THE LITERARY REVOLUTION
IN DECONSTRUCTION IN THE ERA OF BIG DATA

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The specificity of network literature, due to the technological capabilities of the Internet, the aesthetic and genre preferences of authors and readers, and new forms of communication that arise on the basis of the network literary process, is considered. The meaning of deconstruction as a specific methodology for the study of a network literary text is disclosed in detail.

Key words: deconstruction; literary criticism; network literature; big data; digitalization.

ЛИТЕРАТУРНАЯ РЕВОЛЮЦИЯ В ДЕКОНСТРУКЦИИ
В ЭПОХУ БОЛЬШИХ ДАННЫХ

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Рассмотрена специфика сетевой литературы, обусловленная технологическими возможностями Интернета, эстетическими и жанровыми предпочтениями авторов и читателей, новыми формами коммуникации, возникающими на основе сетевого литературного процесса. Подробно раскрыт

смысл деконструкции в качестве специфической методологии исследования сетевого литературного текста.

At all times and in all countries books and documents written in words have been collectively referred to as literature. In modern times it refers to the art of shaping images with words to reflect social life and express thoughts and feelings. In different historical development stages, literature presents different artistic forms. For example, in the primitive hunting stage, mural literature and art is the people's record of life and reflection on the world outlook. During the industrial revolution literature describing the age of steam emerged one after another. Nowadays with the increasingly open cultural exchange, the rapid development of science and technology and the increase of people's education, network literature came into being.

Network literature refers to literary works and network works of art containing some literary elements, which are displayed by means of hypertext connection and multimedia deduction with the Internet as the display platform and media. With network original works being the main ones.

Network literature is produced with the popularity of the Internet. The Internet has provided hundreds of millions of Internet users with all kinds of literary materials and information. At the same time a kind of network literature, which takes this emerging media as the carrier, support and means, and takes Internet users as the acceptance object, has the characteristics different from traditional literature.

Therefore we raised a question: Is network literature a powerful industry behind big data?

The development of cultural industry has to be mentioned at the point. Frankfurt School's revelation of the phenomenon that «once cultural elements are combined with modern science and technology to form an industrial system, they will have a great impact on society» not only creates a new concept, but also indicates the birth of a huge new industry [1]. In the 1980s culture was regarded as a part of the whole economic and social policy. The cultural industry began to gain new positive meaning, and the economic perspective of cultural industry gradually occupied a dominant position.

Internet, mobile Internet, big data, artificial intelligence and other cutting-edge technologies and emerging media have a greater impact on production, life and work. Digitization will become a major trend in the development of cultural industry. The Internet is a borderless and decentralized platform.

The traditional cultural media industry relies on the Internet to rebuild a new industrial structure and business model, which has given birth to the rise of digital content industry and digital creative industry [2]. Various flow experiences and scene consumption have increased rapidly, rather than the simple acceptance of virtual symbols. The construction of the space-time relationship between man and culture and its presentation is becoming more and more intense.

Internet media provides an ideal carrier and a more convenient tool for the production of network literature. The production of network literature at the computer text end directly contributed to the rise of network literature. It shakes paper printing the mainstream status of production.

With the continuous development of network and media technology network literature has not only transferred from the computer end to the mobile reading end, but also produced more diversified media forms such as vision and sound on the basis of text form, becoming a composite symbolic text with multiple symbols coexisting.

The mobile terminal effectively solves the space-time limitation of literary production, and the multimedia form greatly enriches the expression forms of literary production.

These big data on the development of network literature show that the theme materials of network literature are increasingly becoming the source of content themes in the artistic creation of films and TV dramas, and forming their own unique IP (Intellectual Property) brand. For example, the ancient costume historical IP drama Empresses in Palace [3], adapted from a novel of the same name in China, is still popular in the overseas market.

In addition, network literature has been adapted into other cultural styles. By 2015 the output value of network literature in China can reach 1.1 billion dollars, which shows that network literature has become an important part of the cultural industry and accounts for an increasing proportion in the cultural output value, highlighting the value and status of network literature in people's reading and cultural life, artistic creation and cultural industry.

It is under this background that network literature has changed from a spontaneous subculture (non-mainstream culture) phenomena to a literary phenomenon that has aroused widespread concern and entered the mainstream discourse system. Generally speaking, under the background of media integration, the production tools of network literature are becoming more and more media and complex. The media form of network literature production has been continuously expanded. This is the deconstruction of orthodox literature by non-mainstream literature in the era of big data.

Literary criticism is the main method of literary research. There are many ways in literary criticism. Deconstruction critically inherits the orthodox principles and standards of modernism. It uses the vocabulary of modernism, but reverses and reconstructs the relationship between various existing vocabularies [4]. It logically negates the traditional basic design principles (such like aesthetics), resulting in new significance.

With the concept of decomposition deconstruction emphasizes breaking, superposition and reorganization, and attaches importance to the individual and the parts themselves. It opposes the overall unity and creates a sense of fragmentation and uncertainty. Highbrow or lowbrow, in the era of big data literary reform has formed a decentralized situation in which both refined and popular tastes enjoy each other.

In the ancient times when printing and paper were not widely used, the cost of education was high, the ordinary people had difficult accessing the upper culture, and the language was controlled by the elite, which affected the information dissemination level of the whole society. With the vigorous development of newspapers, radio, television and today's Internet media, more and more people can learn knowledge and interact with each other, grass-roots culture also rises and enters a broader vision, and even affects elite culture in turn.

If elite culture lays the foundation, then grass-roots culture provides innovation and vitality. «Crazy literature» is also popular on social networks. This language expression comes from China's well-known Dou Ban online forum. Some netizens sent a text beginning with «I'm not crazy, what do I say», which is full of appeal. Everyone began to imitate and gradually formed «crazy literature». «Crazy literature» is a drama way of expressing emotions. Long and difficult sentences and phrases are mixed up, the language is exaggerated, dense and aggressive, and rambling and illogical, giving people a feeling of madness.

«Nonsense literature» is also very popular. This language expression is mainly used to describe those remarks on the Internet that are a little funny, seem to say something, but actually have no useful information. «Listening to your words is better than listening to your words», «this tomato tastes like tomato» and other classic sentences. The videos of «when nonsense culture meets sociophilia» mentioned in the previous article of the Future Linker (a popular blogger in China) are typical of «nonsense literature». In addition, there are «Versailles literature», «emo literature» and so on.

Whether it is «XX style» or «XX literature», it can be regarded as the language-oriented innovation in grass-roots culture. This kind of language

expression is not only the deconstruction of the existing discourse rules, but also the reconstruction of the discourse rules.

For example, «nonsense literature» can be regarded as a playful language counterattack; «Crazy literature» is even more so. When rational communication fails, users create hysteria with the help of irrational language as a counterattack. When netizens began to use these languages for dialogue, it undoubtedly became a rebellion against the discourse order.

Bakhtin's carnival theory [5] is another topic that must be mentioned. «XX literature» is a kind of Carnival in language. What it eliminates is serious discourse, atmosphere and communication. It brings the carnival spirit into the network communication, forming a contrast between seriousness and nonsense, rationality and sensibility, elite and grass-roots. Grassroots, or public, can also better reflect people's inner world.

Network literature does not need to follow the traditional writing principles in its conception. In the creation of works it relies on digital media technology to derive a variety of forms of expression, such as hypertext reading and network unit drama. In the form of communication, it is even more rich and diverse. Target readers are targeted through specific apps, their works are shared with readers through social software (such as Weibo), and readers can get real-time feedback. Even traditional libraries can upload the library to the cloud through the integration of big data. This is undoubtedly an unprecedented formal change in literary communication.

Since the new century various creative trends outside «pure literature» [6] have challenged the existing literary pattern and the dominant position of «pure literature». Taking network literature as an example, due to the huge audience and the industrial efficiency of IP conversion, network literature has not only got a good communication effect, but also produced a huge social influence.

Now is the debate between elegance and vulgarity still important? The «cross-border interaction» between «pure literature» and «popular literature» writers are becoming more and more frequent. On the one hand, «pure literature» writers will choose the framework of «popular literature» to create. For example, Li Hongwei, a Chinese «pure literature» writer with avant-garde literary color, wrote the science fiction theme novel King and Lyric Poetry; Chen Chongzheng, a young writer in from Guangdong Province, wrote a science fiction novel Black Mirror Separation full of exploration and metaphor; Qi Jinnian, a young writer, wrote a post human science fiction Dreamless Land.

On the other hand, the writers of «popular literature» are more and more close to the creation of serious themes. Liu Cixin, Han song, Chen Luofan and other Chinese writers who originally belong to the «science fiction» camp often give post humanism, Ecologism and anti-utopian ideas in their works. The depth of their questions and the difficulty of speculation are far beyond the ordinary «pure literature» writers.

Therefore our judgment of contemporary Chinese literature can no longer be controlled and constrained by the debate between elegance and vulgarity. We should pay more attention to the ideological meaning and aesthetic innovation of the work itself.

However, as pointed out by the literary criticism circle, the current development of network literature is obvious to all, but there are some prominent problems such as «large but not strong, rich but not rich, many but not excellent, fast and unstable».

This is the content aesthetics and writing orientation of network literature, which has been regarded as the key to restricting the development of network literature industry.

This is also the criticism of network literature put forward by our literary criticism circle. Network literature has many problems in ideological depth, spiritual belief, artistic expression and aesthetic principles. In recent years we have seen hundreds of thousands of online literary works published by some online literary writers and writers, which have been read and pursued by a large number of readers, but this still cannot cover up the lack of ideological, spiritual, literary, artistic and creative power of today's online literature.

We check the development of network literature, and we are also thinking and looking for the standard to measure excellent network literature. Elegant and beautiful content, exquisite strokes, rich literary expression and artistic aesthetic charm have always been an important standard to measure excellent literary and artistic works.

Therefore, the development direction of network literature must have the coordinates of distinct, firm, lofty and grand literary spirit, constantly improve the taste of literature, surpass the popular customs of network culture, surpass its mediocrity, pale and vulgar, adhere to the unremitting aesthetic pursuit of literariness and artistry, and become a conscious spiritual consciousness, cultural consciousness and creative consciousness.

The creation of network literature will be like «the rising sun in the East» and develop for a long time. The theoretical research, appreciation and criticism of network literature must constantly introduce new methods and concepts. Just as the existence of anything has its two sides, network

literature is no exception. We should make good use of this double-edged sword. In this way network literature can develop across national boundaries on the classic road.

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