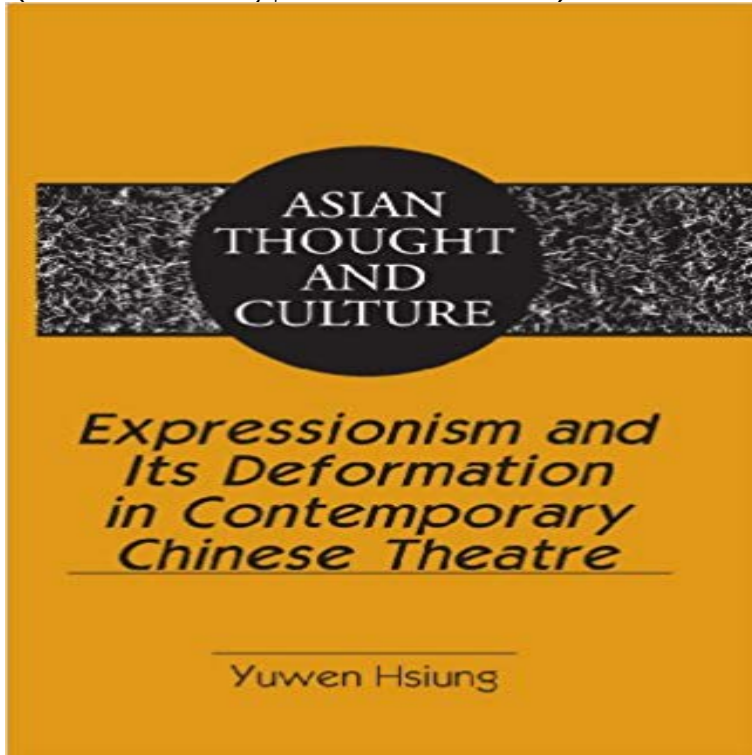


Expressionism and Its Deformation in Contemporary Chinese Theatre (Asian Thought and Culture)



Expressionism and Its Deformation in Contemporary Chinese Theatre provides both rigorous readings of dramatic works as well as a historical overview of Chinese theatre from the 1980s to the present. Expressionism becomes a discursive locus to be incorporated and even transformed during a critical phase in the modernization of Chinese drama during the post-Maoist era. Six leading Chinese dramatists (Gao Xingjian, Lin Zhaohua, Huang Zuolin, Xu Xiaozhong, Meng Jinghui, and Stan Lai) are clear representatives of opening up a new world of modern Chinese drama. They embody each of the major phases of the adoption, deformation, and multicultural infusion of Expressionism in the development of Chinese dramatic modernization. Approaching their dramatic works from multiple perspectives, including expressionist vision and techniques, comparative aesthetics, Bakhtinian chronotope and heteroglossia, semiotics, psychic interiority, and concluding with Lu Xun's definition of Expressionism as to write a good deal about yourself, Chinese dramatists' enthusiasm for Expressionism is not just an artistic rejoinder to the spiritual aspirations of life in a time of rapid industrialization and modernization but also a coming-to-terms with the ideological and aesthetic conflicts between different dramatic traditions. Expressionism and Its Deformation in Contemporary Chinese Theatre is the first scholarly book to explore the deep and intricate relationship between Expressionism and contemporary Chinese drama, attempting to assume the critical task of challenging these dramatists while delineating the contours of the most recent trends of Chinese theatre. This book could situate itself within the Chinese scholarly and theatrical contexts for English readers as it is an accessible text for both undergraduate students and graduates and scholars.

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