

陈 翹 四 十 年

the life forty years in Chen Qiao's inscription of Guan Shan Yue

關山月



陈翹四十年

THE LIFE FORTY YEARS IN CHEN QIAO'S INSCRIPTION

廣州 1990 廣

舞

小兒習書亦為急已三
年——今日方得一
字以進諸君笑

丁卯三月

吳南生



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葉劍英元帥在觀看演出後與陳翹握手

Marshal Ye Jian Ying shook hands with Chen Qiao after watching performance

粵東雄風渡琼州遠博絕非汗漫遊破
 浪乘風翅更健穿雲入洞慈尤優也入五指山
 越過萬泉河化作黎家女筒裙起婆婆背帶
 小竹竿攀岑採山歌共飲山麓根深果自多
 涉洞作摸螺潛海釣踩波三月三晒日神
 州草堂舞震動環球中華文化光不丈生
 活之林表永留民族花圃茁新秀南方
 黎舞數風流

陳旭同志舉竹黎族舞蹈創作四十年活動作
 南方黎舞數風流一詩以賀

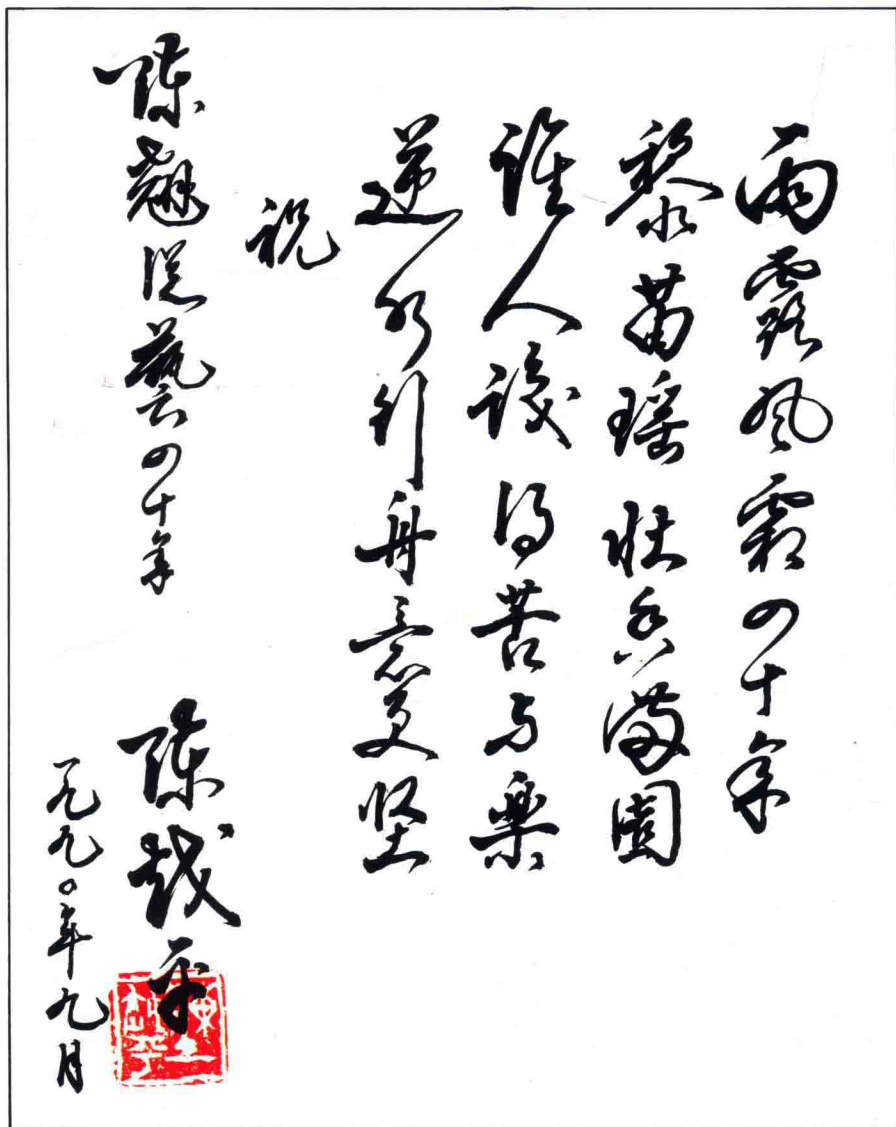
一九九零年七月廿四日于醫院

許士杰



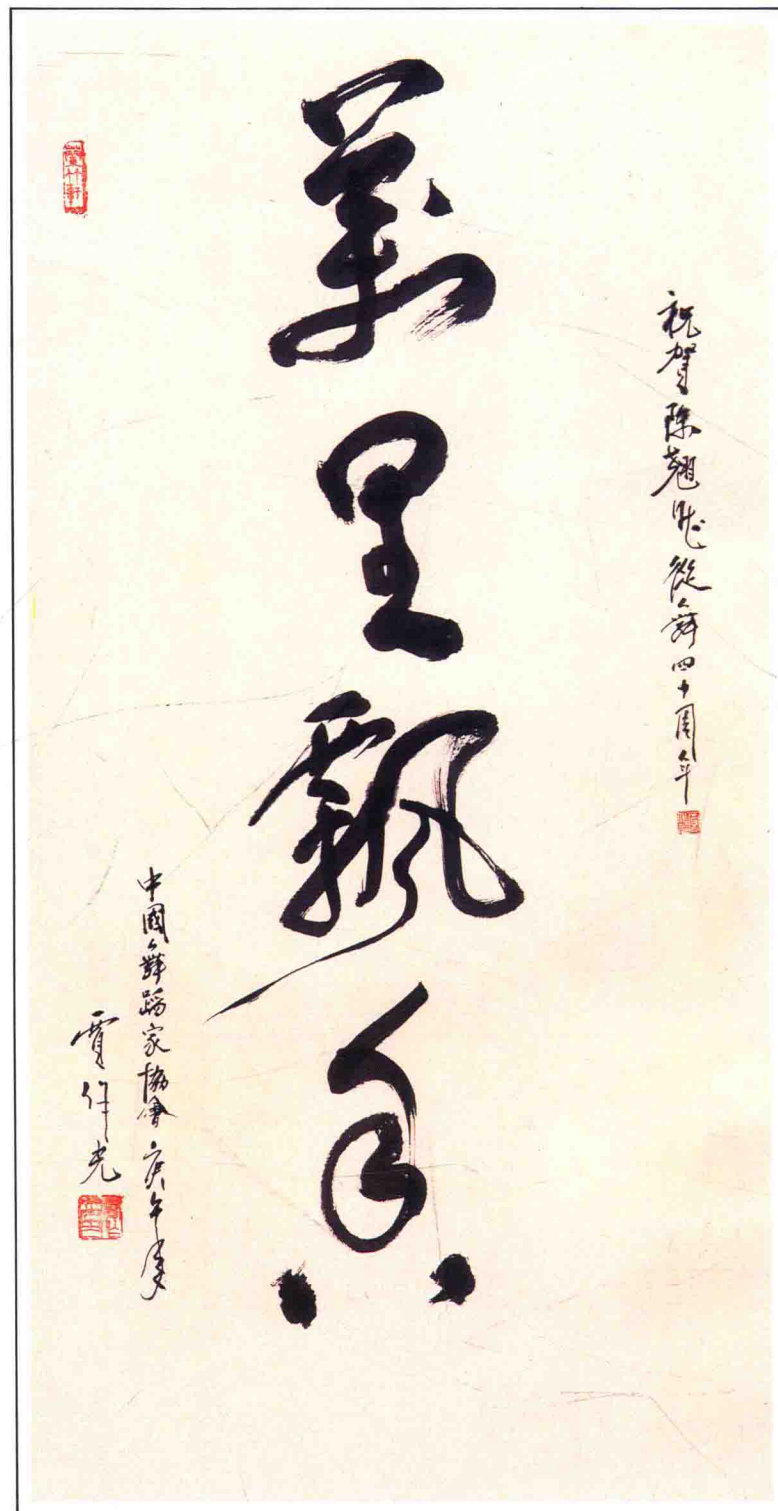
原海南省委書記許士傑贈詩

Words of advice by Xu Shi jie, former Party secretary of Hainan Province



原廣東省委宣傳部長陳越平題字

inscription of Chen Yue Ping, former secretary of the propaganda department
of the Communist Party of Guangdong Province



中國舞蹈家協會副主席賈作光題字

inscription of Jia Zuo Guang, deputy Chairman of China National
Dancer Association



畫家林壩贈畫

A painting presented to Chen Qiao by the artist Lin Yong.

她在探索美的世界

舞蹈，作為一種展現美的藝術，在綿綿的歷史長河中，伴隨着人類度過了漫長的歲月，並在不斷繼承和發展中，給世界留下了一份珍貴的精神財富。一代代知名的和不知名的舞蹈家們，為之貢獻美妙的青春，甚至為之付出了畢生的精力。新中國成立後，更有一大批富有理想的年輕人，走進這艷麗多姿的藝術園地。他們拋開一切世俗觀念，滿腔熱情地耕耘、播種，用滴滴心血為祖國培育出一朵朵舞蹈之花。在這批有志之士中，陳翹就是其中的一個。當她還來不及告別充滿幻想的童年時代，就邁進了舞蹈藝術的門坎，開始了探索美的世界的曲折歷程。

（一）

1950年初，年僅12歲的陳翹就參加了活躍於南海之濱的潮汕文工團。分配給她的是一把小提琴。當然，除了拉提琴之外，還要演戲、唱歌。不過，她那具有火一般性格和一對善於表情的大眼睛，却對舞蹈情有獨鍾。因為她發現，在眾多的藝術形式中，唯獨舞蹈最能淋漓盡致地表達自己內心的激情。為了當舞蹈演員，身材瘦長的陳翹天真的怕自己長得太高而不合羣，夜里睡在地鋪上，兩腳蹬牆、頭上頂磚，硬是想不讓自己長高。

陳翹終於如願如償，1953年，她加入了為幫助少數民族地區文化建設的行列，告別富饒的潮汕平原，橫度瓊州海峽，來到了雲霧繚繞的五指山區，成為海南歌舞團的主要舞蹈演員。

挺立的椰樹頻頻招手，清澈的山泉唱起歡快的歌，翡翠般的五指山張開它巨大的臂膀，歡迎來自千里之外的漢族姑娘。陳翹和她的伙伴們，不顧民族地區生活的艱苦和習俗的差異，頂着烤人的烈日，爬山涉水把歌舞送到村村寨寨。黎、苗族人民開天辟地以來第一次欣賞到如此醉人的藝術表演。在感到極大滿足之後，一位黎族姑娘向陳翹提出了一個值得深思的問題：“你們跳着那麼多民族的舞蹈，好看極了，能不能也跳一點我們黎族的舞蹈呢？”黎家姑娘的一句話，猶如一塊石子投進了明鏡般的湖面，在陳翹的腦子里激起了不斷擴散的漣漪。

對於只有初中一年級文化程度，從沒受過什麼專業訓練的陳翹來說，接觸創編黎族舞蹈的難題，畢竟是過早了。但在經過緊張的思想鬥爭之後，她還是決定不去留戀那正在步步走紅的演員生涯，毅然背起背包，一頭扎到生活中去。

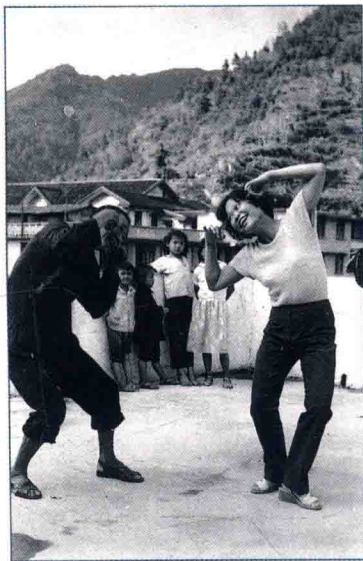
古藤欄路的原始森林、飛架在急流深澗之上的獨木橋、低矮的船形木屋、裝飾在屋檐下的排排鹿角、刺臉紋身的黎家婦女、頭插山雞毛的深山獵人……一幅神話般的風情畫卷展現在陳翹面前，她被那濃烈的生活色彩陶醉了。象一塊吸水的海綿、貪婪地吸收着各種新鮮的養料：在篝火旁，她虔誠地向老阿媽一字一句地學講黎話；在深山牧場，她騎在牛背上傾聽牧童們用樹葉吹響的放牛調；在歌聲不斷、帶着醉意的婚禮上，她曾被新郎用醇香的山欄酒灌得爛醉如泥……。不過，除了愉快的經歷，生活中更多的是艱苦的磨煉：歌舞團住的是茅草房，台風一到，屋頂被掀，只能等風過後，自己編織草排，重整“家園”；夜里，山區常有的瓢潑大雨，使茅屋東滴西漏，只好披上雨

衣，撐起雨傘，坐待天明；至於蛇盤床腿，水靴里跳出青蛙，山螞蝗的侵襲更是司空見慣。為了學跳“打柴舞”，她被碗口粗的木棒夾傷過腳，整整一個星期走不了路。為了訪問偏遠山寨，她冒雨攀登蜈蚣山，洶湧的山水順小徑奔瀉而下，她全身發抖，半閉眼睛，淌着齊膝的水流，成尺長的紅蜈蚣，密密麻麻地從腳旁游過。還有一次，在過河時被突然暴發的山洪所包圍，看着從身邊漂過的人畜屍體，她幾乎被嚇昏了，幸有黎族青年用空油桶浮水橫渡急流，救其脫險，才免於難……。這一切不尋常的遭遇，對一個未滿20歲的少女來說，未免過於嚴峻，但陳翹沒有退縮、後悔，相反的，艱苦而帶有傳奇色彩的生活象一道無形的橋樑，溝通了她和黎族人民的感情，培育了她對這個純樸而熱情的民族深深的愛。

（二）

在生活的海洋里暢游的陳翹，憑借着她那敏銳的觀察力，越來越清晰地窺見蘊藏在黎族人民生活中的美的世界，創造的火花也開始迸發了。1957年，她的處女作《三月三》問世了，這個以黎族傳統節日為背景的舞蹈，以其濃烈的詩意，立刻贏得觀眾的熱烈歡迎。在第一屆全國專業團體會演時好評如潮，還光榮地被選到懷仁堂向中央首長匯報演出。隨後拍成電影，出版單行本，還被中國藝術團帶到世界青年聯歡節的舞台上去。

陳翹善於從生活中捕捉美的形象，提煉詩的意境的藝術才華，在她第二年創作的曾在世界青年聯歡節獲金質獎章的《草笠舞》中，更有進一步的展現。陳翹從黎族姑娘對草笠的獨特深情中，彷彿抓到了一把可以開啓心靈的鎖匙：她們把情人從深山里採來的野葵葉，精心編織成輕巧的草笠，配上自織的彩帶，成了一種別出心裁的裝飾品。當夕陽西下，姑娘們結隊從田間歸來，在河里淨身戲水，整理髻髮之餘，總愛相互品評草笠，愛美之心充分顯露在生活情趣之中，陳翹正是把握住這種對美的追求，釀成了“瞧，我們多麼漂亮啊”的主題，育出一朵為祖國增添光采的香花——《草笠舞》。



短短幾年中，陳翹以熾旺的創造力，為黎族人民唱出了最美麗的歌。除《三月三》、《草笠舞》外，《碗舞》、《五指山的春天》、《夜渡》、《丹心紅旗》、《哎！小伙子》等舞蹈作品，相繼登上舞台。這位年輕的舞蹈編導，以辛勤的勞動和奮進的精神，從莽莽的原始森林中，開始踩出一條通往藝術高峰的路徑。

（三）

一場震撼神州大地的浩劫，把不足三十歲的陳翹推下了茫茫的深淵。這位曾為發展少數民族藝術而獻出全部青春的舞蹈工作者，被冠以反動學術權威的罪名，拋到人迹罕至的山溝溝里，帶着沉重的精神枷鎖、種田、燒飯、打柴、養鹿。陳翹百思不得其解：“難道黎族人民不需要我了嗎？”在那淒風苦雨的日子里，誰能回答這個令人費解的問題呢？

那是個萬馬齊喑的年代，百花凋零的舞台上，充斥着所謂為路線服務的幫文藝。扼殺了多少正直藝術家的才華。但就在那荒山溝里，陳翹也沒有讓藝術創造的火花熄滅。利用“五、七”幹校的土台子，她把一頭汗、滿身泥的製磚勞動，編成舞蹈《踩泥》，給同是落難人們送點生活情趣，也借此緩解一下自己心頭的壓抑。幾經周折終於重回歌舞團後，更是不屑追隨那些近乎宗教式的套路，不理睬周圍的冷嘲熱諷，拿出來的第一個作品就是表現黎族割膠女工的抒情羣舞《膠園晨曲》。上演那天，當大幕在優美的樂曲聲中拉開，晨霧籠罩的膠林里，一排膠燈從遠處飄然而來，劇場里立即響起一陣情不自禁的掌聲。輕盈而深情的舞蹈令觀眾耳目一新。人們在為它叫好的同時，無不對作者的勇氣感到欽佩和驚嘆。

繼《膠園晨曲》之後，她又領着同伴們創作了《喜送糧》、《野營大軍過山來》、《起義者》、《帶槍的新娘》等舞蹈。這些作品，有的得獎，有的拍成電影，特別是取材於平凡勞動生活的《喜送糧》，很快就在全國廣為流傳，并被一些團體帶到國外演出。以《喜送糧》舞蹈形象製作的絹人，成為送給日本天皇的禮品。在慶祝國慶三十周年的大游行中，一個以《喜送糧》的舞步、服裝、導具等組成的方陣隊列，矯健而歡快的舞過天安門前，接受國家領導人和首都人民的檢閱。

《喜送糧》等舞蹈的出現，是陳翹用自己心胸去感受黎族人民的脈搏，堅持不懈地尋覓生活中的詩意，并從中吮吸到豐富養分的結晶，也是陳翹創作道路達到一個新高度的鮮明標誌。

（四）

光陰在匆匆流逝，淡淡的縐紋已悄然爬上陳翹的眼角。朋友們為她擔心：在不少作品已產生廣泛影響之後，還能象年輕時那樣馳聘在藝術舞台，登上新的台階嗎？從不滿足自己已有成績的陳翹，勇敢地接受挑戰。她不驚輕就熟，却另辟蹊徑，闖進了一個嶄新的天地。為了表現新中國第一代女潛水隊員的翩翩風采，她來到了聞名全國的海水養殖場。過去，她攀山越嶺，穿行於深山密林之中，對山區的風土人情可說是了如指掌。今天，面對的却是浩瀚大海。對環境的陌生，對生活在這陌生環境中的人們又怎能熟悉呢？於是，陳翹下決心學游泳。年紀雖近四十，意志還她青春，在熱心的潛水姑娘指導下，陳翹居然開始在大海里浮沉了。她有生以來第一次透過潛水鏡，欣賞着千姿百態的海底世界，追逐着五顏六色的熱帶魚。而更重要的是生活在充滿活力的潛水員們中間的新鮮感受：和姑娘們在一起披着彩霞



出海，迎着新月返航。同嘗風吹浪打的滋味，共享滿載歸來的喜悅，海上放歌，枕邊夜談，終於使陳翹越來越具體地理解到潛水員們那種“立下九天攬月志，敢做五洋捉鯢人”的豪情壯志以及“為祖國踩波逐浪，把青春獻給海洋”的精神境界。強烈的創作慾望，又在敲擊着她的心扉。

一個十幾分鐘的舞蹈，既難以容納多少驚心動魄故事情節，也無法說出什麼一字千鈞的哲理名言。舞蹈，作為一種具有浪漫主義氣質的藝術，通過人體動作所構成的線條及畫面，以濃郁的感情色彩和特有的形式美感，在給人以美的享受中，陶冶着人們的意志、情操、品德，喚起人們對理想和光明的嚮往。陳翹正是駕御着這種特殊規律，去掉現實中的枝枝蔓蔓，着意開拓情的意境，把自然美和心靈美融化在詩情畫意的舞蹈畫卷之中。《踩波曲》就這樣誕生了，而且立即受到觀眾的熱烈歡迎。

兩年後，陳翹的另一個舞蹈《摸螺》，引起了更為強烈的反響。這是一個表現黎族兒童生活的新作。舞台上的小橋流水、鄉情童真，就象一根神奇的金線把人們的心靈牽引到純樸無邪的境界。明快的節奏，民族特色鮮明的動律，富有創意的立體造型，巧妙的舞台調度，尤其是一些生活情趣，如橋下戲水、山蟹夾腳的穿插，使作品更臻完美。在廣東省首屆魯迅獎評獎中，《摸螺》被評為舞蹈創作一等獎，確是當之無愧。

1981年，陳翹被抽調到北京參加大型史詩《中國革命之歌》的編導。為了塑造好《海底奇花》中深海作業的石油工人形象，她又一次走向大海。在海上石油工地，她參觀開發海上油田的宏偉場景，了解海底作業的具體過程，和深海潛水作業的電焊工人交朋友，從而把握到中國海上石油工人的風貌，

為自己謳歌這些時代主人翁的英雄形象積累了堅實的生活基礎。從生活出發，展開她藝術想象的翅膀，構成了《海底奇花》舞段，為《中國革命之歌》增添了色彩奇麗，風韻獨具的一幕。受到領導和觀眾的一致好評。陳翹，又一次用智慧和汗水譜寫了一曲對美好生活的贊歌。

（五）

陳翹是我國當代舞蹈創作收獲最多者之一。她的很多作品，經過二、三十年的考驗，至今歷演不衰，在國內外舞台上，依然散發着迷人的藝術魅力。她的奮鬥道路得到國家和人民的贊揚和表彰。現在她已是國家一級舞蹈編導，同時，被評為全國三八紅旗手，還擔任廣東省政協常委、廣東省舞蹈家協會副主席等職務。當然，還有比這些地位更高的榮譽，那就是海南島黎族人民的心上，已刻下了陳翹的名字。她每到一個村寨，都會激起節日般的歡樂，人們把深情的淚珠滴落在山欄酒里，捧給心愛的藝術家，他們親切的叫着：“阿翹，你是咱黎家的女兒”。探索者的腳印是難以磨滅的，能為社會奉獻鮮花的藝術家理應得到人民的寵愛。向美的探索者致敬！

IN SEARCH OF THE WORLD OF BEAUTY

Dance, an art of epitomizing beauty, has existed for long period of time and on its continuous succession and development, leaves a precious spiritual wealth in the world. Generations of well-known and unknown dancers have contributed their youth, even their lives to it. After the founding of the People's Republic of China, a great number of young people plunged into the field of art by discarding all worldly ideas and commenced to do cultivation in it. They have nurtured a lot of dance flowers for the people. Among these artists, Chen Qiao is the one who stepped into the world of dance art at her childhood, commencing her treading on the protracted tortuous course in search of the World of Beauty.

(1)

At the beginning of the year 1950, Chen Qiao, of 12 years old, joined the Chao Chan Cultural Troupe which was very active in South China Coast Area, mainly playing violin and singing songs. However it is only dance that could incisively and vividly express her innermost passion. Little Chen Qiao was a lanky child at that time when she thought that if she grew taller than others, she would not become a dancer. Then she usually slept on the ground with two feet trampling on the wall and head carrying bricks, trying hard to force herself not to grow tall.

Her willing came true in 1953 when she left the rich Chao Chan Plain, crossed the Qiongzhou Strait, arrived at the celebrated Five-Finger Mountain and became one of the main dance performers of Hainan Song and Dance Group for helping with the cultural construction in the areas of minority nationality.

The waving coconut trees stood upright and graceful, the limpid mountain streams flew happily, the crystal-like Five-Finger Mountain welcomed the Han girls from far away. By overcoming the hard life and the difference on customs, Chen Qiao and her companions went around many villages to do performance. It was even the first time that Li and Miao people could have the chance to appreciate such attractive artistic performance. Then a Li girl asked Chen Qiao a question, "You have performed so many wonderful national dances. Can't you try our Li dance?" Chen Qiao's mind was deeply struck by that.

It should be hard for Chen Qiao to create and compile dance of Li nation since she received only one-year junior middle school education and not any professional training on dance art. But through hard study, she decided to plunge herself into the life of Li people.

The primeval forests with canes brocking roads, the single-log bridge laid over torrents and deep mountains, the boat-type cabins, lines of deerhorn antlers decorated under eaves, the Li women with their bodies and faces painted with pictures, the hunters with pheasant feathers on their heads, a mythical picture was vividly displayed in front of her. Like a piece of sponge, she greedily drew various kinds of fresh nourishment.

Just beside bonfire, she piously learned to speak Li dialect word by word from an old lady; on grazing land in deep mountains, she rode on cow-back, listening to buffalo boy playing tunes with a piece of leaf; on local people's wedding, she was drunk by the groom with local wine. However, on the other hand, life was very hard for her. The thatched cottage lived by their cultural troupe was usually blown away by typhoon. There used to be heavy rains at night, which made their houses leaking, impossible for them to sleep. It was a common sight if there were snakes around foot of their beds, frog jumping out of their boots or attack from leeches. When practising "Da Chai Dance" (meaning "Dance of gathering Firewood") her feet were hurt by heavy sticks and forced her to stay in bed for a week. One time, in order to visit a remote village, she climbed the Centipede Mountain in a rainy day, the torrents poured down the mountains and hundreds of one-foot long centipedes swam around her feet, which made her shiver. Another time when she crossed a river, she was suddenly surrounded by the coming flood in the middle of the river, it was a Li man who bravely saved her. All these unusual experience was so harsh to a twenty-year-old girl but Chen Qiao never retreated. On the contrary, this hard but colourful life, like an invisible bridge, connected her with the Li people and made her in deep love of this simple but enthusiastic nation.

(2)

Through long time of experience among Li people, Chen Qiao, by her keen observation, gradually caught a glimpse of the world of beauty in Li people's life, which led to the creation of her maiden work "On March 3". It was cheered for the dance programs with the background of the traditional festival of Li people and for its strong poetic flavour. The dance opera was highly praised in the First Theatrical Festival of National Professional Troupes and was selected to do report-back performance for government leaders in Huai Ren Tang in Beijing. After that, the work was filmed, published and was also presented in the World Youth Festival by the China Art Troupe.

Chen Qiao was very skillful in catching the images of beauty to extract from them the artistic conceptions of poetry. Her talent was further expressed in "Straw Hat Dance" which was produced in 1958 and awarded gold medal in the World Youth Festival. Observing that Li girls had unique passion on straw hat, Chen Qiao seemed to seize the key for opening their souls. The Li girls weave the wild palm-leaves gathered by their lovers into dexterous straw hats, match a colourful ribbon on it and make them an ornament. At sunset when the girls return from the fields, clean themselves, play water in rivers and make up their hairs, they will appreciate one another's straw hats, showing their love upon beauty. Chen Qiao caught this and set up the theme of "Straw Hat Dance" as "Hei we are so beautiful".

Within several years, Chen Qiao created many beautiful works for the Li people. In addition to "On March 3" and "Straw Hat Dance", "Bowl Dance", "the Spring of Five-Finger Mountain", "Crossing at Night", "Loyal-

ty and Red Flag", "Hei, Youngsters" were brought to stage. Being a young dance director, relying on her hard working and ever forward spirit, she started to march toward her artistic climax.

(3)

However the "Cultural Revolution" brought disaster to the whole country and pushed thirty-year-old Chen Qiao down into the bottomless abyss. Being made unwarranted charges as a reactionary academic authority, she was driven to the deserted area farming, cooking, gathering firewood and raising deers. Chen Qiao wondered whether the Li people need her again or not.

That was a terrible age. The depressed stage was filled with factionalist arts for serving so-called "revolutionary line". The talent of many upright artists were strangled. However, it was in the isolated valley that Chen Qiao never let her artistic creation die away. Making use of the mud stage of the "Wuqi" Cadre Re-education School, she wrote and directed a dance "Treading upon the Mud" which described the sweating, muddy labour of brick-producing, bringing some comfort to her repressed emotion and some delight to those misfortune companions. Through many twists and turns, Chen Qiao returned to the Troupe. Not following the factionalist stage style, Chen Qiao wrote a lyric group dance "Morning Tune of Rubber Field" describing the life of rubber tapping Li women workers. At its first performance, when the curtain was slowly opened with wonderful music and a line of lamps floated onwards from afar in the fog-covered rubber trees, the audience could not refrain from applause. The graceful and sentimental dance offered refreshment to them.

Following "Morning Tune of Rubber Field", Chen Qiao, together with her companions, created "Happily Deliver Grain", "The Army Comes to Our Mountains", "Uprising", "Bride with Gun" and others. Some of these works were awarded prize and some were made into films, especially "Happily Deliver Grain" became very popular in China and was presented in foreign countries by some cultural troupes. In the parade for celebrating the national day of the thirtieth anniversary of China, a marching formation equipped with clothes, stage properties and dances like those in "Happily Deliver Grain" passed the front of the Tian An Men to receive the review of government leaders and the people of the capital.

The creation of dance like "Happily Deliver Grain" was the crystallization of Chen Qiao's personal living experience with Li people and her continuously searching for the beauty of life. It marked a new height on her artistic road.

(4)

Time flew away and Chen Qiao was nearly forty years old. Her friends wondered whether she could keep on going forward after so many works were completed. Chen Qiao never felt satisfied with her past results. She bravely met new challenges to break a new path for her self. In order to show the elegant demeanor of China's first generation of woman divers, she came to a famous marine culture farm, an environment completely

different from the primeval forests and mountains in Li area. Facing the vast expanse of sea, Chen Qiao got down to learning swimming. With the help of woman divers, Chen Qiao dived into the bottom of the sea, enjoying the wonderful sea, searching and chasing the colourful tropical fishes. More important is that her fresh feeling on the vitality and vigour in the life of those woman divers. At sunrise, together with woman divers, they started to sail into the sea and returned at sunset, being battered by winds and waves. They were very happy when coming back with fruitful results, singing songs loudly to the sea and talking to each other at night. All these experiences made Chen Qiao come to realize the woman divers' realm of lofty thought. A strong desire of creation struck her mind and "Tune of Treading upon Waves" came into being which was warmly welcome by audience.

Two years after, Chen Qiao's another work "Feel for Snails" aroused strong reaction. It describes the life of Li Children. On stage, the little bridge and flowing water, the flavour of countryside and the innocence of children direct audience to an innocent, simple and pure environment; the sprightly rhythm, the active temperament with fresh national colour, the ingenious stage direction, especially fragments of living interest, such as playing water under the bridge, crabs clipping childrens' feet, all these made the work perfect. The dance "Feel for Snails" won the first prize of Guangdong First Luxun Prize Appraisal.

In 1981, Chen Qiao was delivered to Beijing to participate in the directory work for the epic "Paeon of Chinese Revolution". For the sake of describing well the images of oil workers in the fragment of "Exotic Flower at the Bottom of the Sea", she went to visit the off-shore oil field, made friends with the workers so that she had a good understanding of the oil workers and gathered enough materials to eulogize their heroic images. With her keen imagination, she directed the dance fragment so colourful and exotic that it was praised by audience and government leaders. Chen Qiao composed another paeon to the beauty of life.

(5)

Chen Qiao is one of the artists who have produced the most works in China contemporary dance field. Many of her works produced in past two to three decades are still spreading attractive flavour of art in domestic and international stages. Her intelligence and diligence are widely praised by the country and the people. At present she is a first-class dance director and playwright, a member of the Standing Committee of the Political Consultative Conference of Guangdong Province, and deputy chairwoman of Guangdong Dancer Association. The highest honour she has won is that the Li people in Hainan Island have kept in mind her name. Everytime when she visited Li villages will arouse festival-like pleasure and the Li people always welcome her with local wine, considering her "a daughter of Li people"

Salute to the explorer for the World of Beauty.

鮮花 朵朵

在祖國的文藝百花園中，盛開着絢麗多姿的香花，是一代代藝術家智慧和汗水的結晶。

這里的一束民族舞蹈之花，是一位美的探索者培育於天涯海角。

many pieces of flower

In the artistic field of the motherland, the bright and colourful flowers are in full bloom and they are the crystallization of wisdom and labour of generations of artists.

Here is a bunch of national dance flower, a beauty explorer nurtured in "Tian Ya Hai Jiao" (the ends of the earth)



"On March 3"

The third day
young people str



《三月三》

March in China lunar calendar is the traditional festival of Li nation in China Hainan Island when about hills, select each other's lovers and enjoy their time in starlight and shadows of coconut trees.

三月初三是海南島美孚黎的傳統節日。這一天，男女青年結隊游坡，挑選着自己心愛的人兒。她們在星光椰影中度過美好的時光。



《碗舞》

根據民間舞蹈《跳娘》改編。表現了黎家婦女的含蓄和溫柔

“Bowl Dance”

It was adapted on basis of folk dance “Dancing Girl”, expressing the implicity and softness of Li women.



《哎!小伙子》

貪玩的小阿哥呀，不學點知識看你以後怎麼為人。

“Hei, Youngsters”

Naughty boys, how can you make a living in future without learning some cultural knowledge



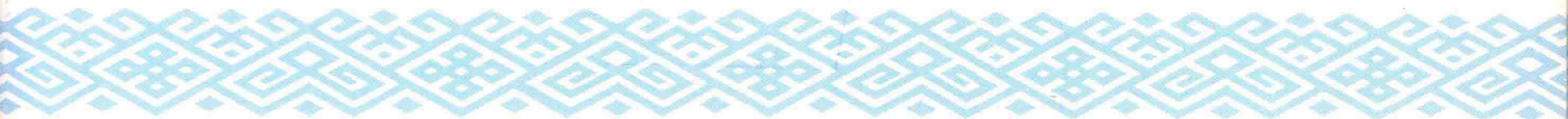


《草笠舞》

草笠轉 草笠飄 姑娘俊 姑娘俏 跨步擺手向前走 我們多麼漂亮啊 你瞧

“Straw Hat Dance”

Straw Hat whirls and flies, Young lady pretty and bright, Waving their hands to stride forward. Look, so beautiful we are





《踩泥》

一頭汗、滿身泥，一磚一瓦來不易。

"Treading upon Mud"

We are perspiring and our clothes are covered with mud. It is hard to make a piece of brick and tile.

《夜渡》

夜海茫茫 黎家女駕着小舟 護送向海北送情報的游擊隊員

"Crossing at Night"

It is dark at night. Li girl drives a canoe to convoy the guerrilla who are bringing secret information to Haibei.

