The Pros and Cons of Zhang Ling's Novel Film Adaptation
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Abstract
Since the new century, overseas Chinese literature has received increasing attention due to its association with film and television. The novels of the overseas Chinese female writer Zhang Ling have strong film and television elements in terms of themes, narratives, characters, pictures, and psychological portrayals, and have been adapted into movies many times. In 2010, the film "Tangshan Earthquake" adapted from the novel "Aftershocks" was staged, which made Zhang Ling famous. After that, his "Jinshan" and "Empty Nest" were also put on movie screens. These films have caused great repercussions. These films have achieved success in terms of themes, narratives, character images, and sense of pictures. They have achieved a win-win situation between literary art and mirror art. However, after the adaptation of the novel to the film, the theme is narrowed or weakened or even transferred, making literature directly face the reality of society. The intensity has weakened and the spiritual nature of literary pursuits has faded. Such issues are also worthy of attention and consideration.

Keywords
Zhang Ling; Chinese novels; Film adaptations; Gains and losses.

1. Introduction
Film and television adaptation of literary works has always been an important source of film and television creation. The adaptation of literary works into movies on the screen is not only the discovery and affirmation of the ideological and artistic qualities of literary works, but also the wider dissemination of literary works after secondary processing and transformation. The film and television adaptation of literary works often leads to a win-win situation for both literature and art, which not only enhances the artistic experience, but also increases the film and television box office, achieves commercial effects, and expands the popularity and influence of literary works. In today's era of image reading, the film and television adaptation of literary works is a win-win situation for literary art and commercial economy. Since the beginning of the new century, the influence of overseas Chinese literature has been increasing, and the contribution of the media of film and television cannot be underestimated. The popularity and attention of Yan Geling, Zhang Ling, Hong Ying, Liuliu and other works are inseparable from the film and television adaptation of the works.

Zhang Ling is a Chinese who lived in Canada in the 1980s and is one of the "troikas" of overseas Chinese female writers. Her novels take a female perspective and stand in the cross-temporal and spatial fields of Chinese and Western cultures. The national sentiment has aroused both at home and abroad. Concern and response. Zhang Ling’s novels have strong film and television elements, such as subject selection, artistic characteristics, female perspectives, and cross-cultural performance, which have attracted the attention of film directors and their adaptation practice. In 2010, the famous director Feng Xiaogang adapted Zhang Ling’s 2007 novella "Aftershocks" into "Tangshan Earthquake" and brought it to the screen, and won high box office revenue and a series of domestic and international awards. Chinese female writer Zhang Ling also contributed This reputation was shocked. Zhang Ling's "Golden Mountain", a feature-length masterpiece that lasted more than 20 years, was directed by Chinese director Hu Dawei
and filmed jointly by China and Canada. It was released in 2008. Zhang Ling's novella "Empty Nest", directed by Haida, was adapted into "A Woman from Wenzhou", which was released during the Women's Day in 2014 as a film that encourages and spreads women's positive energy in society. Won domestic and foreign awards.

Zhang Ling is currently an audiologist with a stable career and sufficient income. Since the beginning of literary creation in the 1990s, she believes that "the process of writing is a way to go home". She has been writing history and history in her mother tongue. Reality, East and West. The unique themes, specific time and space backgrounds, individual characters, individual language dialogues and strong sense of picture in Zhang Ling's works make the novel have strong film and television elements, which has aroused the interest of many directors and screenwriters in adapting, and successfully published. The film and television screens have caused widespread dissemination of literary works. Whether it is the subject matter that Zhang Ling's novels are concerned with reality and history, or the unique narrative and vivid image in the narration, her novels have strong film and television elements, which arouse film and television from the depth of thought, humanistic breadth and cross-cultural breadth. The director's interest in adaptation, and successfully boarded the film and television screen.

2. "Gains" in the Film Adaptation of Zhang Ling's Novel

In the film adaptation of Zhang Ling's novels, relying on and absorbing the advantages of literary works, the film showed strong advantages and characteristics and achieved success.

2.1. Subjects Worthy of Attention

The "Tangshan Earthquake" adapted from the novel "Aftershocks" is based on the 1976 Tangshan earthquake that shocked the world. It mainly tells that the girl Xiaodeng was helplessly given up by her mother at the moment of life and death in the earthquake rescue. These make her heart always With "a window that cannot be opened", she has a different feeling of life and death from ordinary people. She chose to sacrifice, refused to forgive, and moved forward with a heavy psychological burden. This kind of theme is a shocking theme that can directly refer to the content of the human heart and soul in today's era of swelling desires and drifting people's hearts. The film highlights the heavy humanity and profound soul of the literary works, which arouses the audience's reflection and care of humanity and self in the "short and fast" consumption era.

The movie "Golden Mountain" selects the history of Chinese laborers going to North America to build railroads in the novel. A woman's journey to find her father unfolds a vast time and space, intertwining individual survival and destiny with the destiny of a ethnic group and a country. Showing the history of a generation of Chinese fighting their fate and realizing themselves. The basic themes are root-seeking, resistance and identification. With the growing awareness of globalization and the continuous promotion of nationality and regionalization, discover and spread the history of overseas Chinese, reduce the identity and cultural anxiety of overseas Chinese, enhance national cohesion and identity, awaken national self-confidence, and correctly understand globalization and Internationalization, such a theme will undoubtedly be favored by society and audiences.

"A Woman from Wenzhou" is a work on the theme of a daughter going abroad looking for a nanny for a retired father, eliciting the story of Wenzhou nanny Zhao Chunzhi's self-reliance as a single mother. A story focuses on many hot and difficult social issues such as empty-nested elderly, middle-aged emotional crisis, left-behind children, education fairness, etc. However, the author breaks these fierce social issues into the ethical warmth of human nature with a female-specific perspective of attention. In, it resolved the rigidity and sharpness of news
reports and became the first choice for small-production films to spread positive energy and build influence.

2.2. Outstanding Narrative

Zhang Ling's novels have a strong narrative, focusing on people and events in a specific time and space. This narrative feature is highlighted in the film "Tangshan Earthquake" adapted by the famous director Feng Xiaogang, telling people and events in a specific time and space, showing the fragility and helplessness of human nature in the profound historical disaster, and the scars and pain of the soul. People rethink disasters and examine history and human nature. The film "Golden Mountain" co-produced by China and Canada is adapted from a huge and heavy epic by Zhang Ling. The film intercepts the narrative clues of the bitterness and struggle of Chinese laborers to North America to build railways in the novel. "Going abroad to find fathers is a clue to show the bitter, struggle and struggle history of a generation of Chinese overseas. Zhang Ling's other novel "Empty Nest" was adapted into the movie "A Wenzhou Woman", which implies the cross-temporal and cross-cultural narrative perspective in the original work, telling the self-reliance of a Wenzhou woman who left home to take care of the empty nest elderly story.

Whether it is "Tangshan Earthquake", it tells the story of the undetected individual's emotional shock and spiritual trauma at the edges and gaps of the grand narrative, with strong cause and effect, interlocking plots, and a story that has a beginning and an end. It is the story about the bitterness and self-improvement of the female "Little Tiger" who went to North America to build a railway in "Golden Mountain", or "A Woman in Wenzhou" highlights the life story of the novel with Chunzhi as the core, and both show the original narrative. Sex, which enhances the appeal of the movie.

2.3. Vivid Characters

Movies are visual art, and the presentation of characters requires more expressions, character dressing and dialogue to show vivid or profound characters. The novel "Aftershocks" uses line-drawing techniques in portraying the characters. The main features are captured in a few words to show the character of a character. These laid the foundation for the selection of actors and the shaping of roles in film and television adaptations.

In the film "Tangshan Earthquake", relying on the concise and vivid short sentences in the original work, it keenly grasps the main characters' characteristics in an unhurried rhythm, vividly portrays the characters, and shows the characters' psychological activities at specific moments. After experiencing the abandonment of his mother, the death of her adoptive mother, and the abandonment of her boyfriend, the protagonist Xiaodeng uses deep, skeptical, struggling, and resisting eyes to show a black hole-like depressing and fighting spirit, referring to and conveying the eternal soul in the original. "Black hole, bottomless" eyes conveyed Xiao Deng's cherishment of life and resistance to despair. The appearance of Zhao Chunzhi in "A Woman from Wenzhou" is also a rustic but tidy, hard-working and thrifty rural woman who just came out of the country to work in the original work. After a period of time, after entering the city and being recognized, Chunzhi got rid of the rusticity before, and appeared more western-style and self-reliant and self-confident. The two different costumes showed Chunzhi's changes, showing Chunzhi's independence and self-reliance. The epic novel "Golden Mountain" vividly portrays Hua Gong Fang's tenacity, bravery, and wisdom. It is precisely based on this point that Sun Li in the movie "Golden Mountain" succeeded in performing the "little tiger" who disguised a woman as a man by relying on the original work. Demonstrated the tenacity, bravery and wisdom of a generation of Chinese workers, and won many international awards for this.
Movies are visual art, and the display of characters depends more on words and actions. Zhang Ling's novels have a large number of spoken dialogues to provide the basis for the adaptation of the film. For example, in "Tangshan Earthquake", Xiaodeng's mother said to Xiaoda thirty years later, "Your dad and your sister are here, I won't go anywhere. Your dad exchanged my life for me. Which man can use his life to treat me well?" These concise and clear language showed her confession for her previous decision and her strong feelings for her loved ones.

"A Woman in Wenzhou" directly uses the dialogue in the original work to show vivid and rich characters. There are a lot of dialogues between Harueda and Tian Tian and Professor He, vividly expressing the character image, such as the first meeting with Tian Tian, "Why are you divorced?" "Don't learn well." "Why don't you learn well?" "Sister There are a lot of things you should worry about. My thing is not worth worrying about." These concise and powerful conversations highlight that although Chun Zhi is a woman from the countryside, she is a self-reliant, non-procrastinating, rational and independent nanny.

2.4. Highlight the Montage-Style Narration and Sense of Picture

In the novel Zhang Ling's novels mostly use time as a clue to narratives, and break time and space in associations and memories, so that time and space often change and jump. This kind of jumping sense caused by the dislocation of story time and the interlacing of space is expressed in the movie. There is a strong sense of montage art. The novel "Aftershocks" opens in Toronto's St. Michael's Hospital, and then recalls Tangshan before the earthquake, and then flashes back to Toronto...This way, it shuttles back and forth in reality and history, allowing readers to experience the fragility and reflection of people after the catastrophe. In the movie "Tangshan Earthquake", the montage style method was used to directly show the time-space transformation of the story, and long and slow-motion shots were used to convey the psychology of the characters in the novel, extending the time and showing the tension of time and space. pressure. The novel "Golden Mountain" originally had two clues in Kaiping, Guangdong and Chinese Canadian workers, and used multiple narrative perspectives to unfold an epic story. The film also uses montage-style time-space transformation to condense the story, expand the story in order, and highlight the characters.

The interlacing of time and space in Zhang Ling's novels is transformed into a film montage, which connects literary works with language as the main body and film works with lens as the main means of expression, enabling readers and audiences to enhance the appreciation experience and experience in the interaction of the two styles. Thinking intensity. Film and television is a kind of expressive art dominated by pictures. The strong picture color elements in the novel also form a prominent picture sense for the movie. Zhang Ling's novel "Aftershocks" has a rich picture description. For example: "Looking across a narrow street, the building is old, and the mosaics on the exterior walls are stained gray and yellow by the mud and dust season by season, just like the tartar of an old smoker, the original color is no longer visible. The iron gate was probably repainted, and the black paint exploded and rolled up to reveal the deep red of the underground." These directly became mirror images in the movie, highlighting the mother's years of waiting for her husband and Xiaodeng's soul. In "Empty Nest", the layout of Mr. He's living room also directly mirrors the novel. At the end of the novel, He Chunan's depiction of He Chun'an in Zaoxi has a more spatio-temporal picture, "The sun is still tender and pale on the surface of the water. The willow leaves have not yet fully grown. Looking at it from a distance, they are already in a vaguely lush posture. Father is sitting. Fishing on a rock, there is a fourteen-five-year-old girl squatting next to him, helping him wear earthworms. Father's pole swing is very powerful, as if performing a detailed drama, the fishing rope leaves a piece in the air Arc-shaped scratches." These delicate objects and movements, and the sharp color contrast, present a strong sense of picture in the movie, making the movie full of rhythm.
and layering, and strongly highlight the character and heart of the characters in the play. The world enhances the appreciation experience in the benign interaction between text and camera.

3. The "Lost" of Zhang Ling's Novel Film Adaptation

Zhang Ling's use of a large number of film and television elements in her novels makes her novels have a movie background. The interaction between literature and film and television is also extremely complicated. When film directors and screenwriters adapt the novel, they are the second creation of the text, and the focus has also been transformed from the narration of the text to the presentation of the picture, showing different aesthetic principles and artistic styles. Some of the film and television adaptations of literary works should be faithful to the original, especially the ideological and aesthetic of the original, and expand the influence and dissemination of the original; some should consider the communication and commercial effects of the film as a media, and sometimes cater to the market. Change or transfer the theme of the novel, or weaken the depth of thought or soul. Whether the film adaptation of literary works is faithful to the original work and how to be faithful to the original work has always been a topic of much discussion but inconclusive. This has also caused the bottleneck of the current film adaptation of literary works. Although novels and movies are essentially two different artistic expressions, both novels and movies are human-centered expressions, and both are the expressions of people who pursue a broader and deeper sense. Therefore, the film adaptation of novels should also be pursued. The richness and depth of people. There are also some problems in Zhang Ling's novel and film adaptation that deserve our attention and consideration.

3.1. Weakened Soul Torture

"Tangshan Earthquake" directed by Feng Xiaogang respects Zhang Ling's original novel as a whole. It shows the feelings and tremors of individual lives in the fringes and crevices of the grand history. It has won a good reputation and box office, and it has also brought Zhang Ling into the public eye. However, compared with the original "Aftershocks", the film has increased the role of Xiao Deng's mother (the little lamp in the novel), focusing on the mental suffering and atonement after reluctantly abandoning the child, forming a main line alongside Xiao Deng. But on Xiao Deng's side, it weakened Xiao Deng's aftershocks. After Xiaodeng was abandoned and encountered various difficulties, the pain and torture of his heart were weakened. The "a window that cannot be opened" that always existed in her heart, she herself was imprisoned in the dark room of her mind, and her helpless struggle was dispelled. In the novel, Xiao Deng's college boyfriend was also the husband who turned into chaos and finally abandoned in the movie, which resulted in Xiao Deng's dropout and unmarried pregnancy. In this way, it is easy to attribute Xiao Deng's tragedy to external reasons (boyfriend). The betrayal), and weakened the long-term trauma left by the earthquake (losing the ability to trust but fearing to lose). At the end of the movie, Xiao Deng's return to forgive and redeem his mother is also a kind of "Chinese-style" warmth and reunion.

On the whole, the film "Tangshan Earthquake" was made very well. As some scholars said: "As far as the overall creative level of the current mainland Chinese film is concerned, it is not easy. It has already gone ahead of the current several hundred million yuan box office directors. "It's at the forefront", but the deep pains of the characters in the original work are not expressed enough. "The film director wants and is expressed with more meaning and connotation, which may exceed the maximum load that the story itself can carry, Which is a bit overloaded. This has led the director to come up with a strategy of great coincidence, ... plus the display of the city scenery of New Tangshan that should have been completed, and praise the consciousness and heroism of the people of New Tangshan in the post-Wenchuan earthquake era. Waiting for the 'task'; of course, it is indispensable to implement some advertising implants for commercial
promotion." As a result, "trying to dilute or even eliminate the psychotherapy color of the original work and the seriousness, difficulty and important functions of personal self-reflection, thereby weakening the intensity and rhetorical effect of personal soul self-copying to a certain extent." Zhang Ling said in an interview after the movie was released: "Her novel emphasizes'pain', but the pain in the movie is replaced by warmth." Although warmth is also a kind of beautiful power, the pain in the original book is even more a shock of the soul.

3.2. The Transfer and Narrowing of the Theme

Zhang Ling's "Golden Mountain" is an epic and a chronicle of the pursuit and struggle of a family and an ethnic group across space. The novel has constructed a difficult history of Chinese Americans fighting against their destiny, affirmed the unique historical contributions of early Chinese Americans, and reconstructed a piece of folk history that was suppressed at home and abroad. The movie "Golden Mountain" with a joint investment of 200 million yuan between China and Canada directly tells the story of Chinese laborers going to Canada to build the Pacific Railway at the end of the 19th century. Although the film shows the hardships and blood and tears of the Chinese workers who went to Canada to build the railway, the whole film is the story of the transnational love of Chinese and Western men conquering Eastern women (the "little tiger" disguised as a man fell in love with Nico). The China in the film is a "desiring the other" from the western perspective. It is not only a paradise for adventurers, a battlefield for colonial achievement, but also a huge plague field. In the process of building the Pacific Railway, the original Zhonghua Workers was abandoned for various reasons and then starved to death and freeze to death. These important historical facts are not mentioned in the film, and the Canadian Chinese Exclusion Act is also mentioned. The movie "Golden Mountain" chose the dream and love of a Chinese Cinderella and the entrepreneurial history of a white western family as the main line, avoiding the focus of blood and tears and major historical issues of Chinese workers building railways in Canada, suppressing a heavy sense of history and being a legendary love Diluted, the historical connotation is replaced by personal experience and growth, and the heavy historical memory becomes a feast of visual consumption. The movie "Golden Mountain" eliminates the heavy themes, multiple clues, and deep history of the original work, narrowly processing the leap and enrichment of the novel. Of course, the original work of "Golden Mountain" spans time and space, with many characters and diverse themes. It is difficult to cover in the two-hour movie, but the film only borrows the story background of the novel and fails to show the grand and heavy themes. It is undoubtedly A lack and regret in the adaptation of literary film and television.

3.3. Uniform Treatment of Social Issues

Zhang Ling's novel "Empty Nest" begins with "I would like to dedicate this story to all empty-nest parents in the world and children who travel far away from home" [3] is a theme that reflects contemporary elderly and family. The story is set in Toronto and Beijing, and describes the emotional loss of a widowed old man facing an empty nest period. During the 2006 Chinese People's Literature Award evaluation process, the judges unanimously agreed that ""Empty Nest" keenly analyzed people's emotional frustration and ethical difficulties in the changes of the times and customs". The adaptation of the film is titled "A Wenzhou Woman", which highlights Zhao Chunzhi, the Wenzhou nanny who takes care of the empty-nest elderly. It shows that Zhao Chunzhi takes care of the empty-nest elderly with a capable, self-improving, unyielding and optimistic life attitude, impresses the elderly with enthusiasm and sincerity and solves the problem of her daughter's schooling. The film uses a female perspective to express the warmth and ideals of the era of desire. The problems of the empty-nest elderly, the emotional crisis of middle-aged women, and educational resources are all highlighted and resolved on Zhao Chunzhi, conveying that a self-reliant Wenzhou woman can take care of it. These social problems are resolved.
The film is small and medium-sized. The selection of the "March 8th" festival is undoubtedly aimed at female audiences. It has indeed received good results. Female audiences are infected by Zhao Chunzhi's tenacity, independence and optimism in the theater, but it weakens the thinking and analysis of various social difficulties and hot issues, and women who walk out of the theater will once again fall into the complexity and anxiety of life.

"A Woman in Wenzhou" is more of a warm and inspiring movie, which is a single treatment of the social issues in the original "Empty Nest", which weakens the original power and thinking in facing the current social reality.

4. Conclusion

The film and television elements in Zhang Ling's works have achieved the result of the film and television of the novel, and also enabled Zhang Ling to use the film media to move from behind the scenes to the front stage, attracting more readers and audiences. Excellent adaptation is not only a key to the interpretation of literary works, but also a new creation and development of literary works. "Every film adaptation of a literary work means not only a re-creation, but also a 'restatement' in the sense of post-structuralism." "The changed film and television works and the original works are not necessarily equivalent in terms of artistic appeal and influence. The successful adaptation is an improvement of literary works." In the process of film adaptation, film directors must not only pay attention to its communication direction and commercial interests, but also work hard in text interpretation, especially to deepen the theme and the soul of the characters. At the same time, the film must also explore more diversified solutions to social problems. "Only by fully respecting the ideological and artistic connotation of literary works and the internal laws of film and television, can the adapted works have the dual aesthetic characteristics of literature and film and television." I hope that the film adaptation of literary works can get rid of the bottleneck in thinking and feedback, and I also hope that Zhang Ling's other excellent works can also be adapted into excellent films.

References


