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| Nota di contenuto       | Cover; Title; Copyright; Dedication; Contents; List of Illustrations<br>; Acknowledgments ; Note on Translation and Names<br>; Introduction: Modernity, Interculturalism, and Hybridity<br>; 1. Emergence of a National Theatrical Discourse<br>; 2. Hybrid Sources: Western, Japanese, and Chinese<br>; 3. Hybridization in Shanghai<br>4. Literary Hybridity: Scripts and Scenarios<br>5. Translative Hybridity: Acculturation and Foreignization<br>; 6. Performance Hybridity: Searching for Conventions<br>; Epilogue ; Notes ; Bibliography ; Index |
| Sommario/riassunto      | In Shanghai in the early twentieth century, a hybrid theatrical form,   |

wenmingxi, emerged that was based on Western spoken theatre, classical Chinese theatre, and a Japanese hybrid form known as shinpa. This book places it in the context of its hybridized literary and performance elements, giving it a definitive place in modern Chinese theatre.

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