

Tribhuvan University

Representation of History in Gao Xingjian's *Soul Mountain*

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**Letter of Recommendation**

Gopal Bahadur Basnet has completed his thesis entitled “Representation of History in Gao Xingjian’s *Soul Mountain*” under my supervision. He carried out his research from 2070/01/05 B. S. to 2071/03/03 B. S. I hereby recommend his thesis be submitted for *viva voce*.

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**Approval Letter**

This thesis entitled “Representation of History in Gao Xingjian’s *Soul Mountain*” submitted to the Central Department of English, Tribhuvan University by Gopal Bahadur Basnet has been approved by the undersigned members of the Research Committee.

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## **Abstract**

This study analyzes Gao Xingjian's *Soul Mountain* from the perspective of new historicism. Gao Xingjian brings various historical events and give different arguments on this events and episode which distinct from official history of China. Due to the desire of analyzing official history of China Gao Xingjian uses first person narrative and describes important place like Lingshan Mountain and events like 1989 which he travel in his life and studies about the events. More than that he criticizes official history by using his individual perceptions and describes his own understanding. The main concern of this study goes on how Gao Xingjian describes places and events such as Lingshan Mountain, Tameen square, Sanghai city 1989s events and so on and brings people perspective in the novel and fictionalizes Chinese history through the narratives of nameless character.

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## Chapter I. Gao Xingjian and his *Soul Mountain*

This study examines how Gao Xingjian recollects Chinese history in *Soul Mountain*. Gao travels various places of China and focuses on the historical importance of the places. His journeys are based on experiences relating to various events of Chinese history since the time of Confucius to modern China. The novel pre-dominantly presents various places and events that are related in Chinese history. It reflects the social and cultural history of China which analyzes the various ages and great personality of China like Mao, Confucius and Han dynasty. History, an important document of personal, national as well as cultural significance, has always shaped literary works in different ages. Gao presents ancient period of Chinese by using various references and cultural practices which are similar to the social history of China. The title *Soul Mountain* refers to the journey of various mountains where Chinese civilization flourished and spread all over the world. History becomes visible in the novel through spiritual connection of primitive philosophy and modern desire found in the narratives. He wants to recollect historical time and events in everyday journey and pays attention to his old age. The narrator recalls the contiguity of ruins and new structures, and he looks at the evident change in style that lends a row of houses in space its temporal dimension of depth. The narrator brings references to Han nationalities and compares the modern time as, "It is not smaller nationalities, the Han nationality also has a genuine folk culture which has not been contaminated by Confucian ethical teachings!" (358). In China, Han dynasty brought various things that became a part of Chinese culture even today. Gao brings such references to shows the importance of people memoir on history. During the time of traveling, narrator reaches many places and portrays the culture, history and myth of the place which is the part of personal history.

In recent time, many writers from Africa and Asia have written novels that dramatize their respective historical past. The writers like Gao Xingjian, Toni Morrison, James Baldwin, Alice Walker, Octavia Butler, R K Narayan, Michael Ondaatje and Salman Rushdie are ever mindful that master narratives of history have not always truthfully represented their past experiences. Gao shows the importance of oral narrative and folk believes on history writing. As an artist to write history, he has to take the road not taken before so as to bring fact in an artistically imaginative way to the real front. For Gao a historian is different from an artist in writing about history, because “Historians must necessarily speak in generalities and must examine recorded resources. . . . They habitually leave out life lived by everyday people. History for them is what great men have done. But artists do not have any limitation, and as the truest of historians they are obliged not to” (qtd. in Mitchell 40)

The history that Gao represents does not appear merely as something to be read, nor does it appear to be a reference to the past events. On the contrary, history for him is a great force which comes, as Aspfors, Lena posits, “from the fact that we carry it within us, are unconsciously controlled and shaped by it in many ways” (275). This inescapability, inevitability and all-controlled force of history must be the point in discussing on stand point of Confucianism.

Since long writers have used historical events as subject matter of literary writing and bring certain image through characters and narrators. John Dryden and Dr. Samuel Johnson accordingly drew on history in order to explain the faults of the writers. Bishop Hurd, on the contrary, referred to history in order to establish the nature of the tradition with which the poet worded. By doing so, he tried to show how the writer was fully successful in doing what his age expected of him and his tradition provided him. Hurd argues that “Spencer’s method was based on waits of thought and

action in Gothic time, and secondly, that this method produces its own unity of design” (qtd. in Daiches 264). So he says that we should read any literary work in relation to its historical background. Similarly, Thomas Warton also points out the necessity to read “works of the author who lived in a remote age by looking back upon the customs and manners which prevailed in his age” (qtd. in Wimsatt and Brooks 526). Warton thus argues for the study of whole poetry mainly on the ground that it records features of the past time. Gao also uses personal insight and portrays the overall scenario of Chinese history.

The historical critics in the nineteenth century viewed literature and history as related to each other. They treated the literature in terms of the period it was produced. These critics had a conviction that literature is also a recreation of the past. So their function was to interpret the work in the light of the past. During the time of nineteenth century, history becomes the main plot of literary writing because some of the writers interpret literary documents as form of history. The history becomes important to them because it was essential for the interpretation of literary work. For them, the criticism was “not simply the elucidation of the work but the elucidation of the work in the light of what he regards as its most essential characteristic, its unique quality of pastness” (Handy 304). That is, the literary work for them was the product of the history, literature, and therefore, it is related with history.

Gao Xingjian brings all the episodes of history once at time and distorts the linearity of history and carries new concept of history. His narratives establish the self perception on historical events which is an alternative form of history of China. He hardly mentions date but he describes the events and circumstances and projects personal feeling on these events: “Didn't Zhao Kuidian see a Wild Man eating coriaria fruit when he was on the road back to his home village? What year was that? 1977 or

1978? It was a few days before the investigation team came for the second time from the Academy of Social Sciences. Of course, you can believe or not believe all this” (365). The Narrator does not remember the exact date but he describes all the circumstances and events related to the date. The narratives use flashback techniques while bringing the references of events and dates.

There is no linearity on the narrative and description. The subjects and their contexts of production explicitly negotiate and experiment with different turns to and from history. In the face of past traumas, the Cultural Revolution in Gao's, Taiwan's colonial history, and more specifically the Musha Incident, in Wuhe's case, both authors and their respective protagonists, clearly marked as authorial personae and paralleling the authors' real life experiences, turn to prehistory for an answer. In their texts, the renegotiation of historical trauma acquires a complex temporality: not only a return to the traumatic event, not merely a finally unfulfilled and unfulfillable desire for a world untouched by trauma and history, but also a reflection on what remains of and after trauma. Gao constructs history as cryptic history, history not as an objective given, but as dependent on individual perception and interpretation and thus, ultimately, unknowable. Wuhe attempts to readdress trauma by breaking away from a writing of death than atographesis, an exclusive focus on the pain, loss, and violence of the past, and by attempting a biographesis, a writing of life and survival. The strength of both texts does not lie in suggesting a clear solution, but rather in breaking through existing patterns in which history is conventionally perceived.

Their text for them is not only a literary fact, but a social one, i.e. the text engaged with the context both in its production and narration with social, political, historical and religious factors. It is an immediate part of the literary environment. It is equally true that the historical context of any text is infinite and hence that the

historical or sociological explanation is necessary. Thus the text of the present post modern, multicultural society is less likely to make a distinction between history and fiction. This is what Hayden white, the historian, observes:

The distinction between fiction and history, in which fiction is conceived as the representation of the imaginable and history as the representation of the actual, must give place to the recognition that we can know the actual by contrasting it with or likening it to the imaginable. (99)

For Gao, history is no longer set of fixed, objective facts. The facts do not exist unless they are interpreted. So, history, like literature, needs to be interpreted. The historians interpret the events of history, present them coherently and make the history intelligible to us. Historians are the ones who give pattern to history using their imagination. Thus, the historians play a vital role in the making of history, and, in this sense, history is, like fiction, a subjective phenomenon. Since history is a subjective phenomenon, there can be many versions of history.

Since the publication of novel many critics and commentators have commented on the novel. Lena Aspfors is one of the critics who discuss about the nature of novel and says:

Objects and bodies marked by time are outside of history, and yet, as belonging to the time of nature, they have their own “history.” The juxtaposition of historical time and natural time in this passage is symptomatic of the temporal logic of history as a construct itself: nature lies outside of history as its other, and yet, it still functions as history’s illustrative parallel. Here, Koselleck raises an issue that lies at the heart of different concepts of history. Theories of history strive for

total immanence, but at the same time, they are always in need of history's own other(s): nature as the outside of history and/or prehistory, as uncharted ground before the advent of history. (73)

These lines discuss on the historical situation of China which reflect the novel as form of personal narrative. Gao's protagonist talks about the history of China. Lau, Winnie further describes:

Against this history, first written in blood, and then immortalized in stone, Gao's protagonist pits another kind of history, one that privileges individual interpretation over and above the structurally integrating sweep of history. It comes in the guise of a reflection on and theory of history on the basis of decrypting in this case of the unreadable inscription in the tomb of Emperor Yu. Indeed, since the script has not been deciphered, the "I" of *Soul Mountain* does not really decrypt. (41)

Gao fantasizes the history by describing various events and palaces which have great significance in Chinese official history. By using individual interpretation, narrator touches the heart of Chinese history though it seems the simple travel narratives of a person. There is no name of the character and pronoun uses as the narrator. In this regard, Mabel Lee says:

The novel's perspective changes rapidly, the narrative voice shifting among first, second and third person. Each character's viewpoint reflects aspects of a single, fractured consciousness. Xinjian thus blurs the distinction between personal and social identities; his young female companion represents not only his desires but also the emerging sexual freedom that began to appear in the post-Mao era. (22)

Above lines show the situation of using narratives in the novel which plays significant role to bring historical issues in this novel. Most of the stories collected in this novel are open and common because there is no fix character. Anyone can be the character of this novel. Torbjorn Loden says, “Many stories collected along this journey involve cruelty. . . Hostile encounters in the novel seems to allude to Xingjian’s experiences with the Chinese government. One story that directly addresses the Cultural Revolution involves the savage execution of political enemies of the radicals” (44). This shows the political situation of China which directly reflects in the novel as the fictional descriptions.

Deborah Sauviat comments on the novel by giving the references of crowded train and says:

The main protagonist takes crowded trains, hitchhikes and travels on foot. He travels the hard way into the interior of China, often blown off of his path or staying longer than necessary in one place. In the way, the protagonist has a series of short-lived relationships with a series of women, always referred to as “she”. The relations range from ephemeral to platonic to carnally real. (123)

Most of the narratives of this novel reflect the real situation of China which has happened in various places and time in Chinese history. The novel projects each and every event and describes the places by using common experiences of human being which can easily be shared by readers. It is only the book which succeeded to win novel prizes for the first time from China. Thomas Moran says, “It’s a singular literary creation that seems impossible to compare with anything but themselves.” Of significance is the fact that this is the first time the Nobel Prize for Literature has been awarded to an author on the basis of a body of works written in the Chinese language.

Above comments and criticisms show that the novel has been analyzed by using various perspectives though it has not been studied from the perspective of personal history. Gao revisits the history of modern China and analyzes the importance of personal feeling and cultural substance to bring out the fact of primitive age which is neglected by the official history.

The narratives reveal the personal experiences and perception of places. The first chapter presents the general introduction of the study including the background to the study, views of the critics on the author, and his writing and an introductory outline of the present research. A theoretical guideline of the analysis has been mentioned in the second chapter. In the same way conclusion has been mentioned in the third chapter.

## Chapter II. Revisiting History in Gao Xingjian's *Soul Mountain*

Gao revisits Chinese history by using his perception and experiences. He discovers that the most important events that took place in China coincide with equally most significant moments in the history of various places. New Historicism is a school of literary theory which consolidates critical theory into easier forms of practice for academic literary theorists of the 1990s. It first developed in the 1980s, primarily through the work of the critic Stephen Greenblatt. Stephen Greenblatt deals extensively with the New Historicism he developed and for which he coined the name poetics of culture. In this regard, Greenblatt explains:

New historicism encircled the society via channels of negotiation and exchange, contribute to the distribution of social energy, by which he means the intensities of experience that give value and meaning to life and that is also indispensable to the construction of self-awareness and identity. (33)

New Historicism, then, underscores the impermanence of literary criticism. Current literary criticism is affected by and reveals the beliefs of our times in the same way that literature reflects and is reflected by its own historical contexts. In the novel, the history is given meaning through the narration of individual experience. He has no knowledge of official history how the place is important through memories. He remembers the temple made by Han dynasty. Han is one of the Dynasties which established various spiritual and physical foregrounding for Chinese life. He describes the wall of Han and says, "I go around the front of this ancient temple and discover a fairly new hostel. The landscape here is rough and barren with just a few bushes, but halfway up the mountain are the ruins of a large semi-circular Han dynasty city wall" (*Soul Mountain*, 306). Chinese history is guided by communal perception which is

distorted by official history and being political agenda. The narrator observes many villages and meets many people which are closed to the concept of new historicism. New Historicism acknowledges and embraces the idea that, as times changes, so will our understanding of great literature. Greenblatt first used the term new historicism in his 1982 introduction to *The Power of Forms in the English Renaissance* where he uses Queen Elizabeth. He further elaborates:

New historicism is regarded by many to have had an impact on “every traditional period of English literary history. Some critics have charged that it is antithetical to literary and aesthetic value, that it reduces the historical to the literary or the literary to the historical, that it denies human agency and creativity, that it is somehow out to subvert the politics of cultural and critical theory [and] that it is anti-theoretical. Scholars have observed that new historicism is, in fact, neither new nor historical. Others praise new historicism as a collection of practices” employed by critics to gain a more comprehensive understanding of literature by considering it in historical context while treating history itself as historically contingent on the present in which [it is] constructed.(23)

Above lines show the basic concept of new historicism which is similar to the narratives of Gao that he mentions in this novel through various references like moral lesson of Confucius. Chinese life is guided by the moral lesson given by Confucian who is the first recorded spiritual leader of China. Chinese official history projects him as spiritual person rather than a powerful leader of ancient china. It is related to the basic concept of new historicism that Louis Montrose defines:

A simple definition of the new historicism is that it is a method based on the *parallel* reading of literary and non-literary texts, usually of the same historical period. That is to say, new historicism refuses (at least sensibly) to 'privilege' the literary text instead of a literary 'foreground' and a historical 'background' it envisages and practices a mode of study in which literary and non-literary texts are given equal weight and constantly inform or interrogate each other, it as a combined interest in the textuality of history, the historicity of texts. (44)

Above lines indicate that new historicism is not only beyond the concept of official history but also it brings the new concept of knowledge that is based on text and orality which found in Gao's writing. From the beginning of the novel he brings various ideas related to Chinese knowledge and wisdom that overtakes the linear history of modern China and brings new concepts.

The novel projects new insights of Chinese history on the basis of folk myth, literature and the journey of Gao who traveled thousand miles and collects many information related to various places and people who are invisible in official history. In this regard, Gao says:

You say there are town records dating back to the historical records and that in early times this crossing used to be called Yu Crossing. Legend has it that when Yu the Great quelled the flood, he crossed here. On the river-bank there used to be a round carved stone with seventeen barley-discernible tadpole-like ancient ideograms. (42)

Above lines show how legend, myth and hearsay is important in folk life. Chinese folk life is guided by such legend which brings new things in life. Gao brings the references of Great quelled flood and the river which memorizes the ancient traumatic

past that hardly found in official history of China. Most of the official history hides the traumatic pain that is faced by people during the war, for example in 1989 many thousand people were killed in China though that still kept silent in Chinese history. In the same way Gao mentions the dragon of village which appears by wearing black turban. Chinese people believed in it. In this regard, he explains, "The lantern dragons from the four villages along the river congregated there-teams of men wearing red, yellow, blue, white or black turbans depending on the dragon they performed with" (45). Chinese folk life is based on both spiritual beliefs and scientific experiment. Official history could not properly mention such values. The following lines of the novel highlight the situation:

Then what scientific value is there in saving the giant panda? I ask. It's symbolic, it's a sort of reassurance people need to deceive themselves. We're preoccupied with saving a species which no longer has the capacity for survival and yet on the other hand we're charging ahead and destroying the very environment for survival for human species.

(48)

Chinese people adopt new way of life and survive in their land. They preserve their environment and sustain them in their locality. How could this venal Confucian scholar not be moved to tears as he knelt to hear the emperor's decree? The magistrate then sternly declared each of the emperor's words, "Family of Moral Virtue", is precious, now hasten to set up a memorial arc so that they will be recorded in perpetuity and never forgotten!" (146). In the novel, the writer takes various references of the mountain and analyzes the significance of mountain in human life as well as for identification of Chinese history. There is combination of geography and history that reflects the ancestral attachment of great China. In this regard, this lines of

the novel further justifies as, “*Soul Mountain* is literary response to the devastation of the self of the individual by the primitive human urge for the warmth and security of an others, in other words by socialized life” (vi). In the novel, the author brings various places and analyzes the historical importance of great China. In this regard, the writer illustrates, “Kunlun Mountain is the mountain of our ancestors, the Queen Mother of West lived there. Bricks with carved pictures of her with tiger’s face, human body, and leopard tail have been excavated from Han Dynasty tombs” (436). Han dynasty is one of the important dynasties of China who ruled in China for a long time. Official Chinese history hardly mentions the historical importance of the mountain and people. Through narratives Gao brings new insight about the places where powerful dynasty once ruled. Chinese people love to listen to the glorious history of their ancestors but official history hardly mentioned the history which is popular in folk people. The following lines highlight the socio economic situation of the people who lived in China long before:

Leaving Tiantai Mountain, I go to Shaoxing where rice liquor is produced. This small city is not famous only for its rice liquor, it has also produced numerous famous personalities, including great politicians, writers, artists and heroic women whose old homes have now all been converted into museum. (447)

The novel brings various issues related to Chinese society through this autobiographical narratives such as art, literature, life of the people, people perception on the so called historical events etc. Gao uses autobiographical dimension to analyzes the history though self perception. In this regard, Mabel Lee quoted the following lines in introduction:

The autobiographical dimension of *Soul Mountain* is richly overlaid with an exploration of various forms of human relationships and their implications for the individual. A rigorous and critical analysis of the self of one man is achieved by dissecting the authorial self into the singular pronouns, “I”, “you”, “she” and “he” (*Soul Mountain*, ix).

The novel is guided by men relationship with events and places that bring new vision to analyzing history. Gao’s perception is not only individual; it includes the perception of the ordinary people who participated in the formation of Chinese nationality. Gao projects the situation of participation of public opinion in the novel. He highlights, “When friends meet they don’t just give a nod or a handshake in the meaningless ritual of city people, but rather they shout the person’s name or thump him on the back. Hugging is also common, but not for women. By the cement trough where the buses are washed, two young women hold hand as they chant” (2). The main essence of the novel is guided by human soul which is hundred times more trustworthy than the recorded history. Gao has given the title that signifies spiritual significance. Soul is significant for event which is invisible but easily realizes in day-to-day life. In the same way mountain is the physical substance that makes possible soul to realize the fact. So the novel is a kind of spiritual as well as physical journey that brings Chinese history as form of personal narratives. The spirit of ancestor can give all the detail of Chinese history. In this regard, Gao explains the significance of the mountain: “Lingshan, *ling* meaning sprit or soul, and *shan* meaning mountain” (2). Gao believes in the spiritual rather than the physical or existence of power that appears as form of culture, and affects day to life activities of common people. Nature or the surrounding environment plays a vital role in the formation of spirit. He has given the references of various rivers and mountains in the novel such as, “ You

don't know this river either, but was embraced about asking and gave an ambiguous nod which could have meant either, "I see, thanks" or "Oh, I know the place" This satisfied your desire for superiority, but not your curiosity. After a while you asked how to get there and the route up the mountain" (3). There are various places which is as important as Great Wall of China. Due to the nature of official history these important places are being invisible though they are as popular as great wall among Chinese people. Gao brings the references of Lingshan Buddha which made invisible by the official history of China because such monument and mountain did not favour for the ruler. In this regard, he says, "It was also at Lingshan that Buddha enlightened the Venerable Mahakashyapa. You're not stupid, so just use your brains, first find this place Wuyizhen on the cigarette box, for this is how you'll get to Lingshan" (5).

The narrative reexamines the ancient history of China on the basis of the narrator's perception and experiences which is different from the official history and government document but near to fact. The novel interlinks the context of social, political and cultural history. It appears as the production of certain historical operations. Historical forces shape literary texts and they reflect the historical forces. This helps to show how literary texts and history are interrelated.

This novel brings the references of various activities of ancient emperors; it sets the new perception on historical events through this novel which communist government of China does not allow after Maoist revolution. Mao used history on the basis of political ideology and ignored various events and consequences which are not fit in communist political ideology. The novel indirectly criticizes the communist ideology and tries to redefine both modern and ancient history from people's perspective. In this regard, the narrator speaks, "It is not unique to the smaller

nationalities, the Han nationalities also has a genuine folk culture which hasn't been contaminated by Confucian ethical reaching! I can't contain my excitement" (358). The narrator memorizes the glorious antiquity of Han dynasty which showed in the history of Chinese as source of civilization. Confucious was spread during the time of Han dynasty which is one of the memorable periods of Chinese history. This dimension of novel searches the link up from official history.

Although, it is based on the new historical approach which urges to analyze historical events from people's perspective. A new historical approach was needed to analyze the historical events that can be brought new concept of history. Main plot of this novel seems as simple description and narration though it indirectly focuses on the tradition of using history by communist ruler. The novel valorizes the personal perception and experiences of history rather than official document.

In the novel, Gao compares 1977 events with the primitive desire of men. He indirectly insists that communism is nothing except the uncivilized desire of a powerful man. In this regard, Gao highlights, "Didn't Zhao Kuidian see Wild Man eating coriaria fruit when he was on the road back to his home village? What year was that? 1977 or 1978? It was a few days before the investigation team came for the second time from the Academy of Social Sciences. Of course, you can believe or not believe all this" (365). The narrator felt confusion on date though he memorizes the events and describes how the events are dangerous. The memory is related to Cultural Revolution that the narrator projected though the protagonist making him turn to prehistory. Gao and his protagonist split into different perspectives, travel through China in search not only of the *Soul Mountain* of the title, but of natural preserves and minority cultures. Wuhe the protagonist dwells among the indigenous Atayal in Taiwan and becomes especially interested in the practice of

headhunting one of the rituals conventionally associated with the primitive. The effects are more than a simple return to an imagined prehistory. The renegotiation of historical trauma acquires a complex temporality: not only a return to the traumatic event, not merely a finally unfulfilled and unfulfillable desire for a world untouched by history. The narrator is aware of painful past. In this regard, he demonstrates, “I am aware that at this moment I am surrounded by a world of dead people and that behind this wall are my dead relatives. I want to be with them again, to sit at the table with them and to listen to them chatting about trifling things” (211).

There are various historical monument and ancient knowledge which appears in the life of common people. It is necessary to preserve these ancient wisdom and destroying monument. It is going to fall because of the negligence of official history. Official history only valorizes the victory and power. The events and monument only preserve by state which is in favour of winner. It shows the traumatic experiences of past which is related to the Cultural Revolution in Gao's, protagonists, clearly marked as authorial personae and paralleling the authors' real life experiences, turn to prehistory for an answer. Gao and his protagonists, split into different perspectives, travel through China in the search not only of the soul mountain of the title, but of natural reserves and minority cultures. It becomes especially interested in the practice of headhunting one of the rituals conventionally associated with the primitive. Gao describes the situation as, “The great-grandfather's great-grandfather's great-grandfather whose name was Li the Third liked to roam around all day-he wasn't interested in learning to make candy men but he *was* interested in carrying a wife on his back” (88). The references of family history shows the important of personal history in the formation of national history and public perception. The past was

interpreted and made intelligible. But different people interpret the past in different ways. The translation is never a straightforward process. It remains relative to the conditions in which interpretations are made. Hence, there can be many versions of the same event of the past. New Historicists, contends Eagleton, treat the history as:

A form of narration conditioned by the narrator's own prejudices and preoccupation, and so itself a kind of rhetoric of fiction. There was no single determinable truth to any particular narrative or event, just conflict of interpretations whose outcome was finally determined by power rather than truth (197).

Interpretation of narrator is important rather than official document. Official history is made and remade but the interpretation of people is based on personal experiences rather than the motives of state authority. While revisiting history by individual he/she finds more fact than the official history. It brings various myth and legends that directly and indirectly related to the life of Chinese people as well as history of modern China. These historical references bring traumatic nature of the history that is different from linear history. The following lines of the novel highlight the situation as:

Body odour (known also as scent of the immortals) is a disgusting condition with an awful, nauseating smell. It often affects social relationships and can delay life's major event: marriage. It disadvantages young men and women at job interviews or when they try to enlist, therefore inflecting much suffering and anguish. By using a new total treatment, we can

instantly eradicate the odour with a rate of up to  
97.53% successes. For joy in life and future happiness,  
we welcome you to come and rid yourself of it. . . (6)

In the given narrative, Gao shows the situation of common people in China. Chinese history is the history of novel dynasty rather than local people so pain and anguish of common folk is almost ignored in the womb of history. Gao's description brings all the ignored facts into visibility. The descriptions and narratives brings the lesson as, "In those contaminated surroundings I was taught that life was the source of literature, that literature had to be faithful to life, faithful to real life. My mistake was that I had alienated myself from life and ended up turning my back on real life" (12). Gao brings new sense in his life after visiting the land which is neglected by the state. He realizes that life of common people is the source of history. He writes many pages on Chinese history on the basis of folk people who live far from the city. His writing is different from the official history and it exists as form of narratives. In his narratives, there found pain and pleasure, sorrow and happiness of the common people. In this regard, he recalls, "Not anymore. Earlier on people used to mine silver there, a firm from Chengdu hired a team of workers and they began mining. Later on, the mine was looted, everyone just left, and the plank roads they had laid either broke up or rotted" (14). Gao compares the modern town and remote mountain and searches the cause of development. He minutely observes the color prints and mentions his argument in this way, "Enlargements and color prints are available and there's a sign saying photos can be collected in twenty days, apparently they have to be developed in the city. Had fate not otherwise decreed, you could have been born in this town, grown up, and married here" (17).

The novel brings various references of Chinese history which is not mentioned in official document. The following lines of the song justify how Chinese history neglects that painful experience of people. The line of the song goes as:

In moonlight thick as soap  
 I ride out to burn incense  
 For Lou Dajie who burnt to death  
 For Dou Sanniang who died in a rage  
 Sanniang picked beans. (18)

These above given lines of the song reflect how common people faces the problems in life. Gao highlights the dark side of Chinese history that only comes out through mournful song. In his journey he travels various places and meets many people and reads the life of those people who is being invisible in official history. He describes the situation of his journey as, “The steps, made of long slabs of rock, go down steeply for more than ten meters and moored there are several black canopy boats with their bamboo poles up. The river isn't wide but the riverbed is, clearly it's not the rainy season” (20). When he is traveling, he reaches the river which is near to the monument of novel dynasty which he observes Chan and his scholarly. In this regard, he says, “The scholar Mr. Chan Xianning!” His mouth opens wide, revealing sparse black teeth, as he enunciates each of the words with great precision” (21). Various scholars and historian fetch idea which is not sufficient representative to show the situation of Chinese history. Chinese history is made only related to the novel powerful person and it neglects novel folk people and their wrathful deeds. Legacy of such novel deeds is found in present life which clarifies by following lines:

When the reserve was established the supply and marketing  
 cooperative, local produce purchasing depot, grain and oil depot, grain

and oil dept, veterinary clinic as well as the village administrative office and the personnel were all relocated in the narrow hundred metres of street built by the reserve administration where is not a trace of Song Guotai's hundred. (24)

The perception of Chinese administration and local people towards administration is related to folk beliefs because people follow the rules which had been given by administration, and administration also support the people in difficult situations. Chinese culture is based on merit based bureaucracy. The tradition had continued till the time in various forms. Gao brings the references of 1950 when people struggled for the establishment of novel tradition with change. The situation of change mentions as follows:

He goes on to say that in 1950 they came into the mountains to exterminate the bandits. The little courtyard was surrounded by two companies of soldiers. At daybreak they shouted to the bandits to put down their weapons, change their wicked ways and reform and warned that there was a blockade of several machine guns at the main gate so no-one should try to escape. (26)

While Gao was in his journey, he met many people and asked about the 1949 revolution people perception of Moist revolution is based on the novel history that is also known as cultural revolution. The war is different from what official history elaborated but people take the war in different ways. In the same way Gao analyzes people's perception about many historical events like, Ming dynasty which is one of the important dynasties ruled in china. Gao elaborates the time of Ming in this way, "I can be your guide, you say this was built in the Ming Dynasty and goes back at least five hundred years, you're shop talking about the heat retaining wall behind the

Chinese herbalist's shop, one of the flying eaves of the gable curls upwards out of the darkness into the star-lit sky" (31). Perception of Chinese folk is different than the argument which historicists bring out as form of official records. Most of the events and arguments are elaborated on the basis of respective ideology day to day life of Chinese people is like the routing of day and night which is a testimony of past events as, "The sun goes down, thick clouds hide the moon and as usual the Snake Lord and his wife lead their pack of demons back to the palace of Blue Vastness" (32). Time is important for people and they follow time on natural process and believed that is the fact of life. The following lines of novel justify the argument:

Lying down three times the magic tablet, one –two-three, three troop-summoning amulets instantly muster the divine troops and the generals of Lu Mountain, Mao mountain and Longhu Mountain, *o-yo-ya a-ha-ha da-gu-long-dong cang-ng-ya-ya –wu- hu*. Emperor of Heaven Emperor of Earth, I am the younger brother sent by the True. (34)

Gao highlights the situation of people in different parts of China such as Lu Mountain and other places where people lived since long ago by following noble culture and ritual. Official Chinese history hardly mentions the fact which Gao elaborates in this novel by taking references of various mountain. This geography is as important as soul of Chinese people because all the history, myth culture and day-to-day Chinese life is guided by these mountain. Gao projects mountain and its kind and nature as like soul of Chinese history and modern life because by taking the references of these mountain, Chinese history can never be a completed history. The following, further clarify the situation:

Enjoying yourself ?

Yes.

Don't you think it's wonderful?

I don't know, I can't say, don't ask me.

You lean against her arm and she leans towards you, you look down to her, you can't see her features but you sense her small nose and you again smell that familiar warmth. Suddenly she comes to a halt. (35)

The novelist's above lines show how Chinese life goes on mountains. Chinese people love their land and culture so they hardly disobey the folk beliefs. Official history violates the folk beliefs of Chinese people. While he was in journey he realized the fact. In this regard he describes the situation and says "A mountain wind blows from afar but doesn't reach the mountain and instead recedes and lingers nosily in faraway valleys. Afterwards the planks above me also start dripping and seem to drip right onto my quilt" (37). Gao describes the myth of Hanhan which is full of pain. Hanhan lives as single form and brings new issues on the life of the people. The myth of Hanhan goes on, "They had been getting Hanhan's signals from the same location for a number of days and, thinking it was seriously ill, set out to look for it. Finally, under a fresh mound of earth in the forest they dug out Hanhan's carcass and its neckband which was still giving signals" (40).

Folk value plays a vital role on Chinese people's life. It continues generation to generation as form of oral myth. Chinese history neglects such type of evergreen folk beliefs. Gao takes references of folk beliefs and sets a new landmark of Chinese society through this autobiographical novel. The novel covers the wide range of though including gender, class and ethnicity. He describes gender situation:

You tell her that this blue bird is like women, of course there also stupid women but you're talking about feminine intelligence, feminine sensuality. Women who fall deeply in love really suffer-men want

women for pleasure, husbands want their wives to manage the home and cook, and parents want the son's wife to continue the family line.

(55)

Given lines show the value of women in Chinese culture which official history neglects and devalues women in day-to-day life. Since, ancient time women actively involved in society and share their pain and pleasure with men. Gao brings the symbolic references and projects women with combination of beauty orientated myth. In this regard, he illustrates “This is pristine natural beauty. It is irrepressible, seeks no reward, and is without goal, a beauty derived neither from symbolism nor metaphor and needing neither analogies nor associations” (61). Chinese life is based on the concept of co-existence and history of the nation also goes through the path which is embroiled between each other. Gao describes about tangle relationship and says, “Life is probably a tangle of love and hate permanently knotted together. Could it have any other significance? But to hastily end it just like this was too soon. I realize that I had not lived properly” (70). There are various cultural and religious beliefs that exist in Chinese life including Buddha, Confucius and other folk legends. Chinese official history fails to address all the matter which runs in China in different time. In this way, he mentions:

Buddha said rejoice. Buddha said rejoice first replaced Namó Amitófu, and then turned into more common expressions of sheer joy and elation. This was my initial psychological reaction after I had extricated myself from despair, I was really lucky I had been blessed by Buddha and a miracle had taken place. But my joy was furtive; I did not dare to appear hasty. (73)

These above given lines show the religious belief of Chinese people which has been running long time without any hesitation and obstacle. People follow the tradition but official history is less concentrated on such issue and gives over emphasis on the victory and war run by various dynasties for the sake of their personal benefit. Important and valuable information only remains as form of myth or folk narratives. Goa gives one of the examples of a stone which plays an important role in folk life. In this regard, he demonstrates, “Of course you know that you must show more respect than love to this seductive and beautiful *zhuhuapo* and that while you can want her you mustn't dare be rash. You say that you heard this from stone masons who were on the mountain gathering rocks” (77).

Gao emphasizes on the mountain which portrays the life circle of Chinese society that encircles around it in different time span of the history. Each of the revolution is the output folk believes of people. It clarifies, “When Li the third came back to the village he was wearing a black stain skullcap with a jade button on the top. It was old cheap stuff he'd got from Pockmark Chen's pawnshop in Wuyizhen (this was before the old street of thee town was torched by the long Hairs)” (88). Chen shop and top of the mountain reflects the importance of place for life. It shows that without proper explanation of places history remains only the description of powerful dynasty. Each of the events is related to people and place where they lived. Gao brings references of 1949 and says, “Mao Wa'er already has an eight-years-old daughter and she wants to have another child. Don't people now have to carry out family planning? If there's a second child it means not just a penalty but also that an identity card won't be issued! You say, is that so?” (90). During the time there was big question of identity because people felt that they were going to lose something. The

something is related to myth and folk beliefs that Mao uses as culture and Cultural Revolution. The following lines justify the situation:

There is writing in black ink on the whitewashed wall: Huaguang Temple has been rebuilt with contributions from the people listed below. So-and-so one hundred *yuan*, so-and-so one hundred and twenty *yuan*, so-and-so fifty *yuan*, so-and-so sixty *yuan*, so-and-so two hundred *yuan* . . . The last item is: Announced by representatives of the old, middle-aged and young of Lingyan. (92)

People's history is more important than the official history in China because Chinese people believe in legendary and use it as main source of knowledge. Official history is guided by respective ideology of the writer so it could not bring all the matter. Gao gives the references of cliffs and says, "Behind the metasequoia at the foot of the cliff there is a monastery built beneath the thousand-year-old ginkgo trees. It has been converted into a hostel which also takes tourists" (94).

Opinion of common people is important for writing history which Gao realizes while he heard the conversation of hostel. One episode he projects as, ". . . and she won't stay in the same room as you, she says she's afraid of that too. So you leave the lamp for her, kick the paddy straw piled on the floor and go to the adjoining room" (101). They live in a small building and talk about the ongoing situation as, "One the day I arrive the shores of Caohai, where the Wu River begins, it overcast and bitterly cold. Recently, a small building has been constructed on the shores of the lake-it is the new ranger station of the reserve" (108). The journey is interesting because the writer gets chance to collect information about China which is hardly found in written documents. In the journey he meets many people and visits many places and uses both places and people as sources of information. In this regard, he highlights, "I think, if I

can punt the note out of the reeds I'll get to this board expense of water and I'll be able to drift about all alone in the middle of this lonely plateau lake. I won't have to talk to anyone" (111). Gao describes the hurting that swallowed the ethic of culture and converted it as traumatic events. Such traumatic events could not bring the facts of life which happened in the life of people in ancient time. He justifies, "Flushed cheeks and leaping flames are suddenly swallowed in darkness, bodies are twisting and turning, she tells you not so rough, she calls out you're hurting!..She struggle, calls you an animal! She has been stalked, hunted, torn apart, devoured" (114). He found various loophole in official history which is similar to the narrow hedge of the path. Bimo Yo priest travels the way which he describes, "He also takes to see a *bimo*, an Yi priest. We pass through several dark, narrow passageways and arrive at a small courtyard with a single gate and a single leaf door" (118). Dark narrow passage is used as the symbol of contemporary life which detached from noble past.

The history which found as document could not address the issue. In this regard, he adds, "I also asked the *bimo* how many rifles were used at the largest funeral he had conducted. He stops to think, then, with the singer translating, says one hundred" (121). He reaches the top of the mountain and looks back where many small plateaus were telling the fact of the mountain which is related to memoir of the places. Gao speaks, "When I leave his home my feet feel a lightness which is rare for this high plateau. I know that I have had the right amount of liquor, I am at eight-tenths of my capacity" (125). He knows the fact which he is facing in his life which is different from other job. The job is related to the renarrativizing the history. In this regard, he mention ". . . instead of their being chopped up and used as firewood, they were delivered to the museum and so avoided the ravages of the Cultural Revolution" (142). Gao memorizes the reality of cultural revolution which is different from the

official record which teaches in class room activities. He searches the fact. In this regard, he draws:

I search for faces I like, or expression I can tolerate, so I can't get rid of myself. I can't find people with whom I can identify, I search without success, everywhere: in railway waiting rooms, in train carriages, on boats, in food shops and parks, and even when out walking on the streets, I am always trying to a familiar faces. (151)

These lines show the situation that enforced writer to meet the reality of Chinese life. While he was walking in the street, he found that Chinese people facing the problems created by people. He gives the example and portraits; “Lingling wanted to be outside playing all the time. But, she says, whenever it started raining she would become morose and say I want to struggle you: she would press hard on my neck and it really hurt” (154).

Chinese people believe in shamanic myth which is one of the main landmarks of Chinese ancient life. He brings various references such as “The shaman of Tianmengan has sent someone to the carpenter's yard to get the old man to make the head of the Goddess Tianluo. The shaman will come in person on twenty-seventh day the twelfth month to invite the goddess to receive offering at his altar” (162). Zang dog plays vital role in the life of folk people. In official Chinese history ruler only mentions the name of kings and dynasty and myth and legend. Gao describes as, “For people's homes he has made the god of wealth, the laughing art at, the monk gatherer of vegetarian food, and the hottest judge; for the exorcist performance troupe he has carved a whole set of masks: the half-man-half-god Zhang the Clearer of Mountains” (162). There are many legendary creatures whose space is high in Chinese society. Qichun snake story is one which Gao explains, “I had long heard my stories about the

renewed and deadly Qichun snake. The villagers commonly call it the “Five-steps dragon” and say that if bitten by it man or animal will drop dead” (167). The myth and legend is one of the main sources of the history which is different from the official history. Gao projects such history through narratives related to the mountain, creature and events. He gives one example “She says the very first time she gave herself, it was to a man she didn't love at all. When he mounted her and took her he didn't know she was still a virgin and asked why she was crying” (172). While Gao was in his journey he meet several people and faces the events which he describes, “On those very hot days when all the villagers sat out on the streets to eat their evening meals, she would walk by every doorway, wriggling her bottom with two empty water buckets on her carrying pole” (175). The pole is similar to the dream that Gao saw that night, “I dream that the rock wall behind me creaks open and that within the creak is the fish-belly white sky. Beneath the sky is a small lane, lonely and deserted. To one side is the door of a temple, I know it is the side door of the big temple, that it never opens, and at the doorway. . .” (198). It shows the situations that faced by narrator in his life which is different from ordinary experiences.

The experience is neither related to official history nor government policy because Chinese government only interprets events and episode according to political desire. It is neglected common people belief that is based on fortune because fortune is one of the part of Chinese life style. In this regard, Gao mentions, “I'm saying that humans can't overcome fate. He then climbs, onto the plank bed to sleep and before long I hear him snoring loudly. He is a spontaneous creature with an untrammelled mind I think to myself” (202). Gao finds some facts which is different from documented history. At this situation he describes “I discover some ends of brunt incense sticks poked into the cracks of the cliff, there is also a branch tied with pieces

of red cloth poked into a crack. I think to myself this must be the place where women pry for sons which the mountain people call Lingyan” (204). People’s faith is important for writing history instead of ruler’s interest in slogan. Gao gives one example of lighting and praying which goes on, “Before the lighting of the pyre there was still to be a session of fervent sutra chanting. None of the rituals could be missed, the smallest oversight was intolerable under Buddha’s law” (208). Idea of Confucius is widely known by people though documented history takes it as myth. The situation Gao elaborates, “Confucian talked about establishing oneself at the age of thirty, but this is a young and brittle age and if one does not succeed one can have a nervous breakdown. Neither I nor my younger brother has ever seen photos of this great-grandfather” (210). Gao feels worried about the nature of official history and talks, “I should tell them there's no need for them to worry, I 'm already middle-aged and have my own way of life, it's what I have chosen and I'm not likely to go back to what they have in mind for me” (212). When he is at the town he collects information from administration office which is different from the information collected from village. Then he recalls the events, “When I return to the small building of the town administration office, no-one is there and it is locked up. The party secretary and town head I expect will wake up somewhere from a drunken stupor tonight” (227).

Gao searches the humanity in history and talks, “I am suddenly surrounded by an expanse of passions and think that the human search for love must originally have been like this. So-called civilization in later ages separated sexual impulse from love and created the concepts of status, wealth, religion, ethics and cultural responsibility. Such is the stupidity to human beings” (228). When he is in mountain he spiritualizes the fact that leads him to the soul, “Leaving the Mao stockade, I walk from morning to afternoon along this desolate mountain road. Buses and truck convoys hauling

bamboo and timber occasionally pass and though I signal none will stop” (250). The following lines of the novel justify the situation:

I take the Writers’ Association membership card in the blue plastic cover from my shirt pocket and show it to her. I know my name is already on documents circulated to various echelons of the central government down to the provincial cities and county towns, and could be seen by the heads of party committees and cultural offices. (260)

Given above lines reflect the importance of history in life, though in official history human values are dismissed and only the ideology or slogan are overloaded by so-called official writers. Gao challenges the system by narrativizing the historical fact. In this regard, he argues, “Walking along a road on the shady side of a mountain, no-one ahead or behind me, I get caught in a downpour. At first it’s light rain and feels good falling on my face, then it gets heavier and I have to run” (275).

Spirit is important for each work but official Chinese history loses the spirit. Real spirit contains in place and events which make invisible by official history. At this situation Gao mentions, “Saying this takes up his sword of office, flourishes it, and begins to sing loudly, “Sprit- soul, Sprit- soul, you've had your play now quickly go home! In the east is a boy in blue, in the south is a boy in red, in the west is a boy in white” (293). Gao several days live in a mountain and observes the fact that, “I watch the brilliant gold of the setting sun disappear along the cliff tops and both sides of the gorge are suddenly plunged into darkness. Red navigation lights set on rocks close to the sides of the river appear, one after the other” (305). The mountain has glorious history of both ancient and modern China though official history neglects the fact and dismissed the reality in this regard he argues, “I am perpetually searching for meaning, but what in fact is meaning? Can I stop people from constructing this big

dam as an epitaph for the annihilation of their selves?” (308). By neglecting some of the town losing its situation and converted as wasteland, “Anping town is ninety *li* southwest of the country . . . the above towns are now wasteland. After the ravages of troops in the late-Ming period, the villages and towns became deserted. Most of the people have settled here from other provinces and the name is constantly changing . . .” (311). In the journey of life Gao finds out the fact which is different from the official history. In this context, he expresses, “I am on journey-life. Life, good or bad, is a journey and wallowing in my imagination I travel into my inner mind with you who are my reflection. The perennial and perplexing question of what is most important can be changed to a discussion of what is most authentic and at times can constitute” (313). He only searches the reality of Chinese society instead of right or wrong, devil or god which he describes, “I don't know if God and the devil in fact exist but both were invoked by you who are the embodiment of both my good fortune and my misfortune. When you vanish, God and the Devil will in the same instant disappear” (314). The following lines of the novel justifies that situation: “I go on to Human Province, passing along the Miluo River in which Qu Yuan drowned himself. However, I do not go to the shores of Dongting Lake to retrace his footsteps because several ecologists I saw told me that of this eight-hundred-*li* stretch of water” (319).

These lines show the situation of China which is distorted by official history and presented as the hanging photography, “I nod, but then I recall from the old photograph hanging at home that she was a very plump old woman. It was a photograph taken some decades earlier and it showed me by her side playing with a top” (323). When he returns to his journey he finds various information which is different from contemporary history. In this regard, he highlights, “I tell him I want to write a historical novel which has nothing to do with the present and that I have come

especially to seek his advice. At this point he relaxes, stops coughing, and his hands stop moving things about” (346). By writing novel Gao brings some invisible part of history which appears as yellow wallpaper. In this regard he shows, “I am lying on a spring bed made with clean sheets in a room with pale yellow print-patterned wallpaper, white crocheted curtains and dark red carpet. There are two lounge chairs with towelling covers and the bathroom has a bathtub” (353). When he is young, he finds some new insight which is different from his old age perception which he describes, “I also remember when I was even younger, I had a picture-book set of *Woman Warrior of the Desolate Plains* and lost some of the pages at a game of marbles. The set was broken and I was really upset” (379).

The perception and situation is different in different time and space. He gives references of Xiang city and writes, “I had not intended to make a stopover. I had neither relatives nor anyone I knew in Zhuzhou, and there were no folk customs or archeological art effects to investigate. Nevertheless, I spent a whole day wandering along the Xiang River and in the city” (381). When he is in mountain, he finds the soul of Chinese history “So what if I saw it, we captured it! We were going along a mountain ridge to cut down on the distance so that we could get to the campsite before dark” (385). The mountain is the home land of dragon tiger though it brings new sense in Chinese history where Gao visits time and again. In this regard, he mentions “I had planned to go to Dargon Tiger Mountain to visit Profound Sky, the famous Daoist, but when the train stops at Guiqi I don't get off straightaway. People are sitting on the floor in the passageway of the hot and stuffy carriage” (397). Myth of dragon tiger is related to the history of both modern and ancient China and it gives allegorical meaning of devastating China. Gao presents the myth in this way, “That's Dragon Tiger Mountain at the back so this range must be immortal Cliffs. In the

course of my travels, through a chain of introduction I visited a museum director who showed me photographs of Immortal Cliffs” (399). The cliffs reflects the new sense of life which is unusual thought it brings new brains in human soul. In this regard, Gao argues, “I have long tired of the struggles of the human world. In all the fine sounding discussion, controversies and debates, I have invariably been made the topic, subjected to criticism, made to listen to instructions, made to wait for a verdict” (410). It is related to the important of place, events and legend in history writing. Only winner’s slogan and traumatic description of war cannot reflect the importance of history in real life.

In short, this novel shows how narrator brings the new concept of history though narrativizing the events and consequences. By narrating the Chinese myth, legend and folk beliefs he searches for the soul of Chinese life. Mountain is projected as the symbol of such beliefs which remains still in the location though many dynasties come and go.

### **Chapter III. Fictionalization of Chinese History**

The novel projects the history of China through fictionalization of main events occurred in Chinese official history. Mountain is allegorically used in the novel because mountain can only see all the great soul of China which worked many things for Chinese people. Gao follows new technique of portraying the history which ruptures the basic assumption of official history. He analyzes the events without chronological order or consequences. He spontaneously mentions all the events what he realizes. There is no pride and prejudice in his narratives. Gao presents himself as critic and narrator or character. As a critic, he interprets the Chinese people particularly rules various myths and beliefs which Chinese people follow in different time. The novel brings various events which official history ignored. These events still remain in main land of China as form of myth or folk belief e.g snake, Black mountain' myth. In the same way some of the dark part of communist revolution also reflects in this novel. Mao red revolution, Tiananmen square events and 1989 events which mention less in official history though people never forget such events and develop as form of myth.

Gao Xinjian, describes places and events such as Lingshan Mountain, Tiananmen square, Shanghai city etc., 1989s events, by using first person narratives which is directly or indirectly related to the official history of China. In this study, it will analyze how Chinese history is reflected in these various narratives and why Gao Xinjian uses fiction to criticize and analyze history and how new historicity appears in the novel though the narratives of nameless characters.

Gao uses first person narratives to fictionalize the events occurred in China because he feels fear to mention all the events that he does not agree with official Chinese history. Communist system of government does not allow to say everything

in direct way, so he uses fiction for telling the fact that undermined in Chinese official history. His hidden purpose is to criticize the way of history writing practice of China. Gao Xingjian describes important place like Lingshan Mountain and events like 1989 which he travels in his life and studies about the events that are indivisible in Chinese official history.

In the novel, Gao Xingjian brings various historical events and give different arguments on the events and episodes which are distinct from official history of China. Official history of China could not capture the voice of common people and overall events of the nation. Gao captures all the events which official history could not clearly mention. Official history is an account of the nation which is prepared by the ruler including all the bravery and victory of his time shows it could not reflect all the accounts of past which a fictional narrative capture. The novel begins from the remote past with description of pre-historic period of China and gradually it discusses various time span of Chinese society till 1990. By using self images and wisdom he portrays the situation of China and emphasizes on liberty which had been banded in China since many years. Overall textual analysis concentrates on issue of Chinese history which writer analyses by using own idea.

From the beginning the novel highlights Chinese civilization, Confucianism and the temple made by Han dynasty that is hardly mentioned by other rulers while revisiting the history. Han is one of the dynasties which established various spiritual and physical foregrounding for Chinese life which only remains as form of myth rather than the subject of national pride. In the same way, the myth of dragon tiger is related to the history of both modern and ancient China and it gives allegorical meaning of China. Gao presents the myth as main sources of history which describes various mountains and animals and the images reflects how Chinese culture is rotted

by unseen events related to tiger and cliff. The cliffs reflect the new sense of life which is unusual thought it brings new brains in human soul. The perennial and perplexing question of what is most important can be changed to a discussion what is most authentic and at times can constitute. He only searches the reality of Chinese society instead of claiming what is right or wrong. This novel examines how narrators bring new concept of history through narrativizing the events and consequences. Through narrating the Chinese myth legend and folk believe, he searches the soul of Chinese life.

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