

<<中国戏剧>>

图书基本信息

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前言

China is a country with multiple theatrical activities spread over its vast area. Currently, Chinese traditional opera (xiqu), an integration of singing and performance, is the most common, unique and representative form of Chinese theater. Chinese traditional opera originated in the 12th century. Compared with ancient Greek and Indian Sanskrit drama, it was born rather late but with more exuberant vitality. Over more than 800 years, Chinese traditional opera has maintained its basic form, therefore, among the existing types of drama, Chinese traditional opera may have the longest history. Rich in history and charm in artistic expression, traditional opera is deeply loved by ancient Chinese people. A formula is extensively used in Chinese traditional opera performances, with a special music metric and regulated singing.

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内容概要

China is a country with multiple theatrical activities spread over its large area. Chinese traditional opera, an integration of singing and performance, is the most common, unique and representative form of Chinese theater. Over more than 800 years, it has maintained its basic form. In the beginning of the 20th century, subject to the impact of the West, the modern drama without singing appeared in China. The development and prosperity of modern drama has added a new landscape for Chinese theater, which, as a whole, has become more diversified.

作者简介

Fu Jin Born in Quzhou, Zhejiang Province in 1956. Doctor of Literature, professor of the National Academy of Chinese Theater Arts, pluralistic researcher of Institute of Chinese Intangible Cultural Heritage, Sun Yatsen University, advisor for Ph.D. candidate of China Art Academy. His academic works include The Modernization and Localization of Chinese Theater, Introduction to Chinese Theater in the 20th Century, History of Chinese Theater, Treatise on Art of Chinese Theater, etc.

书籍目录

ForewordPrelude: the Origins of Chinese Theater Sacrifice and Entertainer The Spectacular Scene of Music and Dance Xinong and the Art of Singing with SpeakingPeaks Towering Magnificently: Song Xiwen and Yuan Zaju Southern Xiwen during the Song Dynasty The Prosperity ofYuan Zaju Guan Hanqing's Remarkable AchievementRefinement and Elegance: Chuanqi of the MinR and Qing Dynasties and the Times of Kunqu Opera Scholars' Renovate of Xiwen Kunqu Opera and Exquisite Peony Pavilion Palace of Eternity and Peach Blossom Fan Li Yu and Kunqu Opera Stage PerformancesFlowers in Bloom: Diversified Opera Varieties Spread of Yiyang Tune and Clapper Opera Competition between Huabu and Yabu From Playlet to Big Opera Modern Play and Stage PlayWith Ups and Downs: Extending Its Global Presence New Stage Mei Lanfang——Going to the World Improvement to the Traditional Opera and "Model Opera" Forward-looking Chinese TheaterAppendix: Chronological Table of the Chinese Dynasties

章节摘录

插图：Emerging during the Song Dynasty, the earliest mature theater in China flourished in Zhejiang and was called Wenzhou zaju. It was sharply different from Song Jin zaju in two ways. On the one hand, actors in Song Jin zaju didn't necessarily play fixed roles whose main purpose was to make fun. On the other, it was a small-sized xingong without complete stories. During the late Southern Song Dynasty (1127-1279), new theater emerged with set length and complete stories in which actors played dramatic roles and performed by various means including speech and song. Moreover, such performances maintained the basic forms to the present day. The highly sophisticated theater style during the Southern Song Dynasty emerged in Wenzhou and flourished in southern area of the Yangtze River and was known as "southern tune xiwen" or simply referred to as "xiwen." The earliest complete script was found and repurchased in 1920 in a small antique shop in London by scholar Ye Gongchuo. It included works such as The No.1 Scholar Zhang Xie (Zhang Xie Zhuang Yuan), The Butcher (Xiao Sun Tu) and Wrong Career of Official's Son (Huan Men Zi Di Cuo Li Shen). The No.1 Scholar Zhang Xie was compiled by the scholars in the Jiushan Club in Wenzhou during the Southern Song Dynasty. During this period, xiwen performances were very popular in Wenzhou and literary societies were common. The Jiushan Club, a professional group for script writing, was also founded. The club was very active. For instance, when a monk named Zu Jie in Wenzhou did all kinds of evil things under the asylum of local officials, the club members immediately compiled a xiwen script based on the monks' misdemeanors and performed it in public. The theater then aroused the anger of the local population, forcing the government to uphold justice and punish the evil monk.

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