



精英劇場之研究

ELITE THEATRE IN
MING CHINA, 1368-1644

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Elite Theatre In Ming China 1368 1644

Jamie Greenbaum



Elite Theatre In Ming China 1368 1644:

Elite Theatre in Ming China, 1368-1644 Grant Guangren Shen, 2005 *Elite Theatre in Ming China, 1368-1644*

Grant Guangren Shen, 2005-03-15 This book provides an overview of elite theatre in Ming China It is based on an exploration of the original historical records and includes comparisons with other forms of ancient theatre and examines the details of theatrical performance *Inscribing Jingju/Peking Opera* David Rolston, 2021-08-09 What was the most influential mass medium in China before the internet Jingju Peking opera Although its actors were commonly thought to have been illiterate written and other inscribed versions of plays became more and more important and varied This book shows how increasing textualization and the resulting fixation of a performance tradition that once privileged improvisation changed the genre It traces from Jingju's birth in the 19th century to the present how texts were used for the production and consumption of this important performance genre and the changes in the concepts of authorship copyright and performance rights that took place during the process The state's desire to police what was performed is shown to have been a major factor in these changes The scope and coverage of the book is already unprecedented but it is also supplemented by an additional chapter on where the plays were performed who performed them and who went to see them available for download online

Encyclopedia of Chinese History Michael Dillon, 2016-12-01 China has become accessible to the west in the last twenty years in a way that was not possible in the previous thirty The number of westerners travelling to China to study for business or for tourism has increased dramatically and there has been a corresponding increase in interest in Chinese culture society and economy and increasing coverage of contemporary China in the media Our understanding of China's history has also been evolving The study of history in the People's Republic of China during the Mao Zedong period was strictly regulated and primary sources were rarely available to westerners or even to most Chinese historians Now that the Chinese archives are open to researchers there is a growing body of academic expertise on history in China that is open to western analysis and historical methods This has in many ways changed the way that Chinese history particularly the modern period is viewed The Encyclopedia of Chinese History covers the entire span of Chinese history from the period known primarily through archaeology to the present day Treating Chinese history in the broadest sense the Encyclopedia includes coverage of the frontier regions of Manchuria Mongolia Xinjiang and Tibet that have played such an important role in the history of China Proper and will also include material on Taiwan and on the Chinese diaspora In A Z format with entries written by experts in the field of Chinese Studies the Encyclopedia will be an invaluable resource for students of Chinese history politics and culture **A Topsy-Turvy World** Wilt L. Idema, Wai-ye Li, Stephen H. West, 2023-10-10 Playwriting in many forms flourished during the late Ming and early Qing dynasties Shorter theatrical genres in particular offered playwrights opportunities for experimentation with both dramatic form and social critique Despite their originality and wit these short plays have been overshadowed by the lengthy masterpieces of the southern drama tradition A Topsy Turvy World presents

English translations of shorter sixteenth to eighteenth century plays spotlighting a lesser known side of Chinese drama Satirical and often earthy these mostly one act plays depict deceit dissembling reversed gender roles and sudden upending of fortunes With zest and humor they portray henpecked husbands supercilious and lustful monks all too human sage kings disgruntled officials and overreaching young scholars These plays provide a glimpse of Chinese daily life and mores even as they question or subvert the boundaries of social moral and political order Each translation is preceded by a short introduction that describes the play's author context formal qualities and textual history A Topsy Turvy World offers a new view of a significant period in the development of the Chinese theatrical tradition and provides insight into the role of drama as cultural critique

Playwrights and Literary Games in Seventeenth-Century China Jing Shen, 2010-08-04 Playwrights and Literary Games in Seventeenth Century China Plays by Tang Xianzu Mei Dingzuo Wu Bing Li Yu and Kong Shangren is a full length study of chuanqi romance drama a sophisticated form with substantial literary and meta theatrical value that reigned in Chinese theater from the sixteenth to eighteenth centuries and nourished later theatrical traditions including jingju Beijing Opera Highly educated dramatists used chuanqi to present in artistic form personal social and political concerns of their time There were six outstanding examples of these trends considered masterpieces in their time and ever since This study presents them in their social and cultural context during the long seventeenth century 1580-1700 the period of great experimentation and political transition The romantic spirit and independent thinking of the late Ming elite stimulated the efflorescence of the chuanqi and that legacy was inherited and investigated during the second half of the seventeenth century in early Qing Jing Shen examines the texts to demonstrate that the playwrights appropriate convert or misinterpret other genres or literary works of enduring influence into their plays to convey subtle and subversive expressions in the fine margins between tradition and innovation history and theatrical representation By exploring the components of romance in texts from late Ming to early Qing Shen reveals creative readings of earlier themes stories plays and the changing idea of romanticism for chuanqi drama This study also shows the engagement of literati playwrights in closed literary circles in which chuanqi plays became a tool by which literati playwrights negotiated their agency and social stature The five playwrights whose works are analyzed in this book had different experiences pursuing government service as scholar officials some failed to achieve high office But their common concerns and self-conscious literary choices reveal important in

The Routledge Companion to Theatre-Fiction Graham Wolfe, 2023-11-14 Novelists have long been attracted to theatre Some have pursued success on the stage but many have sought to combine these worlds entering theatre through their fiction setting stages on their novels pages and casting actors directors and playwrights as their protagonists The Routledge Companion to Theatre Fiction has convened an international community of scholars to explore the remarkable array of novelists from many eras and parts of the world who have created fiction from the stuff of theatre asking what happens to theatre on the pages of novels and what happens to novels when they collaborate with theatre From J W Goethe to Louisa

May Alcott Mikhail Bulgakov Virginia Woolf and Margaret Atwood some of history's most influential novelists have written theatre fiction and this Companion discusses many of these figures from new angles But it also spotlights writers who have received less critical attention such as Dorothy Leighton Agust n de Rojas Villandrando Ronald Firbank Syed Mustafa Siraj Li Yu and Vicente Blasco Iba ez bringing their work into conversation with a vital field A valuable resource for students scholars and admirers of both theatre and novels The Routledge Companion to Theatre Fiction offers a wealth of new perspectives on topics of increasing critical concern including intermediality theatricality antitheatricality mimesis diegesis and performativity

Intercultural Aesthetics in Traditional Chinese Theatre Wei Feng, 2020-06-11 This book traces the transformation of traditional Chinese theatre's xiqu aesthetics during its encounters with Western drama and theatrical forms in both mainland China and Taiwan since 1978 Through analyzing both the text and performances of eight adapted plays from William Shakespeare Bertolt Brecht and Samuel Beckett this book elaborates on significant changes taking place in playwriting acting scenography and stage audience relations stemming from intercultural appropriation As exemplified by each chapter during the intercultural dialogue of Chinese and foreign elements there exists one-sided dominance by either culture fusion and hybridity which corresponds to the various facets of China's pursuit of modernity between its traditional and Western influences

Routledge Handbook of Asian Theatre Siyuan Liu, 2016-02-05 Routledge Handbook of Asian Theatre is an advanced level reference guide which surveys the rich and diverse traditions of classical and contemporary performing arts in Asia showcasing significant scholarship in recent years An international team of over 50 contributors provide authoritative overviews on a variety of topics across Asia including dance music puppetry make up and costume architecture colonialism modernity gender musicals and intercultural Shakespeare This volume is divided into four sections covering Representative Theatrical Traditions in Asia Cross Regional Aspects of Classical and Folk Theatres Modern and Contemporary Theatres in Asian Countries Modernity Gender Performance Intercultural and Musical Theatre in Asia Offering a cutting edge overview of Asian theatre and performance the Handbook is an invaluable resource for academics researchers and students studying this ever evolving field

Understanding CCI through Chinese Theatre Haili Ma, 2023-12-13 This book examines the development of Cultural and Creative Industries CCI in China through the angle of Chinese Theatre xiqu It focuses on the political and socio-economic transition period at the turn of the 21st century as China evolves from Made in China to Created in China highlighting associated class reconstruction and cultural production and consumption There are many forms of Chinese Theatre the most popular one throughout Chinese history to date is the sing song drama collectively refers to as xiqu which currently has over 300 regional styles across China In 2014 President Xi Jinping's Beijing Talk on Arts and Literature which serves as China's latest Chinese Communist Party CCP ideological direction and cultural policy stressed that the future of Chinese cultural and creative industries is to be anchored on traditional art forms such as xiqu Such Chinese cultural and creative industry distinction will be addressed in this book

Historical Dictionary of Chinese Theater

Tan Ye,2020-03-04 There is a sense of timelessness in the Chinese theater ever since its maturation its format has not changed in any significant way Chinese Theater matured into its final format in the 13th century and flourished during the Yuan Ming and Qing Dynasties It is a unique exclusive and self sufficient system whose evolution has received little influence from the West and whose influence on Western theaters has been minimal and often misinterpreted It is essentially a performer s theater the actors attract the audience with splendid performances perfected through many years of rigorous training This second edition of Historical Dictionary of Chinese Theater contains a chronology an introduction and an extensive bibliography The dictionary section has over 1 500 cross referenced entries on performers directors producers designers actors theaters dynasties and emperors This book is an excellent resource for students researchers and anyone wanting to know more about Chinese theater *Writing Lives in China, 1600-2010* Marjorie Dryburgh, Sarah Dauncey,2013-10-31 This innovative collection explores the life stories of Chinese women and men between the seventeenth and twenty first centuries It draws on both biographical and autobiographical narratives and on perspectives taken from life writing theory to ask how lives were lived and written within and against the rules of the auto biographical game **The Poetics of Difference and Displacement** Min Tian,2008-06-01 Intercultural theater is a prominent phenomena of twentieth century international theater This books views intercultural theatre as a process of displacement and re placement of various cultural and theatrical forces a process which the author describes as the poetics of displacement The Courtesan's Memory, Voice, and Late Ming Drama Peng Xu,2025-09-16 Peng Xu s *The Courtesan s Memory Voice and Late Ming Drama* argues that courtesans of the era played an active role in the theater and their impact manifested in Chinese literary history albeit concealed or erased In the late Ming dynasty 1368 1644 theater was dominated by male performers with professional actresses largely absent from the stage unlike in the Yuan dynasty 1271 1368 where women performed without restriction in theater troupes Despite the prevailing assumption that women played no part in the theatrical movement *The Courtesan s Memory Voice and Late Ming Drama* illuminates how courtesans as serious theater artists and playwrights left a significant mark on the male dominated dramatic and literary landscapes This study profoundly remaps the textbook narratives of gender bias challenges modern prejudices prevalent in the literary history of Chinese drama and reveals how theatrical conditions and writing styles shifted to accommodate courtesan performances Utilizing a wide range of sources such as scripts city guides biographies diaries letters wood block illustrations and paintings this study distinguishes itself from earlier studies of Chinese courtesans by not thematizing courtesans for their allegorical values but rather pinpointing their agency in shaping the features of Chinese theater and recognizing courtesans as a source of creativity and development in the medium Xu s focus on courtesan performance culture allows for fresh readings of canonical Chinese plays opening up new ways of understanding the history of Chinese drama written by women thus deviating from standard historiography based solely on the writings of men Chen Jiru (1558-1639) Jamie Greenbaum,2007 Focussing on

Chen Jiru's writings this study explores the various ways that Chen advertised himself to prospective readers and the way that commercial and political interests used his personae for their own ends from the seventeenth century to the present

How to Read Chinese Drama Patricia Sieber, Regina Llamas, 2022-01-25 This book is a comprehensive and inviting introduction to the literary forms and cultural significance of Chinese drama as both text and performance. Each chapter offers an accessible overview and critical analysis of one or more plays canonical as well as less frequently studied works and their historical contexts. How to Read Chinese Drama highlights how each play sheds light on key aspects of the dramatic tradition including genre conventions, staging practices, musical performance, audience participation, and political resonances, emphasizing interconnections among chapters. It brings together leading scholars spanning anthropology, art history, ethnomusicology, history, literature, and theater studies. How to Read Chinese Drama is straightforward, clear, and concise, written for undergraduate students and their instructors as well as a wider audience interested in world theater. For students of Chinese literature and language, the book provides questions to explore when reading, watching, and listening to plays, and it features bilingual excerpts. For teachers, an analytical table of contents, a theater-specific chronology of events, and lists of visual resources and translations provide pedagogical resources for exploring Chinese theater within broader cultural and comparative contexts. For theater practitioners, the volume offers deeply researched readings of important plays together with background on historical performance conventions, audience responses, and select modern adaptations. **Law and**

Politics in Modern China Sharron Gu, 2009 This is an original interdisciplinary study of Chinese law, its language, and political institution. Evolving within a complex literary framework over thousands of years, Chinese language has lost its conceptual distinctiveness to its multilevel and overlapping meanings and connotations. Chinese law has become inflated with contrary rulings and exceptions. This mass of rules requires an extra-lingual legal authority to redefine boundaries and specify applications. This book follows and continues the author's *The Boundaries of Meaning and the Formation of Law* (McGill University Press) by illustrating how language shapes the formation, application, and administration of law in various cultural environments. *Law and Politics in Modern China* is an important book for those interested in Chinese history, culture, law, and politics. It also provides refreshing insights about the way that law continues to function after its language matures and creates contradictions and loopholes within its system of rules, one of the most important issues facing Western legal administration in the immediate future. *The Novel and Theatrical Imagination in Early Modern China* Chun

Mei, 2011-01-07 Using the concept of theatricality to study *Water Margin* and *Journey to the West*, this study illustrates how writing and reading in early modern China became fused with a theatrical imagination in response to destabilizing social and political forces. **Demonic Warfare** Mark R. E. Meulenbeld, 2015-01-31 Revealing the fundamental continuities that exist

between vernacular fiction and exorcist martial rituals in the vernacular language, Mark Meulenbeld argues that a specific type of Daoist exorcism helped shape vernacular novels in the late Ming dynasty (1368-1644). Focusing on the once famous

novel Fengshen yanyi Canonization of the Gods the author maps out the general ritual structure and divine protagonists that it borrows from much older systems of Daoist exorcism By exploring how the novel reflects the specific concerns of communities associated with Fengshen yanyi and its ideology Meulenbeld is able to reconstruct the cultural sphere in which Daoist exorcist rituals informed late imperial novels He first looks at temple networks and their religious festivals Organized by local communities for territorial protection these networks featured martial narratives about the powerful and heroic deeds of the gods He then shows that it is by means of dramatic practices like ritual theatre and temple processions that divine acts were embodied and brought to life Much attention is given to local militias who embodied demon soldiers as part of their defensive strategies Various Ming emperors actively sought the support of these local religious networks and even continued to invite Daoist ritualists so as to efficiently marshal the forces of local gods with their local demon soldiers into the official imperial reserves of military power This unusual book establishes once and for all the importance of understanding the idealized realities of literary texts within a larger context of cultural practice and socio political history Of particular importance is the ongoing dialog with religious ideology that informs these different discourses Meulenbeld s book makes a convincing case for the need to debunk the retrospective reading of China through the modern secular Western categories of literature society and politics He shows that this disregard of religious dynamics has distorted our understanding of China and that religion cannot be conveniently isolated from scholarly analysis

The Many Faces of Ruan Dacheng Alison Hardie, 2022-03-11 The Many Faces of Ruan Dacheng Poet Playwright Politician in Seventeenth Century China is the first monograph in English on a controversial Ming dynasty literary figure It examines and re assesses the life and work of Ruan Dacheng 1587 1646 a poet dramatist and politician in the late Ming period Ruan Dacheng was in his own time a highly regarded poet but is best known as a dramatist and his poetry is now largely unknown He is most notorious as a treacherous official of the Ming Qing transition and as a result his literary work his plays as well as his poetry has been neglected and undervalued Hardie argues that Ruan s literary work is of much greater significance in the history of Chinese literature than has generally been recognised since his own time Ruan rather than being a transgressive figure is actually a very typical late Ming literatus and as such his attitudes towards identity and authenticity can add to our understanding of these issues in late Ming intellectual history These insights will impact on the cultural and intellectual history of late imperial China This work is exciting and reads almost like a novel It has both a biographical and a literary component It successively examines Ruan Dacheng s biography in the context of his time his complex relationships with his contemporaries and the question of the judgment made on him in his time and by posterity Rainier Lanselle cole Pratique des Hautes tudes France The author makes a persuasive argument that Ruan Dacheng deserves revaluation as a late Ming literatus and makes a contribution to the field of premodern Chinese literature and culture by presenting his life and work within a broader context especially by examining examples of his poetry and discussing his plays Richard Strassberg UCLA

Decoding **Elite Theatre In Ming China 1368 1644**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Elite Theatre In Ming China 1368 1644**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring affect our lives. In this appraisal, we shall explore the book is central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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