

Southeast Asian Communication of Chinese Literature in the Perspective of Media Diversity

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Abstract

In the era of media pluralism, literature communication is diversified due to the diversification of plural media, the existence of literature is diversified, and the meaning of literature is spreading. On the other hand, due to the strong media fusion, it is influenced by strong media such as film and television media and online media. We can not only see opportunities based on verbal communication, communication of paper media, film and television communication, network communication, interpersonal communication, group communication and organizational communication, but also find that the innovative strategies of Chinese literature in Southeast Asia should be positioned in two dimensions. Firstly, in the dimension of diversified media, we should pay attention to the respective advantages from the old media to the new media to the "quasi-media". Secondly, in the dimension of strong media, we should take advantage of film and television media and Internet media to actively promote the "shock" and "Internet plus" communication of Chinese literature in Southeast Asia.

Keywords

Media; Pluralism; Chinese literature; Southeast Asian communication.

1. Introduction

Today, "new media era" has become a hot word, which testifies to the power of new media, but it is also easy to drown out the existence of old media. In fact, this era is both a new media era and an era of media pluralism. At this time, the new media has risen strongly, and the influence of the old media has weakened but still plays a unique role. The old media tends to move closer to the new media and integrate with the new media to complete the gorgeous transformation. For the spread of Chinese literature in Southeast Asia, we must pay attention to a variety of media channels and forms of communication, as well as the strong media in diversified media. It is necessary to see that many media have spread the reality of Chinese literature to a certain extent. It is seen that today's film and television media, online media and other powerful media spread the leading role of Chinese literature, rather than committing narrow-minded problems. Undoubtedly, the diversified perspective of media is the proper perspective for discussing the communication issues of Chinese literature in southeast Asia.

2. Media Diversification and New Changes in Literature Communication

"Media Diversification" is mainly used to summarize a concept of medium development that is very necessary to advocate. It not only reflects the spirit of democracy, but also reflects the "cultural diversity" principle that the United Nation has always advocated. In addition to pointing to "media democracy" or "cultural diversity", it also involves the symbiotic logic in the process of media evolution, that is, the continuous result of new media is not the elimination of old media, but multiple symbiosis with old media.

Literature itself is a cultural activity in which information is transmitted through the media. It is no exaggeration to say that once literature leaves the media, it is difficult to do so. The creation of writers, the publication of works, and the acceptance of readers are inseparable from the role of the media. The fission of literary communication is divided into many, from the whole to the part. In order to adapt to the spread of different media, literature will develop corresponding styles of literary. Moreover, literature is a kind of language art, which is a "meaningful form" that relies on the defamiliarization of language. Literary meaning refers to the literary features that are compatible with the language art of literature. The concepts of "literary meaning" and "literature" are essentially the distinctive characteristics of literature. In the era of paper media alone, the various meanings of literature are often unified in the same literary work, and you have me in each other, and you have me. In the era of media pluralism, the literary meaning changed from organic unity to broken and scattered, just like the catkins flying in the sky, and the gusts blown by the plural media blew into the streets.

On one hand, literary communication has undergone fission and differentiation due to the diversification of the media. On the other hand, due to the dominance of the powerful media in the diversified pattern of media, there has been a marked change in the convergence and convergence of powerful media. Affected by free competition in the media market and other factors. Under the influence of online media, today's literary communication attaches great importance to the convergence and integration of online media, and the spread of "Internet plus". "Internet plus" first reflects that writers are trying to write with computers, it also reflects that writers are using the Internet to spread their works. It also shows that a large number of writers publish their own literary works from the media through personal web pages, blogs, Weibo, WeChat, QQ space, etc., and engage in timely and extensive interaction with fans. "Internet plus" is especially reflected in the emergence and rapid development of online literature.

In the era of media pluralism, the spread of Chinese literature in Southeast Asia will inevitably present these new changes and new features summarized above, which also mainly reflect the two trends of "fission" and "fusion". On one hand, in a long historical period, the spread of Chinese literature in Southeast Asia mainly refers to the spread of paper-based literature. However, in the new era, the spread of Chinese literature in Southeast Asia involves many aspects such as literature of paper media, film and television literature, and online literature. It also involves many cross-cultural communication links such as trade in goods, trade in services, diplomatic activities, and cultural promotion activities. On the other hand, strong media such as film and television media and online media have become the main channels for the dissemination of Chinese literature in Southeast Asia. The traditional paper media communication has been affected by this main channel and some positive changes have taken place.

3. The Media Diversification and New Opportunities for the Spread of Chinese Literature in Southeast Asia

At present, the cross-cultural communication of Chinese literature, all kinds of media and channels should receive attention and attention. In fact, as long as our thinking is open enough, one of the important opportunities for the spread of Chinese literature in Southeast Asia is the diversification of media and forms of communication.

The first one is oral communication. Oral communication is the oldest form of literary communication, and it still plays a unique role. Oral communication has been indispensable for the spread of Southeast Asian mythology, classical poetry, folktales, and folk songs in Southeast Asia.

Then it is the paper media. For nearly a thousand years, the paper-based communication of black and white has always been the core form of the spread of Chinese literature in Southeast Asia. Literature is a language art, and the black and white words on the newspapers and periodicals seem to fit the classic look of literature and art. But we should know that paper media is only one of the carriers. The carrier of literary and artistic communication can also be a variety of forms such as sound, video, screen and stage. At the moment, the strong rise of film and television media and online media has indeed weakened the influence of traditional paper media, but it has only weakened rather than replaced. The paper media still has a strong vitality. The third one is about the film and television communication. Film and television drama is a comprehensive art. It is based on literary scripts, so the art of film and television drama can also be regarded as film and television literature. In the image consumer society, the power of film and television media cannot be ignored. The literary "shock" communication is an efficient path and is a wise choice. In the era of reading pictures that new media has spawned, how to seize opportunities and use film and television media to disseminate Chinese literature more efficiently, relevant departments should take scientific countermeasures and actively explore and innovate.

The fourth one is network communication. Network media is a strong media in the diversified pattern of media. Using online media to spread Chinese literature and promoting Chinese literature to go out has unlimited opportunities. The urgent task to be solved is how to use the world network scientifically and efficiently to disseminate Chinese literary works that meet the needs of netizens in Southeast Asia.

The fifth one is interpersonal communication and group communication. Interpersonal communication is the communication between people. Group communication is the communication between people and people. They all value the media role of people. Today, the spread of Chinese literature in Southeast Asia, interpersonal communication and group communication are important forms that deserve high attention.

Last but not least, it is about the organizational communication. It is not only the dissemination of organizations as the main body or medium, but also one of the core forms of Chinese literature in Southeast Asia. Important organizations that directly promote the spread of Chinese literature in Southeast Asia, such as Chinese associations, Chinese schools, Chinese media organizations, Confucius Institutes, Confucius Classrooms, Chinese Cultural Centers, and Chinese Language Departments, need to be highly valued.

4. The New Strategy of Chinese Literature in Southeast Asia under the Perspective of Media Pluralism

4.1. Make the Best Use of it

To spread Chinese literature, it is necessary to integrate the power of various media to achieve the desired communication effects of the media and the audience. The spread of Chinese literature in Southeast Asia should give full play to the traditional advantages of traditional media and take advantage of the new advantages of new media to develop the unique advantages of "quasi-media".

To use the traditional advantages of traditional media to spread Chinese literature is to see the value of old media in the new media era. Chinese literature spread to Southeast Asia should correspond to authoritative versions, fine content and professional models, which is in line with the psychological needs of Southeast Asian audiences and the objectives of cross-cultural communication subjects. Taking advantage of the new media's new advantage is to pay attention to overcoming the shortcomings of traditional media and to exploit the strengths of new media on the basis of attaching importance to traditional media. The spread of Chinese

literature in Southeast Asia must be good at leveraging the advantages of online media and making good use of the network to spread this card.

4.2. Blending Together

The spread of Chinese literature in Southeast Asia requires the cohesion of the power of different media. It is necessary to attach great importance to the cooperation and cooperation in the form of "media + media".

All kinds of media in China should cooperate and exert their innovative wisdom, not only participate in the organization, but also conduct in-depth reports in many languages. The development of new media mainly emphasizes the integration of relevant Chinese media forces, targeting the blank spots and potential points of the Southeast Asian media market, and combining the theme of Chinese culture communication to create a new media suitable for Southeast Asia.

The cooperation between Chinese media and local language media in Southeast Asian countries also reflects the characteristics of cross-cultural and local nature. It is of great significance to the spread of Chinese literature in Southeast Asia. Chinese culture and literature should be spread among Chinese people around the world and should also be spread in non-Chinese communities.

The cooperation of Chinese media in Southeast Asian countries is also very important. Through the cooperation of Chinese media in Southeast Asian countries, the Chinese media can fully cover the Southeast Asian countries, so that the strong will be stronger, and the weak will also gain market-based development, so that all Chinese media will It can better serve Chinese overseas Chinese and better spread Chinese culture.

In the era of media pluralism, in addition to focusing on promoting the efficiency of Chinese literature communication through the "media + media" strategy, we should also use the "culture + literature" path to broaden the channels of Chinese literature. The spread of Chinese literature in Southeast Asia should integrate literature with other forms of culture and art, and spread Chinese literature subtly in the silent cultivation of art.

4.3. "Electrical Shock" and "Internet Plus"

The spread of Chinese literature in Southeast Asia should focus on the "shock" and "Internet plus" as innovative strategies. The so-called "shock", that is, the use of television, film and other film and television media to spread, the so-called "touch the net", that is, the choice of online media to spread. Leveraging strong media is not to exclude traditional media and weak media, but to pay more attention to the role of strong media on the basis of multi-media cooperation.

Leveraging the film and television media to carry out "shock" communication, we should pay attention to the "literary image" path, let the combination of literature and art and film and television art. The publication of Chinese literature should pay more attention to image packaging. Literary book typesetting can use illustrations to carry out graphic design. Publishing technology can try to link paper books and network multimedia resources, that is, through the scanning code technology, links to literature-related pictures, videos, sounds and other multimedia resources. The spread of Chinese literature should pay more attention to the dissemination of film and television. Poetry and prose have corresponding TV poems or TV prose. The novels have corresponding TV dramas, and the dramas have corresponding film and television versions. With such a foundation, there is more choice for Chinese literature to go out. We should not always limit our concept to black and white, but we should change our thinking and try more channels.

5. Conclusion

The era of media pluralism is actually another generalization of the new media era. It can well accommodate the two realities of “new and old media multi-symbiosis” and “new media strong rise”. The media diversification horizon is actually a kind of pan-media, big communication and big cultural vision, which fits the spirit of openness and tolerance in the era of globalization. Obviously, discussing the spread of Chinese literature in Southeast Asia in the context of media pluralism, we can overcome the bias of unilateral attention to the spread of paper-based literature, and can be more relevant to the historical facts and cases of Southeast Asian communication in Chinese literature, and we can find more opportunities for cross-cultural communication. You can also find more rich intercultural communication wisdom. This has far-reaching significance for Chinese literature to go out better, to enhance the cultural self-confidence of Chinese people, and to enhance the influence of Chinese cultural soft power in Southeast Asia.

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