

Research on Cultural Value and Countermeasure of International Dissemination of Peking Opera

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Abstract. The effective dissemination of Chinese Peking Opera abroad is an important strategy for contemporary Chinese culture to enter the world. Since Peking Opera was spread abroad in 1919, it has a history of nearly one hundred years. It can be divided into three stages and has had an important impact. Under the background of globalization, new changes have taken place in the mode of transmission of Chinese Peking Opera overseas, which not only embodies the unique charm of Peking Opera art but also has some problems in the overseas dissemination of Chinese Peking Opera. This research group has conducted an empirical study on the effectiveness of English translation in the overseas dissemination of Peking Opera and put forward some countermeasures to promote the overseas dissemination and cross-cultural exchange of Peking Opera in China.

Keywords: Peking Opera; Overseas Communication; Cross-cultural Exchange; Countermeasures.

1. Origin of Peking Opera

The origin of Peking Opera can be traced back to the fifty-fifth year of Qianlong in the Qing Dynasty (1790), the eightieth birthday of Emperor Gaozong in the Qing Dynasty (Hongli), and Gao Langting in Huiling, who led the "Three Qing" Huiban to perform in Peking to celebrate the birthday. Since then, many Hui Banks have come to Peking, among which Sanqing, Sixi, Chuntai and Hechun are the most famous. They are known as the "Four Hui Banks". After decades of evolution and development, they have formed the Peking Opera. Peking Opera has a unique performance form, which integrates singing, reading, doing and playing. It has strong artistic quality. After hundreds of years of development, Chinese Peking Opera has become one of the world's intangible cultural heritage.

As the "quintessence" of Peking Opera in the world, what is the biggest obstacle in the process of cross-cultural transmission of Peking Opera, the extent to which foreigners accept Peking Opera, how to make Peking Opera truly go to the world, and how to improve the effectiveness of Peking Opera in overseas dissemination, these issues are worth studying.

2. General Situation of Peking Opera's Dissemination Overseas

2.1 The Course of Peking Opera's Dissemination Overseas

Since Mei Lanfang first led the troupe to perform in Japan in 1919, the spread of Chinese Peking Opera abroad has a history of nearly 100 years. After the founding of New China, the foreign exchange of Peking Opera was mainly organized by the Ministry of Culture and the Ministry of Foreign Affairs. Peking Opera became the cultural envoy of the country. Under the background of globalization, great changes have taken place in the mode of transmission of Chinese Peking Opera abroad. The spread of Peking Opera abroad has made Peking Opera an important carrier of cultural exchanges between China and foreign countries, reflecting the unique charm of Peking Opera art. The spread of Chinese Peking Opera abroad can be divided into three stages.

2.1.1 The First Step of Chinese Drama Towards the World

From 1919 to the late 1940s, the most representative of this stage is the performance of Master Mei Lanfang abroad. Mei Lanfang led the troupe to visit Japan from April 21 to May 27, 1919 and took the first step towards the world of Chinese drama. From Tokyo to Osaka and then to Kobe,

Mei Lanfang Theatre troupe performed performances such as "Tiannu Sanhua", "Imperial Stele Pavilion", "Daiyu Funeral Flowers", "Rainbow Neiguan", "Imperial Princess Drunken", "

"Nun Sifan", "Qin Qiao", "Dragon Playing Phoenix", "Wujiapo", "Chang'e Running to the Moon", "Spring Fragrance Noise", "Garden Shocking Dream". Mei Lanfang's performance was very popular. Japanese media commentary: "Mei's most brilliant place is that he plays the dancing gesture of the goddess when she steps on the misty cloud road. It's really unparalleled in the world."

[1] This is Mei Lanfang's first performance of Chinese Peking Opera on a foreign stage. Mei Lanfang has a mellow voice and a melodious singing voice. He has made outstanding contributions in singing, reading, doing, playing, dancing and expression of Peking Opera. He has greatly enriched the performing means of Peking Opera and fully embodied the characteristics and cultural connotation of Chinese drama aesthetics.

In October 1924, Mei Lanfang led the group to perform in Japan again. He brought with him such representative Mei operas as Drunken Princess, Lo Shen, Lian Jinfeng, the first edition of Rainbow and Neon Pass, Red Line Pirate Box and Royal Stele Pavilion. During the performance, the major newspapers in Tokyo reported on Mei Lanfang's outstanding performance with a prominent title. Mei Lanfang's name is also well known in Japan. The spread of Chinese Peking Opera in Japan also has a profound impact on the Japanese theatre. Japanese opera circles have transplanted and adapted Chinese Peking Opera for many times. For example, in February 1925, the Takazuka Girl Opera Troupe performed "Drunken Princess" at the Takazuka Opera House, and Akita, who resembles Mei Lanfang, played the role of Yang Guifei.

In January 1930, Mei Lanfang's group of more than 20 people went to the United States to perform. They performed in Washington, New York, Chicago, San Francisco, Los Angeles, Honolulu and other places, and were warmly welcomed. The American film industry believes that Mei Lanfang's performance art has a valuable reference value for the film. Paramount Pictures also brought his performance "The Stinger Tiger" to the screen. Pomona College and University of Southern California have awarded Mei Lanfang a doctorate in literature to express their admiration for the artist.

In March 1935, Mei Lanfang troupe went to the Soviet Union to perform. Originally scheduled for 5 performances in Moscow, 3 in Leningrad, and then 6 in Moscow and 8 in Leningrad due to the unprecedented enthusiasm of the audience for tickets. Finally, the Soviet Union Association for Foreign Culture invited him to perform one more performance at the Moscow Grand Theatre. After each performance, the curtain calls several times, and the last one is as many as 18 times. Not only Soviet politicians but also Soviet dramatist Stanislavsky and German dramatist Brecht, as well as famous writers Gorky and A. Tolstoy, came to watch the performance. [1] Mei Lanfang's performance dispelled prejudice against Chinese drama and even Chinese people in the West at that time, promoted the spread of Chinese Peking Opera abroad, and promoted the cultural exchange between East and West. Chinese Peking Opera, a wonderful flower of Oriental art, shines brilliantly on the stage of world drama.

2.1.2 The Influence of Chinese Peking Opera Abroad is Increasing Day by Day

From the 1950s to the late 1970s. After the founding of New China, China sent Peking Opera Troupes to visit and perform all over the world. Mei Lanfang visited the Soviet Union in 1952, 1957 and 1960, and visited Japan for the third time in 1956, which won great honor for Chinese traditional culture overseas. His superb performance has not only impressed the world on Peking's "quintessence" Peking Opera but also had a profound impact on drama and film art in Japan, Europe and the United States. Stanislavski and Bly Hitt, the masters of the drama, both drew the essence of Mei Lanfang's Performing Arts in their creations.

In 1951, seven people, including Zhang Yunxi and Zhang Chunhua, participated in the Third World Youth and Student Peace and Friendship Festival held in Berlin, Germany. They performed four martial arts plays, namely, Peking Opera "Sanchakou", "Wusong Dahu", "Water Curtain Cave" and "Hongtaoshan". This is the first time that Peking Opera has been sent to perform abroad in the name of the state since the founding of New China. Their exquisite skills and unique artistic charm have conquered foreign audiences. The Peking Opera Sanchakou performed by Zhang Yunxi,

Zhang Chunhua, Zhang Shitong and Xie Ruiqing, and Wusong Dahu performed by Zhang Yunxi and Zhang Shitong all won the gold medals for collective performance. [2] Later, from 1953 to 1962, China formed a Peking Opera troupe and participated in the 4th to 8th World Youth and Students'Peaceful Friendship Festival.

In addition, Peking Opera actors have also traveled overseas with diplomatic missions to perform in India, Myanmar, Venezuela, Colombia, Cuba, Canada and other countries. The influence of Chinese Peking Opera abroad is increasing. During this period, the Peking Opera was mainly used as a means of cultural diplomacy. Although the names of the expatriate troupes were different, they were all sent by the government. Many people watch Peking Opera on the sea surface out of curiosity. Few people can appreciate Peking Opera to understand Chinese culture and Chinese drama art.

Since 1978, with the implementation of the policy of opening to the outside world, China has begun to carry out extensive cultural exchanges with other countries in the world. A new generation of Peking Opera artists have traveled all over the five continents of the world, and the influence of Peking Opera art abroad has gradually expanded. China Beijing Opera House, Peking Peking Opera House, Shanghai Peking Opera House, Tianjin Youth Peking Opera Troupe and local Peking Opera Troupe have also joined the ranks of overseas dissemination. The Peking Opera Troupe or Peking Opera Club, composed of professionals or amateur ticket-holders of overseas Chinese associations, has also played an active role in promoting the spread of Peking Opera art abroad.

2.1.3 Peking Opera is Facing Several Problems While it is Disseminating.

Although Peking Opera art has been going abroad frequently, especially in some countries in Asia, North America and Europe, it has had considerable influence, but there are still three major problems in the current overseas dissemination of Peking Opera.

First, there are not many overseas groups who really understand the art of Peking Opera, and there are no relatively fixed audiences. Foreign audiences often watch Peking Opera out of curiosity about Oriental culture but lack an in-depth understanding of Chinese art and its rich cultural connotations. The exchange of different cultures needs to be carried out based on understanding. At present, foreign audiences still have obstacles in understanding the connotation of Chinese Peking Opera art.

Second, language barriers and cultural barriers affect the spread of Chinese Peking Opera abroad. Because of language barriers and cultural barriers, overseas performances of Peking Opera are often limited to martial arts. As a result, overseas audiences tend to think that Peking Opera is kungfu. This misunderstanding affects the effective dissemination of Chinese Peking Opera abroad.

Third, the box office income is low, the performance needs government subsidies, Peking Opera has not really entered the world performance market. In the era of globalization, the cultural performing industry needs to be closely integrated with the world cultural market to form an effective cultural communication chain and provide effective services for the development of overseas cultural markets.

With the further development of globalization, it is an important issue for us to discuss how Chinese Peking Opera can occupy the cultural market overseas and improve the effectiveness of its transmission abroad.

3. Investigation and Research on the Spread of Peking Opera Overseas

After a long period of development, Chinese Peking Opera has formed a set of standardized procedures. Because "Peking Opera is a stylistic art, it is not only limited to artistic performance but also has normative formulas in script, profession, music, make-up, costume and so on". [3] The artistic means of creating stage image in Peking Opera are very rich, but there are also very strict procedures. Without mastering these procedures skillfully, the creation of stage art in Peking Opera can not be completed. The performance art of Peking Opera tends to be a combination of reality and fiction, which goes beyond the limitation of stage space and time to the greatest extent, reaching the artistic realm of "vivid in form and spiritual in both form and spirit". "At the peak of the

development of Peking Opera, many famous actors emerged, forming some colorful art schools. Peking Opera has reached a very perfect state from content to form and has high ornamental value. [3] However, whether Chinese Peking Opera can be effectively disseminated abroad has been investigated by our group abroad.

The study consisted of four experiments and one interview. The experiment was conducted in Dalian City, China on March 2019. The subjects were 21 native English speakers, including 15 Americans, 4 Canadians and 2 Britons. No one has ever watched the Peking Opera. The test site is a laboratory with multimedia equipment, which can play DVD and have audio recording equipment. Video repertoires of Peking Opera performances selected in the four experiments were "Tiannu Sanhua", "Farewell My Concubine", "Princess Drunken" and "Chi sang Town".

3.1 Test Process

In experiment 1, the first step of the experiment was a 10-minute instruction on the use of audio equipment to ensure that each participant mastered the technology of audio recording. In the second step, the subjects watched the video of Peking Opera "Tiannu Sanhua" with English on-site translation. Every dialogue and lyrics in the performance were translated into English by a full-time translator. In the third step, after watching the performance, each participant used recording equipment to describe their feelings of watching Peking Opera and generated audio with their own name folder name.

In experiment 2, subjects watched the video of Peking Opera Farewell My Concubine. Two screens were used in the experiment. One screen showed the performance of Peking Opera and the other screen showed the English subtitles of lines and lyrics. After watching the performance, the subjects recorded their audio feelings.

In experiment 3, the play selected in this experiment is "Drunken Princess". Experiment 3 added a link to experiment 2. Before watching the video of Peking Opera performance, each participant was given a brochure in English about the plot, characters, facial makeup, clothing and props of Drunken Princess for them to read. The reading time was 45 minutes. After that, the experiment steps were the same as experiment 2.

In experiment 4, Chisang Town was selected as the repertoire in this experiment. Experiment 4, On the basis of experiment 3, an additional link is added, that is, to explain and display Peking Opera props, facial makeup, setting, program action, musical instruments and other common knowledge in English, and to provide Peking Opera experience activities: try on costumes, draw facial makeup, teach Peking Opera action, and then the experimental steps are the same as experiment 3.

3.2 Test Results

In experiment 1, the participants watched the Peking Opera in Chinese: when they watched the opening play, the band played and the scenes and lights presented in front of the participants, such as picturesque dancing, singing and dancing scenes, because they overcome the language barrier and could understand and appreciate Peking Opera. But as the plot unfolds, with dialogue and lyrics, the subjects' appreciation encounters difficulties. With the help of on-site English translation of lines and lyrics, 100% of the subjects understood the main line of the story and 70% understood the lines and lyrics. 81% of the participants said that Peking Opera had novel performance forms, beautiful dance props and fantastic props. They did not have a good understanding of the plot, character relations, program movements, stage settings, band accompaniment and so on, which met the needs of tasty viewing. 72% of the respondents said that watching Peking Opera in the form of live English translation would affect the viewing of the whole opera; in addition, translation lagged behind the voice of the actors and affected the appreciation effect. 48% of the respondents said that although their curiosity was satisfied, they would no longer watch Peking Opera.

In experiment 2, 90% of the participants thought that English subtitles were better than English translation on the spot, and the participants could concentrate on the performance. 100% of the participants could understand most of the plot, and 100% of the participants still did not know much

about singing, gongs and drums, make-up, facial makeup, dancing, etc. The understanding of "doing" and "fighting" in Peking Opera is better than that of "singing" and "reading".

Experiment 3 was used to watch Peking Opera: 100% of the participants not only understood and "listened" to most of the plot but also showed great interest in Peking Opera. 38% of the participants expressed their willingness to continue watching other operas and learn more about Peking Opera. At the same time, they also had a desire to learn Chinese.

Using Experiment 4 to watch Peking Opera: 100% of the participants can understand all the plot. Although the understanding of music and dancing beauty is not in place, some valuable questions have been raised about Orchestra accompaniment, stage setting, character clothing, headdress and so on. Ten percent of the participants asked about the making of figure headdresses, 24 percent of the participants talked about the meaning of figure costume patterns, 38 percent of the participants asked about the name of band accompaniment instruments, playing methods and accompaniment effects of different instruments, and were attracted by the charm of Jing Hu, a two-stringed bowed instrument with a high register, in China. Ninety percent of the participants were attracted by the charm of Jing Hu in China.

Participants were willing to try to understand Peking Opera more thoroughly and carefully. 81% of the participants showed a strong desire to explore.

3.3 Interview

In order to further study the effective ways of spreading Peking Opera art on the world stage, after the fourth experiment, a special interview was conducted with the subjects. Five questions were raised on the basis of referring to the valuable research results in related fields. The first three questions were open questions, the last two were single-choice topics, and the questions were:

(1) Have you ever been engaged in or engaged in a profession related to China or Chinese? (2) What is the biggest obstacle in the process of watching Peking Opera?

(3) What are your feelings about Peking Opera through exposure to Peking Opera? (4) What attracts you most about Peking Opera?

Singing, facial makeup, costumes, roles, performances, scripts, historical backgrounds, and others.

(5) Your favorite Peking Opera experience activities are: painting facial makeup, wearing costumes, lectures on Peking Opera knowledge, exhibitions, watching and learning, and others.

The results of interviews showed that none of the subjects had ever engaged in Chinese or Chinese-related occupations. 100% of the respondents mentioned that language and culture were the biggest obstacles to appreciate Peking Opera; 52% of the respondents believed that besides language and culture barriers, lack of understanding of historical background also affected understanding of the story plot; 43% of the respondents said that lack of understanding of Peking Opera performance was also one of the obstacles to watching Peking Opera; 29% of the respondents believed that they did not understand the meaning of stage props, but also affected the understanding of the story plot. Watch Peking Opera.

Table 1. Question (2) What is the biggest obstacle in watching Peking Opera?

Obstacles	Language and Culture	Does not understand the historical background	Not familiar with Peking Opera performance	Do not understand the meaning of stage props
Number	21	11	9	6
Proportion(%)	100	52	43	29

100% of the participants thought that the stage performance, costume props, lighting and sound of Peking Opera were excellent. 86% of the participants thought that it was difficult to appreciate Peking Opera. 62% of the participants thought that Peking Opera was difficult to perform. 52% of the participants thought that Peking Opera was broad, profound and rich in content.

Table 2. Question (3) What do you feel about Peking Opera by contacting Peking Opera?

Feel	Wonderful	Difficult to understand	It's difficult to perform	Rich connotation
Number	21	18	13	11
Proportion(%)	100	86	62	52

The subjects thought that the most attractive order of Peking Opera was performance, facial makeup and costume, singing, role and historical background.

Table 3. Question (4) What attracts you most about Peking Opera?

	Singing	Types of facial makeup in operas	Costume	Character	Performance	Play	Historical Background	Others
Number	3	5	5	1	6	0	1	0
Proportion(%)	14	24	24	5	28	0	5	0

Participants' favorite Peking Opera experience activities were knowledge lectures, study and observation, face painting and costume-wearing.

Table 4. Question (5) What are your favorite Peking Opera experience activities?

	Mask painting	Wear costumes	Lecture on Peking Opera Knowledge	Exhibition	Observation learning	Others
Number	4	4	8	0	5	0
Proportion(%)	19	19	38	0	24	0

3.4 Research Results

The results show that the main factors affecting the effective spread of Peking Opera abroad are language and culture. Some scholars point out that the more commonalities people have, the less serious setbacks or cultural misinterpretations they encounter in communication. When the cultural differences among members of different cultural groups increase, the possibility of misunderstanding will undoubtedly be greater. [4] According to the survey, most foreign audiences lack an in-depth understanding of Chinese Peking Opera art and Chinese culture. They see China as strange and mysterious. Whether foreigners like to watch Chinese Peking Opera is more fresh and curious.

Through teaching knowledge, experiencing Peking Opera activities, introducing English brochures and watching foreign languages' subtitles during performances, many foreigners who are not familiar with Chinese traditional culture can overcome language and cultural barriers and better appreciate Peking Opera. In order for ordinary foreigners to understand Peking Opera, especially Chinese Opera, at least they should have a simple introduction of the plot and English subtitles. The teaching and experiencing of Peking Opera knowledge aroused the curiosity and novelty of foreigners and their desire for Chinese culture and learning. In addition, the Peking Opera experience activities which arouse the interest of overseas audiences in Peking Opera will not only help arouse the interest of foreigners in Peking Opera but also enhance their loyalty to the art of Peking Opera. "Emotional loyalty is the audience's value and emotional identity to specific media. This emotional loyalty is mainly due to the value and affinity of specific media's content to its target audience." [5]

4. Effective Measures to Improve the Dissemination of Peking Opera Abroad

To improve the effectiveness of the overseas dissemination of Peking Opera, to promote the art of Peking Opera to the world, and to enhance the influence of Chinese culture in the contemporary world, it is necessary to study the ways and Countermeasures of cross-cultural communication of Peking Opera. This problem needs to be discussed from two aspects: language and culture.

4.1 Break through the Language Barrier to Enable Overseas Audiences to Appreciate the Linguistic Artistic Charm of Chinese Peking Opera

Language is a barrier for foreigners to appreciate Chinese Peking Opera. When watching martial arts, foreigners can appreciate the actors' postures and performances because it does not involve language. But besides doing and playing, there are also singing and reading. Foreigners who do not know Chinese will encounter language barriers when they appreciate Peking Opera. With English subtitles, foreigners can overcome language barriers and enjoy Peking Opera better.

In view of the language barriers affecting the spread of Peking Opera, it can be solved by translating scripts. However, there are few systematic English scripts in Peking Opera. As early as 1930, Mei Lanfang brought Farewell My Concubine to England, and it was very popular. However, it was difficult for the audience to appreciate it because she did not translate the lyrics into English. To enable overseas audiences to appreciate the charm of Peking Opera, language barriers must be overcome, which is a problem that Chinese Peking Opera has been facing in its overseas dissemination. It is gratifying to note that the publishing plan of the series "A Hundred Chinese Peking Opera Classic Plays English Translation Series" was officially launched in September 2011 after several years of planning by artists and experts and scholars in the field of opera, translation. It is planned that the Peking Opera Plays will be translated into English by professional translators and then performed by theatre troupes overseas, which will help the spread of Chinese Peking Opera abroad.

4.2 Breakthrough Cultural Barriers and Effectively Disseminate the Humanistic Spirit of Peking Opera in China

For foreign audiences, the lack of understanding of Chinese traditional culture directly affects their deep understanding of Chinese Peking Opera. Larry A. Somerwa pointed out that "language and culture are recognized as the two most influential factors in the reception of foreign television programs." [6] The interview results also confirm this point. If foreigners want to understand the lyrics, the narrative of singing and dancing, appreciate the melodious euphemism of singing, they also need to overcome cultural barriers.

In view of the cultural barriers affecting the spread of Peking Opera, we can solve them by explaining the scripts in English, popularizing the common sense of Peking Opera and explaining the Chinese humanistic spirit. When explaining the script in English, we should not only explain the plot and the relationship between the characters but also clarify the differences between Chinese and foreign cultures. In today's cross-cultural communication of Peking Opera, the youth version of Peony Pavilion is undoubtedly the most successful example. From September to October 2006, Mr. Bai Xianyong performed four rounds and 12 performances in the United States with the youth version of Peony Pavilion. The venue was full and the audience was large.

Up to 20,000. Later, it was also performed in London, Greece and Athens. So far, more than 150 performances have been performed. One of its successful experiences is that Mr. Bai Xianyong always explains the classic Peony Pavilion to the audience every time he goes to performance, so that the audience can understand its cultural connotation, so as to understand the plot and appreciate the artistic performance.

5. Conclusion

To overcome the barriers of language and culture, to adopt effective means of communication, to cultivate overseas performance market, so that Chinese Peking Opera can effectively spread abroad,

will help to promote the spread of Chinese culture in the world, and thus enhance China's influence in the contemporary world.

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