

Appreciating the Art of Lao She's Character Description from the Conversion of Character Discourse Role in Teahouse

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Abstract: In order to embody the inner activities and thoughts of the characters and highlight their personality characteristics, this paper proposes to take Lao She's Teahouse as an example to analyze the art of Lao She's characterization. This paper makes an analysis of the role transformation in the discourse of the characters in Teahouse from two aspects, one is the role transformation of the producer of the discourse and the other is the role transformation of the receiver of the discourse. Through the analysis of dialogues, the art of Lao She's portrayal of characters and inspiration can be got for contemporary college students in the spirit of innovation, patriotism and the cultivation of progressive ideas.

1. Introduction

As a speech strategy, the transformation of discourse roles is a common way to highlight the characters' personality in drama. It is a code phenomenon between characters of different language styles. It uses the means of role transformation to show the inner activities and ideological changes of the characters, so as to achieve the purpose of expressing the outstanding characteristics of the characters and shaping the distinct characters. Conversion of discourse roles is simply the social relationship between the speaker and the receiver, which consists of two parts: the producer of the discourse and the receiver of the discourse^[1]. The producer of discourse refers to the person who speaks in communication and delivers information. He conveys his inner thoughts. This type of role can be subdivided into four specific discourse roles: the speaker, the author, the transmitter and the spokesperson. The receiver of discourse refers to the person who receives information. It can be divided into four specific discourse roles: the receiver, the listener or audience, the observer or the inadvertent listener and the eavesdropper. Whether in drama or in real life, people's communication will always change between the two roles. People will choose the right roles according to their own communicative purposes, so as to achieve their own goals. This paper will take Teahouse as an example to analyze the transformation of characters' discourse roles, and to analyze Lao She's art of portraying characters and its implications for Contemporary College students.

2. The Conversion of Characters' Speech Role in Teahouse

2.1 Conversion of four roles of discourse producer

In the role transformation of character discourse, the producer of discourse has four specific roles: the speaker, the author, the transmitter and the spokesperson. These four roles often change in the characterization of the characters in the drama. For example, from the speaker to the author or to the transmitter or the microphone, the four can be freely transformed ^[2], as shown in Fig.1.

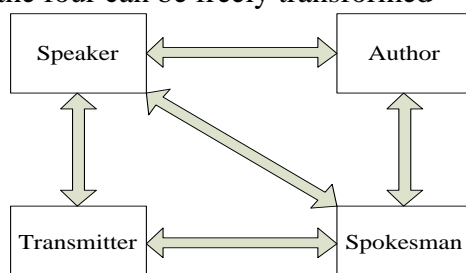


Fig.1 Four forms of role change of discourse producer

Taking the fragments in Teahouse as an example, we can feel the transformation of these four roles. For example, after the Reform Movement of 1898, Eunuch Pang and Qin Zhongyi met in the teahouse, and Eunuch Pang greeted Qin Zhongyi.

Qin Zhongyi: "Master Pang! Have you settled down these two days?"

Eunuch Pang: "Can you say that? The world is peaceful: the decree comes down and Tan Si asks and chops! I tell you, whoever dares to change his ancestor's constitution will lose his head! "

In this passage, the role of Eunuch Pang is changed from the transmitter of the discourse to the speaker. In the middle, he uses "I tell you" to complete the transformation of the role of the discourse, which reflects the support of Eunuch Pang for the feudal forces and his clear political position. Another example is the following clip, which is a kind of converse conversion of discourse roles.

Eunuch Pang: You are smart, Second Master. How else would you make a fortune?"

Qin Zhongyi: "My property is not worth mentioning!"

Eunuch Pang: "Are you too polite? Look, who doesn't know the Second Master Qin in Beijing? You are more powerful than an official! I heard that a lot of wealthy people are talking about the reform!"

In the following speech clip, Pang eunuch changed his role from the speaker to the transmitter. He silently conveyed the message that the second master of Qin had a great reputation in the capital. He euphemistically warned Qin Zhongyi's political position of the reform thought, with a threatening tone, and portrayed Pang eunuch as an old and crafty character.

2.2 Conversion of Four Roles of Discourse Receiver

In the role transformation of character discourse, the receiver has four specific roles: the receiver, the listener or the audience, the observer or the inadvertent listener and the eavesdropper. These four specific roles can also be freely transformed into each other in drama ^[3], as shown in Fig.2.

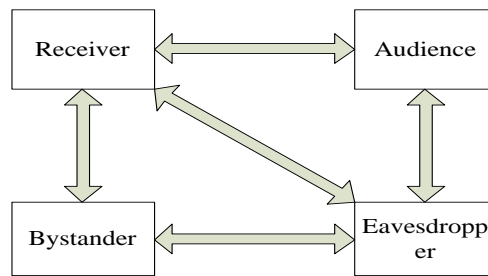


Fig.2. Four forms of role change of discourse receiver

For example, there is a scene in *Teahouse* in which Wang Lifa sees the Fourth Master Chang:

Wang Lifa: "Hey! Chang Si Ye! I'm trying to talk to someone like you. I'll make a pot of good tea and let's drink it!" (Fourth Master Chang is the recipient)

Qin Zhongyi: "Is the king in charge?"

Fourth Master Chang: "Yes! You are..."

In this dialogue, when Wang Lifa spoke to Fourth Master Chang, Fourth Master Chang was the speaker, but in the middle of Qin Zhongyi put in another sentence, Fourth Master Chang changed from the speaker to the bystander, forming a change in the role of discourse. In another clip, when Wang Lifa said goodbye to his daughter-in-law and granddaughter, he was seen by Liu Mazi and had the following dialogue:

Liu Ma-zi: "Xiaohua, the teacher is on strike. Are you staying at Grandma's house?"

Wang Xiaohua: "Right!"

Wang Lifa: (falsely) "Daughter-in-law, come back early!"

Zhou Xiuhua: "Dad, we'll be back after two days!"

In this dialogue, Wang Lifa sees Liu Ma-zi, regards his daughter-in-law and granddaughter as "superficial" listeners, and cares about his daughter-in-law. In fact, he regards Liu Ma-zi as a "real" listener. The essence of his concern is to talk to Liu Ma-zi. The role transformation of this discourse transforms Wang Lifa into a smooth and flexible character.

3. The Art of Lao She's Main Characters in *Teahouse* and Its Enlightenment to Contemporary College Students

3.1 Wang Lifa: Dare to Surpass and Innovate

Wang Lifa is one of the protagonists of this drama, which runs through the development of the whole drama. There are many descriptions of Wang Lifa in *Teahouse*. Through the description of Wang Lifa's dialogue with people, a vivid character is created. Wang Lifa is the owner of the teahouse. There are many kinds of people in the teahouse. Wang Lifa has to face different people every day. Different people have different ways of facing each other. He has gradually become a smooth person and can cater to social changes. Under the social conditions at that time, if you want to run your own teahouse, you must try your best to please the guests. In the social environment at that time, Wang Lifa became a person who changed himself and catered to the society, and became a obedient citizen of the society. For example, when the Fourth Lord Chang and Qin Zhongyi were discussing begging for mothers and daughters, Wang Lifa also used a few words to resolve the embarrassing situation.

Wang Lifa: "Fourth Master Chang, you are good at keeping virtue and rewarding her noodles! But let me tell you: there's too much going on, too much going on! Nobody cares! Second Master, do you think I'm right?"

In this passage, Wang Lifa used a few simple words to ease the embarrassing atmosphere of the

Fourth Lord Chang and the Second Lord Qin, and took care of their faces without harming them. He portrayed Wang Lifa as a smooth and obedient man. But in his later years, Wang Lifa changed his image of resignation and resignation, became a person who dared to resist and fight, and finally ended with tragedy. Wang Lifa represents the image of the laborious people living at the bottom of the society. Through his depiction, he depicts the image of millions of people who dare not resist and are "obedient to the people" of the society.

Contemporary college students are living in an era of peace and development. There is no turbulent social background, but this does not mean that we should be "obedient to the people" of the times. We should dare to break the conventions, dare to innovate and promote the development of the times. As contemporary college students, we can not be a Wang Lifa such a person, resigned to adversity, dare not resist. We should dare to challenge the routine, cultivate our innovative spirit, find problems in practice, and dare to innovate, find new ideas and methods. As the builder and successor of socialism, we should cultivate our innovative spirit and ability in our daily life and study, and surpass the routine.

3.2 The Fourth Master Chang: Patriotic Feelings

Fourth Master Chang is a flag man with strong patriotism spirit. He thinks that he can save the whole Chinese nation with his full blood. His owner is full of blood, he is a chivalrous man, and he is not used to worshipping foreign things and flattering foreign countries. He has strong patriotism feelings and nationalism spirit. The description of his words in Teahouse also embodies his patriotic spirit. For example, when he knew Master Ma's identity, he expressed his position directly: "I don't admire eating rice!"^[5] Although more sharp, but also portrayed his forthright personality. When he saw the mother and daughter begging, he greeted the second child of the shop to give them two bowls of rotten meat noodles, reflecting his chivalrous character. When the Qing Dynasty was about to perish, he did not choose to give up, like Wang Lifa, to be obedient to the people of the society, but he chose to rise up, save the country and the people with his own strength, and actively participate in the Boxer Movement. Although the thought of Fourth Master Chang is not advanced, his patriotism is worth learning.

Although contemporary college students are in a peaceful era and have no arduous mission of saving the nation and the people, it is extremely important to cultivate their patriotism. Patriotism is the traditional virtue of the Chinese nation, an important link of national unity, and an important driving force for the great rejuvenation of the Chinese nation. Therefore, contemporary college students should consciously establish national spirit and patriotism, link their life value with the future of the country, clarify the basic connotation of the Chinese national spirit, and practice love in their study and life. National spirit.

3.3 Qin Zhongyi: Progressive Thought

Qin Zhongyi is a Patriot with progressive thought. The biggest difference between him and Fourth Master Chang lies in his idea of saving the nation through industry. He believes that developing industry and saving the laborious masses can save the nation and save the nation. Qin Zhongyi was young and vigorous. He was quite high-spirited in the society at that time. He thought that his ideas could save the country from danger, but neglected the social background at that time. He had worked hard for more than 40 years and was confiscated of his industry. His heart was sad [6].

Second Master Qin: "Demolished!"

Wang Zhang Cabinet: "Have you taken it down?"

Second Master Qin: "It's demolished! My forty years of hard work! Tear it down! Others don't

know, you know! The shopkeeper! I have been advocating industrial salvation since I was in my twenties. Now I want to save my factory. Wow! I'm snobbish, I can't do them! But you're doing a good job! That is the cause of saving the nation and the people! Tear down... That machine was sold as scrap copper and scrap iron! Whole world! But can you find such a government all over the world? You can't find it!"

Although Qin Zhongyi did not succeed in the end, his thought of saving the nation through industry deserves our study. Contemporary college students should set up progressive ideas and contribute to the great rejuvenation of the Chinese nation. We should correctly understand the background of our times, learn advanced ideological concepts, and choose ideas suitable for our national conditions, so as to contribute to the development of our country's construction. To adopt a critical attitude towards foreign advanced ideas, we should not blindly admire foreign countries or completely resist them. In a word, we should establish advanced progressive ideology and strive to realize the great rejuvenation of the Chinese nation.

4. Conclusion

This paper analyses Lao She's art of portraying characters from the perspective of the transformation of characters' discourse roles in *Teahouse*. According to Lao She's art of portraying characters, it puts forward the requirements and Enlightenment for Contemporary College students, which has a warning effect on Contemporary College students. However, this paper only analyses Lao She's "*Teahouse*" drama, and does not have a comprehensive understanding of Lao She's characterization. Therefore, the enlightenment proposed in this paper is limited to the Enlightenment from "*Teahouse*". In the future research, we will read Lao She's other works in depth, and understand Lao She's art in portraying characters more comprehensively, so as to get more profound and comprehensive enlightenment.

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