

Elements of Chinese Culture
NO. 185

Huangmei Opera

Reporter: Ding Xinyi

March 22 Friday

Room 603



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01.

Brief Introduction



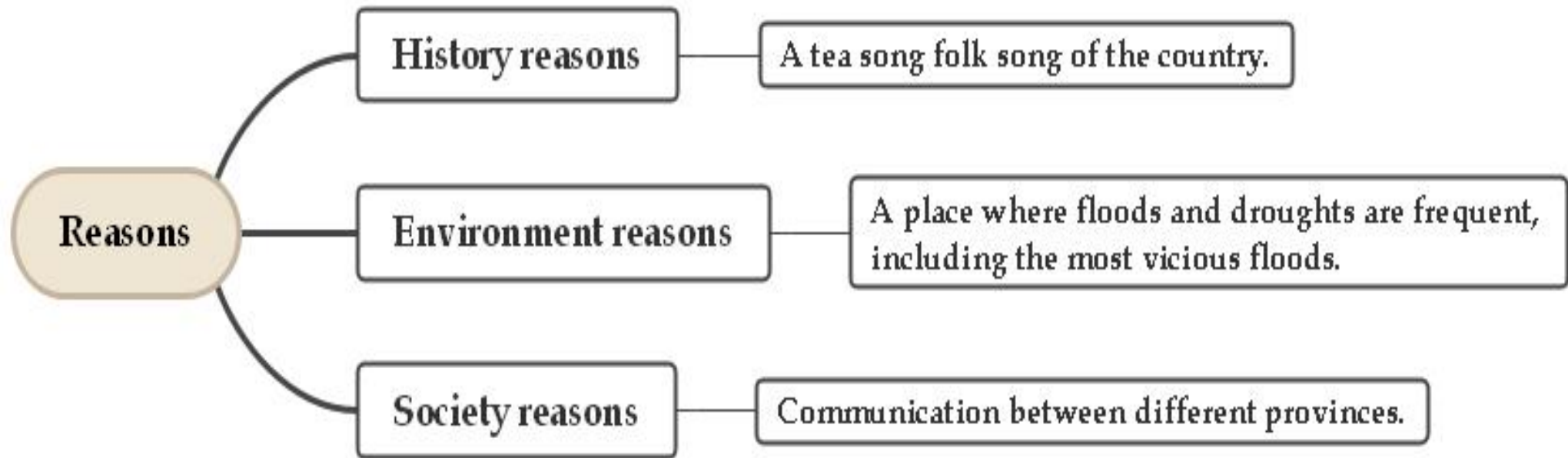
01. Brief Introduction

Huangmei opera (Huangmei tune and Caicha opera) originated in Huangmei, Hubei Province, and developed and expanded in Anqing, Anhui Province. It is one of the "five major opera genres in China".



01. Brief Introduction

The Hubei Huangmei said



01. Brief Introduction



Many opera singers and scholars call the junction of Hubei, Anhui and Jiangxi provinces as the "Golden Triangle" of opera, and Huaining County Shipai Town is one of the "opera nest".

“京黄故里”

“无石不成班”

On **May 20, 2006**, Huangmei opera was approved by the State Council to be included in **the first batch of national intangible cultural heritage list**.

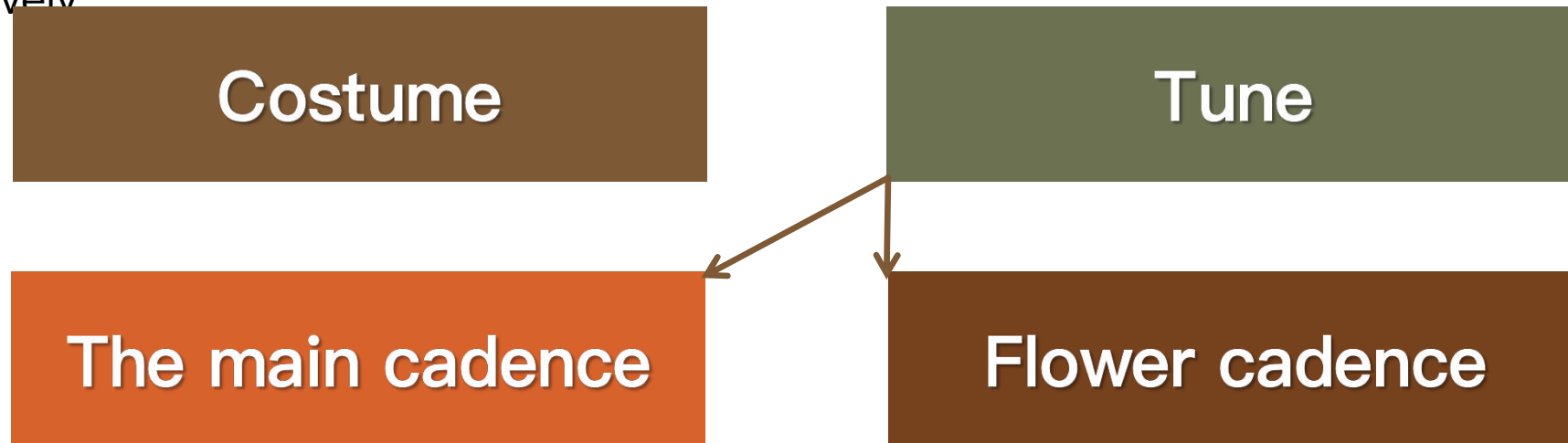
02. Features



02. Features

Huangmei Opera

Huangmei opera singing simple and smooth, to bright and lyrical, with rich expressive power; performance is simple and meticulous, known for real and lively



02. Features

Costume

Huangmei costumes are generally **less extravagant** compared to the other Chinese opera branches.

Nowadays, there isn't necessarily a requirement to wear any traditional Chinese opera attire.



02. Features

Tune: The melody of Huangmei Opera is a **plate-like variant**, with three lumens: **flower cavity, color cavity, and main tone.**

The main cadence of Huangmei opera: The main cavity is **the most dramatic expression** of a cavity in the traditional singing cavity of Huangmei opera. It is the principle of the musical structure of the board change body (or board cavity body). It can be considered that the main cavity is **a product of the development of Huangmei opera to a mature stage.** Its appearance, **marking the basic style of Huangmei opera music frame.**

Flower cadence: Huangmei opera's flower cadence originated from **folk songs and dances.**

03.

Classical Works



03. Classical Works

Marriage to Fairy 《天仙配》

1

The Cowherd and the Weaving girl 《牛郎织女》

2

The Emperor's Female Son-in-law 《女驸马》
The Butterfly Lovers/ Liang Shanbo and Zhu

3

Yingtai

《梁山伯与祝英台》

4

04.

Intercultural Communication



04. Intercultural Communication

Performance of Huangmei Opera in foreign countries for the first time

In **October 1953**, the Huangmei Opera Troupe of Anhui Province, which was established less than a year ago, participated in the third visit to **North Korea**.

Ding Junmei, who was 15 at the time, was the youngest member of the provincial Huangmei Opera troupe and the only one of the 18 who is still alive today.



The soldiers watched the performance with great interest.



Ding Junmei (second from left, front row) with the soldiers.

04. Intercultural Communication

01

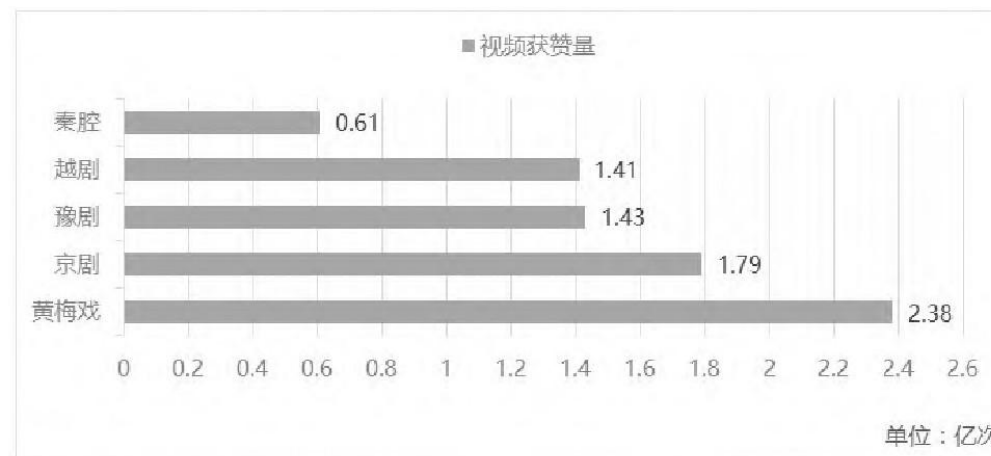
Political reasons

In recent years, China has continuously introduced **the strategy of "going out" of Chinese culture**, and **"how to tell Chinese stories well"** has become the primary task of the external dissemination of intangible cultural heritage.

02

Other reasons

The dialogues of Huangmei Opera is **plain**, and the language is **close to Mandarin**. It is easy to understand, learn and sing for foreigners who love the Han Culture. Therefore, it has **a unique charm** in China's opening up and international cooperation and exchanges.



04. Intercultural Communication



An example

Xiaofang Huangmei Arts Academy sings in "American Dream" super shopping and entertainment center.

04. Intercultural Communication



黄梅戏经典唱段 (汉英对照本)

作者: 朱忠焰 译

定价: 30 元

ISBN: 978-7-309-12385-2/J.297

开本: 32 开

出版日期: 2016年8月

Translation difficulties

Zhu Zhongyan's *Classic Verses of Huangmei Opera* is the only English translation of Huangmei Opera that has been officially released and has wide influence.

01

The great difference between language and drama culture.

02

The lack of professional translation talents of Huangmei Opera.

04. Intercultural Communication

The Emperor's Female Son-in-law BY Yan Fengying 1959



04. Intercultural Communication

The Emperor's Female Son-in-law BY Murong Xiaoxiao



04. Intercultural Communication

The Emperor's Female Son-in-law BY Luo Yingying/ Bunny lo



04. Intercultural Communication

为救李郎离家园

To save Mr. Li, I left home.

谁料皇榜中状元,

I'm astonished at the Champion Scholar I've won.

中状元, 着红袍,

Awarded the great honor, I am in red gown.

帽插宫花好啊新鲜哪!

Wearing the red hairpin on the scholar hat is real fun.

我也曾去过琼林宴

I was invited with scholars to the royal feast;

我也曾打马御街前.

I was riding my horse on the palace street

个个夸我潘安貌,

Everyone praised me as handsome as Pan An,

谁知纱帽置啊置蝉娟!

but who knows that I am a girl in man's gown.

Quotations

- [1] 百度百科 黄梅戏 <https://baike.baidu.com/item/黄梅戏/2677?fr=aladdin>
- [2] Berry, Michael. [2005] (2005). *Speaking in Images: Interviews with Contemporary Chinese Filmmakers*. Columbia University Press. ISBN 0-231-13330-8
- [3] "Huangmei opera". China intangible cultural heritage digital museum. Retrieved 20 November 2019.
- [4] 张瑾,程诗怡.丁俊美: 黄梅戏第一次走出国门[J].江淮文史,2023,(04),92-98.
- [5] 张一慧,张珏,田祎涵.陈璐瑶.多维度视角下非物质文化遗产黄梅戏英译策略研究——以朱忠焰的《黄梅戏经典唱段》为例[J].海外英语,2024,(01),48-50+54.

**Thanks for
listening!**



Presenter name