

On the Contemporary Transformation of the Communication Mode of Drama-Take "The Green Snake" and "The Red Rose and the White Rose" as Examples

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Abstract: In the development and evolution of drama, the expression of contemporary drama has gradually tended to be combined with the audience's experience. To achieve a more profound way of communication, this article mainly starts from the two plays directed by Tian Qinxin, "The Green Snake" and "The Red Rose and the White Rose", and examines the expressiveness of modern and contemporary plays under the perspective of expectations from three aspects: the construction of the surface visual form of contemporary plays, the aesthetic construction of character discourse, and the emotional expectations referred to by the theme, and feels the unique flavor of modern and contemporary plays.

Keywords: Chinese Drama "Green Snake" "Red Rose, White Rose" "Expected Vision; Transformation

1. Introduction

The development of contemporary drama is largely a result of the market economy. After the reform and opening up, the market economy has been active, and the audience's aesthetic demands for culture and art have gradually become more open. Aesthetic experiences are also urging contemporary drama to make changes. The advancement of reform and opening up, coupled with the Chinese introduction of Western drama and its dissemination within the country, has led to a shift in the aesthetic concepts of the Chinese people. The breakthrough in "expectation vision" has driven the innovative development of drama. Among the directors active in the history of Chinese drama, women are particularly rare. Tian Qinxin, as a female drama director, is especially meticulous in both detailed creation and expression. Director Tian Qinxin seized the

market value, ingeniously integrated it into the creation of the drama, innovated the form and content, and thereby met the aesthetic needs of the audience, bringing it into the theater. Her works integrate traditional Eastern and Western aesthetics, and reconstruct historical dramas from a contemporary perspective and discourse. They are not only artistic successes but also satisfy the market.

"Green Snake" is a film redirected and written by director Tian Qinxin based on Li Bihua's original work. It modernizes the story of the classic Chinese novel "The Legend of the White Snake" and reinterprets the relationship between demons and humans, as well as between humans and Buddhas. "Demons want to become humans, and humans want to become Buddhas" is used to interpret a painful spiritual practice of unrequited love, hate, and parting. ^[1] The play stars Qin Hailu, Yuan Quan, Dong Chang and Xin Baiqing. The script of "Red Rose and White Rose" is adapted from Eileen Chang's novel "Red Rose and White Rose", telling the emotional entanglements among Zhenbao, Jiaorui and Meng Yanli, filled with abundant passion. This article attempts to start with these two plays directed by Tian Qinxin to explore the novelty and changes in contemporary drama under the "expectation perspective".

2. Form Construction of Surface Vision

From the perspective of the audience's aesthetic experience, the so-called "expected vision" refers to the directional psychological structure schema of the form and content of the work of art that the recipient has transformed from their previous life experiences and aesthetic experiences. It was proposed by Joss, one of the representative figures of German receptive aesthetics, and serves as the psychological foundation of aesthetic expectations. From an artistic perspective, the levels of "expected

vision" can be seen in the expression of stylistic expectations, imagery expectations, and implication expectations. ^[2] The "expectant perspective" is based on the recipient's experience and has evolved into different aesthetic experiences through absorption and sedimentation in previous art appreciation.

In terms of the presentation of drama in the audience's field of vision, contemporary drama is increasingly presenting the construction of new forms, new visuals and new entry points. This article mainly focuses the surface visual aspect on two aspects: one is the innovative transformation of the stage form of drama, and the other is the stage setting of contemporary drama.

First of all, the opening of "The Green Snake" is quite unique. The director did not set up a curtain on the stage but designated the entire theater as a stage. Fahai and six or seven monks walked through the audience seats from both sides towards the stage. This step was as if they had come from the mundane world. Such ingenious design and innovative form immerse the audience in the play, enhancing the experience. Compared with the previous stage play presentation - the original curtain rising and the actors taking the stage, this one visually attracts the audience's attention and is also a new mode of interaction with the audience. Furthermore, the stage setting leans towards the expression of artistic connotations. The entire stage is filled with an artistic atmosphere, minimalist yet freehand. A background wall like a landscape painting, when lifted, reveals an even more freehand depiction of the misty rain of Jiangnan. The props also follow the artistic conception route. An umbrella was held from beginning to end. Sometimes it was an umbrella, sometimes it was a shelf, sometimes it expressed love, sometimes it expressed ecstasy, and the umbrella was held upside down... The gurgling stream on the stage, the dance of fans, and the screens all restore the original artistic conception with modern Settings. Confine the audience to the perception of visual aesthetic impact.

In the scene setting of "Red Rose and White Rose", two people play a bold and innovative role. A glass corridor located in the center of the stage divides the stage into two areas, left and right. ^[3] As the curtain rose, the actors took the stage. In the room on the left of the glass corridor, two white roses in cheongsams were listening to Suzhou Pingtan, while in the room

on the right, two red roses in dresses were listening to pop songs. Then Zhenbao made his appearance. The two Tong Zhenbao, dressed in suits and ties, walked out in unison along the glass corridor in the middle. The two rooms had different doors, and they were dressed between the red rose and the white rose. When two people play the same role, it is the contradiction and entanglement between the outside and the inside, presenting the two sides of the character, respectively showing the true self and the ID of the character, and expressing the psychological world of the character through the dialogue between the true self and the id. This not only represents formal innovation but also has profound implications.

In terms of stage setting and scene arrangement, these two plays, one leads from the theater to the stage, while the other builds a small space on the stage. The actors' movements should be as exaggerated as possible and presented boldly. In "The Green Snake", Xiaoqing is wrapped around Fahai, and Zhenbao and Jiaorui play a duet together to present it. Exaggerated and reserved expressions break the previous absolute internalization, possess symbolic meanings, and meet the aesthetic demands of the modern and contemporary perspective.

3. Aesthetic Construction of Character Discourse

Language lines can be regarded as the most direct level of communication in a drama. In a more profound sense, the breakthrough of characters' discourse represents a higher-level expression of the aesthetic expectations of contemporary drama. First, let's look at the evolution of the semantic meaning of the lines. The lines are gradually leaning towards contemporary vernacular expression and becoming more lively. With a modern and playful tone, they are more in line with the audience's orientation of the language. In the dialogue of "The Green Snake", proverbs and Sichuanese are ingeniously incorporated to evoke local emotions and evoke empathy among the audience. When Fahai first entered the stage, the first sentence he said set the language tone of this play. Teacher Xin Baiqing, who played Fahai, began with his lines: "This ritual is purely an imitation." The story is purely fictional and originated from a folk tale that has been passed down in China for six hundred years. My name is Fahai and I'm a character in "The Legend of

the White Snake". The top leader of Jinshan Temple, Fang Wen, is a very young temple cadre... Furthermore, he said: Well, this statement is quite close to my own thoughts. When I was a child, I was in poor health. Everyone's heart looks like this, but mine had a missing corner. It was congenital heart disease. My mom said that if I fell down, I might die. This matter scared me to death. So, I became wiser than other children and knew the word "death" earlier than them. I first heard about death when I was five. Is there anyone who knew about it earlier than me? ^[4] The lines float between the inside and outside of the play, making it hard for the audience to tell whether they are in or out of the play. They gradually blend together, and the emotions are brought into the play, with a polysemous meaning in the laughter.

At the character level, the play "The Green Snake" redefines the character of "Fahai", daring to clear the name of the "old monk". Director Tian Qinxin claims, "I want to do my best to create a play with the spirit of Eastern Zen." So this play finally cleared the name of the Zen master Fahai who "sat before the Buddha with his eyes closed, and the curses came from the play". Director Tian Qinxin said, "This play aims to shape this Fahai from the persistence of a monk and the unwavering faith of a monk, which is equivalent to straightening the image of Fahai." Clearing the name of the Zen Master Fahai was a deliberate act. ^[5] Fahai has congenital heart disease. He can't be impulsive or anxious. The words like "going to primary school" and "my mother" in the lines are more modern, and his image has been reinterpreted in a modern way. However, he encountered an innocent green snake entwining around him, chatting and engaging in a magic battle. The green snake was the calamity for Fahai. On one level, he is a flesh-and-blood person, and Fahai's humanity eventually turns into great love. The character becomes more reserved, reconstructing the male image from a female perspective and expressing male words in a more implicit way. ^[6]

On the contrary, in the play "The Green Snake" by Tian Qinxin, there is such a line about the construction of female discourse: "Don't expect men to do anything. Men are born knowing nothing." This is the conscious expression of female discourse, and the component of female discourse in drama is becoming increasingly

significant. Su Zhen: Goodbye! Want to become an adult. ... Su Zhen: I was supposed to lie down, but now I'm standing up. Xiaoqing: Don't eat raw food; eat cooked food. Su Zhen: Don't sleep on trees, but on the bed. Xiaoqing: Don't swallow it whole. Chew it. Fahai: Can't you see the monk's robe I'm wearing? Xiaoqing said, "No, what I saw was a man." ^[7] Su Zhen is a woman who is determined to become an adult. Her character embodies the expression of traditional Chinese women, while Xiao Qing represents the conflict of female desires. She wants to become an adult, seek happiness, and not let go of her desires. She bravely expresses love, dares to love and hate, embodying both demonic and human natures within her. This drama depicts the evolution of Chinese women's consciousness and metaphorically conveys the thinking of women, daring to break through the mundane world. The conscious expression that dares to break the routine. ^[8]

In "Red Rose, White Rose", Meng Yanli, the white rose, is portrayed by Tong Zhenbao as an extremely traditional and heartless woman. She is always behind him: "I want to do something for you." And the Red Rose Wang Jiaorui was his passionate love. At the same time, it was Tong Zhenbao who inspired her to truly embrace the freedom and power of female sex. She fell in love with Tong Zhenbao. She dared to speak out and express herself. In the previous depictions of female characters in plays, "love" was not easily spoken out, but in the context of The Times and expectations, love became the freedom of women's words. Wang Jiaorui: Shi Hong, you're back. Here is a letter. Go and have a look over there... Sorry, Shihong. I just grabbed you randomly... I'm in love. I've fallen in love with your old classmate. He is a man of great achievement and a first-class textile engineer.

The red rose, who dares to break the mundane, dares to say "love" and "no", expresses the inner feelings of women through her lines, and dares to release emotions and love. Was this an easy thing in that era? Wang Jiaorui, the Red Rose, expresses love passionately and passionately, reflecting the discourse power of women in that era.

Different characters have different constructions. Here, the female discourse is highlighted and described, which is an artistic expression of the power bestowed upon women by The Times in the development of contemporary drama, and also the aesthetic reference in the minds of the

audience or more female audiences.^[9]

4. Emotional Expectations Referred to by the Theme

Every play has its own theme, and the expression of the theme can be said to be the expression of the audience's inner emotions. Due to the differences in everyone's aesthetic experience, there will be different interpretations of the theme, and often accompanied by the interpretation of the polysemous nature of the theme. On the one hand, this is the director's multi-layered expression of the theme of the play, from the superficial to the profound. On the other hand, it is the audience's aesthetic perception of the theme. Often, they also vary in level.

In the stage play version of "The Green Snake" directed by Tian Qinxu, when one sees passion, the play is within it. When Xiaoqing and Bai Suzhen first arrived in the human world, they tried every possible way to become adults. To become adults and have the warmth of human beings, they had to cultivate their desires.^[10] The expression of the theme of love is interspersed throughout the story. Su Zhen's love for Xu Xian is loyal and persistent. Her love is traditional and persistent. She has become a human, with the seven emotions and six desires of a human being, and the smell and warmth of a demon are hidden. This is also the cause of her tragedy. Xiaoqing, however, is affectionate but heartless. She doesn't understand what love is; what she perceives is lust and desire. But later on, she seemed to understand love, yet she saw through fate and people. All of this, from beginning to end, is human beings themselves. For Fahai, it is also an elevation from the original seven emotions and six desires of human beings to universal love. It can be said that she has love for Xiaoqing, but more often than not, it is accompanied by compassion, the great love that all sentient beings perceive. On the surface, the word "love" can be used to summarize the love that encompasses these three aspects: the love between demons, humans, and the compassion of the Buddha. Of course, the love of the Buddhas and Bodhisattvas, which never ceases and lasts for billions of years, achieves a spiritual harmony. The profound meaning lies in the "Zen" of dependent origination and non-birth, as well as the spiritual contemplation.^[11] It presents a unique artistic expression in a way that interweaves tragedy and comedy. The theme

is "emotion", and at the level of seeking "what is emotion", it endows different ideal worlds. In terms of communication, there will also be different emotional dislanguages, different ways of understanding, and new perspectives on this play.

In "Red Rose, White Rose", the balanced relationship between men and women is depicted in a dramatic way. The text is also a classic in the play. There is such a line: "Perhaps every man has had two such women, at least two." If you marry a red rose, over time, the red one will turn into a speck of mosquito blood on the wall, while the white one remains the "bright moonlight before the bed". If you marry a white rose, the white one will be a grain of rice stuck to your clothes, while the red one will be a cinnabar mole on your heart.^[12] The play reveals the man's choice of the woman, the imbalance in the relationship between men and women, and the expression of the woman's sadness. However, through the drama, one can read the personality of each person, the essence of human nature, the true self of the spirit and body, and philosophical thoughts. And people's yearning for emotions, various thoughts on sex, people and social relations, as well as the emotional expressions of different thinking between men and women, etc.^[13]

Beneath the theme lies profound meaning. Whether it can be perceived is inseparable from the public's expected vision. Both of these plays convey different emotions in their themes and are also expected by the audience.^[14] In terms of thematic expression, it tends to emphasize the breakthrough and innovation of female consciousness. The word "dare" also conveys empathy in emotional expression.

5. Conclusion

The ideological and thematic polysemy that contemporary drama has evolved under the market economy and the expectations of the public are worthy of deep reflection. Especially as the audience's social practice and contemporary experience become increasingly rich, changes and developments are taking place. This forces contemporary dramas that cater to the aesthetic experiences and demands of the audience to make corresponding changes. In contrast, creators also have more aesthetic experience. Under this, whether there will be an aesthetic integration between the director and the audience remains to be seen.^[15] However, in any

case, the development of contemporary drama is tending to be in line with the discourse of The Times and better meet the expectations and vision of the audience. The two plays directed by Tian Qinxin have provided us with excellent models. Of course, under different aesthetic experiences, there will be different aesthetic demands and perceptions. Analyzing from the two plays "The Green Snake" and "The Red Rose and the White Rose", we look forward to new breakthroughs in contemporary Chinese plays, and to innovations and breakthroughs in the way contemporary plays are conveyed, so as to achieve a better value elevation.^[16]

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