

Cambridge University Press

978-1-107-07632-7 - Mao's Cultural Army: Drama Troupes in China's Rural Revolution

Brian James DeMare

Index

[More information](#)

## Index

---

In this index, the titles of dramas appear in italics.

Advanced Position Drama Troupe, 89, 103

agitation stations, 41, 51

agrarian reform. *See* land reform

Ai Qing, 152

Ai Zhongxin, 176–177

All-China Federation of Literary and Art Circles (Wenlian), 147

All-China Literary and Art Circles

Resistance Association, 148, 150

All-China Literature and Arts Worker

Representative Congress. *See* Beiping Cultural Congress

All-China National Cultural Worker

Congress, 112, 122

All-China Opera Trial Performance

Convention, 210

amateur rural drama troupes: pre-1949

attraction of professional status, 55, 78

balancing entertainment and

propaganda, 181, 188

as challenge to village norms, 79–80

competition from *xibanzi* troupes, 81

in Jin-Cha-Ji Border Region, 73–80

Mao's visions for, 69

mobilization campaigns, 55, 77, 153,

179–181, 206

rectification of, 66

in Sino-Japanese War, 73–80

amateur rural drama troupes: post-1949

audience reach, 199

casting and rehearsals, 165–166

class status of performers, 202–206

funding problems, 197–198

importance of Maoist realism, 166,

170–173

local cadres and, 195

mobilization campaigns, 5, 179–181,

188–195, 206

performance of traditional opera, 165, 201, 204, 236

performances, 179–180, 189–192,

195–201

rectification of, 201–206

reluctance of villagers to perform, 195

script creation, 157–159, 163–165,

176–177, 191, 199–201

staging amateur performances, 161–163, 166

subversive activities, 204–206

tendencies towards professionalization, 164, 174, 221

women and children in, 196

Anagnost, Ann, 13

Andrews, Julia, 146–147, 226

Apter, David, 13

audiences

attitudes to Peking opera, 184–185

audience reach, 60, 86–87, 199

autonomous power of, 137–140,

142–143, 219

effect of performances on, 2, 60, 85, 113,

117, 142–143, 179–180, 193

effect on repertoires, 226–227

preference for entertainment not

education, 230–231

preference for traditional opera, 4–5, 81,

137–140, 142–143, 153, 165, 219,

226–227, 231–233

August 1 Drama Troupe, 33–34

*August 12 Song and Dance*, 107

Ba Jin, 150

*Beat the Local Tyrant*, 29

Beiping Cultural Congress

on class issues among cultural workers,

151–153

divisive themes, 150–151

glorification of pre-1949 cultural work,

152–154

Cambridge University Press

978-1-107-07632-7 - Mao's Cultural Army: Drama Troupes in China's Rural Revolution

Brian James DeMare

Index

[More information](#)

## 250 Index

- Beiping Cultural Congress (cont.)  
 overview, 144–145  
 participants, 148–150  
 performance of *Liu Hulan*, 111–112, 122, 144–145  
 Zhou Enlai and, 150–151, 177–178
- Belden, Jack, 113
- “big drama troupes.” *See* Taihang Mountains Drama Troupe
- “big shows,” official discouragement, 54, 72, 163
- The Big Tyrant Wu Jinkui*, 193
- Big Yangge of Liberation*, 108–109
- blackboard-news, 17–18
- Blind Granny*, 97–98
- Blue Shirt Drama Troupe, 34–35
- Brother and Sister Open Wasteland*, 110
- cadres (local), opposition to cultural activities, 161, 174, 195, 224
- Caodian People's Bloody Hatred*, 190
- Caodian Village Drama Troupe, 179–180, 189–192
- Central Forward Drama Troupe, 27, 42–45, 47
- Central Plains Drama Troupe, 90, 108
- Chaizhuang Village Drama Troupe, 80
- Changzhi region, 218–220
- character archetypes in land reform operas  
 abused peasant girl, 125–127  
 emasculated young peasant male, 127–128  
 evil landlord, 130–132  
 helpless or absent peasant elders, 128–130  
 revolutionary women, 132–134
- Chen, Xiaomei, 14
- Chen Bo, 83, 120, 144
- Chen Duxiu, 9
- Chen Jie, 94
- Chen Jing, 46
- Chen Kai, 52
- Chen Yi, 108–109
- child actors, 37, 57–60, 85, 196
- Children's Drama Troupe, 111
- Chinese Dramatic Circles Anti-Japanese Association, 61
- Chu opera, 184–185
- Chuan-Shaan Soviet Worker-Peasant Drama Troupe, 42–44
- Civil War  
 captured soldiers as actors, 89–90  
 Combat Dramatic Society, 83–84  
 female performers, 92–94  
 long marches during, 85, 90–91  
 military bands, 89  
 rear-line support, 94–95  
 re-education of captured soldiers, 95–96  
 role of child performers, 85  
 Speaking Bitterness Movement, 96  
*Clarifying Class*, 139–140
- Clark, Paul, 5, 12, 53, 230, 241
- class labels, 4, 18, 130
- class status of performers, 202–206
- Combat Dramatic Society  
 at Beiping Cultural Congress, 144–145  
 in Civil War, 83–84  
 creation of *Liu Hulan*, 119–120  
 in land reform campaign, 84, 100–101  
*Liu Hulan* performances, 1–2, 111–112, 120, 122, 144–145  
 mass work, 83–84  
 origins and organizational development, 45, 48  
 in Sino-Japanese War, 52–53
- costumes, props and lighting, 39, 93, 166, 189, 227, 230–231
- creation of scripts. *See* script creation and revision
- Cui Yinbo, 39
- cultural centers and work teams  
 Hubei province, 183  
 Shanxi province, 213–216
- Cultural Revolution, 6–7, 237
- cultural work teams. *See* cultural centers and work teams
- Cursing Jiang Jieshi*, 39
- Dan Min, 91
- Defending the Anti-Japanese Base Area*, 60
- Deng Xiaoping, 53, 63, 98, 102
- Dikkoter, Frank, 4
- Ding Guoxian, 217
- Ding Yi, 116–117
- disciplining actors and troupes. *See* rectification and registration campaigns; registration drives
- Dong Biwu, 149
- Dongyang Village Drama Troupe, 77–78
- Double Reduction campaign, 62
- drama as political tool. *See also* entertainment *versus* propaganda; theatrics  
 as Communist propaganda weapon, 9–10  
 entertainment *versus* propaganda aspect, 13–14, 181  
 gaps in existing studies, 11–13  
 narrative aspects, 13–14  
 use in Chinese history, 10

Cambridge University Press

978-1-107-07632-7 - Mao's Cultural Army: Drama Troupes in China's Rural Revolution

Brian James DeMare

Index

[More information](#)

## Index

251

- drama troupes. *See names of individual troupes*
- drama troupes: types. *See* amateur rural  
 drama troupes: post-1949; amateur  
 rural drama troupes: pre-1949; private  
 drama troupes (Shanxi province);  
 professional drama troupes
- Du Runsheng, 15, 157–160
- East China Field Army Cultural Work  
 Team, 106
- End of the Road for Zhang Yushan*, 101
- Entering a Tiled Roof*, 101
- entertainment versus propaganda, 27, 60,  
 113–114, 173, 181, 188, 200,  
 203–204, 207, 231–233
- Establish the Nation Drama Troupe,  
 228–229
- Fair Deal*, 108–109
- Fair Trade*, 110
- Fan Ermei, 48
- fanshen* (concept), 15–17, 73, 78
- Fanshen* (Hinton), 100
- Fanshen Drama Troupe, 100–101
- female performers, 29, 39, 48, 72, 79,  
 92–94, 197
- Feng Suhai, 79
- Field Operation Drama Troupe, 36
- First All-China Opera Trial Performance  
 Convention, 210
- For Whom Does Blood and Sweat Flow*, 40
- “formalism,” 230–231
- Forward Drama Troupe, 27, 42–45, 47
- Fourth Front Red Army, 41
- Fu Duo, 53
- Gao, James, 104
- Gao Jieyun, 124
- Geertz, Clifford, 18
- geju* (new folk opera), 11, 121
- gender themes, 125–128, 132–134,  
 141–142
- Geng Jiang, 124
- Goodman, David, 68
- Gorky Drama Academy, 35, 36
- Gu Baozhang, 92
- Guo Wei, 63
- Guomindang soldiers  
 political re-education of, 40, 95–96  
 used as actors by PLA, 89–90
- Han Bing, 155
- Happiness of the Poor*, 73
- Hartford, Kathleen, 79
- Hatred of Blood and Tears*, 58, 106, 110,  
 152
- He Fang, 145, 177–178
- He Jieming, 94, 145
- He Jingzhi, 116–118
- He Long, 31, 45–48, 52–53, 83–84, 100,  
 111–112
- Henan “test point” campaign, 156–157,  
 159, 161
- High Street Village Drama Troupe, 75–76,  
 79
- Hinton, William, 16–17, 134–136
- Holm, David, 12, 53
- Hou Jinjing, 79
- Hua Shan, 71
- Huaibei Popular Masses Drama Cultural  
 Work Team, 87
- huaju* spoken drama, 25–28, 30, 118
- Huang, Philip, 14
- Hubei Literature and Arts* (journal), 182
- Hubei province  
 Caodian village model drama troupe,  
 179–180, 189–192  
 cultural creation and performance,  
 179–180, 189–192, 195–201  
 cultural workers and work teams,  
 185–189  
 developing a cultural infrastructure,  
 181–189  
 developing village drama troupes,  
 179–181, 188–195, 206  
 land reform campaign, 187  
 Peasant Association Representative  
 Congress, 179, 184–185  
 rectification process, 201–206  
 registration of drama troupes, 233–236  
 role of drama troupes in land reform,  
 187  
 traditional art and artists in, 184–189
- Huguan County People's Drama Troupe,  
 226, 230
- Hung, Chang-Tai, 10
- Hunt, Lynn, 16
- hybrid forms of drama. *See yangge form of  
 drama*
- intellectuals  
 debates on artistic theory, 53–55  
 relations with local artists, 150–151,  
 154–155, 175–178, 188  
 relations with rural audiences, 142  
 working with village children, 60, 68
- Japan. *See* Sino-Japanese war
- Jiang Jieshi Talks*, 39

Cambridge University Press

978-1-107-07632-7 - Mao's Cultural Army: Drama Troupes in China's Rural Revolution

Brian James DeMare

Index

[More information](#)

## 252 Index

- Jiangxi Soviet  
 creation of drama troupes, 33–35  
 departure of Red Army from, 35–37  
 drama education, 34–35  
 early dramatic performances, 28–33  
 reeducation of enemy soldiers, 40
- Jin-Cha-Ji Border Region  
 Japanese extermination campaign, 74  
 mobilizing amateur drama troupes in, 75  
 rural cultural campaigns, 75
- Jin-Ji-Lu-Yu, 56, 64, 68
- Jin-Ji-Lu-Yu Cultural Federation, 66
- Judd, Ellen, 11, 35, 54
- Kaifeng Liberation Yaogu*, 106
- Ke Zhongping, 87, 152
- King Li Zicheng*, 105
- Korean War, 111
- Kraus, Richard, 236
- The Land is Ours*, 101
- land reform campaigns: pre-1949. *See also*  
 land reform operas  
 during Civil War, 156  
 military work teams, 100, 103  
 as revolutionary cultural transformation,  
 1–2, 14–20  
 rhetorical and linguistic aspects, 4,  
 16–18  
 role of drama troupes and cultural  
 workers in, 84, 99–104  
 use of rituals, 18–20  
 violent aspects, 102–104
- land reform campaigns: post-1949  
 contradictory cultural directives,  
 150–151, 159–160, 164  
 cultural workers' motivations, 175–178  
 drama creation for, 157–159, 163–165,  
 176–177, 191, 199–201  
 in Hubei province, 185–189  
 preparations for, 155–161  
 revolutionary implications, 14–20  
 role of amateur drama troupes, 192–195  
 “test point” campaign in Henan,  
 156–157, 159, 161  
 treatment of landlords, 156–160
- land reform operas. *See also* *Liu Hulan*; *Red  
 Leaf River*; *The White-Haired Girl*  
 audience autonomy, 137–140, 142–143  
 audience preference for traditional  
 shows, 137–140, 142–143  
 concessions to local culture, 8, 113–114,  
 116–117, 142  
 emotional impact on audiences, 113,  
 120, 134–135, 142–143  
 gender themes, 125–128, 132–134,  
 141–142  
 to promote class struggle, 6–7, 100–102,  
 113–114
- Land Returns Home*, 83, 102
- landlords  
 as class label, 4, 130  
 depiction in amateur dramas, 4,  
 130–132, 156–160, 204–206
- Last Supper*, 32
- Lay Down Your Whip*, 56
- Lee, Hong Young, 54
- Lei Feng, 87
- Li Bozhao, 29, 36, 42, 47, 63
- Li Fengmei*, 141
- Li Ping, 88, 110
- Li Qingxiu, 109
- Li Xiannian, 195
- Li Yuxing, 219
- Liang Biren, 39
- Liang Hanguang, 124
- Liao Chijian, 44
- lighting. *See* costumes, props and  
 lighting
- Lin Biao, 39
- Link, Perry, 13, 114
- Liu Ailan, 112, 144
- Liu Bochang, 63, 98
- Liu Hulan*  
 audience reactions, 120  
 conversion into *geju* opera, 121  
 creation and revisions, 84, 120–122  
 musical score, 121–122  
 performances, 1–2, 110–112, 120, 122,  
 144–145, 225  
 plot and characters, 1–2, 119–120, 126,  
 128, 130, 132–133, 158
- Liu Lanchi, 120, 122
- Liu Shuying, 179–180, 189–190
- Liu Wenquan, 42, 47
- Liu Yuehua, 32
- Liu Zhiming, 153–154
- Liucuo Village Drama Troupe, 2–3  
 “living newspaper drama,” 28
- Long March  
 agitation stations, 41  
 beginning, 35–37  
 Central Forward Drama Troupe and,  
 42–45  
 Combat Dramatic Society and, 45  
 Soldiers' Dramatic Society and,  
 38–41
- Lu Dingyi, 149
- Lu Ruifan, 232
- Lu Xun Academy of Art (“Luyi”), 12

Cambridge University Press

978-1-107-07632-7 - Mao's Cultural Army: Drama Troupes in China's Rural Revolution

Brian James DeMare

Index

[More information](#)

## Index

253

- Lucheng County Popular Drama Troupe, 220. *See also* Popular Drama Troupe
- Luo Ronghuan, 28, 38, 98
- Luo Ruiqing, 39
- Luo Wenying, 60
- Luyi, 12, 115–119
- Ma Bufang, 44
- Ma Hongwen, 110–111
- Ma Jianling, 87
- Ma Xuan, 90, 93
- Mackerras, Colin, 10–11
- Majialing's Sky Clears*, 189
- makeup, 60, 167–173
- Man Qing, 77–78
- Mao Zedong
- appreciation of scatology, 38
  - approves Speaking Bitterness Movement, 98
  - on art for peasant masses, 54
  - at Beiping Cultural Congress, 118, 149
  - champions traditional folk forms, 54, 115, 151
  - on drama's revolutionary role, 3–5, 14–20, 28, 31, 49, 54, 149
  - extols Liu Hulan, 120
  - on Red Army propaganda teams, 31
  - on ritualized public humiliation, 19
  - view of village society, 200
  - vision of a cultural army, 69
- Maoist political culture
- inculcation through drama, 3–5, 8, 14–20, 200
  - linguistic and rhetorical aspects, 4, 16–18
- Marriage Law*, 204
- Mass Hero Meeting, 80–81
- mass work, 62–63, 83–84
- Message to the People of Kaifeng*, 106
- military bands, 89
- military drama troupes. *See also* People's Liberation Army; Red Army
- and agitation stations, 41, 51
  - audience reach, 86–87
  - child actors in, 85
  - Combat Dramatic Society, 45, 52–53, 83–84
  - dangers of wartime performance, 90–91, 94
  - female actors, 92–93
  - frontline work, 87, 92–94
  - in Korean war, 111
  - on Long March, 85, 90–91
  - patrons and patronage, 27, 31, 47, 49
  - Popular Masses Drama Troupe, 86–87, 106
  - rear-line support, 94–95
  - role in land reform, 187
  - role in urban revolution, 104–110
  - use of captured soldiers, 89–90
  - use of “speaking bitterness,” 96
- Ministry of Culture, 212, 224–225, 233–234
- Minji Village Drama Troupe, 193
- Mittler, Barbara, 6
- Mo Yan, 97–98
- Mosher, Steven, 241
- narrative aspects of drama, 13–14, 29
- National Defense Drama Troupe, 108–109
- “national forms” debates, 54, 165, 239
- neologisms, use of, 4, 16–18
- New Drama Troupe, 42–44, 100. *See also* Forward Drama Troupe; Forward Drama Troupe
- new folk opera (*geju*), 11, 121
- New Peace Traveling Drama Troupe, 100
- New People*, 2–3, 205
- Nie Rongzhen, 39
- No Road for the Despotic Gentry*, 29
- North China. *See* High Street Village Drama Troupe; Shanxi province; Sino-Japanese War; Taihang Mountains Drama Troupe; Xiangyuan Rural Drama Troupe
- North China Military and Administrative Cadre Institute, 56–59
- Northeast Field Army Artillery Cultural Work Team, 101
- Northwest Field Army Cultural Work Team, 100
- Northwest Military Region Propaganda Department Drama Troupe, 107
- Old Grandmother Recites the Diamond Sutra*, 28
- opium use and addiction, 70, 188
- Oppressive Officials Drive the People to Rebellion*, 95
- Outside Households*, 101
- Pan Zhenwu, 38–39
- patronage of drama troupes, 27, 31, 52–53, 56, 59, 83–84, 209
- “peasant” as Maoist concept, 4, 241
- Peking opera, 28, 39, 184–185, 224
- Peng Dehuai, 84
- People's Anti-Japanese Dramatic Society, 54
- The People's City*, 107
- People's Dramatic Society, 47

Cambridge University Press

978-1-107-07632-7 - Mao's Cultural Army: Drama Troupes in China's Rural Revolution

Brian James DeMare

Index

[More information](#)

## 254 Index

- People's Liberation Army. *See also* military drama troupes  
 affiliation of drama troops, 87  
 child actors, 85  
 demobilization of propaganda workers, 111  
 propaganda teams, 95–99  
 treatment of cultural workers, 177–178  
 use of enemy soldiers as actors, 89–90  
 use of “speaking bitterness,” 96  
 Perry, Elizabeth, 3  
 PLA. *See* People's Liberation Army  
 plagiarism of popular songs, 142  
 plot structures. *See* *Caodian People's Bloody Hatred*; Liu Hulan; *Red Leaf River*; *The White-Haired Girl*; *Tongzi ke*  
 political culture  
   defined, 16  
   Maoist, 3–5, 8, 14–20  
   transformation through drama, 14–20  
 Popular Drama Troupe, 135–138  
 Popular Masses Drama Troupe, 86–87, 106  
 PRC: state cultural policy. *See also* Hubei province; land reform: post-1949; Shanxi province  
   Beiping Cultural Congress, 147–154  
   contradictory aspects, 175–178  
   controlling and disciplining private troupes, 211, 216–223, 228–230, 233–236  
   creating state-run troupes, 216–217  
   cultural centers, 183  
   developing a cultural infrastructure, 181–189, 212–216  
   disdain for “formalism” and spectacle, 230–231  
   intellectuals *versus* local artists, 150–151, 154–155, 175–178  
   mobilizing amateur rural drama troupes, 5  
   rectification campaigns, 211, 219–226, 233–236  
   resistance to state control, 219, 231–233  
   steering drama creation, 211  
   toleration of traditional opera, 218–220  
   Zhongnan Literature and Arts Work Conferences, 155, 157–159  
*Pressganged Soldier*, 90  
*Pretending to be Poor*, 101  
 private drama troupes (Shanxi province)  
   audience preference for traditional opera, 226–227, 231–233  
   ban on new troupes, 219–222  
   cadre hostility, 224  
   control, registration and rectification of, 211, 219–226, 229–230, 233–236  
   modern versus traditional repertoire, 218–220, 223  
   resistance to state control, 221, 231–233  
   state subsidization and support, 216–217, 223  
   *taikou* and ticket sales, 228–229  
 professional drama troupes. *See also* private drama troupes (Shanxi province)  
   as beneficiaries of rectification, 228  
   during Civil War, 85  
   Communist Party's reliance on, 69–70, 72–73  
   performance of traditional opera, 69, 71–73, 78, 136–137, 153, 226, 231–233, 236  
   power of elite actors, 230  
   registration, 233–236  
   resistance to state control, 231–233  
   state control and supervision, 233–236  
   use of spectacle, 230–231  
 professionalization tendencies, 55, 73, 164, 174, 196, 221  
 propaganda teams  
   children's participation in, 57  
   in Civil War years, 95–96  
   in Jiangxi Soviet, 28–31  
   in land reform, 94  
   and People's Liberation Army, 95–99  
   in Red Army, 28–31, 38–41, 45–46, 51  
   and urban takeover, 110  
 Qian Zhuangfei, 32, 34  
 Qin County Zhang River Drama Troupe, 223  
 Qu Qiubai, 9, 36  
 realism, insistence on, 142, 166, 170–173  
 rectification and registration campaigns, 66, 152, 155, 201–206, 211, 219–226, 228, 233–236  
 Red Army. *See also* Long March; military drama troupes; Taihang Mountains Drama Troupe  
   agitation station work, 41, 51  
   Central Forward Drama Troupe and, 42–45  
   Combat Dramatic Society and, 45, 52–53, 83–84  
   cultural patronage, 27  
   drama troupe patronage, 31, 47, 49  
   propaganda teams in, 28–31, 38–41, 45–46, 51

Cambridge University Press

978-1-107-07632-7 - Mao's Cultural Army: Drama Troupes in China's Rural Revolution

Brian James DeMare

Index

[More information](#)

## Index

255

- Red Army Academy Social Club, 31–33  
 Red Sun Drama Troupe and, 25  
 Soldiers' Dramatic Society and, 38–42  
 undervaluing of cultural work, 49  
 Worker-Peasant Dramatic Society and, 27–28, 31, 34, 36–37
- Red Drama troupes. *See also* military drama troupes; Red Army  
 archival sources, 26–27  
 constraints on, 49–51  
 drama training, 32, 34–35, 47  
 on eve of Long March, 35–37  
 military nature, 25–27, 35–37  
 mobilization of, 73, 78  
 Peking opera performances, 28, 39  
 re-education of enemy soldiers, 27, 34, 40  
 reliance on female cadres, 30
- Red Leaf River*  
 creation and revision, 122–125  
 criticism and censorship of, 139–140  
 performances, 134–135, 213, 225  
 plot and characters, 126–129, 131–132
- Red Light Drama Troupe, 225, 229  
 Red Sun Drama Troupe, 25  
 regime consolidation. *See* land reform campaigns: post-1949  
 registration drives, 233–236  
 Ren Ping, 107  
 “Report on an Investigation of the Peasant Movement in Hunan” (Mao), 19  
 Resist the Enemy Dramatic Society, 94  
 rhetoric. *See* neologisms, use of  
 ritual performance  
 “speaking bitterness” as, 13–14  
 struggle meetings as, 18–20  
 ritualized humiliation, 3, 18–20  
 Ruan Zhangjing, 57, 60–61, 63–65, 123–125, 135, 142  
 Ruoff, Kenneth, 134  
 rural cultural campaigns: pre-1949  
 in Hubei province, 181–189  
 in Jin-Cha-Ji Border region, 74–77  
 in Taihang region, 71–73  
 rural cultural campaigns: post-1949.  
*See also* Beiping Cultural Congress;  
 land reform campaigns: post-1949  
 contradictory directives, 150–151,  
 159–160, 164, 175–178  
 cultural workers' motivations, 175–178  
 professionalization tendencies, 164,  
 174  
*Rural Family Happiness*, 205  
 rural revolution. *See* land reform
- Saich, Tony, 13  
 Sanwan Reorganization, 28  
 Schamlzer, Sigrid, 241  
 school teachers, 194  
 script creation and revision, 142, 157–159,  
 163–165, 176–177, 199–201, 211.  
*See also* Liu Hulan; *Red Leaf River*;  
*The White-Haired Girl*
- Second Front Red Army Propaganda  
 Team, 28  
*Sending Fragrant Tea*, 205  
 Seven Person Drama Troupe, 92  
 Sha Kefu, 150, 153–154  
 Shanghai takeover, 108–109  
 Shanxi Opera Team, 64–66  
 Shanxi Opera Troupe, 216–217  
 Shanxi province  
 ban on professional troupes, 219–222  
 co-option and control of private drama  
 troupes, 216–219, 228, 230  
 creation of Shanxi Opera Troupe,  
 216–217  
 cultural centers and work teams,  
 212–216  
 financial issues, 223, 228–229  
 modern *versus* traditional dramas, 223  
 “rectification and strengthening” policy,  
 211, 219–226, 228–229  
 regional opera style, 210, 217  
 resistance to state control, 231–233  
 staging of revolutionary dramas, 226  
 weak cultural infrastructure, 212–216
- Shao Hua, 40  
 Shao Zinan, 116–117  
 Shi Lianxing, 32, 37  
 Single Spark Drama Troupe, 36–37  
 Sino-Japanese War. *See also* Taihang  
 Mountains Drama Troupe;  
 Xiangyuan Rural Drama Troupe  
 amateur village drama troupes and,  
 73–80  
 Combat Dramatic Society and, 52–53  
 cultural mobilization during, 55  
 impact on drama troupes, 63–68, 80–82  
 Japanese extermination campaigns, 74  
 Mass Hero Meeting, 80–81  
 Popular Mass Drama Troupe, 86–87  
 slide shows, 214–215  
 Snow, Edgar, 54  
*The Snow of Mount Lu*, 39  
 Soldiers' Dramatic Society, 38–42  
*Song of the Countryside*, 60  
 sources. *See* archival sources  
 Southwest Shanxi People's Revolutionary  
 Art Academy, 60

Cambridge University Press

978-1-107-07632-7 - Mao's Cultural Army: Drama Troupes in China's Rural Revolution

Brian James DeMare

Index

[More information](#)

## 256 Index

- Soviet Drama Troupe, 35, 36  
 "speaking bitterness" (*suku*), 13–14, 96, 98, 113  
 spoken word drama, 11, 56, 64, 80  
 staging rural productions. *See also* amateur  
   rural drama troupes: post-1949  
   casting and rehearsals, 165–166  
   makeup, 167–173  
   and Maoist realism, 166, 170–173  
   props, costumes and lighting, 39, 93, 166, 189, 227, 230–231  
   stages for, 166, 198–199  
 state-building. *See* land reform campaigns: post-1949  
 "struggle." *See also* landlords; "speaking bitterness" (*suku*)  
   PRC directives, 159–160  
 struggle meetings, 18–20  
 Su Yiping, 161–164, 174  
*suku*. *See* "speaking bitterness" (*suku*)  
 Sun Lin, 161–165  
 Sun Mu, 90  
 Sun Ying, 77–78
- Taihang Cultural Federation, 71  
 Taihang Mountains Drama Troupe. *See also* Ruan Zhangjing  
   achievements, 59  
   audience reach, 60  
   as "big drama troupe," 55  
   branch troupes, 62  
   child actors, 57–60, 68  
   creation of Shanxi Opera Team, 64–66  
   cultural performances, 60, 64  
   demise, 68, 218  
   financial problems, 59  
   mass work in countryside, 62–63  
   origins, 56–57  
   patrons and leaders, 52–53, 56–57, 59–60, 63, 66  
   role in Sino-Japanese War, 56–68  
 Taihang region  
   failure of rural cultural campaigns, 71–73  
   reliance on professional troupes, 69–70  
   weak cultural infrastructure, 55, 68, 71–73  
*taikou* contracts, 228–229  
 "Talks at the Yan'an Forum" (Mao), 54, 115, 151  
*Tending Our Own Land*, 101  
 theatrics  
   of Maoist revolution, 6–7, 238–242  
   struggle meetings as, 18–20  
 Third Field Army's Second Cultural Work Team, 145
- Three Checks and Three Rectifications Campaign, 97  
*Three Generations of Hatred*, 97–99  
 Tian Jing, 56–59, 65–66  
 ticketing methods, 228–229  
 Tong Luo, 28  
*Tongzi ke*, 191, 194, 200  
 traditional opera  
   audience preference for, 4–5, 81, 137–140, 142–143, 153, 165, 219, 226–227, 231–233  
   power of elite actors, 230  
   under PRC, 210, 218–220, 224–225  
   professional drama troupes and, 69, 71–73, 78, 136–137, 153, 226, 231–233, 236  
 Tunliu County Jianghe Drama Troupe, 227
- Uncle Tom's Cabin*, 33  
 United Anti-Japanese Mobile Drama Troupe, 56  
 urban revolution, role of drama troupes, 104–110
- Victory Drama Troupe, 228–229
- Wang Congwen, 162  
 Wang Dingguo, 44  
 Wang Jichu, 25–26, 31  
 Wang Keqin Campaign, 97–98  
*Wang Keqin's Squad*, 97–98  
 Wang Li, 175–176  
 Wang Lin, 79  
 Wang Xiulan opera troupe, 231–233  
 warlords, 44  
 Wei Feng, 120–121  
 Wei Gongzhi, 33, 36, 47, 55  
 Wenlian (Hubei), 181–183, 185–187  
 Westad, Odd, 85, 99  
*The White-Haired Boy*, 141  
*The White-Haired Girl*,  
   audience reaction, 113  
   creation and revisions, 115–119, 152  
   as land reform opera, 113  
   musical score, 117, 142  
   performances, 85, 96–98, 102, 106, 110, 113, 118, 179, 225  
   plot and characters, 115, 126–127, 129–133  
   as success, 118  
*Who We Fight For, Who We Sacrifice For*, 33  
 women. *See* character archetypes; female performers  
*Wong Keqin's Squad*, 97–98

work teams	<i>Zhang Debao Returns to the Army</i> , 98–99
cultural work teams, 183, 213–216	<i>Zhang Family Enmity</i> , 193
and land reform, 100, 103	Zhang Geng, 150, 153
Worker-Peasant Dramatic Society, 27–28, 31, 34, 36–37	Zhang Guotao, 25, 27, 38, 41, 43
<i>Wu Mengqiang Gifts a Chicken</i> , 108–109	Zhang Jieru, 57–59, 65
Xian takeover, 107	Zhang Linqing, 150
Xiangyuan Rural Drama Troupe	Zhang Lu, 117
Communist Party's problems with, 69–70, 72–73	Zhang Panshi, 69
elevated to model status, 71	Zhang Shangren, 57–59
performance of traditional shows, 69, 71–73, 213	Zhang Wenru, 57–59
as professional troupe, 52–53	Zhang Xiuzhong, 63
Xiao Qiulan, 37	Zhang Zhenshan, 53
Xiao Xiangrong, 87–88	Zhao Luofang, 56–59
<i>xibanzi</i> opera	Zhao Pinsan, 36
Deng Xiaoping on, 53	Zhao Ziyue, 64–66, 210
popularity of, 69, 72–73, 78, 81	Zhi Hua, 80–81
Xiong Fu, 158	Zhongnan Literature and Arts Work Conferences, 155, 157–159
Xu Daoqi, 192	Zhou Enlai
Xu Guang, 72–73	at Beiping Cultural Congress, 150–151, 177–178
Yan Jizhou, 88, 100–101	as drama troupe patron, 27, 48, 55
Yan'an debates, 53–55, 239	at premiere of <i>The White-Haired Girl</i> , 118
<i>yangge</i> form of drama, 11–12, 113–114, 155, 185	on “speaking bitterness,” 96
Yu Ji, 98–99	Zhou Wen, 153
Yu Lin, 160	Zhou Yang, 117, 152
Yu Xun, 48	Zhou Yiqun, 45
Yuanquan Village Drama Troupe, 197, 199, 201	Zhu De, 149
Yue Ming, 160	Zhu Muzhi, 73, 78
	Zhu Rui, 56–59
	Zhu Zijing, 103