

# Research on Writing Strategies and Creative Methods in Traditional Literary Works

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## **Abstract:**

Traditional literature means that traditional writers pay attention to the world from a unique traditional perspective and create literary works with tradition as the protagonist. It starts from the premise of historical development and the theory of literary aesthetic value. The article reviews the development track of traditional Chinese literature in the 70 years since the founding of the People's Republic of China, conducts a moral analysis of traditional literature, and summarizes its unique artistic creation characteristics. And literary history. It differentiates and analyzes the relationship between traditional literary creation and the atmosphere of the times, social conditions, and mainstream cultural theoretical resources in order to grasp and sort out the overall morality of contemporary, traditional literary creation.

**Keywords:** *Traditional literature; writing strategies; traditional literature; creative methods.*

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## I. INTRODUCTION

At the beginning of the 20th century, a Chinese tradition with a long history, "New History of Chinese Tradition," described Chinese tradition as follows: "Chinese tradition has neither noble motives nor peculiar ideas; neither independence nor peculiar ideas. Great cause. Shame and loss, attached to the sky, nothing to do." The evaluation of "the unity of nature and man" is in stark contrast to "independence" and "great cause." Tradition has no main character and needs to be saved, and the character of the liberated vulnerable groups is fixed on the bulletin board of history [1]. This is not the case in practice. Although Chinese tradition has been suppressed, enslaved, and destroyed for a long time, traditional literature is not monolithic but relatively complex. The "person" here often does not refer to an abstract "person" but to "modern thought," and the modern-centered "main character" standard (such as "great cause") often becomes the standard for judging the traditional main character. The exploration of the main character is neglected; secondly, the whole traditional Chinese character has not lost the main character. Various factors such as age, class, region, and the race will affect the traditional self-awareness and role cognition. While more traditions identify with and surrender to traditional roles, there are also some traditions that resist and transcend traditional roles. This complexity is evident in traditional literary creation.

The 20th century is an era of the rise and unprecedented development of traditional literature, and the creation of traditional literature presents a colorful and prosperous scene. For thousands of years, various nations and countries in the world have been different in many aspects, but they have striking similarities in their thinking structures. Tradition is ubiquitous in life scenes, but in historical narrative, tradition is the eternal and silent "other." This unbalanced mindset, long considered the most normal state of mind, goes unquestioned. Similarly, traditional literary creation has always been in a state of being covered up by modern central culture[2]. The 1911 Revolution and the May Fourth New Culture Movement opened a new page in Chinese history. The 1911 revolution overthrew China's last feudal dynasty and ended China's thousands of years of feudal monarchy, while the "May Fourth" New Culture Movement marked the liberation of human beings, making a tradition out of the depths of the chaotic cultural subconscious. In the first half of the 20th century, "the first batch of traditional cultures in the history of new Chinese literature charged with morality, completed the foundation-laying project of the entire morality of traditional Chinese literature, and became the first peak of traditional literature." Since the founding of New China 70 years ago, with the progress of history and the development of society, traditional literature has developed by leaps and bounds, especially after the 1980s, with the deepening of reform and opening up and the agitation for social transformation, the value of the real traditional moral discourse increasingly prominent. Traditional literature touches and penetrates the mission of traditional liberation at a higher level and gradually forms its own unique aesthetic character in the difficult development. Below, we will analyze the social and historical background of traditional literature in the 70 years since the founding of the People's Republic of China, objectively describe its development status, and summarize its unique aesthetic value, in order to provide a better understanding of the 70 years since the founding of New China. Grasp and sort out the whole character of traditional literary creation.

## II. INTRODUCTION TO TRADITIONAL LITERATURE

In the division of literary genres for more than two thousand years, no matter what the basis is, there is no basis for dividing according to the author's thinking. Just because the lyrical protagonist depicted in the poem is traditional has nothing to do with the author's thinking. On the contrary, the authors of several famous "grievance poems" in history are all modern. For example, in "The Resentment of the Bodhisattva," written by Wang Changling, a great poet in the Tang Dynasty: "The birds in the boudoir do not know their sorrows, but they condense on the spring green building. Suddenly seeing the color of the willow trees on the street, I regret teaching my husband and son-in-law to find a marquis." The psychological description can be described as delicate, but the author is modern.

Another example is Wen Tingjun's "Bodhisattva People": "The mountains overlap with Jinming, and the temples and clouds want to cover the fragrance and snow on the cheeks. Lazy thrush, makeup is late [3]. Flowers before and after mirrors, flowers complement each other. Golden partridge." This poem describes The poet's lazy attitude and inner loneliness after getting up can be described as vivid, but the author of the poem is also an uncompromising modern thought. Of course, there is also the phenomenon of traditional writing of "grievance poems," such as Li Qingzhao's "Plum Blossom" and Chen Yulan's "Sending Husband" by Chen Yulan, the wife of late Tang poet Wang Jia. These excellent traditional

cultures have created unique traditional perspectives. Lyrical protagonist image. But historically, these poems have never been classified as traditional literature, let alone given the title of "poems of grievances" because the authors are traditional. They are categorized according to the content of the creation.

The emergence of traditional literary concepts is a recent event. In the West, Beauvoir's "Second" publication sparked a long-standing controversy about traditional literature; in China, with the beginning of the May Fourth Movement, traditional consciousness began to awaken. Chen Hengzhe's "Old Couple" can be a pioneering work of traditional Chinese novels. After that, many traditional cultures such as Bing Xin, Ding Ling, Lu Yin, Xiao Hong, Zhang Ailing, and Su Qing rushed into the literary world. Most of their creations focus on the traditional culture of the elderly. To shape and express the author's reflection on traditional life in the context of the times as a tradition. In contemporary times, with the emergence of many traditional writers such as Wang Anyi, Zhang Kangkang, Zhang Xin, Chi Li, Yan Gelling, etc., traditional literary creation is once again mentioned by literary critics and has become a new literary morality. In the 1990s, traditional cultural creations represented by Lin Bai and Chen Ran began to break through many obstacles and enter the private realm of traditional hearts, which was rare in the past. Chen Ran used a sharp pen to pierce the warm coat at home, directly suppressing the fear in the poet's heart. Lin Bai's work boldly points to the target center of TraditionTradition, unashamedly unveiling the implicit veil of TraditionTradition for thousands of years. With the emergence of these works, traditional literature is no longer just a term in literary criticism but has become a work that young people are familiar with.

Since the 1980s, with the transformation of the moral system, contemporary Chinese literature has moved from planning to market, from "obedience to orders" to "independence," and literary creation has gradually shifted from metaphysics to metaphysics and form ideas to innovation. The desire and demand for happiness in modern thinking keep heating up. At the same time, with the indiscriminate bombardment of visual information such as film and television programs, electronic media ethics, and lightbox advertisements, various graphic and beautiful virtues have almost become the totem of the times. The most effective profit strategy in modern times is to go straight to modern thinking. With the help of professional and refined media hype, the literary world has successively launched "Personal Writing," "Post-70s", "Modern Thought Narrative," "Chaos Writing," "Thinking Writing," "Modern Thought Writing," "Chest Writing" Some people even took the opportunity to create a magazine called "New Youth," and the famous Chunfeng Literature and Art Publishing House even planned a series of "Reading Bo" series "to target the market [4]. For those scholars who were anxious about the consumption of modern ideas in their research, they also urgently held an academic seminar on "Modern Thought Writing and Cultural Symptoms in the Age of Consumption." For a time, "modern thought writing" has become a fashionable topic of deep concern in the academic world, and modern thought has become a new literary driving force in this era.

The concept of "modern thought writing" turned out to be a foreign word with considerable connotation. Its founder is the French neo-juvenile critic Helena Zissou. In The Laughter of the Medusa,

the writer declares: "Tradition must write itself into the text—as if traditional literature had entered into the world and history through its own struggle." Writing: "TraditionTradition must write itself through its own modern thought. Writing, traditional literature must create an unbreakable language that will break down barriers, hierarchies, rhetoric, and rhetoric. ' Again explicitly 'I write with my own modern mind.'

Sisu's "Writing of Modern Thoughts" is a hope that the TraditionTradition will write in its own language "modern thoughts confiscated by writers, and worse, why and where writers are suppressed" in order to achieve "liberation." Suppressing the relationship between the writer's and traditional existence allows the writer to approach his original power. It can be seen that his "modern thought writing" is anti-ideological and different from modern discourse. It breaks the modern discourse power and subverts the rationale. The modern centralist thinking mode tries to change the "unified normative view of history," Integrate the traditional "personal history with the history of the country, the history of the world, and the history of all traditions." The standpoint of "modern thought writing" is to hold high the banner of TraditionTradition, lift the veil of thousands of years of old social traditions, and let TraditionTradition integrates into history, re-understand the TraditionTradition in history, and restores the true face of TraditionTradition. History rediscovers and retrieves the self that has been annihilated by history; Harmony between the two; its way of feeling is traditional sense rather than modern logic, rather than modern social norms, and uses the traditional omnidirectional sensory perception to write the "flowing fantasy" of traditional literature [5].

However, this expression was introduced to China in the late 1990s, and soon after the launch of "Modern Thought Writing," it encountered the encouragement of consumer culture and the "misreading" of some traditional writers. On the one hand, the transplantation and appropriation of Western cultural concepts provide theoretical support for the strong demand of the Chinese cultural consumer market [6]. Therefore, the consumption of real morality has become the "fashion in fashion" of cultural consumption, and it has also obtained a pass to enter the field of metaphysics from some experts and scholars. Modern fashions of thought even use cultural hegemony to enforce norms and set standards through various visual images such as models, stars, hosts, youth idols, etc., a "fashion field" where modern ideological consumption is generally standardized. Trendy keywords guide people's consumption; through the form of modern ideological consumption, with the help of media morality, we secretly force the introduction of norms about modern ideology, form a standard recognized by the public, attract young people to flock to, and finally form a "fashion place" for modern Thought consumption [7].

On the other hand, some traditional cultures with avant-garde thinking skillfully use the consumer culture market to respond to cultural consumption, transforming the theory of "modern thought writing" into a theoretical weapon to express their specific modern thought status and feelings, and quickly put into use beyond the original track" "Modern thought writing" was interpreted as traditional writing, which completely overwhelmed the unique independence and self-esteem of "modern thought writing," leaving TraditionTradition speechless behind the clamor[8]. Of course, this bad ethos has also been

ruthlessly criticized by the theoretical and creative circles. Even traditional literary writers such as Tie Ning and Fang Fang have questioned and criticized the current writing. Tie Ning pointed out: "I have always believed that the most important principle in the creative process is 'happiness.' It is impossible to achieve a certain goal through other goals." Tie Ning denies the creation of "happiness" by emphasizing "happiness" Negates the creation of "other goals" by emphasizing "the desire to create a healthy body and mind." Fang Fang also believes: "The traditional images in the few traditional works at present are rebellious in behavior, outdated in thinking, less in rebellion in spirit, and more in modern thinking, and the things they yearn for have a strong material color. These traditional pieces go away." It's a kitsch line, and this kind of rebellion is not what we need. "Traditional critiques of "modern thought writing" maybe fairer, more traditional perspectives and critiques [9].

Considering the minimalist "fashion field" of modern thought consumption, it can be said that the popularity of "modern thought writing" is mainly the result of the conspiracy of consumerism and media hype. On the one hand, "Modern Thought Writing" captures the attention of consumers with a brand-new discourse and aesthetic approach and spends time on other aspects besides attracting readers with youthful narratives and new ideological themes. The titles and virtues of the novels reflect the mentality and attitude of the consumption era, such as Wei Hui's "Shanghai Baby," "Target Pistol," Mianmian's "La La La," "The Hydrochloric Acid Lover," Zhou Jieru's "Do You Hurt," Chun Shu's "Beijing Culture" (supposedly formerly known as "The World of Ice and Snow") and so on. The language expression is unbridled, with morality, and the rhythm of modern thinking, such as Mianmian's declaration of "checking people by virtue, and Pith," Wei Hui likens the modern genitals to the bare steel pillars supporting Shanghai, and it is difficult to get rid of impetuous, superficial and kitsch. In terms of literary and moral character, the boundary between reality and fiction is deliberately blurred in the form of semi-autobiography in order to achieve the stimulating effect of "real." Most authors of "modern thought writing" promote their novels as semi-autobiographical virtues, claiming that there is an author's true story behind the story, such as ten years of "turbulent" years[10]. The identity of the pre-modern thought experiencer is written in the life of the "urban fringe" in the "dark places"; Haruki's "Beijing Culture" tells the story of a 14-18-year-old boy who is driven by his own life and emotions composed story. "History of Growth" is an original ecological narrative of the author's youth. The absolute rebellion against TraditionTradition, the thorough disclosure of privacy, the publicity of blind and rebellious youth, the admiration for the uncontrolled consumption of life, and the worship of modern thought and material are all vividly expressed in "modern thought writing." closely related to consumption age. Some people's reading needs hit it off. On the other hand, the careful planning of the journal and the enthusiastic packaging of the publisher made the "text" all the rage and then sang the market. In 1996, the third issue of "Fiction World" opened the "After the 1970s" column, which mainly published the works of traditional writers [11]. Although the main creator of this column has emphasized many times, the purpose of its launch is to introduce new people and add color to the contemporary literary world with "no mainstream," "lack of bright spots," and "lack of major breakthroughs." In the 1990s, its compilation principles have always shown a clear trend of popularity and the mentality of quick success and quick success. In 1998, the seventh issue of "Writer" launched "Special Issue on Traditional Culture in the 1970s" and published by Wei Hui, Zhou Jieru, Miamian, Zhu Wenying, Jin Shunren, Dai Li, and

Weiwei. Post their photos, bios, and short comments from critics. These photos create an intertextual effect between the real and the fictional, making the real stories of traditional authors and the fictional stories written by traditional literature become each other's texts. The modern TraditionTradition is "avant-garde fashion," and the writing style is mostly "quasi-advertising," such as "extremely personal and private," which complements the traditional culture of Feng Er and Feng San's jade photos and greatly arouses readers' interest in traditional writers and their novels. If it is said that the introduction of "modern thought writing" into pure literary journals is somewhat "half-covered" due to institutional and professional obstacles, then the publisher's hype is open. In order to adapt to consumers' tastes, publishers are closely connected with consumer culture, from the cover design to the new book launch [12]. As soon as Haruki's novel "Beijing Culture" was published, it carried a self-proclaimed label. The subtitle was "Seventeen-year-old's cruel youth confession," and on the left was the English title "I, Seventeen, Bad Idea." I, Seventeen Ideas". 17-year-old boy", which means "autobiography, underage, traditional culture," and its commercial hype is very obvious. Before the new book of "modern thought writing" was published, the publisher's publicity for the new book was to hype the novel's explicitness in the media morality. It is worth mentioning that many authors of "modern thought writing" have a natural tacit understanding of media ethics and publishers in the process of media ethics speculation. Or actively Participate in the hype and maximize the satisfaction of consumers' goals, such as Weihui's "Shanghai Baby" cover design: write the name and book title on Chunzhenlu's shoulders and chest, and make it more eye-catching and the word morality is "tradition is written for tradition. A Novel on Morality Examination of Body and Mind", "Semi-autobiographical Morality Novel," and "An Alternative Classical Novel in Shanghai's Secret Garden." As for "Let them see the traditional thinking of Shanghai Babies," "Wei Hui and Jiudan have no modern ideas, only The phrase "silica gel" is self-evident [14].

### III. "SEVENTEEN" TRADITIONAL CULTURE'S "SUPER-THINKING" CREATION

After the founding of New China, traditional Chinese culture enjoyed the same status and rights as the New Culture Movement in terms of economy, property, and identity. The slogan "Traditional culture can hold up half the sky" not only reflects the social need for equality for everyone but also reflects the meaning of labor. In the field of literary creation, the traditional culture after the founding of New China is no longer in the state of wandering soldiers during the "May Fourth" period but created in an organized, planned, and planned way. They held firm belief and enthusiasm for revolution and socialism and swayed their passionate brush and ink on the land of New China, composing a heroic hymn with distinct political color and flavor of the times. The themes of the works mainly focus on reflecting the struggle life of the War of Resistance Against Japanese Aggression and the War of Liberation and depicting the new life of socialism. Haiyan", Li Jiantong's "Liu Zhidan," and other novels reproduce the war years with delicate brush and ink. Art scrolls; novels reflecting rural life occupy the mainstream position among the creative themes showing the new socialist life. For example, Liu Xi's novels such as Picking Up, Zhang Xiuying, Spring, and The Story of Lanxiang have created a group of vivid images of traditional rural culture. Chen Xuezhao's "Land and Spring Tea" depicts the new socialist countryside. Han Zi condensed what he saw and heard and his true feelings into a collection of essays, "The Love of the Chu," which reflected the new look of the countryside, Huang Zongying's "Special Teenager," and

"Xiaoya Against the Flag," works such as Beihuang and Jiangnan Water Village became the new China. Pioneer of reportage. There are not many works describing industrial themes, but they are still quite important. Cao Ming's novels, such as Riding the Wind and Waves, Locomotive, and Jiang Fan's Factory Manager, all reflect the situation of new China's industrial front. Zong Pu, who is good at portraying intellectual themes, has created a series of novels that reflect the life of intellectuals and campus life, such as "Red Bean," "Friends," and "Lin Sicui and Mother." It shows the battle on the front line to Resist U.S. Aggression and Aid Korea [16].

In general, after the founding of New China, traditional culture has made great achievements in literary creation. They consciously shouldered the heavy responsibilities of the times and, with their positive spirit and new creative style, sang a tribute to the vigorous development of the socialist cause in New China. On the surface, the "traditional image" created by this group of traditional cultures is no different from the "traditional image" written by old writers, but the text still leaves some hidden "traditional traces" in the end, showing a "double height." What is integrated is also full of "heterogeneity," complex learning that is "unified and heterogeneous." In terms of moral character, it has the following two obvious characteristics: First, traditional writers are good at narrating from the psychological and emotional levels. Take Ru Zhijuan's work as an example. Taking "Lily" as an example, this novel reflects war life and vivid ideology. Because of the unique memory of new thinking, family affection, and friendship in TraditionTradition, it penetrates the cover of delicate emotions through moral and political criticism and calls for "the beauty of human beings.". "The "beauty of human feelings" has produced enduring artistic charm; secondly, even if traditional culture actively accepts the call and regulations of mainstream discourse, it will inevitably reveal a certain "autobiographical" color in the creation, thus showing "Song of Youth" is the most representative traditional literary work in the past 17 years. It describes the story of Lin Daojing's joining the army.

Revolution. Under the influence of the "May Fourth" New Culture Movement, Lin Daojing entered society following the slogan of "cultural freedom." Writers pursue the freedom of new thinking and culture and get rid of the shackles of the old family[17]. The combination with the talented Yu Yongze of Peking University is not only the writer's choice to settle down but also the writer's practice of "free love." In the novel, Lin Daojing and the young intellectuals' life pursuit of the people around the writer is obviously not limited to the level of personal survival. What they pursue is spiritual liberation and the realization of ideals. The pursuit of revolution has brought a different kind of splendor to young people like Lin Daojing. Lin Daojing felt uneasy about being a housewife, and Wang Xiaoyan also gave up the peaceful and comfortable campus life. Obviously, this is the fashion of the revolutionary era. It is this revolution that has inspired countless smug young intellectuals to step out of the narrow personal world and seek a bright future in the struggle. The reason why Lin Daojing's image is so attractive is that the writer's "natural" moral character shows the color of modern moral values, the writer's choice of new thinking and culture is so free, and the writer obtains resources from Lu Jiachuan and changes his thoughts and feelings. At this time, the writer cut off the cultural relationship with Yu Yongze of new thinking without hesitation. Later, while working in the countryside, the writer met Jiang Hua, who gave him ideological guidance and action help. Lin Daojing was cautious in his heart. After thinking for a

while, I married him. In Lin Daojing's personal emotional life, there is no sense of burden and guilt imposed by traditional moral values. The writer's modern thinking is free, the writer's mind is free, and the writer has no worries about culture and daily life. The "self-evident" or "natural" freedom of culture actually has a greater impact on traditional moral values. For readers, Lin Daojing's image as a representative of a new concept of life has played an exemplary role. Influence. In a word, traditional culture continues the writing tradition since the "left-wing literature" writes real life with a vision beyond thinking, strongly denies the ordinary and trivial emotions in daily life in the creation, and takes the road of revolution—creative realism [18].

#### **IV. "TRADITIONAL WRITING" IN THE LAST TWO DECADES OF THE 20TH CENTURY**

In the mid-to-late 1980s, Western New Youth Theory was introduced to China. This new type of traditional discourse, which emerged in the West in the late 1960s and is closely related to postmodernism, has gradually become a new source of contemporary, traditional literary creation and criticism. Thought resources. The core idea of traditionalist literary criticism is: "Thinking is the key factor in the production, consumption, and circulation of literary discourse, and all writing is marked by thinking."

In the symbolic order dominated by the discourse power centered on modernity, modernity is the main character; the tradition is either excluded from modernity's vision or is regarded as the object and becomes the object of modernity's goal. This "dual opposition is a prominent feature in Western cultural thought." It is particularly noteworthy that these binary term sets are not equal but hierarchical, with modern being active and dominant and traditional being passive and dominant. Facing such a cultural reality, traditional writing after the 1980s critically integrated "traditional consciousness" and "human consciousness" into one character and began to fully express one's own emotions and main character consciousness, which constituted the logos center—ideological challenge. Shu Ting's poem "To the Oak Tree", written in 1977, skillfully completed a thought "homecoming" through metaphor and symbolism. "The attitude and morality show everyone's equal and independent status. Poets like "Kapok" not only show the charm of 'safflower', but also have the ability to 'share the cold wave, wind and rain, thunder and lightning, and thunderbolt'." Shu Ting skillfully put The liberation of tradition is placed in the writing of new thinking, which is exactly what Marx said: "Real new thinking can make people a real person." If Shu Ting's poetry creation in the 1980s is a more humanistic spirit of the new era, If the traditional consciousness of the writer still grows and manifests naturally, then the poem "To Him" by the poet Lin Zi shows that the 1980s had the true spirit of traditional morality. The poem directly and boldly expresses the ardent yearning for love and the call to love: "As long as you want, I love, I will give/give you - my soul, my arms of modern thought as soft as ivy, lilies as pure as lips are waiting for you..." These scorching words are no less than the earth - deafening, deafening, indicating that tradition is no longer passive. Emerging in New Minds, they have free modern thoughts and goals and the right to dictate their own spirit and will. In addition to Shu Ting and Lin Zi, Wang Xiaoni's "Impression II", Fu Tianlin's "Shards of Heart", Ma Lihua's "My Sun", Zhang Ye's "Poet's Love," and other poems all express the heart and heart in poetic language. Rich inner world; Mei Shaojing's "Singing for Corn Leaves on the Top of the Mountain" expresses his deep affection for the loess with strong "folk rhythm";



Poems such as *Light from the East*, a desire to see life through the depiction of traditional new thinking, show the dynamism of poetry in the 1980s. In the mid-to-late 1980s, traditional poetry creation was influenced by Western Neo-Youthism and American "confessionalism" poetry in order to describe the traditional unique life experience and inner psychological emotions and reveal the traditional real-life state and spiritual character. Yi Lei, Zhai Yongming, Tang Yaping, and others opened the curtain of "thinking writing" in contemporary literature with the help of poetry. Whether it's "The Single Person's Bedroom", "Yi Lei's Love Poems", or "The Flame of Love" and "The Road of Love", Yi Lei's poems all present the natural highlights of traditional survival and destiny and interpret traditional romanticism. The 1980s. To the extreme, Tang Yaping's poetry is not limited to emotional catharsis but also emphasizes the pouring of primitive vitality, including the exposure of "" consciousness; Zhai Yongming's large-scale series of poems, "The Poet," frankly reveals the poet's real life. Unique circumstances and spiritual experience.

## V. DIFFERENCES AND INTEGRATION OF TRADITIONAL LITERATURE IN THE NEW CENTURY

Since the beginning of the new century, after witnessing the great changes in social life, traditional writers began to pursue and emphasize "equality and harmony in differences" in their creations and gradually shifted from a critical attitude to "inclusive thinking". Writers' preference for urban cultural themes has become a focus of traditional literary creation in the new century. With the development of social economy, "the acceleration of urbanization process not only means that cities have more labor force and consumer population, but also means the expansion of modern urban culture and the shrinking of rural culture with the color of agricultural civilization." Driven by such an economy and driven by consumer culture, urban culture, as a dominant cultural phenomenon, will inevitably attract the attention of traditional writers. The "post-70s" writers and the "post-80s" writers are the main writers on the theme of urban life. Because their upbringing, living environment and cultural influence are closely related to urban culture, their works are often called "middle class" or "petty bourgeoisie". "Post-70s" means that the writer Annie Baby is not only a "narrator" of urban life, but also one of the first writers to appear on the Internet. The author's early novel "July and An Sheng" describes the emotional story between two urban ideas, July and An Sheng, who grew up in completely different families, and Jia Ming, the old master. July is the hottest day of the year, implying unrestrained enthusiasm, but the protagonist in the novel is a quiet and gentle poet, An Sheng, the literal meaning of these two words is stability, and the other master in the story is born Yes, but rebellious. When readers are attracted by these two very different but charming traditions, they will also be curious about the plot of the story. The two poets who seemed to have no intersection became friends by chance and became each other. "Shadow" was actually learned by the same person. In Jiaming's eyes, July is an ideal friend. The writer has traditional Chinese kindness and self-discipline. With the writer, everything was so smooth and perfect; but An Sheng's fiery Ge was so fascinated by Jiaming, he couldn't stop, his emotional wandering put the relationship between the two ideas into crisis, and finally, Jiaming escaped and quit this "game". The novel does not set the relationship between the three as a simple love triangle as usual but delicately depicts the sisterhood between Qi Yue and An Sheng that is stronger than New Thinking. They have

experienced mutual growth from intimacy to mutual jealousy and hatred, from mutual understanding to mutual sympathy and support. There is no deliberate deception in this so-called "love triangle", showing the beating first love emotion of the old child's idea and the power of the "phallicentric" culture. He Jiaming's son is the ending of the story, conveying the author's distinctive traditional values. Compared with Jiaming, Qiyue and An Sheng are more loyal to new thinking and friendship, more able to take on the important tasks of life, and more courageous to challenge themselves.

Since entering the new century, the rise of online literature has opened up a new dimension of literary creation. As an important part of literature, Internet literature has had a more and more extensive impact on the spiritual life and daily life of contemporary people, bringing people new reading methods and aesthetic feelings and also producing new trends in aesthetic value. On July 4, 2008, Shanda Network announced the establishment of "Shanda Literature Co., Ltd.". According to Shanda's survey and statistics that year, there are more than 900,000 registered authors on Shanda's online literature website alone. Such a powerful "folkization" and "literary power" is unprecedented in the field of literature, while traditional writing in online literature has become the part with the largest number of creations due to its advantages in the layout of literary websites and literary morality. Take "Classical Chinese Novels" on Intertek's website as an example. The eight popular themes on Novel.com can be roughly divided into four categories: the first category is time travel and classic spending; the second category is CEOs, wealthy families, and urban emotions; the youth campus is the second category. The third category, the Queen's Dynasty, is the fourth category. The world, creating a traditional image with superpowers, subverting the thinking hierarchy of "old superiority and inferiority" in an entertaining way, and venting the traditional depression caused by thinking discrimination. 1980, For young people in the 1990s, online literature is the youthful memory that grew up with them and an important field for their modern thoughts and spirits to extend in virtual space. Traditional online writing not only has a unique "intertextuality". Network The characteristics of literature "" and "hypertext" appear some new features in the break with traditional literature, "For the tradition of phallic-centric culture that has been in the 'second' for a long time, but it may also be more direct to search for the Internet. Their creations show the richness, diversity, freedom, and fashion of thinking and writing in online literature." Of course, as a new literary phenomenon, it also has many deficiencies, and the problems are mainly concentrated in the following aspects: First, a strong "admiration" mentality. No matter what kind of online novel the subject is, the main psychological characteristic of its characters is the desire for power and money. Worryingly, the author is not expressly critical when expressing this ugly "admiration" mentality. On the contrary, it is the understanding and magnification of this kind of psychological emotion that runs counter to the modern humanistic spirit and values; secondly, it follows the logic of consumer culture. Those articles about traditional goals do not deconstruct the goal of thinking hierarchy inherent in the culture but only express people's material goals with the fluffy openness and abundance of daily life; third, the underlying psychology of attachment. In novels like Dynasty, although there is an intention to subvert the traditional thinking mode in the design of the relationship between the two, and the protagonists in the story are all assertive, strong, and independent, the main factors that lead to the change of the traditional living state in the narrative are still the His new thinking and cultural consummation, and "member of traditional culture" is always the life goal set by the novel for tradition;

fourth, indifferent literature. Many works have the same narrative style, and the plots are cumbersome and lengthy. Compared with traditional literature, they lack deep and delicate emotional and psychological descriptions.

## VI. WRITE A SOCIAL NETWORK ANALYSIS OF TRADITIONAL CHARACTERS

### 6.1 Frequency distribution of traditional roles

Literary works are generally composed of characters, events, scenes, etc., among which characters are the core elements for the author to conceive the work and the reader to understand the work. Analyze the frequency distribution of traditional characters in A Dream of Red Mansions. The word frequency distribution in the traditional font library is shown in Figure 1, where the horizontal axis represents the number of words, and the vertical axis represents the number of words that appear.

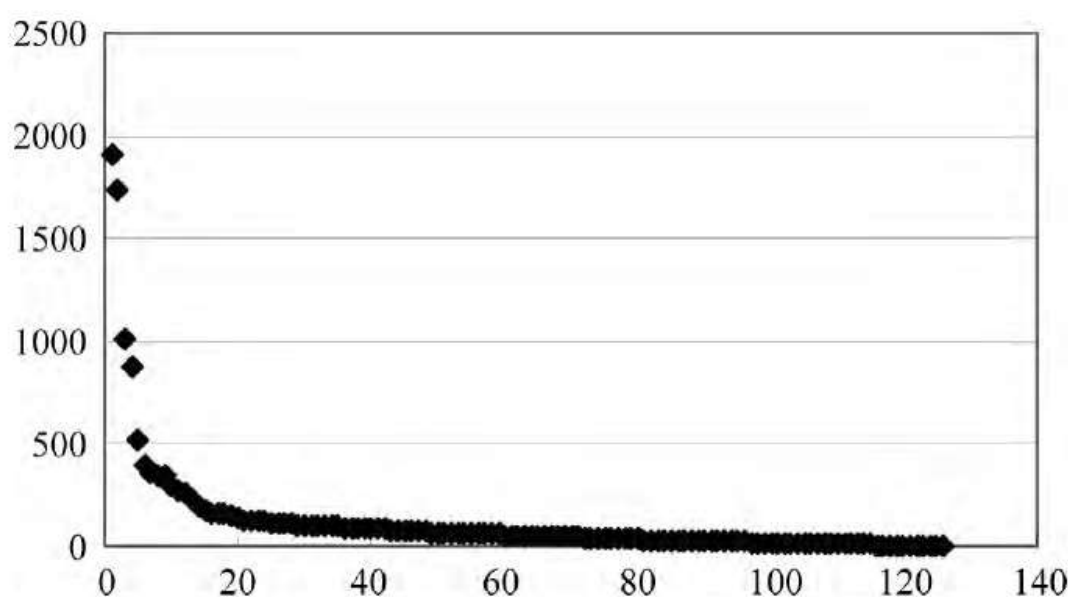


Figure 1 Statistics chart of the appearance frequency of characters

As can be seen from Figure 1, the frequency distribution of traditional characters in the novel A Dream of Red Mansions has obvious power-law distribution characteristics. In this paper, 126 traditional roles are statistically screened out, and their power-law characteristics are significant. By analyzing the expressions of all the characters in the novel, it can be found that the "tail" in the "long tail" will be very prominent; that is, the characters with low frequency are drawn. It is very long, from which it can be seen that the distribution of characters in literary works has a finite power-law distribution characteristic.

### 6.2 Center Analysis

The central analysis of social networks is to identify the "important" players in the network and

measure how "central" the players are. In the analysis of literary works, it is necessary to identify the protagonist and his relationship to other traditional characters. Based on the classic social network centrality measurement index, a comprehensive centrality index is constructed to detect important roles in literary works. The point degree centrality of a node represents the number of other nodes directly connected to the node, and the node with a larger point degree centrality is more central. The calculation of point centrality is shown in formula (1).

$$C_D(v_i) = \sum_{j=1}^k e_{ij} \tag{1}$$

Among them,  $C_D(v_i)$  represents the point degree centrality of node  $v_i$ ,  $k$  represents the number of nodes connected to  $v_i$ , and  $e_{ij}$  represents the edge. Betweenness centrality measures the degree of control an actor has over resource information. In a social network, if an actor is on the path of many connections, this actor can be considered to be in an important position, because the actor has the ability to control other actors' interactions. ability. The calculation of betweenness centrality is shown in formula (2).

$$C_B(v_i) = \sum_{s \neq v_i \neq t \in V} \frac{\partial_{st}(v_i)}{\partial_{st}} \tag{2}$$

Where  $C_B(v_i)$  represents the betweenness centrality of node  $v_i$ ,  $\partial_{st}(v_i)$  represents the number of nodes  $v_i$  in the shortest path from node  $s$  to node  $t$ , and  $\partial_{st}$  represents the number of shortest paths between node  $s$  and node  $t$ . The centrality distribution of all characters in the character library under the co-occurrence view is shown in Figure 2, where the horizontal axis represents the number of traditional words and the vertical axis represents the centrality of traditional words. It can be seen that the point center and the mediation center of traditional characters in the novel have a basic positive correlation, and the two jointly affect the adjacent center.

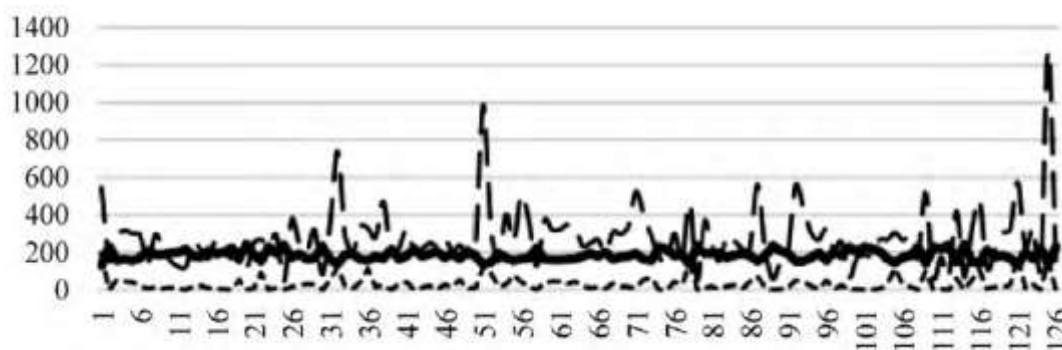


Figure 2 Distribution of traditional role centrality

## VII. CONCLUSION

Since the founding of New China 70 years ago, the creation of traditional culture and literature has flourished. The fundamental reason is that China's traditional cultural problems are mainly manifested in literary works. With the unprecedented emergence of consciousness, traditional writers can stand on a traditional standpoint, use traditional thinking and discourse, double-question reality and people, examine history through literary creation, look forward to the future, and find the return and mind of modern thinking.

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