

Dreams Return to the Red House, Tears Shed Gold Bottle

-- An analysis of the artistic charm in the national dance drama A Dream of Red Mansions

Yanran Cui*

Jiangsu Second Normal University, Nanjing 2010013, China

* Corresponding author

Abstract: A Dream of Red Mansions, as one of the four great novels, has immeasurable literary and artistic value. Jiangsu Grand Theatre will be such a classic literary work on the stage, with dance reappearance. This paper probes into the artistic charm of the national dance drama A Dream of Red Mansions. Through the integration of dance language and literary classics, it shows the profound emotion and complex character relationship of the original work, allowing the audience to appreciate the unique charm of traditional culture in the double shock of vision and emotion.

Keywords: National Dance Drama "A Dream of Red Mansions"; Artistic Charm; Oriental Aesthetics.

1. Introduction

A Dream of Red Mansions, one of the four Great classics, is not only a novel, but also a microcosm of an era. Just as Mr. Lu Xun said, "Dream of Red Mansions" is a grand epic. With the development of The Times and the aesthetic needs of the audience, this work containing literary value was planned by Jiangsu Grand Theatre in 2021, and the main creators Li Xing, Li Chao and other innovative arrangements on the basis of respecting the original work, presented the classical literary masterpiece in a new comprehensive form of dance drama, and produced the national dance drama of the same name, Dream of Red Mansions. Since its debut, the dance drama has become popular all over the country. With its unique artistic charm and strong visual impact, it has conquered countless audiences, adding questions about youth, emotion and fate to the familiar stories[1]. And it gradually goes abroad, promoting Chinese culture to all parts of the world. Let's go into the theater and see how the characters in the book from a hundred years ago are recreated on the stage to interpret the classic stories.

2. Shape Across Time and Space -- Dance to the Soul

There are few works in China that present literary classics in the form of dance dramas. Jiangsu Grand Theater's move is undoubtedly a bold attempt to transfer Qing Dynasty novels to the modern stage to convey the Chinese aesthetic and ethnic flavor of the new era. On the one hand, it shows the bells and dishes of the Jia Fu family, on the other hand, it shows the evolution of Bao Dai's emotions, and on the other hand, it shows the life of a girl in her boudoir. [1]Described by Wang as "a great milestone in the history of Chinese literature", "A Dream of Red Mansions" stands firm among the hundreds of characters portrayed by author Cao Xueqin. The story is full of twists and turns, and the characters are fresh and complex. The witty and passionate Jia Baoyu, the beautiful but frail younger sister Lin, the demure and gentle Xue Baochai, and the shrewd but fierce Wang Xifeng... When presenting the tragic fate of Twelve Hairpins, the creative

team also put in modern dance and other forms of expression, thus innovating, integrating and re-interpreting the female thought and aesthetic meaning of this literary classic in the modern cross-media adaptation and live stage performance.[2]

2.1. The Role Shaping is Also True and Unreal

The realistic, natural and complex characters in A Dream of Red Mansions reveal the difficult existence of women under the bondage of feudal ethics in the Qing Dynasty, and reflect the difference between the rich and the poor in feudal society.

"Baodai Love" shows the audience a pure, deep and utilitarian love. Their souls fit together and they do not care about worldly things. The description of love contains the author's praise for pure love and the pursuit of beautiful things. However, "Baodai Love" was destroyed under the influence of many institutions and interests. The author deeply criticized the decay of the feudal social system through the tragic situation of their love, and expressed his feelings and helpless subjective emotions of being influenced by society and family.

The image of Grandma Liu in the play is the representative of the image of the poor people. She runs about for her own life and brings laughter to everyone with her wisdom and humor. Liu grandma as the bottom people, three times into the Rong country house, witnessed the rise and fall of Jia house, when Jia house fell, she rescued Qiao sister, "cast me with wood peach, to Qiongyao", Liu grandma is the true portrayal of simple and kind people. Through the portrayal of this character, the injustice and pain suffered by the poor people are exposed, and the author's hope for someone to maintain simplicity and kindness in the complex and changeable society is expressed. We can experience Cao Xueqin's philosophy of life from Grandma Liu's detached attitude of being grateful and finding fun in difficult situations.

2.2. Scene Reappearance, a Dream in the Red Building

Colorful characters are a highlight of "A Dream of Red Mansions", Cao Xueqin describes the characters'

characteristics through the form of text, "a pair of love is not happy", "Jiao attack a disease", the description of sentimental, weak willow Fufeng Lin Daiyu leap on the paper; "A pair of red phoenix triangle eyes, two curved willow leaves hanging eyebrows" description let readers know Wang Xifeng looks characteristic. When describing the fate of the Jia family on behalf of the feudal social system, Cao Xueqin said, "flickering like a building, like a lamp will be exhausted", "A Dream of Red Mansions" 120 times, with more than 700,000 words to criticize the feudal ethics, suggesting the impermanence of life; The national dance drama "Dream of Red Mansions" has 15 acts and 140 minutes in total. With the aid of "silent" body movements and lighting and dance, the undercurrent hidden in the depths of the text bursts out like thunder, shocking the hearts of every audience. The two take us "A dream in the Red Building" in different forms.

The "twelve hairpins" in the book have their own colors. The characteristics of the characters in the dance drama can be seen from the costumes. For example, Wang Xifeng, who is "brilliant in colorful embroidery", shows her nobility in the dance drama. Xue Baochai, the "cold beauty", is dignified and virtuous in a well-cut pink dress. A flowing white dress suits the "elegant and elegant" Lin Daiyu. In addition to highlighting the characters' personalities, the diverse forms bring famous passages from the book to the stage more intuitively. On the stage of the first act, Entering the Mansion, with a bright yellow background and a pearl curtain at the top, Jia Baoyu is dressed in a robe embroidered with gold and a hair corset with a purple gold crown... All of them show the extravagance of Jia Mansion. During the cleaning of Jia Mansion, dozens of actors and attendants, accompanied by cheerful music, wrapped the main characters such as Baoyu, the old woman and Bao Chai with movable screens in a U-shape, dividing the stage into two Spaces. Inside the U-shape is the lively Jia Mansion, and outside the U-shape is the sedan chair carried by Daiyu. Both the attendants cleaning the house and the bearers carrying Daiyu into the house, bow their heads and move quickly, showing the strictness of the feudal social hierarchy. After Daiyu gets out of the sedan chair, everyone gets close. After the bustling exit, two beams of light focus the audience's attention on the two people. This is the first time Jia Baoyu and Lin Daiyu meet. There are only these two beams of light left on the court, Jia house seems to be only these two people, the light will highlight the two people, the rest of the dark, as described in the original book, when Bao Dai first met, the eyes only each other, at this time, "the sister I seem to have seen" voice, in the audience's mind, heart, quietly ringing.

Hegel said that "art is the perceptual manifestation of the idea", and the profound content needs to be reflected in a suitable form. In the original work, Mr. Cao Xueqin likes to depict the details of the costumes. The Twelve hairpins are different from each other. They have their own distinctive costumes, and the character and fate of Twelve hairpins can be seen from the description of the headwear. As a common object in ancient Chinese life, women's headwear is a necessity for ancient women to dress up. It has many uses in the novel text of A Dream of Red Mansions. In the novel, the headdress is used for daily decoration, interpersonal communication, replacing other objects, and as an image in poetry. In terms of literary function, the headdress can help depict characters, connect plots, and indicate the ending with objects.[3]

There are countless details in dance dramas that suggest

content in form. For example, a chapter with multiple meanings in "Princess Yuan's Visit" serves as a link between the preceding and the following. The dim and depressed light on the stage, apposite the book Yuan Chun late night back to Jia Fu time; Yuan spring is gorgeously dressed, many servants, reflecting its honor and prominence brought to Jia house as a concubine; Jia Fu people genuflect to worship, the desire of the people to show people; Yuan Chun body wide bright yellow dress, is a symbol of royal rights, but also her shackles. The dance movements in the fragment of "Visiting Relatives" are in full swing, quite the majesty of the Tianzi atmosphere, but the expression of Yuan Chun is numb, under the heavy music, wearing heavy clothes to travel, and it is difficult to walk, and every move is like a puppet. When she broke away from the heavy clothes, it seemed to "live" to come over, there are joys and sorrows, and become and Baoyu hug, and Tanchun talk and laugh Jia Fu girl, but sacrifice for the family glory, trapped by the feudal tyranny of the princess Jia Yuanchun. This scene, through the choreographed dance movements and the proper coordination of the dance form, suggests that Jia Fu began to decline, and reveals the fate of the woman sacrificed by the power under the feudal autocracy. In the dance drama A Dream of Red Mansions, the costumes and props in one form are like a kind of silent language. As Li Xing, a young Chinese dance artist and dance drama creator, said, "They are like 'transinterfaces' that connect classical aesthetics with traditional Chinese beauty."

2.3. Thousands of Faces, Fate United

The Red Building has a thousand people, and a thousand people have a thousand faces. Although there are many characters in A Dream of Red Mansions, the development of their respective destinies and personality characteristics are complicated, and each image has its own distinct personality. For example, the perfect female image -- Baochai, in the play, she is a role of both reason and sensibility. As the daughter of the Xue family, her education since childhood has made her meet the expectations of women in feudal times: dignified and virtuous, elegant in manners and reasonable in knowledge, which are the common features of Baochai's images. Her personality is also reflected when she gets along with Baoyu. She gives Baoyu understanding and support when she needs it. Baochai is well aware that there are multiple factors between her and Baoyu, such as family marriage and power. She is sober and perceptive. She treats Baoyu in a way that ensures her independence and dignity while taking into account the factors of her family and society.

The typical image of art is formed when the image of art combines broad social generalizations with extremely distinct personal characteristics. Lin Daiyu, for example, is a beauty that the whole Grand Garden can't compare with. She has been well-read since childhood, brilliant and delicate. She has the common character of a girl's kindness, frankness, enthusiasm and generosity. She expects no utilitarian love, and she is a beautiful and pure image. She also has a very attractive distinctive personality, her body is delicate, such as willow wind, when her character is strong. In A Dream of Red Mansions, many female figures are eventually swallowed up by the feudal ethics of cannibalism, and only Daiyu is free and easy. She was born in that feudal era, but she has advanced and equal thoughts. Some people say that she is mean, because she maintains her self-esteem in a mean way, showing her inner view of equality in the status of men and women. Under everyone's persuasion, she still insisted on

arguing with Jia Fu "group pet" Baoyu. Daiyu was not affected by others, she was independent, she only did herself, and finally died tragically and resolutely.

3. Reconstruction Across the Years -- the Trinity

The dance drama "Dream of Red Mansions" is a work produced by the director, several actors and the behind-the-scenes team, who reconstructed and carefully polished the original work. After more than 200 performances on tour, it integrates the subjectivity of art appreciation and finally becomes a three-in-one art work, which appears in the theater across time and space.

3.1. The Creative Expression of the Director's Thoughts

Young dancers Li Xing and Li Chao, as the choreographers of the national dance drama A Dream of Red Mansions, continuously dug into the original work during the whole creation process, and adapted the classical masterpiece to the modern stage through innovative narrative techniques and quintessential stage expression. They pursue "accuracy" in the role shaping and "accuracy" in the choreography and creation of the dance movements, and strive to make every effort to be the same as the original work, so are props and people.

Every work of art has a distinct stylistic imprint of the creative subject. In the national dance drama A Dream of Red Mansions, Director Li Xing is committed to letting the audience feel the charm of the classical nationality in the modern aesthetic. For example, in the eleven acts of Flower Burial, which is the only time in the drama that the whole segment uses modern dance, twelve tombstones look like high chairs, which trap twelve women dressed in colorful clothes. They hold their symbolic flowers in their arms, and then, to the sad music, they struggle to climb, but they can't break the shackles of fate. They are wanton rolling, hard dance in the falling flowers on the ground, all the pain that can not be spoken, with dance performance, allowing the falling flowers wrapped all over the body, only leaving traces of the white flowers between inch color clothes, just like their fate, so struggling, only words left in the world. It can be seen from this scene that Li Xing and Li Chao, as choreographers, are good at using dance movements to delicately express characters' personalities and emotions, and skillfully use modern dance body movements to create emotional conflict and dramatic tension. They use modern dance movements such as bounce, roll and bend to express the inner reluctance and resistance of women under the feudal system, making Flower Burial the climax of the whole play. The stage is a space for the creator to have a dialogue with himself and show everything about himself.

In addition to dance movements can be seen the creator's subjectivity, dance design and other forms can also be reflected. For example, in the scene of "Fantasy", it also reflects the creativity of the creative subject. The curtain rises slowly, all the twelve hairpins appear, a lot of dry ice makes the stage around the fairy air, the curtain, the light, the clothes are all white, the curtain reflects the judgment of the twelve hairpins, a metaphor for the end of their fate, telling everyone that this is a big dream. The light alternates with the music's light and dark, creating the mystery of Taixu fantasy and the sad tone of the dance drama, which is not in line with the

description of "red curtain embroidered curtain, painting building carved dragon" in the original, but the significance of the choreographer's "Dream of Red Mansions" on the stage is not only to reproduce the classical masterpiece, but also to present Chinese aesthetics with the help of modern science and technology. Although it is an innovative expression, the foreshadows of the fate of Twelve hairpins, Baochai Daiyu's subsequent emotional disputes and the deepening of the theme of "fake is true when it is true" are not omitted in the original work, but the atmosphere of "a sense of destiny" is accentuated. As the main body of the creation, the two choreographers left more than this style imprint in the dance drama. The thought and originality of the choreographer are the core of the work of art, leading it to become a valuable and charming work.

3.2. Chinese Aesthetics -- The Integration of National Vocabulary

A Dream of Red Mansions has different forms of expression. In addition to the national dance dramas produced by Jiangsu Grand Theatre, there are also ballets produced by the Central Ballet Company. One is a fusion of modern technology and ancient aesthetics, while the other uses Western action words to interpret classic national works. Both of them are based on the original works, reproducing the fate of Jia Fu people in the form of dance dramas, but the works themselves are not identical.

Zhongba's Dream of Red Mansions is an attempt to combine Chinese and Western art, combining the western ballet dance art with the traditional Chinese Kunqu opera art. Based on the vocabulary of ballet dance, it combines Chinese dance and modern dance. The foot movements are mostly on the toes, while the upper body movements are integrated with elements of Chinese dance. For example, in the plot depiction of Baoyu marrying his wife and Daiyu returning home, all the scenery is white. The group dancers with white gauze on their heads, like the female ghost in Giselle, stand on their toes and cross two rows back and forth. They throw water sleeves on the sick Daiyu, as if they want to leave with the soul of Daiyu. The dance drama recalls the scene of the red building in the past from Jia Baoyu's perspective and reproduces the story of Jia Fu in flashback. It makes a breakthrough in the narrative technique of the dance drama and simplifies the dance beauty, reflecting the unreal and vague sense of the flashback dream. The whole drama focuses on describing Bao Dai's love, depicting the heartbeats of the two people when they first met, the nostalgia when they got along, the grief when they parted and other scenes in detail, telling the world about the tragic fate of a couple of lovers under the background of The Times.

The national dance drama "Dream of Red Mansions" is a fusion of national vocabulary, combining classical dance, modern dance and drama elements, and strictly controlling the dance segments, lighting, costumes and props, committed to creating a Chinese aesthetic dance drama representative. By telling the life of Twelve Hairpins, it implies that people cannot control their own sad life under the background of The Times, and reveals the difference and injustice of the hierarchy under the feudal autocracy. In many group dance segments, the lightness and playfulness of Yunnan lantern are applied, and the dance characteristics of Yunnan lantern are used to shape the image of the maidens of Jia Fu in their youth; On the occasion of Baoyu's wedding, the joyous celebrations of the Jia family are mostly elements of the Northeast Yangko dance, which makes good use of the happy and lively

characteristics of the Northeast Yangko dance. In the plot of Daiyu's return, water sleeves are also used to accentuate the sad atmosphere. In the scene of "Chongxi" in the national dance drama, Baoyu Baochai gets married. The contrast between the red dress and the white dress reveals the sadness of Daiyu. In the Xiaoxiang Hall, Daiyu reproduced Baoyu's newly married dance in front of the book. She stood on the book and burned all the poems and letters containing Baoyu's love. Jia's servants wore red happy robes, but the long sleeves thrown upward were dazzling white, and finally Daiyu left in the falling layers of white curtains. On one side is the golden and jade marriage, on the other side is the Jiang pearl soul.

3.3. Crowds of Visitors -- A Sweeping View of the Re-emergence of the Red Building

The national dance drama "Dream of the Red Chamber" has toured more than 200 performances, and it is still hard to get a ticket. The venues of "Dream of the Red Chamber" are full and the seats are full. Some are to see the re-creation of the Red Mansion, some are to feel the Chinese aesthetics, and some are to watch three different groups of "Baodai".

Different people have different views on the same thing. Each audience has a different understanding of A Dream of Red Mansions, dance, aesthetics and other elements, and as an independent individual, they have different education, different living environments, and different perspectives on problems, so they have different art appreciation abilities. If students majoring in dance go to appreciate it, they will pay attention to the expression of dance movements and feel the charm of Red Mansions from body language; Literature students will pay attention to the presentation of the original content and feel the text space from the stage art. Design students to appreciate, he will pay attention to the design of stage and dance beauty, from the costume set to feel Chinese aesthetics... The dance drama "Dream of Red Mansions" has received high praise for hundreds of performances and won the dance drama award of the 13th "Lotus Award", which also proves its great artistic value and aesthetic value.

4. Reproducing Across Time -- The Interweaving of Modern and Ancient Aesthetics

In the early stages of preparation for the dance drama, the creative team decided to position the dance drama A Dream of Red Mansions as a masterpiece highlighting Chinese aesthetic consciousness. At the beginning of the play, Li Xing decided that there would be three sets of Bao Dai, Li Xing and Li Yanchao acting as soulful love, Luo Yuwen and Hu Jie as Bao Dai's "year of fighting", and Jiang Aidong and Luo Ying acting as young and naive love to satisfy different readers' imaginations of Bao Dai. In order to express the absurd extravagance of the upper class in the Qing Dynasty background of the original work on the stage, from the extravagant design of the scene curtains to the cloud shoulders, embroideries and floral ornaments on the actors' costumes, it is the embodiment of beauty, which is the interweaving of modern and ancient aesthetics.

4.1. Traditional Virtue, Emotional Transmission

Based on the real social background, the background of a Dream of Red Mansions is sad. Through the love tragedy of the Grand View Garden, it reveals various unreasonable

systems of the feudal society and causes the audience to think about humanity, love and fate with complex characters. Cao Gong transforms the reality of life into artistic reality with words, and reflects the influence of feudal system on society, family and humanity through a series of plots in which the four families cooperate, compete and sacrifice for power. He also crumbled the expectation of pure kindness and humanity among complex societies and the pursuit of beautiful things into the Red Building, bringing a work of "truth, kindness and beauty" to the society.

The Jia Fu people are the representatives of transforming the reality of life into the reality of art. The image of "Jia Fu Four Springs" reflects countless women persecuted by the feudal system. Yuanchun is the eldest daughter of Jia Fu, and becomes the concubine after entering the palace. She is the symbol of the power of Jia Fu and the victim of political struggle; Yingchun is a concubine room, low status, in the "Garden" scene, she is always cautious, avoid the encounter, and finally used by her father to pay off, reflecting the woman is objectified, no autonomy of life; Although Tanchun is the daughter of Jia Zheng, the surface scenery is unlimited, in charge of family affairs, has the talent of the world, but is imprisoned by the identity of the concubine, and the other concubine children under the feudal system are despised by people, are used by the family and marry far away; Cherish spring is not a serious miss Jia home, and because of the death of her mother, father addicted to monasticism, no support since childhood, she saw through the false human nature in the years, and finally chose to accompany the ancient temple of the green lantern. Four Chun's life trajectory seems to be different, their status is different, different education, but in the end, they died miserably in the feudal society of cannibalism, they are the representatives of "true".

In such an era, Jia Fu still has many "good" embodiment. Qin Keqing was still concerned about her elders during her illness. She felt guilty that she was too weak to take care of her parents-in-law. Her kindness to her people and respect for her elders reflected the goodness of human nature to respect the old and love the young; Xue Baochai is also kind, as long as she does not violate the interests of her family and her own bottom line, she helps the seriously ill Daiyu to adjust her body and helps Xiang Yun to solve her difficulties. Even though these women are bound by the rules and the system, there are still expressions of women's kindness.

In addition to the "kindness" in Jia's house, there is also "kindness" in Grandma Liu. In A Dream of Red Mansions, Grandma Liu enters Jia's mansion four times as a "clown". She is an outsider from the Red Mansion, but she is inseparable from it. Throughout the four into the story line of Jia Fu, Jia Fu's glory gradually dispersed, everyone can not avoid, and Grandma Liu to save Qiao sister, just repay the original Wang Xifeng smile to reward the money. Such a storyline is unexpected, which makes people begin to dig out the wisdom of the little people and re-examine the beauty of the clown.[4]

Cao Gong's portrayal of "beauty" is best reflected in the pure and beautiful "Baodai Love" that resonates with the soul. The poems of Baoyu and Daiyu, expressing their love to each other, are in line with all the imagination of beautiful love. They only see each other's pure emotion, their spiritual resonance in the day and night together, and their love remains steadfast through trials and tribulations, which is the embodiment of "beauty".

4.2. The Form and Spirit are One

Wang Xifeng, as the "shrew son" in "A Dream of Red Mansions", has calculation and means. In the original work, she punishes people very severely. She despises people of low status and acts decisively and ruthlessly. For example, when she deals with Zhang Hua and his son, she is merciless and tries her best to kill them. While Cao uses flowery language to describe how she dresses and how she does things, the dance drama takes a few breaks from the original plot and gives Wang less of a plot. But the dance drama brings the character of Wang Xifeng to life on stage through bright orange costumes, extensive embroidery, the hairpins on her head, and the actor's raised eyebrows and red lips. This is the combination of the beauty of content and beauty of form in the figure.

In the scene of "Burying Flowers", Baoyu and Daiyu's duet dance is to highlight their emotional entanglements, with flawless lifting skills, like the close heart of Bao and Dai. They read The Story of the Western Chamber together. The falling flowers pour down from the stage, the book half covers their faces, and the two of them look into each other's eyes. This unpierced sincere feeling reaches its ultimate in the romantic falling flowers. From the audience's point of view, the ambiguous two people in the distance under the red curtain and the deep and solemn blue curtain near the contrast, the visual impact of the coexistence of two saturation colors, just like "Bao Dai love" is not tolerated by the world. Such elaborate design is to promote traditional Chinese aesthetics while telling the story of a dream of Red Mansions.

5. Cross-era Influence -- Aesthetic Enlightenment

Aesthetic education has been highly praised by scholars since ancient times, because aesthetics can bring people entertainment, cognition and education. Excellent works of art should play a role in the appreciation of aesthetic activities, for example, when appreciating the national dance drama "A Dream of Red Mansions", we can recognize the characteristics of Qing Dynasty clothing and pattern painting from the dresses of Jia mother and twelve hairpins, which are the embodiment of the connotation of Chinese culture.

In the "Garden" and "Yuanxiao" two scenes of lively and prosperous traditional festivals, we know that in modern society should pay attention to the inheritance and promotion of traditional festival culture, combined with modern technology, culture and local characteristics and other

resources, inject new vitality into traditional festivals, so that it will glow with new vitality in contemporary society.[5]

We can feel the unique aesthetic culture and traditional customs of China. In the dance drama with the integration of modern technology and traditional elements, the audience can see the endless sadness of the Twelve Hairpins, and see the vivid characters struggling feebly under the feudal ethics. Unable to resist the system, they can only let the fate torture them, and eventually become the ghosts bearing the shackles of The Times. It shows us the complexity of human nature and the fragility of life under the real feudal system, so as to better cherish the present world where everyone is equal and free, and inspire us to think about fate, which is the unique aesthetic education function of art.

A dream in the red building will return to the wild place. I would like to immerse myself in this beautiful chapter of a dream of the Red building and explore the deep feeling behind the prosperity.

6. Conclusion

As Mr Lu Xun said, Dream of the Red Chamber is a grand epic. It has conquered countless audiences with its unique artistic charm and strong visual impact, adding the pursuit of youth, emotion and destiny to the plot familiar to the public. Dream of Red Mansions, one of the Four Great Masterpieces, is not only a novel, but also a microcosm of an era.

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