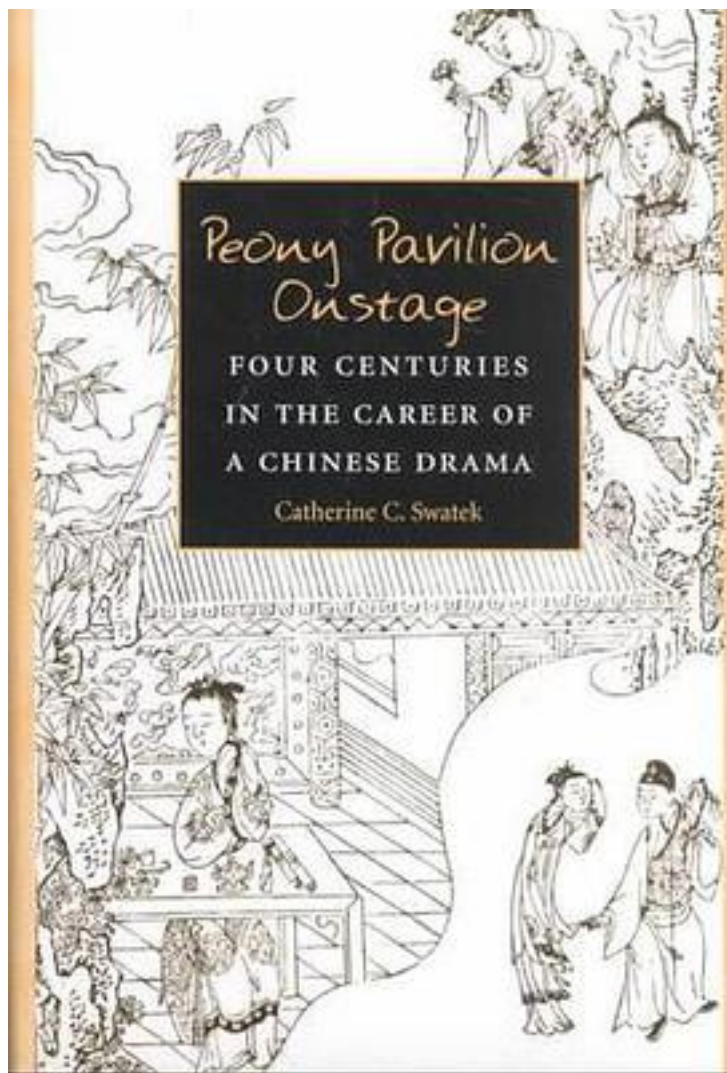


Peony Pavilion Onstage



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This book explores responses to Tang Xianzu's classic play The Peony Pavilion (Mudan ting) from three distinct segments of its public-literati playwrights; professional performers of Kun opera; and quite recently, directors and audiences outside China. Catherine Swatek first examines two adaptations of the play by Tang's contemporaries, which point to the unconventionality of the original work. She goes on to explore how the play has been changed in later adaptations, up to its most recent productions by Peter Sellars and Chen Shi-Zheng in the United States and Europe.

Catherine Swatek is Associate Professor, University of British Columbia. She has published several articles on premodern Chinese drama and on female representation in Chinese opera.

作者介绍:

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评论

史恺悌的《场上〈牡丹亭〉：一部中国戏剧4个世纪的生涯》让我想到了罗兰·巴特的《作者之死》。当明末文人戏剧家写完剧本以后，就对于剧本失去控制了。清代昆曲表演家和观众，海外导演和观众，都从自己的美学和情感需求角度出发创立了和戏剧家意图相同或者完全不同的作品。究竟谁是先锋？谁是正统？

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