



With a Foreword by Eugenio Barba

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Prologue

Eyes on *Jingju*

Jingju, which literally means “Beijing drama”, is the Chinese word for the theatrical genre known in the West as “Peking/Beijing Opera”. I adopt the term *jingju* in this volume because, when we appreciate how the word was formed, it offers an authentic Chinese sense that a foreign rendition cannot convey. Just as the English language has accepted the Japanese *nō* and *kabuki*, I trust it will acknowledge *jingju*.

What is *jingju*? Essentially, it is a total theatre which emphasizes stylization over realism. The Chinese terms for *jingju*’s four basic skills¹ are translated by Elizabeth Wichmann as “singing, speaking, dance-acting, and combat” (1991, 2), although this requires elucidation: “dance-acting” includes pure dance and pantomime as well as the visible results of “acting” in the Western sense, while “combat” in this non-mimetic theatre encompasses stylized fighting with swords and spears, martial arts and acrobatics.

How do performers and spectators approach *jingju*? What has it meant to people at different times? How has it managed to evolve and survive throughout the twentieth century — arguably the period that witnessed the greatest upheavals in Chinese history as well as an unprecedented expansion in the variety of forms of entertainment? These issues fascinated me when I started planning this project in 2004. Since then, I have raised such questions with a wide range of Chinese people, from arts professionals and administrators to domestic workers and taxi drivers, and from schoolchildren to octogenarians. Below are selected answers that highlight some important features of *jingju* and the problems it has to face in the twenty-first century.

¹ They are *chang*, *nian*, *zuo* and *da*.

What Do People Today Think of *Jingju*?

Wang Jinlu (1920–) reflected on his dedicated career as a *jingju* actor specializing in warrior roles: “*Jingju* is my lifeblood. When I was a child, I only knew that *jingju* gave me food. When I grew up, I came to understand that it was the supreme art, because for the first time a genre was able to utilize the various styles of music and acting . . . Why are audiences declining if it is such a wonderful theatre? People nowadays enjoy many more entertainments than ever before. So *jingju* now has difficulties.” Sighing deeply, he continued, “I am convinced it won’t die . . . although I don’t know how its shape may change.”²

In January 2005, I attended a matinee specially arranged for young Shanghai schoolchildren, organized jointly by the Shanghai *Jingju* Theatre and the Yifu Stage as part of their publicity and educational work.³ Targeting pupils in primary and middle schools, such events comprise performances and informal lectures with occasional short workshops, and are intended to train future audiences.⁴ They also help the state-run theatres fulfil the performance quotas set by the authorities as a qualification for official subsidies.⁵ The show I saw was a variety bill selected from the traditional repertoire with brief introductions outlining the plot and role types involved in each piece. The atmosphere in the auditorium was good — apart from the occasional noise of chatting, especially during the aria sections — and the children engaged with the performance. For example, during a mime scene from *The Crossroads*, full of dance and acrobatics, where two actors moved as if they were in the dark and could not see each other, the young spectators became excited, pointing at the stage and shouting “Look out! He is behind you!” or “Don’t move to the left! He is there!” Afterwards, I talked to a boy and a girl from the audience. The

² Interview notes on 1 February 2007. All translations from Chinese into English are mine unless otherwise indicated.

³ They also run free monthly seminars for the public, and the speakers include playwrights, critics and actors. The 2009 programme covers a wide range from the main features of *jingju* to character types to traditional and newly created repertoire.

⁴ Similar work is also carried out in universities with more sophisticated seminars and workshops.

⁵ Subsidies from the government fell drastically in the 1980s when the economic reforms started, and theatres had to seek more sponsors from other sectors. Since the late 1990s, the situation has become varied in different areas. For example, *jingju* and *kunju* (an older genre) in Shanghai now receive more assistance from the local government. However, without fulfilling the annual quota, companies would be unable to gain any state funding. In 2007, the annual quota for the Shanghai *Jingju* Theatre (comprising two companies) was 220 performances and they completed 236 (information obtained from the theatre’s office, interview with Li Lixing, 31 March 2008). When producing a new work, theatres can apply for extra production costs from a state-run organization, and if the production wins a prize or is recognized as a “national masterpiece project” (*jingpin gongcheng*), the theatre will be awarded more cash.

boy had been impressed by the performers' display of martial arts. I gathered from what he said that his grandparents were *jingju* fans, and he vividly remembered watching a 1990s recording of an aria sung by the teenage Tan Zhengyan, a son of the seventh generation of the famous *jingju* Tan family. The boy said that he had wanted to go to the *jingju* school but his parents had argued that he would not be able to cope with the hardship of the training and told him he should aim to become a doctor or a solicitor. The young girl from the audience was not at all enthusiastic about the show. "I did not like it but did not dislike it either," she said in a rather sophisticated way. "It's funny that the woman and the young man speak and sing with such shrill voices." This was the first time she had been to a *jingju* performance and she found the percussion too noisy.⁶

Speaking in Hong Kong to a group of "white-collar" workers, a new term referring to joint venture business executives in today's China, I heard that they all knew of *jingju* and some had attended productions in the past. Despite affirming that "*jingju* is the representative form of Chinese theatre, the national theatre of the country", they said they would not buy tickets to see it as they were too busy with other social activities. In their opinion, *jingju* or the traditional theatre was for elderly people who did not understand what was going on in the world.⁷

The impact on *jingju* of rival entertainment media was illustrated in my talk with a group of domestic workers in Shanghai. They were all migrants from rural areas. Some of them had never seen a live *jingju* show, and most said that although they liked watching *jingju* on the television, they would prefer their own regional song-dance drama. A fairly typical view was that of Wang Zhenzhu. She was originally from Jinxian, a county town in a remote mountain area of Anhui province, and was proud of the entertainment they could enjoy back home: "When we celebrated my mother's eightieth birthday, all our family went to the media complex in town. We spent about five hours there, watching shows on DVDs, singing karaoke and eating all kinds of snacks. My mother didn't sing but she was happy to see us enjoying ourselves . . . In the countryside now we have money. So people often invite theatre troupes to perform when there are special occasions. But we do not ask for *jingju*; it has to be our own theatre *huangmei xi* (an Anhui local genre)." I do not think there are any *jingju* troupes active in her home area.⁸

Sun Chongliang is the director and party secretary of the Shanghai Jingju Theatre. I interviewed him in January 2006 about the adaptation of *Hamlet* that the Theatre had staged at Kronborg Castle in Denmark for Hamlet Sommor 2005 and then at the National Opera House in Amsterdam. (This production toured Germany and Spain in 2007, and was performed in France and Germany in February 2008.) He was proud

⁶ Interview notes, 7 January 2005.

⁷ Interview notes, 21 December 2005.

⁸ Interview notes, 28 July 2006.

of the positive media coverage that the production received: “I have never had such a strong belief that *jingju* can act as an effective cultural ambassador for our country. Danish audiences were thrilled to see our treatment of Shakespeare’s greatest tragedy and many people told me that ours had been the best production at the festival for decades.”⁹ After this version was performed in Shanghai, I visited some *jingju* fans who regularly gather to practise aria singing in Xiangyang Park. They are mostly retired workers, clerks and civil servants, and several are amateur performers or *piaoyou*.¹⁰ Those who favoured the *Hamlet* adaptation found it interesting, especially because it gave Fu Xiru, a warrior role actor, an opportunity to develop his singing potential by playing the Chinese Hamlet. Those who disliked the work felt it was futile to adapt Western plays, since this offered neither authentic Shakespeare nor the artistic value of the traditional repertoire.

Commenting on recent trends in the theatre, one retired professor of Chinese literature in his mid-eighties who has written many works on the genre (he asked to remain anonymous) told me that he had previously been an advocate of *jingju* reform but now he realized that “the more those flippant people did to *jingju* the more serious the damage they caused” to his beloved theatre:

Only when people become steeped in its complex tradition and have a deep understanding of it are they qualified to make changes. The so-called “reformers” nowadays don’t really know how to perform *jingju*. Ask them how many plays or roles they can act. Ten? Twenty? How dare they reform a tradition that consists of thousands of plays? Isn’t it ridiculous?¹¹

As a final example of my interviews in mainland China, I will mention a Beijing taxi driver who told me he was quite familiar with *jingju* because his parents watched it avidly on television or DVD, though he rarely saw *jingju* himself. Yet he used to look at the *jingju* variety shows broadcast live around the time of the Chinese Spring Festival. I asked whether it was the high quality of these particular performances that attracted him, but he replied: “Oh, no, no, no! I was watching the audience much more than the performance itself. As you know, all the top cadres were booked to attend. So it was a good way to figure out who was still there and who’d been shoved out.”¹² People in Beijing are certainly more politically oriented than anywhere else in China. I was reminded that, when *jingju* was performed in

⁹ Interview notes, 4 January 2006.

¹⁰ Throughout *jingju*’s history, amateur performers/musicians have made a special contribution to the genre, and there have been a number of famous groups. Some amateurs developed into professional performers/musicians or scholars (cf. Wang Xiaonong and Qi Rushan in chapter 1); some were even invited to teach professionals.

¹¹ Interview notes, 29 October 2004.

¹² Interview notes, 9 November 2004.

the Forbidden City during the Qing dynasty the invitations would reveal who were the emperor's current favourites amongst the courtiers. *Jingju* has long served as a political barometer in China.

In Taiwan, attitudes towards *jingju* are complicated by the intricacies of Taiwanese politics, and even the word used to name this theatrical genre is a politically sensitive matter. While *jingju* had been performed on the island before 1949, the retreat of the Nationalist government to Taiwan brought a large number of *jingju* enthusiasts across the Strait from the mainland and reinforced the genre's popularity. Under the Nationalists, *jingju* was normally referred to as *guoju*, meaning "national drama", or sometimes as *pingju*, derived from Beijing.¹³ When I visited the National Taiwan College of Performing Arts in the winter of 2004, I was surprised to see the Department of Jingju using the term *jingju* instead of *guoju*. I raised this point with Zhong Chuanxing, a professor in the department. She smiled and explained that, following instructions from the new government led by the Democratic Progressive Party, *jingju* was not to be called "national drama" any more. I realized this was logical, since the DPP did not identify Taiwan with China.¹⁴ When I again visited Taipei in December 2007, I found the word *jingju* being used even by elderly people.

The four theatre companies actively dedicated to *jingju* in Taiwan have developed very distinctive styles and attract different audiences. The boldest experimental work to be seen anywhere in *jingju* over the past two decades has been created by the Contemporary Legend Theatre, and I attended its rehearsals of *Dreaming the Butterfly*, a piece that attempts to reinterpret the famous parable of Zhuangzi, the Taoist philosopher, through combining the styles of *jingju* and *kunju* (a four-hundred-year-old genre) with Western postmodern musical eclecticism and contemporary dance.

The impressions that emerged from my interview notes were that *jingju* is first of all a total theatre centred on the performers' techniques of singing, speaking and stylized movement. Although every element has to be performed according to prescribed conventions, both *jingju*'s content and form have changed through performers' personal responses to theatrical tradition and to external forces. Second, it still exists to entertain people, although its audience is declining. Even those who

¹³ In 1928, after the Republican government established its capital in Nanjing, the name "Beijing" (northern capital) was officially changed to "Beiping" (northern peace). With the establishment of the People's Republic in 1949, the name "Beijing" was restored along with the city's status as the capital.

¹⁴ More information is in "Peking Opera as 'National Opera' in Taiwan: What's in a Name?" (Guy 1995, 83–103). With the Nationalist victory in the 2008 presidential election, we will see whether *jingju* is again affected on the island.

like *jingju* rarely go to the theatre to see it; they watch it on television¹⁵ or view it from recordings instead. Third, most Chinese people share the opinion that *jingju* is a national theatre, the uniquely representative form of the hundreds of regional genres of indigenous song-dance theatre that evolved across China. And finally, *jingju*'s position in Chinese culture is bound up with Chinese politics. Indeed, the recent controversy in Taiwan over the name of this theatrical genre has roots that go back to the Chinese reform movements of the early twentieth century.

The Name of the Genre

The indigenous theatre in China is called *xiqu*, literally “theatre [of] sung-verse”, which indicates the importance of its musical component and its connection with classical poetry. This volume refers to this generic term in various ways according to the context: the indigenous theatre, traditional theatre, musical theatre or song-dance drama/theatre. The more than three hundred regional genres within the *xiqu* are differentiated essentially by the musical system and dialect that each employs: a particular local theatre would normally use the regional dialect for the speech, and the music for the arias would have to accord with the tones of that language.¹⁶ Thus the Chinese name for an indigenous regional genre is usually a compound consisting of a geographical abbreviation indicating where the theatre is from plus *ju* (drama) or *xi* (theatre). For example, *chuanju* is the drama from Sichuan. Some names have more poetic derivations: *qinqiang* literally means the melody (understood as theatre) of Qin, the area of Shaanxi which in ancient times was the territory of the Qin Empire; *sixian xi*, literally “silk-string theatre”, is a theatre from Hebei which is noted for its use of string instruments. The logic behind the theatrical terminology has misled people (including Chinese) into thinking that *jingju* is the drama of Beijing. This is wrong because *jingju* had a complicated development as a hybrid of many different styles that achieved its final shape in Beijing but did not originate in the area, and therefore the Beijing dialect only comprises a small part of its speech.¹⁷ Furthermore, the genre had been in existence for decades under

¹⁵ The Central Chinese TV (CCTV) channel 11 specializes in regional theatres and *jingju* is the one most often programmed. In Taiwan, the channel previously devoted to *jingju* was dropped due to political changes.

¹⁶ There are exceptions. Many old theatrical genres would mix the local dialects with the fourteenth-century Zhongzhou rhyme system.

¹⁷ After decades of debate, this is now a generally accepted theory of *jingju*'s formation. However, the origins of its musical system are still controversial. For details see Li Dake (1985, 27–46); Liu Jingyuan (1985, 74–87); Liu Xiaozhong and Guo Xiandong (1985, 105–13); Ma Yanxiang (1985, 1–26); Su Yi (1985, 47–60); Zhang Yinde (1985, 160–63); Ma Shaobo et al. (1999); Wang Zhizhang (2003).

various titles such as *luantan*, *erhuang* or *pihuang* before it came to be called *jingxi* or *jingju*, a name which was coined in Shanghai at the turn of the nineteenth and twentieth centuries. At that time, this unfamiliar genre was brought to Shanghai by the touring Anhui troupes that were based in Beijing.¹⁸ In order to make clear that the new genre was performed by troupes from Beijing rather than by Anhui troupes from other places, Shanghai audiences started referring to it as *jingxi* or *jingju*. Contemporary newspapers and pictorials that had recently come into existence in Shanghai quickly disseminated the term throughout China. Even so, it was not until 1949, when the People's Republic of China (PRC) was founded, that *jingju* became the official name for the genre on the mainland.

The concept of *guoju* (national drama) was propounded in the mid-1920s as a response to the sense of national malaise that had grown since the mid-nineteenth century with the repeated humiliation of the Qing Empire by the military strength of foreign powers and the forced acceptance of the unequal treaties. Inspired by the model of the Irish Dramatic Movement of Yeats, Synge and Lady Gregory, a group of young Chinese idealists who had studied drama in the United States hoped that by the creation of a new theatre in China they could assist the nation in finding its identity. They launched the “national drama movement” in 1926 and presented their manifesto in a series of articles published in the *Morning Post Supplement*. In his preface to the 1927 collected edition, Yu Shangyuan (1897–1970) proclaimed: “Drama for Chinese people should be Chinese theatre that is written by Chinese, based on Chinese materials and for Chinese audiences. We will call such a theatre ‘*guoju*’” (Yu/Ding Luonan 1986, 196). The manifesto was vague about what precise form *guoju* should take. Although this national drama movement soon died, it prompted practitioners and scholars to think seriously about the aesthetics of the newly born spoken drama, or *huaju*, the modern theatre in the Western style which used everyday spoken language, emphasizing socio-political commitment — in sharp contrast to the traditional theatre of song and dance. Intellectuals tended to dismiss the indigenous theatre as too ornamental for the twentieth century. By advocating *guoju*, they started to reject the idea of merely copying Western drama because they realized that theatre should have a national flavour.¹⁹

Qi Rushan (1875–1962), an important and prolific writer on Chinese theatre, was enthused by the vision of a national theatre and used the word *guoju* extensively in his work as a generic term for the Chinese indigenous theatre (1979, 3:1651). For Qi, *jingju* was the pinnacle of this theatre, and thus he applied the term *guoju* to refer to *jingju* as well. Qi occupies a special place in *jingju* history because of his

¹⁸ They were called Anhui troupes (*huiban* in Chinese) because they were owned by Anhui merchants. The actors employed were mainly from Jiangsu and Anhui.

¹⁹ Song Baozhen (2002) offers a good discussion of the “national drama movement” and its influence on theatre circles.

collaboration with the great actor Mei Lanfang from the 1910s to the early 1930s.²⁰ He wrote play scripts for Mei, helped him with his stage presentation²¹ and made the arrangements for Mei's tours abroad. Influenced by Qi, many people started referring to *jingju* as *guoju*.

After the Communists seized power in 1949, however, terms that contained *guo* (national) were abandoned on the mainland because of the undesirable association with the ousted Nationalist Party (Guomindang or Kuomintang) and its extensive use of the term "national". Moreover, both Yu and Qi were now regarded as counter-revolutionaries: Yu had been principal of the National Drama School (established in Nanjing in 1935) and Qi had fled to Taiwan before Beijing was occupied by the People's Liberation Army. Conversely, on the island of Taiwan, the continued use of the term *guoju* to refer to *jingju* after 1949 was symbolic of the Nationalists' policy of strengthening awareness of Chinese culture in furtherance of their objectives of re-Sinicizing Taiwanese people following five decades of Japanese rule (1895–1945) and ultimately recovering the mainland. *Guoju* was thus widely promoted on the island, together with *guoyu* (the national language). Although Mandarin is used on both sides of the Taiwan Strait, in Taiwan it is called *guoyu* while on the mainland it is *putonghua* (the common speech).

The controversy over the name of this theatrical genre reflects the continuity of a Confucian concern with correct terminology. Faced with an era of chaos, disorder and misrule, Confucius had believed that order and stability could be created if names were matched properly to the things they described. The "rectification of names" was a recognized institution in Chinese history. Thus, for both the Communists and the Nationalists, these names were significant, illustrating who was in authority and how things should be accomplished.

Despite rejecting the term *guoju*, the Communists approved the idea of a national theatre to serve alongside *putonghua* as one means of unifying the country and developing a national culture under a centralized state. Although most of the "new literary and artistic workers" in the Communist Party favoured modern spoken drama,²² the traditional song-dance theatre was, in a real sense, the theatre for

²⁰ Joshua Goldstein's (1999) "Mei Lanfang and the Nationalization of Peking Opera, 1912–1930" is an excellent piece of research on Mei Lanfang's work. Yet one key fact overlooked is that Qi did not merely nationalize Peking Opera.

²¹ Qi states that many dance movements used in Mei's famous "ancient-costume song-dance drama" were actually his creation, inspired by female figures in ancient paintings (1998, 112–21). However, he also points out: "Mr Wang Lengbo at the China Bank once said to other people that I had used Mei Lanfang for my own experimentation. I don't dare accept such a compliment. However, without Mei Lanfang, what [I created] would not have been realized on the stage. This is true" (1998, 120).

²² There were three main reasons for this preference. First, spoken drama was new and progressive and therefore was a counterforce to the old and "backward" traditional song-dance theatre. Second,

ordinary people — especially amongst the majority rural population. They would hardly consider theatre without song, dance or acrobatics — with merely the spoken language — as something worth paying to see. As a compromise, it was decided to pursue the national theatre by popularizing *jingju* across China, in addition to establishing spoken drama companies in major cities. *Jingju* had already achieved a pre-eminent position among the indigenous genres by the mid-1930s, owing to its rapid artistic development and the international fame that ensued from Mei Lanfang's tours to Japan (1919 and 1924), the United States (1930) and the Soviet Union (1935).

In the 1920s, Yu Shangyuan and Qi Rushan had advocated the concept of *guoju* mainly from an artistic perspective. By the 1950s, based on their ideological needs, governments on both sides of the Strait actively endorsed the idea of a national theatre. In Taiwan, *jingju* troupes were organized within the armed forces, since “the Nationalists believed that their recovery of the mainland depended on maintaining their citizens' desire to return home, and Peking opera was considered a powerful force in working toward this end” and “by 1961 the Ministry of Defence supported seven troupes with an average of about seventy members in each” (Guy 1995, 91). On the mainland, many *jingju* performers were urged to settle in inland provinces — including the minority autonomous regions (except for Tibet) — and to establish permanent *jingju* companies at city/county levels. For example, the Urumqi Municipal *Jingju* Company was established in 1955, the Ningxia Hui Autonomous Region *Jingju* Company in 1958²³ and the Inner Mongolia Autonomous Region *Jingju* Company in 1960 (Ma Shaobo et al. 1999, 1562–82). Jiang Qing, Mao's wife, used the genre as a model for her ambitious theatrical revolution in the mid-1960s.

Notwithstanding the official promotion of *jingju*, even by the early 1960s it was no longer attracting the size of audience that the authorities had hoped. Yet today *jingju* remains alive on both sides of the Taiwan Strait. What has happened to this theatre since it first appeared in the mid-nineteenth century, and how has it survived and remained relevant? Through focusing on six principal performers (four from the mainland and two from Taiwan) and their performances, I will seek to answer these questions.

many high-ranking arts administrators had previously been involved in the establishment of modern theatre. Moreover, it used *putonghua*. Only in Shanghai, Sichuan and Hong Kong were other dialects used for the genre. Finally, because it employed only spoken language, it was more easily used for propaganda purposes.

²³ All the members of the Company No. 4 under the aegis of the National *Jingju* Theatre were forced to relocate from Beijing to Ningxia's capital, Yinchuan, over 1300 kilometres away (Zhao Xiaodong 2001, 157–63).

About This Volume

This study focuses on the function of the performer, the ultimate creator of *jingju*. It is commonly accepted that the emphasis of the Chinese indigenous theatre, in contrast to the text-based European theatre, is on actors and acting; this volume goes a step further. It not only investigates how performers produce the performance text (transforming a written script into an elaborated total theatre of singing, speaking, dance-acting and combat), but also explores how they respond to the often contradictory social, political, cultural and economic demands of past and present. Combining theatre, cultural and area studies perspectives, I scrutinize the complexities of performers' motives and their attitudes towards issues of tradition and modernity, theatre and society, artistic idealism and ideology, localization and globalization, and the inner tensions arising from the vital relationships of master/disciple, performer/audience and practitioner/art administrator. I argue that it was through each performer's personal responses to theatrical tradition and to external forces that *jingju* was created and has been evolving. Performers and their endeavours in their new work re-form but also continue the tradition, and the dynamics between the creativity and continuity form the "soul of *jingju*",²⁴ which has made the theatre relevant to audiences since its inception about two hundred years ago.

Much inspired by writings on intertextuality, especially Julia Kristeva's insight that "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (1980, 66),²⁵ this volume analyzes the interrelationships between performer, performance and the social environment. Through analogy with Kristeva's idea of vertical and horizontal axes (69), I visualize the performer as the origin where the genre's inherited tradition intersects the live performance, which presents to the audience the performer's creative responses to both that tradition and the contemporary world. I weave sociological research on performers into an examination of songs, speech and movements performed by six principal actors. Thus the social environment around the performers, including even seemingly insignificant observations (such as the calluses on the hands of a male actor who played female roles), no longer merely forms the "background" to the analysis of performance; rather, it constitutes an essential strand threaded into the colourful tapestry of *jingju* performances.

²⁴ This term is borrowed from Li Yuru's comments on acting (cf. chapter 4).

²⁵ "Text" is usually associated with literature but, as Roland Barthes reminds us, the original meaning is "a tissue, a woven fabric" (1977, 159). Since the 1980s, practitioners and critics of non-literary art forms, especially in pop culture, have thus employed the concept in their practical work, or adapted it in research to refer to existent cultural and historical forms and practices in painting, music, architecture and advertisements. Graham Allen (2002) devotes a whole chapter to the discussion of intertextuality in non-literary arts.

In this volume, the prologue is followed by eight chapters and an epilogue. The first two chapters, critically contextualizing the formation of the genre and the training for a performer, set up a clear historical and theatrical context. They offer a framework for the chronological discussion in later chapters of six major actors from four distinct generations: male actors playing female roles in the period from the 1920s to the 1940s; performers being torn between tradition and Communist ideology in the 1950s and 1960s; actors dealing with even harsher political demands during the Cultural Revolution; and the new challenges arising from the economic reforms and the decline of audiences that *jingju* has faced since the 1980s. Chapters 7 and 8 move to the other side of the Taiwan Strait, investigating how actors have dealt with the anxieties of being cut off from tradition and of rebuilding it through reinvention or collage. The six principal performers represent *jingju*'s basic character-types of the *sheng* (male role), *dan* (female role), *jing* (male painted-face) and *chou* (comic role). Although his work is discussed as one of the pioneers in reforming *jingju*, Mei Lanfang is not one of the six principals in this volume because he has been so much studied in English writing on *jingju*. In the selection of performers, Chinese scholars and practitioners may object that I did not choose other performers whose achievements could match that of Cheng Yanqiu (a great male actor performing the female role, the principal subject of chapter 3) to present *jingju* to the outside world. I argue that *jingju* is a live theatre, still performing for a twenty-first-century audience, and while it is important to investigate how this theatre was created and how earlier generations brought it to the foremost position among the hundreds of varieties of Chinese indigenous theatre, it is also crucial to explore how later generations have carried the theatrical tradition forward. The six principals are chosen because they have made notable innovations to *jingju* in their personal efforts to adapt its traditions to the fast-changing external world. Behind them, of course, are generations of *jingju* practitioners who have made the genre great, and ensured it has continued to play a vital role in Chinese culture.

These six performers form the keystones of chapters 3 to 8. Each chapter presents a picture of the genre from one particular angle, illustrating specific artistic, social and political issues. Furthermore, the discussion of these actors' lives and stage experience, based on first-hand materials, offers a comprehensive and in-depth understanding of the genre. I should acknowledge my close relation to the performers: Li Yuru is my mother; with her help, I was able to interview all the key figures a number of times except for Cheng Yanqiu, who passed away in 1958. However, Cheng Yongjiang, Cheng's son, gave me interviews and access to his father's diary, performance programmes and the critical reviews that the family has kept.²⁶ I believe that a project which attempts to re-create the performing world

²⁶ Thanks to Premier Zhou Enlai's intervention, Cheng's materials survived the Cultural Revolution. In August 1966, the Red Guard units were authorized to destroy the Four Olds (old ideas, old culture,

where generations, families, masters and disciples are all tightly intertwined can best be undertaken by researchers close to the main subjects. My dual identity as an “insider”/practitioner, and as a scholar who has studied and worked in both China and Britain, gives me an advantage in exploring what is below the surface objectively and critically.

I encourage readers to read this study in whatever order best suits their need. It might make better sense for non-theatre specialists if they start reading individual actors’ stories and then visit the first two chapters for a clearer understanding of *jingju* as a theatrical genre. While most readers will probably want to start with chapter 1, readers with a particular interest in theatre training may find it easier to start from chapter 2, which offers them an analytical approach to later discussions as well as to chapter 1.

In order to produce a more readable style in a volume full of unfamiliar terms and concepts, I have attempted to minimize the difficulty of alien words by confining all Chinese titles and the names of organizations to the bibliography and glossary. Authors in the bibliography are not listed in the glossary; Chinese set phrases, *jingju* terminology and the titles of plays in the main text can be found in the glossary. After their first appearance, most Chinese terms are in English, except for theatrical genres, names of musical system/body movement, role types and a few words for which it is difficult to find the appropriate English equivalent. For example, I use the transliteration *yao* instead of “waist” or “core” because the Chinese word refers to the area encircling the body between the bottom of the rib cage and the top of the pelvis. Neither English word offers the exact meaning of *yao*, a part of body that plays an essential role in *jingju* training. In transliterating Chinese words, the standard *pinyin* system is used, except for a few individuals’ names that are better known in English in another form, such as the statesmen Sun Yat-sen and Chiang Kai-shek, and the practitioners Lin Hwai-min, Wu Hsing-kuo and Kuo Hsiao-chuang. All Chinese and Japanese names, including my own, are written with family name first and given name second. I provide a brief scenario at the beginning of each chapter to guide readers through it. There are also two appendixes: a chronology listing important events relevant to *jingju*’s development, and a chart of *jingju* role types.

old customs and old habits) by raiding institutions and the homes of “black gangs” (which included the bourgeoisie, renowned intellectuals and artists, as well as the old class enemies: landlords, rich peasants, reactionaries, bad elements and rightists). Cheng Yanqiu’s widow wrote to Zhou to seek protection. Zhou immediately arranged for all of Cheng’s artistic materials to be removed and sealed up. They were returned to the family in 1977. Mei Lanfang’s artistic records also survived the Revolution because he had donated all his *jingju* materials to the Chinese Indigenous Theatre Research Institute, where he had served as the director. The Institute’s library was protected during the Cultural Revolution on Zhou Enlai’s order.

Epilogue

New Beginnings or the Beginning of the End?

Jingju is a highly stylized song-dance theatre with specific role types, internationally renowned for breathtaking acrobatics, exquisite costumes and striking make-up. Like every theatre in the world, it is a socio-cultural product. Its performers stand between its strong theatrical tradition and the implicit, and sometimes explicit, interference of formidable external forces. Performers are the real creators of *jingju*, not only because “the audience comes to see the actor rather than the play” as A. C. Scott has observed (1957, 17), but also because they are social beings as well as presenters of the genre. Their response to the diverse and continuously changing demands of theatre and society makes *jingju* what it is and maintains it in a state of constant mutation.

As shown in previous chapters, *jingju* has been inseparable from the concept of “re-form” since its inception. Its birth was a result of re-forming pre-existent music and genres, and thus one of the most distinctive characteristics of the new theatrical amalgamation was the interrelation of different styles. Although some other regional genres share some similar features, *jingju* is outstanding because it was also born at the time when China was undergoing one of the most difficult periods of its history. The repeated defeats inflicted by foreign powers on the Qing empire challenged the traditional belief that “Heaven does not change; nor does the Way” (Ban Gu c. 90/2000, 680).¹ National humiliation and their patriotic desire to “save China” made Chinese intellectuals direct their gaze to the outside world. Recognizing China’s weaknesses and backwardness, they advocated the importance of “reform”. In many ways, the interaction between the reform spirit and the belief in the immutable Way of the universe has formed the dynamics of modern Chinese culture since the late nineteenth century, although the radical intellectuals and the

¹ An important Confucian saying, attributed to Dong Zhongshu (179–04 BC), a Confucian scholar and politician.

establishments prevailing at different periods have each imposed their own ideology upon it. The interaction has sometimes taken strange and unexpected forms.²

In the early twentieth century, *jingju* followed the cultural vogue. The reformed *jingju* that appeared only a few decades after the genre's emergence exemplified its "forward-looking" nature and Mei Lanfang's brave formal experiments led to more acting styles (*pai*) on the *jingju* stage. As *jingju* gained popularity throughout China, individual actors were motivated to still bolder innovations. In particular, Cheng Yanqiu was known in *jingju* circles as one of the greatest reformers. The Republican desire for new beginnings and *jingju*'s capacity to assimilate different styles encouraged performers to recreate existing stage conventions, either to vitalize the old repertoire or to present new plays. Battles between innovation and tradition were fought and negotiated through performers' artistic philosophies. Like evolution in the natural world, new elements unaccepted by either audiences or performers were abandoned while well-received ones were absorbed by the tradition. Through this steady but dynamic communication, tradition was carried on and *jingju* developed. This is the meaning of "passing-down and carrying-on" (*chuancheng*) in *jingju*.

However, the golden age of *jingju* shared the fate of the whole nation devastated by the 1937–45 Sino-Japanese war and then the civil war. When the sweeping Communist victory finally brought peace in 1949, optimism that the Chinese Communist Party could give the country a prosperous socialist future faded amid the consecutive political campaigns aiming to remould both outlook and culture. More reforms took place, this time governed by CCP's ideology. *Jingju* circles were turned upside down by the Theatre Reform. On one hand, performers were wholeheartedly delighted because the "debased" status accorded to actors for more than a thousand years was replaced with the honourable title of "people's artists". On the other, they were overwhelmed by their new responsibility as "gears and screws in the machine" of proletarian revolution. A play, a line or even a gesture might be taken to represent their political standpoint. Formal and institutional changes were forced through; *jingju* was made part of socialist culture; the revolutionary contemporary model *jingju* was the ultimate victory of the Communist Theatre Reform. When, in the 1980s, the "open-door" policy and economic reforms brought new challenges, performers had to respond again. In Taiwan, also — although in quite different ways — *jingju* was inextricably intertwined with politics and national identity; generations of performers had to react and Taiwan's *jingju* consequently gained its own characteristics, which differed from those of its sibling on the mainland.

This brief recap of previous chapters reminds us again of *jingju*'s capability for reform, although the tradition that the genre inherited from pre-existent genres remains strong. Chinese history since the mid-nineteenth century has required

² An excellent source of general information on this topic is Mitter (2005), and for a discussion of policies on music and arts see Kraus (1989).

jingju, like literature and other arts in China, to respond repeatedly to the need for change, development and openness to outside influences. From the mid-twentieth century onwards, this process was exacerbated in consequence of Mao's doctrine of "breaking up the old to establish the new" and the rival policies in Taiwan.

The complex nature of *jingju* and its adaptability give this study a dual identity: it analyzes *jingju*'s history and performance art, but also critiques the contemporary situation. So where does *jingju* stand and what new challenges do performers face today? A few recent events may provide some clues.

In 2006, the Ministry of Culture in Beijing announced eleven "national prominent *jingju* theatres", selected from over eighty *jingju* companies across mainland China. In 2007, the "national prominent *jingju* theatres' protection and support plan" was implemented, and these companies were given extra financial support.³ For example, the Shanghai Jingju Theatre and the Shanghai Kunju Company were recently combined in one centre, having enjoyed more state support after being put under the direct leadership of the Publicity Department of the Shanghai Municipal CCP committee in 2004. All the city's other theatre, dance and music companies are scattered under the aegis of media conglomerates.⁴

The third National TV Competition for *Jingju* Fans, a talent show organized by the Central Chinese TV, was held in 2007. (The first competition was held in 2001.) In August, more than 2000 people registered from all over China, even from places such as Guangdong, Xinjiang, Sichuan and Hong Kong where *jingju* had never been popular. There were also candidates from Taiwan. The first round, using recordings, took place between September and November in nine areas. Candidates had up to six minutes to sing an aria or eight minutes to perform a short episode with make-up and costume. About 600 candidates participated in the second round, and the final round included 120 candidates, whose ages ranged from five to eighty-three. The final, which took place on 7–14 December, was broadcast live on CCTV 11 (a

³ See the following document published by the Arts Department, the Ministry of Culture: <http://ys.ccnt.com.cn/content.php?id=2488&info=1&location=%D2%D5%CA%F5%CD%A8%D1%B8%A1%FA2008%A1%FA1%A1%FA%B5%F7%D1%D0%D6%AE%B4%B0&curpage=1>, accessed 2 May 2009.

⁴ In 2001, following the previous year's merger of the Shanghai Cultural Bureau (Wenhua Ju) and Broadcasting Bureau (Guangbo Ju), the Shanghai municipal government launched another institutional reform in the performing arts sector. Sixteen theatre, dance and music companies were attached to different media conglomerates, which had been established in 1998. The aim of this restructuring was apparently to use the media to publicize and reverse the decline in the performing arts, although artists had reservations about the manoeuvre. The reform was supposed to be temporary and transitional but there is no sign of any change to this institutional system. As an observer, I feel that this media control has increased ideological interference. In 2004, further reorganization took place: the Shanghai Jingju Theatre and the Kunju Company were removed from the "Cultural and Broadcasting Group" and put under the direct leadership of the Publicity Department.

channel dedicated to indigenous theatres). Besides performances, it involved a quiz on stage conventions, music, make-up, costumes and props. The panel judges also gave a brief commentary on the performed aria or the episode, including general knowledge about *jingju*. I saw one part of the final round on television, covering both traditional repertoire and contemporary revolutionary plays. A ten-year-old girl acted a short scene from *The Drunken Imperial Concubine* quite well; a young man sang as a male *dan*. One middle-aged man who acted a martial episode told the audience that he always took the *sheng* role's high-platform boots with him on business trips because he did not want his *jingju* basic training to be interrupted. Every candidate acknowledged the support of their work unit, because they had been paid in full during the two-week preparation for the final. The award evening was also broadcast live on CCTV 1.

In 2006 and 2007, the “*Jingju* enters university campuses” project that had been run by the National *Jingju* Theatre for more than a decade gained sponsorship from the Ministries of Education, Finance and Culture. In October 2007, the company toured four provinces, visiting seventeen universities within four weeks. The programme attracted great media publicity.⁵ In March 2008, when the new semester started in schools, the Ministry of Education added fifteen *jingju* songs to the music curriculum at 200 primary and middle schools in ten provinces as a pilot programme.

There are more examples showing interest in *jingju*. Yet, underneath the glossy picture, the fact is that *jingju* still does not have a large enough audience; the problems discussed in previous chapters remain despite the superficial activity. Can the new policy of inserting *jingju* into school curricula bring audiences back to the genre? People have different views. Some feel that it can help the state's strategy to consolidate the “national essence”, and that children ought to know about the indigenous theatre. Others, including both parents and teachers, have doubts. They worry that it adds more work to students' already heavy burden. Moreover, to make young people sing selected *jingju* arias might not make them like traditional Chinese culture; on the contrary, it may cause a reaction against it.⁶ One of the teachers I met in Guangzhou complained that even she did not understand *jingju*, unlike the Guangdong local genre which she often watched on television. “Isn't Guangdong local theatre also part of traditional Chinese culture?” she asked, and her view is echoed by some in the media. Behind the ostensibly positive support for *jingju*, there is another agenda we need to consider.

⁵ http://www.gov.cn/gzdt/2007-02/05/content_518423.htm, accessed 26 May 2008; http://www.jyb.com.cn/xy/xylb/xyczt/20071103_123351.htm, accessed 2 May 2008.

⁶ Pallavi Aiyar quoted an opinion poll conducted by the internet portal Sina.com that only 27 percent of some 21,000 respondents believed the project would help promote traditional Chinese culture (19 July 2008).

All this points in one direction: *jingju* has once again gained significance beyond what is normal for a theatrical genre. The great attention to *jingju* corresponds to the recent surge of the official interest in restoring Confucianism, despite the fact that it was attacked by young intellectuals during the May Fourth period and was severely denounced by Mao Zedong, particularly during the Cultural Revolution. *Jingju*, like Confucianism, is perceived as useful in the development of the cultural nationalism in the twenty-first century. It functions both internationally and at home.

Now that China has entered the global village and plays a crucial role in the world economy and politics, the government feels more strongly the urgency of displaying Chinese cultural heritage all over the world.⁷ This has been a priority in the PRC foreign cultural policy since 1949; however, the government now has the resources to implement it.

The Shanghai Jingju Theatre's adaptation of *Hamlet*, which was well received by the Danish audience at the Hamlet Sommor 2005 (as mentioned in the prologue), exemplifies the situation. Initiated by Zhen Jianguo, the Chinese ambassador to Denmark, the Shakespeare adaptation was a cultural mission to the West. The Chinese *Prince's Revenge* in effect used the frame of *Hamlet* as a display-window to promote Chinese culture (Li Ruru 2008, 303–29). The wide media coverage attracted by the performance proves that this ulterior political agenda worked out effectively, with many newspaper reviews engaging in discussions of Chinese culture and modern history, including the Cultural Revolution. Since 2005, the production has toured the Netherlands, Germany, Spain and France.

Domestically, money worship, official corruption, increasing crime rates and a certain degree of disillusionment with the authorities have eroded social cohesion. In order to raise people's morale, the government has been insistently promoting "Socialist Spiritual Civilization" since the 1980s (cf. chapter 6). Recent events, such as a grand ceremony hosted by the government to honour the 2556th anniversary of Confucius's birth (in September 2005) and the expansion of Confucianism in the school curriculum,⁸ on television⁹ and in the economic sector to improve managerial skills¹⁰ can all be seen as part of this programme. Traditional culture is

⁷ The establishment of Confucius Institutes in thirty-six countries to teach Chinese language and culture is also part of the cultural strategy.

⁸ http://www.chinadaily.com.cn/english/doc/2004-06/07/content_337329.htm, accessed 25 May 2008; <http://news.bbc.co.uk/1/hi/world/asia-pacific/7169814.stm>, accessed 5 June 2008.

⁹ Scholar Yu Dan's televised talks on the *Confucian Analects* have been popular since the beginning of the millennium. She has tried to make the teachings accessible to ordinary Chinese, and her book on Confucianism and Taoism, and DVDs of her lectures have sold nearly four million copies — an impressive figure even among the Chinese population.

¹⁰ Media have widely covered the new trend: see: "Revelation: Entrepreneurs Flew to Study Chinese Studies" (Laoban zuo feiji lai xue guoxue de qishi) in *Liberation Daily* (Jiefang ribao), 25 November 2005 as an example: <http://www.jfdaily.com/gb/node2/node4085/node4086/node42777/userobject1ai1142056.html>, accessed 26 May 2008.

used pragmatically along with Communist ideology — another example of Deng Xiaoping’s slogan “Socialism with Chinese characteristics”.

In this strategic mapping for the twenty-first-century culture, *jingju* is useful. For example, performances on campus, pioneered by Shanghai Jingju Theatre and followed by other companies in the 1980s, were initially a response to declining audience numbers but have now become part of the government’s cultural strategy. This explains why, in 2007, three ministries jointly sponsored the National Jingju Theatre’s four-week tour at universities in three provinces.¹¹ In the media, reports on *jingju* entering campuses shifted the focus from theatre companies’ new position in economic reforms to the promotion of cultural nationalism. The following titles appeared in media hype: “Re-ignite university students’ enthusiasm for the national essence”; “Not far from the national essence when *jingju* enters campus”; “Promote Chinese culture at universities”; or “Using newly created national art to win over more black-haired audiences”.¹² In the questionnaires used by both the Shanghai Jingju Theatre and the National Jingju Theatre during their campus performances, 95 percent of respondents to the question “What do university students think of *jingju*?” chose the answer “*Jingju* represents the national essence”.¹³

Jingju circles have welcomed the government’s policies. Sun Chongliang, director and Party secretary of the newly organized Shanghai Jingju and Kunju Centre, felt greatly relieved after the “protection and support plan” had been implemented. He commented that he could try to reduce annual performances and pay more attention to the artistic quality of the productions.¹⁴ However, his strategy for reinvigorating *jingju* goes against the genre’s history in view of how many performances Mei Lanfang, Cheng Yanqiu, other great masters and ordinary troupes staged annually up to the early 1950s when state-run theatres were organized, and how the Nationalists’ generous support for national drama (*guoju*) in Taiwan in the 1970s actually severed the genre from its audiences outside Taipei. In addition, previous chapters demonstrate that only through practice can performers master the unique skills and gain deep knowledge of the genre and the audience. Wu Jiang, head of the National Jingju Theatre, hailed the entry of *jingju* songs into school

¹¹ Other companies at the national level, including the National Spoken Drama Company (Zhongguo Guojia Huaju Yuan), the China National Opera House (Zhongguo Geju Wuju Yuan) and the Central Indigenous Musical Ensemble (Zhongguo Dongfang Gewu Tuan), also took part in the activity.

¹² <http://tieba.baidu.com/f?kz=377330799>; <http://www.jyb.com.cn/gb/2004/05/26/zy/1-jyyw/4.htm>; <http://search.jyb.com.cn/search?searchword=%BE%A9%BE%E7&channelid=41417&select=TRS%2BResource%2BTree&adsearchflag=false&SearchType=simple&doctitle=document.all.form1.searchword&x=12&y=11>, accessed 28 May 2008.

¹³ Telephone interview with Feng Gang, head of the Creative Section in SJT, 1 April 2008. Also see information on the internet: <http://blog.sina.com.cn/chengselianmeng>, accessed 26 May 2008; http://www.jyb.com.cn/xy/xylb/xyz/t20071103_123351.htm, accessed 26 May 2008.

¹⁴ Interview notes, 20 September 2007.

curricula as “a significant move not only for Peking Opera itself but also for the whole Chinese culture” (Yan Yangtse 2008). However, although supporting the scheme, practitioners (as well as parents and teachers) also questioned why more than half of the fifteen arias had been selected from the revolutionary contemporary *jingju*, a product of the Cultural Revolution. As the present generation tends to be remarkably ill-informed regarding the Cultural Revolution, were policy makers so naïve as to be unaware of the emotional baggage around the model theatre? Or did this policy demonstrate that education in Communist revolutionary history — as promoted by the model theatre — still takes priority in contemporary classrooms? The other problem faced by the pilot scheme was that music teachers needed further training to give lessons in *jingju* songs. On the other hand, some *jingju* professionals were drawn to this programme as a step in a new direction involving theatre in education, a subject that needs to be explored further in China.

The increased state patronage leads to another problem of ideological interference. In late 2007, a symposium for all the artistic administrators of the eleven national prominent *jingju* theatres was held in Wuhan, where the director of the Arts Department under the Ministry of Culture gave a speech on “encouraging *jingju* art to pay more attention to the creation of new plays reflecting reality” (Yiban 2008). This echoes the recent information I have received from *jingju* practitioners: all the eleven prominent *jingju* theatres were urged to produce newly written plays to celebrate the thirtieth anniversary of the successful economic reforms. Such requests are reminiscent of the directives on *jingju* during the Maoist period: in 1958, “vigorously perform contemporary themes”; in 1963, “write a lot about the last thirteen years”; and in the early 1970s, “perform model operas vigorously”. Responding to the government’s call, more productions of contemporary themes appeared at the Chinese *Jingju* Festival held in October in 2008. The century-long battle between “writing meaning” (*xieyi*) and “writing reality” (*xieshi*) has recommenced. How will practitioners approach this issue in the new political climate, and with the multimedia stage techniques now available in *jingju* productions?

A number of interviews with mainland *jingju* administrators and practitioners suggest that the majority seem happy about receiving state support, paying little attention to potential problems. Only playwrights who were asked to produce scripts about the economic reforms and those who were in charge of producing new productions in theatre companies felt concern about the demands.

Taiwan’s *jingju* performers do not receive such generous state patronage. Despite the Nationalist victory in the presidential election of March 2008, and the ensuing changes in cultural policy, it seems certain that the dominance of “national drama” has gone for ever. Although *jingju* now has two branches, common problems are faced on both sides of the Strait: how to win over real audiences and how to deal with the official use or abuse of *jingju*. The story of performer and performance, which essentially reflects complex cross-currents in contemporary society and

simultaneously plays a crucial role in creating its culture, will continue to offer us fresh perspectives through which to view today's China.

Change continues. Challenged by the external world and internal theatrical tradition, individual performers make their own responses. Through their strenuous work, *jingju* evolves and develops constantly, though nobody can foresee its future shape. Perhaps the following four lines borrowed from Huang Zuolin's 1986 *kunju* adaptation of *Macbeth* may fittingly close this study:

[Do you] want to know what happens afterwards?
Of course something may happen afterwards.
A play can continue forever.
But the curtain has to fall.¹⁵

A deep and heartfelt bow to *jingju* performers who have made the theatre great.

¹⁵ Further information about *Blood-Stained Hands* can be seen in Li Ruru (2003).

Glossary

Six principal performers in the volume:

Cheng Yanqiu 程硯秋

Li Yuru 李玉茹

Ma Yongan 馬永安

Yan Qinggu 嚴慶谷

Kuo Hsiao-chuang 郭小莊

Wu Hsing-kuo 吳興國

Two formulae in chapter 2:

Wang Jinlu's formula for the arm and hand coordination in cloud-hands:

雙手抱球，球轉肩揉，變拳齊胸口，拉開不見肘。

Qian Baosen's formula concerning the coordination of body and minds:

心一想，歸於腰，奔於肋，行於肩，跟於臂。

Play/film/fiction titles in the main text:*

Aosailuo (*jingju* adaptation of *Othello*) 奧賽羅

At the Mouth of the Jiujiang River 九江口

Azalea Mountain 杜鵑山

Black-Dragon Courtyard 烏龍院

Blood-Stained Hands (*kunju* adaptation of *Macbeth*) 血手記

Blue-Frost Sword 青霜劍

Bonsan (*Dwarf Tree Thief*) 盆山

Chang'e Flees to the Moon 嫦娥奔月

Chunmei Goes to a Birthday Party 春梅祝壽

Crossroads 三岔口

Death of a Minor Official 小吏之死

Dingjun Mountain 定軍山

Dream of the Spring Boudoir 春閨夢

Dreaming the Butterfly 夢蝶

Driven to Join the Liang Mountain Outlaws
逼上梁山

Drunken Imperial Concubine 貴妃醉酒

Embroidered Reticule 鎖麟囊

Farewell My Concubine 霸王別姬

Fifteen Strings of Cash 十五貫

Fighting against the Sliding Carts 挑滑車

Hai Rui's Dismissal from Office 海瑞罷官

Heavenly Maiden Scattering Flowers 天女散花

Hezhu's Marriage Revisited 荷珠（新）配

Holding-up the Horse 擋馬

Interrogating the Chair 審椅子

Killing Yan Xijiao 坐樓殺惜

Kingdom of Desire (*jingju* adaptation of *Macbeth*) 慾望城國

* My thanks to Minami Ryuta for the original Japanese titles and names.

- Legacy* 薪傳
Li Er Is Here (a one-man show based on *King Lear*) 李爾在此
Li Qi in the Pavilion 李七長亭
Mirror Lion (*jingju* adaptation of *Kagami Jishi* 鏡獅子)
Miss Huixing 惠興女士
Passions of Returning to the Yue Kingdom/ Xishi Returns to the Yue Kingdom 歸越情 / 西施歸越
Peony Pavilion 牡丹亭
Picking up the Jade Bracelet 拾玉鐲
Poland's Subjugation 波蘭亡國慘
Prince's Revenge (*jingju* adaptation of *Hamlet*) 王子復仇記
Red Maiden 紅娘
Red Plum Blossom Pavilion/Li Huiniang 紅梅閣 / 李慧娘
Red Steed 紅鬃烈馬
Revenge 孽冤報
Royal Concubine Mei 梅妃
Seats (*jingju* adaptation of *The Chairs*) 席
Snow White and Seven Dwarfs (*jingju* adaptation) 白雪與七矮人
Sora-ude (*Lying Braggart*) 空腕
Stealing the Silver Jug 盜銀壺
Story of a Black Bowl 烏盆記
Story of New Rome 新羅馬傳奇
Story of White Snake (“*Jinshan Temple*” and “*Broken Bridge*”) 白蛇傳 (“金山寺” / “斷橋”)
Taking Tiger Mountain by Strategy 智取威虎山
Tang Sai'er 唐賽兒
Tears in the Barren Mountain 荒山淚
Tempest 暴風雨 (adaptation of *Shakespeare's play*)
Thousand Pieces of Gold 千金記
Three Kingdoms 三國演義
Throne of Blood (*Cobweb Castle/ Kumonosu jō*) 蜘蛛巢城
Waiting for Godot (Chinese adaptation) 等待果陀
Wang Kui Lets Down Guiying 王魁負桂英
Washing Silk 浣紗記
Water Margin 水滸傳
Weeping in the Ancestral Temple 哭祖廟
Wilderness 原野
Xin'an Inn 辛安驛
Xishi 西施

Names, terms and phrases:

- A Jia 阿甲
A Ying 阿英
Academy of the Traditional Chinese Opera 中國戲曲學院
Actor Meng in costume 優孟衣冠
Aidejia 愛德佳
Aitaigang 愛抬槓
aizi bu (crouching steps) 矮子步
All-China Association of Dramatists 中國戲劇家協會
All-China Association of Literature and Arts 中國文學藝術聯合會
ancient-costume song-dance drama 古裝歌舞劇 (古裝戲)
Anhui troupes 徽班
Aoshu Zheng 敖叔征
arts and literature youth 藝文青年
Arts Department (under the Ministry of Culture) 藝術司
Bai Sheng (Bairi Shu) 白勝 (白日鼠)
Baihua qifang (letting a hundred flowers blossom) 百花齊放
bangzi (qiang) 梆子 (腔)
banner-man 旗人
Baolian 寶璣
Bawang 霸王
Beijing Municipal Theatre School (after 1949) 北京市戲曲學校
Beijing Theatre School (1930–41) 北京 (平) 市私立中國高級戲曲職業學校
Beiping News 北平新報
bensheng ren/waisheng ren 本省人 / 外省人
bentu 本土
bentu yishi 本土意識
bu feili 不費力
bu shi li 不使力

- caicha xi* 採茶戲
 Cao Cao 曹操
 Cao Yu 曹禺
 CCTV 中央電視臺
chang, nian, zuo, da (singing, speaking, dance-acting and combat) 唱念做打
chaoju 潮劇
 Chen Kaige 陳凱歌
 Chen Qubing 陳去病
 Chen Shutong 陳叔通
 Chen Yi 陳毅
 Chen Yongling 陳永玲
 Cheng Changgeng 程長庚
Chengshi 程式
 Chinese Academy of Arts 中國藝術研究院
 Chinese Culture University 中國文化大學
 Chinese Indigenous Theatre Research Institute 中國戲曲研究院
 Chinese Television System 華視
chou 丑
chuancheng 傳承
chuang 闖
chuanju 川劇
chuanqi (plays of romance and legend from the Ming and Qing dynasties) 傳奇
chuiqiang 吹腔
 Chunmei 春梅
 civilian 文
 civilized theatre 文明戲
 Cixi (Empress Dowager) 慈禧太后
 Cloud Gate Dance Theatre 雲門舞集
 Contemporary Legend Theatre 當代傳奇劇場
 continuity of the meaning [of the lyrics] with severed musical phrase 音斷意不斷
 Council for Cultural Planning and Development 文化建設委員會
 cross-talk show 相聲
 Cui Cifen 崔慈芬

da hualian 大花臉
dan 旦
dang (Gongchandang) 黨 (共產黨)
danpi gu (drum used in *jingju*) 單皮鼓
dantian 丹田
daoma dan 刀馬旦
 Dekejun/Dekejin (Stage name: Wang Xiaonong) 德克俊/德克金/汪笑儂
 Department of Ascendant Peace 昇平署
di 笛
diao 調
 digging up [buried] tradition/searching for cultural legacy 挖掘傳統
dingzi bu 丁字步
dou 逗
 Du Xuan 杜宣
duotou 奪頭 (垛頭)

 eagle turn 鷓子翻身
 Elegant Voice 雅音小集
Encyclopaedia of Ceremony of the Qing Dynasty 大清會典圖
erhu 二胡
erhuang (qiang) 二黃 (腔)
 Eternal Happiness Theatre 永樂戲院
 Experimental Theatre Festival 實驗劇展
 Exquisite and Loyal Temple 精忠廟

 facial patterns 臉譜
 Fahai 法海
 Fan Li 范蠡
 Fang Shiyi 方世一
 Feidimi 廢低迷
 female singers 樂伎
 flap lifting 挑簾兒
 Four Great *Dan* 四大名旦
 Fu Xiru 傅希如
 Fuliancheng Training Company 富連成科班
 Fuxing Drama School 復興劇校

gao bozi 高撥子
 Gao Chong 高寵
gao/di 高/低
gaoqiang/jingqiang/yiqiang 高腔/京腔/弋腔
 Geluosite 葛羅斯特
geming 革命
 gentle, kind, courteous, modest and deferential 溫良恭儉讓
gezi xi 歌仔戲
 Gong Xiaoxiong 龔孝雄
 Gongchan Dang 共產黨
gongfu 功夫
 Grand Wing Jingju Company 大鵬國劇隊

- Great Achievement in Performing Arts 表演藝術成就獎
- Great *Guoju* Competition (organized by the Ministry of Defence, Taiwan) 競賽戲
- Guanghe (Theatre) 廣和樓
- Guangxu Emperor 光緒
- guicuo* 跪蹠
- Guo Jixiang 郭際湘
- Guo Suying 果素瑛
- Guoguang Drama School 國光劇校
- guoju* 國劇
- Guomindang (Kuomintang) 國民黨
- guoyu* 國語
- guqin* 古琴
- Ha Yuanzhang 哈元章
- haipai* 海派
- han sangzi* 喊嗓子
- handiao* 漢調
- hao* 好
- hao* 耗
- He Jingzhi 賀敬之
- He Jinhua 何金花
- He Long 賀龍
- high starting point 高起點
- Hou Yulan 侯玉蘭
- Hu Dao 胡導
- Hu Jintao 胡錦濤
- huabu* 花部
- huadan* 花旦
- huaju* 話劇
- Huang Meixu 黃美序
- Huang Zhengqin 黃正欽
- Huang Zuolin 黃佐臨
- huangmei xi* 黃梅戲
- huashan* 花衫
- huidiao* 徽調
- huo* 活
- huqin* 胡琴
- ideological re-moulding/mind re-moulding/
thought reform (社會主義) 思想改造
- Inner Mongolia Autonomous Region Jingju
Company 內蒙古自治區京劇團
- Itō Shigeru 伊藤茂
- Izumi-ryū Nomura Manzō 和泉流野村萬藏家
- Ji Yun 紀昀
- jianchang* 檢場
- jianmin* 賤民
- jianye* 賤業
- Jiaqing Emperor 嘉慶
- jiasang* 假嗓
- jiazi* (sub-type of the painted-face role) 架子
(花臉)
- jiben gong* 基本功
- jin* 斤
- jin* 勁
- Jin Guoxian 金國賢
- Jin Shijie 金士傑
- jinbei luoluo/shangdang luoluo* 晉北羅羅/
上黨羅羅
- jing* 淨
- jingbai* 京白
- jingju (jingxi)* 京劇 (京戲)
- jingli ke* 經勵科
- jingpai* 京派
- ju/xi* 劇/戲
- Judge Bao 包公
- jūdo* 柔道
- juehuoer* 絕活兒
- kabuki* 歌舞伎
- kaimeng* 開蒙
- Kang Youwei 康有為
- Ke Xiang 柯湘
- King of Theatre 伶界大王
- King Zhuang of Chu 楚莊王
- Kōbe College University (Kōbe Gakuin
Daigaku) 神戶學院大學
- Kong Xiaoshi 孔小石
- Koo Chen-fu 辜振甫
- Koo Foundation 辜公亮文教基金會
- kou shou yan shen bu* 口手眼身步
- kouchuan xinshou* 口傳心授
- kuku titi* 哭哭啼啼
- kun/kunqu/kunju* (seven theatre companies in
Suzhou, Shanghai, Hangzhou, Nanjing,
Beijing, Chenzhou and Yongjia) 昆/昆曲
/昆劇 (蘇州、上海、杭州、南京、北
京、郴州、永嘉)
- kurogo* 黑子
- Kurosawa Akira 黑澤明
- kyōgen* 狂言

- laodan* 老旦
laosheng 老生
 Lei Gang 雷剛
 Li Baochun 李寶春
 Li Guangting 李光庭
 Li Jinhong 李金鴻
 Li Lixing 勵立興
 Li Mingsheng 李鳴盛
 Li Shaochun 李少春
 Li Shijian 李石堅
 Li Shizeng (Yuying) 李石曾 (煜贏)
 Li Yu 李煜
 Li Yugang 李玉剛
 Liang Chenyu 梁辰魚
liangxiang 亮相
 Life is the only source for artistic creation 生活是藝術創作的唯一源泉
 Lin Weiyu 林偉瑜
 Liu Chan 劉禪
 Liu Chen 劉謙
 Liu Xie 劉錕
 Liu Zhiming 劉芝明
 Lou the Rat 婁阿鼠
 loyalty, piety, chastity and righteousness 忠孝節義
 Lu Sanbao 路三寶
 Lu, Annette Hsiu-lien 呂秀蓮
luan 亂彈
 Luguang Jingju Troupe 陸光國劇隊
 Luo Heru 羅合如
 Luo Yinggong 羅癭公
luoluo qiang 羅羅腔

 Ma Yuanliang 馬元亮
 machine-operated stage scenery 機關布景
 Master for one day becomes the father-figure for all one's life 一日為師終身為父
mei 美
 Mei Baojiu 梅葆玖
 Mei Qiaoling 梅巧玲
 Mei Yutian 梅雨田
 Meng Chao 孟超
 Miki Yoshiaki 三木義明
 model theatre (companies/food/outfit/transportation) 樣板戲 (團/飯/服/車)
Morning Post Supplement 晨報副刊

nading 拿頂
 National Army Literary and Artistic Centre 國軍文化藝術中心
 national drama movement 國劇運動
 National Drama School 國立戲劇專科學校
 national essence 國粹
 National Gala of *Jingju* Plays on Contemporary Themes 全國京劇現代戲觀摩演出大會
 National Guoguang *Jingju* Theatre 國立國光劇團
 National *Jingju* Theatre 中國京劇院 (自2007年11月更名為中國國家京劇院)
 National prominent *jingju* theatres protection and support plan 國家重點京劇院團保護和扶持規劃
 National Symposium on the Traditional Theatre 全國戲曲工作會議
 National Taiwan College of Performing Arts 國立臺灣戲曲學院
 National Tsing Hua University 國立清華大學
 National TV Competitions for *Jingju* Fans 全國京劇戲迷票友電視大賽
 New Fiction 新小說
 New Old Plays 新老戲
 New Stage 新舞臺
 new theatre in contemporary costume 時裝新戲
nō 能
 No scope for heroes to exercise their capabilities 英雄無用武之地
 Novel Hall for Performing Arts 臺北新舞臺

 Office of Palace Ceremonies 掌儀司
 Ōkura-ryū Shigeyama Sengorō 大藏流茂山千五郎
onnagata 女形
 orchid-fingers 蘭花指

pai or *liupai* 派/流派
 Pear Garden 梨園
penkou 噴口
 Perform model theatre vigorously 大演樣板戲
piaoyou 票友
pihuang 皮黃
pingju 評劇
pingju 平劇 (京劇)
 Pithy Formulae on Movement 身段譜口訣

- plays in episodic instalments 連臺本戲
- pointing foot 點腳
- pojiu lixin* (break up the old to establish the new) 破舊立新
- pop male *dan* 流行男旦
- pound 池子
- [If you] pretend to be a dragon . . . 裝龍像龍，裝虎像虎
- primary metre type 原板
- producing a lot of “*xiandai*” plays 大演現代戲
- [A] production has to be ground through for ten years 十年磨一（齣）戲
- publicly controlled companies 共和班
- puju* 蒲劇
- putonghua* 普通話
- puxian xi* 莆仙戲
- qi* 氣
- Qian Jinfu 錢金福
- qiang* 槍
- qiang* 搶
- qiang/qu* 腔／曲
- Qianlong Emperor 乾隆
- qiao/qiaogong* 驕／驕功
- qiba* 起霸
- Qilin Tong 麒麟童
- qingyi* 青衣
- qinqiang* 琴腔 (influenced the formation of *jingju* and was different from today’s 秦腔)
- qinqiang* 秦腔
- Qiu Jin 秋瑾
- Qiu Kunliang 邱坤良
- Qiu Shengrong 裘盛戎
- Qiu Xiaoyi 邱小義
- raising people’s socialist awareness 提高社會主義覺悟
- rebel is reasonable 造反有理
- Rectification of Music Education Association 正樂育化會
- rectification of names 正名
- reflecting reality 反映現實
- reformed *jingju* 改良京劇
- Revolutionary Alliance 同盟會
- revolutionary contemporary model *jingju/yangban xi* 革命現代樣板戲
- rong* 溶
- Rong Diexian 榮蝶仙
- Rui Xing 瑞興
- Sage of Acting 伶聖
- san xiao xi* 三小戲（小生、小旦、小花臉）
- Sanqing Troupe 三慶班
- saxian* 三弦
- searching for cultural legacy/digging up [buried] tradition 挖掘傳統
- shanbang* 山膀
- Shang Xiaoyun 尚小雲
- Shanghai Drama School 上海戲劇學校 (before 1949)
- Shanghai Dramatic Arts Centre 上海話劇藝術中心
- Shanghai Jingju Theatre 上海京劇院
- Shanghai Kunju Company 上海昆劇團
- Shanghai Municipal Administration of Culture, Radio, Film and TV 上海市文廣局（文化廣播影視管理局）
- Shanghai Theatre Academy 上海戲劇學院
- Shanghai Theatre School 上海市戲曲學校 (after 1949)
- shangtui* 上腿
- Shao Jianbo 少劍波
- shen* 神
- Shen Cai 沈采
- Shen Jinbo 沈金波
- Shen Xuezhen 申雪貞
- sheng* 生
- Sheng Jian 盛鑑
- Shengping Shu 昇平署
- Shi Shilun 施世綸（施公案）
- Shi Shuqing 施叔青
- Shi Yihong 史依弘
- Shigeyama Masakuni 茂山正邦
- Shigeyama Sensaku 茂山千作
- shoujiu/taizhang* 守舊／臺帳
- shuban* 數板
- shuixiu* 水袖
- Shuntian Times* 順天時報
- sigong wufa* 四功五法
- situi* 撕腿
- Sixi Troupe 四喜班
- sixian xi* 絲線戲

- siyu* or *xianggong tangzi* 私寓／相公堂子
 Socialism with Chinese characteristics (Deng Xiaoping) 具有中國特色的社會主義
 Socialist reconstruction 社會主義改造
 Song Changrong 宋長榮
 Song Jiang 宋江
 Song miscellaneous drama 宋雜劇
 sound alters when it moves to other places 音隨地改
 speaking bitterness meetings 訴苦會
Star Boulevard 星光大道
 stiff body 僵屍
 Strict masters produce better disciples 嚴師出高徒
 Sun Chongliang 孫重亮
 Sun Zhengyang 孫正陽
 Synchronization with the external world 與世界同步／接軌
- tabu* 踏步
taiji 太極
taji quan 太極拳
 Taipei Metropolitan Hall 城市舞臺
 Taipei New Theatre 臺北新劇團
 Taiwan National University 國立臺灣大學
 tall, big and perfect 高、大、全
 Tan Dun 譚盾
 Tan Xinpei 譚鑫培
 Tan Zhengyan 譚正岩
 Tang Xianzu 湯顯祖
 Tarōkaja 太郎冠者
 Theatre Reform (campaign of reforming the traditional theatre) 戲(曲)改(革)(運動)
 Theatrical Reform Bureau 戲(曲)改(進)局
 Thirteen Rhymes 十三齣
 three combinations 三結合
 three foils 三陪襯
 three Greats (of the first generation of *jingju sheng* role) 三鼎甲
 three pieces of tile (one type of facial patterns) 三塊瓦臉
 three prominences 三突出
 Tian Han 田漢
 Tian Jiyun 田際雲
 Tianchan Stage (now Yifu Stage) 天蟾舞臺(現名逸夫舞臺)
- Tianle (Theatre) 天樂茶園
tongchui 銅錘 (sub-type of the painted-face role)
 Tongzhi Emperor 同治
 trembling voice 嗽音
tuichen chuxin (weeding out the old to bring forward the new) 推陳出新
 two-six metre type 二六
 Tyranny is fiercer than the tiger 苛政猛於虎
- Urumqi Jingju Company 烏魯木齊市京劇團
 Vigorously perform contemporary themes 大演現代戲
 Viper 毒蛇膽
- Wang Daohan 汪道涵
 Wang Guifen 汪桂芬
 Wang Jinlu 王金璐
 Wang Wenzhang 王文章
 Wang Xiaofeng 王小峰
 Wang Yaoqing 王瑤卿
 Wang Zhenzhu 王珍珠
 Wang Zhenzu 王振祖
 warrior in armour costume 長靠武生
 warrior in short costume 短打武生
 Washizu Taketoki 鷺津武時
 water-polished music 水磨腔
 Wei Changsheng 魏長生(魏三兒)
 Wei Haimin 魏海敏
wen 文
wenchou 文丑
 withered grass 衰草
 Without the *chou* there would be no theatre 無丑不成戲
 Write a lot about the last thirteen years 大寫十三年
woyu 臥魚
wu 武
wudian (dirty spot) 污點
 Wu Han 吳晗
 Wu Jiang 吳江
wuchou 武丑
wudan 武旦
wugong 武功
wujing (painted-face role) 武淨(武二花)
wusheng 武生

- Xia Brothers 夏家弟兄 (夏月珊、夏月潤等)
xiandai 現代
 Xianfeng Emperor 咸豐
xianggong 相公
xiangju 湘劇
xianshi zhuyi 現實主義
xiansuo qiang 弦索腔
xiao 簫
xiao hualian 小花臉
xiaodan 小旦
xiaodao 小道
xiaosheng 小生
xieyi/xieshi 寫意／寫實
xigai 戲改
 Xigai Ju/xizai ju 戲改局／戲宰局
xinli you 心裏有
xiongtang 胸膛
xipi 西皮
xiqu 戲曲
 Xishi 西施
xizi (players) 戲子
 Xu Lu 徐露
 Xu Xian 許仙
 Xu Zhimo 徐志摩
xu/shi 虛／實
 Xuanzong Emperor 玄宗
 Xue Pinggui 薛平貴
 Xue Xiangling 薛湘靈
 Xun Huisheng 荀慧生
- yabu* 雅部
 Yan Xijiao 閩惜奴
yan/yan 艷／硯
 Yang Guifei (Yuhuan) 楊貴妃 (玉環)
 Yang Miren 楊米人
yao 腰
 Yao Nai 姚鼐
yatui 壓腿
 Ye Shengzhang 葉盛章
yesheng 野生
yibu bu huanxing (Move forward without altering its form) 移步不換形
 Yifu Stage (previously Tianchan Stage) 逸夫舞臺 (即: 天蟾舞臺)
yin (rou) and yang (gang) 陰 (柔) 陽 (剛)
- yiwu* (in the *Encyclopaedia of Ceremony of the Qing dynasty*) 佾舞 (大清會典圖)
iyang qiang (*yiqiang/jingqiang/gaoqiang*) 弋陽腔 (弋腔／京腔／高腔)
 Yoshizawa Ayame 芳沢あやめ
you 優
 Yu Dagang 俞大綱
 Yu Danxin 于丹心
 Yu Dawei 俞大維
 Yu Lianquan 于連泉
 Yuan Shikai 袁世凱
yuanchang 圓場
yueju (shaoxing xi) 越劇 (紹興戲)
yunbai 韻白
yunshou 雲手
 Yushuang/Yushuang 玉霜／禦霜
- zaju* (in the Yuan dynasty) (元) 雜劇
 Zeng Yongyi 曾永義
 Zhang Bingkun 張丙昆
 Zhang Chunhua 張春華
 Zhang Dingbian 張定邊
 Zhang Huizhu 張慧珠
 Zhang Huoding 張火丁
 Zhang Yimou 張藝謀
 Zhang Yipeng 張翼鵬
 Zhang Yunxi 張雲溪
 Zhao Dahai 趙大海
 Zhao Yun 趙雲
 Zhen Jianguo 甄建國
 Zhenwen Girls' School 貞文女校
 Zhong Chuanxing/Xingling 鍾傳幸／幸玲
zhongzhou yun 中州韻
 Zhou Enlai 周恩來
 Zhou Fengying 周鳳英
 Zhou Jingquan 周鏡泉
 Zhou Zhengrong 周正榮
 Zhuangzi 莊子
zihu xiang 子午相

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