failure to one that succeeded in producing a vital dimension of contemporary transnational writing today She spotlights key writers Gao Xingjian Ha Jin Annie Wang and Ma Jian who have written and published about the massacre from abroad Their outsider distanced perspectives inform their work and reveal how diaspora writers continually reimagine Tiananmen's relevance to the post 1989 world at large Compelling us to think about how Chinese culture identity and politics are being defined in the diaspora Tiananmen Fictions Outside the Square candidly addresses issues of political exile historical trauma global capital and state biopower *Chinese Adaptations of Brecht* Wei Zhang, 2020-04-08 This book examines the two way impacts between Brecht and

Chinese culture and drama theatre focusing on Chinese theatrical productions since the end of the Cultural Revolution all the way to the first decades of the twenty first century Wei Zhang considers how Brecht's plays have been adapted appropriated by Chinese theatre artists to speak to the sociopolitical economic and cultural developments in China and how such endeavors reflect and result from dynamic interactions between Chinese philosophy ethics and aesthetics especially as embodied in traditional xiqu and the Brechtian concepts of estrangement *Verfremdungseffekt* and political theatre In examining these Brecht adaptations Zhang offers an interdisciplinary study that contributes to the fields of comparative drama theatre studies intercultural studies and performance studies

The Columbia Companion to Modern Chinese Literature Kirk A. Denton, 2016-04-05 The Columbia Companion to Modern Chinese Literature features more than fifty short essays on specific writers and literary trends from the Qing period 1895 1911 to the present The volume opens with thematic essays on the politics and ethics of writing literary history the formation of the canon the relationship between language and form the role of literary institutions and communities the effects of censorship the representation of the Chinese diaspora the rise and meaning of Sinophone literature and the role of different media in the development of literature Subsequent essays focus on authors their works and the schools with which they were aligned featuring key names titles and terms in English and in Chinese characters Woven throughout are pieces on late Qing fiction popular entertainment fiction martial arts fiction experimental theater post Mao avant garde poetry post martial law fiction from Taiwan contemporary genre fiction from China and recent Internet literature The volume includes essays on such authors as Liang Qichao Lu Xun Shen Congwen Eileen Chang Jin Yong Mo Yan Wang Anyi Gao Xingjian and Yan Lianke Both a teaching tool and a go to research companion this volume is a one of a kind resource for mastering modern literature in the Chinese speaking world

*The International Reception of Samuel Beckett* Mark Nixon, Matthew Feldman, 2011-10-27 Over the last decade Samuel Beckett's popularity has rocketed around the world and he is increasingly recognised as one of the most important and influential writers of the twentieth century but there has been very little scholarly work on Beckett's reception outside Europe This comprehensive volume brings together essays from leading critics on Beckett's international critical reception Due to Beckett's linguistic and artistic abilities he was intimately involved in the translation and production of his writings in German French English and Spanish and consequently countries using these languages have sophisticated critical traditions However many other countries have adopted Beckett as their own from places where he lived for lengthy periods of his life England France Ireland and Germany to those finding directly applicable political messages in his work such as ex Soviet states including the Czech Republic and Romania and those countries whose national literary traditions bear heavily upon his work e.g. Norway and Italy This fascinating volume reveals Beckett's evolving critical reception from contemporary reviews to the present

**Modern Asian Theatre and Performance 1900-2000** Kevin J. Wetmore, Jr., Siyuan Liu, Erin B. Mee, 2014-05-08 Modern Asian Theatre and Performance 1900 2000 is a ground breaking survey tracking the advent of modern drama in Japan India China

Korea and Southeast Asia It considers the shaping power of realism and naturalism the influence of Western culture the relationship between theatrical modernisation and social modernisation and how theatre operates in contemporary Asian society Organised by period nation and region each chapter provides a historical overview of the culture an outline of theatre history a survey of significant playwrights actors directors companies plays and productions With contributions from an international team of scholars this authoritative introduction will uniquely equip students and scholars with a broad understanding of the modern theatre histories of Asia



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