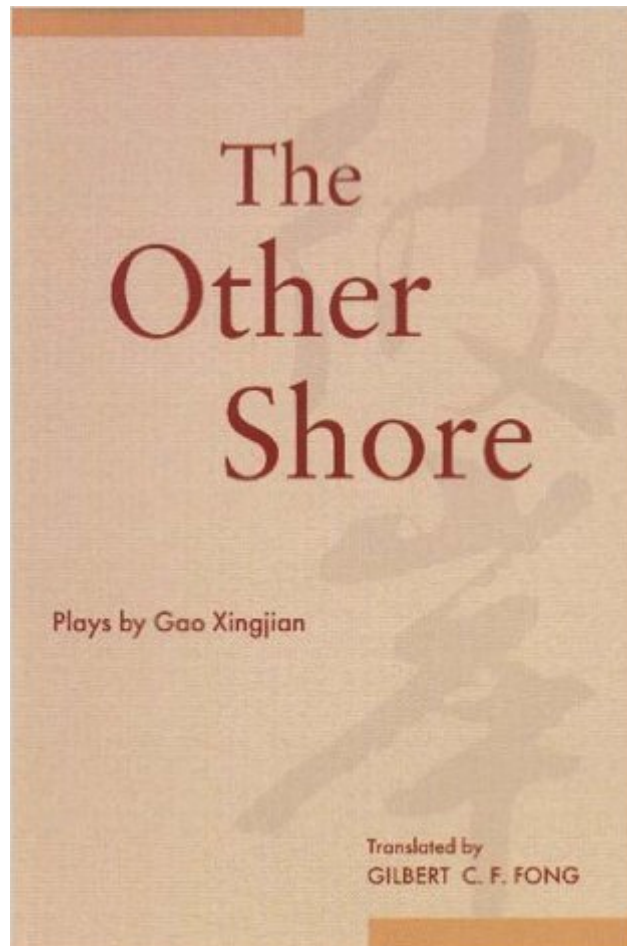


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The Other Shore



Synopsis

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.

Book Information

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Customer Reviews

The Nobel Prize in Literature for 2000 goes to the Chinese writer Gao Xingjian "for an *œuvre* of universal validity, bitter insights and linguistic ingenuity, which has opened new paths for the Chinese novel and drama". In the writing of Gao Xingjian literature is born anew from the struggle of the individual to survive the history of the masses. He is a perspicacious sceptic who makes no claim to be able to explain the world. He asserts that he has found freedom only in writing. His great novel *Soul Mountain* is one of those singular literary creations that seem impossible to compare with anything but themselves. It is based on impressions from journeys in remote districts in southern

and south-western China, where shamanistic customs still linger on, where ballads and tall stories about bandits are recounted as the truth and where it is possible to come across exponents of age-old Daoist wisdom. The book is a tapestry of narratives with several protagonists who reflect each other and may represent aspects of one and the same ego. With his unrestrained use of personal pronouns Gao creates lightning shifts of perspective and compels the reader to question all confidences. This approach derives from his dramas, which often require actors to assume a role and at the same time describe it from the outside. I, you and he/she become the names of fluctuating inner distances. *Soul Mountain* is a novel of a pilgrimage made by the protagonist to himself and a journey along the reflective surface that divides fiction from life, imagination from memory. The discussion of the problem of knowledge increasingly takes the form of a rehearsal of freedom from goals and meaning.

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