



# BEIJING JINGJU 100 STORIES

## 北京京剧百部经典

剧情简介标准译本（中英对照）

Synopsis Standard Version (Chinese/English)

京剧传承与发展（国际）研究中心 编著



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**International Research Center for Jingju Heritage**



# 让经典走出去

梅葆玖

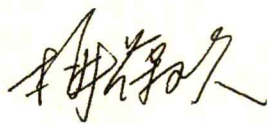
中国京剧是中国传统文化中最为宝贵的财富之一，其中经典众多，不可胜数，魅力无穷。如何让作为世界非物质文化遗产的京剧有效传承发展，传播弘扬，在今天自然成为了一个新的命题。具有前瞻性和创新性的《北京京剧百部经典剧情简介标准译本》一书出版，对于让更多人了解京剧、喜欢京剧、走进剧场，将大有裨益。

京剧要发展，首先是要传承，要尊重和继承传统。再就是要创新，在谙熟传统的基础上求发展。关键在于找到一个平衡点。梅派的表演也是这样，比如《花木兰》中的“趟马”，《天女散花》中的“长袖舞”，《梁红玉》中的“起霸”等，都是基于传统基础的再创新，成为梅派的特色，流传至今。第三要增强活力和拓展传播途径，就是要“走出去”。当年我的父亲梅兰芳赴美演出，在美国掀起了京剧热，美国的新闻界、评论界对于京剧和梅派表演艺术给予了很高的评价。这不仅是父亲个人的成功，更是京剧在传承和创新中发展的成功，也是对外传播的成功。它的意义不仅在于将美轮美奂的京剧艺术带到世界观众面前，更为重要的是，让中西方文化相遇，让世界通过京剧艺术更加了解中国。

中国京剧中，不止百部经典。此次遴选，结集成书，是众多熟悉传统文化的学者、戏曲专家、通晓国际文化市场的经济学家，以及热爱中国京剧艺术的中外语言学家们合力的结果。选取了一百个具有示范意义的戏曲故事，翻译成外文，翻译时尽量保留中国韵味，表述方式上也更加统一规范。

“京剧传承与发展(国际)研究中心”由北京第二外国语学院国家文化发展国际战略研究院与北京京剧院共同组建，邀请国家文化部政策法规司司长韩永进司长先生和我共同担任名誉主任。宗旨是努力打造“北京京剧”的品牌，将国粹京剧概念传播到国际间。其成立在我国京剧界乃至文化界无疑是一件大事。高校与剧院联手，参与文化传承发展的理论研究与实践工作探索，专家学者们扎实地开展相关研究，进行《北京京剧百部经典剧情简介标准译本》的整理、翻译工作，也是学术界与艺术界对京剧进行新的整合、传承与对外传播方式上的一次重要探索。

希望《北京京剧百部经典剧情简介标准译本》能够对京剧艺术的传承发展有所推动，也期待通过“京剧传承与发展(国际)研究中心”这个平台，汇集更多资源，推出更多的成果，将京剧经典传扬开去，带动中国文化的对外传播，最大程度地展现“北京京剧”艺术的魅力。

A handwritten signature in black ink, appearing to read '梅彦彦' (Mei Yanyan), written in a cursive style.

2013.6.9.

## Spread Classics to the World

Beijing Jingju, with countless classics and infinite charm, is one of the most valuable treasures among the Chinese traditional arts. Beijing Jingju is one intangible cultural heritage in the world, so the problem concerning how to inherit, how to develop, how to spread Beijing Jingju, has become a new proposition spontaneously. The publication of this prospective and innovative book, *Beijing Jingju 100 Stories Synopsis Standard Version*, would help more people understand Beijing Jingju, take to Beijing Jingju and thus step into the theater of Beijing Jingju.

Beijing Jingju, first of all, needs inheritance before its development which should be based on reverence of the traditions. An equilibrium point which balances inheritance and innovation is crucial for the development. This is also true of the performance of our "School of Mei": such as, "Tang Ma" in "Mulan", long sleeve dance in "Tiannvsnhua", "Qiba" in "Liang Hongyu". All the innovations above were based on the comprehension and renovation of the traditions and thus became the characteristics of our "School of Mei". Third, we need to "go out" — be more active and enrich the ways of propagation. My father, Mr. Mei Lanfang, once performed in the United States and started a craze for Beijing Jingju; Press circles and critics of America spoke highly of Beijing Jingju as well as of the performance by "School of Mei". Such an honor is not simply my father's own success; it is, instead, a success contributed by the development of Beijing Jingju through inheritance and

innovation and a triumph devoted by the enrichment in the ways of international propagation. Such a success means more than bringing a picturesque and enchanting opera in front of the audiences all over the world; it means, more importantly, the encounter between Chinese culture and western culture and the impact which helped more people understand China through Beijing Jingju.

There are far more than one hundred classics among Beijing Jingju. This collection, *Beijing Jingju 100 Stories Synopsis Standard Version*, with the help of many Beijing Jingju experts who have profound knowledge on traditional arts, many economists who know well enough of the international market, and many Chinese and foreign linguists who love Chinese Beijing Jingju, were selected and translated into foreign languages. The interpretation contains the flavor of Beijing Jingju to the greatest extent and the description is much more normative than before.

The International Research Center for Beijing Jingju Heritage is cofounded by National Institute of Cultural Development in Beijing International Studies University and Beijing Jingju Theater. Mr. Han Yongjin, the director of Department of Policies and Laws of Ministry of Culture and I were invited to be the honorary chairmen. Our goal is to build Beijing Jingju as a solid brand and spread Beijing Jingju internationally. Doubtlessly, this is a milestone in Beijing Jingju and even in cultural. A university and a theater worked together, engaging in the theoretical researches and practical explorations. Experts and scholars carried out revision and translation of *Beijing Jingju 100 Stories Synopsis Standard Version*, carefully, starting a significant process of discovery, including how to integrate, how to inherit, and how to enrich the ways of propagation of Beijing Jingju.



I sincerely hope that *The standard version of Beijing Jingju Classic: Introduction* will make contribution to the inheritance and development of Beijing Jingju and through the platform of the International Research Center for Beijing Jingju Heritage, I expect that we will gather more resources, gain more achievement, assist in the spread of Chinese culture internationally and reveal the glamour of Beijing Jingju to the maximum.

*Mei Baojiu*

*2013.6.9.*

# 国家文化发展国际战略研究院

国家文化发展国际战略研究院（以下简称研究院）成立于2010年12月，是国家文化部文化体制改革工作领导小组办公室与北京第二外国语学院在双方签署的《全方位战略合作协议》框架下，共同建设的学术型研究机构。研究院战略目标是成为国家文化发展的外脑平台、全球文化发展战略的信息智库、国际文化贸易的理论研究高地、国际文化经营管理人才的培养基地。

研究院紧密结合国家文化发展战略进行政府文化管理规制顶层研究；紧密结合“走出去”战略进行文化企业跨国战略研究；紧密结合中华文化对外传播进行文化安全舆情监测研究；紧密结合非物质文化遗产保护进行文化传承与发展研究。研究院在文化贸易领域研究中始终处于前沿地位，积极破解国家文化发展中面临的理论和实践问题，高效圆满完成国家级、省部级等研究项目近二十项，报送中央高层领导及政府决策部门相关建议十余项，在文化贸易理论与实践创新上做出了重要贡献。高水平、标志性研究成果层出不穷，学术影响力不断扩大。

高端论坛机制化、成果转化常态化、合作研究国际化、产学研用一体化成为研究院可持续发展的运行模式。国家文化发展国际战略研究院伴随中国文化“走出去”而扬帆，在中华文化和谐融入世界多样性文化的进程中，为实现中国特色社会主义文化强国战略目标稳健启航！

# National Institute of Cultural Development

Founded in December 2010, National Institute of Cultural Development (NICD) is a joint academic institution constructed under the cooperation agreement between the Team of Cultural System Reform of National Ministry of Culture and Beijing International Studies University. The mission of NICD is to offer an external platform for national cultural development, an information think-tank of global cultural development, a theoretical research center for international cultural trade, and a training-base for international cultural management.

In line with strategies of national cultural development, “Going Global” policy, dissemination of Chinese culture and protection of non-material culture respectively, NICD conducts research on designing regulations for cultural administration and international strategies for cultural enterprises, monitoring public opinion for cultural security, and planning for cultural inheritance and development. In terms of research on cultural trade, NICD is always in the leading position to solve theoretical and practical issues in the course of the national cultural development. NICD has completed about 20 research projects at the national, provincial and ministerial levels, and submitted more than 10 proposals to the central leadership and relevant decision-making departments. With great contribution to the theoretical and practical innovation of cultural trade, NICD’s academic influence is on constant rise.

NICD maintains a sustainable operating mode as it institutionalizes high-level forums, normalizes conversion of research findings, internationalizes cooperative research, and combines producing, teaching, researching and using. In the process of the global cultural diversification, NICD strives to make more achievements in various cultural fields and more contribution to China's cultural power.



# 北京京剧院

北京京剧院是国内规模最大、艺术底蕴最为深厚的国家重点京剧院团。以“四大名旦”（梅兰芳、尚小云、程砚秋、荀慧生）、“五大头牌”（马连良、谭富英、张君秋、裘盛戎、赵燕侠）为代表的前辈艺术家为剧院留下了极其宝贵的艺术财富，他（她）们的舞台风范、艺术成就、流派风格，成为剧院的鲜明旗帜，渊源界碑。

北京京剧院建院多年来，上演优秀传统剧目几百出，创作新剧目几十出，其中《三打陶三春》、《画龙点睛》、《宰相刘罗锅》等一批剧目获得国家最高奖项。

北京京剧院的艺术人才众多，梯次结构合理。梅（兰芳）派艺术掌门人梅葆玖先生、谭（鑫培）派艺术掌门人谭元寿先生、马（连良）派艺术杰出代表张学津先生等，是全国京剧界旗帜性代表人物。活跃在舞台上的中年艺术家谭孝曾、赵葆秀、王蓉蓉、杜镇杰、李宏图、迟小秋、朱强、董圆圆、陈俊杰是目前京剧界当红的京剧名家，剧院承上启下的一代中坚。以张建峰、杨少彭、张笠媛、窦晓璇、张馨月、杜喆、常秋月、姜亦珊、郭玮、谭正岩、翟墨、康静、詹磊、张淑景等为代表的一批优秀青年演员崭露头角，他们将是北京京剧院的明日之星、美好未来。

# The Jingju Theater Company of Beijing

Jingju Theater Company of Beijing Troupe is a key state opera troupe, famous for its size and artistic professionalism throughout the country. Artists of older generations, including Mei Lanfang, Shang Xiaoyun, Cheng Yanqiu and Xun Huisheng (collectively known as the “four most famous dan performers” ) and Ma Lianliang, Tan Fuying, Zhang Junqiu, Qiu Shengrong and Zhao Yanxia (collectively known as the “top five sheng performers” ) left Jingju Theater Company of Beijing with valuable artistic assets. Their stage manners, artistic accomplishments and styles of performance have helped shape and define today’ s Jingju Theater Company of Beijing.

Jingju Theater Company of Beijing has staged over hundreds of classical plays and created more than dozens of new plays since its founding. Many of its plays including “Three Fights with Tao Sanchun” , “Hunchbacked Prime Minister Liu” and “Last Touch to Dragon Painting” have won top national awards.

Jingju Theater Company of Beijing has many outstanding performers of various age groups. Mr. Mei Baojiu, patriarch of the Mei (Mei Lanfang) style, Mr. Tan Yuanshou, patriarch of the Tan (Tan Xinpei) style, and Mr. Zhang Xuejin, prominent representative of the Ma (Ma Lianliang) style are the icons of Jingju communities in China. Middle-aged artists such as Tan Xiaozeng, Zhao Baoxiu, Wang Rongrong, Du Zhenjie, Li Hongtu, Chi Xiaoqiu, Zhu Qiang, Dong Yuanyuan and Chen Junjie enjoy great popularity and work as the backbone

of the theater. Many young performers have come to the fore, such as Zhang Jianfeng, Yang Shaopeng, Zhang Liyuan, Dou Xiaoxuan, Zhang Xinyue, Du Zhe, Chang Qiuyue, Jiang Yishan, Guo Wei, Tan Zhengyan, Zhai Mo, Kang Jing, Zhan Lei and Zhang Sujing. They are the rising stars and major forces of Jingju Theater Company of Beijing.

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