

Research on Chinese Modern Literature based on Modern Media Vision

Lu Qiao

Modern College of Northwest University, Xi'an, Shaanxi, 710130, China

Keywords: Chinese Modern Literature, Modern Media Vision, Research Points

Abstract: With the progress of the times, China's media industry is also booming. As a major component of the Chinese media, modern media and the mass media have also entered our field of vision. This paper discusses the differences between modern media and mass media in the context of modern Chinese literature.

1. Introduction

Modern media and mass media, in China, have become closer and closer, or they have gradually merged. However, they are indeed two media modes that have many things in common but have more and different. We have seen that more and more people are using modern mass media to call the mass media. More people have become accustomed to the integration of the two and have begun to enjoy the so-called life brought by modern mass media. Let us distinguish now, what is modern media and what is mass media. We know that when discussing issues, we usually have to give the problem a big environment. Then, when we discuss the difference between modern media and mass media, our big environment is China's modern literary vision. In China, the mass media is not a mass media that is in line with "mass culture". In the world of media theory, the concept of mass media has a broad meaning, and almost all the media. Therefore, this concept has the meaning of confusion and confusion. When "mass media" was introduced into literary studies, conceptual confusion and problems in the use of concepts emerged. Of course, in China, the concept is unclear because the extension of the "mass media" has not been scientifically defined, and there are some vague places in the understanding of the media. If the reason is that Chinese scholars lack the necessary outline when citing the term in Western literature research. In the West, the concept of "mass media" used by media and cultural researchers is based on Western cultural backgrounds. Western media began as an integral part of popular culture and was inseparable from the developed Western citizen culture. Without its specific cultural background, there is no premise for the existence of theory. When China borrowed Western media theory, it only saw the same characteristics of popular culture as the West and did not distinguish the uniqueness of Chinese modern intellectuals in the operation of the media. Therefore, we often take into account the "mass media" and neglect the "niche media" closely related to modern literature, or only emphasize the marketization and commercialization of media and literature, but do not pay sufficient attention to the politicization of media and literature. Features, or only emphasize the political characteristics of the media and literature and ignore the characteristics of their products. In the field of modern literary studies, "modern media" should include "mass media" with elite cultural characteristics and "niche media" with intellectuals, or, in China, during the period of modern culture, "mass media" has not yet The media that has truly evolved into the masses does not have the meaning of "mass media" in the contemporary cultural theory system. It is just a popular cultural media.

2. The conventional relationship between modern media and modern literature

For the letter modern media, it belongs to the innovation and development of the ancient media and media model, and can clearly define the perfect media mode and media for the modernization of modern Chinese literature. In a sense, the media is the carrier, and modern media is the carrier of modern literature. No matter which literary work requires material carriers, such as bamboo tubes, paper fans, walls, etc. in ancient times, they are all manifested through specific material forms. The

emergence of modern literature is the emergence of modern media. Without modern newspapers, there is no modern literature. This has reached a consensus in the academic world. However, changes in the media will also bring about changes in modern literature, such as journals in the era of horse-drawn printing presses and newspapers in equipment printing machines. There is a clear gap between their publishing efficiency and quality. Can literary creation be related to printing efficiency? What is the corresponding change in quality? However, the two are not in a proportional relationship. The aesthetic concept of literary creation and the size of artistic achievement will not be significantly changed by the media.

Modern media belongs to the text carrier, that is to say, newspaper journals belong to the media tools of literary creation, and related works are developed by the use of characteristics of the media, that is, the media is also called the intermediary. Modern media can show the inner connection between the author and the reader, and at the same time it is inseparable from the guidance of literary creation and the overall tendency of his creation literature. In fact, readers are not passively affected or guided. If readers choose newspapers or books according to their own preferences, readers actually belong to this "community" part, and change this "community" according to personal thoughts. However, due to the increasing power of writers and literary creation, the influence between writers and newspapers will be weakened. Individual newspapers and magazines invite prestigious scholars to write articles that are not for distribution needs, and most of them are to be able to embellish the facade. On the contrary, the editorial department also needs to reflect the noble character in clear choice of topics and guidelines, and get the recognition of people with knowledge through the way of public praise.

Modern newspapers and magazines, not only belong to the carrier, but also belong to the creative works, which belong to the cultural form. The development of the newspapers and periodicals can provide a cultural atmosphere for the emergence of literature, clear the discourse model, and even integrate it into the content of the works as literary materials. In fact, for modern media and modern literature, the inline of its context includes two points. One of them is the fashionable characteristics of modern media, which can guide the changes in public life and artistic concepts, and bring certain social aesthetics. Impact. Liang Qichao's "New Fiction" and "Xinmin Congbao" and its "Xinmin" concept and "Declaration" have clearly defined different concepts for the construction of newspapers. They all show the enlightenment of the newspapers and the ordinary citizens, and appear in this atmosphere. Modern literature, through enlightenment as the key guiding direction, modern literature has a sense of dignity. In fact, this has a certain connection with modern newspapers and magazines, focusing on society and politics. The communication means corresponding to the modern newspapers and periodicals can construct the corresponding stylistic mode for the emergence of the creative context of modern literature. Most of the modern newspapers are stable and continuous publications. Considering the continuous improvement of modern means of transportation, readers can see for the first time that this rapid communication model and the characteristics of fixed and continuous publishing can lay the foundation for the development of writers' serialized literature. It can also lay the foundation for the writer to achieve one-time creation. Compared with the classical literature based on handwriting and rap, this means of communication can show obvious advantages.

3. Modern Chinese Literature in the Perspective of Modern Media

"Modernity" belongs to a key definition of modern literature in our country. However, the understanding of this definition is different from the academic world. Generally speaking, the definition of "modernity" generally mentioned in the academic world has evolved from Western countries. In the West, "modernity" can be understood as "the present", and most of them are cited by sociologists and belong to "acronyms of contemporary society or civilization development." However, for domestic academic circles, it focuses on clarifying social modernization. The state of development also reflects the modernization of the concept of the nation, reflecting the characteristics of idealization and futureization. Over the years, individual researchers have also paid attention to the issue of modernity in the process of literary history

change, and the process of this Modernity has carried out in-depth exploration and formed a more active phenomenon. Yang Chunxi summed up the "modernity of Chinese literature in the 20th century", which actually illustrates the characteristics of "modern literature in China" and adopts "modern literature". Or "modern literature" to elaborate the 20th century Chinese literature, which is not only a document of material credentials, but also In the problem of theoretical research model, Yan Meijian compiled the book "Pre-industrial Civilization and Chinese Literature", which summarizes the impact of China's industrialization process on Chinese culture through the formation of modern Chinese literature and the characteristics of social change. Therefore, to analyze the modernization of modern Chinese literature, we must not only pay attention to the fundamental characteristics of modern literature, but also pay attention to its media and means of communication. From the perspective of time, we can analyze modern Chinese literature and find that it is more classical than China. Literature or Western literature is more "modern". When we analyze the formation, development and change of modern literature from many aspects, from multiple angles and from multiple levels, we must pay attention to the influence of modern media on Chinese literature. As a carrier of modern traditional media, modern Chinese literature also belongs to China's classical literature, and can also become part of the change. That is, with the continuous reform and development of modern media, Chinese literature has also appeared in the development stage. "Fault", a new cultural concept and aesthetic consciousness are also Slowly formed.

For the modern cultural and traditional media, another problem that arises from it is the theoretical problem that has entangled Chinese literature for hundreds of years, that is, the problem of "elegance" and "vulgarity" and the high-end and popularization of Chinese literature. Over the centuries, new literature and "popular literature" have also formed a relatively complex internal relationship, which has produced a different literary concept. "Popular literature" represents a neutral meaning, but for the refutation of modern Chinese literature, it reflects the meaning of derogatory meaning. This is the direction of criticism of the "May 4th" literature, especially the literary expedition, and is also discarded by literary historians. a corner. Since the 1980s, people have slowly turned their attention to the "discarded corner", and some exploration literature also illustrates the shortcomings of the development of modern literature. That is, literary works have the content of "popular literature"; individual scholars believe that "the literary matrices include two categories, namely 'pure' and 'vulgar'. It can be seen that "popular literature" belongs to the key component of modern literature in China. The content, which has achieved the result, is the result of modern Chinese literature. However, how to study the "elegant" and "vulgar" of modern Chinese literature is also a problem that entangles people.

Generally speaking, the rational consciousness of modern Chinese literature belongs to the key symbol of modernization of Chinese literature, and it also belongs to the fundamental manifestation of the characteristics of enlightenment thinking and significant ideological influence of modern literature in China. When we analyze modern literature and study the cultural ideas of modern literature, we must pay attention to the inner relationship between modern reason and literature. However, for the scientific form that supports modern reason, it also has a close internal relationship with the modern media. From a cultural point of view, the print media based on modern literature and industrial society, from the material concept to the language creation, to the physical form and consumption pattern of communication, all show a significant rational consciousness in modern literature. Compared with the rational comparison in the classical material culture atmosphere, the rationality formed under the support of modern media is the modern literary rationality based on technical rationality.

4. Conclusion

The desires and guidance brought about by modern material civilization continue to influence modern literature, but new modern concepts are constantly being formed, and people can slowly see the value of their existence. Even if we measure modern Chinese literature based on the "modernity" of Western countries, we cannot truly understand the "modern" concept of modern

Chinese literature. To this end, the modern media constantly influences modern literature in essence, and it also provides space and opportunities for the changes of modern literature.

References

- [1] Zhou Haibo. Modern Chinese Literature in the Vision of Modern Media [D]. Zhonghua Book Company, 2004.
- [2] Zhou Weidong. A Review of the "Review of the Republic of China" in the Study of Modern Chinese Literature [J]. Art, 2012(5):61-66.
- [3] Zhou Haibo. Modern Chinese Literature in the Vision of Modern Media[M]. Zhonghua Book Company, 2008.
- [4] Zheng Ruiqing. Chinese Modern Literature in the View of Modern Media[J]. Journal of Jiamusi Vocational College, 2015(12).
- [5] Zeng Xiaomu. Research on Chinese Modern Literature in the Vision of Modern Media[J]. Young Writers, 2014(6): 20-20.