

Application of Multi-dimensional Space-time Framework in Artistic Creation——Taking the Opera Peony Pavilion as an Example

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Abstract: *On the physical level, multidimensional space-time refers to a space composed of four or more dimensions. In the physical definition, "dimension" is a measure, that is to say, in the traditional three-dimensional space coordinates, plus time, space-time is related to each other, which is four-dimensional space-time. In literary and artistic creation, many writers and artists use the form of creating multi-dimensional time and space to create magnificent imagination, novel narrative structure and powerful imagination rendered by interweaving time and space. In dramatic works, dramatists connect events, render emotions, set off themes and enhance expressive force by creating multi-dimensional time and space. Among them, "Peony Pavilion" is a traditional opera in which the author applies multi-dimensional space-time structure in his creation. This article takes "Peony Pavilion" as an example.*

Keywords: *multi-dimensional space-time, Artistic creation, "Peony Pavilion"*

1. Introduction

1.1 Multidimensional Space-Time

Multidimensional space-time is a physical concept at first. Multidimensional space-time refers to a space composed of four or more dimensions. In the definition of physics, "dimension" is a measure, that is to say, in the traditional three-dimensional space coordinates, plus time, space-time is related to each other, which is four-dimensional space-time. In philosophical sense, space refers to the extensiveness of objective material existence, while time refers to the continuity and sequence in the process of material movement. In art, multi-dimensional space-time creation refers to the extension of material existence and the continuity and sequence in the process of movement in works of art. The artistic creation of multi-dimensional time and space is usually used in novels, paintings, dramas and so on. In addition, in artistic creation, there will be an alternative view of time, also known as the fourth dimension, which refers to the time and space that artists imagine-the distant future, the farthest end of the past, the sacred Shinhwa era and the bizarre change of time. Many writers and artists use the form of creating multi-dimensional time and space to create magnificent imagination, novel narrative structure and powerful imagination rendered by interweaving time and space. In dramatic works, dramatists use the way of creating multi-dimensional time and space to connect events, render emotions, set off themes and enhance expressive force. The multi-dimensional space-time discussed in this paper is the multi-dimensional space-time used in artistic creation.

1.2 Introduction to "Peony Pavilion"

"Peony Pavilion" is a legendary play by Tang Xianzu, a drama writer in Wanli Period of Ming Dynasty, also known as "Resurrection Dream" or "Peony Pavilion Dream", which is a legend (play) created by Tang Xianzu, a playwright in Ming Dynasty. In the drama "Peony Pavilion", it mainly depicts the story that darling daughter of the government really loves Liu Mengmei, a scholar in her dream, but dies because of injury, and turns into a soul to pursue her lover in reality, fall in love with him, and finally come back to life and get along with her lover forever. "Peony Pavilion" is one of the four classical Chinese dramas with beautiful words and novel narratives.

2. The application of Multi-Dimensional Space-Time Framework in the Artistic Creation of Peony Pavilion

The multi-dimensional narrative time and space involved in the drama "Peony Pavilion" are mainly reflected in the horizontal spatial changes, vertical time changes and the creator's fictional time and space (the fourth dimension), that is, Du Liniang's dream and the underworld.

2.1 Transverse Spatial Transformation

As the extensiveness of material existence, space is often a factor connecting events in drama creation. In the progress of the plot, horizontal spatial transformation is very necessary.

In Peony Pavilion, in order to connect events for narrative, there are often places to switch. In the drama "Peony Pavilion", many scenes are often involved, such as Guangzhou, Jiangxi, Jiangsu, Zhejiang and other provinces. When Liu Mengmei appeared in the drama, she announced that her place was Guangzhou Mansion, and then because of the characters' actions, her place was changed to Chaoyang County, where she visited Han Zicai and lived. After that, the location was changed to Miao Shunbin in Xiangshan, Guangzhou, and then to Nan'an House, where Lin'an passed by, because of his fame. In addition, its location was changed into Plum Blossom View, which was saved by Chen Zhailiang and stayed temporarily [1]. After resurrecting Du Liniang, they went to Lin'an for fear of revealing their deeds. They went to Huaiyang at the request of Du Liniang because the nomads went south. When they arrived in Yangzhou, they were blocked by nomads and sent to Lin'an by Du Bao. Du Bao claimed to be the satrap of Nan'an when he appeared. After Du Liniang died, he was promoted to Huaiyang Comfort, responsible for guarding Huaiyang. Three years later, there was another war in Huai'an. Du Bao went to save the situation and returned to Lin'an successfully.

It can be seen that the location switching in the drama is mainly based on the whereabouts of the characters, covering almost the whole territory of the Southern Song Dynasty. The drama shows the situation of the Southern Song Dynasty court living in the south of the Yangtze River, depicts the war situation at that time, and jokingly describes the short-sightedness of nomads, improper employment in the Southern Song Dynasty, the mediocrity and incompetence of officials, and the ridiculous sadness of traitors, which increases the drama and conflict, and at the same time arouses people's reflection.

The horizontal transformation of space is mainly for the convenience of narrative, explaining the whereabouts of characters and promoting the development of plot. At the same time, the horizontal transformation of space can also comprehensively describe the background of the times at that time, which plays a great role.

2.2 Vertical Time Conversion

The vertical space-time transformation is mainly reflected in the development of time. In the narrative time sequence of stories, the sequence of stories is generally the main one, and the linear narrative method reflecting the one-dimensional time is adopted. "Peony Pavilion" also uses sequential narration to tell the process of Liu Mengmei and Du Liniang's acquaintance, love and final combination by using vertical time and space transformation. The story time of Peony Pavilion begins with the description of Du Liniang, which describes that three years after Du Liniang died for love, Liu Mengmei went to Beijing to take the exam and passed Nan'an to bring him back to life, and then decided to go to Lin'an to get a Jinshi. Liu Mengmei went to Huai'an to help her when she learned that the nomads had invaded, and was suspected. After many twists and turns, she finally ushered in a happy ending.

Tang Xianzu not only adopted linear time sequence, but also adopted many non-sequential narrative time sequences to set off drama conflicts. For example, the plot is interspersed with pre-ordered contents (telling things that have not happened in advance at the story time, that is, the narrative time precedes the story time) to disrupt the normal narrative order, such as the pre-ordered contents such as Liu Sheng's memory of dreams, Hua Shen and Judge Hu's words. Specifically, "Talking about Dreams", the second play in "Peony Pavilion", is Liu Mengmei's appearance, telling a beautiful dream he had half a month ago: a graceful beauty stood under the plum tree in the garden, and they met in a dream. However, if we want to tell it in chronological order, the real story time should have appeared in Liu Mengmei in the tenth "Amazing Dream". In the narrative, through the mouths of ghosts and gods such as Flower God and Judge Hu, Du and Liu's marriage has been announced to the world in advance, so as to achieve the purpose of affirming their emotions from fate and relieving people's aversion to this

behavior which is inconsistent with feudal ethics and morality.

Although pre-preface will reduce the curiosity of readers and audiences to a certain extent, it will also make them more curious about how playwrights will create new ideas to attract people's attention to the development of stories [2] but it will increase their attractiveness. Generally speaking, in the vertical transformation of time and space, the author mainly transforms through sequential narration and pre-sequential narration.

2.3 Alternative View of Time and Space-Dreams and Ghosts and Gods

In Peony Pavilion, in addition to the real time and space, illusory time and space such as dreams and yin world are also constructed.

Tang Xianzu showed Du Liniang's emotional needs by constructing a dream space parallel to the real space, and at the same time connected the development of the plot, and rationally arranged the origin of Du Liniang and Liu Mengmei. At the same time, Du Liniang's dream affected her real life, such as letting her die because of injury, and at the same time, she eventually accompanied Liu Sheng for life. Dreams and reality interweave and influence each other, which is the multi-dimensional time and space constructed by Tang Xianzu.

At the same time, Tang Xianzu also created the underworld in the play. The shaping of the underworld not only makes this love story continue to develop after Du Liniang's death, but also shapes the scene that Du Liniang's love is molded by feudal order again. At the same time, it also depicts the scene of Du Liniang arguing in the underworld, and shows the characters of Du Liniang who are brave in pursuing love. In addition, through the marriage book, Du Liniang was able to return to life after his death, and finally died with his lover.

Shaping the fourth dimensional space, such as dreams and underworld, not only shapes characters and promotes the development of plots, but also highlights the praise of love beyond feudal ethics and morality, and makes readers accept this true love more easily.

3. The significance of Multi-Dimensional Space-Time Structure for Artistic Creation

3.1 Promote the Development of the Plot

Through the transformation of space changing with characters' whereabouts, the transformation of time using sequence and pre-sequence narration, the creation of multi-dimensional time and space such as constructed dreams and underworld can promote the development of plot. If there is no narrative of the transformation of space and time, it is impossible to describe this story comprehensively. At the same time, without dreams, Liu Mengmei and Du Liniang could not get to know each other. Without Hades, the story after Du Liniang's death could not be promoted. Therefore, the creation of multi-dimensional time and space is beneficial to the development of storyline. Besides, through the transformation of time and space, can also attract readers and audiences, so that they will not be tired of the scene, but arouse curiosity in the transformation, and be more curious about what will happen in this scene.

3.2 Shaping Characters and Setting off Drama Themes

By constructing the dream space parallel to the real space, it shows Du Liniang's emotional needs, and by constructing the underworld, it shows Du Liniang's bold pursuit of love and Liu Mengmei's deep love and heavy righteousness.

At the same time, it also sets off the theme of the story. In the creation of vertical time and space, through the mouths of ghosts and gods such as Flower God and Judge Hu, Du Liu's marriage has been announced to the world in advance, so as to affirm their emotions and relieve people's aversion to this behavior that does not conform to feudal ethics and morality [3]. By portraying Hades, it symbolizes the barrier between feudal order and true love, and praises true love across order.

4. Conclusion

Our study of ancient Chinese literature has been continuing, and the spiritual and philosophical

wisdom contained in ancient Chinese literature has been influencing the development of society.[4] In art, multi-dimensional space-time creation refers to the extension of material existence and the continuity and sequence in the process of movement in works of art. In addition, in artistic creation, there will be an alternative view of time, also known as the fourth dimension, which refers to the time and space that artists imagine-the distant future, the farthest end of the past, the sacred Shinhwa era and the bizarre change of time. Narratology is a systematic study of narrative texts, focusing on the structure of texts and the way of narration. Our goal is to scientifically understand stories.[5] Taking Peony Pavilion as an example, this paper discusses the application of multi-dimensional space-time creation in artistic creation, such as horizontal space transformation, vertical time transformation, illusory space-time (the fourth dimension), etc., and points out that multi-dimensional space-time creation plays a role in promoting plot development, shaping characters and setting off drama themes.

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