

On the unique creation of "text dramatization" in *Sandalwood Death*

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Abstract. As the first representative work of Mo Yan's transition period, *Sandalwood Death* tells the legendary story of Gaomi County's resistance to the German powers with a brushstroke that combines folk customs with magical realism. The work intentionally combines drama art with literary writing, using "cat tune" as an important clue and arranging the plot according to the script to create a dramatic novel with great national art and singing characteristics. This article aims to study how *Sandalwood Death* achieves the purpose of "dramatization of text" in character creation and plot arrangement. This paper introduces the concept of drama-novel for research. Based on the character creation method in the works and the concept of facial narrative, it finds that the main characters are built as "performers" in the drama, creating unique facial characters. The paper also found that the plot and chapter arrangement of *Sandalwood Death* combined the unique role of the pre-chapter singing segment and "cat tune" in the work, integrating the dramatic singing segment into the text narrative to achieve a dramatic effect. This paper combines the "performer, stage" relationship essential to "dramatization of text" to analyze the characterization and pre-chapter singing of "Red Sorghum Death" respectively.

1 Introduction

Mo Yan was born in Gaomi, Shandong in 1955. Influenced by the unique ethnic atmosphere of the Qilu region, his works are full of strong national and folk colors and a strong sense of realism. As the pioneering work of Mo Yan's "Great Retreat", *Sandalwood Death* adopts the highly artistic "text dramatization" writing method, renamed the traditional Northeastern drama "Maoqiang" as "cat tune", and endowed the characters with unique "facial makeup" with the pre-chapter singing segment, which gives *Sandalwood Death* a strong traditional folk drama color". From a folk perspective, *Sandalwood Death* re-enacts the "cat tune" opera 'Sun Yat-sen's Resistance to German Democracy', which was popular in the northeastern township of Gaomi, and shows the most natural state of life among the people of the Qing Dynasty [1]. At the same time, he also created a great work of "drama-novel".

"Dramatization of text" refers to the use of narrative techniques or scene construction in literary works to create a dramatic "actor-audience" relationship in the story, making the text move closer to the direction of dramatic art. Using "cat tune". Mo Yan combines the

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characters' specific personalities to create a "facial narrative" and adds "performers" to enhance the dramatic appeal of the work. At the same time, the singing section is used as the clue of the work, combining the drama effect with realistic narrative, enhance the artistic style of magic and realism, and achieving the purpose of "dramatization of text" on the characterization and clue arrangement. The exaggerated emotional appeal of drama art has made *Sandalwood Death* into an artistic masterpiece with ideological inspiration and scene rendering. This paper focuses on the character creation techniques in the works and the role of singing segments in promoting the plot. Combining the concepts of drama-novel and stereotyped narrative ideas, it analyzes Mo Yan's means of achieving dramatization and pays attention to the great artistic tension brought about by the dramatization of his works.

2 Using "stereotyped narrative" to create "actors in the play"

Compared with drama, literary art lacks the impact of visuals and emotional expression. Words cannot truly restore the emotions of the characters, but integrating drama into words can take into account both the implicitness of literature and the appeal of drama. This is the concept of "drama-novel". "It means that there is a series of juxtapositions, collisions, interactions and crossovers between novels and dramas, and it highlights the presentation of performance forms, stage spaces, dramatic scenes, etc. in novels and their significance to the novels. By applying theater and performance theories, it is helpful to inject new vitality into research [2]." In order to make up for the two-dimensional graphics of the art of novels, the dramatic emphasis is to build a novel performance space and form, give the character's three-dimensional performance and emotion, and supplement the emotional tension that the novel does not have. In *Sandalwood Death*, the author set up a "drama" pattern, and used the special opera style of the "cat tune" to set up a stage in the work. At the same time, it strengthened the performance of the main characters with a stereotyped narrative.

"The stage that Maoqiang opera helps to build allows the characters' words to unfold, creating a carnival effect [3]." Breaking away from the opening structure of general magical realism novels, the work uses a cat tune segment that condenses the characters' relevant plots and specific personalities as an introduction, and uses opera elements closely related to national themes to lay the foundation for the dramatic atmosphere of the entire article. "Later, my own father was arrested and imprisoned in the prison, and my father-in-law tortured him with sandalwood (My own father!) [4]." As a form of opera, Maoqiang expresses emotions more directly, and with the first-person narrative, the emotional expression of the characters is more vivid. At the same time, because opera has a special stage performance nature, expressing emotions through opera gives readers a broader imagination space and a more direct sense of picture, which greatly enhances the emotional appeal of the work.

"The story is told from the first-person perspective of different characters, creating strong dramatic conflicts between the characters with different facial makeup, thus forming a gorgeous and exaggerated narrative effect [2]." In the work, the character Zhao Xiaojia, who seems to be independent of the main plot, actually serves the purpose of "assigning" role masks to the main characters. "There is no trace of his political stance, class consciousness or self-awareness. His subjectivity seems to have been dissolved by this huge narrative torrent [5]." Xiaojia's pursuit of a lifetime tiger must let him see the animal body of everyone around him: Meiniang is the big white snake of the vomit, and the snake symbolizes the charming and seductive eyebrows of the eyebrows. The characteristics of show up remind the plot of the Mei Niang to save her father in prison. "The Mei Niang contains the beauty of independence that is not afraid of difficulties and dares to do it, and gradually forms a symbolic meaning of an independent individual in the development process of the white snake image. When her father Sun Bing committed the heinous crime of "killing Germans" and was sentenced to death, Mei Niang made many efforts and displayed her wisdom. In the

end, Mei Niang even conspired with Zhu Ba to save him and had a backup plan - if they failed to save him, they would give Sun Bing a quick death and not let him suffer the pain of sandalwood punishment. "In this book, Mo Yan successfully created the image of a brave, resourceful and decisive chivalrous woman. Mei Niang's fate and reputation do not depend on a man, but are entirely in her own hands. She is an independent person [6]."

The father Zhao Jia is a skinny black panther, whose status as a predator symbolizes his professional identity as an executioner, while his body shape also emphasizes that he and the feudal autocratic rule are doomed to fail; Master Qian is a white tiger spirit-wearing an official hat. He is aggressive but full of political ambitions. The combination of the two elements white and tiger symbolizes Qian Ding's struggle and final choice between power and the safety of the people in his later years. In the work, Xiao Jia, who has no personal desires or purposes acts as the author's hand and assigns the facial makeup in the play to the main characters with a realistic attitude; at the same time, the main characters show their unique personalities and plot developments; this helps readers grasp the characters' images. Mo Yan mentioned when analyzing his creative ideas, and he intends to face the characters in the novel. For example, Sun Bing is shaped as a blackhead on the stage and vocal vocal; Qian Ding is shaped as the old; Zhao Jia quotes the two -flower face that Lu Xun had talked about, which was different from the clown; his son Zhao Xiaoli was shaped as a traditional clown [7]. Facebook is an important expression in opera performance. It highlights the characteristics of the main character and enhances the visual tension and impact of the opera. The snake of the eyebrow mother is a metaphor for her red apricot out of the wall and a charming and beautiful image. She acts as a corner of Hua Dan in the drama, walking between male characters for self-interest, becoming an important role in promoting the development of the plot; The leopard that has gone but still has a shelf is a weak image of the feudal imperial power, becoming a symbol of the old -fashioned elderly in the repertoire, and at the same time, it has become a settlement of Sun Bing in the final execution ground; In the middle, weakness is the most suitable. With ambitions and ambitions responsible for the people as the tangled factor in character, the drama conflict on the stage in the play. The author intentionally wrote the work in a dramatic style, dragging the characters out of the general literary framework and giving them interpretive roles, innovatively setting up a "play within a play" stage.

In literature and art, stereotyped narratives are often criticized by critics for their overly stereotyped character impressions. "The stereotyped description of body shape violates the authenticity and naturalness of people, and the stereotyped imagination leads to a serious trend of similarity in character images. This further leads to the monotony of character images in red classic novels, and the inability to explore the character's personality in depth [8]." But at the same time, the stereotyped narrative of characters helps readers to directly grasp the character camps and to intuitively immerse themselves in the dramatic performance scenes. Mo Yan chose to use obvious stereotypes in "Red Sorghum" out of consideration for creating dramatic artistic effects and adding a magical touch.

"Dip the chicken blood from the celadon bowl, and the ground, like the makeup, wipe it on the face [4]." The executioner is the protagonist of the drama, the direction of the audience's eyes, so the opera needs to dress up before playing, the chicken Blood mask is the classification of the character of the executioner's hand." This is the case of the dynasties in the past, and the bloody tweezers painted with chicken on their faces are no longer a person, it is a symbol of sacred and solemn national law [4]." In the description of preparations before execution, the author described the role of the role in a more direct detail. "Chicken Blood" has become a direct implies about Facebook in the work. The preparation before the execution of the executioner is linked to the appearance of the play before the stage, and the dramatic atmosphere of the work is more intuitive. The executioner becomes a drama, the blood of the chicken is Facebook, and the torture has become a performance prop. Mo Yan

introduced the character creation technique of "stereotyped narrative" in *Sandalwood Death*, using obvious animal symbols and stereotyped appearance descriptions to shape the main characters into actors performing on the stage with facial masks, constructing the relationship between the performers and emphasizing the dramatic atmosphere of the article.

3 Using the "script" as an opening to create a "drama novel"

Getting rid of the beginning structure of general magic realism novels, *Sandalwood Death* uses the cat tune section with condensed characters and the specific character as the introduction. Facebook, with the "performance" style of the character, really set up the drama stage in the work, and completed the creation of "drama-novel". The arrangement of the pre-chapter singing segment combines specific dramatic forms with the narration from the protagonist's first-person perspective, which plays a prominent role in both character highlighting and plot shaping. At the same time, the incorporation of "cat tune" makes the work more dramatic and completes the creation of the "dramatization of the text". "The various sounds in the work overlap, and the book is clear and scattered in the form. The "Dao Bai" of different characters is comprehensively described by the text, which changes the situation of a narrative tailoring. 'Four chapters of the four chapters of 'Mei Niang's Word, Zhao Jia's mad words, Xiaojia silly words, Qian Ding hate', 'leopard tail 'is told by' ZhaoJia DaoBai, Mei Niang ShuShuo, Sun Bing ShuoXi, Xiaojia FangGe, Zhixian JueChang'. The composition is the inner monologue described by the protagonist's first person, presenting the narrative status of different characters, enhanced the music reading experience [9]."

For example, Mo Yan wrote in the first chapter of *Sandalwood Death* namely "MeiNiang LangYu", "Later, her real father was caught in the south, and her father-in-law gave him sandalwood punishment. (My father!)" The stack reflects the image of the little girl who has breasts and incompetence, and it also highlights the personal characteristics of the character in terms of character creation; The interpersonal relationship between the main characters also implies the plot hovering between the main characters between the male main characters as the two "dads" at the same time. In just a few sentences, the distinctive emotional lyricism and style of the female singing voice with outstanding cat tune characteristics fully display the character image and personality traits of Mei Niang, and successfully create a vivid and dramatic main character with the pre-chapter singing segment.

Mo Yan placed drama at the beginning of each paragraph to explain the main content of this chapter. At the same time, the character's personality integrates with the "cat tune". The different styles of drama style emphasize the character's character and combine the drama tone of the "cat tune", which has become a prominent dramatic characteristic in *Sandalwood Death*. In the novel *Sandalwood Death*, different characters of different characters are set with special musical tones. With the unique singing style of the character image, and deeply rooted in the field of the person's subconscious, the rhythm of the character's inner mind and the flow of thoughts, and the meticulous music tracking, thereby capturing the "unique 'of Gaomi Northeast Township. The unique construction of the character image in different music styles, "and emphasizing the difference between characters [10].

In addition to the plot, as an opera, the emotional expression of the cat tune is even more direct. Drama writing makes the characters express their chests in the performance. Readers can also directly imagine the hysteria when the characters express their emotions in the dramatic background. Zhonglian's weak woman crying in a beautiful and rainy rain was crying helplessly; as if Qian Ding sang in Chapter 1, "Drunk meat didn't mean drunk heart! [4]."The use of drama to express emotions allows readers to deepen their understanding of the characters' personalities and fully accept their emotions, while also making them more imaginative and present about the characters' behaviors and emotional expressions. In this

way, Mo Yan completes the "audience-performer" relationship in the drama and completes dramatic writing.

At the same time, paying attention to the psychological activities of the Maoqiang artist Sun Bing, Mo Yan completely integrated Maoqiang into Sun Bing's psychology and behavior, creating a dramatic character with great artistic characteristics. For example, in the scene where Sun Bing and Qian Ding confront each other in court, after Sun Bing's fear of death has passed, the first thought that comes to his mind is "I can be adapted into a play after my death", and he feels his blood boiling at the thought of this; the source of his courage to hold his head high in court is also the tragic deeds of heroes that have been sung on the stage. Mo Yan fully integrates Maoqiang opera into Sun Bing's psychological activities and behaviors, shaping Sun Bing into a pure representative of Maoqiang. In addition to highlighting his enthusiasm for drama, he once again renders a strong theatrical atmosphere for the work. "As a monologue of Sun Bing's heart, the drama text appeared many times in the text. The fear of relieving the difficulties. Their wife Xiaotaohong and the child were killed, and Sun Bing expressed his pain through the rhythm of the sadness of the cat cavity. The shaping of the image of Sun Bing is closely related to the cat cavity drama. Mo Yan uses the description of the character's psychological activity to add the temperament of Sun Bing, inject the connotation of the cat cavity into the character Sun Bing's body and make it soul [11].

The singing segment before the chapter and Sun Bing's unique character design fully integrate the "cat voice" into the plot arrangement and detailed writing of *Sandalwood Death*, which not only highlights the stereotyped personalities of the characters, but also deepens the dramatic atmosphere of the work and highlights the creation of the "dramatization of the text" of the novel.

4 Conclusion

The *Sandalwood Death* plot is about the ethnic hero of the oppression and praise of feudal autocracy at the bottom of the people at the feudal authoritarianism. The first perspective of first perspective of the "Cat Tune" created the first perspective of the chapter of the chapter also shaped Sun Bing with the characteristics of drama as the main character, which closely combined the literature and art of work with the art of drama. The contradiction of C and Qian Ding's unique personalities deepen the image of the people at the bottom people who are no longer sensitive to unrelated pain and still have national sympathy. *Sandalwood Death* is a milestone in the history of Chinese narrative novels about the integration of folk operas into the creation of novel creation. It is also an important work about the nation in Mo Yan's "interesting step retreat". The unique advantage is combined with the subtle and intentional expressions of literary works to create a strong but philosophical "text drama" work.

In the period when Western literature penetrated the domestic literary world, Mo Yan cleverly grasped the vacancy of the national spirit, increasing the Chinese content in the literary world with the admission of folk art, and increasing the literary status of the native Chinese nation. In general, traditional narratives, the dramatic narrative leads the traditional folk art to kill the siege, innovate the expression of folk magic legends, and open up the scope and category of domestic drama novels. Use the cat cavity to build the stage of "play in the play", and give the character Facebook to shape the "Facebook narrative" with the character that is away from the stage, adding the proportion of the drama in the pre-chapter singing section, and creating a masterpiece of national literature.

The concept of drama novels has many works in the field of Western literature, but it is still niche in China. As a narrative method that has a stronger scene impact and emotional contagion compared to traditional narrative literature, drama-novels are suitable for novel themes that express deep emotions or require strong drama tension. The author hope that

domestic authors will try more about innovative narrative methods, and at the same time, the research on the drama-novels in more works can be followed by more scholars.

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