

An Investigation of the Huangmei Opera Film Genre: The Cinematic Aesthetics of Li Han Hsiang's Huangmei Opera Films

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Abstract

“An Investigation of the Huangmei Opera Film Genre” is a doctoral research project which comprises a vivid documentary series and academic writing in order to advance a film research mode grounded in practitioner research, where the activity of filmmaking and the study of film theory support and reflect on each other. This essay applies the auteur approach to analyze the cinematic aesthetics of Huangmei Opera films of Li Han Hsiang, the most important director of the Huangmei Opera film genre. Li's cinematic spectacles simulate the visual spirit of Chinese landscape painting, which is derived from Taoist ideology about space and time. The philosophy of Taoism has not only influenced the visual representation of Chinese landscape painting but also reflects the Chinese people's way of life that embodies their yearning to be in harmony with nature. Li adapted these visual concepts and ideology to create a utopian ancient Chinese world in his Huangmei Opera films.

Keywords: Huangmei Opera Film Genre, Auteur Approach, Chinese Landscape Painting, Taoism, A Fantasy China

黃梅調電影探索：李翰祥導演在黃梅調電影中的電影美學

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摘 要

「黃梅調電影探索」是一個包含多部紀錄片製作系列及研究論文的博士專題，其目的是在建立一個新的研究模式，在這模式中電影創作及電影理論互相輝映及印證，本篇文章便是研究論文中的其中一篇。本篇文章是採用作者論方法學去分析黃梅調電影類型最重要的導演－李翰祥的電影美學。李翰祥導演在黃梅調電影中的電影美學是想模擬中國山水畫的精神，而這個精神源自於中國道家對空間與時間的觀念及看法。中國道家的哲學思想不僅影響中國山水畫的視覺呈現，也深深反應出中國人渴望與大自然達到「天人合一」的生活形態。李翰祥導演採用了這些視覺觀念及哲學並運用在他的黃梅調電影中，創造了一個理想烏托邦化的古代中國。

關鍵字：黃梅調電影、作者論、中國山水畫、道家、幻想中國