



The Influence of Gender Expression in “The Dream of the Red Chamber” on Chinese Society

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Abstract: As one of the four great classics of China, “The Dream of the Red Chamber” is the pearl of the treasure of the world classical literature. With the development of film and television technology, the masterpiece has been repeatedly put on the screen, and has gained great national popularity. In particular, the writing of the fate of some women indicates the plot of the novel, shapes the characters, creates the tragic atmosphere and the helpless tone, which not only guides the overall direction of the novel, but also greatly enriches the ideological and cultural connotation of “The Dream of the Red Chamber”. To some extent, it is under the guidance of the ancient philosophy of fatalism that “The Dream of the Red Chamber” has such great charm. Today, although the rise of national consciousness, the public has their own understanding of breaking through the shackles of destiny. So this paper will start with the fatalistic view and discuss the influence of focusing on the Dream of Red Mansions and its expression on gender.

Keywords: “The Dream of the Red Chamber”, film and television, destiny view, gender expression

1. Introduction

With the development of film and television technology, “Dream of the Red Chamber” has been repeatedly featured on the screen in recent years, causing the public to have a lot of empathy for the female characters in the book, and thus lamenting the tragic life of the characters in the story. Starting from the perspective of fate, this article analyzes “Dream of the Red Chamber” and its gender expression in film and television, hoping to provide some inspiration for the current harmonious development of society.

2. The writing of female destiny in the fatalistic view of “The Dream of the Red Chamber”

2.1 The fatalistic view in “The Dream of the Red Chamber”

In “The Dream of the Red Chamber”, Cao Xueqin integrates fatalism into his works. For example, in the fifth chapter of “The Dream of the Red Chamber”, the author implies the love ending of Baoyu and Daiyu from the “former alliance of wood and stone” and “Jade belt hanging in the Forest”, and implies the “heaven” of the formation and destruction of the Bao and Dai love. And this “heavenly machine” is like a difficult potential thing to draw the author, and always around the chapters of the book.

On the whole, the overall structure of “The Dream of the Red Chamber” is described around the experience of a stone left by Nuwa mending the sky, which contains two layers of images. One layer is the metaphysical philosophy of fate, which plays the role of leading the whole story, and the other layer is the metaphysical transformation, which describes a story inside and outside a large family, in the metaphysical fate, naturally goes to the tragedy.

2.2 The fate of women under the fatalistic view of “The Dream of the Red Chamber”

In the book “The Dream of the Red Chamber”, in addition to the prediction of the love and the fate of the twelve women in the fantasy, Mr. Cao Xueqin also suggests the final outcome of the four families through the “good song” of the lame monk. Such as the author for “The Dream of the Red Chamber” in twelve women using prophecy suggests their fate, in the spring judgment suggests the spring young to marry his several decades of emperor, imprisoned in deep palace, but at the turn of Yin bases years to die, grade gently died, also indicates the present short wealth is not something happy thing.

2.3 The fate of the female representatives in “The Dream of the Red Chamber”

2.3.1 Lin Daiyu’s suffering

As one of the important heroines in the book, the author’s character structure of Lin Daiyu is the most fatalistic per-

son in the book. And the author also used her description of the loop overlapping “foreshadowing —— care” to express. Throughout the whole text, from the first time in the book a monk talk, to the Jiang pearl fairy grass by the god ying waiter and gratitude to tears, the whole process of many times vaguely doomed Daiyu’s love will be a tragedy full of tears.

It can be seen that Lin Daiyu’s bitter tragedy from the beginning of the scene has become a foregone conclusion, she was young after her parents died early, family decline, due to the lack of stage education. In addition, Lin Daiyu read widely and lived in the feudal society where “a woman without talent is virtue”. Finally, the ideal world she expected was incompatible with the real society of that era, and made the whole story look like some metaphysical color under the influence of fate.

2.3.2 Wang Xifeng’s sadness

Cao Xueqin’s portrayal of the role of Wang Xifeng is so much, which shows that Wang Xifeng has a great influence on “The Dream of the Red Chamber”, so the evaluation of the role of Wang Xifeng is particularly important. Since the author Cao Xueqin is in an era of “preserving the nature and destroying human desires”, anything that goes beyond the fundamental needs of human beings must be abolished. As Freud said, man is a creature that is dominated by desire. Therefore, in order to get rid of an invisible fatalistic bondage and achieve her own purpose, Wang Xifeng did a lot of things that subvert the traditional ethics and values in the eyes of outsiders, and finally made her become an existence that cannot be tolerated by The Times in the current of the supremacy of male power. And her tragic ending is actually a warning to those restless in power. It can be seen that Wang Xifeng is not only the implementer of the feudal dictatorship, but also the victim. The author creates a unique image of Wang Xifeng, so that the audience can experience the “bitter tears” of the writer through those who “understand” Wang Xifeng.

2.3.3 Xue Baochai’s desolation

Xue Baochai was well educated, from a superior background, knowledgeable, moral and ability, but to protect themselves, smooth, “not close not close, not close, but can not see the cold state, colorful”. Her character makes her not to establish too many enemies, but it also makes it difficult for her to have a few bosom friends. This pragmatic to utilitarian behavior also represents the most perfect female image of the aristocratic class under the birth of Chinese feudal ethics. For example, when forming a family, Xue Baochai would only follow the traditional feudal ethics of her husband and children, and urged Jia Baoyu to pass the exam. The reason is that Xue Baochai was famous as a daughter in the patriarchal society. And she was full of nowhere to use, finally ended up a miserable sad.

3. “The Dream of the Red Chamber” and its gender expression path of film and television

3.1 Comparison of the character setting

Take Lin Daiyu as an example. Although she seems to be “aloof and aloof” in the book, in fact, she is very sensitive and needs others to shed less tears. But when the character is more aloof miao jade asked Lin Daiyu to drink tea, Daiyu showed a very mature attitude, want to calm down. It can be seen that Lin Daiyu shaped by the author not only cries and shows weakness, but understands the way of life and understands that as an independent individual, she needs to change roles at any time according to the specific environment and place. Many film and television treatments of “The Dream of the Red Chamber” also capture this detail, abandoning the public stereotype that Lin Daiyu only cries when she happens, and making the audience understand that the greatest value stage of women is not only the giant baby girl, which has greatly changed the traditional girl worship and gender discrimination.

3.2 Comparison of the scene setting

In the process of “The Dream of the Red Chamber”, the film and television processing, for each role will not only through such as hairpins, earrings, necklaces, bracelets and other ornaments for identity creation, but also in the background music and space atmosphere rendering under gender expression, in a quiet, a smile, the role of character, connotation and charm, convenient for the audience to better know role.

3.3 The turning point of sadness and joy

Today’s era has broken away from the wreckage of the feudal society in “The Dream of the Red Chamber”, so that more modern women generally receive good education, knowledge and culture, and can dominate their own thoughts. They do not need to passively accept their fate like Baochai, but can change their fate through their own efforts. So on the film and television adaptation, more director tend to the fate of “The Dream of the Red Chamber” through cheerful boudoir atmosphere to dilute, on the gender expression abandoned the traditional male aesthetic perspective, more through words and deeds, clothing and body movements to fully show the beauty of women, so that the sad mood turning point in the actor feeling and

express more smoothly.

4. “The Dream of the Red Chamber” and its epochal significance of film and television

4.1 arouse women’s independent personality consciousness

Adler points out in individual psychology that people with low self-esteem often express tears and complaints, and they are an effective weapon to destroy cooperation and belittle others as servants. But obviously there is some discrepancy between eastern aesthetics and western philosophy. The author described Lin daiyu, she cry after crying is not to get more initiative and bargaining chip, but hope can win the attention of the public emotion, let the reader through the character behavior analysis, and then understand the Lin daiyu every cry not only because bound by the feudal ethics, more or from the women’s pursuit of fairness and freedom. With the shaping of this emotional resonance, it can not only shorten the distance between the audience and the characters, but also arouse the independent personality consciousness of women.

4.2 To show the charm of female virtue and talent

In “The Dream of the Red Chamber”, whether Xue Baochai’s own knowledge is much higher than persuade Jia Baoyu, but can only persuade the other side to pass the exam, or Wang Xifeng is resolute and praised by others as “entrusted to generate male students, will be able to make achievements”, all reveal the phenomenon of male gaze. After all, in the era of “The Dream of the Red Chamber”, no woman is virtue, has always been to noble to the consensus of the civilians, however, the author can break through the feudal shackles, sketch the picture of female image, having both ability and political integrity, and through the expression of the film and television in the present caused more recognition, this show women’s virtue to both attractive behavior, both past or now, is a progress of The Times, is the basis of modern independence women social needs.

4.3 It fits in line with women’s demands for equal status

The social environment constructed by “The Dream of the Red Chamber” has no specific era, but in the social system constructed by the author, it is an environment where female status is relatively low, and life, emotion and fate are subject to many restrictions and constraints. But even so, the author draws a complex and vivid world for readers through the female roles such as aristocratic women, maids, servants, lovers and relatives. And “The Dream of the Red Chamber” and the film and television adaptation, to the story connotation of the vivid, intuitive, let the reader and the audience in appreciation can not only subtly produce close to the role, but also the respect for women, respect the power of their choice and decision, so that “The Dream of the Red Chamber” in literary history has the significance of age. At present, in the process of remaking this work, many directors also intend to create a better social environment for the women in the story, so that the audience can stand on the women and fight for freedom and equality for them from the perspective of women, give full play to their potential, and realize their self-worth.

5. Conclusion

This essay analyzes gender expression in “The Dream of the Red Chamber” and its film and television adaptations. The novel’s fatalism influences the destinies of characters like Lin Daiyu, Wang Xifeng, and Xue Baochai. Lin Daiyu’s tragic fate results from societal constraints and unattainable ideals, while Wang Xifeng’s pursuit of power leads to a tragic end, symbolizing both an enforcer and victim of feudal dictatorship. Xue Baochai’s pragmatic behavior exemplifies the ideal image of aristocratic women in Chinese feudal ethics. The film and television adaptations break free from traditional stereotypes, portraying women as independent and talented. They foster female consciousness of independence, advocating for gender equality and freedom. The works emphasize female virtues and talents, challenging male-centric aesthetics. Overall, the gender expression in “The Dream of the Red Chamber” reflects its historical context and inspires contemporary society to empower women. These adaptations promote gender equality, encouraging women to shape their destinies with strength and determination.

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