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NIPON SASIPANUDEJ: GAO XINGJIAN'S *SPIRITUAL MOUNTAIN*: THE RELATIONSHIP BETWEEN THE TEXT AND ITS AUTHOR'S LITERARY THEORY. THESIS ADVISOR: ASST. PROF. TRISILPA BOONKHACHORN, Ph.D. THESIS CO-ADVISOR: ASSOC. PROF. MALINEE DILOKWANIT, Ph.D. 174 pp. ISBN 974-17-4538-9

This thesis has two objectives: to interweave the relationship between the literary text and its author's literary theory and to study his biography, political, social and cultural background in contemporary phase as a formative stage of his literary notion and poetics in *Spiritual Mountain*.

The research shows that *Spiritual Mountain* is an outcome of literary intercrossing between Western Modernism and traditional Chinese aesthetics through adopting the concept and literary tradition of self-expression in Modernism in Western literary movement as the core of creative enterprise to disclose "individuality" against Mao Zedong's Art and Literary Policy; meanwhile, applying the method of Zen Buddhist contemplation called "self-detached observation" into self-decentering narrative mode with a set of interchangeable singular pronouns which create alienation of self-consciousness and provide a broader psychological space in scrutinizing a flowing subjectivity and outer phenomena in the transcendent and distanced self. Miscellaneous notes of life traced back to traditional Chinese aesthetics are deployed technically to represent the modern world in irrational way so as to break away from the positivistic mode of logical narrative. In terms of language, Gao Xingjian brings the mental activities of the narrator into the linear "stream of language" which transcends concepts of time and subject-tense inflections so that world of subjectivity in Chinese manifests itself as an eternal present; in addition, the application of musical and visual art into literary art for spiritual communication between the narrator and readers by means of the unity of the musicality of sound and imagery has been found. An auditory appealing pronunciation is to affirm the human existence behind signs and codes in literary language for a full utterance of their own connotations.

The concept of "without isms" is developed into *Spiritual Mountain* by jotting the whole process of physical perception to validate individual reality, values and existence as primitivistic fundamentalist against Mao Zedong's ideology and any isms.

The revitalization of indigenous culture on the margins of society is regarded as an exaltation of "individuality" among the hegemony of Confucius and Communist discourses. The returning for Chinese cultural roots significantly preserves the relation between contemporary Chinese literariness and pre-modern Chinese literary tradition, and also provides New-Historicism world-view towards mythological Chineseness. By historical demystification, *Spiritual Mountain* goes beyond the limit of national boundaries and reaches universality.

Thus the "individuality" is the heart of *Spiritual Mountain* in technical and conceptual facets under the Communist context and beyond it. With its own characteristics different from engagement literature, *Spiritual Mountain* enriches Chinese and world literature by taking an alternative form of aesthetics freedom.