

A Study of the Modern and Contemporary Transformation of Chinese Literature

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Abstract: The starting point of Chinese new literature is the literary revolution in 1917. After a hundred years of evolution, great changes have taken place. The transformation of modern Chinese literature can be embodied in the transformation and replacement of literary form from the old to the new. The increasingly perfect of new literary style is the significance representation of the transformation of modern Chinese literature. This transformation is not only closely related to the reception of world culture, but also the profound influence of Chinese traditional culture. As the scholars say, the innovation of modern Chinese literature must come from the traditional culture. In this regard, this paper will study the modern and contemporary transformation of Chinese literature and explore the significance of the transformation of Chinese literature.

1. Introduction

Chinese literature is divided into classical literature, modern literature and contemporary literature. Classical literature is represented by Tang and Song poetry and four famous works, modern literature is represented by Lu Xun's novels, and contemporary literature is marked by Chinese free literature with independent thoughts. Since the end of the 20th century, the emergence of Chinese free literature with independent thoughts has made Chinese literature step into the ranks of the world's advanced culture, become the pioneer of leading world literature, and make Chinese contemporary literature reach the peak of history.

The literature of the Chinese nation is a community of literature of all nationalities with the literature of the Han nation as the main part. Chinese literature has a long history of thousands of years. It has its own characteristics with its special content, form and style. It has its own aesthetic ideal, its own dominant ideological and cultural tradition and theoretical criticism system. With its excellent history, various forms, numerous Chinese writers, rich works, unique style, distinctive personality and attractive charm, it has become a dazzling treasure in the world literature treasure house. The modern and contemporary transformation of Chinese literature has always been a key research topic. The main reasons for its becoming a hot issue include the following: first, the research direction. Nowadays, the research direction of modern Chinese literature has several aspects, such as the starting time, significance and literary characteristics. Through the research on these aspects, it has an important role in promoting the development and expansion of new academic; second, the "boundary" and "positive" of "modern Chinese Literature" Name ". In this regard, this paper will analyze the starting point of the new contemporary transformation of Chinese literature and the new stylistic changes, and analyze the significance of the new contemporary transformation of Chinese literature.



Figure 1 Poetic system of Chinese drama and Chinese literature

2. The "Starting Point" of Modern and Contemporary Transformation of Chinese Literature

2.1. May 4th New Literature" Lays the Foundation for "Modern Chinese Literature"

In 1922, Hu Shi wrote "the literature of China in the past 50 years" to commemorate the 50th anniversary of the founding of "Shen Bao". In the text, Hu Shi thought that most of the literature before the May 4th Movement was "half dead literature" or "dead literature", and "living literature" was only vernacular literature. After that, Hu Shi published "the history of vernacular literature" in 1928, which was discussed in detail. In 1928, the concept of "Modernity" was put forward to highlight the rationality and inevitability of the emergence of "new" in new literature, and to distinguish and contrast it with "traditional literature". As a whole, in the 1930s and 1940s, each literary work clearly expressed a message, that is, after 20 or 30 years of chaos, the literary ideas of the whole era tend to be the same, "May 4th New Literature" has been independently legalized, laying a good foundation for the construction of modern Chinese Literature.

2.2. "1990s" is the Youth to Maturity of "Modern Chinese Literature"

In 1957, the "May 4th New Literature" was renamed as "modern Chinese Literature". From 1951 to 1979, different literary ideas and styles were adjusted. During this period, the starting position of "May 4th New Literature" as "modern Chinese Literature" was clarified. However, from the middle to the end of the 1980s, with the opening-up of thoughts and the reform and opening-up of the economic and cultural fields, the "starting point" of "the modern and contemporary transformation of Chinese Literature" once again entered the stage of discussion. In terms of "overseas", with the landing of "Overseas Sinology" and "New Confucianism", the theory of "post modernity" and "Modernity" was introduced, and some new literary history was introduced. The view and research mode also emerge quietly. In terms of "domestic", the emergence of a series of literary historical views, such as "new literature as a whole", "Chinese literature in the 20th century" and "Rewriting Literature", makes the theories of "postmodernity" and "Modernity" appear with "methodology", which breaks the original literary paradigm and puts forward a powerful weapon for the "starting point" of "Chinese Modern Literature".

2.3. "Transformation of Modern Chinese Literature" Has Become a Hot Spot Since "The 21st Century"

In the 21st century, the research on "modernization transformation of Chinese Literature" has gradually become a hot topic, and its research values have shown a variety of trends, which are embodied in the following aspects: first, in-depth analysis of micro research, mainly refers to the discussion of the transformation of Chinese literature from the aspects of literary style, literary style and literary concept; second, the "modern literature" promoted by the great The theory of "sex"

mainly refers to the emergence of "Modernity" as a "modern tradition"; the emergence of "interdisciplinary" and "cross lingual" research, which studies the modern and contemporary transformation of Chinese literature from the perspectives of linguistics, translation, political economy, social psychology and ideological culture; the research of "theorization" and "scientization" mainly refers to the emergence of "interdisciplinary" and "cross lingual" research From the perspective of "scientization" and "theorization", this paper studies the modern and contemporary transformation of Chinese literature [1].On the whole, there is no final conclusion about "the starting point of modern and contemporary transformation of Chinese Literature". The word "transformation" itself has strong "liquidity", "process" and "continuity". Therefore, rather than studying its "starting point" too much, it is better to analyze the modern transformation of Chinese literature from the perspective of "transformation" and "method".

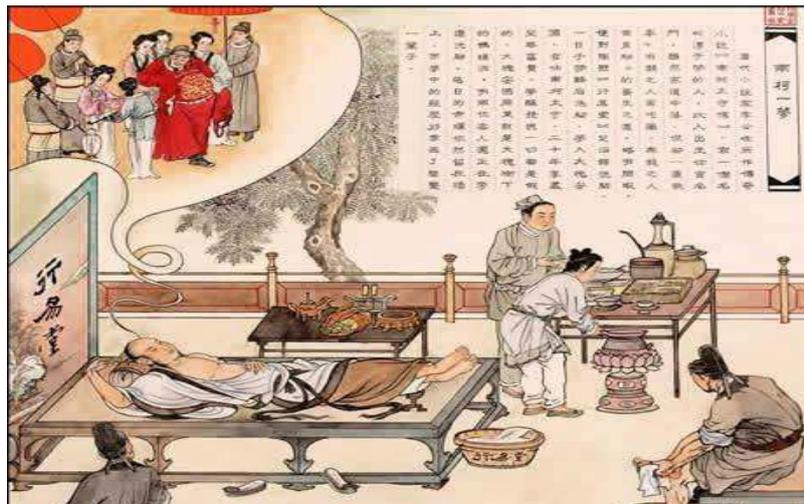


Figure 2 The famous "Three Dreams" in the history of Chinese literature

3. The New Style Changes of Modern and Contemporary Transformation of Chinese Literature

3.1. The Renewal of Style Idea

The renewal of stylistic concept can reflect the promotion of "secondary" style on the one hand, and the modern transformation of "authentic" style on the other hand. Therefore, the transformation of new style is also based on the transformation of old style. In the period of transformation of new and old styles, starting from the perspective of "great change" of styles is the inevitable choice for the transformation of problems, and it is a concrete representation for new writers to grasp the spirit of the new era. It is embodied in the following aspects: first, the breaking of the traditional problem concept mainly refers to the breaking of the "main style" and "secondary style" in the traditional problem concept, among which the main style mainly includes novels and operas, while the secondary style mainly includes novels and operas, and the main transformation trend is the marginal centralization of the "secondary style"; second, literary works "Secularization" and "citizenization" mainly refer to novels, popular literature, opera and so on moving to the front stage, reversing the traditional literary style; third, "prose" plays a prominent role, mainly refers to the era of "Wang Gang Jie Niu", under the influence of environmental factors, modern intellectuals are pushed to the front stage, literary composition shoulders the two-way responsibility of "salvation" and "Enlightenment", prose style has The possibility of walking alone in the literary world [2].



Figure 3 Dissemination of Chinese literature

3.2. The Practice of Stylistic Change

The practice of stylistic change is embodied in the following aspects: first, artistic body. The creation of "new poetry" is the main expression of "artistic body". China is a "poetry country" with profound accumulation of ancient poetry and stationery. However, with the development of the times, "accumulation" in ancient poetry has gradually become a burden, mainly referring to the traditional poetry focusing on strict rules. Due to the ideological constraints, it can not meet the actual needs of the construction of new literature. In this regard, some changes have taken place in the style of poetry. At first, poetry as a starting point of literary works, the creation of a new problem is to put vernacular into poetry. However, the creation of new poetry does not only emphasize the change of language form, but also its artistry should be improved accordingly. Thus, "new poetry" emerges, whose representative character is Xu Zhimo. In addition, there is also a creative achievement in the style of drama when the new drama was created; the second is the transformation from form to content. From the surface, style mainly refers to the language order and form of literary works, while from the inside, it shows the cultural spirit of society and the personality connotation of writers. Among the new literary styles, there are many old styles that have been adopted. Novel is one of them. Although it is not regarded as "authentic", it has evolved from "talking book" since ancient times. Due to the need of "speaking", there are more "vernacular" parts in the novel, and the change of novel style is not big, but more in form and content. Among them, the main edge fiber writers of YueDi new literature have made outstanding contributions to the new novel style, and their representative character is Lu Xun. In addition, Yu Dafu's "autobiography" novel style breaks the concept of the old novel and focuses on revealing his own feelings. At the same time, there are "social analysis school", "New Feeling School" and "psychological analysis school" and other novels, which promote the innovation of the novel style. Thirdly, it is a comprehensive transformation and renewal. In the traditional literature of our country, poetry is "authentic". Therefore, the prose contains The content of history is relatively deep and wide. Among the new literary styles, it was first adopted by the writers, and it took the lead in the literary world because of its "endogenous". However, with the change of the times, it is the form of prose that has changed. Among them, the more and more writers focus on the innovation of prose from the content and form [3].

3.3. The Renewal of Literary Style

The three elements of style are style, genre and style. It can be seen that the change of style is not only the change of genre or style, but also the innovation of style. Among them, the YueDi style is a vigorous and straight style which grows from the local cultural tradition. Similar to it, there is a thick and solid style created by "local thinking" and a "elegant" style, which is firm, soft, economic, steady and solid.

4. Conclusion

On the modern and contemporary transformation of new literature, this paper makes a brief analysis from two aspects of "starting point" and "style change". As a whole, the "starting point" of modern and contemporary transformation of new literature is difficult to judge because of its own "mobility", while the "stylistic change" is explored from three aspects of concept, practice and style. The significance of stylistic change of new literature lies in the renewal of aesthetic mode.

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