

啟蒙與娛樂之間： 民國初期北京女劇團志德社的改良戲劇實踐

(提要)

吳宛怡

1912年以後，清代禁止女演員演出的禁令解除，女演員公開登上北京舞台。隨後施行男女分演的政策，造成女劇大為流行，北京戲園紛紛轉為由女演員組成的劇團擔綱演出。在女劇流行期間，最具代表性的女劇團即為志德社。本文使用北京報刊資料，詳細梳理志德社的發展歷史，分析志德社如何實踐改良戲劇的理念，如何完成劇場、編劇、表演等方面的創舉，以及探討民初女劇如何獨自走上特有的發展道路，進而重新評價志德社在近代戲劇史的地位。

關鍵詞： 志德社 改良戲劇 女劇 女演員 新編劇

The Chinese University of Hong Kong
Copyrighted Materials

Between Enlightenment and Entertainment: The Theatre Reform Practice of the Beijing Female Opera Troupe Zhide She in the Early Republic of China

(Abstract)

Wu Wan-yi

Since 1912, the ban on the public performance by women in the Qing dynasty has been lifted and female actors eventually stepped on Beijing's opera stage officially. The Beijing government later changed its policy and agreed to segregate the performance of male and female actors, resulting in the growing popularity of female-led theatre on Beijing's Chinese opera scene. During this popular period of the female theatre, the most famous female troupe was Zhide She. Based on the information in Beijing newspapers and periodicals, this paper aims to survey the development history of the Zhide She in detail, analysing how it realized the concept of theatre reform and put forward the pioneering theatre, new drama, performance, etc. It explores how the female theatre embarked on its own unique path in the early Republican era, and re-examines the significance of the Zhide She in the context of modern theatre history.

Keywords: Zhide She theatre reform female theatre female actors
new drama