

Preservation and Novelty of A Dream of Red Mansion: The Adaptation of Huangmei Opera of A Dream of Red Mansions as an Example

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Abstract

In recent years, there has been a wide range of academic studies on A Dream of Red Mansions. Among them, the adaptation activities of multiple art media have played an important role in the diffusion of its communication process, which not only promoted the social infiltration of Red Mansions culture but also hetero structured its cultural connotation with its media characteristics and communication logic. Among them, the adaptation of Huangmei Opera of A Dream of Red Mansions, with its unique narrative perspective and narrative structure arrangement, interpreted the brand-new theme connotation of A Dream of Red Mansions in the form of opera. Supplemented by a fresh and delicate music style, it endowed the work with a modern flavor and is accepted by more audiences, and completed another artistic dissemination of the work.

Keywords

Dream of Red Mansions; Huangmei Opera; Transplantation and Adaptation.

1. Introduction

Cultural inheritance is the preservation and development of the cultural achievements created by predecessors in a nation or a social group of a certain era. It is a cultural conscious behavior that embraces all kinds of heterogeneous cultures and integrates innovative elements in combination with the characteristics of the times based on inheriting the excellent cultural traditions of predecessors. As a masterpiece handed down by Cao Xueqin, *A Dream of Red Mansions* has been adapted by multi-media art forms. These adaptation activities not only provide a reference for the creation and arrangement of the Huangmei Opera version of *A Dream of Red Mansions* but also help the audience form a relatively solidified image of Red Mansions in their hearts. To break the fixed impression in the hearts of the audience, the editing team represented by Mar Ke and Yu Qiuyu made a new exploration and bold attempt on the Huangmei Opera version of *A Dream of Red Mansions*. The whole team rearranged the narrative of the Huangmei Opera version of *A Dream of Red Mansions*, striving to convey the new theme in the limited stage time and space. Huangmei Opera version of *A Dream of Red Mansions* takes the memory of becoming a monk Jia Baoyu as the starting point of opera narration, with the unique sense of stage separation of realism and the stage viewpoint of flashback of snow memories, presents the pain that it is difficult for lovers to become relatives between Baodai and Daiyu, and deepens the theme of love with hardship and nobility. The theme is more vivid under the cocoon pulling. Taking "understanding" as the starting point shows the ideological consistency of the two people. The more rebellious Baodai image in love criticizes the feudal ethics that brews love tragedy and deepens Baodai's love from a simple love between men and women to a critical social symbol. At the same time, it has also made a modern integration in music, which has a strong significance in exploring opera music. From the two aspects of theme expression, and drama structure, this paper tries to explore the dual Exploratory Significance

of the creation and arrangement of Huangmei Opera *A Dream of Red Mansions* on the literary noumenon of Red Mansions and the artistic adaptation of traditional opera.

2. New Theme Expression

In the novel *A Dream of Red Mansions*, there is a lot of ink on Bao and Dai's love line. The arrangement of their relationship is different from the traditional gender relationship, highlighting the free love view that their hearts fit above the feudal traditional ethics. The theme connotation of Huangmei Opera's *A Dream of Red Mansions* has maintained the interpretation of "free love", but in addition to focusing on "love", the author believes that the expression of the theme of "freedom" can not be ignored, that is to say, the embodiment of "freedom" in Huangmei opera *A dream of Red Mansions* is not just in "love". For example, the character "Jiang Yuan" in the play, although the editor doesn't write much, has become a key turning point in the development of the story of the play. For the important paragraphs such as "Daiyu burning manuscript" in the development of Baoyu and Daiyu's love, the Huangmei Opera version of *A Dream of Red Mansions* has made a dark line treatment, but it has made an article on the actors, which can be seen from the intentions of the editors and directors. Jiang Yuan was once famous all over the world, but he was trapped in the Zhongshun palace. When he first met Baoyu, he confided in him. Just because Baoyu said "please sit down", Jiang Yuan felt that Baoyu was different from the son of ordinary nobles, and Baoyu's approachable performance also made him feel understanding and love: [1]He is famous at home with his unique skills. He is locked up in the palace like a prisoner. His clothes and food are full of people's playthings. Why is Qichi man willing?

Later, Jiang Yuan even showed that he just wanted to [2]"change into a natural and unrestrained free man", and would rather give up his current clothes and food, even if he would be made difficult in the future. Unwilling to be manipulated in the palm of his hand, the so-called "higher free price" is Jiang Yuan's pursuit. This incident also laid the groundwork for Baoyu's future experience. Later, the east window incident happened, and Baoyu was punished by the staff.[3] "The wind knows the strong grass, and the swing board knows the loyal minister". While telling Baoyu's inner sorrow, it also reconfirmed his immortal thoughts hidden in his heart for a long time.

After experiencing the rod blame, Baoyu suddenly realized that whatever you should do is a dream after all. It was originally for this reason that when you grow up, you can make friends with talents, which is also like foam in the sun. In Huangmei Opera *A Dream of Red Mansions*, this place is more like a farewell. Baoyu said goodbye to frivolity and fantasy and understood that everything can't be decided by himself. [4]"There is love in the vast land" is in sharp contrast to the deception and indifference in Jiafu where Baoyu lives and the feudal ethics. As a prominent representative of some awakening social consciousness in the feudal environment, Baoyu began to examine the constraints in his growth environment. The loneliness and desolation he felt came from the feudal patriarchal system. Baoyu's resistance to feudal ethics and cannibalism also reflected his long-term yearning and expectation for consciousness and freedom of action from another level. It is only different from the connotation of "freedom" in modern civilization. For Baoyu, his freedom is to hope that people can have free spiritual communication as they should, rather than the so-called "should" according to the code. Therefore, he is more interested in sister Lin's [5]"peers on the lonely road" and only feels that Baochai is skillful in being a man. Bao Dai is close to each other as soon as they see each other. Being able to fly together with Dai Yu is what Bao Yu wishes and desires. It is also necessary to be close to each other in love. This is obviously beyond the code of ethics etiquette. Therefore, whether she can be with Daiyu is also the external manifestation of whether Baoyu's freedom of will can be realized. The grief of Baoyu's crying includes the emotional pain of losing Daiyu,

the grief of the destruction of freedom of will, and the heartfelt complaint against the whole feudal society. He finally chose to become a monk naked, which became the necessity of realizing spiritual freedom.

From a sociological point of view, the driving role of lust is reflected in many aspects of human emotion and behavior. As a sharp weapon of the feudal patriarchal clan system, the traditional rules stabbed Baoyu's love and freedom. These restrictions were like a cage, trapping his inner world. No one understood his inner world in the Jia family, and the so big Jia family had only a bosom friend of Daiyu. The sentence[6] *A Dream of Red Mansions* in nineteen years, only in exchange, the vast white earth is clean" is no longer Baoyu's painful cry, but more see through the mortal world, freer and easier to break free from the shackles of identity. From this point of view, the reflection on the shortcomings of Confucian culture is also an embodiment of the progressive image of Baoyu.

It is not difficult to see from the above that the theme of Huangmei Opera *A Dream of Red Mansions* includes not only the love that the public likes to talk about but also the meaning of freedom. From the perspective of concrete to political science, the premise of lovers getting married is the realization of individual freedom, which is above love and even life and death. "If you don't want to be free, you'd better die". Baoyu's monk can also be regarded as the spiritual "Nala's departure". Freedom has always been the highest ideal pursued by mankind. Taking freedom as the theme of the play also makes the connotation of the play more profound. In addition, this is a response to the call for freedom in the 1980s and 1990s.

3. Unique Dramatic Structure

An overview of the adaptation of a dream of Red Mansions is either centered on a character in the novel and spread out in the form of "angle"; Or it takes an "event" as the center of the script, while most of the adapted scripts in the name of *A Dream of Red Mansions* take Baodai love as the mainline. The adaptation of Huangmei Opera's version *A Dream of Red Mansions* has taken the third road: combining "angle" with "event", paying attention to the linkage and integration of literature and drama in the process of adaptation, and trying to make vigorous changes based on the original text.

Compared with *A Dream of Red Mansions* adapted from other operas, the Huangmei Opera version pays more attention to "dense needle and thread" and "reducing thread" in the whole editing and creation process. The whole play is divided into eight scenes. The whole play takes Baoyu's activities as the center of the play, supplemented by Baodai's love story as the series of clues, closely connects the plot of the whole play, and the clues are laid out in detail and slightly appropriate. The whole play is arranged with "close stitches". This structure is rarely seen in the past *A dream of Red Mansions* adapted Opera. In the way of narration, the whole play is carried out in the form of a flashback. It starts with the monk Xiang Baoyu's infatuated memory of the Grand View Garden and ends with Baoyu's becoming a monk who has ended the world of mortals. Baoyu's characters act as a needle and thread, fully connecting the surrounding characters with events, but also more in line with the concentration requirements of stage art. Grasp the overall plot structure from the perspective of the characters. The selection of drama perspective not only increases the appreciation interest but also sublimates Huangmei Opera *A Dream of Red Mansions* with a distinctive sense of rational criticism.

The second festive play starts with seemingly gentle lyrics, which have secretly painted a tragic background for Baodai's love. This love tragedy is bound by feudalism, and it deeply contains the helplessness and sadness that Baoyu can't do as she should. It was supposed to be the fetter of the relationship between Baoyu and Daiyu, but it ended up with brother and sister. It's like "I'm like a monkey in a cage, manipulated by people over time". The whole story forms a complete closed-loop in the drama structure, implements the concept of "one person, one

thing" in the overall plot, and completes the sublimation of the theme level while fully presenting the script pattern.

It is easier to get rid of the pain of the body than to talk about the pain of the body "Making friends depends on your identity. Is the actor the person you make friends with?" and "sister Lin's soul is gone from heaven and leaves a precious jade on earth", which makes Baoyu's becoming a monk seem inevitable. Just becoming a monk can make his land white, but is it really clean? If becoming a monk is only a choice for Baoyu to escape from the secular world and a means for him to exchange his inner peace, this is not the way of liberation for Buddhism. Baoyu's choice of becoming a monk seems to be free, but this "freedom" is only the freedom generated by fate and harmony, which is also "illusory".

To show Jia Baoyu's awakening and rebellion in thought and behavior, Huangmei Opera's *A Dream of Red Mansions* embodies the conflict between individuals and society by constructing the confrontation between Baoyu and Jia's house. Compared with the social and political perspective in the original work, Huangmei Opera *A Dream of Red Mansions* has risen to a new level based on the original emotional tragedy. In terms of structure, the editing and creation team focused on the overall situation, subtracted the "clue" and emphasized the "one person, one thing" of the structure, and realized the ingenious and close structural arrangement of the construction of the whole love line. Some extremely important tragic turns, such as Daiyu burning the manuscript and Baochai coming out of the cabinet, were dealt with in the dark or on the stage. At the same time, the length of the communication between the people at the bottom represented by Qiguan and Jia Baoyu is increased. In Huangmei Opera *A Dream of Red Mansions*, the communication between Qibao and Jia Baoyu is not only an incentive event of the story conflict but also a key plot to trigger the turning point of the Enlightenment of freedom. In terms of characters, different from the double-wall structure design of Baodai in the original work, Daiyu in this play is basically in the auxiliary position, and the strokes of other characters are added at the same time. Under such treatment, the action line of the stage story is relatively simpler and can more directly express the mind of the editor and director. The relevant "thread reduction" arrangement breaks and reorganizes the original storyline, which is more inclined to the structural expression of Baoyu's one-person one thing, making the story script more suitable for the three-dimensional presentation of stage art. The problem of a weak emotional line brought about by this is that a "farewell" completes the emotional catharsis of both parties. The appropriate performance of the actors, combined with touching lyrics and touching music, pushes the whole play to a climax.

Compared with the original work, the structural adjustment of Huangmei Opera *A Dream of Red Mansions* has weakened the ideological achievements of the novel to a certain extent, but it is still worthy of today's affirmation to look at such an artistic exploration from an inclusive perspective. This is not only the charm of the adapted works but also the helplessness of the adaptation. After all, the limitation of stage time and space is difficult to be all-inclusive, just as it is difficult for Huizhou cuisine to make a full dinner of man and Han.

4. Epilogue

After nearly 200 years of development, the art of Huangmei Opera has jumped from folk art in the streets to one of the five major operas in China and has become an excellent drama with regional landmarks. It is also the most beautiful business card for foreign cultural and artistic exchanges in Anhui Province. Huangmei Opera *A Dream of Red Mansions* examines the story of history from today's perspective. As a bold attempt to creatively transform classic works, it is worthy of affirmation and encouragement. The creative team can properly grasp the differences between the artistic presentation of the novel and the stage, integrate literature and drama with a unique structure and perspective, and bravely seek innovation and change in the compilation

and creation of opera music, which not only promotes the decoding of the new era of red chamber culture but also enriches the connotation of Huangmei Opera. The exploration and stage practice of drama and opera make Huangmei Honglou change into a new butterfly, endow the historical story with the spirit of the times, and enrich the mass background for the dissemination of traditional culture in the new era through the common honing of both parties. "Literature from generation to generation". While nourishing generations, *A Dream of Red Mansions* has been interpreted differently by generations. In addition, in today's increasingly diversified communication media, the opera stage adaptation of classics needs more professional communication logic and thinking to convey culture, and tell cultural stories from a multidimensional perspective, to break through the barriers of cultural communication and realize the innovative communication of classics in the new era.

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