



A Study of the Meaning of Ancient Chinese Literature in the New Era

Zhongqiu Zhao^(✉)

Institute of International Education, New Era University College, 43000, Kajang, Malaysia
civilization8080@163.com

Abstract. The development of Internet technology has built a new platform for literary creation. Relying on online literature websites, different forms and genres of online literature have come to the public eye. After more than 20 years of continuous development, the online literature industry has gradually matured from a controversial “subcultural” literary form to an important and integral part of China’s cultural industry landscape. As the wave of media convergence sweeps in, the boundaries between different media are gradually being dissolved. Converging technologies have given rise to many new forms of communication, and the boundaries of online literature are constantly being widened, which provides a new arena for the dissemination of online literary works. Internet literature has broken through the predominantly text-based form of communication and extended to cross-media forms of communication, delivering a rich and diverse range of cultural products to the public. These forms of cross-media dissemination of online literature have shown unique communication characteristics and impact. The analysis of online literary works in the process of cross-media communication provides an in-depth analysis of the impact of the process of cross-media communication of online literary works on society and cultural communication in different aspects such as promoting sub-cultural works to the mainstream, the two-way influence of online literary works and cross-media communication works, and telling Chinese stories at sea.

Keywords: Online literature · Cross-media communication · Cultural industries · Ancient Literature

1 Introduction

As new media technologies continue to develop, a wave of media convergence is sweeping in [1]. It has not only driven the renewal of media technology, but has also gradually penetrated all areas of human society, influencing social, cultural and economic spheres [2]. The constant drive towards media convergence has given rise to a variety of new forms and formats of media. The traditional publishing industry has collided with the modern internet industry to develop a new form of literature: online literature. Readers can engage in reading from different mobile terminals anytime, anywhere. The emergence of online literature has lowered the threshold and cost of reading, increased the accessibility of reading, and become a part of the cultural industry with great potential for growth. In the short space of 20 to 30 years since its emergence, online literature has

grown rapidly. From its controversial beginnings as a form of ‘sub-literature’, online literature has grown to become one of the most popular forms of literature. With a wide range of genres, a wide audience, and close to life, the library of online literature is constantly being expanded [3]. Excellent works of online literature have been verified by the market and have gained a double harvest of reputation and popularity. With the alternation of old and new media, the boundaries of literature are constantly being widened; with the integration of media, online literature is also experimenting with different media forms and channels of communication. Driven by commercial capital and facilitated by media technology, a variety of cross-media works are gradually entering people’s lives, with online literary content as the core [4].

2 Subcultural Works Go Mainstream Through Transmedia

In the process of disseminating cross-media works of online literature, the process of media convergence has deepened, and the narrative and dissemination methods of online literary texts in different media such as film and television dramas, animation and games have changed significantly [5]. “New forms of media differ in varying degrees from traditional media in terms of interactivity, sharing, originality and personalisation. In the new media environment, the identities of the transmitter and the recipient have also begun to blur, with Negroponte suggesting in *Digital Survival* (1997) that intelligence can exist at both the transmitter and the recipient ends. The emergence of online media has made possible the paradigm of information dissemination with equal rights of transmission and reception. “The traditional order of information dissemination has been overturned, the top-down one-way dissemination of information in the traditional media has been impacted by the bottom-up dissemination of information in the grassroots carnival, and the whole society has presented a new pattern of open, diversified and vibrant information dissemination [6]”.

The Internet literature, born from the free and equal Internet platform, has a certain grassroots atmosphere, in which the absolute authority is broken down, and the one-way information dissemination is specialized into two-way communication, and the grassroots audience also uses the Internet literature to express the truth, express emotions and spread energy [7]. The emergence of online literary works and their cross-media distribution has also further influenced the communication landscape, with different and new impacts on cultural communication, creativity, etc.

From its controversial beginnings as a form of ‘sub-literature’, online literature has grown to become one of the most popular forms of literature [8]. Along with the cross-media dissemination of online literary works, many subculture-themed online literary works are gradually moving towards the mainstream through mass dissemination and amplification.

(1) Subcultures in the context of popular cultural communication

‘Subcultures are subordinate cultural forms that challenge the orthodox or dominant culture through stylisation in order to build a collective identity’ [9]. The emergence of internet platforms and communities has provided a new arena for the spread of subcultures, which are mostly marginalised and disadvantaged. In the era of traditional media communication, mainstream opinion and public opinion were

the main channels of expression, and subcultural forms were suppressed under the social orthodoxy and rejected by society. Thanks to the development of Internet platforms, it has become possible for different groups of people to have an equal voice, and the voices of niche groups are gradually being amplified [10].

In online literary platforms, anonymous avatars bring freedom of creation and expression to creators, and the open platform creates a new environment for subcultural groups to speak out and gather. “With the advent of the Internet era, socialization has become the core element of media and socialization has become the driving force of content production”. The gradual increase in the number of subcultural groups aggregated by common hobbies and interests as the driving force, and their multi-level interactions around Internet social platforms [11]. Online literature platforms encourage two-way social interaction, further promoting the creation and aggregation of niche groups. Sub-cultural groups are also gradually participating in the creation of online literature, telling their own stories.

Since its inception, online literature has been characterised by a certain youth subculture, and its creators have certain rebellious and individualistic characteristics in terms of interests and aesthetic tendencies, and the creators also try to show their unique worldview and values through their literary creations. Online literature has brought together many different subculture enthusiasts, such as tomb raiders, e-sports, delayed beauty, secondary yuan, overhead travellers and other groups. Online literature provides a platform for subculture enthusiasts to present and communicate themselves. “Subculture enthusiasts form tribalised niche interest groups through shared interests, and they do not necessarily need to confront a dominant culture to gain a sense of identity or to position themselves [2]”, and non-confrontation offers the possibility of subculture exploitation. Once a form of “sub-literature”, online literature has opened up a new literary space. With the increase in the number of readers and consumers, online literature is gradually coming into the public eye and moving towards the mainstream market.

3 Cross-Media Formats to Promote the Dissemination of Subcultural Online Literary Works

The subcultures of resistance and marginality are not entirely dichotomous with popular culture, but have a relationship of mutual borrowing and reproduction, with popular culture selectively seeking some of its inspiration and creative resources from the subcultures and using them as a basis for reproduction and mass production.

Some online literary works are difficult to disseminate across cultures due to the limitations of translation and platforms, while film and television dramas lower the threshold of cross-cultural dissemination through images and music. In addition to attracting young domestic sub-cultural groups and general audiences, the film and television dissemination of delayed literature has also widely attracted the attention of overseas audiences, further spreading the distinctive culture of China in the process of dissemination. According to an interview with Red Star News, the head of Youku’s overseas operations had said that “The Order of the Mountain River” was carried out in six different languages including English, Spanish, Thai and other overseas versions during the promotion process, which helped the spread of the film overseas.

With the intervention of capital, some of the subcultural online literary works have entered the field of mass cultural communication through cross-media communication, “breaking the wall”. In the process of seeking wide distribution and audience “breaking the circle”, it has gradually integrated into mainstream cultural circles.

3.1 Two-Way Influence of Online Literary Works and Cross-Media Communication

In the process of cross-media communication of online literary works, the two-way communication between the creation and dissemination of online literary works and cross-media communication has also formed a diverse influence.

- (1) Cross-media communication influences the creation of online literary content
- (2) Cross-media dissemination of online literary works feeds online reading

4 Conclusion

The Internet has gradually penetrated into every aspect of people’s daily life, and the development of online literature relying on the Internet platform has also greatly enriched people’s spiritual life. With the development of the Internet platform, the expansion of media forms and the gradual maturity of the cultural industry, online literature has gradually extended from the presentation of a single text form to different media platforms and entered the public’s view in different forms. As a treasure trove of rich cultural resources, the online literature industry provides a large number of quality resources for the development of the cultural product market and a diverse range of choices for audiences. At the same time, the competition for the copyright of online literature in the capital market has become increasingly fierce, and the development of online literary works and their cross-media production is spurting, and the online literature industry has gradually achieved a harmonious development in terms of cultural and economic value. Benefiting from digital technology, political, economic and cultural impetus, the development and dissemination of online literary works has gradually extended to numerous media platforms. The cross-media distribution products of online literary works span a variety of distribution methods such as film and television, audio books, radio dramas, games and animation. The choice of audiences is gradually enriched, and niche cultures are integrated into the mass cultural arena in the process. In the process of cross-media dissemination, Internet literature has shown characteristics such as rich and diverse subject matter, flexible genre shifts and differentiated development, rapidly expanding the cultural market.

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