

Read Book One Mans Bible Gao Xingjian Pdf For Free

One Man's Bible One Man's Bible One Man`s Bible Soul Mountain Buying a Fishing Rod for My Grandfather Soul Mountain Ink Dances in Limbo The Case For Literature The Other Shore Polyphony Embodied - Freedom and Fate in Gao Xingjian's Writings Globalization, Cultural Identities, and Media Representations Ink Paintings by Gao Xingjian Polyphony Embodied - Freedom and Fate in Gao Xingjian's Writings Gao Xingjian and Transmedia Aesthetics Gao Xingjian Little Green Soul of Chaos Cultures of Memory in Asia City of the Dead and Song of the Night Esther Saves Her People The Heavenly Man Return to Painting When God Spoke Greek China and English The Macaroon Bible Soul of Chaos Memory, Fluid Identity, and the Politics of Remembering The Ecstasy Club The Third Birth of Confucius Snow in August Balzac and the Little Chinese Seamstress The Palgrave Encyclopedia of Urban Literary Studies The Facts on File Companion to the World Novel Return to Painting Buying a Fishing Rod for My Grandfather Contemporary Chinese Fiction Writers Of Mountains and Seas The Plague Year The Wine Bible The Case for Literature

An enchanting literary debut—already an international best-seller. At the height of Mao's infamous Cultural Revolution, two boys are among hundreds of thousands exiled to the countryside for "re-education." The narrator and his best friend, Luo, guilty of being the sons of doctors, find themselves in a remote village where, among the peasants of Phoenix mountain, they are made to cart buckets of excrement up and down precipitous winding paths. Their meager distractions include a violin—as well as, before long, the beautiful daughter of the local tailor. But it is when the two discover a hidden stash of Western classics in Chinese translation that their re-education takes its most surprising turn. While ingeniously concealing their forbidden treasure, the boys find transit to worlds they had thought lost forever. And after listening to their dangerously seductive retellings of Balzac, even the Little Seamstress will be forever transformed. From within the hopelessness and terror of one of the darkest passages in human history, Dai Sijie has fashioned a beguiling and unexpected story about the resilience of the human spirit, the wonder of romantic awakening and the magical power of storytelling. "The Heavenly Man" tells the true story of Liu Zhenying, also known as Brother Yun, who, for the past 30 years, has committed himself to bringing the gospel of Christ to all of China. Imprisoned, tortured, and separated from his family for his beliefs, Brother Yun shares his story. 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. In this book, Li Li reveals complex connections between memory about the Chinese Cultural Revolution and representations of memory as a means of identity remapping, ideological reconfiguration, and artistic negotiation in a context of cross-cultural environment. *Of Mountains and Seas* is a fictional play that weaves together legendary characters from the classic Chinese text, *Shanhaijing*. The well-known mythical characters are presented as ordinary individuals who, despite their divine powers, struggle with the misadventures and emotional consequences of life. The gods appear innocent and childish, comically mixing up traditional

social roles and behavior. Gao Xingjian infuses his play with his trademark unconventionality and esthetic flair, indulging in a considerable amount of inventive and open staging that allows directors to add their own creative stamp. The spectacular, eccentric characters make this play a colorful dramatic experience. Announcing the completely revised and updated edition of *The Wine Bible*, the perennial bestselling wine book praised as “The most informative and entertaining book I’ve ever seen on the subject” (Danny Meyer), “A guide that has all the answers” (Bobby Flay), “Astounding” (Thomas Keller), and “A magnificent masterpiece of wine writing” (Kevin Zraly). Like a lively course from an expert teacher, *The Wine Bible* grounds the reader deeply in the fundamentals while layering on informative asides, tips, amusing anecdotes, definitions, glossaries, photos (all new for this edition), maps, labels, and recommended bottles. Karen MacNeil’s information comes directly through primary research; for this second edition she has tasted more than 10,000 wines and visited dozens of wine regions around the world. New to the book are wines of China, Japan, Mexico, and Slovenia. And through it all the reader becomes ever more informed—and, because of the author’s unique voice, always entertained: “In great years Pétus is ravishing, elegant, and rich—Ingrid Bergman in red satin.” Or, describing a Riesling: “A laser beam. A sheet of ice. A great crackling bolt of lightning.” “If a successful novelist is one who tells us something new about the human spirit and a successful novel transports us to another world, then Gao and *Soul Mountain* have succeeded spectacularly.” — Washington Post Book World An extraordinary work of immense wisdom and profound beauty by the winner of the Nobel Prize in Literature In 1983 Chinese playwright, critic, fiction writer, and painter Gao Xingjian was diagnosed with lung cancer and faced imminent death. But six weeks later, a second examination revealed the cancer was gone, and he was thrown back into the world of the living. Faced with a repressive cultural environment and the threat of a spell in a prison farm, Gao fled Beijing and began a journey of 15,000 kilometers over a period of five months. The result of this epic voyage of discovery is *Soul Mountain*. A bold, lyrical, prodigious novel, *Soul Mountain* probes the human soul with an uncommon directness and candor. Interwoven with a myriad of stories and countless memorable characters—from venerable Daoist masters and Buddhist nuns to mythical Wild Men, deadly Qichun snakes, and farting buses—is the narrator’s poignant inner journey and search for freedom. Presented in English for the first time in this book are two plays by Gao Xingjian originally written in Chinese: *City of the Dead* and *Song of the Night*. *City of the Dead* is the first of Gao Xingjian’s plays to focus fully on the malefemale relationship. In this work, he transforms a wellknown ancient morality tale, “Zhuangzi Tests His Wife”, which had been used to caution women against being unfaithful to their husbands, into a modern play that is in keeping with his own sympathetic stance towards women in malefemale relationships. In a certain sense, *City of the Dead* may be regarded as defining Gao’s fundamental view that men possess a flippant and cavalier attitude to their female sexual partner or partners, and that women who become involved in sexual relationships with men are therefore doomed to suffer. Among Gao Xingjian’s theatrical portrayals of the female psyche, *Song of the Night* is his most ambitious and most detailed one. Gao’s articulation of the female psyche is embedded in a solid substratumbedrock of his autobiographical impulses. It is through female actors, and his range of ingenious theatrical innovations that Gao succeeds in convincingly portraying his personal view of the power dynamics generated in malefemale sexual relationships, and how these are played out. Together, these two plays advance Gao Xingjian’s innovative theatrical experiments in dramatic prose across linguistic and cultural boundaries. The English translations of *City of the Dead* and *Song of the Night* in the present volume will lead to significant Englishlanguage productions of these plays, and concomitantly a greater understanding of Gao’s plays. “Precisely detailed and delicately suggestive: the best work of Gao’s yet to appear in English translation.”—Kirkus Reviews A collection of six exquisite short stories from Gao Xingjian, the first Chinese writer to win the Nobel Prize in Literature. These beautifully translated stories take as their themes the fragility of love and life, and the haunting power of memory. In “The Temple,” the narrator’s acute and mysterious anxiety overshadows the delirious happiness of an outing with his new wife on their honeymoon. In “The Cramp” a man narrowly escapes drowning in the sea, only to find that no one even noticed his absence. In the title story the narrator attempts to relieve his homesickness only to find that he is lost in a labyrinth of childhood memories. Everywhere in this collection are powerful psychological portraits of characters whose unarticulated hopes and fears betray the never-ending presence of the past in their present lives. This encyclopaedia will be an indispensable resource and recourse for all who are thinking about cities and the urban, and the

relation of cities to literature, and to ways of writing about cities. Covering a vast terrain, this work will include entries on theorists, individual writers, individual cities, countries, cities in relation to the arts, film and music, urban space, pre/early and modern cities, concepts and movements and definitions amongst others. Written by an international team of contributors, this will be the first resource of its kind to pull together such a comprehensive overview of the field. The Third Birth of Confucius deals with the Chinese sage and philosopher Confucius and his philosophical and politico-cultural legacies. As the title suggests, Confucius has once again taken birth in China. Confucius 'died' for the first time when he gave way to Buddhism in the tenth century, but was reinvented again (Neo-Confucianism). This was the second birth of Confucius. In the twentieth century, under the influence of western ideas China's liberals and Marxists abandoned Confucius again. But how long can a civilization live without any ideational orientation? Hence, the third birth of Confucius from AD 2000 onwards. Confucius is emerging as a proxy word for cultural nationalism. In fact, it is not one Confucius who is taking birth in China but two. One is the common man's Confucius, which is authentic and genuine. The other Confucius is promoted by the Chinese Government. The author believes that soon either China will embrace democracy or it may implode and disintegrate like the former Soviet Union. This book is an attempt to unravel the muddled reality of China and will definitely prove a landmark work in the field of Chinese Studies. This book brings together over sixty ink paintings by Gao Xingjian that are representative of his philosophy and painting style. Gao believes that the world cannot be explained, and that artistic creation offers the only way to escape from the madding crowd. The images in his paintings show exactly those aspects of the world that he believes to be inexplicable -- the black-and-white inner world that underlies the complexity of human existence. All his paintings are drawn in the traditional Chinese black ink on rice paper because he feels that "the brushing and spread of the ink on rice paper holds a definite kind of enjoyment" for him. Gao's painting is characterized by the spontaneous overflow of the ink and his seemingly abstract images which are nonetheless figurative or metaphorical. People admire his meditative images and evocative atmosphere by which Gao intends his viewers to visualize the human conditions in extremity.--From publisher description From China's first-ever winner of the Nobel Prize in Literature comes an exquisite new book of fictions, none of which has ever been published before in English. A young couple on honeymoon visit a beautiful temple up in the mountains, and spend the day intoxicated by the tranquillity of the setting; a swimmer is paralysed by a sudden cramp and finds himself stranded far out to sea on a cold autumn day; a man reminisces about his beloved grandfather, who used to make his own fishing rods from lengths of crooked bamboo straightened over a fire... Blending the crisp immediacy of the present moment with the soft afterglow of memory and nostalgia, these stories hum with simplicity and wisdom -- and will delight anyone who loved Gao's bestselling novels, *Soul Mountain* and *One Man's Bible*. In China in 1966, Chun Yu was born as the Great Cultural Revolution began under Chairman Mao. Here, she recalls her childhood as a witness to a country in turmoil and struggle--the only life she knew. Updating coconut macaroons for a new generation, this celebration of the traditional and naturally gluten-free treat introduces such new flavors as salted caramel, red velvet and Baileys and includes 50 recipes illustrated with beautiful photographs. 14,950 first printing. In the years since the death of Mao Zedong, interest in Chinese writers and Chinese literature has risen significantly in the West. In 2000, Gao Xingjian became the first Chinese writer to receive the Nobel Prize for Literature followed by Mo Yan in 2012, and writers such as Ha Jin and Da Sijie have also become well known in the West. Despite this progress, the vast majority of Chinese writers remain largely unknown outside of China. This book introduces the lives and works of eighty contemporary Chinese writers, and focuses on writers from the "Rightist" generation (Bai Hua, Gao Xiaosheng, Liu Shaotang), writers of the Red Guard generation (Li Rui, Wang Anyi), Post-Cultural Revolution Writers, as well as others. Unlike earlier works, it provides detailed, often first-hand, biographical information on this wide range of writers, including their career trajectories, major themes and artistic characteristics. In addition to this, each entry includes a critical presentation and evaluation of the writer's major works, a selected bibliography of publications that includes works in Chinese, works translated into English, and critical articles and books available in English. Offering a valuable contribution to the field of contemporary Chinese literature by making detailed information about Chinese writers more accessible, this book will be of interest to students and scholars Chinese Literature, Contemporary Literature and Chinese Studies. China has become the world's largest English learning society, and China's decisions in relation to English will directly affect its fortunes into

the future. This unique volume explores the prospects of English in relation to the debates on identity and cultural values that mass English teaching in China have stimulated. Gao Xingjian's introduction to his collection of watercolour art is a strongly worded manifesto, a rallying cry for a return to the art of painting. The art world needs, he claims, to rediscover the simplicity, beauty and clarity of the brushstroke. Focusing on conceptual games and ideology he envisages bringing about the death of art, closing down the limitless possibilities of expression that painting reveals. His manifesto targets those artists whose high concept art brings them infamy but does not produce inspirational art to be enjoyed by all. In this pioneering study of the entire written works of Gao Xingjian (???), China's first winner of the Nobel Prize for Literature, Jessica Yeung analyses each group of his writing and argues for a reading of Gao's writing as a phenomenon of "cultural translation": his adoption of Modernism in the 1980s is a translation of the European literary paradigm; and his attempt at postmodernist writing in the 1990s and 2000s is the effect of an exilic nihilism expressive of a diasporic subjectivity struggling to translate himself into his host culture. Thus Dr Yeung looks at Gao's works from a double perspective: in terms of their relevance both to China and to the West. Avoiding the common polarized approaches to Gao's works, her dual approach means that she neither extolls them as the most brilliant works of contemporary Chinese literature eligible for elevation to the metaphysical level, nor dismisses them as nothing more than elitist and misogynist mediocre writings; rather she sees this important body of work in a more nuanced way. This book is suitable for all readers who are interested in contemporary Chinese culture and literature. It is particularly valuable to students who are keen to engage with the issue of contemporary China-West cultural relationships. "Painting starts where words fail or are inadequate in expressing what one wants to express." -- Gao Xingjian, Harvard University Gazette In December 2000, Gao Xingjian became the first Chinese-language writer to win the Nobel Prize in Literature. In addition to having produced an impressive body of work in several genres -- fiction, plays, and essays -- this prolific artist has also distinguished himself as a painter. A collection of more than a hundred paintings, *Return to Painting* was first published in France for a major exhibition of his work in Avignon. The paintings -- India ink on rice paper -- span the artist's career from the 1960s until the present day. This book also includes an important essay by Gao, who is considered an artistic innovator in his native China, both in the visual arts and in literature. the worldwide bestselling novel by the winner of the 2000 Nobel Prize for Literature. *Soul Mountain* is a picaresque novel of immense wisdom and sparse beauty, bursting with knowledge and experience and portraying a culture as vast and fascinating as the history of humankind itself. In China in the early eighties, the book's central character embarks on a cross-country journey in search of the mysterious 'Mountain'. Along the way he collects stories, lovers, spiritual wisdom and undergoes myriad experiences that are sometimes violent, sometimes frightening, sometimes funny, but always enriching. He researches the origins of humankind and Chinese culture, and explores philosophical issues such as truth, knowledge and how one's childhood affects later life. At the end of the book, he realises that all along what was important was not finding the elusive *Soul Mountain*, but rather the journey itself. Part love story, part fable, part philosophical treatise and part travel journal, this is one of the most challenging, rewarding and inventive works of fiction since *Ulysses*, the eagerly-awaited new novel from Gao Xingjian, the first Chinese recipient of the Nobel Prize for Literature. Full of wisdom, wit, pain and redemption, *One Man's Bible* is a book which sets out to make sense of the horror that was China's Cultural Revolution (1966-1976). there has been much written about this period, and the Chinese people are often portrayed as innocent victims, powerless to stop the government stamping any cultural pursuit that wasn't state-sanctioned. Gao argues however that everyone - from paddy-field worker to government cadre - was complicit and should take responsibility for what happened. Some 30 years later, the book's main character reflects on the tragedy and absurdity which swept through China under Mao's rule, recalling the endless rounds of recrimination and the policing of every word and deed - how nothing that did not conform to the mandates of the state or the Party was allowed and anyone who dared speak out was denounced, imprisoned or killed. He traces his perilous path through those times and examines every aspect of his life. This book presents a collection of critical studies on various aspects of Gao Xingjian's novels and plays. Contributors include distinguished scholars in the fields of comparative literature, theatre and Chinese studies, whose views form a critical dialogue on the writer's achievements in literature and the theatre. From the Pulitzer Prize-winning author of *The Looming Tower*, and the pandemic novel *The End of October*: an unprecedented, momentous account of Covid-19—its

origins, its wide-ranging repercussions, and the ongoing global fight to contain it "A book of panoramic breadth ... managing to surprise us about even those episodes we ... thought we knew well ... [With] lively exchanges about spike proteins and nonpharmaceutical interventions and disease waves, Wright's storytelling dexterity makes all this come alive." —The New York Times Book Review From the fateful first moments of the outbreak in China to the storming of the U.S. Capitol to the extraordinary vaccine rollout, Lawrence Wright's *The Plague Year* tells the story of Covid-19 in authoritative, galvanizing detail and with the full drama of events on both a global and intimate scale, illuminating the medical, economic, political, and social ramifications of the pandemic. Wright takes us inside the CDC, where a first round of faulty test kits lost America precious time . . . inside the halls of the White House, where Deputy National Security Adviser Matthew Pottinger's early alarm about the virus was met with confounding and drastically costly skepticism . . . into a Covid ward in a Charlottesville hospital, with an idealistic young woman doctor from the town of Little Africa, South Carolina . . . into the precincts of prediction specialists at Goldman Sachs . . . into Broadway's darkened theaters and Austin's struggling music venues . . . inside the human body, diving deep into the science of how the virus and vaccines function—with an eye-opening detour into the history of vaccination and of the modern anti-vaccination movement. And in this full accounting, Wright makes clear that the medical professionals around the country who've risked their lives to fight the virus reveal and embody an America in all its vulnerability, courage, and potential. In turns steely-eyed, sympathetic, infuriated, unexpectedly comical, and always precise, Lawrence Wright is a formidable guide, slicing through the dense fog of misinformation to give us a 360-degree portrait of the catastrophe we thought we knew. When Gao Xingjian was crowned Nobel Laureate in 2000, it was the first time in the hundred-year history of the Nobel Prize that this honour had been awarded to an author for a body of works written in Chinese. His plays, novels and short fiction have undeniably won a victory for Chinese literature. Written between 1990 and 2002, these bold and extraordinary essays include Gao's Nobel Lecture, 'the Case for Literature', and embody his argument for literature as a universal human endeavour rather than one solely defined by national boundaries. The essays deal with history, politics, philosophy, archaeology, anthropology and linguistics, in addition to presenting Gao's innovative ideas on narrative and theatre aesthetics, and constitute the kernel of his thinking on literary creation. When Gao Xingjian was crowned Nobel Laureate in 2000, it was the first time in the hundred-year history of the Nobel Prize that this honor had been awarded to an author for a body of work written in Chinese. The same year, American readers embraced Mabel Lee's translation of Gao's lyrical and autobiographical novel *Soul Mountain*, making it a national best seller. Gao's plays, novels, and short fiction have won the Chinese expatriate an international following and a place among the world's greatest living writers. The bold and extraordinary essays in this volume ... embody an argument for literature as a universal human endeavor rather than one defined and limited by national boundaries. Gao believes in the need for the writer to stand apart from collective movements, regardless of whether these are engineered by political parties or driven by economic or other forces not related to literature. This collection presents Gao's innovative ideas on aesthetics, and it constitutes the very kernel of his thinking on literary creation.--Book jacket. 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 is the leading Chinese dramatist of our time. He is also one of the most moving and literary writers for the contemporary stage. His plays have been performed all around the world, including China, Hong Kong, Taiwan, Japan, Australia, the Ivory Coast, the United States, France, Germany and other European countries. Born and educated in China, Gao studied French literature at the Beijing Foreign Languages Institute between 1957-1962. After the Cultural Revolution, he became a resident playwright at the Beijing People's Art Theatre. His works, including *Bus Stop*, *Absolute Signal*, and

Wilderness Man, were trend-setting and have created many controversies and a wave of experimental drama in China. In 1987 he settled in Paris, France and continued to write in Chinese and in French. He was awarded the Chevalier de l'Ordre des Arts et des Lettres by the French Government in 1992. The present collection contains five of Gao Xingjian's most recent works: *The Other Shore* (1986), *Between Life and Death* (1991), *Dialogue and Rebuttal* (1992), *Nocturnal Wanderer* (1993), and *Weekend Quartet* (1995). One finds poetry, comedy as well as tragedy in the plays, which are graced by beautiful language and original imagery. Combining Zen philosophy and a modern worldview, they serve to illuminate the gritty realities of life, death, sex, loneliness, and exile, all essential concerns in Gao's understanding of the existence of modern man. The plays are also manifestations of 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. Gao Xingjian, the Nobel Laureate in Literature 2000, is a writer of many talents, being a novelist, playwright, stage director, painter, translator and critic at the same time. The Swedish Academy summarized in a press release Gao's achievements as follows: "an oeuvre of universal validity, bitter insights and linguistic ingenuity, which has opened new paths for the Chinese novel and drama." His novels, *Soul Mountain* and *One Man's Bible*, and his many later plays seek to rediscover the self in its originary consciousness, which is translingual and transcultural. Educated in China and now residing in France, Gao Xingjian writes in between two traditions, the Chinese and the Western. He started his literary career in the early 1980s, and has been noted for his experimentation with the dramatic form and his innovation in the use of narrative voice. In his works, he explores subjectivity beyond the limits of language by examining the self in relation to gender, culture, location and politics. This book presents a collection of critical studies on various aspects of Gao Xingjian's novels and plays. Contributors include distinguished scholars in the fields of comparative literature, theatre and Chinese studies, whose views form a critical dialogue on the writer's achievements in literature and the theatre. From Gao Xingjian, a winner of the 2000 Nobel Prize for Literature, comes a "major drama about life. *Snow in August* blends Eastern and Western cultures. In form, there are elements of Shakespearean and Greek tragedy, but in spirit, it embodies a uniquely Eastern sensibility."--Gao Xingjian *Snow in August* is based on the life of Huineng (AD 633-713), the Sixth Patriarch of Zen Buddhism in Tang Dynasty China. Packed with the myriad sights and sounds of both the Eastern and Western theatrical traditions, the play exudes wonder and mysticism. The many koan cases and the story of Huineng's enlightenment afford the audience fascinating vignettes of Gao's vision of life and existence [w an awareness of the Void and the need for a personal peace with oneself. A collection of works by Asian scholars looking at different ways in which relatively recent traumas have been memorialized in their various countries, often while the traumas themselves are ongoing, or the memories of them contested. Memory studies typically focuses on the study of memorialization after traumatic incidents are overcome, in Asia, however, the past and the present remain closely intertwined. Between the legacies of the Japanese Empire, the respective suppressions by the Kuomintang and the People's Republic of China, and the ongoing protests in much of Southeast Asia against oppressive governments and laws, memorialization is occurring while the histories are still being contested. The contributors to this book are Asian scholars examining the memorializing of events in the countries of Asia, including China, Taiwan, Japan, Korea, Thailand and the Philippines, using local language sources. They look at a broad range of media of memorialization, encompassing statues, cemeteries, testimonial literature, and film among others. An insightful resource for scholars of memory and cultural studies, as well as those of twentieth and twenty-first century Asian history. Most readers of religious literature have no knowledge of the Bible that was used almost universally by early Christians, or of how that Bible was birthed, how it grew to prominence, and how it differs from the one used as the basis for most modern translations. Timothy Michael Law offers the first book for non-specialists to illuminate the Septuagint and its significance for religious and world history. Universally known as the winner of the Nobel Prize for Literature in 2000, Gao Xingjian is also an artist whose work is exhibited all over the world. Born in China in 1940, he was introduced to the arts as a boy by his mother who was an actress. He worked as a translator while painting and writing, becoming well-known in Beijing for his avant-garde plays. During the Cultural Revolution, he was sent to a re-education camp for the radical views expressed in his theatre. After the events of Tiananmen Square, he left China for France. Today he lives in Paris and works as a painter, critic, playwright and opera librettist. His best-selling novels are *Soul Mountain* (1995) and *One Mans Bible* (2000). Aesthetics and

Creation, his main work on art and literary creativity, was published in English in 2012. This stunning book showcases for the first time two decades of Gao Xingjian's oeuvre. In his brilliant and instructive text. The Famous People of the Bible is a series for children ages 2-5 that tells the story of some of the most well-known people from the Bible. With simple words and colourful illustrations, these books show the smallest kids why these biblical characters are indeed famous. "Courageous ... One Man's Bible is driven by the sweeping panorama of history and the suffering and reconciliation that underlie it."— Washington Post Book World Published to impressive critical acclaim, One Man's Bible enhances the reputation of Nobel Prize-winning Gao Xingjian, whose first novel, Soul Mountain, was a national bestseller. One Man's Bible is a fictionalized account of Gao Xingjian's life under the oppressive totalitarian regime of Mao Tse-tung during the period of the Cultural Revolution and its aftermath. Whether in the "beehive" offices in Beijing or in isolated rural towns, daily life everywhere is riddled with paranoia and fear, as revolutionaries, counter-revolutionaries, and government propaganda turn citizens against one another. It is a place where a single sentence spoken ten years earlier can make one an enemy of the state. Gao evokes the spiritual torture of political and intellectual repression in graphic detail, including the heartbreaking betrayals he suffers in his relationships with women and men alike. One Man's Bible is a profound meditation on the essence of writing, on exile, on the effects of political oppression on the human spirit, and how the human spirit can triumph. The Facts On File Companion to the World Novel : 1900 to the Present is a new two-volume reference guide featuring more than 600 entries on the world's greatest modern novels and novelists, including everything from acknowledged. Explores the role of media in the construction of cultural identities.

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