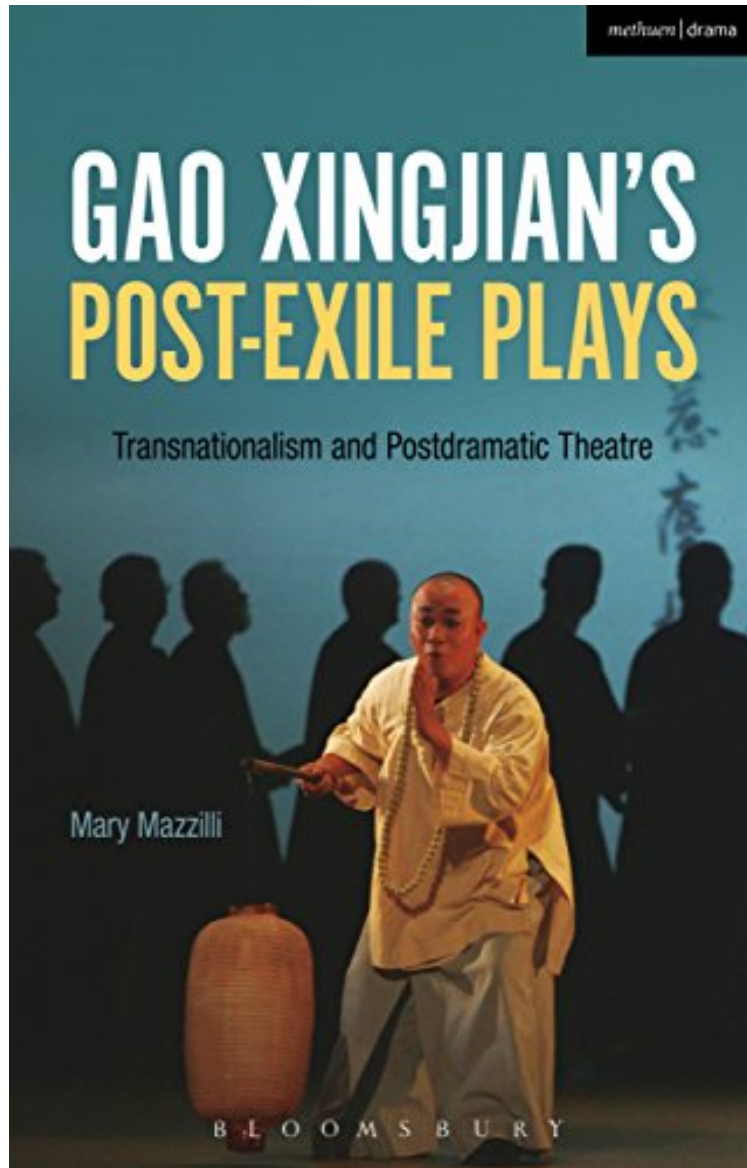


(Download) Gao Xingjian's Post-Exile Plays: Transnationalism and Postdramatic Theatre

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Mary Mazzilli

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Mary Mazzilli : Gao Xingjian's Post-Exile Plays: Transnationalism and Postdramatic Theatre before purchasing it in order to gauge whether or not it would be worth my time, and all praised Gao Xingjian's Post-Exile Plays: Transnationalism and Postdramatic Theatre:

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 full of variety of styles and influences. As such this innovative interdisciplinary investigation offers fresh insights on 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).

The mere publication of [Mazzilli's] book serves as an important step in bringing Gao to a wider audience ... she excels in close readings of the texts and their dramatic potential ... [and] has created a new lens through which to consider dramaturgy and expanded the larger academic conversations surrounding the postdramatic. (*Modern Chinese Literature and Culture* 2016-04-22) About the Author Dr Mary Mazzilli is a lecturer in the department of Theatre and Performance at Goldsmiths College, University of London, UK, and has been a Research Associate at SOAS, University of London for several years. She was a post-doctoral fellow at the Nanyang Technological University, Singapore, and received a PhD from SOAS, in Chinese Studies and Comparative Literature. She is co-editor of *Transnational Chinese Cinema: Corporeality, Desire, and Ethics* (2014).