

ABSTRACT

Xiangsheng is a humorous narrative genre based on satire and social commentary. Nowadays, it is considered the most significant representative of a group of traditional popular arts called *quyi* 曲艺. The bachelor thesis focuses on the so-called dialogical xiangsheng (*duikou xiangsheng* 对口相声), which is performed by two artistes. The main points of interest are the 1950s, when xiangsheng was used for propaganda of the new regime, and the period since the year 2005, when the most prominent contemporary xiangsheng artiste Guo Degang 郭德纲 (1973–) revived the tradition and brought xiangsheng back to the peak of popularity. The aim of the work is a comparative study of xiangsheng pieces from these two socio-culturally very different periods, especially by the means of formal and content analysis of xiangsheng "Night Ride" (*Yexing ji* 夜行记), which is represented by a version from the 1950s and another version adapted by Guo Degang. As for the 1950s, the work presents a closer background regarding the emergence of xiangsheng pieces, particularly the way they were used for state propaganda purposes. Furthermore, the work focuses on the background of the origin of Guo Degang's xiangsheng art, and also on Guo Degang himself, as an anti-system artist, who utilizes his work as a means to satirically comment the contemporary society. In addition to this comparative analysis, the thesis presents the reader with the narrative techniques used in xiangsheng, an overview of the history of xiangsheng, as well as its basic characteristics and structural division. The work thus offers the Czech reader a unique insight into this traditional Chinese popular art.

Keywords: xiangsheng, storytelling, quyi, Chinese popular arts, Guo Degang, PRC ideology, PRC social criticism