

# Drunken Concubine Mei Lanfang 1956

Lily Xiao Hong Lee, Sue Wiles

**Sino-Japanese Transculturation** Richard King, Cody Poulton, Katsuhiko Endo, 2012 This is a multi-author work which examines the cultural dimensions of the relations between East Asia's two great powers, China and Japan, in a period of change and turmoil, from the late nineteenth century to the end of the Second World War. This period saw Japanese invasion of China, the occupation of China's North-east (Manchuria) and Taiwan, and war between the two nations from 1937-1945; the scars of that war are still evident in relations between the two countries today. In their quest for modernity, the rulers and leading thinkers of China and Japan defined themselves in contradistinction to the other, influenced both by traditional bonds of classical culture and by the influx of new Western ideas that flowed through Japan to China. The experiences of intellectual and cultural awakening in the two countries were inextricably linked, as our studies of poetry, fiction, philosophy, theatre, and popular culture demonstrate. The chapters explore this process of "transculturation" – the sharing and exchange of ideas and artistic expression – not only in Japan and China, but in the larger region which Joshua Fogel has called the "Sinosphere," an area including Korea and parts of Southeast Asia with a shared heritage of Confucian statecraft and values underpinned by the classical Chinese language. The authors of the chapters, who include established senior academics and younger scholars, and employ a range of disciplines and methodologies, were selected by the editors for their expertise in particular aspects of this rich and complex cultural relationship. As for the editors: Richard King and Cody Poulton are scholars and translators of Chinese literature and Japanese theatre respectively, each taking a historical and comparative perspective to the study of their subject; Katsuhiko Endo is an intellectual historian dealing with both Japan and China.

*Biographical Dictionary of Chinese Women, Volume II* Lily Xiao Hong Lee, Sue Wiles, 2015-01-28 This volume of the Biographical Dictionary of Chinese Women completes the four-volume project and contains more than 400 biographies of women active in the Tang through Ming dynasties (618-1644). Many of the entries are the result of original research and provide the only substantial information on women available in English. Of note is the inclusion of a large number of women who reached positions of authority during this period as well as women artists and writers, especially poets, during this period of increased female literacy and more liberal social attitudes to women's cultural roles. Wherever possible, entries incorporate translations of poems and sometimes prose works so as to let the women speak for themselves. The book also includes a multitude of entertainers and actresses. The volume includes a Guide to Chinese Words Used, a Chronology of

Dynasties and Major Rulers, a Finding List by Background or Fields of Endeavor, and a Glossary of Chinese Names. It will prove to be a useful tool for research and teaching.

Insights into Chinese Culture Ye Lang, Zhu Liangzhi, 2025-01-23 Highlighting the pinnacle achievements of Chinese culture, this book presents the authors' profound insights into the concepts and passions that have shaped the Chinese nation over the past 5,000 years. By exploring this rich historical legacy of remarkable creativity and innovative spirit, still evident today in living masterpieces of art, architecture and fascinating folk traditions, readers will gain a deeper understanding of the cultural identity, worldview, aesthetic pursuits, and national spirit of the Chinese people.

**World Dance Cultures** Patricia Leigh Beaman, 2017-09-14 From healing, fertility and religious rituals, through theatrical entertainment, to death ceremonies and ancestor worship, *World Dance Cultures* introduces an extraordinary variety of dance forms practiced around the world. This highly illustrated textbook draws on wide-ranging historical documentation and first-hand accounts, taking in India, Bali, Java, Cambodia, China, Japan, Hawai'i, New Zealand, Papua New Guinea, Africa, Turkey, Spain, Native America, South America, and the Caribbean. Each chapter covers a certain region's distinctive dances, pinpoints key issues and trends from the form's development to its modern iteration, and offers a wealth of study features including: Case Studies - zooming in on key details of a dance form's cultural, historical, and religious contexts 'Explorations' - first-hand descriptions of dances, from scholars, anthropologists and practitioners 'Think About' - provocations to encourage critical analysis of dance forms and the ways in which they're understood Discussion Questions - starting points for group work, classroom seminars or individual study Further Study Tips - listing essential books, essays and video material. Offering a comprehensive overview of each dance form covered with over 100 full color photos, *World Dance Cultures* is an essential introductory resource for students and instructors alike.

**Catalogue for films** Lei Song, 19??

**Soul of Beijing Opera, The** Ruru Li, 2010-05-01 This book will act as a powerful introduction to the story of Beijing Opera over the course of the twentieth century with a particularly strong emphasis on the Communist period and its influence on contemporary performance. Using excellent oral history research and with a strong focus on practice and performance techniques, Li Ruru places the genre in both its historical and global context: not a timeless Chinese tradition, but a product of China's turbulent twentieth century and the global interactions that were a key part of that history. Henrietta Harrison, Harvard University This meticulously researched and colourful account of the highly complex performance form, jingju, will be of interest to a wide constituency of theatre scholars and cultural historians. Writing from the unique dual perspective of 'insider/practitioner' and academic, Li Ruru deftly weaves oral and cultural histories together with detailed performance analyses, including a fascinating chapter on the secrets of jingju training. This book promises to raise significantly the profile of this Chinese total theatre for English-speaking audiences. Jonathan Pitches, founding co-

editor of Theatre, Dance and Performance Training Li Ruru's unique and valuable perspective combines the critical eye of the imaginative researcher with the intimate perspective of a true jingju insider-the daughter of one of the twentieth century's leading female performers. Impeccably researched, passionate and personal, this aptly titled book provides readers with an exciting and thought provoking look at jingju history and performance practice through its focus on the lives and work of six controversial leading artists. Elizabeth Wichmann-Walczak, University of Hawai'i at Manoa Any traditional theatre has to engage the changing world to avoid becoming a living fossil. How has Beijing Opera --- a highly stylized theatre with breathtaking acrobatics and martial arts, fabulous costumes and striking makeup --- survived into the new millennium while coping with a century of great upheavals and competition from new entertainment forms? Li Ruru's *The Soul of Beijing Opera* answers that question, looking at the evolution of singing and performance styles, make-up and costume, audience demands, as well as stage and street presentation modes amid tumultuous social and political changes. Li's study follows a number of major artists' careers in mainland China and Taiwan, drawing on extensive primary print sources as well as personal interviews with performers and their cultural peers. One chapter focuses on the illustrious career of Li's own mother and how she adapted to changes in Communist ideology. In addition, she explores how performers as social beings have responded to conflicts between tradition and modernity, and between convention and innovation. Through performers' negotiation and compromises. Beijing Opera has undergone constant re-examination of its inner artistic logic and adjusted to the demands of the external world.

*Comprehensive Introduction to Chinese Traditional Music* Yuan Jingfang, 2023-03-08 *Comprehensive Introduction to Chinese Traditional Music* offers a detailed survey of Chinese traditional music in five chapters, each dealing with a different genre. The five genres are folk songs, dance music, narrative singing, music from Chinese opera, and instrumental music. The book begins with an introduction providing an overview of Chinese traditional music history, its connotations and main musical features, an indispensable context for readers unfamiliar with the subject. Within the main text, the authors discuss not only the local music genres, focusing on instruments, music analysis, and tonal theories, but also the historical evolution, performance, and social contexts associated with the music. A glossary of Chinese musical terms is listed in the appendix.

*Selections from China Mainland Magazines*, 1969

*Selections from China Mainland Magazines, Supplement* United States. Consulate General (Hong Kong, China), 1969-02

*Encyclopedia of Asian Theatre: A-N* Samuel L. Leiter, 2007 Surveys traditional and contemporary Asian theatre through hundreds of alphabetically arranged entries written by more than 90 expert contributors.

**People's China**, 1956

**Oriental Theatre** Philip Freund, 2005 Takes us beyond the barriers of culture and language to introduce us to the theatrical traditions and stagecraft of India, China, Japan, Korea and the many independent lands surrounding them.

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