

Construction of the Field of Children's Literature in the New Media Era

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Abstract. Children's literature, as a kind of cultural products for children, is under all-round impact in the context of new media era. With changes in children's psychology, aesthetic appreciation and acceptance methods, children's literature writers should grasp these "changes" to construct field for current children's literature. Moreover, with the expansion of the media communication platform, the spread of children's literature is also facing many new problems, so it is necessary to build a three-dimensional and all-round communication mode.

Children's literature is the creation specially made for children. Nowadays, children are living in the field of new media and their life has undergone enormous changes. Knowing how to grasp these "changes" and maintain a balance between the "changes" and "non-changes" lays the foundation for construction of current children's literature field.

Firstly, Reconsider Precocious Children and "Child-orientation".

Neil Bozeman, a Media culture researcher, puts forward a view that childhood elapses early due to the rise of modern media. A contemporary children's literature critic named Tan Xudong also expresses a similar point of view. He believes that the era of electronic media is the reason for the early absence of childhood and childhood is deconstructed under the influence of television culture and network culture. There is no doubt that today's children are not the same as children in the past of under the impact of modern electronic media. However, children are still children after all. Even if childhood is compressed and the patterns of childhood are changing, childhood still exists and will never "disappears" thoroughly. Since children have physical and mental immaturity, limited life experience and straightforward way of thinking, it means that they have childhood which can't be ignored. However, today's children are precocious and this feature is mainly reflected in the cognition and psychology beyond their age. When "children-orientation" always advocated in children's literature is reviewed in the context of precocious childhood, the hidden crisis will be found.

The view on Chinese children has undergone several major changes. The view on children in China in ancient times was adult-oriented and became children-oriented in the modern literature time; it becomes an adult-oriented view on children with Chinese characteristics after liberation and changes into the current children-oriented view on children with global features. As children's cognition becomes modern and global, our cognition of children is also becoming more rational and scientific as a whole. Since the new period, "child-orientation" has become the highest benchmark in the field of literary creation and criticism, which reflects the awakening and generosity of adults towards children. Therefore, many children's literature writers begin to pay attention to the likes and dislikes of children. However, too much "children-orientation" may swell self-consciousness of children and decompose the ideal world of adults. Zheng Yuanjie who laughs at the active education system, denies authorized science and pokes fun at adult political behaviors in his fairy tales presents his intelligent humor and criticism on reality, but such a mode inevitably will intensify children's ignorance to adults' behavioral value, because those children may be considered as "premature", thus, numerous guidance behaviors of adults may loss the necessary majesty. There is no doubt that children who grow up in the current new media will be precocious than children in

previous eras. Such precocity is unstable. It is irrelevant of cognitive maturity rather than experience. Such precocity is impetuous and short of rationality, thus it is easier to form the empty talk of complacent assertion and being an armchair strategist. Children's literature has been considering as a bridge that adults and children can communicate with each other. Generally speaking the creative orientation upheld by adult writers in their creation is recognized as a core problem. "Children-orientation" gives no consideration to the high-to-low one dimensional education, but it doesn't mean to cater to self-depreciation. Facing to children affected by new media, writing attitude of writers will exert an influence on spiritual construction of children. Therefore, it seems necessary to firstly hold neither overbearing nor servile attitude in the construction of children's literature and to have respectful and self-esteem adult personality. Upholding the equality and guided nutrition, children's literature is able to be enlightened by adult wisdom and rationality under the circumstance that moisturize things in silence.

Secondly, Integrate the Quadratic Element Era of Aesthetics with Aesthetic Insight.

With the generation of new media in modern society and popularity of network, not only premature mentality of children is transformed, but also their aesthetic insight of quadratic element differs from traditional aesthetics. Such aesthetics of quadratic element is a new-type world view constructed with the generation of new media, especially for network media. They establish a kind of aesthetic thinking in the 2D world, which is totally different from 3D realistic space. The reason that aesthetics of quadratic element produced by new media develops so rapid is because it totally seize the point of children to a large extent and alleviate their inner pressure that they can't divert themselves from it. The change of an era is often accompanied with changes of aesthetics. However, the new aesthetic modality promoted by new media is fast but it is excessively exaggerated that it exceeds acceptance baseline of adults who grow up in the traditional aesthetic environment. As a result, a great number of people will contradict and refuse it. Undoubtedly, the growth point of new aesthetics is advancing towards the mainstream cultural center from the margin and the irradiation range is not only limited to children. The thing that writers of children's writers can do is to transform their aesthetic view and bring new aesthetic elements into the mainstream cultural thinking and connect new aesthetic elements with traditional aesthetic values and standards. A story or a fairy tale is expressed in the traditional mode of the true, the good and the beautiful, but it is met with acceptable barriers. If figures or storytelling framework of works can be adjusted suitably or intervene in works from the perspective of children's mentality, hoping to achieve a goal. However, it is worth noting that it may slide to another extreme from one side. To notice irrelevant bullshit caused by excessive exaggeration, lose the necessary character of humor from excessive pursuit for funniness or fail to judge the everlasting of goodness for excessive variation and spoof. From the perspective of writers of children's literature, it is necessary to survey based on children and guide with the adult thinking mode.

Thirdly, Balance Variation of Cultural Acceptable Mode and Text Modality.

Modern electronic media not only cultural new aesthetic insight of children, but also cultivates their new cultural acceptable mode, reflecting in visualization, fragmentation and rapidness. Undoubtedly visualization is the most obviously. The attack of TV network and the era of picture-reading arrival make traditional paper media suffer from crisis to be extruded. In addition, fragmentation is also very apparent in network media. Randomness and diversification of information or acceptability in anytime are not only accepted by succession of tradition. In terms of rapidness, the difference between animations and picture books can be compared. TV can cut continuous frames at rapid speed for the same contents, while picture books stimulate imagination of children with limited pictures. As a result, there is no comparison in the same "picture" between TV and picture books to rework children. Children who grow up in the environment of TV and network are shaping into the corresponding cultural acceptable habits and how can writers of children's literature balance and seize it? By taking Yang Hongying who is a best-selling writer of

children's literature as an example, the reason that her works can be popular is because she exactly knows the thing that children desire. What's more important, she knows the reading mode of children. As a result, her novels are class stories with adaptation and facilitation. Moreover, numerous independent stories are developed into series of books. However, Zhu Ziqiang, as a children's literary critic, think that novels of Yang Hongying may have the tendency of "visualization". Due to "fast and randomized image conversion", "shortage of landscape depth in images" and "insufficient significant link between images, her storytelling is often converted as constant as TV programs, thus readers have no time to reflect and taste. In addition, planarization and randomness also make these stories fail to touch our heart. That is to say, these creative features of Yang Hongying mentioned by Zhu Zhiqiong indeed cater to the cultural acceptant habits of children who grow up in modern media environment. In a sense, real writers of children's literature not only should make works become bestselling or make it become classical. For instance, the Little Girl at the Window, which is considered as the literature masterpiece in Japanese children's literature, is filled with a kind of enchanted sense of innocence, so that it realizes the perfect unification of being bestselling and classic. In addition, such a "landscaping image" can be seen extensively. For example, after the Little Girl's wallet falls into a toilet, she takes a tool to scoop up stuff from the toilet. Such a scene is witnessed by the president, but the president just says in a casual way, "Please put it back after you finish it." "Until all things are piled into a small mountain and there are filled with sewage, she still fails to find out her wallet. After she finally return to the normal state, the little girl goes home with regret and exhaustion and falls asleep rapidly. At the moment, the author writes, "then, the ground is moist. At the moonlight, it seems that some beautiful things shine flickeringly and it must stay in a place waiting for being found out." Such a descriptive mode is full of meaningful poetry. The final scene in the ending explores a kind of "special aesthetic space" for the story, forming a kind of spacer taste and imagination. It is necessary to figure out how to integrate the reading habits of children in the structural form of works. At the same time, the rhythm of adults can control the entire text effectively. It is said that "the Little Girl at the Window is a very good example. Every story is short but contains inherent consistency. It is vivid and unique in contents and it is also filled with childishness of children. However, the writer's statement is flexible, rapid and comfortable, so that "static" and "dynamic" feeling is combined perfectly. With simultaneous storytelling and observation, every story is filled with magic to attract interest of readers. Facing to the new change that children's cultural acceptable habit, writers of children's literature should create landscaping images and internal spiritual temperament, as well as suitable control speed of rhythm. In this way, children will chase after works, instead of forming the contrary outcomes.

With the impact of TV, network, mobile phone or possibly new electronic media, communication of children's literature is also facing up with a great number of new problems.

Firstly, the Opportunity and Bottleneck for Recomposition.

Research findings of acceptable channels for audiences of literature show that 60.5% of people know about some famous literary work from TV, films, dramas and broadcasting, etc. The ultimate purpose of children's literature means to how to transfer works to readers effectively. There is no doubt that the success of Harry Potter is an example that uses films to create sales miracle, because its series of films are hot showing again and again. The total sales quantity for series of books has already exceeded 0.12 billion volumes. After the first one makes a good score, subsequent books are often calculated in accordance with stopwatcher per second. Moreover, it presents a sales miracle that millions of books have been booked before it is published. By virtue of new media in modern times, children's literature is able to be widely popular. As a matter of fact, Chinese children's literature started recomposition since 1922. Particularly, Wanderings of Sanmao recomposed from the cartoon by Zhang Leping has become the children's image in the childhood of several generations. The successful transplantation has promoted the integrated development between children's literature and children's film in modern times of China. In contemporary era, there are also quite successful examples, such as Sparkling Red Star, Zhang Ga the Soldier Boy,

Boy Student Jia Li and Bloom and Rainy Season, and so on. In this way, successful recomposition makes children's literature is widely accepted by an increasing number of groups.

Relative to the recomposition of adult themes, there is a larger conversion bottleneck between children's literature and children's film. In essence, it is attributed to the conversation and communication between writers and screenwriters. The insufficient comprehension on children's nature and spirit will present two kinds of differentiation when excellent children's literature is converted to film modality: exemplum and entertainment. For example, Zheng Yuanjie once said that his story tale—Shuke and Beita may be totally faced up to young children when it was readapted to an animation. Similar contents have been totally overturned in the dubbing of exemplum. To sum up, exemplum is attributed to adult distrust in children's comprehension. In most of time, children's comprehension may be beyond adult imagination. They will have the same feeling in a totally different comprehension way by comparing with adults. It is not necessary to standardize the cognitive process in adult thinking. In current days, another tendency is equipped with the more powerful momentum—entertainment, which is kind of terrible catering. Such an adaption result often pursues for ups-and-downs plot, exaggerative and funny image, and fashionable language. Under the circumstance, it tends to cater to the times and spirit of carnival with children, for the sake of realizing commercial benefits. Instead, it loses the spiritual guard that is supposed to be owned by humans. From numerous animations shown in the current TV stations, there is a large difference between artistic levels. Indeed, no matter it is exemplum or entertainment, the root lies in the essence of adult secularity and utility. As a result, it is extremely important to consider quality of screenwriters in children's literature. How to uphold the childish innocent heart of a child in the troublesome cultural context determines the quality of adapted compositions. At the same time, effective participation of the original authors in recomposition remains the textual essence to a large extent. For instance, Cao Wenxuan, a writer of Children's literature, acted as the scriptwriter when the Straw Hut was adapted into a film, creating a great success for the works. In current days, recomposition of children's literature is in the ascendant and tends to reach a climax gradually. However, such an era is coexisted with crisis and opportunity, thus as a double-edged sword, new media area differentiating and integrating the traditional camp, so as to better develop children's literature under the promotion of new media.

Secondly, Social Group Suggestion under the Three-Dimensional Propaganda.

A German psychologist Jurt Lewin and his group dynamic theory have caused an important influence on communication. In his opinions, a group is equal to a "field". It isn't added by individuals, but it is an integral whole. Groups play an important role on individuals as dealing with the relationship between individuals and groups. As a result, if we want to change cognition and opinions of someone, it is essential to look for a breakthrough from his groups involved. Otherwise, it is hard to make a difference. Theory of Lewin has the great enlightenment significance on communication of children's literature. The creation of Chinese literary started from the 1920s or 1930s. Until now, it has already had more than 100 years of history, creating a great number of excellent works. Unfortunately, world-famous literary works may still occupy the children's book market. Domestic attention may be limited to several writers of children's literature, resulting in the serious unbalanced proportion. The primary cause means that our propaganda and promotion of children's literature in current days may not form a three-dimensional and all-round communication mode. In most of time, children's literature is just self-digested and self-criticized in its own circle, but people out of the circle may seldom know about it. In addition to recomposition, there are almost no diversified communication methods. When groups fail to form a kind of powerful suggestion effect, thus works only can indulge in self-admiration and go begging, even if it may be very excellent. Therefore, how to change cognitive concept of a group? In other words, it is necessary to realize all-round and three-dimensional intensifying impression and social group suggestion. In addition, film and TV, there are some publishing houses spreading children's literature through the internet, so as to adapt to an increasing number of e-book audiences. Nowadays, a great number of children's literature websites with brand effects have already been

established, such as the Age of Innocence, Book Club of Red Mud Village and Chinese Children, and so on. However, it is far away from enough. In the current era of creative culture, a great number of forms can be used as a kind of advertising, such as corresponding online games, children's electronic music, classical image application in media advertising, toys for children, catering for children, clothing and articles, cultural artware, children's entertainment facilities and theme park, and so on. When we are encircled by such a voice, more people will move towards the textual form from the non-textual one.

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