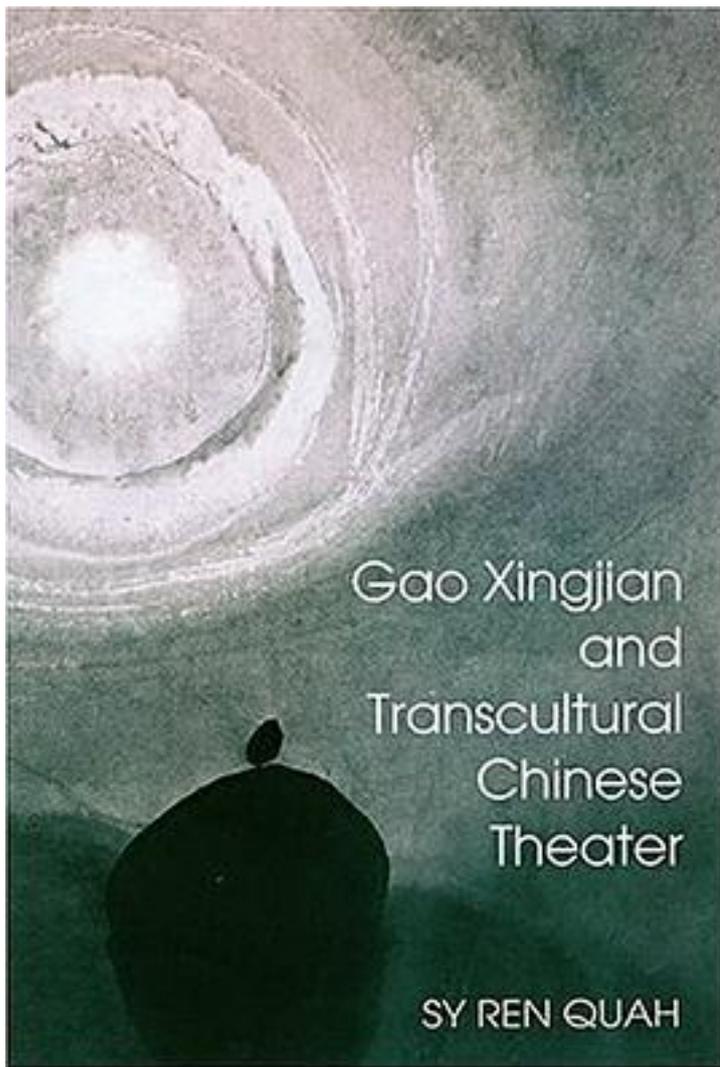


# Gao Xingjian and Transcultural Chinese Theater



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著者:Quah, Sy Ren

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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's reputation in China has suffered from a seeming lack of relevance for the history of Chinese drama due to his disinterest in social concerns. In the West, by contrast, his willingness to explore themes considered universal has won him a place within the world literature curriculum, but not widespread recognition. Students of modern and Chinese theater and literature, as well as those with an interest in comparative literature and cultural studies, will welcome this illuminating work that probes Gao Xingjian's transcultural creativity and its complex significance.

作者介绍:

Sy Ren Quah attended National Taiwan University (B.A.), National University of Singapore (M.A.), and the University of Cambridge (M. Phil., Ph.D). He is presently assistant professor of Chinese literature at Nanyang Technological University, Singapore.

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标签

高行健

海外中国研究

柯思仁

曾幾何時

文學/文化批評

戲劇

戏剧研究

## 评论

已焚.对车站的分析不多,车站还看黄果树(H.Kuoshu到底原名是啥!)...conclusion话锋一转从高大神身上直接牵遍中国知识分子集体悲哀什么的... #原名强迫症# 原来叫柯思仁!!! 闽南语拼音系统么? 垮死人? 眼镜男好diamond!

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缺点是借用陈小眉的逆向影响(retro-influence)来谈跨文化(内部与外部)剧场, 稍嫌简单, 而且创造性误读的积极意义被过度强调了, 对作者的自我陈述也毫无保留地接受。这点上危令敦做得更好, 尤其是指出了"action"在中文语境的翻译问题(陈中梅和罗念生的不同《诗学》译本比较)。形式决定内容, 决定意蒂牢结; 与黄佐临写意戏剧观的师承关系, 与建国初戏曲斯坦尼化的相异之处; 鉴于作家的自我审查意识, 区分实际演出情况和案头剧本; 假定性和梅耶荷德的“stylization”、中国古典美学真幻虚实的比较; 人称转换的讨论极细, 特别是第三人称并不必然代表冷静观省, 而随语气起伏介入/疏离角色; 间离、陌生化、异化、物化、变形、存在主义/老庄虚无; 高的过人处在于远离集体话语, 避免主体的自我沉溺, 和另一种中国性。

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八十年代現實主義正逐漸成為一種僵化閉合的美學體系，他們開始尋求「在現實主義基礎上」，將現實主義同現代主義相結合，以形成一種能「吸收諸如荒誕、象征主義和想象等藝術手段」的開放現實主義/  
在八十年代現實主義的轉變和改革，可被看作是一種意欲將形式革新合法化的嘗試/  
荒誕色彩用於揭露人物主體性的手法，而非表達對於現實的悲觀主義態度/  
《車站》中前半部通過對被壓抑的情感主體性的釋放以及對精神理性的超越，呈現出一種非理性且荒誕的風格，於此，劇作家創作出了一個超現實的場所來體現個人主體性/  
《車站》並非將戲劇轉化為反思形而上的論壇，而是試圖保留戲劇的人性和藝術敏感性

/ 疏離和清醒的複調/ 由說教功能轉移到對藝術再現形式的審美認知/  
狂歡形式和小丑角色豐富藝術再現形式，重現審視和評估傳統意義上對於真假的界定

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Quah's notice of the music and form in G's drama is inspiring, but it's just a beginning  
for the research, shame that he doesn't go further

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蒙博导不弃，和师姐一起翻译成中文版。

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书评

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