

Women Playing Men

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This ground-breaking volume documents women's influence on popular culture in twentieth-century China by examining Yue opera. A subgenre of Chinese opera, it migrated from the countryside to urban Shanghai and morphed from its traditional all-male form into an all-female one, with women cross-dressing as male characters for a largely female audience. Jin Jiang documents and analyzes the origins and development of the genre and its unique role in modern Chinese culture. In "Women Playing Men", we are introduced to all-male opera's lesser known, but just as intriguing, female reflection. Yue opera originated in the Zhejiang countryside as a form of story-singing, which rural immigrants brought with them to the metropolis of Shanghai. There, in the 1930s, its content and style transformed from rural to urban, and its cast changed gender. By evolving in response to socio-political and commercial conditions and actress-initiated reforms, Yue opera emerged as Shanghai's most popular opera from the 1930s through the 980s and illustrates the historical rise of women in Chinese public culture. Jiang examines the origins of the genre in the context of the local operas that preceded it and situates its development amid the political, cultural, and social movements that swept both Shanghai and China in the twentieth century. She details the contributions of opera stars and related professionals and examines the relationships among actresses, patrons, and fans. As Yue opera actresses initiated reforms to purge their theatre of bawdy eroticism in favour of the modern love drama, they elevated their social image, captured the public imagination, and sought independence from the patriarchal opera system by establishing their own companies. Throughout the story of Yue opera, Jiang looks at Chinese women's struggle to control their lives, careers, and public images and to claim ownership of their history and artistic representations. Jin Jiang is professor of history and director of the Center for Gender and Cultural Studies at East China Normal University, Shanghai. She is a contributor to "Some of Us: Chinese Women Growing Up in the Mao Era".

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标签

海外中国研究

文化研究

文化史

社会史

戏剧研究

姜进

女性

中国史

评论

淫戏的英译不统一(erotic play/obscene theatre)，误将红楼梦归为四大奇书，以及对巴特勒的引用隔靴搔痒：的确，性别在反复重申的过程中既收到了自然/固化性别准则的效果，同时又留出裂隙，使该准则进入潜在的危机中。但越剧舞台上的女扮男装，仅仅是姐妹情谊的演绎吗？似乎预设了表演的性别是虚假的，且台下的异性婚姻对台上的同性关系的破坏，没有深入。越剧起源于嵊县戏，从农村到城市，从全男班到全女班，伴随着宁绍移民潮和五四女性解放。其改革意在复刻才子佳人式的情爱，还女演员以清白之身，不再承受男观众的情色窥看，发展出阴柔的美学。过房娘/女剧迷是演员的收入来源和人身保障。筱丹桂之死和袁雪芬发起的剧院募捐是女演员搬演的一出社会剧。《舞台姐妹》将史实减化为两党之争的情节剧，取消女演员的能动性。

非常好的一本书，概括了越剧发展的主要方面，就是有点短了，还需要更多细节

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书评

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