



Intercommunication Path Between the Novel Paper Drunk and Gold Fans and the TV Series Adaptation

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Abstract. Paper drunk and Gold fans is a 1930s Anti-Japanese War novel by Zhang Henshui, which was adapted into a TV series in 2008. Zhang Henshui's novels are utilitarian in literary concept and commercial in the market of TV dramas. The novels have a positive impact on TV dramas in terms of language and narrative structure. On the basis of the novel, the drama also dramatizes the adaptation, and enhances the expression effect in the character shaping and the tension of the story plot. Through the analysis of the adaptation of novels and TV plays, this paper explores the intercommunication path and far-reaching significance from novels to film and television.

Keywords: Novels and TV series · Paper drunk and Gold fans · adaptation

1 Introduction

Zhang Henshui's novel, Paper drunk and Gold fans, was written in 1946, after the victory of the anti-Japanese war. The 485,000-word novel of the landscape society that took place in the capital during the anti-Japanese War is documented in the novel using literary and artistic techniques. There are 72 chapters in the book, which mainly tells the story of the Xiajiang people who fled to Chongqing, such as Tian peizhi, Fan Baohua, Wei Benduan, and Zhu Si nainai, trapped in the desire for gambling and money, dreaming of gold. After the victory of the Anti-Japanese War, the golden dream was shattered, and they each left the stage, staged an absurd farce.

Zhang Henshui can be said to be the first person in modern Chinese popular literature. Beginning in the late period of the Anti-Japanese War, Zhang Henshui turned from romance novels to social criticism, and his style of writing also changed from gentle and elegant to sharp criticism, and his tone became more and more heavy and sharp. This novel, from a critical perspective, created a foggy city in Chongqing that was intoxicated with money during the Anti-Japanese War. With his extremely utilitarian writing, the novel is full of money and sex, and there are many eye-catching storylines [5]. This novel has a profound social enlightenment, has affected a large number of readers. It was not until 2008 that it was put on the TV screen and received a large number of fans' love. Through the process and adaptation of film and television, the characters in the novel become vivid, good and evil, it can be said that the novel and the film and television version, is mutual influence, mutual achievement.

2 Film and Television Trend of the Novel

2.1 Vivid and Popular Narrative Language to Depict the Characters

Vivid and popular language is the main feature of the novel, which contains various dialects such as Sichuan and Central Plain accents. These languages give the sounds a visual-to-aural feel, as if the character were talking to the reader face-to-face. In addition, in order to prevent language defamiliarization, but also in the dialect behind the use of parentheses to explain the notes, this form is also quite bold novel, eliminate dyslexia. Perhaps it has something to do with the fact that the author is so influenced by classical literature that he is good at telling stories as a critic. There are many classic characters in the novel. Table 1 summarizes the main characters in the novel.

In Table 1, the main characters in the novel are divided into three categories: officials, civilians, and businessmen. It can be seen that during the Anti-Japanese War, there were intersections and conflicts among these three categories of characters. In order to describe these characters in the novel, in addition to the narrative language, the appearance, clothing, behavior and other aspects are also described in detail. For example, Fan Baohua's character description: "The upper seat is a thin yellow man, but he is very neatly decorated. He wears a thin tweed suit with fancy ideas. Like his hair, it is smooth and flawless, and his sharp face is always there. Laughing unnaturally happy, the lower end of the high nose, slightly hooked inward, matched with the golden tooth in the right corner of his mouth, showing the cunning of his business history" [4]. (2) This sentence is very graphic, which makes Fan Baohua The figure jumped out of the paper.

The depiction of these round figures makes each character full of unique characteristics, and there is a portrait in the reader's mind. Then it becomes particularly easy to convert the portraits of the characters in your mind into film and television images. You

Table 1. Classification of the Main Characters in the Novel "Paper Drunk and Gold Fans"

officials	merchants	citizens
Wei benduan	Fan Baohua	Tian Peizhi
Yu Jinqu	Li Buxiang	Miss Yuan San
Mr Zhang	Tao Bosheng	Dongfang Mary
Chief Zhu	Manager Chow	Mrs. Tao
Director	Wanli Bank, Jin Xiangli	Wu sister-in-law
	Honest Bank manager Jia	Zhu Si nainai
	Wanli Bank, He Yuren	Song Yusheng
	Manager Lu Zhiyuan, Fengnian Bank	Xiao Juanjuan
	Manager Zhang, Coal & Iron Bank	Xiao Yuer
		Yang sister-in-law
		Mrs. Zhang

(Source: self-painting)

only need to find actors who match the characteristics. Actors can also grasp the essence of the characters from the text of the novel, so that they can act more realistically.

2.2 Compact Narrative Structure Promotes the Development of the Plot

In terms of the narrative structure of the novel, the whole book is divided into 72 chapters, each chapter has a subtitle, telling a story, interlocking. In terms of narrative sequence, the beginning is a flashback. The first paragraph of the first chapter directly writes about the thirty-fourth year of the Republic of China. The Anti-Japanese War is about to be won, but some people are happy, some people are not happy, and the most unhappy is the guerrilla merchants. The narration revolves around Fan Baohua, Li Buxiang and others talking about business in Daliangzi to start the storyline. This kind of order arrangement, setting up suspense, attracts the attention of readers, and it is only after careful observation that we can know the ins and outs of things. In the TV series, in order to be more in line with the viewing habits of TV audiences, the sequence is adopted. Starting from how the three female students came to Chongqing, the story will be developed based on the three main lines. The arrangement and layout of the storyline of each chapter in the novel is very theatrical, similar to each theater scene, which coincides with the film and television diversity. In the process of transforming the novel into film and television, it is completely possible to follow the development of the story of the novel, grasp the clues of time and characters, and arrange the plot diversity. This section must be in one column.

2.3 Organic Integration of Utility and Aesthetics

Modern popular novels are less utilitarian and more commercial. Popular literature is a common form of popular culture. It is created by emerging literati. It uses mass media as a carrier of communication and operates according to market mechanisms. Its content is based on traditional psychological mechanisms. Formally, it inherits and continues the creation of traditional Chinese novels. It implements certain traditional moral values and aims to satisfy readers' aesthetic pleasure and spiritual enjoyment of commodity literature.

This novel has a special feature, which is the organic integration of utilitarianism and aesthetics. The aesthetics are manifested in the following aspects: First, the excavation of the characters' beautiful characters. For characters, you need to have a good character in order to be liked by readers. Fan Baohua is a character that people love and hate at the same time. Although he is a villain and lecherous, he is loyal and has a sense of responsibility. Such a character is most suitable to be moved to the screen to show a character that is both good and evil. The second is to have a literati spirit, with a sense of responsibility and mission. A novel, what is the purpose of its writing, it must have a sense of responsibility, and have the character of a traditional Chinese literati, the work is very elegant. The novel's extremely ironic writing, insinuating the dark side of the urban chaos of drunken money fans, exposes the ugly faces of officials, businessmen, and people. The third is the beauty of artistic conception, creating a poetic and painting artistic conception through poetry. Although there are many popular and colloquial languages in the novel, there are also many poetic words and scene descriptions, which

are full of classical connotations. The fourth is the elegance of artistic techniques [3]. In the creation of this novel, various superb artistic expression techniques are used to present a perfect literary work.

3 Film Adaptations of Novels

3.1 The Deletion of Characters, Enhance Character Tension

The addition of personas. In addition to Tian Peizhi, a female student exiled to Chongqing, there are two more female students with her, namely Yuan Yuan and Dongfang Manli. The three female students exiled to Chongqing are the main characters. The clues show that the three female students have chosen three different life paths. Dongfangxia met Grandma Zhu Si and became a courtesan and went into depravity. Yuan Yuan unfortunately met Fan Baohua, and in order to retaliate Fan Baohua became a courtesan, but later changed his ways and joined the revolutionary army. Tian Peizhi was the best of the three. He met Wei Benduan, a civil servant, and became a good wife and mother, and had children. Then, the role of Wei Benduan's original wife Yulan was added. The original wife took care of Tian Peizhi's two young children, which directly formed a sharp contrast with Tian Peizhi's abandonment of his own children, giving the audience a strong sense of contrast and moral condemnation [2].

There are many small characters described in the novel, and the TV series have been directly deleted, or the characters have not been introduced one by one. In this way, the clues of the characters are more clear and clear, and each character effectively promotes the tasks of the main line of the plot.

3.2 Rich Plot, Dramatic Expression

Many plots are omitted in the novel, and some plots are limited by writing and are not fully expressed. But in the TV series, through the editing of various shots and the construction of scenes, the storyline is very dramatic. In the plot of the TV series, Tian Peizhi's entire character trend is described in detail. She has gone through various mental processes from a good wife and mother to a social girl who dislikes the poor and loves the rich. For example, after she cheated on her, she would lie on the same bed with Wei Benduan and cry secretly. When she gave up her two children cruelly, she would hide in the neighbor's house and watch her children through the gap. From these details, we can see Tian Peizhi's inner love for her children as a mother, and her love and hatred for her husband Wei Benduan, who has no ability but is determined to restore her [1].

The TV series also showed Wei Benduan's life in prison. Because he and the section chief were officials, after entering the prison, he was confronted by the prisoners inside. In prison, Wei Benduan was still submissive and was bullied and suppressed by the prison boss. But after Wei Benduan told his own experience, he also touched the prisoners in the prison. The supplement to the plot of this scene shows the conflict between officials and the people, and shows the inherent goodness of human nature. In the society at that time, the people were still at the bottom of the society.

3.3 Changes in the Ending, Rendering the Tragic Background

Compared with the novel, the TV series has made a particularly big change in the ending of the characters. Yuan Yuan died of illness after being seriously injured in joining the army. In the ending of Tian Peizhi's play, he became the fiancée of the traitor Qian Wenli. After being caught and thrown into prison, he was released on bail by Fan Baohua. However, she stole Fan Baohua's bond for revenge, and the bond was robbed by Hong Wuye on the way. When Wei Benduan wanted her to go back to him and the child, she knew that nothing could go back, and she turned around and crashed into a car to kill herself and died in Wei Benduan's arms. In the play, Wei Benduan could not accept the death of his wife, and the ending turned into a madman, Dongfang Manli. In the end, he met the poor and poor Fan Baohua, and left Chongqing with Li Buxiang and Wei Benduan. In the play, Grandma Zhu Si's property was snatched by Song, and she set fire to the house and committed suicide. In the novel, Grandma Zhu Si was killed in her own house. In the play, Song's property was snatched by Hong Wu Ye on the way to escape, and his body was killed by Hong Wu Ye and thrown into the river. Fan Baohua turned into a pauper in the end. He finally chose to keep this Chongqing foggy city alone, and he was the only one who didn't want to wake up. In the novel, except for Grandma Zhu Si who died in the room, all the other characters are still there. Wei Benduan, Li Buxiang, Fan Baohua and others all left Chongqing and headed south. Tian Peizhi in the novel continued to live in Chongqing and became a courtesan.

The TV series boldly makes changes to various characters. Good people are crazy, bad people are dead, and almost no one has a good ending. Such a tragic ending highlights the tragic background. This is also the theme of this novel. In the foggy city of drunken money fans, no one is the real winner.

4 Intercommunication Path Between Novel and Film and Television

Judging from the adaptation of this novel and TV series, both from novels to film and television, or from film and television to novels, there is an intercommunication path. From the perspective of the novel structure, the novel is more suitable for film and television diversity according to the interlocking structure of the plot. A subdivision of the plot of the TV drama plot according to the chapter is conducive to the sorting and layout of the plot of the novel by the script. The narrative of the novel is also relatively popular and down-to-earth, with many colloquial use, but its details also show the classical elegance, such as the use of classical poetry, which contains classical connotations, which makes the TV series also have TV audiences who appreciate both the refined and the common group. From the perspective of characterization, the artistic images such as Tian Peizhi and Fan Baohua depicted in the novel are mostly portrayed through various detailed descriptions, while film and television dramas directly give concrete actors faces. When readers read the novel again with the impression of the characters of the actors, their understanding of the characters in the novel will be decided to have a new perspective.

5 Conclusions

The TV series adaptation of the novel “The Drunken Goldman” has many outstanding points, it has made a wonderful shaping of the characters, and also grasped the development trend of the characters, presenting the anti-Japanese war in Chongqing. However, the aesthetic audiences of TV dramas and novels are still slightly different. The tragic ending of the characters is still quite controversial, which does not match the Chinese people’s yearning for a happy ending, especially Yuan Yuan, a kind, beautiful, independent and self-improving woman’s death. There is also Tian Peizhi’s decline step by step. In the play, she almost shows her disagreement, lying, and pretentious side, which has aroused the disgust of many audiences, while the image of Tian Peizhi in the novel is a lot colder. Wei Benduan and the child are savage and cruel, and they are relatively determined to take the evil road, and do not show her tender side too much.

Always, whether it is a novel or a TV series, there is a side worthy of appreciation. It is not so much that the novel itself has a tendency to become film and television, it is better to say that the film and television need to be created based on the novel. In the adaptation of literary works by film and television, how to convey the spiritual connotation of literature, not to destroy the literary value of the works, but to assign values to the works, has always been a question worthy of discussion and research.

Acknowledgement. Thanks to “Chongqing Postgraduate Research and Innovation Project Funding”, this research is able to be conducted smoothly. Project: “Research on Chongqing Writing in Anti-Japanese War Literature” (Project No.: YJSKY22075). Thanks to the teachers and team members in the project for their help, providing inspiration for my research and pointing out the inadequacies.

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