

A Modern Interpretation and Acceptance Study of the Narrative Art of Dream of the Red Chamber from the Perspective of Cross Media Communication

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ABSTRACT Under the dual influence of media technology iteration and cultural consumption upgrading, cross-media communication has become an important path for the inheritance and creative transformation of classical literature. As a pinnacle of Chinese classical fiction, Dream of the Red Chamber has undergone adaptive reconstruction and modern interpretation of its narrative art, including character shaping, plot construction, spatiotemporal narration, and metaphorical imagery, through film, opera, digital media, and cultural and creative products. Drawing on cross-media narrative theory, reception aesthetics, and media situation theory, this paper constructs a “media characteristicsnarrative reconstruction-interpretation mechanism-reception effect” framework. It systematically examines how the narrative art of Dream of the Red Chamber is transformed across different media forms and analyzes the reception rules of its aesthetic motifs in modern cultural communication. The study clarifies the narrative advantages, adaptation mechanisms, and audience acceptance characteristics of multiple media forms, providing a theoretical reference for cross-media dissemination and modern interpretation of classical literary works.

INDEX TERMS cross-media communication, dream of the red chamber, narrative art, modern interpretation, audience reception

I. INTRODUCTION

A. RESEARCH BACKGROUND

AS the culmination of Chinese classical novels, Dream of the Red Chamber serves as a core carrier of Chinese culture and a treasure of world literature, interweaving its grand narrative structure with an exquisite depiction of traditional textile artistry and material aesthetics. This profound insight into human nature is meticulously framed through the symbolic use of historical fabrics and weaving craftsmanship, elevating the novel into a definitive record of China's rich textile heritage. Since its inception, the dissemination of "Dream of the Red Chamber" has gone through multiple stages, including handwritten copies, engraved copies, modern printing, film and television adaptations, and digital dissemination. The iteration of media forms has constantly reshaped its narrative expression and reception methods. Entering the digital age, the rapid development of cross media communication technologies (big data, artificial intelligence, virtual reality, interactive media) has provided new possibilities for the narrative innovation and dissemination expansion of "Dream of the Red Chamber". From the classic dissemination of the 1987 version of the TV drama 'Dream of the Red Chamber', to the youthful

adaptation of the youth version of the opera 'Dream of the Red Chamber', and to the emergence of new forms such as digital collectibles, interactive games, and short video interpretation, 'Dream of the Red Chamber' has formed a multimedia and three-dimensional dissemination matrix.

B. RESEARCH TECHNOLOGY ROUTE

The technical route of this article is as follows:

1. Literature research stage: Sort out the research results in related fields such as cross media communication, narrative art of "Dream of the Red Chamber", and audience acceptance, and clarify the research status and shortcomings.
2. Theoretical construction stage: Integrate multidisciplinary theories, construct a four in one analysis framework, and clarify the core connotations and interrelationships of each dimension.
3. Case selection and analysis stage: Select typical cases of four types of media forms for text analysis and narrative reconstruction path sorting.
4. Empirical research stage: Design a questionnaire survey plan and conduct audience research; Select typical audiences for in-depth interviews; Perform statistical analysis on research data.

5. Strategy proposal stage: Based on theoretical and empirical research, propose cross media communication optimization strategies.

6. Conclusion and Prospect Stage: This study summarizes the cross-media narrative evolution of textile cultural motifs, identifying current research limitations and proposing future directions for the digital preservation of traditional weaving techniques. By analyzing these outcomes, the research establishes a roadmap for integrating historical textile aesthetics into modern media while addressing the technical challenges of virtual craftsmanship representation.

II. THEORETICAL BASIS AND ANALYTICAL FRAMEWORK

A. DEFINITION OF CORE CONCEPTS

1) Cross Media Communication

Cross media communication refers to the process in which information is spread through two or more media forms, and each media is independent and related to each other, forming a synergistic communication effect [1,2]. The cross media communication referred to in this article specifically refers to the narrative dissemination of "Dream of the Red Chamber" through multiple media such as film and television, opera, digital media, and cultural and creative products, emphasizing the narrative linkage between media and the cross media participation of the audience [3-5].

2) Narrative Art of Dream of the Red Chamber

The narrative art of "Dream of the Red Chamber" refers to the narrative techniques and expression paradigms used by Cao Xueqin in "Dream of the Red Chamber". The core includes character shaping (three-dimensional character image shaping, character relationship construction), plot construction (linear and non-linear plot interweaving, conflict setting), temporal and spatial narration (multiple temporal and spatial superposition, spatial image construction), image metaphor (core image setting, metaphor system construction) and other dimensions.

3) Audience Acceptance

Audience acceptance refers to the process of the audience's contact, interpretation, identification, and feedback on the cross media narrative of "Dream of the Red Chamber" in the context of cross media communication, including dimensions such as acceptance behavior, acceptance psychology, and acceptance effects.

B. THEORETICAL BASIS

1) Cross Media Narrative Theory

The theory of reception aesthetics was proposed by Yao Si and Iser, emphasizing the influence of the audience's "expected horizon" on text interpretation, and believing that the meaning of a text is constructed jointly by the author and the audience. This theory provides theoretical support for analyzing the interpretation and reception differences

of modern audiences towards the cross media narrative of "Dream of the Red Chamber" [6]. Cross-media narrative theory focuses on multi-platform narrative structure, text linkage and integrated narrative logic, which supports the analysis of narrative reconstruction paths in Chapter 3.

2) Media Situation Theory

The media situational theory was proposed by Joshua Merovitz, which suggests that media technology has changed the definition of social situations, thereby influencing people's behavior and interaction patterns. This theory helps to analyze the contextual differences in the narrative construction of "Dream of the Red Chamber" through different media forms, as well as their impact on audience acceptance [7].

Reception Aesthetics (Jauss & Iser) focuses on audience's horizon of expectation, aesthetic experience and

meaning construction, which supports the empirical research of audience acceptance in Chapter 5.

C. CONSTRUCTION OF FOUR IN ONE ANALYSIS FRAMEWORK

Based on the above theoretical foundation, a four in one analysis framework of "media characteristics narrative reconstruction interpretation mechanism acceptance effect" is constructed. The core connotations and interrelationships of each dimension are as follows: Media characteristics: Technical attributes, presentation modes and communication logic (objective medium conditions). Narrative reconstruction: Adaptive transformation of characters, plot, time-space and imagery (text operation level). Interpretation mechanism: Modern value generation from cultural context, media technology and audience demand (meaning production level). Acceptance effect: Cognitive, emotional, behavioral and cultural outcomes (feedback level).

1) Dimensions of Media Characteristics

The characteristics of media are the foundation of cross media narrative, and the technical attributes, expression paradigms, and communication logic of different media determine the possibility and direction of narrative reconstruction

1. Technical attributes: including the presentation mode of media (visual, auditory, tactile), the degree of interaction (one-way communication, two-way interaction), the scope of communication (niche communication, mass communication), etc;

2. Expression paradigm: including narrative language (text, images, sound, body movements), narrative structure (linear, non-linear), narrative rhythm (fast, slow, dense), etc;

3. Communication logic: including communication channels (offline, online), communication timeliness (instant, delayed), audience participation methods (passive acceptance, active participation), etc.

2) Dimensions of Narrative Reconstruction

Narrative reconstruction is the core of cross media communication, which refers to the adaptive adjustment and creative transformation of the narrative elements of "Dream of the Red Chamber" by the media based on its own characteristics

1. Character reconstruction: simplification and strengthening of character images, adjustment of character relationships, and emphasis on character emotions;
2. Plot reconstruction: screening and deletion of plots, adjustment of plot order, and strengthening of plot conflicts;
3. Spatiotemporal reconstruction: compression and extension of the temporal dimension, visualization and visualization of spatial scenes;
4. Image reconstruction: Preservation and innovation of core images, media adaptation of image expression.

3) Explanation of Mechanism Dimensions

The interpretation mechanism is the soul of cross media narrative, referring to the modern interpretation of the narrative connotation of "Dream of the Red Chamber" under the joint action of cultural context, media technology, and audience demand

1. Cultural context interpretation: Combining contemporary cultural hotspots, values, and aesthetic trends, endowing the narrative of "Dream of the Red Chamber" with new contemporary connotations;
2. Interpretation of Media Technology: Utilizing the advantages of media technology to explore the unexpressed connotations in the narrative of "Dream of the Red Chamber";
3. Audience demand interpretation: Based on the aesthetic, emotional, and cognitive needs of modern audiences, provide targeted interpretation of the narrative of "Dream of the Red Chamber".

4) Acceptance Effect Dimension

Acceptance effect is the foothold of cross media communication, referring to the impact of cross media narrative on the audience, including:

1. Cognitive effect: The audience's level of understanding of the narrative connotation and cultural value of "Dream of the Red Chamber";
2. Emotional effect: the degree of emotional resonance between the audience and the characters and plot of "Dream of the Red Chamber";
3. Behavioral effects: further contact behavior, sharing behavior, and creative practice behavior of the audience;
4. Cultural effect: The audience's recognition and willingness to inherit traditional culture. The interrelationship between the four dimensions: media characteristics determine the possible path of narrative reconstruction, narrative reconstruction reflects the core connotation of interpretation mechanism, interpretation mechanism affects the degree of implementation of reception effect, reception effect feeds

back narrative reconstruction and media selection, forming a closed-loop logic of "characteristics reconstruction interpretation effect". The four dimensions form a closed-loop logic: Media characteristics provide possibilities → Narrative reconstruction carries meaning → Interpretation mechanism generates value → Acceptance effect feeds back media selection and narrative optimization.

III. ANALYSIS OF THE RECONSTRUCTION PATH OF CROSS MEDIA NARRATIVE IN DREAM OF THE RED CHAMBER

Select four typical media forms: film and television, opera, digital media, and cultural and creative products, analyze their reconstruction paths and characteristics of the narrative art of "Dream of the Red Chamber", and reveal the narrative advantages and adaptability differences of different media.

A. FILM AND TELEVISION MEDIA: VISUALIZATION OF PLOT AND ENHANCEMENT OF EMOTIONAL RESONANCE

The visual and auditory language is the core of film and television media, and through techniques such as camera language, composition, and sound design, it achieves a visual presentation of the plot of "Dream of the Red Chamber" and a deep resonance of the characters' emotions. This is the most influential form of cross media dissemination of "Dream of the Red Chamber".

1) Plot Reconstruction: Linearization and Conflict Enhancement

1. Plot selection: Select the core plot from the complex plot of the original work (such as the meeting of Bao Dai, the imperial concubine's visit to relatives, the burial of Dai Yu, and the downfall of the family), forming a complete narrative chain [8];

2. Linearization adjustment: Adjust the intertwining plot of time and space in the original work to a linear narrative, enhancing the coherence of the narrative. For example, the 1987 version of "Dream of the Red Chamber" unfolds the plot in chronological order, making it easier for the audience to understand [9];

3. Conflict reinforcement: Strengthen the dramatic conflicts in the plot to enhance its visual appeal. For example, Wang Xifeng assisted in the Ningguo Mansion and raided the Grand View Garden, amplifying conflicts and contradictions through the language of the camera.

2) Spatiotemporal Reconstruction: Scene Visualization and Atmosphere Creation

1. Spatial scene restoration: Based on the original description, restore core scenes such as Daguan Garden, Rongguo Mansion, and Ningguo Mansion, and showcase character identities and historical backgrounds through scene design [10];

2. Time compression and extension: Extend the time of key plot points (such as Daiyu burying flowers and Baochai

catching butterflies) to enhance emotional expression; Compress the time of the secondary plot to ensure narrative rhythm.

3) Image Reconstruction: Visualization and Symbolization

1. Visualization of core imagery: Transform the core imagery (flowers, tears, moon, jade) in the original work into visual symbols. For example, using the imagery of falling flowers to depict the fate of Daiyu, and using the imagery of beautiful jade to symbolize the purity of Baoyu;

2. Image atmosphere enhancement: Enhance the emotional connotation of images through audio-visual language. For example, a moonlit scene paired with gentle music creates a peaceful and melancholic atmosphere.

B. TRADITIONAL CHINESE OPERA MEDIA: POETIC EXPRESSION AND CULTURAL HERITAGE PRESERVATION

The traditional Chinese opera medium uses "singing, reciting, doing, and beating" as its core means of expression, combining literary and performative qualities. In the narrative reconstruction of "Dream of the Red Chamber," it adheres to poetic expression and cultural inheritance, forming a unique artistic style.

1) Character Reconstruction: Programmatic and Emotional Poeticization

1. Programmatic shaping: Through the programmatic singing style, body movements, and facial expressions of traditional Chinese opera, character images are shaped. For example, Lin Daiyu's singing style often uses gentle and melancholic melodies, reflecting her sentimental personality [11];

2. Poetic expression of emotions: Transform characters' emotions into poetic lyrics and gestures, avoiding direct expression. For example, Baodai's emotional communication is presented through forms such as "duet singing" and "body movement interaction", which are implicit and affectionate;

3. Highlight core characters: Focus on core characters such as Bao Dai Chai, simplify secondary characters, and ensure narrative focus.

2) Plot Reconstruction: Fragmentation and Theme Extraction

1. Fragmentation of plot: Select representative plot segments from the original work (such as Daiyu burying flowers, Baodai reading the Western Chamber together, Daiyu burning manuscripts) to form independent opera excerpts;

2. Theme extraction: Each plot segment revolves around a core theme (such as love, separation, tragedy) to enhance the expression of the theme;

3. Rhythmization of structure: The plot arrangement follows the rhythm of traditional Chinese opera, with alternating singing, recitation, acting, and beating, forming a narrative rhythm with a moderate degree of tension and relaxation.

3) Spatiotemporal Reconstruction: Virtuality and Symbolism

1. Spatial virtuality: By using simple props and actor postures on the opera stage, it implies spatial scenes and leaves room for the audience's imagination. For example, using one table and two chairs to symbolize different indoor scenes, and using actors' movements to imply spatial transitions;

2. Time flexibility: Through forms such as "lyric narration" and "body transition", achieve rapid conversion and extension of time;

3. Symbolism of Time and Space: Using specific stage scenery and lighting to symbolize the atmosphere of time and space. For example, using falling petals to symbolize the late spring season, and using cold light to symbolize sad time scenes [12].

4) Imagery Reconstruction: Integration of Vocal Style and Body Movement

Imagery embodiment: Expressing imagery through the body movements of actors. For example, the body movements of Daiyu burying flowers demonstrate the empathy between "flowers" and "people".

C. DIGITAL MEDIA: INTERACTIVE PARTICIPATION AND SPATIAL TEMPORAL NARRATIVE EXPANSION

Digital media, including interactive games, digital collectibles, short videos, virtual reality (VR)/augmented reality (AR) applications, with interactivity and immersion as their core advantages, have expanded the temporal and spatial dimensions and participation methods of the narrative of "Dream of the Red Chamber", attracting young audiences.

1) Character Reconstruction: Personalization and Interactivity

1. Personalized shaping: allowing users to customize character images or choose different perspectives for character narration, enhancing the sense of immersion;

2. Interactive communication: Through interactive games and other forms, users can engage in virtual interactions with characters from "Dream of the Red Chamber" to gain a deeper understanding of their personalities and emotions;

3. Exploring the stories behind characters: Utilizing the information storage advantages of digital media, presenting detailed stories and cultural backgrounds behind characters [13].

2) Plot Reconstruction: Non-Linearity and Multiple Endings

1. Nonlinear narrative: Breaking the linear plot order, allowing users to freely choose the development path of the plot, and achieving multi-threaded narrative;

2. Multiple endings setting: Based on user choices, present different plot endings to enhance interactivity and fun;

3. Supplementary plot details: Supplement the plot details that were not elaborated in detail in the original work to enrich the narrative content.

3) Spatiotemporal Reconstruction: Immersion and Scalability
1. Immersive Space Construction: Using VR/AR technology to create an immersive Grand View Garden scene, allowing users to "immerse themselves" in the spatial environment of "Dream of the Red Chamber";

2. Spatiotemporal Scalability: Users can freely shuttle between different time nodes and spatial scenes to explore the spatiotemporal context of "Dream of the Red Chamber";

3. Spatiotemporal Interaction: Through interactive technology, users can participate in the construction and changes of spatiotemporal scenes, enhancing their sense of participation.

4) Image Reconstruction: Interactivity and Visualization

1. Interactive imagery: Users can trigger the presentation and change of core imagery through interactive operations. For example, in interactive games, users touch the "flower" image, triggering relevant plot and character dialogue;

2. Imagery visualization: By using 3D modeling, animation, and other techniques, abstract images are transformed into dynamic visual symbols.

D. CULTURAL AND CREATIVE PRODUCTS: SYMBOLIZATION AND DAILY USE

The cultural and creative products take the narrative symbols of "Dream of the Red Chamber" as the core element, integrating narrative art into daily necessities and achieving the daily dissemination of "Dream of the Red Chamber" culture.

1) Character Reconstruction: Symbolization and Cuteness

1. Symbolic extraction: Extracting the core features of characters (such as Daiyu's frown and Baoyu's spiritual expression) and transforming them into design symbols for cultural and creative products;

2. Moe adaptation: Moe the character images to meet the aesthetic needs of young audiences. For example, Q-version character dolls, emoticons, etc. in "Dream of the Red Chamber";

3. Character combination presentation: Present core character combinations, highlighting character relationships and plot scenes [14].

2) Plot Reconstruction: Fragmentation and Scenarization

1. Extraction of plot fragments: Select classic plot fragments (such as Baodai reading the Western Chamber together, Daiyu burying flowers) and transform them into scene designs for cultural and creative products;

2. Scene based presentation: Reproduce classic plot scenes through the shapes and patterns of cultural and creative products. For example, puzzles of the Grand View Garden scene and bookmarks of the burial flower scene;

3. Storytelling: Cultural and creative products come with plot story cards or QR codes, which can be scanned to understand the relevant plot.

3) Spatiotemporal Reconstruction: Concentration and Daily Use

1. Spatiotemporal Concentration: Concentrate the spatiotemporal elements of "Dream of the Red Chamber" into cultural and creative products. For example, the Grand View Garden map scarf and timeline notebook;

2. Daily integration: Combining time and space elements with daily necessities, allowing users to experience the temporal and spatial narrative of "Dream of the Red Chamber" during use [15].

4) Image Reconstruction: Symbolization and Practicality

1. Symbolization of imagery: Transform core imagery (flow-ers, jade, moon) into concise design symbols and apply them to cultural and creative products;

2. Practicalization of imagery: Combining imagery with the functionality of cultural and creative products. For example, aromatherapy with the image of "flowers" as the design element, and lighting fixtures with the image of "moon" as the design element [16]. The comparison of narrative art reconstruction in "Dream of the Red Chamber" under different media forms is shown in Table 1.

The four media types are complementary in emotional resonance and cultural inheritance, not mutually exclusive. Film and television achieve strong emotional resonance and reliable cultural inheritance via scene restoration and detail research. Opera excels in cultural inheritance while also conveying emotional appeal.

Digital media and cultural & creative products effectively construct emotional communities and cultural identity.

IV. THE MODERN INTERPRETATION MECHANISM OF CROSS MEDIA NARRATIVE IN DREAM OF THE RED CHAMBER

A. INTERPRETATION OF CULTURAL CONTEXT: REDISCOVERING THE VALUE OF THE TIMES

1) Integration of Modern Values

In cross media communication, the narrative of "Dream of the Red Chamber" is endowed with modern value connotations, achieving value resonance with contemporary audiences and female consciousness interpretation: highlighting the independent personality and talent of women in "Dream of the Red Chamber", in line with the awakening of contemporary female consciousness. For example, in film and television adaptations, Lin Daiyu's talent and rebellious spirit are strengthened, while in opera adaptations, Wang Xifeng's management skills are highlighted [17]. The awakening of female consciousness is rooted in social transformation. Cross-media adaptations amplify and disseminate such consciousness by strengthening female images, adjusting plots and reshaping roles. Differences in film, opera and digital media presentations show that media forms directly influence interpretive directions.

TABLE 1. Comparison of Narrative Art Reconstruction of Dream of the Red Chamber Across Different Media Forms

Narrative Dimension	Film & Television Media	Opera Media
Character Reconstruction	Image concretization, emotional enhancement, relationship simplification	Stylized shaping, emotional poeticization, core focus
Plot Reconstruction	Core selection, linear adjustment, conflict intensification	Fragmented selection, theme refinement, rhythmic structure
Time-Space Reconstruction	Scene restoration, time compression/extension, atmosphere creation	Spatial virtuality, time flexibility, symbolism
Image Reconstruction	Visualization, symbolization, atmosphere intensification	Melody integration, body movement expression, poetic presentation
Core Advantages	Strong emotional resonance, wide dissemination scope	Deep cultural inheritance, high artistic value
Adaptability Shortcomings	Simplified narration, insufficient interaction	High audience threshold, limited dissemination scope

2) Response to Contemporary Cultural Hotspots

Cross media storytelling echoes contemporary cultural hotspots and enhances communication appeal:

1. China-Chic culture integration: combining the narrative elements of *A Dream of Red Mansions* with China-Chic culture to launch China-Chic style film and television clips, opera performances, cultural and creative products;

2. Emotional topic resonance: Focus on emotional topics that contemporary audiences are concerned about (such as love, family, friendship), and strengthen the emotional expression in the narrative of "Dream of the Red Chamber";

3. Cultural confidence demonstration: Through cross media dissemination, emphasize the cultural value of "Dream of the Red Chamber" and demonstrate Chinese cultural confidence.

B. INTERPRETATION OF MEDIA TECHNOLOGY: NEW EXPRESSIONS EMPOWERED BY TECHNOLOGY

1) Technological Expansion of Narrative Boundaries

Media technology has provided new expressive possibilities for the narrative of "Dream of the Red Chamber" and expanded the boundaries of the narrative

1. Visualization technology: Visualization technology in film, television, and digital media that transforms psychological and environmental descriptions in the original work into intuitive audio-visual images;

2. Interactive technology: The interactive technology of digital media transforms the audience from "passive acceptance" to "active participation", enriching the dimensions of narrative participation;

3. Immersive technology: VR/AR technology creates immersive scenes that allow audiences to "step into" the narrative world of "Dream of the Red Chamber" and enhance their experience [18].

2) Technological Enhancement of Cultural Connotation

Media technology has not only changed narrative expression, but also strengthened the cultural connotation of "Dream of the Red Chamber":

1. Detail restoration technology: Through high-precision modeling, prop restoration and other techniques, accurately restore the historical background and cultural details of "Dream of the Red Chamber";

2. Cultural interpretation technology: Digital media provides audiences with cultural background interpretation of

"Dream of the Red Chamber" through technologies such as QR codes and voice explanations, enhancing the depth of cultural dissemination;

3. Cultural inheritance technology: Through digital archiving, online dissemination and other technologies, the permanent preservation and widespread dissemination of the culture of "Dream of the Red Chamber" can be achieved.

C. INTERPRETATION OF AUDIENCE NEEDS: NEW ADJUSTMENTS IN ACCEPTANCE ORIENTATION

1) Adaptation to Aesthetic Needs

Cross media storytelling adjusts its narrative style based on the aesthetic needs of modern audiences

1. Youthful aesthetics: Targeting young audiences, adopting a fashionable, cute, and entertaining narrative style, such as Q-version characters, short video interpretation, and interactive games;

2. Minimalist aesthetics: Adapt to modern fast-paced life, simplify complex narrative structures and character relationships, and improve reception efficiency;

3. Personalized aesthetics: Provide diverse narrative forms and interpretation methods to meet the personalized aesthetic needs of the audience [19].

2) Satisfaction of Emotional Needs

Cross media narrative focuses on the emotional needs of modern audiences and strengthens emotional resonance:

1. Emotional comfort demand: provide emotional comfort for the audience through the warm emotional fragments in *Dream of Red Mansions* (such as the pure love between Baodai and sisters, and the deep friendship between sisters);

2. Emotional release needs: Through the tragic plot of "Dream of the Red Chamber", provide the audience with a channel for emotional release;

3. Emotional identification needs: Explore the content in "Dream of the Red Chamber" that is emotionally connected to contemporary audiences and meet their emotional identification needs.

3) Cognitive Needs Response

Cross media storytelling responds to the cognitive needs of modern audiences and enhances cultural dissemination effectiveness:

1. Knowledge acquisition needs: Through narrative dissemination, convey the historical culture, literary knowl-

edge, and philosophical ideas in "Dream of the Red Chamber";

2. Deep interpretation requirements: Provide in-depth narrative interpretation and cultural analysis for audiences with higher cultural levels;

3. Easy cognitive needs: Targeting the general audience, adopting an easy to understand narrative form to lower the cognitive threshold.

V. EMPIRICAL RESEARCH ON AUDIENCE ACCEPTANCE

A. EMPIRICAL DESIGN

1) Research Objectives

Exploring the audience's acceptance, interpretation methods, influencing factors, and acceptance effects of the cross media narrative of 'Dream of the Red Chamber', providing empirical support for optimizing cross media communication.

2) Research Object

Using stratified sampling method, audiences of different ages, genders, cultural backgrounds, and media exposure habits were selected as the research subjects. A total of 800 questionnaires were distributed, and 723 valid questionnaires were collected, with an effective response rate of 90.4%. This study was approved by the Ethics Committee of Tieling Normal College, and was performed in accordance with the principles of the Declaration of Helsinki. All eligible participants signed an informed consent form. The demographic information of the sample is shown in Table 2.

Using stratified sampling method, audiences were selected by age, gender, education, occupation and media exposure habits. A total of 835 valid samples were collected after supplementary sampling. The sample covers

classical literature lovers, opera audiences, film and television viewers, and digital cultural & creative users,

which is consistent with the national audience distribution.

3) Research Methods

1. Questionnaire survey method: Design a cross media narrative acceptance questionnaire for "Dream of the Red Chamber", covering dimensions such as media contact habits, acceptance, interpretation methods, influencing factors, and acceptance effects;

2. Text analysis method: Conduct content analysis on the narrative texts of "Dream of the Red Chamber" in different media, explore the characteristics of narrative reconstruction and interpretation;

3. In depth interview method: Select 20 different types of audiences for in-depth interviews to gain a deeper understanding of their acceptance psychology and interpretation process;

4. Statistical analysis method: Use SPSS 26.0 to perform descriptive statistics, correlation analysis, regression analysis, etc. on the questionnaire data.

4) Measurement Indicators

1. Acceptance: including the degree of liking for different media narratives, frequency of exposure, and willingness to recommend;

2. Interpretation methods: including the perspective of interpreting narrative connotations, the degree of acceptance of adaptations, and the depth of understanding of cultural connotations;

3. Influencing factors: including media characteristics, narrative quality, cultural loyalty, personal traits (age, educational level, aesthetic preferences);

4. Acceptance effects: including cognitive effects (cultural knowledge acquisition), emotional effects (emotional resonance), behavioral effects (further exposure to behavior), and cultural effects (cultural identity and inheritance intention).

B. EMPIRICAL RESULTS AND ANALYSIS

1) Analysis of Audience Media Contact Habits

According to Table 3, film and television media are the main way for audiences to come into contact with "Dream of the Red Chamber", with a contact rate of 73.0%; The frequency of exposure to digital media is the highest, averaging 8.3 times per year, reflecting the preference of young audiences for digital media; The exposure rate of traditional Chinese opera media is the lowest, only 25.7%, and the main target audience is middle-aged and elderly audiences and cultural enthusiasts; The contact rate of cultural and creative products reaches 45.2%, becoming an important carrier of dissemination.

2) Audience Acceptance Analysis

According to Table 4, the acceptance rate of film and television media is the highest, with an overall average score of 3.9 points; Digital media ranks second with an overall average score of 3.7 points; The acceptance of traditional Chinese opera media and cultural and creative products is relatively low, but both score above 3.5 points, indicating that the audience has a certain degree of acceptance of various cross media narratives. There are significant differences in acceptance among audiences of different ages: 18-25 year olds prefer digital media (4.2 points) and cultural and creative products (4.0 points); The audience aged 46 and above prefer film and television media (4.5 points) and traditional Chinese opera media (4.1 points).

3) Analysis of Audience Interpretation Methods

1. Interpretation perspective of narrative connotation: 58.3% of the audience interprets from the perspective of "emotional resonance", 32.7% interprets from the perspective of "cultural connotation", and 9.0% interprets from the perspective of "entertainment and leisure";

TABLE 2. Demographic Information of Samples (N=723)

Demographic Characteristic	Category	Number (People)	Proportion (%)
Gender	Male	342	47.3
	Female	381	52.7
Age	18–25 years	289	40.0
	26–35 years	215	29.7
	36–45 years	132	18.3
	46+ years	87	12.0
Educational Level	High school or below	128	17.7
	College	195	27.0
	Bachelor's degree	302	41.8
	Master's degree or above	98	13.5
Occupation	Student	246	34.0
	Enterprise employee	218	30.2
	Public institution/Civil servant	125	17.3
	Freelancer	76	10.5
	Others	58	8.0
Main Contacted Media	Film & Television	528	73.0
	Opera	186	25.7
	Digital Media	435	60.2
	Cultural and Creative Products	327	45.2

TABLE 3. Audience Contact Habits for Cross-Media Dissemination of Dream of the Red Chamber

Media Type	Contacted (%)	Main Contacted Media (%)	Contact Frequency (Times/Year)	Contact Duration (Hours/Time)
Film & Television	73.0	45.2	5.8	2.3
Opera	25.7	6.8	2.1	1.8
Digital Media	60.2	32.5	8.3	1.5
Cultural and Creative Products	45.2	15.5	3.6	–

TABLE 4. Audience Acceptance Ratings of Narratives Across Different Media (Unit: Points, 5-Point Scale)

Acceptance Dimension	Film & Television Media	Opera Media	Digital Media	Cultural and Creative Products	Overall Average
Preference Degree	4.2	3.7	3.9	3.8	3.9
Content Satisfaction	4.0	3.6	3.7	3.5	3.7
Recommendation Willingness	4.1	3.5	3.8	3.6	3.7
Re-contact Willingness	4.0	3.4	3.9	3.5	3.7

2. Acceptance level of adaptation: 65.2% of the audience accepts "moderate adaptation", 23.1% requires "strict fidelity to the original work", and 11.7% accepts "significant innovation";

3. Depth of understanding of cultural connotations: 42.5% of the audience can "deeply understand" the cultural connotations of "Dream of the Red Chamber", 45.3% can "basically understand", and 12.2% have "less understanding". The results of in-depth interviews show that young audiences are more inclined to interpret from an emotional and entertainment perspective, and have a higher acceptance of adaptations; Middle aged and elderly audiences pay more attention to the inheritance of cultural connotations and have lower tolerance for adaptation; High educated audiences are more concerned about the completeness and cultural depth of narratives, while low educated audiences are more concerned about the fun and comprehensibility of narratives. Acceptance of Regression Analysis of Influencing Factors A multiple linear regression analysis was conducted with the overall acceptance score as the dependent variable and

media characteristics, narrative quality, cultural loyalty, and personal traits as independent variables. The results are as follows Table 5.

The regression analysis results indicate that:

1. The adaptability of media characteristics is the most important factor affecting acceptance (coefficient 0.328), indicating that the higher the adaptability of media form to the narrative of "Dream of the Red Chamber", the higher the audience acceptance;

2. Narrative completeness (coefficient 0.275) and cultural loyalty (coefficient 0.213) have a significant positive impact on audience acceptance, indicating that the more complete and faithful the narrative is to the cultural core of the original work, the higher the audience acceptance;

3. Age has a significant negative impact on acceptance (coefficient -0.186), indicating that younger audiences have higher acceptance.

TABLE 5. Regression Analysis Results of Acceptance Influencing Factors

Independent Variable	Coefficient	Standard Error	t-Value	P-Value
Constant Term	1.256	0.189	6.642	0.000
Media Feature Adaptability	0.328	0.045	7.289	0.000
Narrative Integrity	0.275	0.051	5.392	0.000
Cultural Loyalty	0.213	0.048	4.438	0.000
Age	-0.186	0.053	-3.509	0.001
Educational Level	0.157	0.056	2.804	0.005
Aesthetic Preference (Modern)	0.124	0.049	2.531	0.012
R-squared	0.683	—	—	—
Adjusted R-squared	0.672	—	—	—
F-statistic	62.587	—	—	0.000

4) Acceptance Effect Analysis

According to Table 6, it can be seen that: 1. The overall average score for emotional effects is the highest (3.9 points), indicating that cross media storytelling has a significant effect on emotional resonance;

2. The performance of traditional Chinese opera media in terms of cognitive and cultural effects is the best (both scores above 4.2), reflecting its advantages in cultural inheritance;

3. Film and television media perform the best in terms of emotional effects (4.3 points), reflecting their strong emotional appeal;

4. Digital media performs well in terms of behavioral effects (4.0 points), indicating that interactivity enhances the audience's willingness to further engage;

5. The scores of cultural and creative products in various effect dimensions are relatively low, but still above 3.4 points, indicating that they have certain effects in daily cultural dissemination.

Opera scores highest in cognitive and cultural effects (4.2, 4.3). Film and television rank top in emotional effect (4.3). Digital media performs best in behavioral effect (4.0). Each media has differentiated advantages rather than absolute superiority.

5) Empirical Conclusion

1. The overall acceptance of the cross media narrative in "Dream of the Red Chamber" by the audience is relatively high (with an average score of 3.7), with the highest acceptance among film and television media and the lowest acceptance among opera media. There are significant differences in acceptance among audiences of different ages and cultural backgrounds;

2. The audience's interpretation of the cross media narrative of "Dream of the Red Chamber" is mainly based on emotional resonance, and most audiences accept moderate adaptation, but the depth of understanding of cultural connotations needs to be improved;

3. The adaptability of media characteristics, narrative integrity, cultural loyalty, age, educational level, and aesthetic preference are key factors that affect acceptance, with the adaptability of media characteristics having the most significant impact;

4. Cross media narrative has a significant effect on emotional resonance and cultural identity. Different media complement each other in terms of reception effect. Film and television media are stronger than emotional resonance, opera media is stronger than cultural inheritance, digital media is stronger than interactive participation, and cultural and creative products are stronger than daily infiltration.

VI. OPTIMIZATION STRATEGIES FOR CROSS MEDIA DISSEMINATION OF 'DREAM OF THE RED CHAMBER'

Based on theoretical analysis and empirical research, a four in one cross media communication optimization strategy of "media adaptation narrative innovation audience empowerment cultural preservation" is proposed to provide practical guidance for the modernization transformation of classic literature such as "Dream of the Red Chamber".

A. MEDIA ADAPTATION: ACCURATELY MATCHING NARRATIVE CHARACTERISTICS AND MEDIA ADVANTAGES

1) Media Selection Based on Narrative Elements

1. Character emotional narrative: prioritize film and television media, and enhance emotional resonance through audio-visual language;

2. Narrative of cultural connotations: Prioritize the use of traditional Chinese opera as a medium, and uphold cultural heritage through poetic expression;

3. Interactive narrative participation: Prioritize digital media and enhance participation through interactive technology;

4. Daily penetration narrative: Prioritize cultural and creative products, and achieve daily dissemination through symbolic design.

2) Media Combination Based on Audience Characteristics

1. Young audience: mainly focused on digital media and cultural and creative products, combined with film and television media to meet their interactive and fashionable needs;

2. Middle aged and elderly audiences: mainly using film and television media and opera media, combined with cultural and creative products, to meet their emotional resonance and cultural inheritance needs;

TABLE 6. Statistics of Audience Acceptance Effects (Unit: Points, 5-Point Scale)

Acceptance Effect Dimension	Film & Television Media	Opera Media	Digital Media	Cultural and Creative Products	Overall Average
Cognitive Effect (Cultural Knowledge Acquisition)	4.0	4.2	3.7	3.5	3.8
Emotional Effect (Emotional Resonance)	4.3	3.9	3.8	3.4	3.9
Behavioral Effect (Further Contact)	4.1	3.6	4.0	3.5	3.8
Cultural Effect (Cultural Identity)	4.2	4.3	3.7	3.6	3.9

3. High cultural level audience: mainly using traditional Chinese opera media and deep digital content to meet their cultural depth needs;

4. Low educated audience: mainly using film and television media and popular digital content to lower cognitive barriers.

B. NARRATIVE INNOVATION: BALANCING TRADITIONAL CONNOTATION AND MODERN EXPRESSION

1) Character Innovation: Stereoscopic Shaping and Era Adaptation

1. Adhere to core traits: preserve the character's core personality and cultural connotations, and avoid excessive adaptation;

2. Modernized interpretation: Explore the intersection between character traits and modern values, and achieve adaptation to the times;

3. Personalized presentation: Based on different media characteristics, present personalized character images to enhance attractiveness.

2) Plot Innovation: Moderation of Choices and Optimization of Rhythm

1. Adhere to the core plot: retain the core plot and classic scenes of the original work to ensure narrative integrity;

2. Simplification of subplots: Simplify the relationship between subplots and complex characters to improve communication efficiency;

3. Rhythm adaptation optimization: Based on media characteristics and audience habits, optimize narrative rhythm to avoid being lengthy or rushed.

3) Spatiotemporal Innovation: Multidimensional Presentation and Experience Upgrade

1. Spatial visualization: Utilizing film and digital media technology to achieve precise restoration and immersive presentation of spatial scenes;

2. Time flexibility: flexibly adjust the rhythm of time according to narrative needs, and strengthen the emotional expression of key plot points;

3. Spatiotemporal Interactivity: Through digital media technology, achieve interactive participation in time and space, and enhance the sense of experience.

4) Imagery Innovation: Symbol Inheritance and Modern Transformation

1. Adhere to the core image: retain the core image of the original work and inherit its cultural connotation;

2. Modernization transformation: Transforming core images into symbols that are easy for modern audiences to understand and accept;

3. Mediated expression: Based on the characteristics of the medium, innovate the expression forms of imagery to enhance artistic appeal.

C. AUDIENCE EMPOWERMENT: ENHANCING PARTICIPATION AND CULTURAL IDENTITY

1) Interactive Participation Empowerment

1. Digital interactive design: Design rich interactive elements in digital media to allow the audience to participate in narrative construction;

2. Content co creation motivation: Encourage the audience to engage in secondary creation and sharing of cross media content in "Dream of the Red Chamber";

3. Establishment of feedback mechanism: Establish an audience feedback mechanism to optimize cross media storytelling based on feedback.

2) Cognitive Enhancement Empowerment

1. Cultural interpretation support: Provide cultural interpretation materials for cross media content to enhance audience cognitive depth;

2. Layered content supply: Provide layered content and interpretation for audiences with different cultural levels;

3. Integration of Learning Scenarios: Integrating the cross media narrative of "Dream of the Red Chamber" into educational settings to enhance the cognitive level of young audiences.

3) Emotional Resonance Empowerment

1. Emotional touchpoint mining: mining the touchpoints in "Dream of the Red Chamber" that are emotionally connected to modern audiences, and strengthening emotional resonance;

2. Personalized emotional adaptation: presenting personalized emotional content based on the emotional needs of different audiences;

3. Emotional Community Construction: Build an emotional communication community for "Dream of the Red Chamber" to promote emotional resonance and sharing among the audience.

D. CULTURAL PERSISTENCE: INHERITING CORE CONNOTATION AND SPIRITUAL VALUES

1) Adhere to the Core Connotation

1. Cultural core preservation: Adhere to the core cultural connotations, philosophical ideas, and humanistic spirit of "Dream of the Red Chamber";

2. Inheritance of classic elements: Inheriting the classic plot, character images, and symbolic imagery of the original work;

3. Continuation of artistic style: Continuing the poetic expression, tragic aesthetics, and narrative style of "Dream of the Red Chamber".

2) Innovation in Inheritance Methods

1. Youthful expression: Adopt expression methods that are easily accepted by young audiences and inherit cultural connotations;

2. Technological inheritance: Utilizing digital technology to achieve permanent preservation and widespread dissemination of culture;

3. Life oriented inheritance: Through the integration of cultural and creative products and daily scenes, achieve the life oriented inheritance of culture.

3) Construction of Communication Ecology

1. Multi media collaboration: build an ecosystem of collaborative communication of film and television, drama, digital media, and cultural and creative products;

2. Cross disciplinary cooperation: Promote cross media dissemination of "Dream of the Red Chamber" and cooperation in education, cultural tourism, technology and other fields;

3. International dissemination: Through cross media forms, promote the international dissemination of "Dream of the Red Chamber" and tell the story of China well.

VII. CONCLUSION

Based on interdisciplinary perspectives such as cross-media narrative theory and reception aesthetics, this article constructs a four-in-one analysis framework of "media characteristics-narrative reconstruction-interpretation mechanism-acceptance effect" to systematically investigate the digital survival of traditional textile craftsmanship. This framework facilitates an integrated exploration of how classical weaving motifs are reinterpreted and received through modern media, ensuring the continuity of textile cultural identity in a multimedia landscape. Through multiple case comparisons and quantitative empirical studies, the modern interpretation and acceptance laws of the narrative art of "Dream of the Red Chamber" from the perspective of cross media communication are systematically explored. The following core conclusions are drawn: cross media communication has achieved multidimensional reconstruction of the narrative art of "Dream of the Red Chamber": film and television media have become the most influential form of communication through plot visualization and emotional

reinforcement; Traditional Chinese opera media adheres to the core of cultural inheritance through poetic expression and formulaic performance; Digital media attracts young audiences through interactive participation and immersive experiences; Cultural and creative products achieve daily cultural infiltration through symbolic and everyday design. Different media platforms leverage their unique strengths to reconstruct the intricate textile aesthetics of Dream of the Red Chamber, jointly forming a multimedia communication matrix that revitalizes traditional weaving culture. This collaborative narrative approach ensures that the sophisticated craftsmanship and material symbolism of classical textiles are preserved and reinterpreted through diverse digital and artistic channels.

AUTHOR CONTRIBUTIONS

Ling Gao designed, collected and analyzed the data, and drafted the manuscript. Ling Gao conducted the study, critically revised the manuscript for important intellectual content, and gave final approval of the version to be published. Ling Gao participated fully in the work, take public responsibility for appropriate portions of the content, and agreed to be accountable for all aspects of the work in ensuring that questions related to the accuracy or integrity of any part of the work are appropriately investigated and resolved.

CONFLICTS OF INTEREST

The author declares no conflict of interest.

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ETHICS APPROVAL AND CONSENT TO PARTICIPATE

This study was approved by the Ethics Committee of Tieling Normal College, and was performed in accordance with the principles of the Declaration of Helsinki. All eligible participants signed an informed consent form.

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