

The Development of Network Literature and Art in the “Aesthetic and Historical Perspectives”

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Abstract—Network literature and art has become the main cultural form of the Internet age. The quality of the works directly affects the aesthetic concept and value judgment of the massive netizens. In the highest standard of literary criticism — “aesthetic and historical perspectives”, the development of network literature and art should adopt the aesthetic and historical development path to become firm in cultural confidence, establish a correct view of history, improve the aesthetic level of works, and deal with the relationship between social benefits and market benefits.

Keywords—network literature and art; aesthetic perspective; historical perspective

I. INTRODUCTION

Recently, the disputes between Li Chengru and Guo Jingming in a network variety show have aroused widespread concern. The subject matter, emotional content and values of literary and artistic works have once again led people to think. From the critical grassroots culture to the official recognition, network literature and art has become the main cultural form of the current Internet age. The quality of the works, the expression of thoughts and emotions and the transmission of values affect the aesthetic concept and value judgment of a large group of Internet users, especially young people. As the highest standard of literary criticism, “aesthetic and historical perspectives” have important theoretical guiding significance for the development of network literature and art. Therefore, this article uses “aesthetic and historical perspectives” to examine the current development of network literature and art, and explore the orderly development path of network literature and art.

II. THE STATUS QUO OF NETWORK LITERATURE AND ART DEVELOPMENT

In people's past impressions, network literature and art is often in a popular cultural form that is not elegant. It was not until 2014 that General Secretary Xi Jinping mentioned in the symposium on literary and art work that “network literature and art should be vigorously developed”, that network literature and art had a legitimate status and was gradually recognized by the public. In the course of more than 20 years, relying on Internet technology and its large number of user groups, network literature and art has developed rapidly, and has developed network literary and

artistic categories such as network literature, online films and television dramas, online music, online animation, and online games and network broadcast that are unique to the Internet platform. It has also created a large number of literary and artistic works. Network literature and art has inadvertently penetrated into every corner of life and has become an indispensable cultural resource for the majority of Internet users, especially young people.

A. Diversified Development of Network Literature and Art

Network literature is the first literary category in network literature and art. From the initial traditional literature to the Internet platform, the online original works form a unique network IPs and is adapted into films and television dramas. The network literature is becoming more and more mature, forming a unique network literary language vocabulary and expression. The integration of films and television dramas with intuitive audio-visual experience and convenient and interactive Internet platform has formed the most attractive network literature and art form. The network movies have flourished. The online dramas have completely surpassed traditional TV dramas and backed up TV stations. The network variety shows are constantly being updated. In addition, network literature and art also includes online music, online games, online animation, online dramas and other content. Each literary form has almost a large audience. Along with the literary and artistic works that have been spurting every year, it has formed a magnificent view of network literature and art. Undoubtedly, network literature and art has become the most influential and most in-depth cultural content.

B. Network Literature and Art Promotes the Prosperity of the Cultural Market

The rapid rise of network literature and art has played an active role in enriching people's spiritual and cultural life and prospering the cultural market. Diversified literary forms and massive network literature and art works have broken through the limitations of time and space, and have greatly satisfied the diversified spiritual needs of hundreds of millions of Internet users. People can find their own literary works in the network. At the same time, with the equality and freedom of the Internet, the vast majority of creators actively express their voices from the people in the network, and form an equal and interactive relationship between the creators and the audience in the process of network literature

and art creation, which becomes an important part of mass culture. In addition, the mutual interaction and communication among online literature and online dramas and online games opens up barriers among films, dramas and games, and leads the development of offline related industries, such as the publication of books, film and television, and the design and production of game derivatives, which makes it realize the successful docking of network literature and upstream and downstream industries.

C. Existing Problems in Network Literature and Art

Due to the freedom and equality of the Internet, the threshold of network literature and art is extremely low. It means that everyone can create. Countless netizens play freely on the network platform, and even convey the wrong values in some network literature and art works. At the same time, the review and check-up mechanism in traditional literature and art has been eliminated in network literature and art. The mainstream ideology is submerged in the diversified views of netizens. In the Internet with vast information, people are more likely to be attracted to different opinions and ignore the content that conveys mainstream values. In the low threshold of network literature and art, there are works that play history in the way of entertainment and even violate historical facts, such as the absurd plot of throwing a grenade to blow up the plane in the anti-Japanese drama. In addition, the themes of network literature and art works are mostly fictional, martial arts, urban romance and other fictional content, lack of innovation, homogenization, and the theme of description is mostly at the low stage of desire satisfaction. In the writing technique, low-level smiles and stimuli are often used to replace the audience's deep thinking. In general, network literature and art works are severely entertaining and lack of attention to realism.

III. THE CONNOTATION OF "AESTHETIC AND HISTORICAL PERSPECTIVES"

"Aesthetic and historical perspectives" were first seen in Hegel. He pointed out in "Aesthetics" that "we should criticize the French from the aesthetic and historical perspectives. They portrayed Greek and Roman heroes and Chinese and the Peruvians as princes and princesses of France, passing on the thoughts and feelings of Louis XIV and Louis XV to these ancient and foreigners" [1]. It can be seen from his writings that Hegel advocated that the works should be truthfully described according to the different social and historical conditions of each country and nation, instead of imposing the original non-existent things on the object being described according to the subjective ideas of the creators. Hegel clearly applied the concept of history, but Hegel's historical logic was based on the idealism. He believed that world history is only the absolute self-realization and self-improvement of the spirit, ignoring and denying the existence of the objective world.

Marx and Engels formed the methods and standards of Marxist literary criticism on the basis of Hegel's viewpoint. Engels pointed out in 1847 "German Socialism in Poetry and Prose" that "we are not blaming Goethe from a moral,

partisan perspective, but merely blaming him from the aesthetic and historical perspectives" [2]. This was the first time Engels had clearly stated "aesthetic and historical perspectives" in judging literary and artistic works. In 1859, when he commented on "Franz von Zikingen, he wrote, "I measure your work from a very high and the highest standard from an aesthetic perspective and a historiographic perspective"[3]. Thus, Marx and Engels formed a relatively mature standard of literary criticism. Although "the aesthetic and historical perspectives" were not directly proposed by Marx, Marx had already revealed the criterion of dialectical unity between aesthetic and historical perspectives in his works. In the process of writing "The Secret of Paris", Marx not only judged the social events described in the novel and the historical conditions at that time, but also made aesthetic evaluations on the plot arrangement and drama structure of the novel. The aesthetic perspective ran through the historical considerations of the novel and author Eugen Sue.

According to Marx and Engels' judgments on Goethe and Balzac's literary works, the aesthetic perspective is that the creators create a reflection on life according to the laws of beauty, and express their unique observations and opinions in the works, to form literary and artistic works with profound artistic values and complete artistic forms, giving the readers a beautiful experience. Putting the aesthetic perspective before the historical perspective is to fully affirm the aesthetic attributes of literary and artistic works and emphasize the aesthetic value of literature and art. As for the historical perspective, Marx and Engels emphasized the consideration of creators and works from the perspective of historical materialism. In the evaluation of literary and artistic works, it should be combined with the background of the creator's historical background, the national environment and the relationship with the surrounding people to evaluate whether it reflects the social history and theme tendencies in the works from a certain historical range. Since the "aesthetic and historical perspectives" of Marx and Engels, different literary and artistic evaluation standards have emerged, either tending to be aesthetic or inclined to historical aspects, but they have not deviated from the scope of Marxist literary evaluation standards. In the long-term practice process, the dialectical and unified "aesthetic and historical perspectives" can accurately reveal the essential laws of literature and art and become the highest standard for literary appreciation and evaluation.

IV. THE AESTHETIC AND HISTORICAL PATH OF NETWORK LITERATURE AND ART DEVELOPMENT

"Aesthetic and historical perspectives" are the highest standard of Marxist literary criticism. It is necessary to not only use this as a standard for network literature and art criticism, but also extend it to the broad category of network literature and art development, including the process of creation, dissemination and criticism of network literature and art. It mainly includes the following aspects:

A. Strengthening Cultural Confidence

For a long time, many literary and art workers have blindly studied Western experience, and have blindly copied

the foreign creative mode, which has deviated from the actual situation of Chinese society and led to the "unacclimatized" phenomenon in many literary and artistic works. China's excellent traditional culture has a long history. It has produced countless great works in the long history. It has profound ideological connotation and high artistic value. These works not only received rave reviews in China, but also conquered many Western audiences. Chinese unique revolutionary culture and socialist culture also exudes radiance. Many works with revolutionary culture and socialism as the theme, such as "My Uncle Zhou Enlai", respect historical facts, pay attention to details, and vividly display the image of a generation of great people, which are well received by the audience. In particular, these works have gained the attention of a large number of young audiences. At present, when creating network literature and art works, it will be important to not only look for clues from Western literary and artistic works, but also look back at the road that Chinese people have traveled, to find inspiration from Chinese excellent traditional culture, draw nutrients from revolutionary culture and socialist culture, and create outstanding works that meet the needs of the people.

B. Improving the Aesthetic Height of the Work

Aesthetic attributes are the fundamental principle of artistic works. The creators should incorporate the thinking of real life and the understanding of life into the works of art, and present the noble spiritual character and ideological pursuit in the works. In addition to strong visual and sensory stimulation, it can cultivate the audience's sentiments and enlighten the audience through the powerful artistic appeal. The online drama series "The Longest Day in Chang'an" tells the story of the ups and downs of Chang'an City in the 24 hours of the day from the perspective of a small person. Based on the research of historical documents, the drama series realistically restores the social customs of architecture, clothing, and food in the Tang Dynasty. It also expresses the sincere love for the homeland from the perspective of little people and highlights the openness and tolerance of the Chinese civilization, raising the story of the little person to the height of the feelings of the home and country. The drama series conveys the correct values to the audience through the production of exquisite art scenes, superb acting skills, and fascinating storylines, becoming a model of network literature and art works.

C. Establishing a Correct Historical Perspective

Literary works are artistic representations and depictions of character stories in a certain period of time in history. Any literary creation need to be in a certain historical context, and should be based on historical and social facts. Some network literature and art works make up the fictional characters and social relations, and even confuse the relationship between historical figures on the basis of alternate history, lacking historical responsibility. In some historical network literature and art works, the content of historical development rules and heroic temperament has been adapted into a small person drama series in the harem battle and competition for power. "In the face of history, the creators' fiction and imagination must follow the statute of historical law." [3] Art fiction is a

reasonable imagination in respecting the content of historical facts. When doing literary and artistic creation, the creators should walk into history with awe and write literary works with historical thickness.

D. Handling the Relationship Between Social Benefits and Market Benefits

Pursuing interests is the nature of the capital market. In order to obtain the maximum profit, many literary and artistic creation companies neglect the law of literary and artistic creation, and put the literary and artistic works in the production workshop of the stream, which make the works be routinely designed and seriously modeled. "Potent man" is a label that netizens put together on the setting of male characters in online novels and online dramas. The male protagonist is often not only handsome, but also rich and self-willed. The end of the story must be that the male protagonist can "get the beauty". That's why people have also formed a general impression of the literary and artistic works on the Internet, such as thin content, single plot, and shoddy. Literature and art is born with the social responsibility of "cultivating people with culture and educating people with literature", and can not blindly cater to the audience with low-level taste. Whether they are network literature and art enterprises or network literature and art workers, the relationship between social benefits and market benefits should be correctly handled, spreading the right values in literary and artistic works, and infecting the audience with the noble character. Movies such as "Wolf Warriors 2", "OPERATION RED SEA" and "The Wandering Earth", which are among the best in the Chinese box office, have not only achieved good market benefits, but also launched a patriotic craze across the country. Spreading the right values in the works does not mean that there is no market. In the free network literature and art market, the unity of social and economic benefits should be achieved.

V. CONCLUSION

In just over two decades, network literature and art has become the most important cultural form of the current era. It is worth noting that in the process of rapid rise of network literature and art, there have been problems such as artistic deficiencies, historical nihilism, and serious homogenization. In the process of pursuing economic benefits, the connotation of literary and artistic works and the social responsibilities that should be assumed are neglected. It is necessary to realize that the cyber world has become a parallel space and time for people's survival. Due to the interconnection between the cyber world and the real world, the wave of the cyber world is likely to trigger the butterfly effect of the real world. The network literature and art should take the "aesthetic and historical perspectives" as the standard of literary and artistic creation, and shoulder the burden of "cultivating people with culture and educating people with literature". Network literature and art workers must be confident in Chinese excellent culture, constantly improve the aesthetics level of their works, establish a correct view of history, handle the relationship between

social benefits and market benefits, and create excellent works of network literature and art.

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