

On the Evolution of Aesthetic Taste from Novel to Tv Play in “Bring Your Smile Along”

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Abstract: Movie and TV art uses audio-visual to express objects, acts on the senses of the appreciators, and presents a specific artistic image to the readers. Literature and art, with the help of language, give readers an infinite and broad imagination space. Because of the indirect and open aesthetic characteristics of artistic images in literary works, there is a lot of room for film and television adaptation. However, both literary and film and television works are designed to cultivate the aesthetic sentiment of the audience and enrich people's spiritual life. Mr. Zhang Henshui is known as a master of popular novels. His works are deeply loved by the general people. In this paper, through the comparative analysis of Mr. Henshui's novel bring your smile along and the adapted TV series bring your smile along, we can see the aesthetic difference between the novel and the adapted TV series from the aspects of plot, character image and theme.

1. Introduction

In the history of modern Chinese literature, Mr Zhang Henshui, known as a master of popular novels, has created more than 100 novels in his life and is deeply loved by the readers. Many of these works have been adapted into movies and TV plays, such as “Night Thoughts”, “Lead a Voluptuous Life”, “Diamond Dust Aristocratic Family” and “Bright Youth Smile Along”. Among them, “Bright Youth Smile Along” has been adapted the most frequently and has been shown on the screen more than a dozen times.

As far as literary and film adaptation works are concerned, director Zhang Ronghua believes that there is an essential difference between the two: “Films and literature have different language systems. Literary works are based on words, and readers build up the context and image of stories and characters in their own minds through words. There is much room for imagination. The movie is audio-visual art, which uses completely different technical means from words. Its pictures and sounds are created by the creator and have uniqueness. The audio-visual language is more three-dimensional and concrete, leaving relatively little room for the audience to imagine. The audience's acceptance of film and television works is more passive than literature. “ It is because of such differences that compared with the original works of literature, although they are all narrative arts, in the process of narrative, they will pay attention to the description of the details of the scenes and objects depicted. However, due to the different ways of artistic expression, there are some differences between them. Through the reasonable combination and arrangement of TV elements such as pictures and sounds, TV plays present the intuitive artistic image to the audience. In order to achieve the perfect combination of the audio-visual language, there are different requirements for the development of the plot, the conflict of contradictions, the vividness of the content and the foil of the emotions in the process of creation. In order to realize the perfect conversion between the novel text and the TV play, we must rely on the adaptation of the plot, the characters and the theme. Through the study of Zhang Henshui's novel “bring your smile along” and the adaptation of TV series starring Hu Bing and Yuan Li in 2004, the author finds that the differences are mainly reflected in the following aspects:

2. Changes in Plot Settings

In the process of novel creation, because of the limitation of time and space, the author can

conceive many ingenious themes and plots according to the plot, and tell the story with multiple clues. In the adaptation of TV series, the writers need to integrate the story theme and plot into dozens of TV series, the clues should be simple and clear, and the expression should be coherent and complete, even sometimes the expression of the theme emotion should consider the aesthetic needs of the audience. This requires us to make appropriate adjustments to the plot of the story in the TV adaptation so that the story can be reproduced in an audio-visual way. The development of the plot determines the development process of the character image, and the arrangement and choice of the plot is the most important factor in the success of TV adaptation.

“Bring Your Smile Along” is about the love tragedy between Fan Jiashu, a young student in Beijing, and Shen Fengxi, a drum singer in Tianqiao. Through the description of a series of incidents in which warlord Liu Dezhu insulted Fengxi, it shows the miserable life of ordinary people under the oppression of warlords from the side and reveals the dark and turbulent society under the rule of Beiyang warlords. 改 The editor will add or delete the stories in the twenty chapters of the novel and turn it into a 38-episode TV series. This is bound to involve changes in the plot, so that the audience can get audio-visual “smooth.” The change of the story touches on deletion and addition. Delete is to delete a story in the original book. This is a common adaptation method, so that the audience will not feel confused and the main clue will be clearer during the watching process. For example, in the third chapter of the novel, it is written that when Fengxi was raised from the overpass to the teahouse for singing, “the family tree must come once a day. after listening to Fengxi's singing, the family tree will leave for one yuan.” In the TV series, the plot was deleted directly, because Jia Shu already knew the identity of Fengxi's drum girl, so there was no need to repeat the picture of Jia Shu listening to music. Sometimes the plot is closely related to the characters. When some plots are deleted, some characters will also be deleted. For example, in the novel, when Jia Shu went to the teahouse every day to listen to feng gxi's singing, there was a 12-year-old girl who received money to sing the opening song, which to some extent showed feng gxi's “rise” in singing. This plot was removed from the TV series, thus removing the role of little girl. This kind of situation, many in the TV series, delete some trivial plot is of certain significance. The more characters in the play, the more complicated the plot will be, which will inevitably weaken the shaping of the main characters in the play to a certain extent. Even in the performance of the theme will be affected by some, and then distract the audience. To delete these plots that have little to do with the theme can better ensure the continuity of the development of the story.

In TV plays, it is relatively easy to delete some plots that are irrelevant to the development of the plot. However, in order to meet the aesthetic needs of the audience and to maintain the integrity of the overall style of the work, it is necessary to add some story lines that are completely absent from the novel, which is often more difficult than deleting. Because these additional plots should not only be perfectly put into the whole story development process, but also take into account the actual effect of the additional plots in the development of the story, otherwise it would be futile and even counterproductive. In TV series, the original novel and the sequel are combined to construct the development of the plot. The play adds some plots and characters that are not included in the novel, such as the character Tao Yiru, who appeared as an adult at the beginning. In the novel, he is Tao Bo and his young son, while in the TV series, he is portrayed as an adult and passionate young man obsessed with martial arts. He is simple, kind and brave. No matter what kind of problems Jiashu encounters, he always stands by Jiashu. Even Jiashu's appearance in the TV series was introduced by Yiru, who was going to meet his cousin Fan Jiashu at the station. On their way home, they saved Guan Xiugu, a Jianghu woman wounded in an attempt to assassinate a warlord, and got to know Guan Shoufeng, a group of chivalrous men. Although they have different generations, they are similar in age and have the same interests. The appearance of Jiashu and the plot promotion after Jiashu got to know Fengxi, Xiugu and other characters cannot be separated from the key character Tao Yiru. In the TV series, a lot of content has also been added to the plot arrangement of these chivalrous figures, such as why Xiugu was injured and chased at the beginning. The reason is all due to the failure of the assassination of the warlord, which also lays a good foundation for the plot that Jiashu and Yiru saved Xiugu. This assassination activity has laid a good foundation for a series

of plots behind the TV series. The increase of these characters and plots makes the whole plot clearer and clearer.

3. The Creation of Characters

Semillian once said: "One of the conditions for immortal novels is to create unforgettable characters, create new Tangiers, new Hamlet, new Bazarov, even new Babbitt." Similarly, the same is true of TV drama art. No matter whether it is a novel or a TV play, it is a narrative art. Only when "people" are written well can the charm of "things" be perfectly presented. All kinds of phenomena in objective social life are reflected by characters, "human" becomes the carrier to reflect life, representing not only oneself but also rich social life. Therefore, both the creator of novels and the director of TV plays should reveal the richness and truth of social life through the depiction of characters, so that readers and audiences can rise from simple sensory enjoyment to the perception of society, history and life in the aesthetic process. Therefore, whether the characters can be successfully molded has become an important standard to measure the quality of a novel and TV play.

The TV series mainly portrays vivid characters by giving them external shapes and depicting their behaviors and actions, while the novels depict the characters in detail through portrait description with the help of language and words. However, the image of the characters depends on the imagination of the readers themselves. People have different ideas about the same artistic image based on their own life experiences and aesthetic cultivation. For example, Shen Fengxi, the heroine of "Bring Your Smile Along", in the novel, Jiashu first saw her as "a 16-or 17-year-old girl with a slightly pointed face, but with a reddish white face, which is delicate and pretty, with her hair combed and covered, and with a long edge of Qi Mei, showing white skin through a thin hairnet." In the process of listening to the music, she felt that she "has a clear and flattering attitude and can attract people to watch". When warlord Liu Dezhu first met Fengxi, he was the same as Jiashu: "general Liu's fine hair turned upward for a while, but pingkong came out of such a beautiful woman." When the two first saw Fengxi, they were both moved by the beautiful appearance of Fengxi. For Fengxi, Jiashu seemed like a life-saving straw in her poor life. With Jiashu's help, she could get rid of poor riff-raff. This can be seen from Feng Xi's mother's early appointment to let the two talk alone, and the purpose of the talk is to ask Jiashu for money. The relationship between the two was initially based on appearance and money. Therefore, when another person with more money and status than Fan Jiashu appeared, Fengxi decided to compensate Jiashu with money after a slight psychological struggle. In the TV series, the shaping of the character Shen Fengxi has changed greatly: although respecting the original work, it pays attention to the diversification of the character's character and makes some minor adjustments to the character's character. The play weakens Fengxi's character of abandoning love for money, portraying her as a woman who has to commit herself to the warlords in order to save her beloved, but is always loyal to love in her heart. This is also to pave the way for Jiashu and Fengxi to have a happy ending in the ending of the TV series, which is in line with the expression of happy reunion in the TV series. Warlord Liu Dezhu is not as fierce and brutal as in the novel, and regards human life as worthless. Instead, he is a general who attaches great importance to love and righteousness and has the feelings of family and country. His lofty sentiments in rescuing Jiashu and Uncle Guan, and his feelings in confronting the Japanese devils, were performed by Fu Biao with superb skill. On the basis of not changing the theme, style and verve of the novel, the adaptation of TV series can better conform to the audience's aesthetic taste and help readers to better understand the original novel to a certain extent.

In the novel, all the activities of the characters must be expressed by words, and the reader can imagine the artistic image in his mind according to the expression of words. Although the text is the same, but "one thousand readers, one thousand hamlets", people's life experience determines his aesthetic ability. For Fengxi and Jiashu, their inner expressions and actions, and even their inner emotional activities, are definitely different in the minds of different readers. Even sometimes, the author will describe his own language, actions and inner thoughts about the characters directly in words, leading the readers to follow his thoughts to feel the changes of the characters' fate. For

example, in the 15th episode of “Bring Your Smile Along”, it is also Jiashu's yearning for Fengxi. The author chose a night with half a full moon in autumn, and Jiashu came to the inner courtyard with a feeling of boredom. He wanted to relieve his boredom by the moon, but only to find fine rain. In this way, with the raindrops falling, a character with a more gloomy mood appears in front of the reader, allowing the reader to follow the author's arrangement into the character's inner world. In the film and television works, the audio-visual artistic image composed of pictures and sounds is directly presented to the audience. In the TV series, after Fengxi entered the general's office, there were many scenes of Fengxi and Jiashu missing each other. Fengxi, who could not sleep at night, leaned on the railing of the corridor and pinned his grief on the bright moon in the sky. Jiashu, too, can only place infinite thoughts in saxophone and play his thoughts of Fengxi, who is trapped in the general government, alone in his room. What is displayed in front of the audience is only the expressions and actions reflected by the actors' performances and the combination of pictures. The emotional activities of Fengxi and Jiashu in their hearts need the audience to feel and comprehend the pictures and sounds after their taste.

4. Changes in Theme

Movie theorist George Bruce east pointed out in his book from novel to movie: “language has its own rules. the characters in literary works and the language that make up these characters are inseparable, so the concretization of these characters in appearance is often unsatisfactory. There is a difference between the characters appearing in our minds through the act of language and the characters unfolding in front of us through visual images. “ In the process of reading, the literary image outlined by the language gives the reader unlimited imagination. The reader substitutes his own feelings into the works according to his own life experience and knowledge accomplishment, and generates his own “Hamlet” in his mind. The film and television art, which consists of pictures and sounds, appeals an intuitive image to people's senses. Therefore, the film and television images seen in the eyes and heard in the ears of the audience cannot be completely consistent with the literary images imagined in the hearts of every reader. At the same time, it is difficult to show all the complicated details and multiple connotations of the novel. Therefore, it is very difficult to talk about TV series being completely “faithful” to the original literature from these two levels. But since it is an adaptation, we should have the most basic respect for the original work. The plot of the story can be added or deleted, and the characterization can be changed. However, the core spirit embodied in each adapted work should be consistent with the original work. This core spirit is what we call the theme that the author wants to express in literary works.

The plot of the story can be added or deleted, and the character's character can be adjusted slightly. However, the theme of an excellent film and television adaptation must be faithful to the original to a certain extent. Loyal to the original work is not to copy the original work completely, but to adapt it according to the theme and thought of the original work, respecting the spirit of the work itself and preserving the original connotation of the work. In the TV series “Bring Your Smile Along”, although there are changes in story plot and character characteristics, the themes of the works are basically the same, all under the rule of warlords, showing the true feelings between ordinary people in social life.

5. Conclusion

From the above aspects, on the basis of not violating the theme of the original work, there are many differences between the adaptation of the TV series “Bring Your Smile Along” and the original work of the novel. The embodiment of this difference lies not only in the different ways of expression of the two artistic forms, but also in the fact that with the development of modern society and economy, people's life style has undergone great changes, along with changes in people's values. In the past, reading books and newspapers can no longer meet people's needs. People hope to relieve pressure and relax their body and mind through popular artistic works such as movies and television. When appreciating these or adapted or created film and television works, people often

pay more attention to the audio-visual enjoyment brought by the film or television works, but they do not pay much attention to the theme and the background of the times implied in the works, and even cannot deeply understand them. In order to better grasp the audience's psychology and cater to their aesthetic taste, in the TV adaptation of "Bring Your Smile Along", the author's criticism of warlords is weakened, and the description of the love story between Jiashu and Fengxi is more focused. And finally give them a happy ending. This shows the traditional Chinese mood of hoping for a happy reunion and weakens the tragic expression of the novel to a certain extent.

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