

Chapter 1 : Li Mingrui's private troupe and its spectators () - UBC Library Open Collections

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The boy would never be the same again after this early theatrical experience. It must have activated the artistic DNA inside my body," says Bai, today a year-old celebrated writer, who has published dozens of novels since He earned his reputation as one of the most prominent writers of Chinese literature. In , he was ranked by Aisaweek as the seventh most influential Chinese fiction writer of the century after he published his book Taipei People. The opera form, emerged some years ago, is a combination of songs, dances, poetry and plays, and is considered to be the best representation of Chinese aesthetic ideals. Winning favor of both royalty and lay men, it obsessed the drama fans for several centuries during the Ming and Qing dynasties. In its heyday, over , fans, including performers, men of letters, officials, businessmen, craftsmen and even prostitutes, would gather at Huqiu Hill in Suzhou to spectate. Such a scene is a long gone. Probably for its over-sophistication in artistic presentation, Kunqu Opera lost most of its attraction during the early 20th century, leaving behind bankrupt troupes and a handful of professionals struggling to keep tradition alive. But his ambition does not stop there. He wanted to bring his muse back to the spotlight and revived the classic Peony Pavilion. Du Liniang, a young lady closely supervised by her parents, fell in love with a young scholar, Liu Mengmei, whom she had only met once in a dream. Failing to find him in reality and struggling to keep the secret love from her parents, she died from pinning for her ethereal object of desire. Even in death, she never gave up her love. After defeating conspiracies of the judges in the underworld, who planned to have her as concubine, her ghost found Liu and showed love to him in his dream. Liu dug open her tomb and brought her back to life and the two finally married after these twists and turns. Forbidden to appear in public occasions, the woman of that period was kept in house until she was old enough to marry. And then she would rarely know her husband as he would be chosen by her parents. They met on the night of wedding. These were rules that could not be challenged. Defiant But Du Liniang challenged every one of them. She dared to fall in love with a man who was not appointed by her parents and she felt unsatisfied with her love fantasy and wanted it in reality; she even dared to say no to the divine arrangement in death. Du Liniang dies for a man she only meets once in a dream and is resurrected to marry him," Bai points out. However, the love legend had 55 acts and took days to perform. It was too slow, complicated and subtle to attract an increasingly impatient audience in the hustling modern world. He cuts the act original to a act stage version which lasts for nine hours and plays over three nights. To help them understand the sophisticated lines, he often holds lectures before performances. Bai has succeeded so far. Young audience, 70 per cent of whom never watched the opera before, were enchanted just as he had been when he was a child. In Suzhou, the annual Kunqu gathering at Huqiu Hill has also been resumed. Actors and actresses perform the opera all-day long for tourists. Middle schools and universities have set up Kunqu courses and students have formed their own societies. The government is planning to set up professional schools to train performers. Chinese need a similar cultural identity on the same subject and that should inevitably be talk on Kunqu Opera," says Bai. China Daily September 21,

Chapter 2 : The Imperial Granary Production of Mudan ting (The Peony Pavilion)

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Chapter 5 : Ling Hon Lam | UW-Madison Center for the Humanities

Journal of Chinese Oral and Performing Literature Volume 26, - Issue 1 Journal homepage.

Chapter 6 : The University of Michigan Press

If The Peony Pavilion (Mudan ting,) is the romantic play par excellence in early modern China, it is not because, as many assume, it celebrates emotion as the innermost essence of a liberated individual. Rather, it is because the play eloquently encapsulates the three major historical regimes of the spatiality of emotion: winds.

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Chapter 8 : [PDF] mudan ting mise en sc ne de chen shi zheng

I give a revisionist history of emotions in Chinese literature and culture centered on the idea of emotion as space, which the Chinese call "emotion-realm" (qingjing). If The Peony Pavilion (Mudan ting,) is the romantic play par excellence in early modern China, it is not because, as many assume, it celebrates emotion as the.

Chapter 9 : Boyhood Delight Leads to Opera Revival

This is an extended review of a performance of The Peony Pavilion, by Tang Xianzu (), among the most distinguished of all Chinese dramatists. The drama is in the form of Kunqu, formerly the style of Chinese drama popular among the educated elite.