



Bai Lu Yuan : Role of TV Series on the ethical 's Perspectives of Chinese audiences

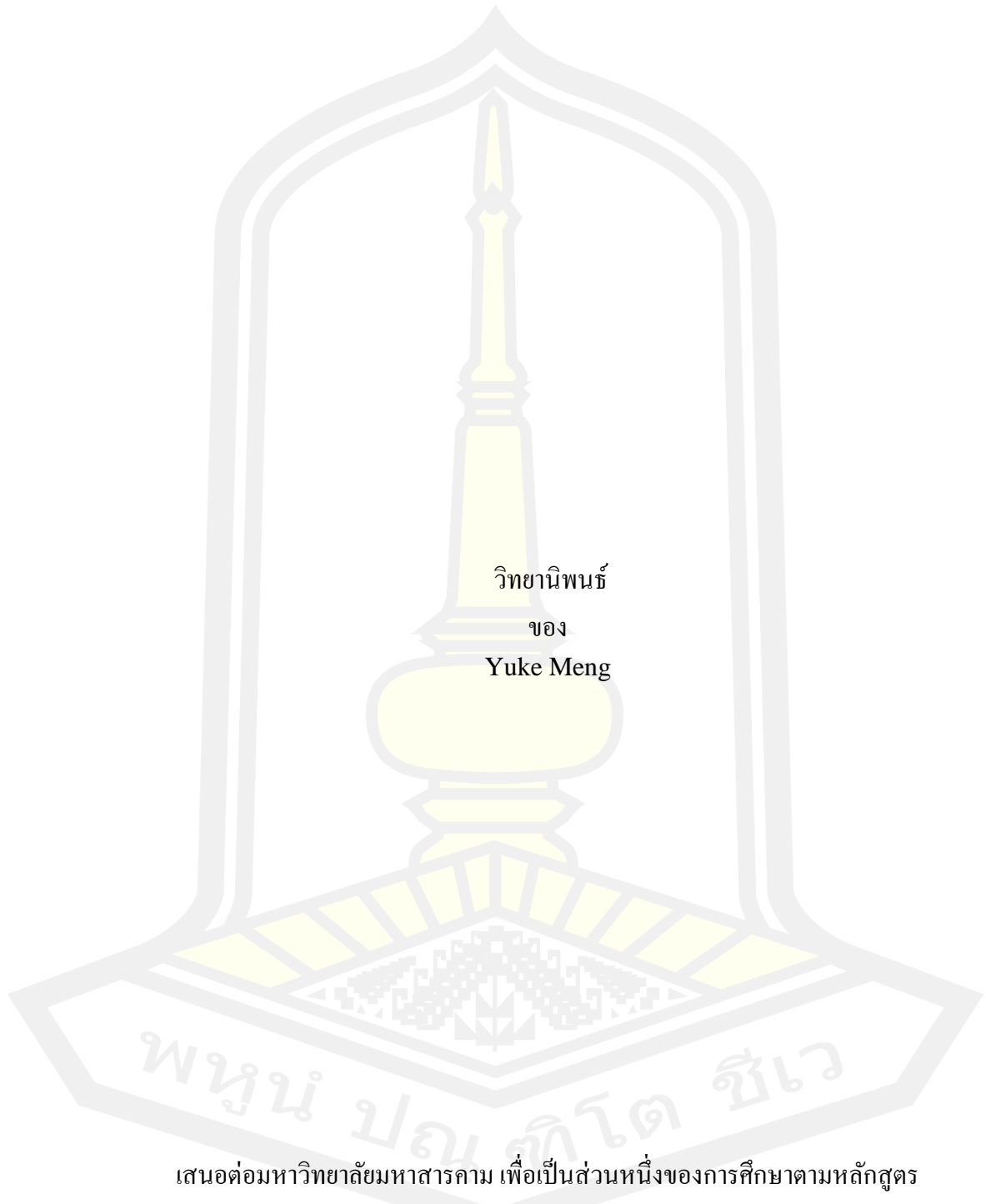
Yuke Meng

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Master of Fine and Applied Arts in Performing Arts

May 2023

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ใบ ถู่ หยวน : บทบาทละครโทรทัศน์ที่ส่งผลต่อมุมมองเชิงจริยธรรมของผู้ชมชาวจีน



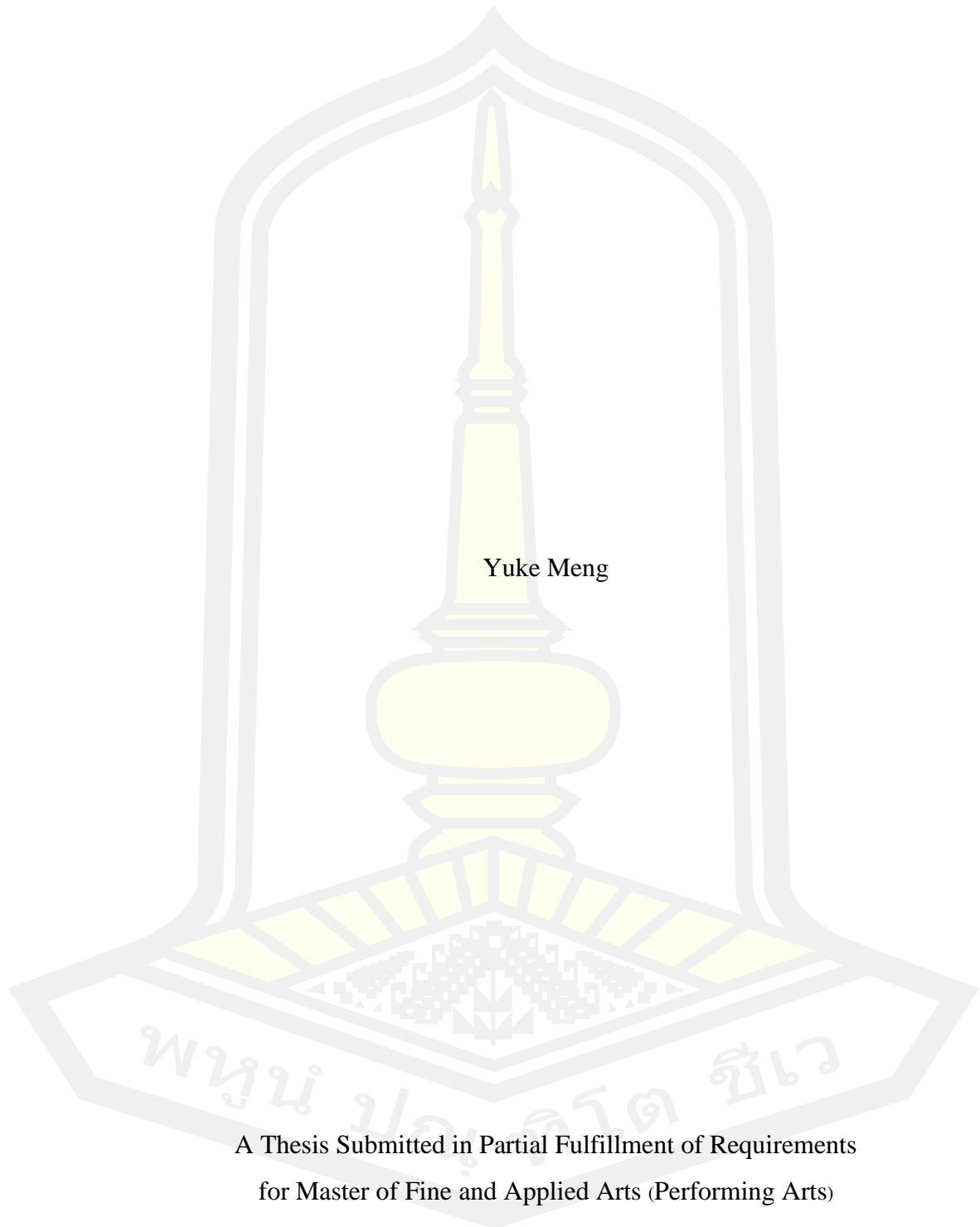
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

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Yuke Meng

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May 2023

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### ABSTRACT

This qualitative research aims to study 1.)The development of the Chinese Novel "Bai lu Yuan" to the Chinese Performing Arts and 2.) To analyze the role of the TV Series "Bai Lu Yuan" in the development of Chinese ethical's perspectives. My research method is the information study of documentaries, In- depth interviews, Questionnaire, and Observation. The Population and Sampling group were professors at a Chinese University, Actors, Audiences, Directors, and TV Series production team from China TV station. The result is this descriptive analysis.

The research found that The Novel, Bai Lu Yuan written by Chen Zhongshi during 1987-1993 and will be a popular novel among Chinese people. Later, this novel was created in various forms of Chinese performing arts from 1993 to 2017 with the development sequentially including Radio plays, Chinese opera, Dance Drama, Stage play, Movie, and TV series. As for the TV series, it began broadcasting in 2017 with a total of 77 episodes and affected the changes in the ethical concepts of Chinese audiences in three aspects 1). Raising Awareness of Chinese women's social issues 2.)The Changed of Sex's Perspectives on Chinese People and 3.) The Changed of Family's Value Perspectives

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Here, I would like to sincerely express my gratitude to many people who have helped me during my two years of study at Mahasarakham University, Thailand.

As a Chinese international student, my learning journey has been full of challenges, but many people have supported and encouraged me, helping me overcome difficulties and enabling me to persevere to the end.

Firstly, I would like to give a special thank you to my supervisor, Associate Professor Dr. Sirimongkol Natayakulwong, He not only provided me with great academic assistance and guidance but also gave me many life advice. He has always encouraged me to have my ideas, explore my potential, and helped me find my research direction. With his help, I learned how to use my thinking to independently complete a paper.

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I also love to thanks my classmates and friends who have been with me, helping me through many difficult moments. Learning and living with them has been one of my unforgettable experiences in Thailand.

I love to thanks my family who have always supported and encouraged me, no matter where I am. giving me endless strength and courage to face any difficulties and challenges.

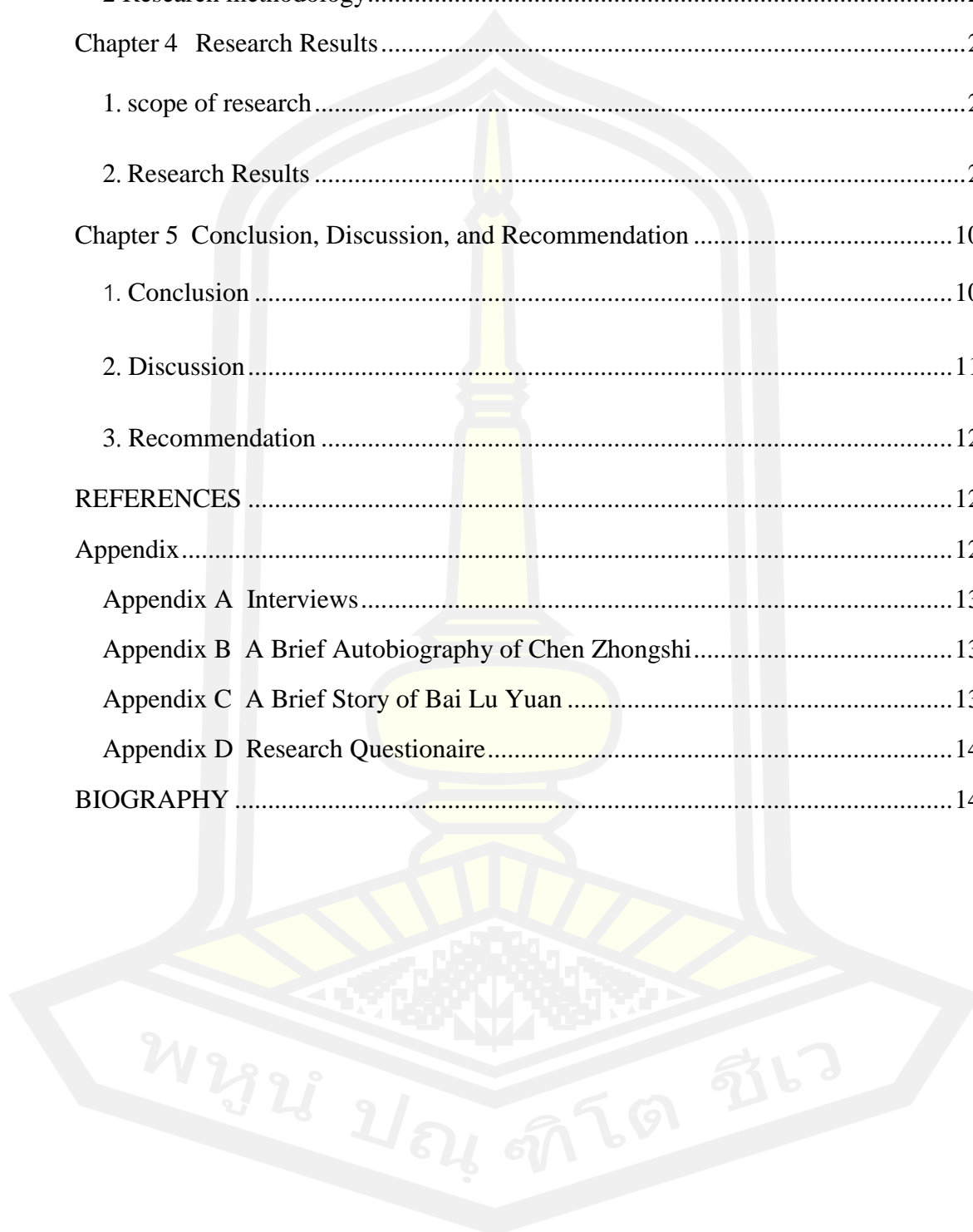
Here, I would like to once again extend my heartfelt thanks to all those who have helped and supported me during my learning journey. With your support and encouragement, I believe I will work harder, continue to learn and grow.

Yuke Meng

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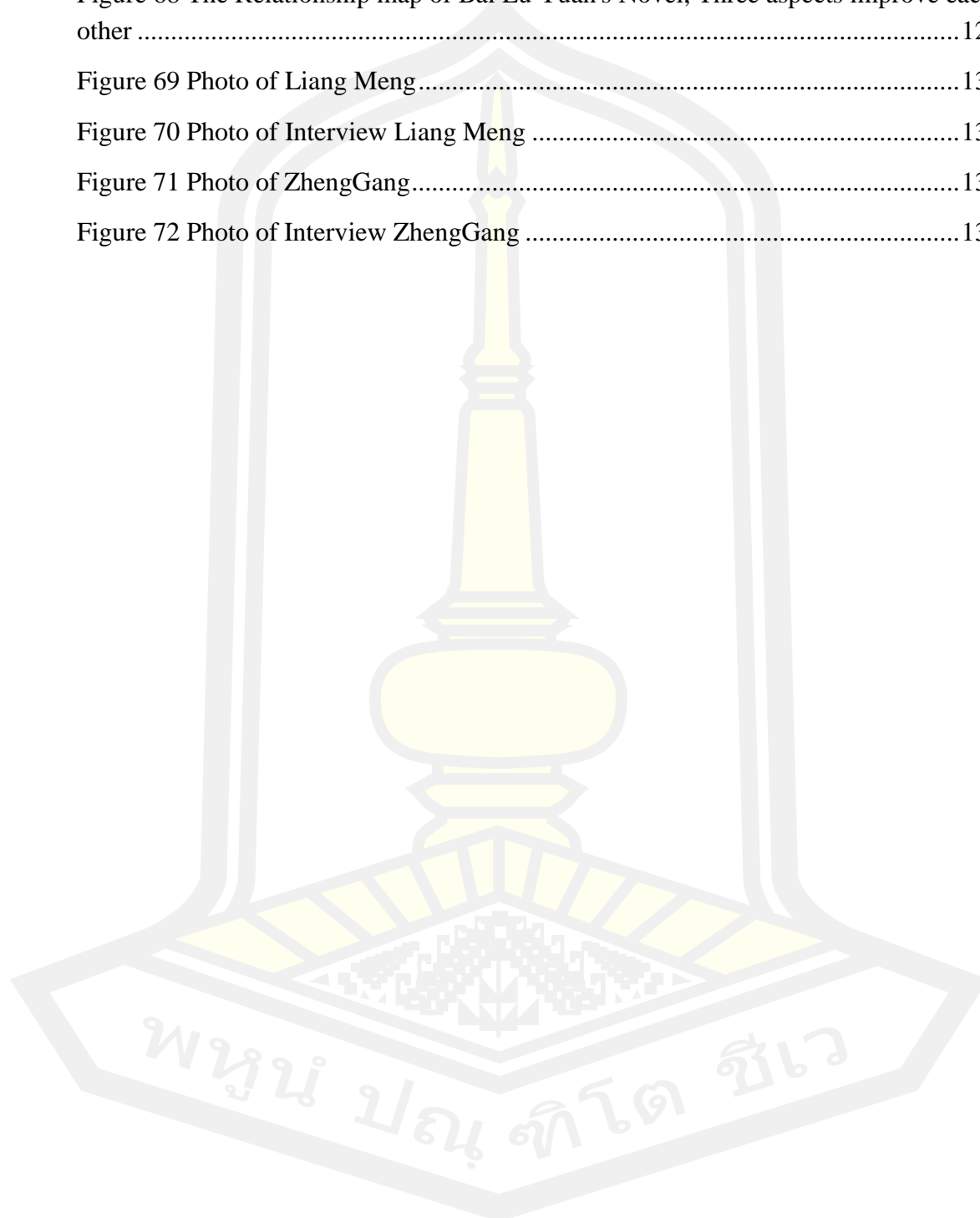
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# Chapter 1

## Introduction

### 1. Research Background

The development of Chinese performing arts in the past originated from the carrier of folk performing arts and came from religious rituals. These religious rituals of "communicating with the gods" or "making the gods happy" gradually evolved into independent art forms, such as Chinese Dance, Chinese Opera, or Chinese Puppet Theater.

Present, Chinese performances changed when the Chinese TV series (1958-1966) was started in June 1958 - 1966. Later, Chinese TV series had to stop when the political situation in China started the Cultural Revolution lasted for eight years.

On May 1, 1958, the official launch of Beijing TV station represented the official rise of China's film and television industry. June 15, 1958, Beijing TV station broadcast the family ethics drama "One Piece of Vegetable Pancakes". This TV series became the first TV series in China. Although this TV series is only 20 minutes long, it has become the official beginning of the development of Chinese TV series as a performing art.

"In the early stage of the development of Chinese TV series, TV series, as a popular cultural text with the highest degree of social acceptance and penetration, are not only the expression of the discourse value of popular aesthetic culture but also an indispensable media form in the presentation of mainstream discourse. (Zhao. Y, 2010)

In the creation of TV series, there is a tendency to focus on expressing contemporary life and envisioning the future of mankind. The second tendency is to focus on reproducing history and remembering predecessors, so as to help people summarize historical experiences, enrich people's wisdom, improve people's confidence and self-esteem inspire people to learn from historical events, to distinguish right from wrong, and to abandon evil and return to righteousness. The third

creative tendency is to be "daring to innovate" and "not stick to the rules". In order to cater to the audience's psychology, the original works are edited or "modernized", so as to distort the original meaning and express the connotation of the performance artworks.

From the overall point of view, the aesthetics presented by TV series art is not only relatively modern art but also relatively traditional art. Among them, as a kind of modern art, its mode of dissemination, image, and sound, and picture expression all have modern factors, it embodies the Chinese people's thinking mode and Chinese people's value judgment and is a kind of Chinese people's aesthetic concept art presentation

TV series and folk culture have a natural internal relationship, which is determined by the performance characteristics of folk culture in contemporary society and the popularity of TV series. Folk culture is colorful and unique, which provides rich material for TV series, and also injects the "nutrition" of culture and the "blood" of the Chinese nation into TV series. TV series and folk culture are closely related, and the two have a natural internal relationship. TV series are an important carrier for the inheritance and dissemination of folk culture, and folk culture provides precious and unique themes, materials, and sources of inspiration for TV series.

“from different aspects, showing the characteristics of the artistic creation concept of TV series advancing with the times. With the deepening of reform and opening up, TV series relies on the dual promotion of the government and the market to keep up with the pace of the times, constantly improve their artistic appeal, and meet the expression of the spirit of the times and the entertainment needs of the people. Chinese TV series are gradually becoming mature, showing a situation of multi-integration”. (Wang. Y, 2019)

Since its publication, Bai Lu Yuan has been successfully adapted into various art forms such as radio dramas, plays, and films, and has attracted widespread attention as a cultural event.

In 1997, "Bai Lu Yuan" won the 4<sup>th</sup> Mao Dun Literature Award in China. In September 2018, the novel was selected as the most influential novel in the 40th anniversary of reform and opening up. Because of the classic nature of the novel's content and the transition from elite culture to popular culture, "Bai Lu Yuan" has been adapted into various art forms in recent years.

In 2000, the modern Qin Opera drama "Bai Lu Yuan" directed by Ding Jinlong and Ding Aijun appeared on the stage. The Qin Opera version of "Bai Lu Yuan" consists of six acts, and 11 chapters from the original work are intercepted.

In May 2006, the drama version "Bai Lu Yuan", directed by Lin Zhaohua and screenplayed by Meng Bing, was performed by Beijing People's Art Theater for the first time at the Capital Theater. The two-hour drama involved more than 80 cast members. The drama shows Bai Jiaxuan in exchange for the Fengshui of the Lu family, Lu San killing his daughter-in-law Tian Xiaoe, and Heiwa going up the mountain as a bandit. The drama conflicts are obvious and the contradictions are concentrated.

In 2007, the School of Music of Capital Normal University performed the dance drama "Bai Lu Yuan", with Yang Qing and Zhang Dalong as the choreographers, explaining the rise and fall of "Bai Lu Yuan" in the form of dance in the past 50 years. The dance drama includes two Mus and six performances, mainly based on the emotional entanglement between Tian Xiaoe, Heiwa, and Bai Xiaowen as a narrative clue.

The 2012 film version of "Bai Lu Yuan" was officially released on the Chinese mainland. After 9 years of preparation, Reed's 7th edition script was finally put on the screen by the sixth-generation director Wang Quanan, starring Zhang Fengyi, Zhang Yuqi, Wu Gang, Duan Yihong, etc. The film also won the Best Cinematography Golden Energy at the 62nd Berlin International Film Festival Award and a Silver Bear nomination.



In December 2013, the graduating drama "Bai Lu Yuan" of the 2010-level performance class of the Central Academy of Drama officially performed. The play is directed by Gao Jingwen, written by Cao Min, and starring Jian Renzi and Zhao Hanyingzi.

In March 2016, Shaanxi People's Art Theater staged "Bai Lu Yuan" again, directed by Hu Zongqi and written by Meng Bing. This edition of the drama series highlights the literary and dramatic nature of "Bai Lu Yuan", the length is simplified, the marginal character Xu Xiucui is omitted, and the villagers' discussion is increased, which is conducive to explaining the background of the times.

On April 16, 2017, the TV series "Bai Lu Yuan" landed on Jiangsu Satellite TV and Anhui Satellite TV, and was broadcast online on LeTV Video at the same time. The play is directed by Liu Jin, written by Shen Jie, starring Zhang Jiayi, He Bing, Qin Hailu, etc., with a total of 77 episodes. The TV series is based on the principle of "faithfulness" and almost restores the characters and plots in the novel. Taking Bailu Village, known as the "Renyi Village" as the background, the historical changes of the Weihe Plain in the past half century and the ups and downs of farmers are shown through the disputes between the three generations of the Bailu family. The drama won the Best TV Series Award at the 24th Shanghai TV Festival "Magnolia" Award for its excellent production.

Based on all the information above, the researcher was interested in a study to explore the development of the use of such novels in various forms of performing arts in China, especially in the form of TV series, which affects the attitudes of the Chinese people on their life.

## **2. Research Objectives**

1. To Study the development of the Chinese novel "Bai Lu Yuan" to the Chinese Performing Arts

2. To Analyze the role of a TV Series "Bai Lu Yuan" in the development of Chinese's ethical's Perspectives

### 3. Research Questions

What are the reflections of the Chinese TV series "Bai Lu Yuan" on the development of Chinese society and ethical changes?

### 4. Research Significants

1. Understanding the history of Chinese performance art forms adapted from the famous Chinese Novel "Bai Lu Yuan"

2. Understanding what kind of ideological and moral changes have taken place in China from the Qing Dynasty to modern China.

3. Understanding the role of performing arts in reflecting social reality, clan relations, and ethics

### 5. Scope of Research

1. focusing on the TV Series "Bai lu yuan " which was filmed On 2017

2. Studying The TV series Bai lu yuan" a novel written by Chen Zhongshi

3. study period from 2021-2022

### 6. Definitions of Terms

**Roles:** this dissertation refers to the role of the TV series Bai Lu Yuan on the morality of Chinese people, so it means the meaning of role or responsibility

**Chinese TV series** in this dissertation refers to a form of performing arts designed for broadcast on television in China

**Bai Lu Yuan:** this dissertation refers to a novel written by Chen Zhongshi. It was first published in 1993, Bai Lu Yuan adapted to have different performance forms and was adapted as a TV series in 2017.

**ChenZhongshi:** this dissertation refers to a Famous contemporary Chinese writer, vice chairman of the Chinese Writers Association. The author of the novel is Bai Lu Yuan.

**Ethicals Perspectives:** this dissertation refers to the principles and guidelines that should be followed when dealing with people, people, and society. It refers to a series of ideas that guide behavior and is a conceptual philosophical reflection on moral phenomena. It not only contains behavioral norms in dealing with the relationship between man and man, man and society, and man and nature but also profoundly contains the profound truth of regulating behavior according to certain principles.

**Qinqiang:** this dissertation refers to a type of Chinese opera. It originated from the Han folk people in ancient Shaanxi and Gansu. One of the oldest operas in the Chinese Han nationality and one of the national intangible cultural heritage. Qinqiang is a kind of local opera in Shaanxi Province, China. It is sung in the northern Shaanxi dialect and focuses on expressing the character's personality and folklife. Traditional opera is a national form of performing arts. Diverse, focus on expressing history and traditional culture. The two are different in terms of music, performance, repertoire, and regional characteristics.

## 7. Conceptual Framework

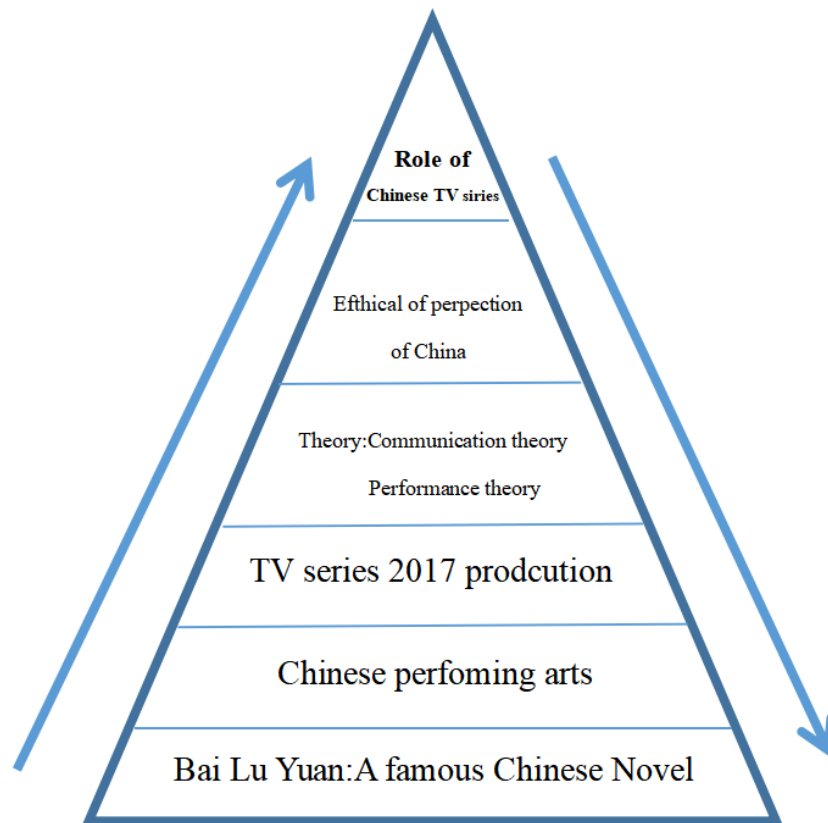


Figure 1 Conceptual Framework  
By Researcher

## Chapter 2

### Literature Reviews

In a study on the reflection of the TV series "Bai Lu Yuan" on Chinese social development and ethical changes, the researcher identified the issues to be studied, and the researcher conducted the following research on relevant literature and research in various fields.

1. Knowledge about the novel " Bai Lu Yuan "
2. Knowledge about China Broadcast Television
3. Knowledge about the Development of Bai Lu Yuan in China  
Performing Arts
4. Theory Related
5. Research Related

#### **1. Knowledge about the novel " Bai Lu Yuan "**

Lixi (2019: p.177,p.182) The novel "Bai Lu Yuan" tells about the evolution of the relationship between the Bai family and the Lu family on Bai Lu Yuan, aiming to reflect the development and changes of China's modern and modern history, condensing the profound national historical connotation, showing It reveals the original ecology of life and reveals the cultural attributes and cultural laws in the complex society. At the same time, Literature "Bai Lu Yuan" places the destiny of the individual under the historical destiny of the nation, and organically combines the two.

Zhang Qianqian, (2021) "From the perspective of ideological content, the TV series does have a sense of awe for the profound spiritual connotation and heavy

cultural connotation of Literature."

The grasp of ideological content has become the key to the success or failure of TV series adaptation. In the TV series, with the passage of time, the rise and growth of the second generation of the Bailu family are completely different from the values and attitudes of the older generation. From the side, it reflects that the times are changing, and the society is developing and progressing.

Zhao. Y, (2020) Literature "Bai Lu Yuan" reveals the profound themes of Literature through written language, the setting of storylines and contradictions, the shaping of characters' characters and destiny, that is, the satire of feudal ethics, the evolution of the thousand-turn reincarnation of Chinese history, The collision between different cultures, the discussion of human nature, etc., and at the same time, the rich customs and customs of the Guanzhong area are vividly reflected. Literature shows the changes of the world in modern Chinese history in a grand and profound way.

## **2. Knowledge about China Broadcast Television**

Zhao. Y, (2010) Early Chinese TV series refers to the TV series produced during the pioneering period of Chinese TV. It started in June 1958, after the birth of Chinese television, and ended in July 1966, at the beginning of the Cultural Revolution, and lasted for eight years. Due to technical limitations, all the productions at that time were black-and-white live TV series.

Wang Yunshu, Huang Xiaoyue (2019: p. 86-91) Chinese TV series interact with the times, carrying the glorious memory of the republic and the emotional pulse of the broad masses of the people. After more than 60 years of trials and hardships, Chinese TV series has undergone tremendous changes in many aspects such as artistic creation concepts, creation types, and industrial patterns. This is closely related to the policy encouragement of the times, the transformation and development of society, the influence of literary and artistic concepts, and the promotion of the technology industry.

Looking back on the development of Chinese TV series, feeling the changes in literary and artistic trends, the richness of art forms, and the mutual promotion of industrial upgrading can provide guidance for the development of Chinese TV series in the new era, reshaping the mainstream of the times and highlighting Chinese stories.

Zhao. Y, (2019) According to statistics, there are 56 representative ceremonial scenes in the TV series "White Deer Plain". The main locations are 19 in the ancestral hall, 8 in the village entrance, 4 in the Bailu Academy, 4 in the stage, 3 in the field, 2 The second is in the cemetery; the main characters in the scene are Bai Jiaxuan, Mr. Zhu, Lu Zilin, Lu Zhaopeng, Heiwa, etc.;

The representative events of the scene are the election of the patriarch, the establishment of the township monument, the punishment of the tribe, the punishment of kneeling for filial piety, the resistance to the levy of grain, the prayer at the village entrance Rain, defecting to the team, funerals of 10,000 people, harvesting wheat, etc.; the cultures presented in the scene include feudal clan concepts, worship of nature, justice in governing the family, trendy culture, and the pursuit of revolution; the core values disseminated in the scene include the rule of law, justice, responsibility, unity, patriotism, progress, friendliness, etc.,

In addition to restoring and copying the traditional customs themselves, the ritual scenes in the play are more manifested as conflicting points of different concepts and cultures in the play. Among them, there is not only Chen Zhongshi's expression of the two sides of traditional culture but also the conflict between new ideological culture and feudal culture in the development of the times. The ceremony scene in the TV series "Bai Lu Yuan " clearly shows these cultural conflicts for the audience.

Liang. Y, Gong. J, (2017) In order to better describe human existence and demonstrate human value, a great work of art needs to integrate cultural symbols of human existence such as myth, religion, language, art, history, and science.

The work perfectly integrates and integrates various narrative methods and styles. Poetic wisdom and poetic language expression are important ways of thinking and psychological demands for artistic creation. The poetic wisdom and poetic feelings of works with a strong national epic style such as the TV series "White Deer Plain" can better demonstrate the work's commitment to truth, goodness, and beauty. The pursuit of value is also the most powerful way to enhance the light of human nature and the openness of life in the works.

Language and symbolic expression system. The poetic lens language in the TV series "Bai Lu Yuan" makes it a "meaningful form" with rich content and a unique image style, which constantly touches the hearts and souls of the audience.

Hu Jing, Zhao Lei, and Zhang Yuan (2019: p. 25-26) Adapted to the agricultural civilization of the long feudal society, the Chinese are accustomed to a group-style life linked by region and blood. A family is often linked to other families that are close to where it lives and are related by blood to form a family. With the reproduction of generations, the family continues to grow and become a clan with historical and cultural heritage. A clan is full of people and things, and it is bound to need certain moral norms and ethical systems to restrain it. Morality is behavior that occurs on the basis of inner self-consciousness, while ethics are heteronomous rules imposed from outside. For clans united by multiple independent families, the apparently mandatory ethical system is more important.

### **3. Knowledge about the Development of Bai Lu Yuan in Chinese Performing Arts**

Since its publication, Bai Lu Yuan has been successfully adapted into various art forms such as radio dramas, plays, and films, and has attracted widespread attention as a cultural event.

In 1997, "Bai Lu Yuan" won the 4th Mao Dun Literature Award in China. In September 2018, the novel was selected as the most influential novel in the 40th anniversary of reform and opening up. Because of the classic nature of the novel's



content and the transition from elite culture to popular culture, "Bai Lu Yuan" has been adapted into various art forms in recent years.

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directed by Gao Jingwen, written by Cao Min, and starring Jian Renzi and Zhao Hanyingzi.

In March 2016, Shaanxi People's Art Theater staged "Bai Lu Yuan" again, directed by Hu Zongqi and written by Meng Bing. This edition of the drama series highlights the literary and dramatic nature of "Bai Lu Yuan", the length is simplified, the marginal character Xu Xiucan is omitted, and the villagers' discussion is increased, which is conducive to explaining the background of the times.

On April 16, 2017, the TV series "Bai Lu Yuan" landed on Jiangsu Satellite TV and Anhui Satellite TV, and was broadcast online on LeTV Video at the same time. The play is directed by Liu Jin, written by Shen Jie, starring Zhang Jiayi, He Bing, Qin Hailu, etc., with a total of 77 episodes. The TV series is based on the principle of "faithfulness" and almost restores the characters and plots in the novel. Taking Bailu Village, known as the "Renyi Village" as the background, the historical changes of the Weihe Plain in the past half century and the ups and downs of farmers are shown through the disputes between the three generations of the Bailu family. The drama won the Best TV Series Award at the 24th Shanghai TV Festival "Magnolia" Award for its excellent production

#### **4.Theory Related**

##### **Communication Theory:**

Performing arts are based on the characters in the play communicating with each other and with themselves. In communication, the process of conveying and receiving are alternately carried out, and at the same time expressing, they are constantly receiving, and at the same time receiving, they are constantly reflecting.

Communication must be authentic, natural, and emotional. In a correct performance, the actor must communicate with his opponent the thoughts and emotions that he has experienced in his heart, and feel the inner connection that forms with each other in verbal communication and speechless communication, if the

experience and emotion are made logically and Connected sequentially, it develops into a power of communication. Communication has an external physical communication process and a more important internal spiritual communication process. People have a double desire.

On the one hand, they want to communicate their emotions, feelings, and results—thoughts to others; on the other hand, they want to feel the emotions, feelings, and thoughts of others

### **George Gerbner Model of Communication Theory:**

George Gerbner was a Hungarian-born American journalist known for his research on television content and the development of cultivation theory.

Cultivation theory posits that the stories told by a culture and its media form the basis of that culture. Gerbner's communication model is an extension of Lasswell's communication model, which includes a linguistic aspect, whereby someone observes an event and provides feedback on the situation, and a schematic model, whereby someone perceives an event and sends a message to the sender.

It emphasizes the dynamics of human communication and the various factors that influence communication reliability. Additionally, the model emphasizes the importance of context in communication.

Cultivation theory was proposed by George Gerbner in the 1960s and mainly applies to television viewing. It suggests that people who frequently watch television will reflect the most common information in TV series in their perception of the real world. Cultivation theory posits that long-term exposure to media affects people's views of social reality.

Cultivation theory suggests that television or other types of media have long-term effects on individuals and society. This influence is gradual, cumulative, and implicit, rather than one-time, sudden, or obvious. The longer a person watches television, the more likely they are to believe and accept the information presented on television as reality.

This information includes violence, gender, race, values, and more, and they constitute a mainstream culture or shared ideology. Television is not only an entertainment tool but also a storyteller. Television shapes people's perceptions of themselves, others, and the social environment by telling various stories. These stories often reflect the interests and views of television producers and sponsors, rather than being true and diverse.

Television has an important influence on public opinion. Television can stabilize and homogenize attitudes and beliefs in society, as well as create and reinforce the importance or marginalization of certain groups or issues in society.

#### **Anne Bogart of Performance Theory:**

At the same time, The Viewpoints method is a technique transformed from philosophy. Anne Bogart believes that The Viewpoints method is a "philosophical approach to movement and organizing movement on stage", which includes Chinese Taoist philosophy.

The basic philosophy of The Viewpoints method is to help performers develop sensory perception so that actors have a highly sensitive perception of their relationship with space during rehearsals and performances. With the help of these "Viewpoints," trainers can fully perceive time and space, and use the relationship between body, consciousness, time and space, and peers as materials for performance creation.

It appears to be free-form, but the difficulty lies in the actors' ability to make spontaneous choices with clarity, sincerity, confidence, and courage while maintaining the theatrical integrity of the team during improvisation.

The Viewpoints method is also a tool that can help actors examine their own performance fragments, analyze each element through The Viewpoints, and deconstruct, analyze, and recombine a performance, allowing actors to have a clearer understanding of what they and their peers are doing on stage.

The key to The Viewpoints method is to mobilize the initiative of actors in stage

performance, the enthusiasm of stage creation, the effective grasp of the timing of stage communication, and the comprehensive ability to release free energy in stage performance.

It breaks our habitual creative mode, where everything starts with the director and waits for the director's "command." "The Viewpoints" creation allows us to truly experience that stage art is a collaborative creation between actors and directors."

### **Art Theory:**

In the process of film and television performance, lens language is an important part, and no matter which film and television drama, it must be completed through a large number of lenses. Before shooting, actors need to do a lot of preparations, such as fully understanding the director's shooting intentions, figuring out the psychology of the characters, empathizing with the characters' situations, being familiar with the director's scheduling, and cultivating a good sense of the shots. Only in this way can we accurately shape the character's image, grasp the character's personality, and create a classic and immortal artistic image. In the precise and subtle shooting of the camera, the details of the performance and the repeated lines and actions are particularly important and valuable.

Every move of the actor, the twitching of the corner of the mouth when talking, and even a turnaround, will be magnified and scrutinized in front of the camera, which determines the delicate relationship between the actor and the camera to a certain extent.

Through the reproduction of the camera, the performance is permanently recorded in the shot, thus realizing the immortality of the momentary image. Artistic creation and the expression of aesthetic self-consciousness

In TV series, artistic aesthetics should be the result of the development of self-awareness. In a good film and television drama, the actors and the characters will be highly integrated, the audience and the temperament of the work will be organically integrated, and creative communication and empathy will be carried out inside and

outside the story. For TV series, all tailoring and montage assembly must conform to the structure of life and emotion itself.

Different elements such as pictures, pictures, and sounds are combined with each other to create connections and conflicts, and finally achieve an expression beyond the picture.

### **Confucius Theory:**

Confucius is one of the founders of ancient Chinese Confucianism, and his ethical theory is regarded as an important part of traditional Chinese culture. Confucius's Confucian ethical theory includes aspects such as human nature, benevolence, ritual, righteousness, and wisdom.

Confucius believed that human nature is inherently good, and people have the desire for self-improvement. Secondly, he emphasized the concept of benevolence, which means having a loving and compassionate heart, and respecting interpersonal relationships with others.

Confucius proposed the concept of ritual, emphasizing the norms and traditions that people should follow in their behavior. Additionally, he advocated the morality of righteousness, which means that people should follow their conscience and act impartially.

Confucius's Confucian ethical theory aims to promote the beauty of human nature and the nobility of morality, advocating that people should follow certain norms and traditions in society, while also emphasizing the cultivation of wisdom and self-improvement. (Li. Ying, 2020) Social moral norms--A brief analysis of "ren, yi, li" in Confucianism. *Kong Miao Guo Zi Jian Lun Cong*, (00), 253-259)

These ideas have influenced China's politics, culture, and social life, becoming an important part of traditional Chinese values.

## **5.Research Related**

The Spiritual Epic of the Chinese Nation and the Image Monument of Farming Civilization—A Commentary on the TV series "White Deer Plain" by Liang. Y, Gong. J,

(2017) mainly narrating A variety of traditional Chinese spiritual culture embodied in Bai Lu Yuan's work, Thesis

In a Description of the Development of Early Chinese TV Series from 1958 to 1966, Zhao. Y, (2010) (Modern Communication), mainly expounding the early Chinese TV series

Research on the Art of Adaptation of the TV series "Bai Lu Yuan", by Yang Yanling (Qufu Normal University, Dissertation in Master Degree, 2019), mainly expounds on Bai Lu Yuan's adaptation of a novel from a novel to a TV series on art and various problem factors

Interacting with the Times: An Overview of the Development of New Chinese TV Series (1958-2019), Wang Yunshu (Qilu Yiyuan, 2019, P.86-91), mainly expounding the development of New China TV during the period of 1958-2019 The development of series, Thesis

Cultural Conflict and Value Communication in the Ceremony Scene of TV series "White Deer Plain", Zhao. Y, (2019) (China TV 2019, p. 81-88), mainly expounding the relationship between modern civilization and traditional culture in the TV series "White Deer Plain" Contradiction, Thesis

A Preliminary Study on the Aesthetic Form of Chinese TV Series in the Start-up Period, Chen. Y, (2011) (Contemporary TV 2011, p. 57-58), mainly expounds A Preliminary Study on the Aesthetic Form of Chinese TV series in the Start-up Period, Thesis

The History and Development Trend of the TV series, Pei. Y, (1981) (Modern Communication), mainly describes the development process of Chinese TV series, Thesis

Reflecting History and Inspiring Contemporary Chinese TV Series Development Overview, Zhang. D, (1999) (China Radio and Television Journal) mainly describes the development process of Chinese TV series, Thesis

On the Relationship between TV series and Folk Culture, Zhao. Y, (2020) (China TV2020, p. 48-52)

Thai cinema as national cinema: an evaluative history, Sungri. P, (2004) (Ph.D. thesis, Murdoch University.), elaborating on film and television from the perspective of Thai cinema, Thesis

Connected to TV Series: Quantifying Series Watching Engagement, Tóth-Király. I, (2017) (Conference: 18th General Meeting of the European Association of Social Psychology At: Granada, Spain), a survey data about TV dramas, Thesis

The Destiny of Women Lived in Traditional Feudal Society—A Simple Analysis on the Obedience and Rebelliousness of Women in Novel “White Deer Plain” (Wenjing Lu Advancements in Literary Study, 10, 111-119) (Lu. W, 2022)

Sign Manipulations Adopted by the Producer, Scriptwriter, and Director in Episodes White Deer Plain. (Lin. Y, 2022)



## **Chapter 3**

### **Research Methodology**

The researcher conducted Qualitative research on the reflection of the TV series "Bai Lu Yuan" on China's social development and ethical changes. Gather information from relevant literature and research papers and collect field data by qualitatively examining the following research frameworks and methodology :

1. Scope of Research
2. Research methodology

#### **1 Scope of Research**

##### **1.1 Scope of Research Content**

- 1) Development of "Bai Lu Yuan" a famous Chinese Novel that turned into Chinese Performing Arts
- 2) Social Development and Ethical Changes of Chinese people who follow the TV Series "Bai Lu Yuan"

##### **1.2 Scope of Area to Study**

Taking the Chinese TV Series "Bai Lu Yuan" "in 2017

##### **1.3 Scope of time**

June 2022 – March 2023

#### **2 Research methodology**

In this study, the researcher used a qualitative research methodology

##### **2.1 Population and sampling groups**

Sampling Group: It is to divide the units of the population into two or more independent complete groups and perform simple random sampling from two or more groups, and the samples are independent of each other. Populations: 1. Key informants;2.Casual information;3.General information

### **2.1.1 Key informants**

Zheng Gang, A Professor of the Television and film department at Sichuan Film and television university

Liang Meng: A director and cameraman working at Sichuan TV station

Zhang Lei Who used to perform in the Bai Lu Yuan

Huang Lin, A professor of literature professor from Jiangxi College of Foreign Studies. She specializes in studying various literary works in China

### **2.1.2 Casual in formats**

-Actors from Bai Lu Yuan TV series version of the 2017 5 person

-Another actors from Chinese TV series

5 person

-Production staff from the Bai Lu Yuan TV series

5 person

### **2.1.3. General in formats**

-Audience who has watched the Chinese TV series Bai Lu Yuan 2017:30 person

## **2.2 Research tools**

The data collected in this study created three types of tools including

1. Questionnaires
2. In-depth interview

### **2.3 Data collection**

- 1.) The researchers studied the relevant literature as follows: Internet Research Database, Research Articles, and Documentaries related
- 2.) The researcher interviewed *the TV Series workers in Sichuan Province*, the audience who watched "Bai Lu Yuan" etc., to learn about their methods and their views on the research issues.

### **2.4 Organizing and analyzing data**

The researchers used the relevant literature and field data collected to classify, categorize and analyze the data.

Researchers analyze the data using theory and related research principles.

- 1.) Check the collected data
- 2.) Get sorted information.
- 3.) Summarize and analyze the data.
- 4.) Get edited information.

### **2.5 Research Report**

The researcher summarizes the analysis results according to the research objectives, discusses and analyzes the results by Descriptive Analysis

## **Chapter 4**

### **Research Results**

The goal of this research dissertation has an objective to study the development of the Chinese Novel "Bai Lu Yuan" into the Chinese Performing Arts and Analyzed the dynamism of the TV Series "Bai Lu Yuan" from the Chinese ethical's Perspectives .

In this chapter, the researcher will be presenting the research results under 2 points;

1. scope of research
2. Research results

#### **1. scope of research**

##### 1.1 Scope of Research Contents

1) Development of "Bai Lu Yuan" a famous Chinese Novel that turned into Chinese performing arts and focusing on TV series production in 2017

2) Social Development and Ethical Changes of Chinese people who follow the TV Series "Bai Lu Yuan".

##### 1.2 Scope of Area to Study

-Taking the Chinese TV Series production "Bai Lu Yuan" " in 2017 in a case study

-Sichuan, China

##### 1.3 Scope of time

June 2022 – March 2023

## **2. Research Results**

To conduct the dissertation, The researcher collected all information under the several research tools to descriptive analysis and divided research results by the following ;

### **2.1. Development of “Bai Lu Yuan” a famous Chinese Novel to Chinese performing arts**

“Bai Lu Yuan” is a novel written by Chen Zhongshi and first published in 1993. Later, In 1997 Bai Lu Yuan won the fourth Mao Dun Novel Award in China and in September 1998, the novel was selected as the most influential novel on the 40th anniversary of reform and opening up.

The novel vividly and realistically depicts the rural life and culture of the grassland region in northern China, presenting readers with a profound understanding of the social ecology and humanistic background of the time through detailed descriptions of people's thoughts, beliefs, and family life.

The use of a grand and majestic narrative technique skillfully integrates multiple storylines into one, creating a macroscopic sense of history and cultural atmosphere, and providing a deeper recognition and understanding of the social form and historical changes of that era.

The use of a grand and majestic narrative technique in the novel skillfully weaves together various different storylines, creating a macroscopic sense of history and cultural atmosphere.

The novel has high artistic value in literature, with its language, structure, and character images finely crafted and refined, making the entire work possess a high literary taste and aesthetic value.

The novel deeply explores and reflects on human nature, family, society, and history, which is thought-provoking. Both its literary and ideological values are of an extremely high level, making it a classic work of contemporary literature.



Figure 2 Chen Zhong Shi who wrote Bai Lu Yuan's novel  
Available from : <https://image.baidu.com/search/detail?ct> (March 6, 2023)



Figure 3 A Bai Lu Yuan novel  
Available from : <https://baike.baidu.com/item/> (March 6, 2023)



Figure 4 Bai Lu Yuan received the medal of the 4<sup>th</sup> Mao Dun literature Award  
Available from : <https://image.baidu.com>

Chen Zhong Shi described Bai Lu Yuan as the brief story following :

“The novel is about the lives of Bai Jiaxuan, Lu Zilin, and their descendants. Bai Jiaxuan had seven wives and four children, and Lu San and Lu Zilin had two sons each. Bai Xiaowen succeeded his father as the head of the family, while Heiwa fell in love with his employer's mistress and caused a stir in the village. He joined the revolutionary army but later became a bandit, leading to his downfall

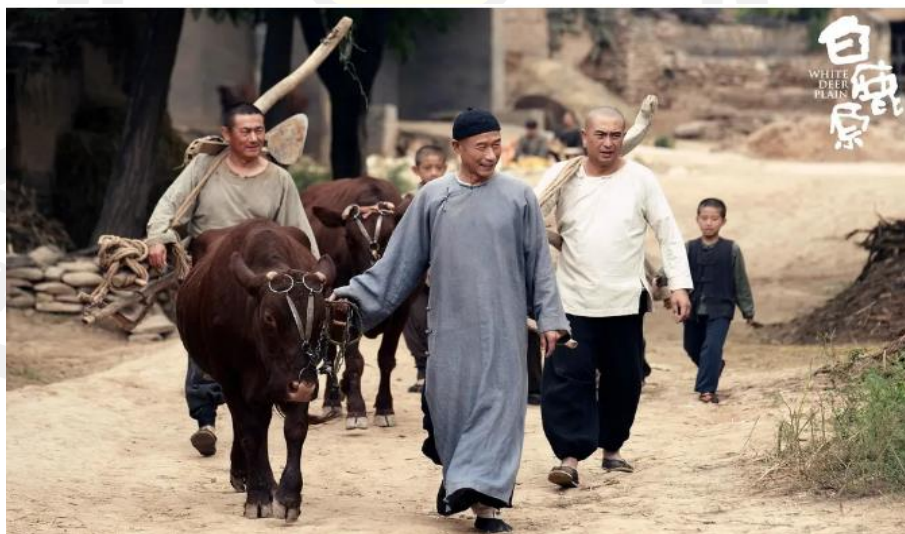


Figure 5 TV series Bai Lu Yuan stills (1)

Available from : <http://www.centerseo.cn/33866> (March 11, 2023)



Due to Heiwa's absence, Lu Zilin and Bai Xiaowen had sexual relations with Xiaoe, which led to a separation of their households.

A drought and famine broke out, causing Xiaowen to waste all of his family's assets. Lu San killed Xiaoe, and an epidemic broke out in the village. Bai Ling joined the Communist Party, while her brother Zhaohai became a member of the Nationalist Party. She was buried alive during the anti-communist purge, and Zhaohai died in the war against Japan.



Figure 6 TV series Bai Lu Yuan stills (2)

Available from : <http://ent.sina.com.cn/v/mdoc-ifyeycfp9414364.shtml>

(March 11, 2023)





Figure 7 TV series Bai Lu Yuan stills (3)

Available from : [http://www.win4000.com/wallpaper\\_big](http://www.win4000.com/wallpaper_big)

(March 11, 2023)

Mr. Zhu compiled the county annals, and after completing ten copies, he passed away. Zhaopeng instigated the Zishui Uprising with Heiwa and Xiaowen, who later became county magistrate and deputy county magistrate, respectively. Heiwa was killed as a counter-revolutionary, causing Bai Jiaxuan to become overwhelmed with rage and shock. Lu Zilin was locked in a firewood room and frozen to death. The novel ends with his death.“



Figure 8 TV series Bai Lu Yuan stills (3)

Available from : [http://www.win4000.com/wallpaper\\_big\\_129225.html](http://www.win4000.com/wallpaper_big_129225.html)

(March 11, 2023)

The theme of "Bai Lu Yuan" is to reveal the dark side of the feudal clan system in traditional Chinese society, as well as the devastation this dark side brings to human nature and society. Through the depiction of the conflicts and grudges between two clans in Bai Lu Yuan, the novel shows the distortion and ugliness of human nature under the feudal clan system. Under this system, people kill each other to compete for land, power, and wealth and even sacrifice their own relatives and friends without hesitation.



Figure 9 series Bai Lu Yuan stills (4)

Available from : [http://www.win4000.com/wallpaper\\_big\\_129225.html](http://www.win4000.com/wallpaper_big_129225.html)

(March 11, 2023)



Figure 10 TV series Bai Lu Yuan stills (5)

Available from : [http://www.win4000.com/wallpaper\\_big\\_129225.html](http://www.win4000.com/wallpaper_big_129225.html)

(March 11, 2023)

At the same time, the novel also reveals the suffering and pain that this system causes to ordinary people. Through the depiction of the conflicts and grudges between two clans on Bai Lu Yuan, the novel deeply reflects the drawbacks brought by the feudal clan system in traditional Chinese society. It not only deprives ordinary people of their rights and freedoms but also plunges the entire society into chaos and turmoil. Therefore, "Bai Lu Yuan" calls on people to abandon the feudal clan system and pursue equality, freedom, justice, and humanitarianism.

Due to the classic content of the novel and the transition from elite culture to mass culture, Bai Lu Yuan has been adapted into various performing art forms. These performance art forms are all very distinctive, such as Radio play, Qinqiang opera, Stage play, Dance Drama, Film, and TV series.

In the following, I will elaborate on these art forms that have developed from the Bai Lu Yuan novel.

### **Development of Bai Lu Yuan's Story in Chinese Performing Arts From 1993 - 2017**

#### **1) Radio play**

In 1993, The Central People's Broadcasting Station began airing a radio play of the Bai Lu Yuan novel in its "Voice of Literature and Art" program. Famous voice actors such as Li Yemo and Li Juan read the novel, with one episode airing each day for over 100 episodes, each lasting about half an hour.

The Bai Lu Yuan radio play is a form of audiobook that uses sound and music to express the plot and characters of the novel, allowing listeners to immerse themselves in the artistic charm and cultural connotations of the work. Compared to the film and television adaptations, the radio play is more faithful to The literary novel and has not been subject to censorship or deletion.



The Bai Lu Yuan radio play is an important carrier of critical dissemination of the novel, guiding listeners to reflect on historical, social, cultural, moral, and other issues involved in the work through sound and music.

Some listeners may enjoy the story plot, character development, and sound effects of the Bai Lu Yuan radio play. For example, some praise the radio play for its highly realistic sound effects that immerse listeners in the story context, enhancing the atmosphere and tension of the work. However, others may find certain aspects of the radio play uninteresting or unsatisfactory, such as the slow pace or the long-winded plot that bores or irritates them.

As the Bai Lu Yuan radio play deals with sensitive political, historical, and cultural topics, it may spark controversy and discussion among listeners. For example, some listeners may find the radio play politically biased towards certain events and figures in modern Chinese history, or that it oversimplifies or presents a one-sided view of some issues.

The production of the Bai Lu Yuan radio play can fully utilize the imagination and expressiveness of sound, providing listeners with a more vivid experience and injecting new artistic elements into The literary work.

The viewpoint of Chen Jianbin, a famous film critic and art commentator in China. In his review, he mentioned that "I think the idea of producing Bai Lu Yuan's novel into a Radio play is very creative. Radio play is a special medium that allows listeners to feel more immersed in the plot and atmosphere of the novel. At the same time, Radio play can also make more creative choices in sound effects, music, and voice actors' performances, enhancing the artistic value of the work." Chen. Y, (2011) *The Spring of Hearing: The Rise of Radio Play. Movie Review*, (02), 94-99.



Figure 11 Central People's Broadcasting Station Broadcasting Room  
Available from : <https://www.gpbctv.com/rjic/202105/203342.html> (March 10, 2023)



Figure 12 Li Yemo, who is being performed by Bailuyuan Radio Play  
Available from : <https://movie.douban.com/celebrity/1385957/> (March 10, 2023)

## 2) Qinqiang Opera

In 2000, Bailuyuan will Transition to another type of Chinese performing art is Qinqiang (A type of Chinese Opera)

“Qinqiang” is one of the local operas in Shaanxi Province, China, and originated from Qindu District (now Chang'an District), Xianyang City, Shaanxi Province. Qin Qiang has a high status in Chinese opera and is famous for its beautiful melody, euphemism, deep cultural connotation, and artistic characteristics.

Qinqiang's performance forms are diverse, including singing, speaking, doing, playing, dancing, and other performance elements. Qinqiang's performers need high comprehensive quality, including singing, performance, dance, musical instrument performance, physical coordination ability, music sense, and emotional expression. The themes of Qinqiang are widely themes. There are both classical Stage plays reflecting historical traditions, as well as the theme of the times describing real life.

The Qinqiang version of "Bai Lu Yuan" is based on the Qin cavity as a performance form. It integrates Shaanxi's local cultural elements into the Stage play, showing the living scene and social style of rural areas in northern China.

In the performance, Qin Qiang's skills such as singing, white, and work are widely used, making the character image more vivid and vivid. In addition, the actors in the Qinqiang version of "Bai Lu Yuan" are mostly local Qinqiang artists. They are familiar with and mastered the Qinqiang performance skills and show them vividly through stage performances.

At the same time, the Qinqiang version of "Bai Luan" also retains the core plot of The literary novel. The main line with the grievances between Bai Jiakuan and the Lu Zilin family depicts the tragic history of Bai Luan. The whole Stage play allowed

the audience to feel the unique charm of Qin Qin and the deep heritage of Shaanxi culture.

Adapting the extensive and complex Bai Lu Yuan novel into a complete Qinqiang opera script is very challenging. Qinqiang is a traditional Chinese performing art form that requires a different performance style and rhythm from the narrative style of the novel, making it difficult to directly adapt the entire novel into a Qinqiang script that adheres to the performance characteristics of Qinqiang.

Moreover, Qinqiang performances are usually shorter and need to present a complete story within a limited time frame, so only the most critical and representative parts of the story can be selected for adaptation.

Additionally, as a performance form with regional characteristics, the adaptation process of Qinqiang also needs to consider the differences in target audiences and cultural backgrounds, making it impossible to directly apply the entire novel's plot to all audiences. Therefore, selecting parts of the plot for adaptation is a more reasonable choice when adapting the novel into Qinqiang.



Figure 13 Bailuyuan Qinqiang performed by the Qinqiang group of Xi'an

Available from : <https://www.bilibili.com/video/av73763697/>

(March 10, 2023)





Figure 14 Famous Qin cavity artist Li Falau

Available from : [https://mp.weixin.qq.com/s?\\_\\_biz=MzIyNjE4NzE2OQ](https://mp.weixin.qq.com/s?__biz=MzIyNjE4NzE2OQ)

(March 10, 2023)

### 3) Stage play

In 2006, Bailuyuan was changed to another form of Chinese performing Arts was a stage play which adapted from Chen Zhongshi's novel of the same name. The play was directed by Lin Zhaohua. Meng Bing, the head of the Chief Political Terront Theater, served as the screenwriter. The performance was more than two hours, and the actors reached more than 80 people.

In order to restore the humanistic appearance of Bai Luan, the actors were asked to perform in Shaanxi. In addition to the Taiwanese pillars of Beijing Renye, Pu Cunxin, and Song Dandan, they also invited the Xi'an mass actors. Such an employment method fully reflects the regional characteristics and cultural connotations of the play.

The play has also made a lot of effort in Dancemei. In order to show the Shaanxi style of Bai Luan, the stage props were collected from Shaanxi. Hand-strolled, kiln caves, hillside.

The props on the stage only cost more than 1.2 million yuan, and the actors' costumes were all specially customized. In the play, the opening and ending are mainly the mold cavity, and when the plot is launched, the Qin cavity uses the background. This careful dance design allows the audience to deeply feel the cultural heritage of Shaanxi.

From the perspective of the Stage play structure, the Stage play concentrates on the ingenuity of Feng Shui, the evil giving beauty plan, the filial son for the bandit, the relatives of the relatives, the brothers' fried, and the lover's eyesight.

The Stage play conflicts are quite obvious. In order to fully demonstrate The literary ecology, the show also specially invited the 14 Qinqiang actors of Qinqiang Art Troupe in Xiqiao District, Xi'an, and 12 veteran actors in Huayin City as mass actors. It is more thorough.



Figure 15 Bai Lu Yuan Stage play stills. (1)

Available from : <http://3g.163.com/ent/article/BIOKD8J00031H00.html>

(March 13, 2023)



Figure 16 Bai Lu Yuan Stage play stills. (2)

Available from : <http://3g.163.com/ent/article/BIOKDV8J00031H00.html>

(March 13, 2023)



Figure 17 Bai Lu Yuan Stage play stills. (1)

Available from : <http://3g.163.com/ent/article/BIOKDV8J00031H00.html>

(March 13, 2023)

#### 4) Dance Drama

In 2007, Bailuyuan was adapted into a Dance Drama which has been carefully planned by the organizer for more than three years. He invited Mr. Chen Zhongshi and authoritative people in the dance industry, music industry, and performing arts industry to fully demonstrate the Stage play and dance and music forms. It can be seen that it has a unique vision and pioneering spirit in the reform of cultural product projects, which is worthy of appreciation.

The Dance Drama takes the love story of Heiwa and Xiao'e in the popular novel "Bai Lu Yuan" as a clue, and interprets the destiny of ordinary people in Guanzhong rural people and the living conditions and spiritual style of various people. Adopting a new perspective of modern art reveals the secret history of the national soul, and brings the audience aesthetic enjoyment.

In terms of choreography, Xia Guangxing brought together the essence of The literary ecological songs and dances in Shaanxi, excavated the dance context of the Zhou Qin, Han, and Tang dynasties in the Chinese civilization, and added the fashion elements of modern culture, so that the dance expressed its unique artistic style. In terms of music, the two professors of Yang and Zhang will complement the innovation and dance of modern symphony, which will resonate with the audience.

The actor of the Dance Drama is huge. Starring invites the top dance of the country. Most actors come from the Dance Department of the Conservatory of Music of the Capital Normal University to improve the artistic content of Dance Dramas and become the results of the combination of Chinese higher art education display and cultivation of art production. Hope to show up in the international cultural market.

It is reported that the play will spend more than 6 million, high -quality, high production, and high return. The crew members have repeatedly visited the Bai Lu original style of the story where the story happened and organized a group of actors to go to Guanzhong to experience life and hone the dance language. It can be seen that its

production process is rigorous and meticulous, and it will show extraordinary stage performance force.



Figure 18 Bai Lu Yuan Dance Drama (1)

Available from : <http://bbs.photofans.cn/thread-776749-4-3.html>  
(March 11, 2023)



Figure 19 Bai Lu Yuan Dance Drama (2)

Available from : <http://bbs.chinadance.cn/misc.php?mod=mobile> (March 11, 2023)



## 5) Movie

In 2012, *Bailuyuan* was adapted into a movie and was broadcast on the cinema. *Bai Lu Yuan* was a movie directed by Wang Quan'an and starring Zhang Fengyi, Zhang Yuqi, Wu Gang, Duan Yihong, and others.

The movie tells the story of the love and hate between the Bai family and the Lu family on the ancient loess land of Bai Lu Yuan during the turbulent period of the late Qing Dynasty and the early Republic of China.

The movie took 9 years to prepare and 3 years to shoot. It went through several reviews and revisions before it was released on February 15, 2012. The movie was nominated for the Silver Bear Award at the 62nd Berlin International Film Festival and won three awards at the 31st Golden Rooster Awards: Best Actor, Best Supporting Actress, and Best Cinematography.

The movie is considered a national epic based on people and land, showing the intriguing originality of the northern peasants' survival state. The movie made many changes to the novel, mainly to adapt to the narrative style and length of the movie.

The movie version of *Bai Lu Yuan* cut out many details and characters from the novel, leaving only the main story. The movie version also changed some characters' personalities and fates, such as Lu Zilin, Bai Xiaowen, Bai Ling, and so on.

The movie version also added some new plots and scenes, such as Bai Jiaxuan's death, Lu San's duel with Bai Xiaoyi, and so on. In general, the movie version of *Bai Lu Yuan* is a simplified and condensed artistic re-creation.

It cannot fully restore the richness and depth of the novel, but it also has its own unique charm.

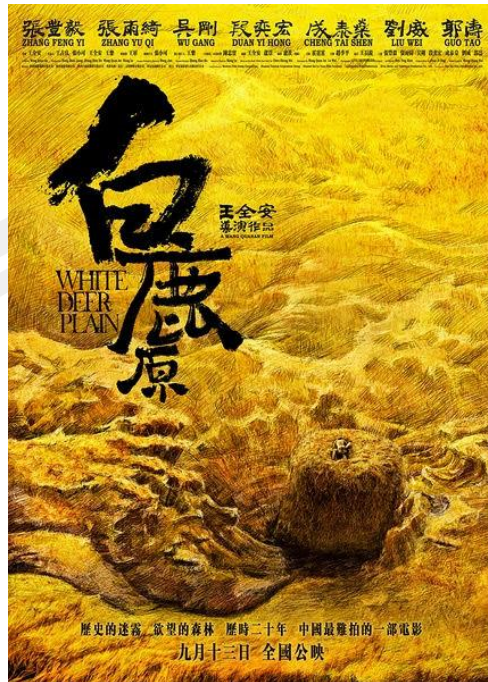


Figure 20 Bai Lu Yuan Movie Poster 1

Available from: [news.sina.com.cn/m/2012-08-10/133424945032.shtml](http://news.sina.com.cn/m/2012-08-10/133424945032.shtml) (March 11, 2023)



Figure 21 Bai Lu Yuan Movie poster 2

Available from: <http://www.m1905.com/newgallery/hdpic> (March 11, 2023)

## 6) TV series

In 2017, Bailuyuan was adapted into a TV series and played on the screen. The TV series production "Bai Lu Yuan" was successfully adapted, which promoted the spread of Confucian culture and received great acclaim after it was broadcast. Its success lies in the high restoration of literary works, and at the same time, it follows the principle of popularization of film and television art.

On the premise of keeping the basic plot of The literary works, it moderately deletes or rewrites some plots and characters, highlights the main plots and core characters, highlights the development history of Chinese national spirit, and highlights the significance of Confucian cultural inheritance.



Figure 22 The TV series "Bai Lu Yuan" won the Best Chinese TV Stage Play Award  
Available from: <https://mp.weixin.qq.com/s?biz=MjM5NDIxMDAwMA>

(November 15, 2022)



The literary works and TV series complement each other and jointly promote the effective dissemination of Confucian culture.

In the inheritance of Confucian culture for thousands of years, the coexistence of essence and dross is inevitable, which is objectively reflected in The literary Bai Lu Yuan. The classic of The literary works is that they not only carry forward the essence of Confucian culture but also do not avoid the harm of Confucian cultural dross to the people, thus arousing people's deep thinking. TV series deal with the essence and dross of Confucian culture skillfully.

## **2.2 The Analysis of Bai Lu Yuan TV Series Version 2017**

As the TV series "Bai Lu Yuan" has generated significant discussion and controversy during the adaptation process from the novel, as well as being widely discussed by the Chinese public,

The plot is rich and fascinating: the plot of the Bai Lu Yuan story is ups and downs, making the audience unforgettable for a long time. At the same time, the characters in the play are also deeply rooted in the hearts of the people, making the audience feel worried about their destiny.

The background of the times is representative: the era background depicted by the TV series Bai Luan is representative, showing the audience the true appearance of rural family life in the late Qing Dynasty and the early Republic of China. At the same time, the conflict between the Bai Jiakuan family and the Lu family also reflected the persistence and defeat of the family system of the Dharma Family and Confucian ethics in the changes of the times and the political movement. Excellent actor lineup: In the TV series Bai Luan, the actors' performances are very good. They successfully interpreted the characters in the novel with delicate emotions and superb acting skills.

the following research will focus on an in-depth study of the TV series "Bai Lu Yuan".

Next will analyze the TV series "Bai Lu Yuan" in detail through the aspects of Script, Actors, Director, Clothing and Set, Narrative Editing, and Cinematography Techniques.

### 1) Script



Figure 23 Bai Lu Yuan's screenwriter Shen Jie.  
Available from: <https://image.baidu.com/search/index?tn>

(March 11, 2023)

The script for the TV series Bai Lu Yuan was created by screenwriter Shen Jie. Shen Jie is a professional screenwriter from mainland China. He was born in Beijing in 1975 and graduated from the directing class (undergraduate) of the Central Academy of Drama. He has written scripts for many film and television works and dramas, such as "Tomorrow Will Be Sunny" and "You Are My Life". His works cover different themes

and styles, showing his creative talent and diversity. He is an important figure in the contemporary Chinese screenwriting field.

The process of creating the script for Bai Lu Yuan was arduous and lengthy for him. He not only had to read The literary novel, but also had to consult a large amount of related materials, including history, geography, customs, dialects, and so on. He also had to personally visit various places in the Wei River Plain, interview local elders and people in the know, and feel the local culture and customs. He also had to communicate and exchange ideas with Mr. Chen Zhongshi on several occasions, listening to his suggestions and opinions on the adaptation of the novel into a TV series.

Shen Jie encountered many difficulties and challenges in creating the script for Bai Lu Yuan. The first was how to transform it into a form suitable for television broadcasts while preserving the spirit and style of the novel. This involved adjusting and optimizing the story structure, character relationships, and scene settings.

The second was how to satisfy the requirements of the censorship department and audience groups for the content and quality of the TV series while respecting the author's wishes and literary value. This involved handling or modifying sensitive or complex plot elements in the novel while maintaining artistic standards and social benefits.

The first episode script of a TV series often has representativeness, as it reflects the narrative style, artistic characteristics, and creative ideas of the entire series.

Studying the first episode script can help researchers better understand the theme, plot development, and character development of the series as a whole. Additionally, it can serve as a starting point to analyze the similarities and differences between the TV series and The literary novel and explore the artistic choices and social factors involved in the adaptation process.

Therefore, choosing the first episode script can guide researchers to conduct more in-depth research and exploration of the entire TV series.

*Episode 1 Script (Part)*

**Scene:** *Bai Lu Yuan bathed in sunlight, exuding rich vitality and energy.*

**Scene:** *(Xiancao's home) Xiancao's father holding a cigarette, exhaling smoke, while Bai Jiaxuan sitting next to him. The matchmaker stands between them, with her back facing them.*

**Matchmaker:** *Everyone knows about the Bai family of Bai Lu Yuan. You must have accumulated a lot of good karma from your past life, which has all been passed on to your daughter. This is a year of famine, and this cartload of grain can not only feed your family but also buy you a house and land.*

**Xiancao's father:** *Stop crying and come out.*

**Matchmaker:** *It's a tradition to cry three times before getting married. That's what it's all about.*

**Scene:** *(On the dirt road) Bai Jiaxuan angrily pushes the door of a mud cave and comes out, but the matchmaker stops him from leaving.*

**Bai Jiaxuan:** *I'm going back.*

**Matchmaker:** *You agreed to take her with you today. Why are you leaving?*

**Bai Jiaxuan:** *What did I agree to? I never agreed to anything.*

**Matchmaker:** *She promised to come with you. You brought this cartload of grain, which is enough to exchange for three of her sisters.*

**Bai Jiaxuan:** *The wife I'm marrying is not something that can be exchanged. In the future, we'll do less immoral things. Wait for me, San-ge.*

**Lu San:** *Young master, what's going on?*

**Bai Jiaxuan:** *Get another bag.*

**Xiancao's father:** *You can't, you can't, you can't.*

**Matchmaker:** *Bai Jiaxuan, you pretend to be a good person. I'll tell your father that you won't even be able to marry one wife.*

**Scene:** *(On the road) Driving a horse-drawn carriage on a muddy road in the snow, two people are having a conversation face to face.*

**Lu San:** *Young master, that woman has been following us for a while.*

**Bai Jiaxuan:** *Just drive your carriage.*

**Scene:** *(Ancestral tomb site) In the endless high mountains, amidst the blowing snow, there are many gravestones.*

**Bai Jiaxuan:** *I won't marry again in this lifetime, San-ge.*

**Lu San:** *Don't talk nonsense. It's not your fault if those women have bad luck. They were supposed to enjoy their lives after marrying into the Bai family, but they couldn't stand it.*

**Bai Jiaxuan:** *Marrying a daughter to me is like sending her to the execution ground. What did I do wrong in my past life? I married six wives, and one after another left me, not even leaving me with an heir.*

**Scene:** *Looking from a distance at the tombstones in the low grass, Bai Jiaxuan walks further away, and the sky is covered with dark clouds.*

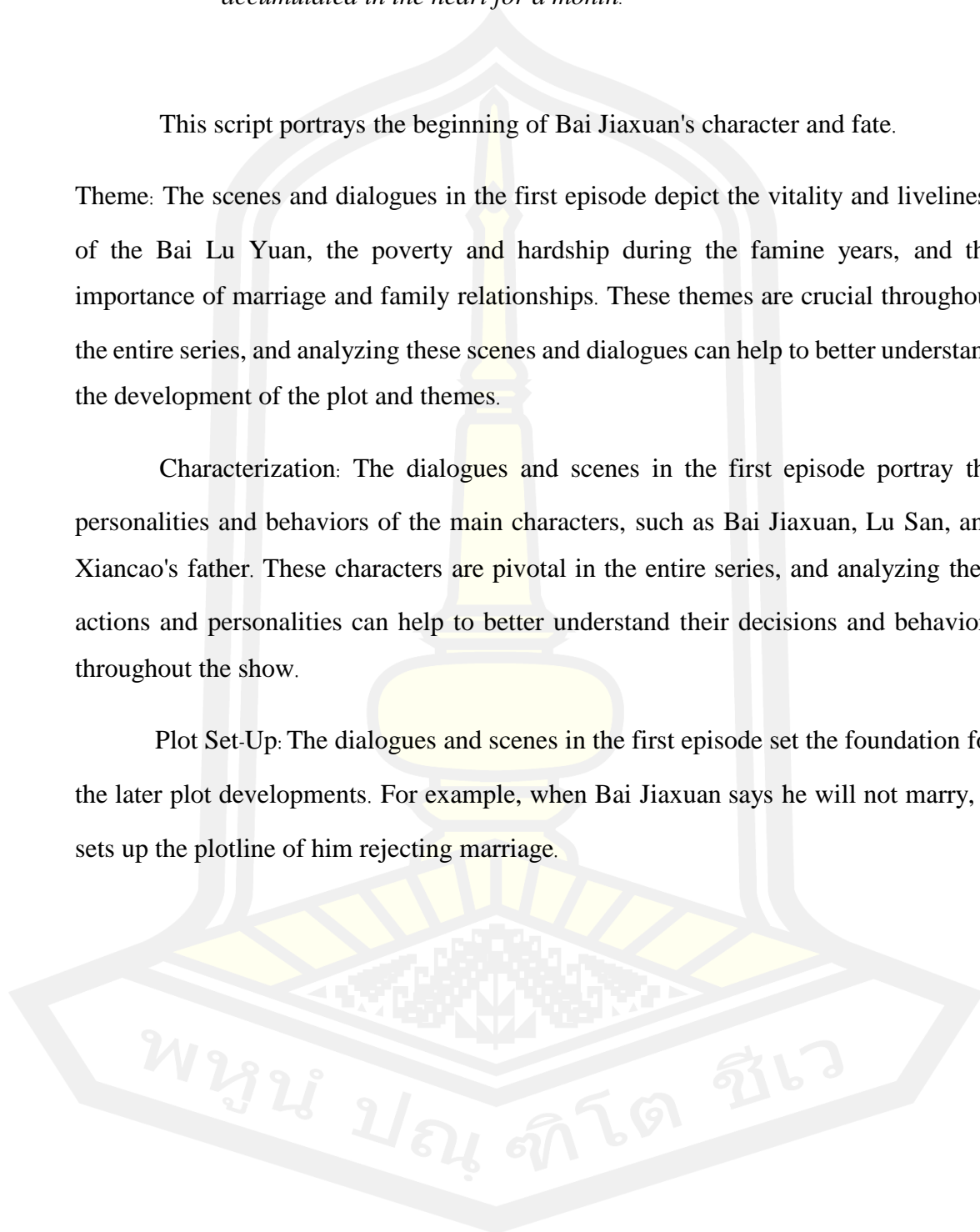
*(Music): The pain of losing a spouse is unbearable, and the grief has accumulated in the heart for a month.*

This script portrays the beginning of Bai Jiaxuan's character and fate.

Theme: The scenes and dialogues in the first episode depict the vitality and liveliness of the Bai Lu Yuan, the poverty and hardship during the famine years, and the importance of marriage and family relationships. These themes are crucial throughout the entire series, and analyzing these scenes and dialogues can help to better understand the development of the plot and themes.

Characterization: The dialogues and scenes in the first episode portray the personalities and behaviors of the main characters, such as Bai Jiaxuan, Lu San, and Xiancao's father. These characters are pivotal in the entire series, and analyzing their actions and personalities can help to better understand their decisions and behaviors throughout the show.

Plot Set-Up: The dialogues and scenes in the first episode set the foundation for the later plot developments. For example, when Bai Jiaxuan says he will not marry, it sets up the plotline of him rejecting marriage.





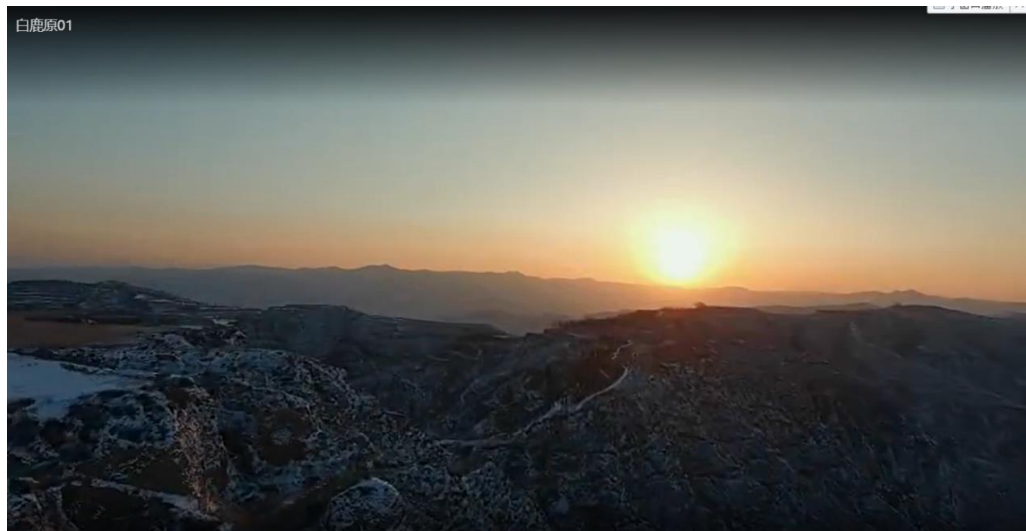


Figure 24 Stills of the first episode of Bai Lu Yuan TV Series(1)  
Available from TV series (March 11, 2023)



Figure 25 Stills of the first episode of the Bai Lu Yuan TV Series(2)  
Available from TV series (March 11, 2023)



Figure 26 Stills of the first episode of the Bai Lu Yuan TV Series(3)  
Available from TV series (March 11, 2023)



Figure 27 Stills of the first episode of the Bai Lu Yuan TV Series(4)  
Available from TV series (March 11, 2023)





Figure 28 Stills of the first episode of the Bai Lu Yuan TV Series(5)  
Available from TV series (March 11, 2023)

Table 1 The comparative script between The TV series and The Novel

Comparison	Novel	TV series
Baijia and Lujiazu processing process	Detailed description	Omit
Lu Zilin character	Greed, lust, timid fear of things	Love, justice, talent, courage, and consciousness
Bai Xiaowen's Destiny	Participate in the Communist Party and sacrifice for the revolution	Participated in the assassination of Kuomintang officials and was executed

Comparison	Novel	TV series
Bai Jiaxuan and Tian Xiao'e Relationship	Lovers, get married and have children	Sister and brother love, break up without results
Tian Xiao'e image	The female image with progressive ideas and feminist consciousness, dared to resist old etiquette and patriarchal systems in the feudal society at that time	Feminist consciousness is diluted, and personal will is more passive
The image of the old grandmother of the Bai family	A feudal superstition old lady enjoys the privilege and honor of the landlord class in the Bai family courtyard	An enlightened old lady cares about the lives and happiness of the family and folks in the Baijia Courtyard.
Bai Jiaxuan image	A person with thought, pursuit, and ideal, has his own opinions and judgments about social reality and historical changes. He has deep feelings and responsibility for his family and villages. He also has contradictions in his love and affection And sincere attitude.	A cowardly, weak, and incompetent person has no initiative and participation in changes in the times. He does not have any concern or respect for his family and natives. He has no warmth or support for his lover and children.
Tian Xiao'e ending	It is a strong, brave, and beautiful female image. After being insulted by the Japanese/ Kuomintang officers, she still chose to give birth to a child,	A weak, ignorant, ugly female image, she lost all her dignity and will after being raped, and at the last moment, she used her death to escape this cruel reality.

Comparison	Novel	TV series
	and at the last moment protest this unfair world with her death.	

## 2) Actors

The TV series "Bai Lu Yuan" retains the main characters and plot of the novel while also making some deletions and adjustments to adapt to the form of expression and audience needs of the TV series. The actors in the TV series have tried their best to restore the character traits and fate of the characters in the novel while also showing their unique acting styles.

There is an interactive and influential relationship between actors and the TV series "Bai Lu Yuan". On one hand, through their interpretation of novel characters, actors allow audiences to gain a deeper understanding of the history, society, culture, and customs depicted in the novel. On the other hand, actors have also enhanced their status and image in the industry and among audiences by participating in this excellent work.

For actors, "Bai Lu Yuan" is both a challenge and an opportunity. The challenge lies in accurately grasping the inner world and external performance of novel characters and presenting them to audiences uniquely and authentically. The opportunity lies in being able to showcase diverse and superb acting abilities through this work with profound cultural heritage and widespread influence while gaining more recognition and praise.

Zhang Jiayi played Bai Xiaowen, who is Bai's eldest son. A character who is honest and kind-hearted values loyalty and righteousness, and loves his country and hometown. Zhang Jiayi uses his calm and deep performance to show Bai Xiaowen's

persistence and sacrifice during historical changes. (Meng Fanli. The Art of Acting in Contemporary TV Series from Bai Lu Yuan [J]. Stage play Art Research, 2017(3).114-116) (Meng. F, 2017)

He is the young master of Bai Lu Yuan and also the eldest son of the Bai family. In the TV series, he shows a character who is honest and kind-hearted, values loyalty and righteousness, and loves his country and hometown.

He persists in his beliefs and morality amid historical changes and makes sacrifices for Bai Lu Yuan and its people. He experiences multiple wars and turmoil from the late Qing Dynasty to the Republic of China to the Liberation War in the TV series.

He also witnesses Bai Lu Yuan's transformation from a feudal society to New China. There are many touching and shocking scenes in the TV series such as when he duels with Lu Zilin to protect Xiancao; when he confronts Japanese soldiers to rescue Xiaoyi who was captured; when he negotiates with Nationalist troops to support the Communist Party.

Qin Hailu, She played Tian Xiuling, Bai Xiaowen's wife. A beautiful, intelligent, kind-hearted, and strong woman. Qin Hailu uses her delicate and lively performance to show Tian Xiuling's contributions and growth in family and society. (Meng Fanli. The Art of Acting in Contemporary TV Series from Bai Lu Yuan [J]. Stage play Art Research, 2017(3).114-116) (Meng. F, 2017)

She is Bai Xiaowen's wife and the most beautiful, intelligent, kind-hearted, and strong woman in Bai Lu Yuan. In the TV series, she shows a female image who contributes and grows in family and society. She fights for her happiness and dignity in a patriarchal society; supports her husband and son during the revolutionary era; remains unyielding in the face of difficulties.

In the TV series, she experiences being forced to marry Bai Xiaowen then gradually falling in love with him; being bullied then fighting back; living an ordinary life than participating in the revolution. There are many touching and shocking scenes such as when she fights wits with Xiancao to protect herself and her children; when she negotiates with bandits to rescue Ling'er who was kidnapped; when she tearfully blesses Xiaoyi who is about to go to war.

Lei Jiayin, played Bai Xiaoyi, the second son of the Bai family. A character who is unruly and unrestrained with a passionate and heroic spirit. Lei Jiayin uses his flamboyant and passionate performance to show Bai Xiaoyi's confusion and choices during the revolutionary era. (Meng Fanli. *The Art of Acting in Contemporary TV Series from Bai Lu Yuan* [J]. *Stage play Art Research*, 2017(3).114-116) (Meng. F, 2017)

He is Bai Xiaowen's son and the most unruly and unrestrained young man in Bai Lu Yuan with a passionate and heroic spirit. In the TV series, he shows a young man who is confused and making choices during the revolutionary era.

He wavers between traditional ideas and new thoughts; struggles between personal desires and collective interests; wrestles between his father's legacy and his pursuit. In the TV series, he experiences maturing from being rebellious and ignorant to being enlightened; from indulging in pleasure to joining the revolution.

There are many touching and shocking scenes such as when he breaks with his father to marry Tian Xiao'e; when he kills bandit leader Heihu Wang for revenge; when he gives up his family status to join the Communist Party.

In the TV series "Bai Lu Yuan", excellent actors played a crucial role. Their performances not only made the characters more realistic and three-dimensional but also added more depth and emotion to the plot and themes of the Stage play.

Firstly, excellent actors infused vitality into their characters. In the Stage play, each character has a unique personality and emotions. Through outstanding

performances, actors made these characters more realistic, three-dimensional, and lifelike. The audience can better understand and feel each character's inner world and growth process to better understand the story and themes of the Stage play.

Excellent actors added more depth and emotion to the plot and themes of the Stage play. Through delicate performances and superb acting skills, they presented the plot and themes in a more touching, moving, and unforgettable way. The audience can better understand and feel the significance of humanity, family, history, culture, etc., expressed in the Stage play to better appreciate the charm of traditional Chinese culture. Excellent actors can also cultivate more excellent actors for the industry. In “Bai Lu Yuan”, many actors are well-known in the industry. Their performances and experiences can provide references for newcomers to help them grow and develop better. At the same time, excellent actors' performances can also bring more opportunities and resources to promote rapid development in this industry.

Excellent actors have had a positive impact on China's TV series industry. They have not only made breakthroughs in acting but also improved audiences' aesthetic taste for TV series. Their performances not only let audiences feel the TV series' artistic charm but also increased their recognition of China's TV series industry. This is significant for China's TV series development.

In summary, excellent actors played a positive role in "Bai Lu Yuan". They infused vitality into their characters; added more depth to their plot/themes; had a positive impact on China's TV series industry; helped people better understand traditional Chinese culture; injected new impetus into China's TV series development.

### 3) Director



Figure 29 Director Liu Jin's photo  
Available from: <https://baike.baidu.com/item/%E5%88%98%E8%BF%9B>

(March 11, 2023)

The director's main role in "Bai Lu Yuan" is reflected in the adaptation and control of the script. During the production process of the TV series, the director is the core member of the entire team. They need to develop shooting plans and processes based on the content and expression of the script, grasp the rhythm and atmosphere of each scene, and ensure the quality and effect of the entire series. He insisted on location shooting to show off nature and rural society's scenery and customs, bringing visual shock and beauty to viewers. This is also a reflection and challenge to the widespread phenomenon of shanzhai (copycatting), plagiarism, and special effects in China's TV



industry Liu. Y, (2021) Analysis of the Role of Director in "Bai Lu Yuan" and its Positive Effects on China's TV Industry. *Film & Television Art*, (08), 54-56).

In "Bai Lu Yuan," the director presents the essence of The literary work to the audience through precise script adaptation and meticulous production process, allowing viewers to better understand and feel the charm and depth of traditional Chinese culture. At the same time, through script adaptation and casting, the director made the entire series more in line with modern audiences' aesthetics and acceptance level, thereby attracting more attention and love from viewers. He was faithful to The literary work and respected writer Chen Zhongshi's creative intent and spirit. He did not deliberately modify or delete sensitive or complex content in The literary work to cater to the market or censorship. Instead, he restored the characters' personalities, destinies, and emotions in the novel as much as possible.

This is also a resistance and breakthrough to the widespread phenomenon of adaptation, simplification, and beautification in China's TV industry (Zhang. H Wang. X & Zhang. H, 2018). Character shaping and acting art in contemporary rural-themed TV series from TV series "Bai Lu Yuan" [J]. *China Radio & Television Journal*, 2018(6): 75-79).

The director's role is also reflected in the guidance and management of actors. During the production process of the TV series, the performance of actors is very important.

They need to deeply display the character's personality and emotions through superb acting skills and expressiveness. Through guidance and management of actors, the director helps them better understand their roles, and grasp their emotional and inner changes, making their performances more natural, smooth, and vivid.

At the same time, through communication and cooperation with actors, the director makes the overall performance effect of the series more outstanding, presenting more realistic and profound character images and emotions.



He paid attention to the actors' performances and explored their potential and charm in character shaping. He did not choose actors with high traffic or star-level status but chose those with strength or potential and gave them full trust and space.

He allowed actors to express the inner world of characters through detailed, life-like, and realistic expressions Li. N, (2018) Analysis of Character Image Shaping and Actor Performance in "Bai Lu Yuan" [J]. China Television, 2018(11)). This is also a refutation and transcendence of the widespread phenomenon of idol worship, traffic supremacy, and superficial kung fu in China's TV industry.

The director's role is also reflected in the innovation and exploration of artistic expression techniques. During the production process of the TV series, the director needs to constantly explore and innovate artistic expression techniques to make the series more vivid, exciting, and shocking.

In "Bai Lu Yuan," through the use of various expression techniques such as contrast, metaphor, and flashback, the director made the entire series more emotional and thoughtful, closer to modern audiences' aesthetic needs.

At the same time, he also worked hard on music and sound effects in the series. Through careful music and sound design, he brought viewers into a more realistic and shocking world, making them more immersed in and invested in the plot.

The director's role is reflected in the impact and promotion of China's TV industry. In the production process of Chinese TV series, the role of directors is becoming more and more important. Their creativity and creativity play a vital role in the development and progress of the entire industry Yao. X. & Zheng. C., (2016) Chinese TV Series Directors: Creation, Expression, and Innovation [ J ]. Broadcasting & Television Technology, 2016(9):54-56).

The director's superb skills and professional level not only brought excellent works but also provided more thinking and reference for the development of China's

TV industry. At the same time, the director's success also inspired more directors and producers to further promote the innovation and development of Chinese TV series.

#### **4) Clothing and Set**

This TV series strives for a high degree of restoration in terms of sets and costumes to depict the rural customs and dressing situations of different identities as described in the novel, in order to achieve a realistic, detailed, and vivid artistic effect. The sets and costumes in the show not only showcase the natural scenery and humanistic customs of rural Guanzhong but also reflect the impact and influence of a century of historical changes on rural life.

The sets and costumes in the show also serve as an external representation of the characters' personalities, psychology, and destiny, as well as an important carrier for the development of the story plot and an effective means of conveying the thematic ideas. In terms of sets, the show mainly takes Bai Lu village as the main shooting location, reproducing the unique architectural style of the loess plateau, cave dwellings, earth walls, and ancestral halls in Guanzhong rural areas.

These sets not only show the poor and backward self-sufficient and conservative living conditions of Guanzhong rural areas but also reflect the national characteristics of Guanzhong people's tenacity, diligence, simplicity, ancestor worship, and respect for the law.

In addition, the show also reflects the impact of historical changes on rural life through shooting sets at different times and occasions.

For example, Bai Lu village was burned down by the Eight-Nation Alliance during the late Qing Dynasty; Bai Lu village was occupied by Japanese invaders during WWII and established a puppet regime; Bai Lu village was fought over by Nationalists and Communists during Liberation War; after New China was established Bai Lu village underwent land reform and socialist transformation.



Figure 30 Bai Lu Yuan's scene-setting diagram(1)  
Available from TV series (March 11, 2023)

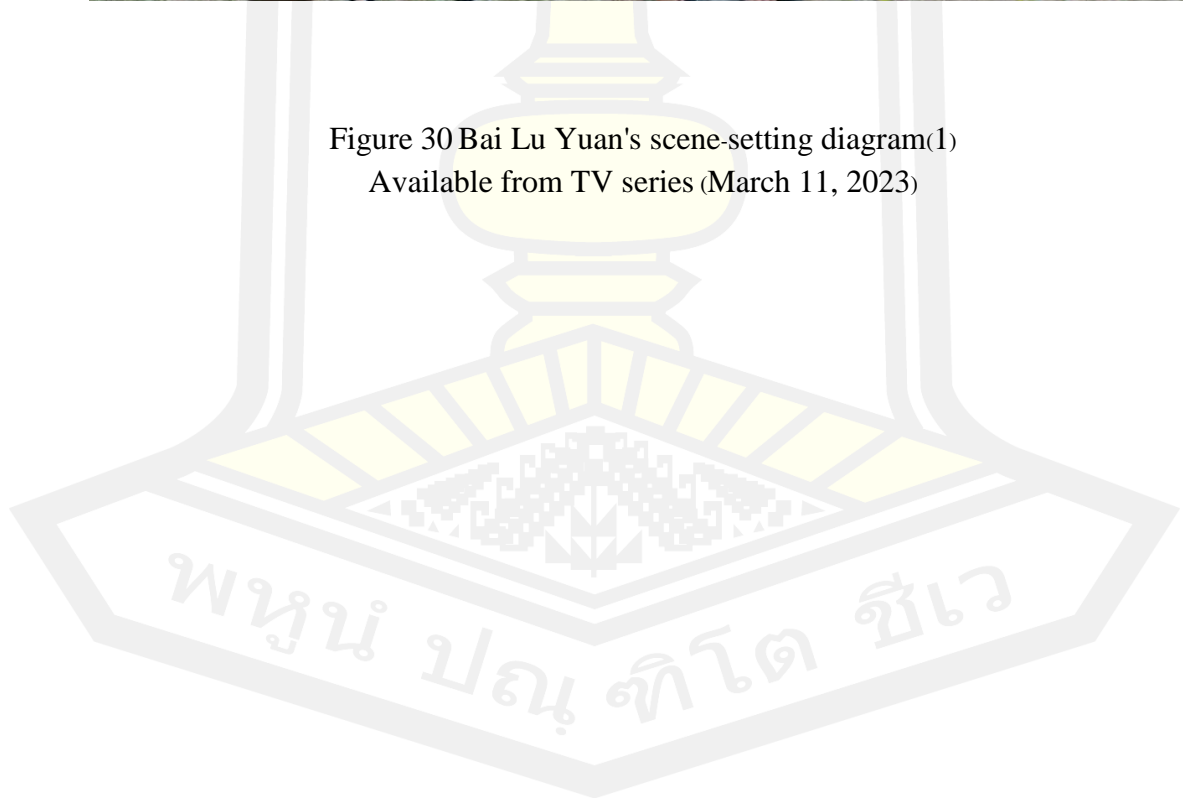




Figure 31 Bai Lu Yuan's scene-setting diagram(2)  
picture saved from a TV series (March 11, 2023)



Figure 32 Bai Lu Yuan's scene-setting diagram(3)  
Available from TV series (March 11, 2023)

The translation of the text you provided into English is: “These sets have both historical authenticity and artistic expressiveness, presenting to the audience a huge scene with rich colors and a strong atmosphere of rural life customs in Guanzhong. (Wu. Y, (2017) On the Set Art in TV Series Bai Lu Yuan. Film Art, (5), 62-63.)”

In terms of costumes, the show also carefully reflects the character traits and identity symbols of the characters in the novel. For example, the two most representative families in Bai Lu Yuan - the Bai family and the Bao family - have obvious differences in their clothing.

The Bai family, a conservative traditional farmer class that believes in Taoism, advocates nature, values blood relationships, and maintains family honor, mostly wears plain or dark colors and conservative and solemn clothing such as long robes and jackets.

On the other hand, the Bao family, as an enlightened progressive intellectual class that believes in Christianity, pursues freedom and equality, values personal ideals, and follows contemporary trends, mostly wears bright or light colors and fashionable and bold clothing such as Western suits or cheongsams.

In addition to this many other characters in Bai Lu Yuan have their unique characteristics in terms of clothing. For example, Tian Xiaoe - one of the most controversial yet influential female characters - clothing reflects her growth from a poor ignorant but beautiful kind rural girl to a wise but lonely tragic revolutionary mother. She goes from wearing simple rural girl clothes to wearing gorgeous Guo family concubine attire then to wearing simple Communist Party member uniforms before finally dying in a broken kiln wearing a red bellyband. Her clothing not only reflects her social status and living environment at different stages but also reflects her character traits and emotional state at different stages.

She gradually transforms from a gentle submissive woman who endures humiliation bears heavy burdens is ignorant has no desires only seeks survival into a



strong brave woman who dares to love dares to hate has thoughts has pursuits sacrifices for her ideals."



Figure 33 Bai Lu Yuan's clothing pictures(1)  
Available from TV series (March 11, 2023)



Figure 34 Bai Lu Yuan's clothing pictures(2)  
Available from TV series (March 11, 2023)



Figure 35 Bai Lu Yuan's clothing pictures(3)  
picture saved from a TV series (March 11, 2023)



Figure 36 Bai Lu Yuan's clothing pictures(4)  
picture saved from a TV series (March 11, 2023)



In summary, the sets and costumes in the TV series Bai Lu Yuan are one of important means for the show to successfully restore The literary style of the novel and depict the characters. They not only show a rich and colorful yet tragic and moving historical picture scroll in Bai Lu Yuan but also show a variety of complex and real human nature in Bai Lu Yuan. Zhao. Y, (2018) On Costume and Modeling Design in TV Series Bai Lu Yuan. TV Research, (1), 139-139."

By analyzing the setting and costumes, we can gain a deeper understanding of the psychological activities and fate of the characters in the play, and also explore more broadly the themes and significance of history, culture, society, and other aspects involved in the play.

Narrative Editing and Cinematography Techniques Narrative editing and cinematography techniques play a crucial role in television drama, as they determine how the story is presented to the audience. Through narrative editing and cinematography, the pace of the story can be adjusted, atmosphere can be created, emotions can be emphasized, imagery can be crafted, and character development can be enhanced.

Therefore, researchers will begin their analysis by examining these two aspects.

Narrative Editing : The series "Bai Lu Yuan" consists of 77 episodes, covering the historical changes and personal stories from the end of the Qing Dynasty to the early years of the People's Republic of China. To maintain the audience's interest and tension, the editing needs to balance the transitions between different timelines and scenes, avoiding being too lengthy or jumpy. Narrative Editing enhances the rhythm and tension of the story, creating different atmospheres for various scenes and emotions through rapid cuts, flashbacks, slow-motion, and other techniques.

Narrative Editing can highlight the mainline and theme of the story, presenting the historical picture of the ups and downs of White Deer Village over the past century through interwoven storylines, nested stories, and reverse narration. At the same time,

it is also important to emphasize the development of important events and character relationships to keep the audience following the mainline.

For example, in the first episode, the story starts with the funeral of Bai Jiaxuan, and then through flashbacks, it reviews his life and the history of White Deer Village. This narrative editing technique not only attracts the audience's attention but also lays the background and suspense for the later story.

In the 39th episode, after Heiwa was shot, the camera slowed down and was accompanied by a piece of sad and heroic music. This use of slow-motion editing technique can not only express the emotion of Heiwa's heroic sacrifice but also reflect the turbulent and unstable atmosphere of the society at that time.



Figure 37 Bai Lu Yuan's pictures(1)  
picture saved from a TV series (March 11, 2023)



Figure 38 Bai Lu Yuan's pictures(2)  
picture saved from a TV series (March 11, 2023)

**Cinematography Techniques:** The drama uses a variety of camera techniques to express different levels of meaning. For example, wide shots, panoramic shots, and aerial shots can showcase vast natural landscapes and historical backgrounds; close-ups, extreme close-ups, and eye contact can reveal the characters' inner thoughts and emotional changes; Dutch angles, oblique angles, and low angles can create tense, oppressive, and crisis-like atmospheres.

The drama uses different colors to distinguish different periods and occasions. For example, during the late Qing Dynasty period, the dominant color tones were dark and gloomy, reflecting social turmoil and people's livelihood difficulties; during the Anti-Japanese War, the dominant color was greyish-brown, reflecting the flames of war and sacrifice and dedication; during the Liberation War, the dominant color was bright, showing revolutionary passion and new vitality; and in everyday life scenes, natural colors were used predominantly, presenting rural customs and scenery.



Figure 39 Pictures about Bai Lu Yuan color(1)  
picture saved from a TV series (March 11, 2023)



Figure 40 Pictures about Bai Lu Yuan color(2)  
picture saved from a TV series (March 11, 2023)



Figure 41 Pictures about Bai Lu Yuan color(3)  
picture saved from a TV series (March 11, 2023)

### **3. The Effective Analysis of the Bai Lu Yuan TV Series to the ethical's Perspectives on Chinese People**

TV series as an important cultural medium, is not only a form of entertainment but also an expression of social ideology. Through the analysis of the Bai Lu Yuan TV series, we will explore how people's understanding and attitudes towards moral and ethical concepts are reflected and shaped in this drama, and how these shaping and expressions affect Chinese culture and society.

According to a survey conducted by researchers among TV series Bai Lu Yuan viewers 80% of the participants have watched the TV series, 60% believe that the TV series performed well in terms of acting, plot design, and music scoring;



90% believe that the TV series presents content such as family ethics and human exploration in terms of morality; 75% believe that the adaptation of the TV series was successful; 60% have read the novel Bai Lu Yuan, of which 40% believe that there are differences between the novel and TV series versions in terms of character shaping and expression techniques; 80% believe that the TV series version has had an impact on their ethical and moral views, 40% saying that the TV series has inspired their thinking; 70% believe that the story of Bai Lu Yuan has enlightening significance for Chinese people's ethical and moral views.

### **3.1 Knowledge of the Traditional Chinese ethical's Perspectives**

In the construction of traditional rural culture, the patriarch maintained the effective operation of the whole village through his authority and was the core figure of the whole village's governance. With the support of feudal national law and the patriarchal clan system, he became the defender of rural order.

In the TV series, Bai Jiaxuan always pays attention to his patriarch's authority all his life and uses the patriarch's authority to unite people's hearts and overcome difficulties. "Clan" is a blood group centered on a certain male and composed of its direct male descendants and their families according to certain ethical rules. This traditional rural legal culture, which is linked by blood relationships and determined by it, was recognized by Chinese people at that time, and the patriarch, the leader of the clan, naturally achieved the core position in traditional rural governance. Bailu Village is no exception.

The Bai surname and Deer surname in Bai Lu Yuan in the TV series started from the same family. In order to take up all the good fortune of White Deer, it was decided to change the first family of the patriarch to Bai surname, and the second family to Deer surname. The two surnames of Bai Lu were sacrificed together in an ancestral hall, and the patriarch was inherited and handed down by the descendants of Bai's

surname. In fact, the patriarch has become the core figure of rural construction in Bailu Village, and the rules handed down by ancestors also ensure that the role of patriarch can only be hereditary inherited by the descendants of Bai Jia, and the position of patriarch cannot be held by any other person who is not surnamed, Bai. As a result, the core position of patriarchs in rural governance has been further consolidated.



Figure 42 "Bai Lu Yuan" unveils ancestral temple plaque  
Available from: <https://image.baidu.com/search/detail?ct=503316480>

(March 11, 2023)

Bai Lu Yuan mentions ancestral halls many times, which play an important role in the hearts of villagers in Bailu Village. Bai Jiakuan, the clan leader, also relies on the ancestral halls to effectively govern the countryside. Ancestral halls have the following functions in traditional rural governance-offering sacrifices to ancestors. The function of offering sacrifices is to identify with blood and identity and can strengthen the sense of family identity. It is precise because the villagers recognized blood relationships that



people can obey the governance of patriarchs. The existence of ancestral halls strengthens the legitimacy and authority of patriarchs' governance.



Figure 43 People Sacrifice in Ancestral Temple in "Bai Lu Yuan"  
Available from: <https://image.baidu.com/search/detail?ct=5345331> (March 11, 2023)

Bai Jiaxuan, as the patriarch, made effective use of people's recognition of the family and took the ancestral temple as the position to govern the whole of Bailu Village. Traditional countries strengthen their rule, exercise their functions and powers and establish their majesty by establishing various yamen. The ancestral temple in Bailu Village is the reflection of the governance model of a feudal country in the countryside. The patriarch also needs a place to punish and educate the villagers and establish the authority of the patriarch. The existence of an ancestral hall provides such a place for the patriarch's rural governance. The ancestral hall becomes the local yamen in the village, and the patriarch is the highest chief executive in this yamen. Bai Jiaxuan is based on ancestral temples, relying on a patriarchal clan system and township contract to govern Bailu Village.

At the same time, China's traditional society is a society imbued with Confucian culture and Confucian classics are regarded as the standard in the whole society. The squires, represented by Mr. Zhu, are deeply influenced by Confucian culture. They are the disseminators and interpreters of Confucian culture and an important force for practicing Confucianism in traditional Chinese grass-roots society.



Figure 44 In "Bai Lu Yuan", the elders made disciplinary mistakes in the ancestral hall  
Available from: <http://ent.sina.com.cn/v/m/>

(March 11, 2023)

Therefore, the squire does not directly participate in village affairs as the normal state in rural governance, but guides the villagers with soft power, that is, Confucian culture, through his behavior

### 3.2 Ancestral Temple Culture under the Patriarchal System

In traditional rural society, "imperial power is not lower than county", and it is usually local prestigious squires or patriarchs who maintain rural order. Modern

governance of social order depends on "law", while traditional villages rely on "courtesy". Rites are not carried out by an external power but cultivate a sense of personal awe from enlightenment, which makes people obey. People take the initiative to serve courtesy. Only those who have prestige among the clansmen and can convince the clansmen can be elected heads of the clansmen. Bai Jiakuan, as the patriarch of Bailuyuan, plays the role of maintaining the order of the whole family. Patriarchs and ancestral halls are closely linked.

Rural society is a human society, and the way to solve problems is usually to refer to predecessors' precedents. If there is no precedent, they will gather in ancestral halls for deliberation, and ancestral halls will become democratic places for people to "participate in politics".

The ancestral hall of Bailuyuan must be entered by men at least 16 years old. The ancestral hall is a picture scroll in the long history, which records the rise and fall of honor and disgrace in Bailuyuan and maintains the order of the clansmen.

In BaiLuYuan, the ancestral hall is a place for sacrificial activities and also a place for implementing family rules. Patriarchs carry out activities such as implementing clan rules, deliberating, and making decisions in ancestral halls. The ancestral temple has become the material carrier of "ritual" governance.

Bai Xiaowen and Tian Xiaoe were found cheating. Bai Jiakuan tied them into the ancestral temple and knelt in front of their ancestors to implement the clan rules. Men over the age of 16 in the whole clan each whipped the clan rules.

During this period, some clansmen refused to execute them. Bai Jiakuan, the clan leader, said that he was ashamed of his ancestors and showed that he would implement the clan rules to the end and take the lead in execution. When the clansmen saw this, they never dared to defend them again. Bai Xiaowen and Tian Xiaoe were

bloody. Since then, no one dared to violate the clan rules, and Bailu Village returned to peace.

At this time, the ancestral hall was an important place to educate the clansmen, and the strict implementation of the clan rules formed an invisible deterrent and strengthened the clansmen's awe of the clan rules.

In addition to practicing clan rules, ancestral halls also have an important function of deliberating, and clansmen gather together to discuss and make decisions together.

There was no food in Bailuyuan during the disaster year, so Bai Jiaxuan called the whole ethnic group to discuss the distribution of food in the ancestral hall. Before that, several families had lost their families because of lack of food. Seeing that the food villagers expressed their wish to bring all their shares home, the order of the scene was out of control.



Figure 45 Traditional Chinese Ancestral Temple  
Available from:<https://image.baidu.com/search/detail?ct=503316480>

(March 11, 2023)

Bai Jiakuan immediately decided to receive food according to the quota every day as the patriarch. They calmed down and accepted Bai Jiakuan's decision. The patriarch plays a leading role in the whole family. When the opinions of all parties are out of control, the patriarch needs to play a decisive role as an opinion leader, otherwise it is easy to split the group.

The patriarch formed prestige among the clansmen when he presided over affairs every time, and over time, the clansmen feared the patriarch. No matter how divided the opinions are, the existence of the patriarch can unite the people.

The patriarch is the implementer of the "ritual" rule, and the ancestral hall is the place where the "ritual" rule is implemented. The combination of the two plays a guiding role in educating the clansmen, and the clansmen take the initiative to obey the "ritual" governance under the guidance of clan rules. Zhang H, (2018) (Research on traditional Chinese villages and ancestral temples. "Cultural Heritage", 2018 (Issue 3): 21-29, Zhang Guoqing. From historical materials, the evolution of traditional villages and its evolution. Period): 92-96)

### **3.3 The Role of the Chinese TV Series " Bai Lu Yuan " on the ethical's Perspectives of Chinese People**

"Bai Lu Yuan" appeared in the cultural context of China in the 1990s. On the one hand, under the impact of modern civilization and post-modern deconstruction, it re-examined the suspicion of historical inevitability and historical contingency with a brand-new creative consciousness. Its history is the result of the interaction and entanglement of economic factors, political factors, and cultural factors, and it is the unity of historical inevitability and contingency.

"Bai Lu Yuan" reveals the first half of the twentieth century as a microscope, A series of magnificent historical changes have taken place on Chinese soil, Under this



sudden historical background, the perspective of film and television lens does not stay on the elites of one or some times, but aims at the evolution process of the life and destiny of all living beings, showing the great changes of the cultural mentality of the Chinese nation in a special historical period with vivid living individuals, and looking for the basis for cultural survival. (Hu. S, 2019) The ethnic relationship and cultural identity exploration in "Bai Lu Yuan". TV Stage play research, (9), 100-104.)

TV series fixed the story time in the historical interval between the late Qing Dynasty and the early Republic of China and the eve of the founding of New China, which was the most intense dispute between enemies and enemies in China. At that time, China was in a special historical period of transition from farming culture to modern culture, which could fully show the helplessness of the decline of national culture, that is, the traditional Confucian culture, and the irresistible development of modern culture. TV series absorbs the creative techniques of new historicism, and describes the collision and interweaving of various forces on Bai Lu Yuan from the perspective of a new "family history"(Yang. P, 2015) Analysis of the traditional cultural image in the Chinese TV series "Bai Lu Yuan". Literary research, (8), 64-67.)

In the historical era when Chengtou changed the flag of the king, it highlights the unpredictable and mysterious atmosphere. Just like the European pastoral paintings in the 17th century, it is brewing in the seemingly tranquil rural life.

### **3.4 The Chinese TV series "BaiLuYuan" is a portrayal of attacking feudal dross and celebrating traditional virtues.**

TV series criticize feudal dross and praise traditional virtues by reflecting the different destinies of women such as Xiancao, Tian Xiaoe, Leng Qiuyue, and Bai Ling. Xiancao is a model of Chinese traditional excellent women, which combines the traditional virtues of Chinese women, such as gentleness, virtuousness, diligence and courage, and diligence and housekeeping. (Fu. S, 2018) "Home" and "Country": The

cultural analysis of the female image in the TV Series "Bai Luan". Contemporary Communication, (9), 134-135.)

She teaches her husband and son, is filial to her in-laws, intelligent and wise, understands the great sense of justice, and silently supports her husband's work; In the face of disaster and plague, she was fearless until she gave her life. Leng Qiuyue and Tian Xiaoe are tragic figures who are deeply harmed by the dross of Confucian culture.



Figure 46 Photographs of Xiancao characters  
Available from: <https://www.126m.net/mov/bailuyuan.html>

(March 11, 2023)

พหุ มบัณฑิต ชีวะ





Figure 47 Photos of Cold Autumn Moon Characters  
Available from: <https://www.126m.net/mov/bailuyuan.html>

(March 11, 2023)

Leng Qiuyue resigned, was abandoned by her husband on the wedding night, kept a lifetime of widowhood, and finally suffered from "obscene madness" and was poisoned by her father for the sake of her ancestors' face; Although Tian Xiaoe had resistance consciousness and action in the face of feudal ethics, it ended in failure.

Their tragedies show that feudal ethics such as "men are superior to women" and "three obedience and four virtues" have infringed people into a collective unconscious state, and the removal of cultural cross must begin with changing national consciousness. Bai Ling is the representative of the new generation who resists the old etiquette system and pursues new ideas.

Since she was a child, she refused to submit to foot binding. When she grew up, she insisted on studying in the city, accepting new ideas, and resisting the old etiquette system. TV series highlights Bai Ling's resistance spirit to the old etiquette system and

his loyalty to the revolution and changes its ending to a glorious sacrifice in a battle, which not only shows the resistance of the new generation of young people to the old etiquette but also meets the requirements of the mainstream ideology of the times.



Figure 48 Chinese traditional bad habits are bound  
Available from:<https://www.seocer.com/zatan/2238.html>

(March 11, 2023)

According to researchers' analysis of TV series, the improvement of women's status is reflected in episodes 37 to 38 of the 77-episode TV series depict Bai Jiakuan arranging a marriage for Bai Ling without her consent. Bai Ling vehemently opposes this arranged marriage and seeks to learn from Tian Xiao'e about women's liberation. Lü Zhaopeng admires Bai Ling's unyielding character and helps her break through a

wall to escape from Bai Lu Village. In these episodes, Bai Ling actively resists the domineering behavior of male members of her family, upholding her dignity and rights.

At the same time, she has more say and choice in her own marriage, no longer passively accepting her parents' arrangements. Bai Ling becomes more confident and determined, no longer afraid to express her opinions but actively speaking out and expressing her thoughts. This confident and resolute attitude reflects the improved status of women in the Village society.

### **3.5 The Chinese Local Cultural Presentation on BaiLuYuan TV Series**

The TV series "BaiLuYuan" is called an "epic" masterpiece. The so-called "epic" does not only refer to the investment of up to 230 million yuan but refers to the heavy local culture it presents. The unique Shaanxi cuisine in the play, the ancestral temple culture under the patriarch system, and the cohesion of the leaders of etiquette make the audience remember deeply. BaiLuYuan guides the audience to think about such a problem,

The answer to why Bailu Village, which has experienced hardships, still stands and farmers are still full of hope is their awe of the land and the local culture that melts into the blood.

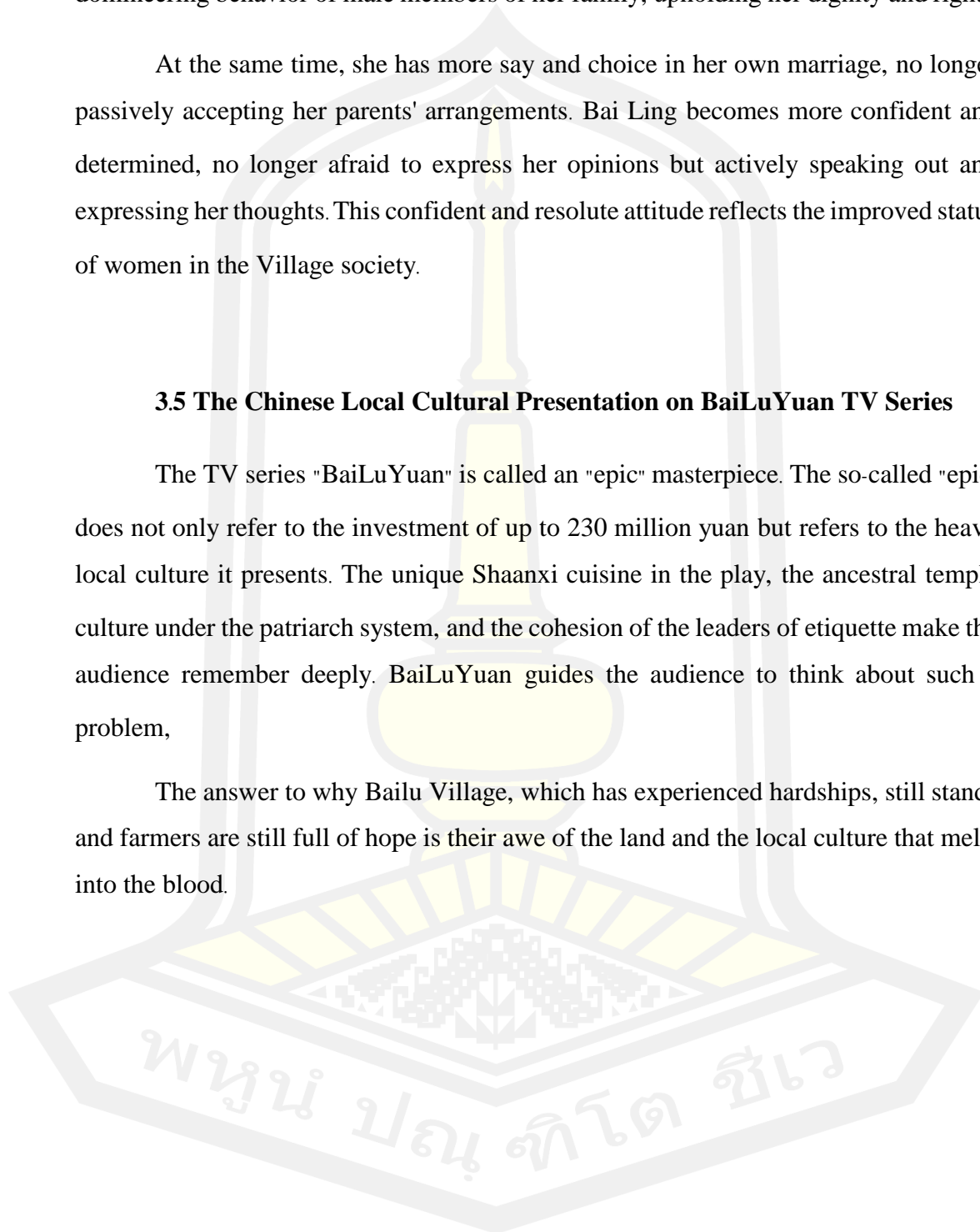




Figure 49 Northern Shaanxi Cuisine 1  
Available from:[www.meipian.cn/xz57cyz](http://www.meipian.cn/xz57cyz)

(November 15,2022)



Figure 50 Northern Shaanxi Cuisine 2  
Available from:<https://baijiahao.baidu.com/s?id=1689310825346664159&wfr>

(November 15,2022)



A rural society is a society that was born, raised, and died in Sri Lanka. Not only is there little population movement, but there is little change in the resources and land taken by people.

As a big agricultural country, China has a unique local culture. Both the paradise life depicted in Tao Yuanming's Peach Blossom Spring and the pastoral life that modern people yearn for can not be separated from the countryside. Generations of Chinese people have worked and cultivated in this native land, breeding offspring, which makes our blood with awe of the land. (Wang. W, 2019) Cultural tourism development and rural revitalization in China. *Journal of Cleaner Production*, 208, 231-237.)

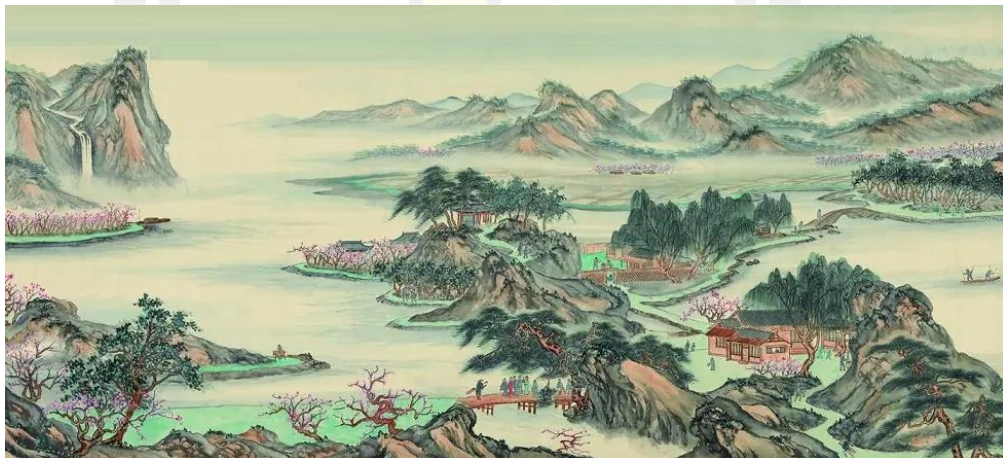


Figure 51 The Chinese Fantasy of Xanadu  
Available from:<http://mbook.kongfz.com/270352/1003789065/>

(November 15, 2022)

Since ancient times, China has advocated the philosophy of "harmony between man and nature" and paid attention to conforming to heaven. In traditional society, once natural disasters occur, whether it is drought or plague, they will be blamed for the punishment of "God".

In order to alleviate disasters and seek the understanding of "God", people often hold a series of sacrificial activities.



Figure 52 Sacrifice to the God of Peasants  
Available from:[https://k.sina.cn/article\\_6505266261](https://k.sina.cn/article_6505266261) (November 15, 2022)

In a panoramic way, Bai Jiaxuan, as the patriarch, held a rain-seeking sacrifice because of the drought. Adult men in the village dressed in Tsing Yi and braided fabrics, and a mighty team marched to the sacrificial site. To prove his piety to God, Bai Jiaxuan first held the hot iron block with his bare hands, then climbed into the chair and poked his mouth with the red-hot iron bar.

This primitive almost cruel way finally got a heavy rain. The dry loess land enjoyed the moisture of rain, and the cultivators were rescued. The land is the foundation of farmers, so the plowman represented by Bai Jiaxuan will forget the pain brought by his own body because his heart is in awe of the land. Although the sacrificial activities are so cumbersome and even dangerous, they dare not neglect them at all.

Farmer's awe of land is not only manifested in sacrificial activities but also full of philosophical thinking on the existence of life. Young people in Bailuyuan want to escape from this land.

They want to go to a wider world. It seems that if they escape from Bailuyuan, they will have a broader future. Heiwa running all the way fled Bailuyuan and came to work as a wheat cutter in a foreign country.



Figure 53 Villagers who sacrifice for rain in Bailuyuan  
Available from:<http://www.xuemo.cn/show.asp?id=16251>

(November 15, 2022)

During this period, he met an old wheat cutter who was old and emaciated. On his deathbed, the old wheat cutter advised Heiwa to return to his hometown and let Heiwa carry him into the sorghum field.

The old wheat cutter lay in the sorghum field and ended his life. The wind quietly passed through the sorghum stalks, and the fallen straw around the old wheat



cutter surrounded him in a circle, which symbolized the reincarnation of life, and the final destination of life belonged to the land where he worked all his life.

At the end of BaiLuYuan, the endless wheat fields rustled under the wind. Bai Jiakuan walked into the depths of the wheat fields step by step, looking at the wheat waiting to be harvested, and his face showed joy for the rest of his life. Over the past 50 years, Bailuyuan has experienced artillery fire and pain.

The founding of New China has brought peace and hope to Bailuyuan again. Finally, the land gave the people food full of plains, and the cultivators' awe of the land was sublimated at the end of the film. (Zhang Junfeng. (2014). Inheritance and development of Chinese rural culture.



Figure 54 Wheat Cutters in Wheat Fields  
Available from:<http://www.xuemo.cn/show.asp?id=16251>

(November 15, 2022)

### **3.6 The Influenced of Chinese Confucian cultural essence in the BaiLuYuan TV Series**

TV series mainly achieve this goal by adapting storylines and characters. Bai Jiaxuan's character in the TV series reflects the contradiction of Confucian culture. Zhang Jiayi, a famous actor, performed Bai Jiaxuan's contradictory character incisively and vividly with his superb acting skills.

As a parent and patriarch, he is a practitioner of good family styles such as benevolence, righteousness, courtesy, and filial piety, and represents the supreme authority in Bailu Village. He led the villagers to read the "Village Covenant", punished those who violated ethics and disturbed the public order, and drove away the troupe who sang obscene lyrics, thus creating a clean and upright Bai Lu Yuan environment. But he is stubborn in character, cunning in shrewdness, kind, and cruel.

For example, he set up a clever plan to exchange land with the deer family, refused to worship the ancestors of Heiwa and Tian Xiaoe, and not only did not sympathize with Xiaoe's experience but also built a tower to suppress her soul. In order to promote the image of Bai Jiaxuan, the TV series rewrote the character's story.

For example, at the end of The literary book, Bai Xiaowen still sat as the county magistrate after suppressing Heiwa. Bai Jiaxuan watched Heiwa be killed but was unable to change this reality; the TV series adapted this ending to Bai Jiaxuan's failure to guarantee Heiwa, so he put righteousness above family loyalty to his son Bai Xiaowen, designed to lock Bai Xiaowen at home, and asked his son Bai Xiaowu to urgently inform Lu Zhaopeng to return to the village to arrest Bai Xiaowen.

This weakens the negative influence of Bai Jiaxuan's image and highlights his feelings of being a country and a nation, which not only meets the audience's psychological expectation for characters and the requirements of mainstream ideology but also highlights the educational effect of Confucian culture essence on the people.

(Hao. X, 2010) Bai Jiakuan: The tragedy image in "Bai Lu Yuan". "Journal of Henan University (Social Science Edition)", 50 (1), 63-66.)



Figure 55 Building a town demon tower to suppress the "obscene  
Screenshot from the TV series

(November 15, 2022)

In The literary works, Lu Zilin is treacherous, vain, selfish, and cowardly, chasing power but not losing his conscience. After he was crazy, he was incontinent and died alone in a firewood house, and the ending was very sad. TV series adapted Lu Zilin's character and its ending: it deleted many details about Lu Zilin's cheating and cheating in The literary work, weakened the "evil" in his character, and highlighted his remaining "conscience".

Lu Zilin and Bai Jiakuan, who had been fighting in infighting all their lives, finally made up. Lu Zhaopeng took them to the county, and the two old people accompanied Bai Ling and Lu Zhaopeng's daughter to swing.

The scene was warm and harmonious, which was gratifying and vividly expressed the Confucian culture's thought that "harmony is precious".

### **3.7 Inheriting Chinese Traditional Confucian Culture in Bai Lu Yuan Village**

Traditional Confucian culture, initiated by Confucius and popularized by Mencius, has been regarded as the orthodox thought and cultural main vein of China for thousands of years since Dong Zhongshu in the Western Han Dynasty. It has been integrated into the blood of every generation of the Chinese nation, and it has created our national psychology and national character. After a long development process of traditional Confucian culture

Gradually evolved into a scholar-bureaucrat Confucian culture and folk Confucian culture, which are different in the main body and mode of communication. On the subject of communication, there is a clear difference between the scholar-bureaucrat class and the hierarchical status of villagers. (Xiao. X, 2019) Comparative Study on the Differences between Chinese Traditional Confucian Culture and Folk Confucian Culture. *Open Journal of Social Sciences*, 7(4), 128-133.)

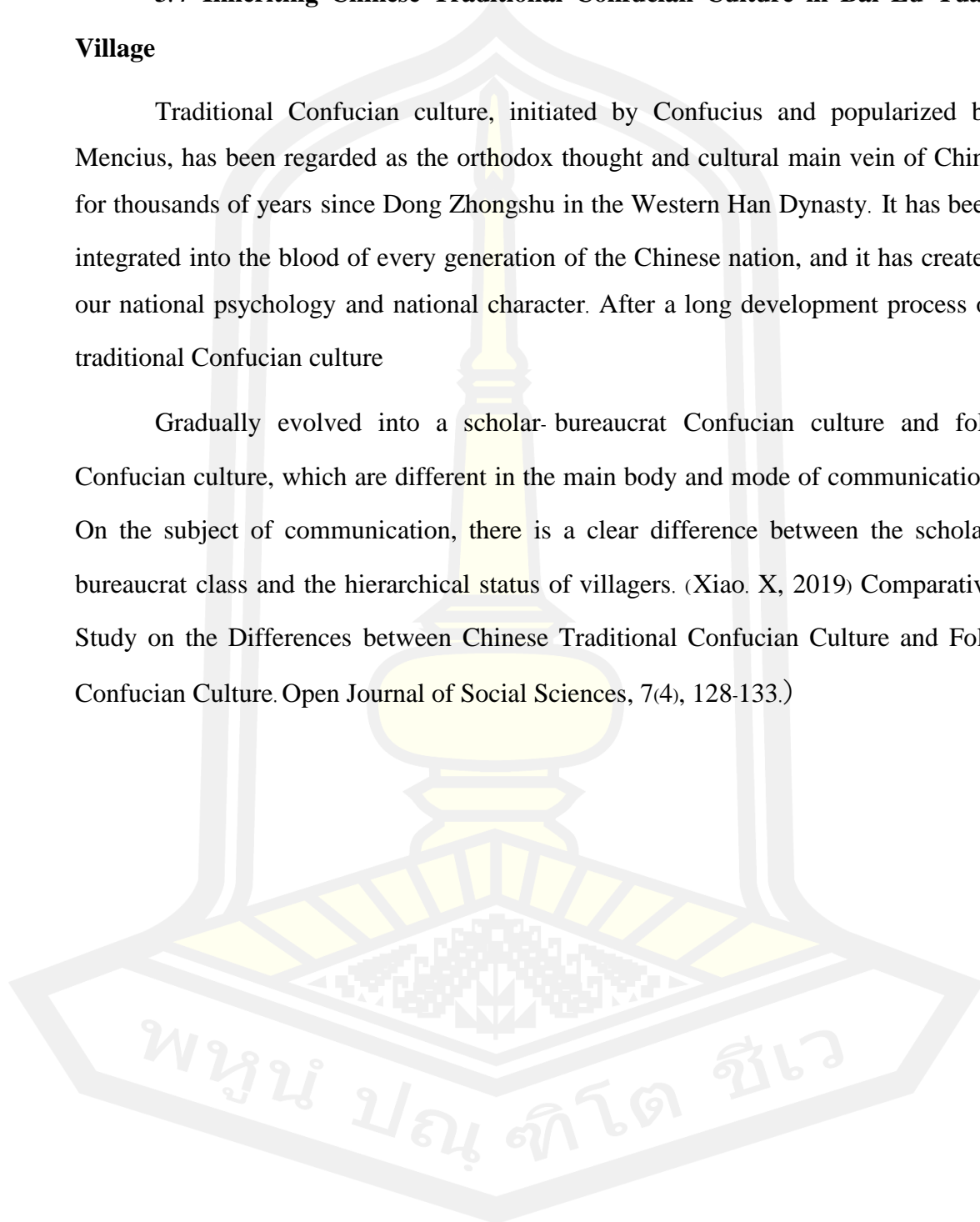




Figure 56 Representative of Chinese Traditional Culture: Confucius  
Available from: [https://www.sohu.com/a/150893977\\_523187](https://www.sohu.com/a/150893977_523187)

(November 15, 2022)



Figure 57 Representative of Chinese Traditional Culture: Mencius  
Available from: <https://baike.baidu.com/tashuo/browse> (November 15, 2022)

In the way of communication, the scholar-bureaucrat Confucian culture is inherited by the scholar-bureaucrat class in the way of teaching Confucian classics, while the folk Confucian culture is spread consciously or unconsciously in the form of rural conventions, clan rules, and family precepts.





Figure 58 Teaching Traditional Chinese Ethics Ancient Paintings  
 Available from: [https://www.sohu.com/a/398115513\\_162926](https://www.sohu.com/a/398115513_162926)

(November 15, 2022)

"Bai Lu Yuan" describes the living conditions of farmers in Bailu Village under the restriction of traditional Confucian culture, and clearly shows the existence mode, supporting system, communication subject, content, and value orientation of folk traditional Confucian culture. It can be said that the culture of Bai Lu Yuan is undoubtedly folk Confucian culture.

The culture of Bailu Village is a traditional folk Confucian culture, which firmly restricts people's behavior and psychology through rural conventions and family precepts. Daily manners, ways of thinking, moral standards, customs, and etiquette should and must meet the requirements of traditional Confucian culture. What is engraved on the stone tablet in front of the ancestral hall of the clan in Bailu Village is the village contract that the villagers must abide by every day, which is the moral code and code of conduct of the people in Bailu Village. The patriarch is the practitioner and defender of the township contract, the supervisor of the villagers' secular life, and the personality representative of the traditional Confucian cultural spirit. The customs and etiquette preserved by the village chief of Bailu can reflect the powerful control of

traditional Confucian culture, especially the family sacrifice under the patriarchal clan system, which is a powerful means to control the thoughts and behaviors of clansmen. In addition, within the scope of family rules, each family has its family precepts, and it is a necessary duty for parents to instill family members.

In Bai Lu Yuan, both Bai and Lu have their family precepts. Bai Jiaxuan pays attention to words and deeds, and educates his son about traditional Confucian "benevolence and righteousness" anytime and anywhere; Lu Zilin pursues "breaking into the world" and educates his son to get ahead in business, farming, or reading and taking exams. Although the family precepts of the two families are quite different, they all start from the traditional Confucian culture.

### 3.8 The Bailuyuan Characters Are Reflections on Chinese Ethics

#### 1. Bai Jiaxuan-Guardian of Chinese Traditional Morality



Figure 59 Bai Jiaxuan Character Photo

Available from: <https://www.126m.net/mov/bailuyuan.html> (March 11, 2023)

As the hero of the TV series "Bai Lu Yuan", He embodies the true nature of the landlord, is the embodiment of life order and ethical principles infiltrated by Confucian culture, and has the status and power revered by everyone in Bailu Village. He is the executor of the feudal patriarchal clan system and the guardian of traditional Confucian culture, and also the propagandist and practitioner of traditional Confucian morality with "benevolence" and "righteousness" as the core.

Bai Jiakuan is upright and hypocritical, benevolent and vicious, stubborn and compromising. These opposing personality characteristics of Bai Jiakuan often change, and then form a complex and intriguing cultural psychological structure.

However, we can feel more deeply that he is closer to the man himself. From the image of Bai Jiakuan, the last patriarch of Chinese traditional Confucian patriarchal society, we can observe the joys, sorrows, and sorrows of this landlord at close range, whether it is an independent behavior of the heart or not, but it is the most natural performance we have ever seen. There are both progressiveness and limitations in him, which truly reflects the complex humanity that he should have as a human being.

## 2. Mr. Zhu--A Model Scholar in Traditional Chinese Morality



Figure 60 Photo of Mr. Zhu

Available from: <https://www.126m.net/mov/bailuyuan.html> (March 11, 2023)

Mr. Zhu is a tragic figure with unique cultural color in the "Bai Lu Yuan" TV series. Mr. Zhu's spirit can be said to be the concentrated embodiment of traditional Confucian culture.

As a disciple who studied Confucius' ethics in the late Qing Dynasty and the early Republic of China, he painstakingly studied Ching-Chu Theory for many years, and his body shone with the inspiration given by traditional Confucian culture.

When he died, his spirit still showed future generations. Only he was "confident that he had a clear conscience in his life and dared to face the sky after his death". In Bai Lu Yuan, he is the embodiment of "Bai Lu Elf" in the hearts of villagers, the symbol of Confucian ideals and spirit in Bai Jiakuan's mind, and the "saint" in Bai Lu Yuan at that time. "Saints can see through the secrets of mortals, but mortals can't see through the actions of saints: there is always a natural boundary between mortals and saints."

Therefore, Bai Jiakuan practiced all of Mr. Zhu's words and lamented his death, saying, "There will be no such gentleman in the world.". This unique charming personality strength and character characteristics are shaped by traditional Confucian culture.

TV series depicts this unique character from many aspects, such as being a man, doing scholarly research, cultivating one's morality, and being born.

His nature is simple and natural, advocating pastoral peasant life; He is knowledgeable, devoted himself to his studies all his life, elegant and lofty, and bright everywhere; He is upright, uncorrupted, and not powerful; He worried about the country and the people, presided over the release of food to relieve the victims, and saved lives from fire and water

### 3. Tian Xiaoe--Victim of decadent Chinese traditional feudal thoughts



Figure 61 Tian Xiaoe Character Photo  
 Available from: <https://www.126m.net/mov/bailuyuan.html> (March 11, 2023)

Tian Xiaoe is a victim of decadent Chinese traditional feudal thoughts, and at the same time, she is also a powerful rebel against traditional Confucian culture. Tian Xiaoe is a traditional woman in essence. Unfortunately, she has become a sex object of Guo Juren. She is eager to keep women's morality, but the times, society, family, and fate do not give her a chance.



The affair with Heiwa is to satisfy sexual desire and break free from Guo Juren's abuse. Even if she doesn't have an affair with Heiwa, she won't have a good fate.

The family represented by Bai Jiakuan refused the request of Tian Xiaoe, who lost her chastity and eloped, to enter the ancestral temple, and they could not get the recognition of the Bailu Village people. In a society where feudal ethics are like iron drums, Tian Xiaoe's tragic fate is doomed.

As a real person, Nakata Xiaoe appears in the resistance on the edge of struggling human nature. She touches on the paradox of human beings: morality and human nature, freedom and autocracy. Little Niang is full of primitive vitality.

She is extremely bold in sex. In Bai Lu Yuan, where life is stuffy, this image has a unique charm. Although people condemn her depravity, they also reveal that she is helpless. In the male-centered patriarchal society, women play a humble role. The traditional Confucian culture's views on festivals, marriage, and the inferiority of men are all heavy shackles that imprison women.

Just like all those women who lived in the traditional feudal society, the tragic destiny of women in Bai Lu Yuan was doomed due to the feudal social environment. At that time, the clan consciousness affected people's behavior deeply. The males owned absolute rights while females had to be attached to males. (Lu. W, 2022) (Lu, W. (2022). The Destiny of women lived in traditional feudal society--A simple analysis of the Obedience and Rebellious of Women in the Novel "Bai Lu Yuan". *Advancements in Literary Study*, 10, 111-119.)

Confucian ethics does not allow women at the lowest level of society to make other choices.

### **3.9 The Influence of Morality on the Concept of Sex in Bai Lu Yuan**



Sex in "Bai Lu Yuan" is also sex in civilian vision. No matter Bai Jiaxuan's memories of the first wedding night of his first six wives, Tian Xiaoe and Heiwa, Tian Xiaoe, and Lu Zilin, and Tian Xiaoe and Bai Xiaowen all have long sexual descriptions, there is almost no true love in the TV series.

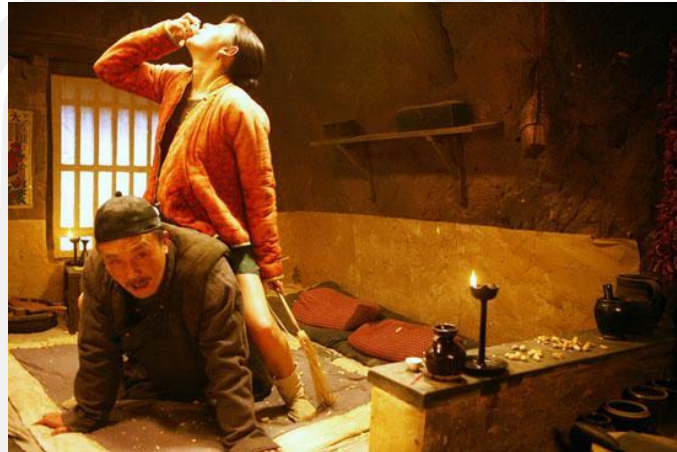


Figure 62 Cheating Tian Xiaoe 1

Available from:<https://www.126m.net/mov/bailuyuan.html> (March 11, 2023)



Figure 63 Cheating Tian Xiaoe 2

Available from:<https://www.126m.net/mov/bailuyuan.html> (March 11, 2023)



Figure 64 Cheating Tian Xiaoe 3

Available from: <https://www.126m.net/mov/bailuyuan.html> (March 11, 2023)

Human nature is gradually restored under the pursuit of desire, the shackles of Heiwa's traditional Confucian ethics are disintegrated in front of sex, Lu Zilin's hypocrisy is shed in front of sex, and Bai Xiaowen, the future guardian of Confucian culture, falls in front of sex.



Figure 65 Cheating Tian Xiaoe 4

Available from: <https://www.126m.net/mov/bailuyuan.html> (March 11, 2023)

The sex lens is a way to embody human nature in film and television works. By changing the narrative angle, it disappears the indecency of functional enjoyment, but reflects the distortion of Bai Lu Yuan's last two generations under the confinement of traditional Confucian culture, giving the audience rational thinking.

Confucian culture not only affects people's social life and social communication but also affects people's most secret sexual life and sexual communication.

It can be seen that traditional Confucian culture has indeed penetrated people's blood and soul. At the same time, through the description of sex, we can see the dual trend of Confucian culture in the concept of sex and its contradictory unity in the dominant tendency. Even though the severity and tolerance of sex move towards the same goal in the requirements of propriety and filial piety, they also leave a trauma that is difficult to heal. The concept of sex based on Confucian culture has gone to extremes here

Through researchers' analysis of TV series, the liberation of sexual consciousness is reflected in episode 22 of the 77-episode TV series "Bai Lu Yuan", the relationship between Tian Xiao'e and Hei Wa is depicted in a nighttime activity. Tian Xiao'e shows affection towards Hei Wa and tries to seduce him, but Hei Wa eventually discovers her scars and feels pity, wanting to protect her. Tian Xiao'e is open and enjoys the sexual experience, not feeling ashamed or guilty due to traditional moral beliefs. Instead, she actively participates, indicating that she has surpassed the moral constraints of traditional society and has an autonomous understanding and attitude towards sex. This episode can be used as an example to see the sexual liberation portrayed in the TV series "Bai Lu Yuan".

#### **4. The impact of the TV series Bai Lu Yuan on people's thoughts and values.**

The characters and storylines presented in the TV series Bai Luan, as well as the background of the times, have affected people's thoughts and values.

On the one hand, it reflects the historical reality of China's rural family life, and enhances people's understanding and understanding of traditional culture and family ethics; on the other hand, by depicting the conflict between the Bai Jiakuan family and the Lu family, and their family In the adherence and defeat of the changes in the times and the political movement, the TV series Bai Luan also revealed people to make the audience think more deeply about the relationship between traditional culture and modern society, as well as the conflict between the good and evil of human nature and the choice. (Hu. N, 2017) The conflict and coordination of traditional culture and modern society in "Bai Lu Yuan". Journal of Liaoning Normal University (Social Science Edition), 6, 155-158.)

### **5. The impact of social background on the author's creation of Bai Lu Yuan**

Chen Zhongshi's novel "Bai Lu Yuan" is a realist work that reflects the rural society in the first half of the 20th century in China. Essence

First of all, in the first half of the 20th century, Chinese society changed Stage play, and rural society is constantly changing. A series of political and cultural movements such as the New Culture Movement, the May 4th Movement, and the Land Revolution greatly affected the social changes in rural China and also caused tremendous changes in the life, ideas, and values of rural society.

When Chen Zhongshi wrote "Bai Lu Yuan", he had a deep understanding and understanding of these historical events and was inspired and influenced by these events.

Secondly, Chen Zhongshi is a rural writer. He has personally experienced the poverty and suffering of rural China in person and has a deep understanding and understanding of rural society. When this immersive experience makes Chen Zhongshi write "Bai Lu

Yuan", he can more truly describe the life scene, character image, and emotional expression of rural society, making the novel strong infectious, and practical significance.

In the end, Chen Zhongshi's writing style was also influenced by modern Chinese Novels. In the first half of the 20th century, modern Chinese Novel was dominated by realism, emphasizing the revealing and criticism of social reality, and also provided Chen Zhongshi with a creative idea and method. (Yang. X, 2019) Analysis of Chen Zhongshi's Writing Style. Journal of Guizhou Normal University(Social Sciences), 36(2), 96-99.

In summary, the Chinese social background has a profound impact on Chen Zhongshi's "Bai Lu Yuan", which is also one of the reasons for novels that have profound practical significance and literary value.

## **6. Research summary**

1) The importance of literature in performing productions.

The literary work plays a very important role in the adaptation of various performing arts productions.

As The literature has been tested by time and cultural influence, its artistic value and aesthetic standards have also been widely recognized. Therefore, the adapted work can also achieve higher recognition and evaluation on the artistic level.

The literary provides the foundation for the story and characters, and the adapter can create and develop upon this foundation. Additionally, The literary has usually undergone careful thought and polishing, possessing a unique style and intellectual content. The adapter can draw on these elements to enrich the content and quality of the work.



The literature is also a record and reflection of history, society, and culture. The adapter can preserve these elements in the work, enhancing its cultural significance and contemporary relevance. The literature is an indispensable basis and source of inspiration for the adapted work, playing a crucial role in the quality of the adaptation and the acceptance of the audience.

Through the adaptation of literature, they can be presented to a wider audience, providing more people with the opportunity to encounter and understand the story and intellectual content of The literature.

Literary usually contain profound emotions and complex character relationships, which are very conducive to the creation and expression of visual arts such as film and television. By deeply exploring and adapting The literary, creators can better transform it into an image work with visual impact and emotional resonance, thereby achieving emotional and intellectual influence and guidance on the audience.

## 2) TV series can influence ethical's perspectives more

When reading a novel, one needs to rely on imagination to construct the plot and characters. Although this is an interesting experience, it also brings some limitations. Imagination sometimes cannot accurately present the meaning the author wants to express, and it may lead to bias in understanding and feeling about the story due to one's own experience and background.

In addition, novels often contain some elements that are difficult to express through visual and audio means, such as inner monologues, metaphors, and similes. These elements may bring some confusion and difficulty in understanding readers.

In contrast, TV series can present the story and characters more realistically. The audience can see the actor's performance and scene arrangement, and hear the character's dialogue and background music, which can help them better understand the story and characters and easily generate emotional resonance.



TV series can also use close-up shots and camera language to emphasize the importance of the plot and guide the audience's emotions and thinking direction. These techniques can make TV series more targeted in influencing the audience's mind and emotions, making TV series easier to be accepted and understood by people compared to novels.

This realism can make the audience more easily attracted to the story, and generate resonance and emotional investment. Therefore, TV series have a greater advantage in influencing people's minds compared to novels.

### 3) TV series inspire more reflection among people.

TV series, as a popular entertainment medium, have been widely accepted and used. Due to the fact that almost every household has a television, TV series have a better chance of promoting moral values.

Through the positive values and moral principles conveyed by TV series, viewers' thinking and behavioral habits can be unconsciously influenced, thus promoting the improvement of social moral standards.

In TV series, characters and plotlines are often related to morality. Viewers can observe and reflect on the behaviors and ways of handling things of different characters, thus improving their understanding and recognition of moral values. Therefore, TV series have a wide potential and impact in promoting moral values.

When watching TV series, we often see characters doing something bad, which requires us to think about whether these behaviors meet our moral standards. Through such thinking, we can gain a deeper understanding of the root of Chinese culture and learn more excellent cultural and moral values.

For example, in the TV series "Bai Lu Yuan," viewers can see the disputes and conflicts among different families, as well as the weaknesses and flaws of human nature. These stories can help us reflect on the nature of human society and how to get along with others in harmony.

By watching such TV series, we can learn from others' strengths and weaknesses, continuously improve our moral values, and become a better person.

The positive response from the interview and questionnaire survey

The success of a TV series adaptation and its impact on the audience's ethical and moral beliefs are important factors to consider. The TV series "Bai Lu Yuan" has achieved high popularity and acclaim among Chinese audiences. The series has impressed viewers with its excellent performances, plot design, and music composition, and has explored themes such as family ethics and human nature. Most of the respondents believed that the adaptation was successful and that it influenced their ethical and moral beliefs, inspiring them to reflect deeply.

Through the analysis of the survey data, we conclude that "Bai Lu Yuan" has a positive and dynamic impact on the ethical and moral beliefs of the Chinese people. As a cultural product, TV series are not just a form of entertainment but also carry certain moral values and **social** responsibilities.

"Bai Lu Yuan" portrays the ethical and moral beliefs of the Chinese people in various family, social, and historical contexts, inspiring viewers to reflect deeply on human nature, emotions, and social responsibilities, while also having a positive influence on their ethical and moral beliefs. This underscores the importance of TV series in shaping social values. TV producers should pay attention to ethical and moral beliefs and think more about how to use TV series to showcase the complexity and diversity of society.

## Chapter 5

### Conclusion, Discussion, and Recommendation

“Bai Lu Yuan: Role of TV Series on the ethical's Perspectives of Chinese Audiences” is qualitative research that aims to study 1) the Development of a famous Chinese Novel “Bai Lu Yuan” Transform into Chinese performing arts and 2) Analyzed the role of “Bai Lu Yuan” a TV Series on the ethical 's perspectives of Chinese audiences. The researcher collected all information from documentaries, in-depth interviews, and Questionnaire.

In this chapter, Researcher will be explaining how the novel “Bai Lu Yuan” has been adapted into various forms of performing arts, and how the “Bai Lu Yuan” a TV Series impacted on ethical' s perspectives of Chinese audiences by dividing all conclusions including ;

1. Development of “Bai Lu Yuan” A Famous Chinese Novel to Chinese Performing Arts

2. The Role of “Bai Lu Yuan” a TV series was an impact on the ethical 's perspectives of Chinese audiences.

3. Discussion

4. Recommendation

#### 1. Conclusion

1. Development of “Bai Lu Yuan” A Famous Chinese Novel to Chinese Performing Arts

Before 1987, The Economy reform in China was far-reaching implications for Chinese society and culture. At that time, China was in a critical period of economic

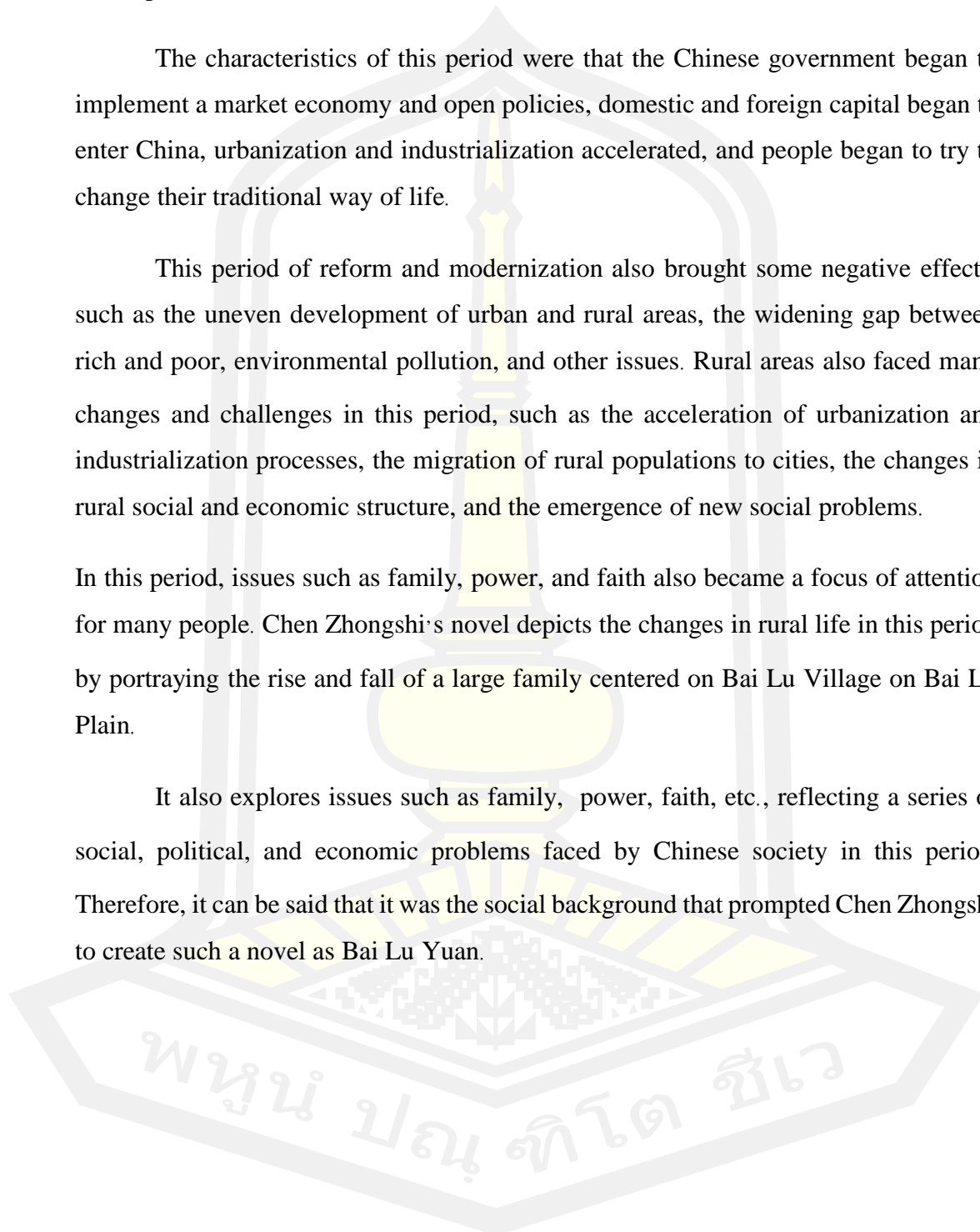
reform and modernization, with the main goal of pursuing modernization and economic development.

The characteristics of this period were that the Chinese government began to implement a market economy and open policies, domestic and foreign capital began to enter China, urbanization and industrialization accelerated, and people began to try to change their traditional way of life.

This period of reform and modernization also brought some negative effects, such as the uneven development of urban and rural areas, the widening gap between rich and poor, environmental pollution, and other issues. Rural areas also faced many changes and challenges in this period, such as the acceleration of urbanization and industrialization processes, the migration of rural populations to cities, the changes in rural social and economic structure, and the emergence of new social problems.

In this period, issues such as family, power, and faith also became a focus of attention for many people. Chen Zhongshi's novel depicts the changes in rural life in this period by portraying the rise and fall of a large family centered on Bai Lu Village on Bai Lu Plain.

It also explores issues such as family, power, faith, etc., reflecting a series of social, political, and economic problems faced by Chinese society in this period. Therefore, it can be said that it was the social background that prompted Chen Zhongshi to create such a novel as Bai Lu Yuan.



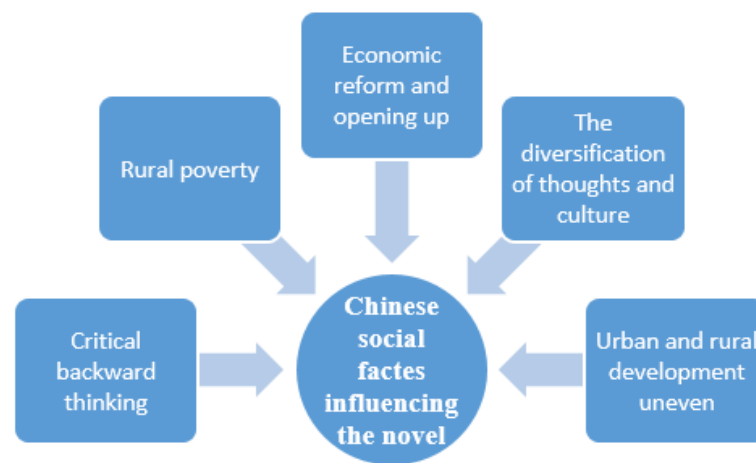


Figure 66 Diagram design for described the status of Chinese society before1987  
By Researcher

Chen Zhongshi began writing “Bai Lu Yuan” in 1987 and completed the first draft by the end of 1991. then, He revised the work. In 1992 and 1993, “Bai Lu Yuan” was serialized in two issues of the Chinese magazine “Dangdai” and was later published by the People’s Literature Publishing House in June 1993.

“Bai Lu Yuan” is a family history novel that depicts the fifty years from the end of the Qing Dynasty to the founding of the People’s Republic of China, the grievances and struggles between the two major families of Bai and Lu in the Guanzhong area of Shaanxi, and the historical changes. The novel is mainly about Bai Jiaxuan, who married seven wives in his life, had three sons and one daughter, and was entangled with the Lu family. The novel also reflects the historical changes and political movements in Chinese society from the end of the Qing Dynasty to the founding of the People’s Republic of China and their impact on rural people. The novel shows the life, beliefs, emotions, and joys and sorrows of Chinese peasants

In 1993, the novel "Bai Lu Yuan" was adapted into a radio play, and subsequently into stage productions, including QinQiang (2000), Stage Drama (2006), and Dance Drama (2007). Later, it was adapted into screen adaptations, including a movie (2012) and a TV series (2017). As the TV series has a wider audience and greater influence, it was selected as the primary research object.



Figure 67 Timeline of Bai Lu Yuan's development into Chinese Performing Arts  
By Researcher

In the next order, The researcher will be descriptive analysis conclusion about Bai Lu Yuan on Chinese performing arts following ;

1.1) Radio Play: The first adaptation of artworks of Meeting the Demands of Chinese Society

In the 1990s, due to differences in education level, many people were unable to read the classic novel Bai Lu Yuan, which resulted in some being unable to appreciate the profound ideas and exciting plot of the novel.

To meet the spiritual and cultural needs of the people, the novel was adapted into a radio play, a form that not only allowed more people to listen to the charm of the novel but also further enhanced the expression and appeal of the novel through the addition of sound and music elements. Compared to producing TV series or movies, the production cost and time of radio plays are lower, and they are also easier to promote and disseminate. Therefore, it was widely recognized and praised at the time.



The broadcast of Bai Lu Yuan radio play was not only a form of culture and entertainment but also a reflection of people's ideological awareness and spiritual cultural needs during the social changes of the time. In the 1990s, Chinese society was undergoing tremendous changes, and people were deeply reflecting on and transforming their own values and lifestyles.

With its profound human insight and criticism of social reality, Bai Lu Yuan's radio play has aroused widespread resonance and discussion. Through listening to the play, people have deeply thought and explored the meaning and value of life, as well as the relationship between individuals and groups.

As a classic work of modern Chinese literature, Bai Lu Yuan has deeply attracted readers' attention and emotions with its unique narrative style and profound cultural connotations. The radio play, with its expression through sound and music, vividly portrays the characters and plots of the novel, allowing the audience to easily immerse themselves in it.

1.2) Stage Performing Art: a more diverse and three-dimensional form of expression

With the release of the radio drama, the story of "Bai Lu Yuan" gradually became known and loved by more audiences. More people were able to hear the exciting story and profound meaning of this novel, and more people fell in love with the place and characters of Bai Lu Yuan. However, for some viewers, it is not enough to simply understand the story through sound. They want to see the scenery and faces of the characters in Bai Lu Yuan, feel their expressions and movements, and experience their lives and emotions.

To meet the audience's demand and love for more diverse and three-dimensional expressions of Bai Lu Yuan, some artists have started adapting it into different types of stage artworks, such as dramas, dance dramas, Qin opera, and more. These stage artworks not only retain the essence and classic parts of the novel and radio drama but

also innovate and develop based on their own characteristics and styles, presenting different charms of Bai Lu Yuan in different types of Chinese performing Arts.

With the progress of Chinese society, people have more time and opportunities to appreciate art. Therefore, this is also one of the reasons for creating Bai Lu Yuan stage artworks. In the past, people may have focused more on the basic needs of work and life, and art became a luxury. However, with the improvement of people's living standards and cultural qualities, more and more people can appreciate and experience art as an essential way of life.

The creation and promotion of Bai Lu Yuan's stage artworks can not only meet the needs of audiences but also promote the development of Chinese culture and art. This also reflects social progress and cultural prosperity. At the same time, the creation and promotion of Bai Lu Yuan stage artworks also require more effort and support from artists and institutions to bring more wonderful and high-quality artworks to the audience.

1. 3) Screen arts : Expand the scope of the audience and convey the significance of more in-depth ethical and moral education

Stage performing arts are appreciated by relatively few people, as they require audiences to travel to a specific location at a specific time to watch the performance. This demands a significant amount of time, money, and effort from the audience and can be inconvenient, particularly for those who live in remote areas or lack the means to attend performances. This is where screen arts, such as TV series and films, come into play. They can expand the audience reach, making it easier for more people to enjoy the story of Bai Lu Yuan.

Compared to stage performances, screen art can better capture the essence of the original novel and its complex and expansive plotlines and characterizations. Stage performances have limitations in their performance format, and as such, they can only showcase certain parts of the story or may have to adapt the story to fit the stage. In

contrast, screen art can use more camera angles and shots to present a broader view of the story, allowing audiences to better experience the profound meaning and vast scope of the novel.

In addition, screen arts have a stronger visual impact and entertainment value. With special effects, music, and other techniques, they can create more realistic and immersive audio-visual experiences that capture the audience's attention and keep them engaged. Furthermore, screen arts have unique advantages in promoting social ethics and morality. Bai Lu Yuan is a novel with strong humanistic themes and rich moral and educational significance.

Through the performance style of screen arts, the ethical themes of the novel can be more deeply conveyed to the audience, providing them with both entertainment and educational value. This can improve their cultural literacy and moral awareness, making screen arts an essential tool for promoting social and cultural development. Therefore, adapting Bai Lu Yuan into screen art not only expands the audience but also promotes social ethics and morality, which is of great significance for society's cultural and moral construction.

2. Role of the Bai Lu Yuan TV series was impact to the ethical 's perspectives of Chinese audiences.

For TV series, the audience will experience various value relationships and ethical and moral relationships. Taking the TV series Bai Lu Yuan as an example, we should correctly understand and respect the value and significance of "local ethics" instead of simply equating it with backwardness or conservatism. Instead, we should see its profound cultural heritage and humanistic spirit.

We should objectively analyze and criticize limitations and shortcomings instead of blindly mythologizing or solidifying them. Instead, we should see their contradictions and problems and timely reform and innovate.

We should actively learn from and develop advantages and potential instead of completely denying or abandoning them. Instead, we should see their adaptability and inclusiveness while striving to seek a new type of ethical relationship that is coordinated with the nation-state and modern civilization.

In this section, the researcher will discuss three perspectives regarding the impact of the TV series *Bai Lu Yuan*, including raising awareness of women's social issues, changing perspectives on gender roles, and Changing family values.

These perspectives will be further elaborated upon in detail. By exploring these perspectives, we can gain a better understanding of the social and cultural influence that *Bai Lu Yuan* has had on its audience.

Moreover, the TV series has been praised for its ability to spark important conversations and debates on various social issues, particularly those related to gender and family dynamics.

As a result, *Bai Lu Yuan* has contributed to a broader societal awareness of these issues and has encouraged people to reflect on their own beliefs and values.

### 2.1 Raising awareness of women's social issues.

The portrayal of female characters in the TV series has garnered more attention and brought about a renewed reflection on the role and position of women in Chinese society.

The TV series depicts the struggles and challenges faced by female characters, who exhibit different levels and forms of courage and determination in their constant rebellion and awakening. Xiao'e committed suicide to break free from feudal ethics, Tian Xiulian left her husband to pursue freedom, Wang Xifang refused to be forcibly taken, Wang Ximei seduced her opponent for revenge, Li Jiabin joined the revolution for her ideals, and Li Jialu refused an old-fashioned marriage for equality. Their

rebellion and awakening reveal the attitudes and demands of women towards life and society under different historical backgrounds.

The depiction of these female characters has sparked reflection and discussion on the status of women. Through the show's portrayal and exploration of these characters, people began to reconsider the role and position of women in society.

Women's roles and functions are no longer confined to the family and clan but can play an active role in various social fields. Women's rights and status have also gradually been raised and protected.

In summary, the TV series "Bai Lu Yuan" has played a positive role in promoting the status of women and raising awareness of women's social issues. By depicting the fate and growth of female characters, it allows people to rethink and recognize the role and position of women in society.

It has also encouraged Chinese society to reflect and discuss women's issues, laying the foundation for the improvement and protection of women's status.

## 2.2 The change of "Sex perspectives" in Chinese

In the past, China's sexual culture was often regarded as conservative and traditional because sex was a sensitive topic and seldom openly discussed in traditional culture. However, the TV series "Bai Lu Yuan" has to some extent changed China's conservative mindset toward sex.

As a widely spread cultural medium, TV series play an important role in shaping social concepts. The TV series "Bai Lu Yuan" has attracted widespread attention with its unique narrative style and theme, and has to some extent promoted China's thinking and transformation of sex.

The extensive depiction of sex in the TV series is not intended to stimulate the audience's senses but to demonstrate China's conservative mindset toward sex and its negative effects.

The diversified sexual concepts presented in "Bai Lu Yuan" break the constraints of traditional sexual concepts. In traditional Chinese society, premarital sex was considered immoral, but the sexual behavior of one of the main characters, Tian Xiao'e, was portrayed as a brave and autonomous expression in the TV series "Bai Lu Yuan".

Tian Xiao'e's experience reflects the desire of modern Chinese women for freedom and equality, while also conveying a dialogue between modernity and tradition. In addition, the TV series also shows emotional entanglements related to homosexuality and extramarital affairs, further presenting the diversity and complexity of sexual concepts.

This presentation of diversified sexual concepts has caused a certain shift in the audience's understanding and thinking of traditional sexual concepts.

### 2.3 The Changed of Family Values Perspectives

The portrayal of family relationships in Bai Lu Yuan has sparked a reexamination of traditional family values. People have come to realize that family values are not immutable, but change with the times and society. By depicting the different challenges and choices faced by the Bai and Lu families in different historical periods, the drama has helped people understand and respect the existence and value of different family forms and lifestyles.

It has also prompted people to reflect on their own biases and stereotypes about family values and to promote innovation and renewal of their own family values. By depicting the different moral choices and value orientations made by different characters in a special historical context, the drama has encouraged people to think



more deeply about their expectations and demands for love, marriage, and family, and to seek family values that are more suitable for themselves and for social development.

Bai Lu Yuan has also emphasized the importance of communication and understanding between oneself and family members and has enhanced feelings of trust and intimacy. By depicting misunderstandings or conflicts that arise between father-daughter, husband-wife pairs like Bai Jiaxuan and Bai Ling, and Lu Zhaopeng and Leng Qiuyue due to a lack of communication, as well as resolutions or mutual victories achieved through mutual understanding, Bai Lu Yuan has highlighted the vital role of communication in maintaining healthy family relationships.

Finally, Bai Lu Yuan has inspired people to cherish the connections and feelings between themselves and family members and to cultivate closeness and warmth in those relationships. By depicting the emotions of couples such as Bai Jiaxuan and Xiancao, Lu Zhaopeng, and Bai Ling, who stay together because of their love, as well as their sorrow when they lose each other, Bai Lu Yuan may help people appreciate the beauty and preciousness of love and marriage, as well as the impermanence and brevity of life and time, and to cherish and cultivate their connections and feelings with family members.

## **2. Discussion**

The Bai Lu Yuan TV series incorporates rich cultural elements and social realities in its plot, character settings, and scene design, portraying many representative images and storylines. These elements to some extent reflect the audience's cultural background and values, while also potentially influencing their cognition. So that in TheCommunication and Cultivation theory advocates that the stories conveyed by culture and media constitute the foundation of culture. Television or other media have long-term effects on individuals and society, and this influence is gradual, cumulative, and implicit, rather than one-time, sudden, or obvious. At the same time, communication theory can also help TV drama creators grasp the core social values and the spirit of the

times, improve ideological and artistic qualities, and create excellent works with Chinese characteristics, style, and temperament. Therefore, the Bai Lu Yuan TV series are related to George Gerbner's communication and Cultivation theory model in presenting cultural diversity and exploring social issues in 3 aspects ;

**Cultural elements:** The Bai Lu Yuan TV series involves many traditional Chinese cultural elements, such as marriage, family concepts, and regional culture, which not only reflect the rich and colorful Chinese culture but also allow audiences to gain a deeper understanding of Chinese society.

**Social reality issues:** The Bai Lu Yuan TV series addresses many of China's current social challenges, such as land reform, power struggles, and wealth disparities. Through the series' presentation, the audience can be guided to think deeply about these issues and strengthen their sense of social responsibility.

**Diverse cultural experience:** The Bai Lu Yuan TV series involves different social groups and cultural backgrounds, and these groups have different cultural backgrounds and lifestyles. Through the series' presentation, audiences can gain a more comprehensive and diverse cultural experience, enhancing their understanding of cultural diversity.

These elements not only trigger the audience's emotional resonance but also potentially affect their cognition. In addition, the series representation of different social groups and cultural backgrounds also fully demonstrates cultural diversity, enabling audiences to gain a more comprehensive understanding of Chinese society.

By fully integrating cultural elements and social reality, the Bai Lu Yuan TV series can guide audiences to think deeply about social issues while also providing them with a more diverse cultural experience.

In addition to, The TV series "Bai Lu Yuan" related with Anne Bogart's performance theory in terms of plot, character setting, and scene design, as it emphasizes the presentation of actors' performance and inner states as well because in

the Performance Theory of Anne Bogart emphasizes the importance of physical and space in performance. She believes that body and space are the core elements of performance, and actors should learn how to use the body and space to create unique and powerful performances. Bogart's performance theory affects the development of modern representatives, and her works have also been widely performed and studied. Actors' performance focuses on emotional expression: In the TV series "Bai Lu Yuan," actors use their exquisite performance skills and meticulous performance methods to present the characters' emotions, inner states, and consciousness. For example, through details such as language, movements, and expressions, actors realistically portray the characters' complex psychological states and emotional changes to the audience.

Scene design enhances performance effect: The TV series "Bai Lu Yuan" also emphasizes the setting of scenes and the creation of atmosphere. By using lighting, sound effects, and visual presentations, it creates realistic scenes and atmosphere, further enhancing the actors' performance effects.

The relationship between actors and real life: In "Bai Lu Yuan," the conflicts and dilemmas faced by the characters reflect some social issues and human weaknesses in real life. Through the performance of these characters and the storyline, the TV series guides the audience to think and reflect on various problems and dilemmas in real life. Therefore, the TV series "Bai Lu Yuan" related to Anne Bogart's performance theory in terms of actors' performance and scene design as well.

### **3. Recommendation**

#### **3.1 About TV Series Production's Perspectives**

TV series are an important cultural medium and should pay more attention to their moral education significance, especially for works with significant influence such as the novel-turned-TV series "Bai Lu Yuan". In the future, the production and promotion of TV series should focus on the moral development of the script and characters, so that

TV series can be not only a form of entertainment but also a way of moral guidance. This approach can promote the development of TV series culture towards a healthier, positive, and proactive direction, which is conducive to enhancing the moral quality and values of the Chinese people.

It is essential to pay attention to the moral development of the script. The script is the core of the TV series and should emphasize its moral education significance. The script needs to have the correct values and cannot guide the audience in the wrong direction. When creating a script, it is necessary to focus on an in-depth exploration of human nature, ethics, and morality issues to enhance the TV series' ideological and cultural connotation.

It is necessary to explore social issues in-depth. TV series should reflect social reality and explore social issues deeply. When creating and promoting TV series, it is necessary to pay attention to the depth and breadth of social issues, allowing the audience to have a more profound understanding of social problems and enhance their sense of social responsibility and moral consciousness.

### 3.2 About The Perspectives on Artistic Creators

Adapting novels into performance art is a common practice, but it requires in-depth exploration of how to maintain the original spirit and avoid distortion during the adaptation process.

Therefore, when adapting a novel into a performance art piece, targeted adaptation is necessary to respect the author's creative intent and core values while also considering the characteristics of performance art and audience reception. The adaptation needs to be innovative and creative, but it should not excessively delete or distort the original story and plot.

Only through targeted adaptation can the artistic charm and depth of the novel be conveyed to the audience, and the performance artwork can better play its role in cultural inheritance and educational guidance.

Adaptations need to respect the author's creative intent and core values and avoid excessive deletion or distortion of the original story and plot. Adapters need to carefully read the original work, deeply understand its literary charm and significance, fully comprehend its spirit and values, and use adaptation to better convey them to the audience.

On the other hand, the adaptation also needs to consider the characteristics of performance art and the audience's reception and use performance art techniques to showcase the novel's spirit and values while making the adaptation more aesthetically pleasing and readable to the audience.

Adaptations need to be innovative and creative while also respecting the literary charm and depth of the original work and avoiding excessive distortion of the story and plot.

Only through targeted adaptation can the artistic charm and depth of the novel be conveyed to the audience, and the performance artwork can better play its role in cultural inheritance and educational guidance.

Therefore, in adapting novels into performance art, in-depth exploration and research are necessary to ensure that the adaptation work better reflects the value of the original work while also meeting the audience's needs and expectations.

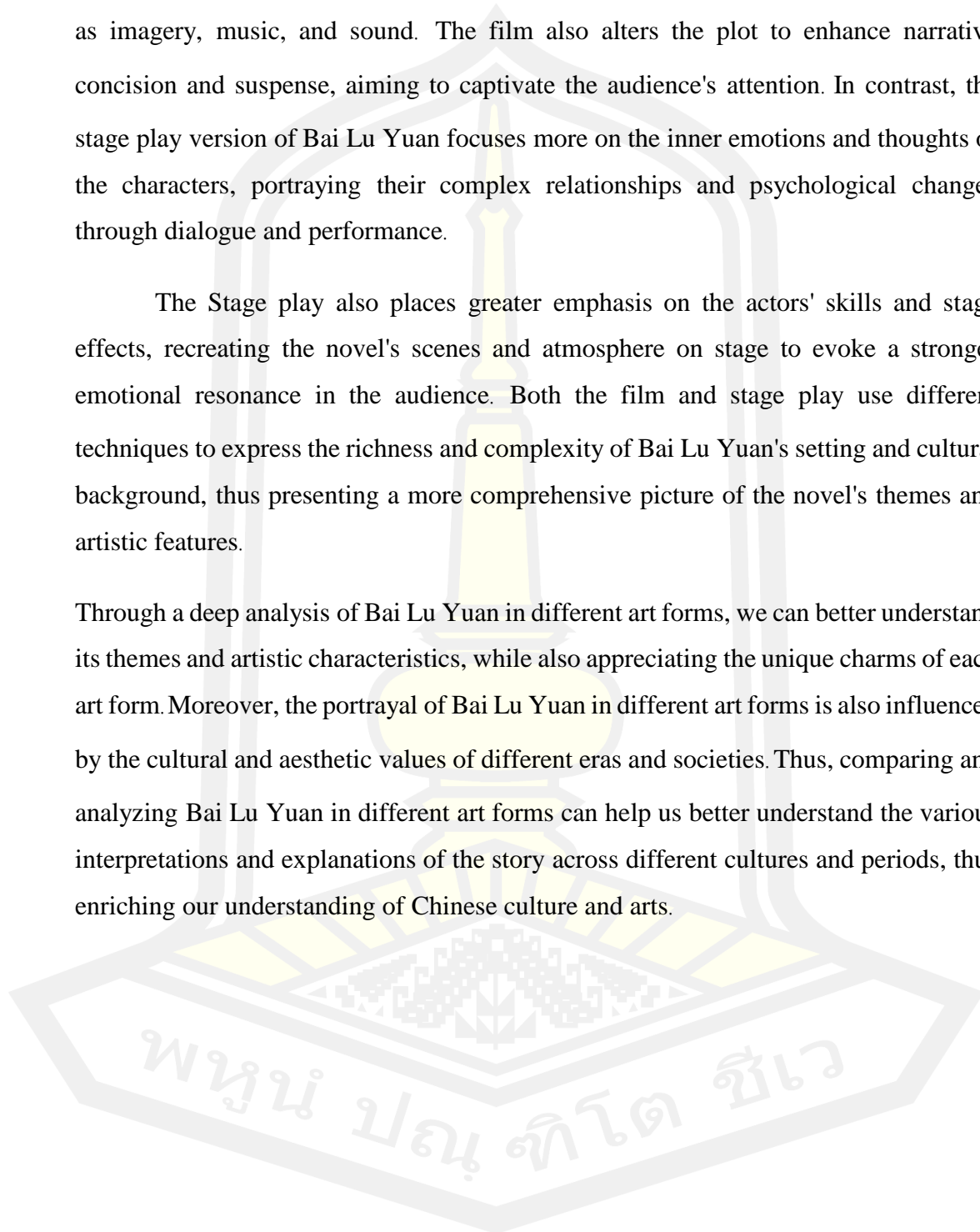
### 3.3 About the Research direction on Bai Lu Yuan's story in Chinese Performing Arts

Studying the ways in which Bai Lu Yuan is presented in different art forms can provide a more comprehensive understanding of the story's themes and artistic characteristics.

The film adaptation of the novel emphasizes visual impact and dramatic tension, using film language to vividly depict the setting and characters through elements such as imagery, music, and sound. The film also alters the plot to enhance narrative concision and suspense, aiming to captivate the audience's attention. In contrast, the stage play version of Bai Lu Yuan focuses more on the inner emotions and thoughts of the characters, portraying their complex relationships and psychological changes through dialogue and performance.

The Stage play also places greater emphasis on the actors' skills and stage effects, recreating the novel's scenes and atmosphere on stage to evoke a stronger emotional resonance in the audience. Both the film and stage play use different techniques to express the richness and complexity of Bai Lu Yuan's setting and cultural background, thus presenting a more comprehensive picture of the novel's themes and artistic features.

Through a deep analysis of Bai Lu Yuan in different art forms, we can better understand its themes and artistic characteristics, while also appreciating the unique charms of each art form. Moreover, the portrayal of Bai Lu Yuan in different art forms is also influenced by the cultural and aesthetic values of different eras and societies. Thus, comparing and analyzing Bai Lu Yuan in different art forms can help us better understand the various interpretations and explanations of the story across different cultures and periods, thus enriching our understanding of Chinese culture and arts.





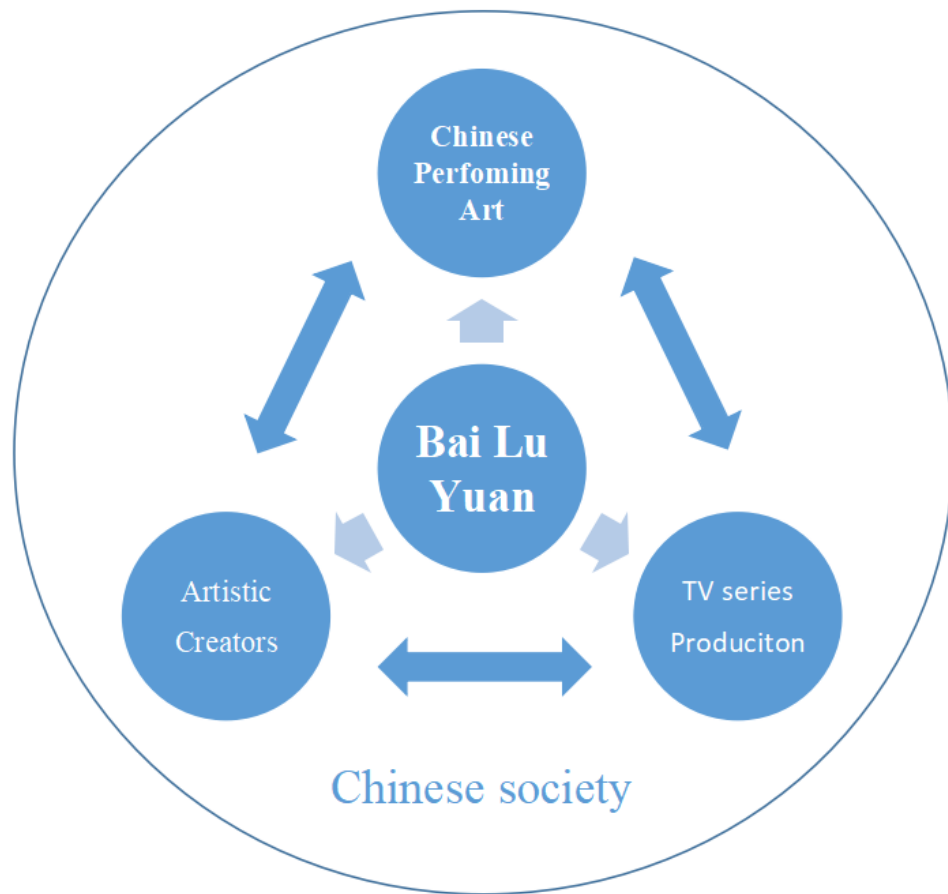
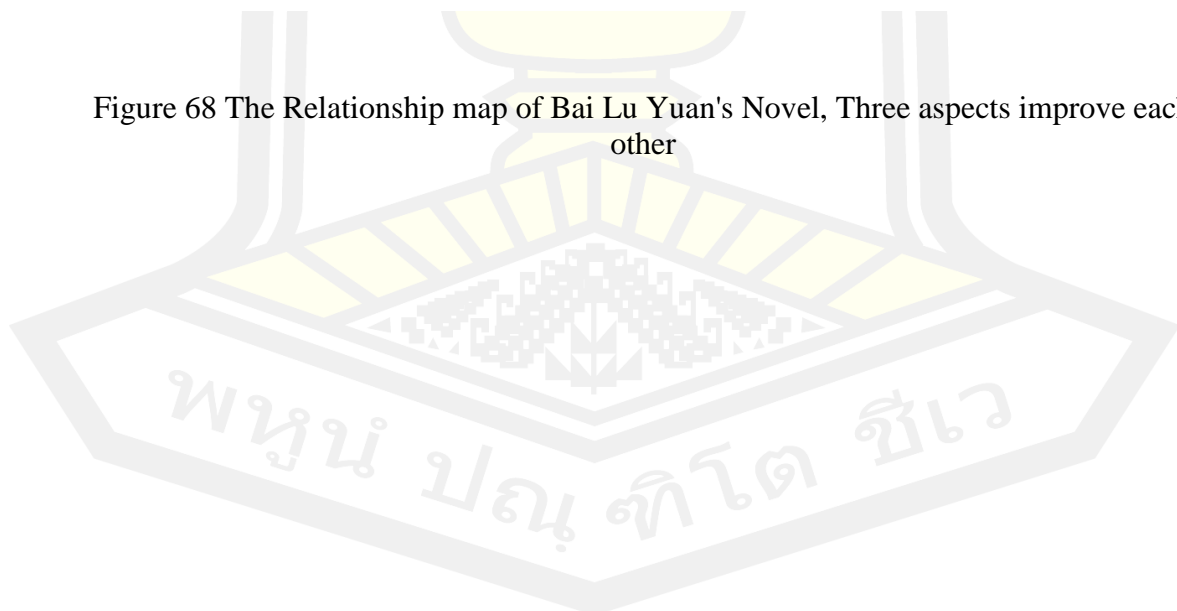


Figure 68 The Relationship map of Bai Lu Yuan's Novel, Three aspects improve each other



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**Appendix**







**Appendix A**  
**Interviews**



## Interviews

**Liang Meng** : super photographer of China Zhanqi Art Troupe TV Art Center,  
famous

film and television photographer .Interviews, 25.2.2023

**Zheng Gang**: Director of Sichuan Cable TV Station Film and Television Literature  
and

Art Channel, Director of Famous TV Dramas and Movies.Interviews,  
16.2.2023

### In-depth interviews lists

**Liang Meng**: The third-level senior photographer of the TV Art Center of the  
Chengdu Military Region War Banner Cultural Group



Figure 69 Photo of Liang Meng



Figure 70 Photo of Interview Liang Meng

**Zheng Gang**, In 1987, was admitted to the Director of the Central Academy of Drama as the 87th undergraduate. He graduated in 1992 and was assigned to the Sichuan Radio and Television Department. At that time, the Sichuan Cable Television Film and Television Channel was planned to be the director of the channel. Do dozens of film and television columns with characteristics and vitality. There are more than a dozen units of creative and director and medium-sized literary evenings.



Figure 71 Photo of ZhengGang



Figure 72 Photo of Interview ZhengGang



**Appendix B**

**A Brief Autobiography of Chen Zhongshi**

## Chen Zhongshi

Chen Zhongshi is a typical image of Guanzhong man. He likes smoking, usually smokes cigars, and can smoke seven or eight every day. Chen Zhongshi loves calligraphy, chess, and Qinqiang. His calligraphy is free and easy, and he is quite skillful. In addition, Chen Zhongshi is also a very obsessed football hardcore fan.

Chen Zhongshi is a literati who likes to drink. His living habits are "morning tea and evening wine". Drinking tea during the day can adjust your emotions and enter a creative state. Drinking at night can drive away the people who linger the brain and relax. Chen Zhongshi likes to drink high wine, but in his early years, there were no conditions, so he had to drink white wine made from dried sweet potatoes. His alcohol is not small

In addition to wine, Chen Zhongshi also has a variety of hobbies such as calligraphy, Qin cavity, and football. He has loved calligraphy for decades, and his calligraphy style has been free and easy. He also wrote the title of "White Deer Plain" more than ten years ago. Qin Qiang is an art form he liked since he was a child, and has reached the degree of obsession. He listened to Qin Qiang's classic singing section and thought that after listening to Qin Qiang, he could get a sense of comfort. In addition to listening to Qin Qiang, he also loves to roar Qin Qiang, thinking that this is a good activity that breathes fresh air, which can relieve the bloating and fatigue of the brain, conditioning the body's qi and blood operation, which is conducive to metabolism and blood circulation.

Chen Zhongshi is also a hardcore football fan. In 1982, he had to see the game through the broadcast signal of the School of Engineering in order to watch the ball.



Later, he bought a TV, but the broadcast signal was broken one month later. In order to satisfy his football addiction, he rode a bicycle everywhere. With his fame, some media invited him to write football comments, and he was also happy.

His growth experience on the loess has cast his loyal and honest character. Chen Zhongshi is a writer born in a peasant family. He has been influenced by his grandfather and father's farming home since he was a child. Although the family is in difficulty, his father attaches great importance to his son's cultural education, allowing Chen Zhongshi to go to school in Baqiao Middle School. However, in 1956, when Chen Zhongshi was in the second grade of junior high school, his family had difficulties. His father was forced to let Chen Zhongshi take a year in order to fund his brother to take the teaching school. For Chen Zhongshi, who loves learning, this is a huge blow, but he tried to cover up his pain and mature a lot. During the suspension, Chen Zhongshi began to think about life and the future and fell in love with literature after resubbing. In a Chinese class, he listened to the teacher about Zhao Shuli's novel "The Widow of the Field", which was deeply inspired. He imitated Zhao Shuli to write several novels, set up a new Bud Literature Society with his classmates in high school, and published a literary alarm. At this time, Chen Zhongshi began to pursue literary dreams.

Chen Zhongshi's college entrance examination failed to enter the university, but he did not give up his dream of his writer. After he became a private teacher in the village, he had more time to read and write. He showed a group of books and wrote diligently. In 1965, he published his debut "Crossing the Liuhe River" and published other prose works, and began to forge ahead of his literary dreams. However, during the Cultural Revolution, some writers were defeated, and Chen Zhongshi's publication

magazine was canceled. He felt his literary dream was shattered. After that, he was transferred to the commune as a general cadre. In 1973, the local newspaper's literary auxiliary publication recovered, and the editors asked him, and Chen Zhongshi began to write prose for newspapers. But at this time, he just used writing as a hobby without holding his dream. In 1976, the "Gang of Four" was crushed, and he read Liu Xinwu's short story "Class Teacher", which was deeply shocked and re-ignited the literary dream.

Although he has become a professional writer, he has never been able to get a masterpiece. In order to create this "book that can be used as a pillow", Chen Zhongshi spent two years preparing it. He consulted the countless history of thousands of years of changes in the Guanzhong area, collected a large number of folklore and anecdotes, and visited the local old people to prepare the information to pile up a house.

In 1988, Chen Zhongshi returned to his hometown of Xijiang Village and began to write and concentrate. In the past 4 years, he has completed "White Deer Plain" in a humble environment. During his writing, he was in trouble in economics, but "White Deer Plain" quickly caused a warm response, became a masterpiece of Chen Zhongshi, and an important work in the history of Chinese literature. Chen Zhongshi "paints" the soul of a nation through the pen in his hand, which is exactly what he has been pursuing.

Chen Zhongshi is not only a talented writer but also a person with multiple hobbies. He adjusts life by drinking tea, drinking, calligraphy, calligraphy, Qin cavity, football, and other methods, and finds different fun and fun from it.



**Appendix C**  
**A Brief Story of Bai Lu Yuan**

### **Bai Lu Yuan's story**

The novel begins with the prideful story of Bai Jiakuan's life, who had married seven wives and ended up with four children - three sons named Bai Xiaowen, Bai Xiaowu, Bai Xiaoyi, and a daughter named Bai Ling, all born from the last wife who had given birth to them with the help of an immortal herb. Lu San, a longtime worker for the Bai family, had two sons named Heiwa and Tuwa. Likewise, Lu Zilin also had two sons named Lu Zhaopeng and Lu Zhaohai. The novel mainly tells the story of Bai Jiakuan, Lu Zilin, and their descendants.

When Bai Xiaowen grew up, he succeeded his father as the head of the family, while Heiwa worked as a laborer outside and fell in love with the mistress of his employer, Tian Xiaoe. The two of them returned to the village in secret but were shunned by the villagers and forced to settle in a dilapidated cave in the east of the village. Under the guidance of Zhaopeng, who was already a member of the Communist Party, Heiwa set fire to a granary and caused a stir during a snowstorm. He then left the village to join the revolutionary army, which was later disbanded, causing him to become a bandit. He ordered his men to break Bai Jiakuan's back and killed Lu Zilin's father, Lu Taiheng.

Due to Heiwa's absence from the village, Xiaoe was left alone. Lu Zilin and Bai Xiaowen had sexual relations with Xiaoe multiple times. When Bai Jiakuan discovered that Xiaoe had been involved with Xiaowen, he immediately ordered a separation of their households. At that time, a drought broke out in the area, causing a great famine. Xiaowen wasted all of his family's assets by smoking opium and begging on the streets and was eventually recommended to join the security team by Tian and Lu Zilin out of pity. As Lu San felt ashamed of Tian Xiaoe, he killed her. After her death, an epidemic broke out in the village. The first person to be infected and die from the epidemic was Lu San's wife, and even the fairy grass was not spared. Xiaoe's spirit possessed Lu San's body, causing him to become mentally unstable. Bai Jiakuan opposed Lu Zilin's proposal to build a temple for Xiaoe and, with the support of Mr. Zhu, built a tower to suppress evil spirits. The epidemic finally came to an end.

Bai Xiaowen became the captain of the security team and persuaded Heiwa, who had become a bandit, to surrender. Heiwa was then appointed as the captain and later got married. He also became a disciple of Mr. Zhu to learn skills. Bai Ling joined the Communist Party and gradually grew apart from her brother, Zhaohai, who had become a member of the Nationalist Party. She pretended to be married to Zhaopeng, but they developed real feelings for each other and became a couple.

Bai Ling organized a student protest and was wanted by the authorities. Zhaohai, using his position, helped her escape the city while she was pregnant. However, she was later buried alive by those carrying out the anti-communist purge in the revolutionary base. Meanwhile, news of Zhaohai's death in the war against Japan reached Bai Lu Yuan. Mr. Zhu wanted to fight in the war but upon learning that Zhaohai had been killed by the Red Army, he focused on researching the county annals. The Japanese surrendered and the Nationalists executed Communist Party members. Lu Zilin was implicated by Zhaopeng and imprisoned in a large jail. His wife sold their land and house to ransom him, losing her faith in the process.

Mr. Zhu organized a team of nine people to compile the county annals at the White Deer Academy. After completing ten copies of the Zishui County annals, they had a reunion dinner. After Zhu's wife, Zhubai, shaved his head, she saw a white deer rising from the courtyard and disappearing into the White Deer Plain, only then realizing that Mr. Zhu had passed away. Blackwa wrote a very fitting elegy for Mr. Zhu, "Confident in a life free of guilt, only after death can one face the heavens with confidence." Until May 20th, 1949, Zhaopeng instigated the Zishui Uprising with Heiwa and Xiaowen, and after their success, Xiaowen and Heiwa became county magistrates and deputy county magistrates, respectively.

Half a year later, Heiwa was suppressed as a counter-revolutionary by county magistrate Xiaowen and was killed along with Tian Fuxian and Yue Weishan. This caused Bai Jiaxuan to become overwhelmed with rage and shock, and Lu Zilir frightened that he lost control of his bodily functions and became mentally im...

The novel ends with the death of Lu Zilin, who was locked in a firewood room and frozen to death.



**Appendix D**  
**Research Questionnaire**





## Questionnaire survey

### I. Personal Information

1. What is your gender?

A. Male

B. Female

2. What is your age group?

A. Under 18 years old

B. 18-24 years old

C. 25-34 years old

D. 35-44 years old

E. 45 years old or above

3. What is your occupation?

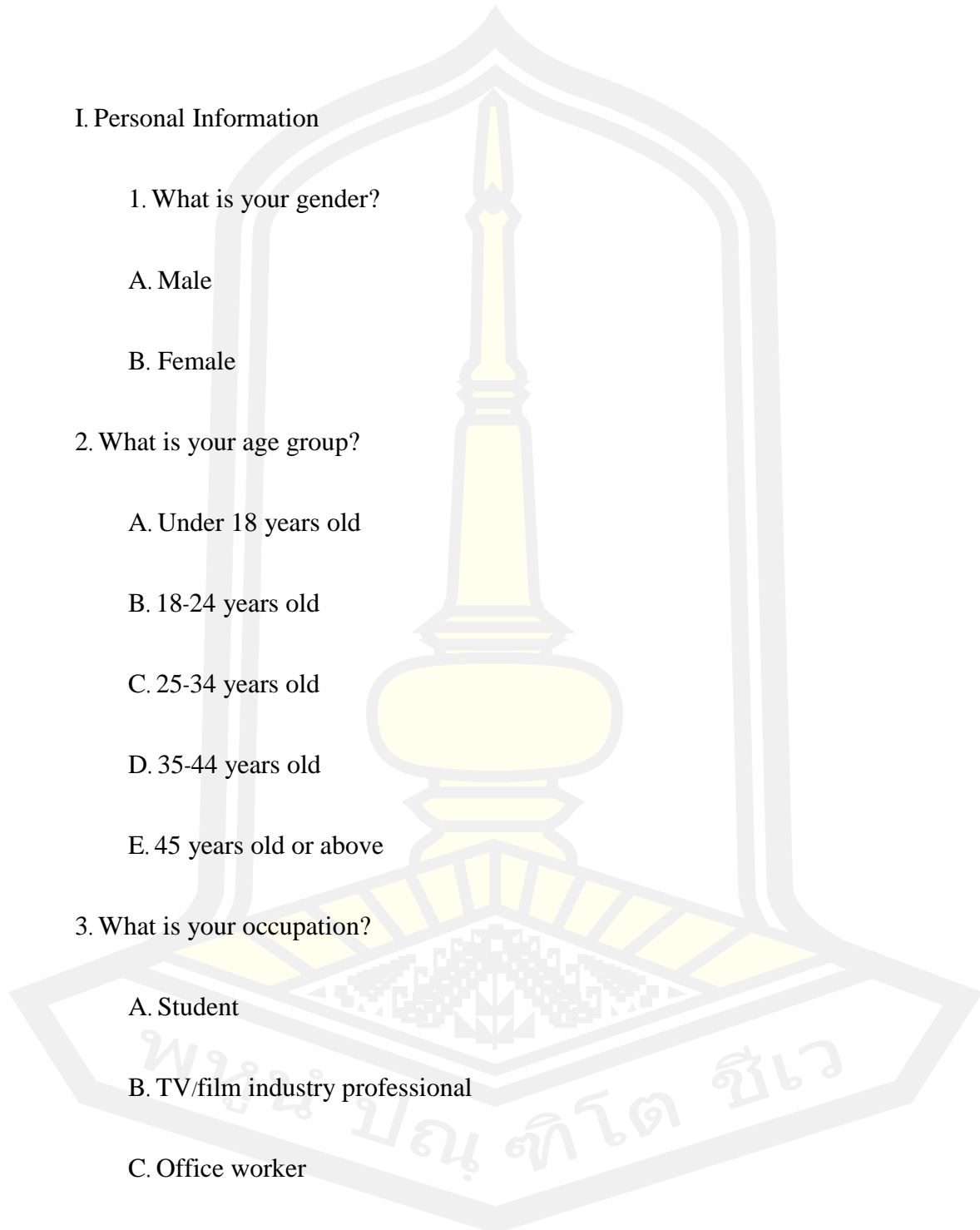
A. Student

B. TV/film industry professional

C. Office worker

D. Freelancer

E. Other (please specify)



4. About the TV Series "Bai Lu Yuan"

4. Have you ever watched the TV series "Bai Lu Yuan"?

A. Yes

B. No

5. If you have watched it, what aspects of the TV series do you think performed well?

(Multiple choices)

A. Acting performances

B. Costume and props

C. Plot design

D. Music score

E. Other (please specify)

6. What moral values do you think the TV series portrayed? (Multiple choices)

A. Family ethics

B. Social responsibility

C. Integrity and morality

D. Exploration of human nature

E. Other (please specify)

7. Do you think the adaptation of the TV series "Bai Lu Yuan" was successful?

A. Successful

B. Average

C. Unsuccessful

### III. Comparison between the Novel and TV Series

8. Have you ever read the novel "Bai Lu Yuan"?

A. Yes    B. No

9. If you have read the novel, in what aspects do you think there are differences between the novel and the TV series adaptation? (Multiple choices)

A. Plot changes

B. Character portrayal

C. Visual effects

D. Presentation techniques

E. Other (please specify)

10. Compared to the novel, do you think the TV series "Bai Lu Yuan" had a deeper impact on you?

A. Yes                      B. No                      C. Both are equally impactful

11. What kind of influence do you think the TV series "Bai Lu Yuan" had on your ethical and moral values? (Multiple choices)

- A. Inspiring thoughts
- B. Deepening understanding
- C. Changing attitudes
- D. No impact
- E. Other (please specify)

12. What is the significance of the story "Bai Lu Yuan" for the ethical and moral values of Chinese people?

- A. Has the inspirational significance
- B. Reflects reality
- C. Reflects history
- D. Has no significance
- E. Other (please specify)

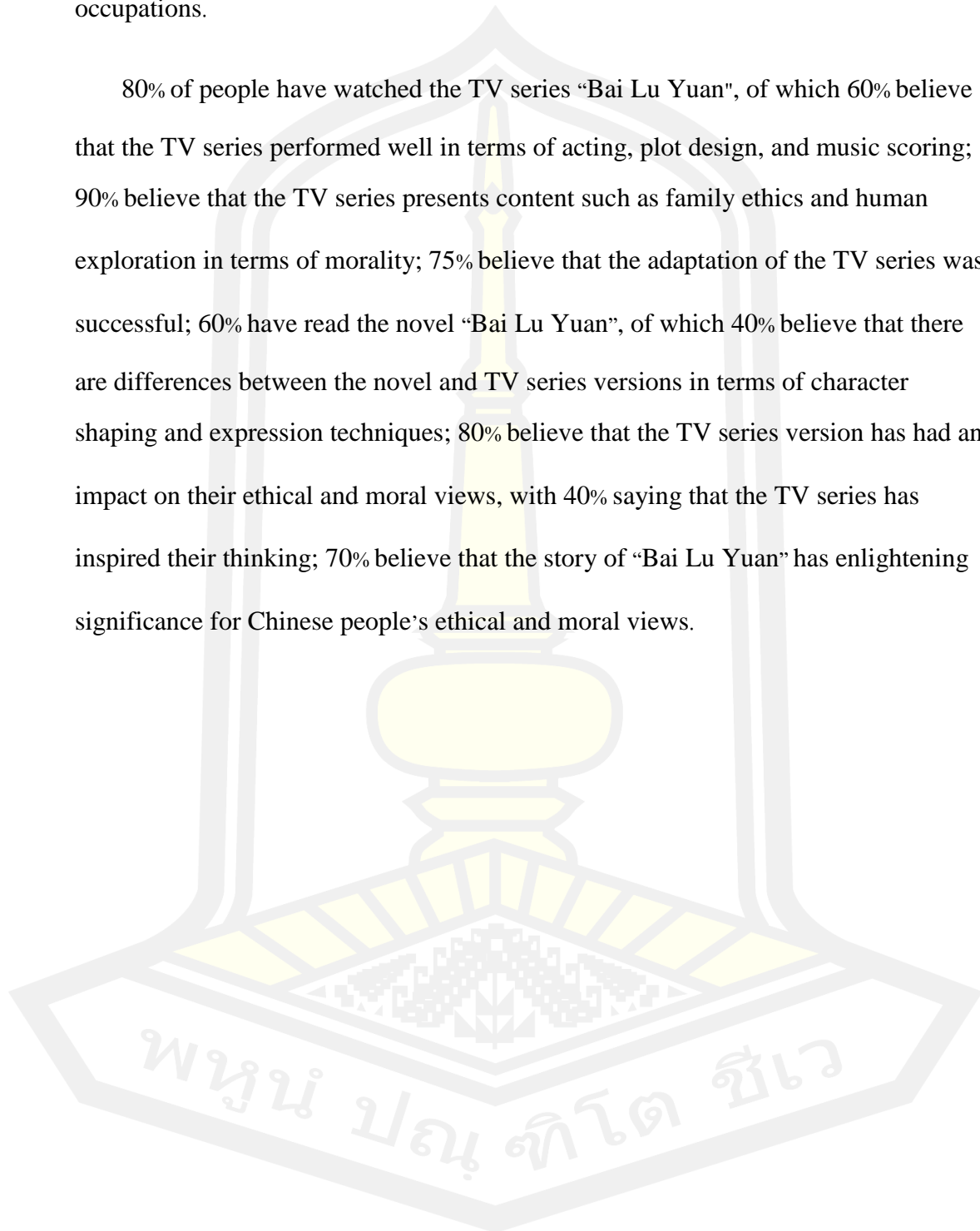
Thank you for your participation!

Positive survey results:

Among the participants, 50% are female and 50% are male; the age distribution is even, with 35% aged 18-24, 30% aged 25-34, 20% aged 35-44, and 15% aged 45 or above; the occupation distribution is reasonable, with 25% students, 20% TV/film

industry professionals, 30% office workers, 15% freelancers, and 10% other occupations.

80% of people have watched the TV series “Bai Lu Yuan”, of which 60% believe that the TV series performed well in terms of acting, plot design, and music scoring; 90% believe that the TV series presents content such as family ethics and human exploration in terms of morality; 75% believe that the adaptation of the TV series was successful; 60% have read the novel “Bai Lu Yuan”, of which 40% believe that there are differences between the novel and TV series versions in terms of character shaping and expression techniques; 80% believe that the TV series version has had an impact on their ethical and moral views, with 40% saying that the TV series has inspired their thinking; 70% believe that the story of “Bai Lu Yuan” has enlightening significance for Chinese people’s ethical and moral views.



## BIOGRAPHY

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