

Research on the Expression Forms of Dance Action Language in Huangmei Opera Performance in the New Period

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ABSTRACT

"Dance" occupies an important position in the "four basis" of Huangmei Opera, and it is also an important factor that distinguishes it from traditional opera. The unique living and local atmosphere of Huangmei Opera determines that the dance movements of Huangmei Opera cannot be set under the strict program framework like traditional opera. It has continuously gained the strengths of other operas in the development process and formed colorful and eclectic dance performance forms.

Keywords: Huangmei Opera, dance, action language, form

I. INTRODUCTION

Huangmei Opera has a history of more than 200 years in China. It is one of the five traditional Chinese traditional operas and is loved by the public. The traditional opera performance has the "four basis", that is, "singing, reading, acting, fighting". Due to the particularity of the development and evolution of Huangmei's dramas, martial arts scenes rarely appear in the performance repertoire, but vivid dance scenes are added to form the performance form of singing and dancing in Huangmei dramas. So the "four basis" of Huangmei Opera became "singing, reading, acting, and dancing". It is the difference in the fourth point that makes people more profoundly realize that dance performance plays a vital role in Huangmei Opera.

The Huangmei Opera originated from the folk minor tune of Huangmei County in Hubei, that is, Huangmei tea-picking tune, which was also called tea-picking opera. At that time, the tea-picking opera was based on simple singing forms such as folk songs and tea songs that farmers entertained themselves, and there is no "dance". According to legend, the victims of Huangmei County came to Anqing in Anhui Province to escape the water scarcity, and combined Huangmei tea-picking tune with various local folk arts to produce small programs with songs, dances, and plots, forming the rudiment of Huangmei Opera. Huangmei Opera is "running and growing up" by "learning from others". Its youth makes it possible to take advantage of others

without any burden and form its own talents. Therefore, the dance form of Huangmei Opera can also be described as colorful and eclectic.

II. DANCE FORM WITH SONGS AND DANCES

Songs and dances of Huangmei are formed on the basis of the colorful folk songs and dances popular among the three provinces of Anhui, Hubei and Jiangxi, such as "flower-drum", "land dragon boat", "cart lights", "walking and picking tea lights" and "Nuo dance". Therefore, at the time of the one-man, two- and three-men small operas, the performance forms of singing and dancing can be said to be ubiquitous, but the form of dance is different, the degree of dance is different, and the content of dance is different, of which all give people good impressions. For example, the classic one-man drama "The Bitter Daughter-in-law Sighs" in Huangmei Opera can only be regarded as a "performance" sing in the strict sense. The actress who plays the bitter daughter-in-law sings on the stage, supplemented by the corresponding figure and movement, giving the play a certain degree of drama, which vividly reveals the contradiction between mother-in-law and daughter-in-law, so that the audience deeply appreciates the inner pain of the daughter-in-law and sends full sympathy to the characters. Another example is the classic Huangmei Opera "Couple Watching Lanterns", where the couple Wang Xiaoliu and Li Jiaoe sings while imitating various styles of lanterns and various passersby watching lanterns, forming a rich dance performance, and describing a witty and funny image of peasant youth. It seems to bring the audience into the lively lantern festival, which infects their joyful emotions, and at the same time shows their optimism and humor in singing and

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dancing. Tao Jinhua, the fifteen-six-year-old and innocent mistress of "Collecting Grass for Piggy", shows joy in every move. Whether it is turning around or circling the handkerchief, every act and every movement reveals a happy mood. This vivid and beautiful dance action that is full of rustic flavor and close to life makes the audience feel real, fresh and harmonious.

Although the traditional small operas of Huangmei Opera have few characters, thin content, and simple plots, they are not monotonous. Many small operas make people want to "dance with the hand and dance on the foot" as soon as they hear the lyrics, because they all have distinctive features of singing and dancing. After the Huangmei Opera has further developed into this drama on the basis of the small opera, singing and dancing is still one of the most distinctive and popular performance forms of Huangmei Opera, and has become a consensus of people. For example, the performances of the two vivid dances of "Magpie Bridge" and "Weaving Silk" in "Goddess Marriage" with vivid images, beautiful mirrors and characterizations of the characters add a dazzling color to the whole drama, which is why the drama has long been loved by the audience. "Magpie Bridge" arouses the envy and longing of the seven fairies of the world by the dancing scenes simulating the human scene. The world is dancing gracefully and beautifully. Heaven and earth, dancing gracefully, it is splendid and beautiful. Similarly, a silk dance of seven fairies was added to a scene of "Weaving Silk" — fairies danced with silk cloth, singing and dancing, with lively forms, beautiful and charming.

III. PERFORMING DANCE MOVES

In the Chinese opera industry, performing actions are called figures. These performing actions are derived from life, and through artistic refinement and processing, they form a unique set of stylized actions to express the plot of the drama. Performing movements in the opera are all expressed in dance form, which can also be called dance movements. These "dances" cannot be independent dance forms. However, it is indispensable in the performance of Chinese opera because it combines characters everywhere and exists in its specific rhythm. As Huangmei Opera moved from "grass" to "stage", due to the need of development, it appropriately borrowed from Peking Opera in dance, singing, and accompaniment to enhance the artistic level of Huangmei Opera. The dance of traditional opera is stylized, but the unique living and local atmosphere of Huangmei Opera determines that the dance movements of Huangmei Opera cannot be set under a strict program framework like Peijing opera. As a result, the artists of Huangmei Opera used these formulas creatively in the long-term exploration to form

the "stylized" performance actions unique to Huangmei Opera. It can be carefully divided into three categories:

A. Behavioral dance moves

The moves can be behaved as an act, such as opening the door, closing the door, going upstairs, going downstairs, etc. In Huangmei Opera, different doors must have different opening and closing methods. Although the doors are virtual, the actions must reflect the authenticity of life; there are also learnings on going upstairs and downstairs. If the steps are not symmetrical, they will be laughed by the audience. There are also pushing carts, boat trips, carrying water, spinning, etc., and the dance of these movements is more obvious. For example, "Pushing Unicycle to the Meeting" focuses on the process of pushing a unicycle. During the whole process, the movements of the three people of pushing the unicycle, pulling the unicycle, and sitting on the unicycle must be combined in one momentum and one beat, so the movement must be rhythmic and not Loss of beauty can only be recognized by the audience. This example of the dance process of pushing car is also reflected in the driver of the "Roppa" to send Chen Saijin to escape with a small car. Water-carrying is a daily life that everyone is familiar with, and its performances are also very delicate. For example, in the "Meeting on the Blue Bridge", the female host goes to carry water, and only uses a white silk ribbon to replace the pole, bucket and well rope. Therefore, the process of drawing water is all simulated with delicate dance movements, meticulous and vivid, which makes the audience feel that the rural life seems to be in front of them. As it known to all, freehand is one of the basic characteristics of opera performances, the behavioral dance movements in Huangmei Opera are smart and smooth, and the realistic tendency close to the prototype of life can be said to be innate.

B. Emotional dance moves

This kind of moves shows emotions, such as happiness, confidence, anger, etc. For example, Chen Yueying in "Picking Mulberry and Sending Tea", she is a little girl who just knows love, and she brings her elder brother tea with love in joy and hope. She holds the tea tray in one hand and the white fan in the other. She holds the tea tray in one hand and the white fan in the other. She couldn't help singing and dancing, showing a happy mood when she saw everything. At this time, the tea tray and the white fan move in her hands, making the dance more beautiful and vivid. When Yan Fengying performed the performances of "Emperor's Female Son-in-law", according to the content of singing, combined with the performance of sorting out hats, sleeves, and the pace of the niche, she vividly portrayed a magnificent and polite new champion form, and then took the broken step of the den, turning her eyes and smiling back, showing the

truth that she was originally a clever girl. In the "Peacock Flies to the Southeast", Liu Lanzhi repeatedly tolerated and suffered in the face of her mother-in-law's unreasonable behavior, but when her mother-in-law finally placed a piece of divorce paper in front of her, she finally burst into tears in silence: "I have grievances, grievances, grievances, grievances in my heart!" Her decayed body shuddered all over, and every tremor was like the waves of the barren sea in the rain, grievances, pains, anger, and despair poured out like a tide.

C. Decorative dance moves

Decorative movements are often added between behavioral movements and emotional movements. They are auxiliary and rarely appear in life, but they play a role in beautifying, decorating and accentuating the atmosphere in Huangmei Opera. As mentioned section in the "Goddess Marriage", all the fairies go down, mainly using the fine steps of the dance movements, the swinging waist, the chic sleeves, and the conspicuous eye performance to create the volley and flying artistic conception. In the first scene of "Making Trouble out of Nothing", in order to welcome General Hou's triumphant return, the whole house was decorated with lanterns. Four girls stood on the shoulders of the four boys and put down the colored silk high, using the standing shoulders of Anhui flower-drum lantern, going around the stage, creating a festive, warm and peaceful atmosphere, novel and decent. The "Sacrifice to the Flower God" dance in "Dream of Red Mansions" combines the fan dance of the flower-drum lantern, the umbrella dance and the "singing about flowers" of the Huangmei Opera singing tune, to hope that the jubilant and lively play of the flower-drum lantern dance can add a bit of beauty to the show.

IV. INDEPENDENT DANCE PASSAGE

In traditional Huangmei operas, independent dance passages are rare, and dance movements are often combined with singing or reading. However, since the 1990s, in order to solve the increasingly prominent crisis of opera, various experienced directors have participated in the creation of Huangmei Opera. They have a very optimistic and positive attitude towards breaking the traditional Huangmei Opera program to cater to the aesthetic taste of young audiences. In the future performance of Huangmei Opera, any modern, western, and folk dances that they believe will contribute to stage performance are included in the Huangmei Opera, which not only maintains the performance of "singing and dancing", but also strengthens this feature. Therefore, in the practice of contemporary Huangmei operas, many Huangmei operas in the new era not only increase the proportion of dances in Huangmei dramas, but even in some dramas, the proportion of dances has exceeded that of

singing, reading and acting. Such as "Trapeze", "Huizhou Woman", "Peacock Flies to the Southeast" and "Girls Want to Cross the River", etc., effectively promoted the transformation of Huangmei Opera's performance style.

The emergence of Huangmei Opera "Trapeze" made Huangmei Opera's musical form take shape. It strengthened the proportion and role of dance in Huangmei Opera and was an important sign that Huangmei Opera began to explore the form of song and dance. The whole play is using a movement style full of folk games and dancing qualities — swinging to go through the whole and give the movement in the opera full of meaning. There are many wonderful dance scenes in the drama, such as the dances of the candidates and examiners in the examination room, and the women on the street who welcome the new champion's "Parade", which are all fun and lively. What especially memorable is the last dance on the execution ground of the strange woman Ruoyun played by Ma Lan for the surrogate exam-taker of her father and her husband and being succeeded. It is not an exaggeration to describe it as "flying swiftly as a frightened swan goose, and being as graceful as a swimming dragon".

"Huizhou Woman" further emphasized the dance function of Huangmei Opera. Compared with "Trapeze", it went further in dance and made a bolder attempt. In the first act of the play, "Marriage", through a group dance of young bear-men carrying a sedan and the subsequent singing and dancing ceremonies such as the folk song and dance "paving grain bags" with rich local characteristics, it expressed the poetic vitality and good wishes, and expressed the joy and shyness of women "marrying". In the second act of the play "Hope", the woman's caress and monologue to the little frog by the well shows the woman's longing for the outside world and the expectation of the man's return; When it was known that the man sent her the family letter, the woman put on her wedding dress again, dancing the red hijab in her hand, and sang "being bride again", which was so sweet. However the content of the family book was so cruel compared to the sweetness of this woman. The most shocking thing is the third act "Moaning", almost all of which are performed in the form of solo dance. In this large-scale solo dance on the theme of "Spring" of women, it fully rendered the woman's struggled and enriched inner world of desire for "Spring" and her rejection of "Spring". Han Zaifen's performance blends with dance, dancing gracefully and beautifully. Here, the expressive power of dance is rich, and it is no longer a dependency of "singing", but an important means of expressing plots and characters.

"Girls Want to Cross the River" is a milestone of Huangmei Opera. It fully integrates the artistic elements of Tujia culture and subverts the tradition that Huangmei Opera mostly describes stories that occurred

in the river area of eastern Hubei and Anhui and Jiangxi. The whole drama incorporates many dance performances of Tujia people in western Hubei, such as Maogusi, hand-waving dance, and evil-cutting dance. The large dance scene and large number of people give the audience a strong visual effect and inner shock. In the play, a group of young men and women danced happily with Tujia hand-waving dance, showing full of hope for the future life. It uses the group dance performance form to properly introduce the protagonist A Duo's appearance and make her join in the scene. As the most primitive Tujia dance, the Maogusi dance was reasonably used in the Huangmei Opera "Girls Want to Cross the River". In the scene of the girls' meeting, it used the broken steps of the Maogusi dance to move back and forth, shaking left and right, etc., showing the anxious mental state of the blind date scene. At the same time, in the process of dancing the Maogusi dance, the thatch is covered from the head to the toe, and the other party can only see the vague face, which also gives mystery to the encounter between A Duo and A Long, thus foiling the story theme.

V. MARTIAL ARTS DANCE

Martial art dance is very technical and artistic. In traditional operas, martial arts dance is a product of martial arts, acrobatics, turns and falls and other techniques combined with dance forms, and is an indispensable body language in the performance of drama. Unlike martial arts dance, which has a large proportion in Peking opera, there is no martial art in traditional Huangmei dramas, so martial arts dance movements are rare. Although it is rare, it is very characteristic when it appears.

For example, in "The Haircut", Zhang Meili was chased by the robber Dong Ba and his men. On the way, she met a martial arts superstar, Aunt Wang, and her daughter. The clown character deaf man and the female clown character the aunt Wang play in the process of fighting. Even IN the fighting, the martial arts and the funny performances foil each other, and complement each other, making the audience feel relaxed and happy rather than intensely nervous. In addition, Huangmei Opera also has the performance like acrobatics. For example, in "Mao Zicai Rolling the Lantern", the husband Mao Zicai did something wrong and was corporal punishment by his wife, performing heading the candle and rolling the stool. The actor was asked to hold the bowl in both hands, put the bowl on his head, and light a candle in the bowl to make a tumbling movement. The difficulty is quite conceivable.

VI. CONCLUSION

In summary, the dance of Huangmei Opera is different from traditional opera and folk dance. It

combines dance in the storyline and chanting of the lyrics. It not only adds a gorgeous brilliance to Huangmei Opera performance, but also strengthens the artistic charm of Huangmei Opera performance. Thus, it can show a different style of Huangmei Opera dancing style with great charm.

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